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**FAIRY-TALES IN ENGLISH IN THE TEACHING OF
ENGLISH AS A FOREIGN LANGUAGE WITH A
SPECIAL REFERENCE TO YOUNG LEARNERS IN
READING CLASSES IN TURKEY**

MASTER'S OF ARTS THESIS

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**TÜRKİYE’DEKİ, İNGİLİZCE DERSİ OKUMA
SINIFLARINDA, PERİ MASALLARININ, GENÇ
ÖĞRENİRLERE İNGİLİZCE DİLİ’NİN ÖĞRETİMİNDE
KULLANIMLARI**

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ABSTRACT

FAIRY-TALES IN ENGLISH IN THE TEACHING OF ENGLISH AS A FOREIGN LANGUAGE WITH A SPECIAL REFERENCE TO YOUNG LEARNERS IN READING CLASSES IN TURKEY

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This study aims at analyzing the agreement between the opinions of the teachers and students related to uses of fairy tales in the teaching of English as a foreign language in reading classes in three private schools in Gaziantep. Two questionnaires have been adopted as data collection instruments in this descriptive study. Frequencies and percentages were calculated for each item of the questionnaires. One of the questionnaires was given to the students of sixth, seventh and eight year classes and the other questionnaire was given to their English instructors at these three private schools; TED College, Sanko College and GKV College. 262 students and 28 English instructors answered their own questionnaires. This study has seven main research questions which have also their subsequent sub-research questions for teachers and twelve main research questions having also their subsequent sub-research questions for students.

Key words: reading stages, reading comprehension, fairy tales

ÖZET

TÜRKİYE'DEKİ, İNGİLİZCE DERSİ OKUMA SINIFLARINDA, PERİ MASALLARININ, GENÇ ÖĞRENİRLERE İNGİLİZCE DİLİ'NİN ÖĞRETİMİNDE KULLANIMLARI

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Bu çalışma, Gaziantep'teki üç özel okulun okuma sınıflarında İngilizce Dili'nin yabancı dil olarak öğretiminde peri masallarının kullanımına yönelik, öğretmen ve öğrenci görüşleri arasındaki fikir birliğini analiz etmeyi amaçlamaktadır. Bilimsel araştırma niteliğindeki bu çalışmada veri toplama araçları olarak iki adet anket kullanılmıştır. Anketteki her soru için frekans ve yüzdelik hesapları yapılmıştır. Anketler, TED, SANKO ve GKV Kolejleri'ndeki 6., 7. ve 8. sınıf öğrencilerine ve İngilizce öğretmenlerine uygulanmıştır. 262 öğrenci ve 28 İngilizce öğretmeni anket sorularını cevaplamıştır. Bu çalışmada, öğretmen anketi kapsamında 7 ana araştırma sorusu ve bunların alt araştırma soruları; aynı zamanda öğrenci anketi kapsamında 12 ana araştırma sorusu ve bunların alt araştırma soruları vardır.

Anahtar kelimeler: okuma safhaları, okuduğunu anlama, peri masalları

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CHAPTER ONE

1. INTRODUCTION

1.1. PRESENTATION

In the present study, English reading classes of the 6th, 7th and 8th Grades of Türkiye Eğitim Derneği College, Sani Konukoğlu College and Gaziantep Vakfı College (henceforth TED, SANKO and GKV) in Gaziantep will be investigated in terms of fairy tales in the teaching of English as a foreign language. This chapter consists of the background to the study, the statement of the problem, the purpose of the study, research questions, assumptions and limitations, abbreviations and operational definitions.

1.2. BACKGROUND TO THE STUDY

Over the last decade, researchers have tried to understand the reading process. They have produced many definitions that could be considered. However, most experts in the area agree on the nature of reading. It could be defined as the process of constructing meaning from written texts. It is a complex skill requiring critical and creative thinking processes (<http://www.sarasota.k12.fl.us/sarasota/rdgprocess.htm>).

Reading appears to be constructive in nature. For example, there can be several but correct interpretations of the text. It would be difficult to find a sample reading that is completely depended on only one meaning. Readers are constantly using their schema (background knowledge) to fill in any gaps in texts. They bring everything together so that it makes sense. They are actually building or constructing the meaning. Some students may completely lack information, and have limited knowledge, whereas others may know a lot about the topic. Beside these, reading activity should have some basic characteristics. Some of these are given shortly below.

Firstly, reading must be fluent. This fluency refers to the automaticity with which a reader is able to decode information as well as phrasing and intonation.

Secondly, reading must be strategic. Proficient readers are flexible; they have more than one way to solve problems in a text. They constantly are asking themselves; “Does this make sense?” If it doesn't, they somehow solve the problem of why it does not (Carter & Long, 1991: 2). Initial strategies used to make sense of reading selections include adjusting the reading rate according to the purpose, context, degree of difficulty, and background information. When readers slow down for more difficult text, they are better able to make sense of what they are reading.

Thirdly, reading requires motivation. Students who continually fail at reading are not motivated to read. What is often construed as a poor attitude toward school or a lack of motivation to complete assignments is commonly caused by an inability to read the assigned text.

Fourthly, reading instruction must be interesting. One way of doing this is introducing students to highly interesting topics. They are really interested in, for example, main characters with problems similar to their own, stories about teenagers involved in sports, or fairy tales or a good mystery thrown in for good measure (Ibid:1). Effective teachers also convey the attitude that everyone can learn to read and they should constantly reinforce this concept in the classroom. Praising, suggesting strategies and giving individual help to struggling readers should also be among top priorities.

Fifthly, reading is a continuously developing skill. It requires constant practice, development and refinement akin to learning to do a sport or play a musical instrument. It is not learned all at once. It improves through practice. Teachers can be a tremendous resource in this work in progress (Alyousef, 2005).

In summary, there are five generalizations that can be made about the teaching of reading. Reading is constructive: skilled readers constantly draw on background knowledge of everyday life and what they have learned in the various subject areas. Reading by skilled readers is fluent. This means that much reading becomes automatic so little attention has to be given to analyzing individual words. Reading is strategic as well. Good readers control reading speeds depending on purpose, difficulty, and level of comprehension they want to attain upon completion. Reading has to be motivated, either extrinsically or intrinsically. Lastly, and perhaps most importantly, reading is a lifelong process whereby one continually practices and refines skills (Ibid: 1).

Following the background information of the study, as it has already been mentioned in this study has been carried out at three private schools which are TED College, SANKO College and GKV College in Gaziantep in the sixth, seventh and eighth year reading classes. There is one class for each of three grades with totally 45 students in TED College in Gaziantep. There are three classes for each three grades with totally 128 students in SANKO College in Gaziantep and with totally 160 students in GKV College in Gaziantep. The sample of the research consists of 262 sixth, seventh and eighth grade students out of a total of 330 students in these private schools in Gaziantep and 28 English teachers teaching at these schools.

1.3. STATEMENT OF THE PROBLEM

People usually read to get some information that they need. They choose materials such as newspaper articles, novels, letters, short stories and in early ages especially fairy tales. These are all examples of authentic materials. For these reasons, reading is a vital skill for the learners of a foreign language such as English. Thus, using literature and literary materials (works) in reading classes are very effective techniques to teach English to students and to develop learners' reading skills. For example, even young learners can be thought better English by the help of some literary materials such as fairy tales. However, it has been estimated that using fairy tales in the teaching of English with a special reference to young learners in reading classes is not a common teaching technique used by teachers in Turkey.

It is thought that the main reason for this insufficient preference of using fairy tales in the teaching of English with a special reference to young learners in reading classes is that literature is not included in reading classes effectively in Turkey. This study aims at analyzing the English reading classes of the 6th, 7th and 8th Grades in TED College, SANKO College and GKV College in Gaziantep and at finding out what the deficiencies of these classes in the field of using literary sources with special reference to fairy tales in English. In their English reading classes, the students study some reading passages. These passages are found in commercial textbooks. On the contrary, what they need to read are more authentic materials such as fairy tales which form a very important part of literature.

Moreover, by depending on the usage of English fairy tales to teach English in reading classes with young learners, some related activities which are divided into three categories (pre-reading, while-reading and after-reading activities) according to

their reading sequences should be applied by the teachers with their students in the classes (see Sariçoban, 2002).

1.4. PURPOSE OF THE STUDY

The purpose of the study is to investigate to what extend English fairy tales are used to teach English as a foreign language in reading classes with a special reference to young learners at TED College, SANKO College and GKV College in Gaziantep. For this purpose, the opinions of teachers and students were investigated by administering two questionnaires which were adopted from an unpublished master thesis conducted by Karasoy (1998) (Appendices A and B) in order to find out in what ways teachers and students share common ideas about fairy tales, in what aspects they differ and overall how effective teaching through fairy tales is. Some amendments were made in these two questionnaires in terms of our topic and research. These questionnaires were related to teaching of English through short stories in its original. Necessary modifications were made according to teaching of English through fairy tales and some items were rearranged according to the characteristics of fairy tales and teaching techniques special to them.

1.5. SIGNIFICANCE OF THE STUDY

In this study, it is hoped to come up with certain implications for the students, the teachers and the syllabus designers towards the betterment of reading classes. EFL teachers should help their students develop a positive attitude toward reading and encourage them to read more. In this study, the researcher aims at suggesting some reading techniques and skills which will help both students and teachers with special emphasis to using fairy tales in English reading classes.

It is also hoped that the instructors of TED College, SANKO College and GKV College in Gaziantep will make use of the results of this study by paying attention to the needs of their students while they suggest reading activities in a reading class.

1.6. RESEARCH QUESTIONS

This study has seven main research questions supported with their subsequent sub-research questions for teachers' answers and twelve main research questions

with their subsequent sub-research questions for students. This study seeks to answer the following questions:

1.6.1. Research Questions for Teachers' Questionnaire

Main Research Question A: Are there teachers who have different preferences in the usage of different types of literary genres in English Language as a Foreign Language (Henceforth EFL) reading classes?

This research question has seven sub-research questions related to the opinions of instructors according to the question regarding the preferences in the usage of following literary genres.

A.1 Are there teachers who prefer teaching fairy tales in EFL reading classes?

A.2 Are there teachers who prefer teaching plays in EFL reading classes?

A.3 Are there teachers who prefer teaching novels in EFL reading classes?

A.4 Are there teachers who prefer teaching short stories in EFL reading classes?

A.5 Are there teachers who prefer teaching poetry in EFL reading classes?

A.6 Are there teachers who prefer teaching non-fiction in EFL reading classes?

A.7 Are there teachers who prefer teaching articles in EFL reading classes?

Main Research Question B: Are there teachers who have different opinions about using of literary works such as fairy tales in EFL reading classes?

This research question has nine sub-research questions related to the opinions of instructors according to the question which is about using literary works such as fairy tales.

B.1 Are there teachers who tend to use the same fairy tales repeatedly in EFL reading classes?

B.2 Are there teachers who tend to change the materials regularly in EFL reading classes?

B.3 Are there teachers who also teach other literary works in EFL reading classes?

B.4 Are there teachers who do not teach any other literary works in EFL reading classes?

B.5 Are there teachers who use fairy tales frequently in EFL reading classes?

B.6 Are there teachers who do not use fairy tales frequently in EFL reading classes?

B.7 Are there teachers who have an idea about how long the ideal fairy tale is for their reading classes?

B.8 Are there teachers who prefer to teach more fairy tales if the curriculum allowed it in EFL reading classes?

B.9 Are there teachers who do not prefer to teach more fairy tales even if the curriculum allowed it in EFL reading classes?

Main Research Question C: Are there teachers who have different preferences in deciding on choosing the types of fairy tales in English which are used in EFL reading classes?

This research question has ten sub-research questions related to the opinions of instructors according to the question concerning different preferences in deciding on choosing the types of fairy tales in English which are used in EFL reading classes.

C.1 Are there teachers who prefer teaching British fairy tales in EFL reading classes?

C.2 Are there teachers who prefer teaching American fairy tales in EFL reading classes?

C.3 Are there teachers who prefer teaching British or American fairy tales in EFL reading classes?

C.4 Are there teachers who prefer teaching fairy tales whose sources are not important in EFL reading classes?

C.5 Are there teachers who prefer teaching fairy tales with human drama in EFL reading classes?

C.6 Are there teachers who prefer teaching fairy tales with a moral theme in EFL reading classes?

C.7 Are there teachers who prefer teaching humorous fairy tales in EFL reading classes?

C.8 Are there teachers who prefer teaching adventurous fairy tales in EFL reading classes?

C.9 Are there teachers who prefer teaching fairy tales that challenge the students intellectually in EFL reading classes?

C.10 Are there teachers who prefer teaching fairy tales which were modernized according to twentieth century in EFL reading classes?

Main Research Question D: Do teachers have different opinions about the advantages of teaching fairy tales in EFL reading classes?

This research question has eight sub-research questions concerning the opinions of instructors according to the question regarding the advantages of teaching fairy tales.

D.1 Are there teachers who think that reading fairy tales increases students' vocabulary?

D.2 Are there teachers who think that reading fairy tales increases students' comprehension skills?

D.3 Are there teachers who think that the shortness of fairy tales is an advantage?

D.4 Are there teachers who think that fairy tales are advantageous because of their literary value?

D.5 Are there teachers who think that fairy tales are advantageous because of their dramatic and emotional content?

D.6 Are there teachers who think that reading fairy tales are enjoyable for students?

D.7 Are there teachers who think that fairy tales are ideal for demonstrating plot, theme, characterization and setting?

D.8 Are there teachers who think that fairy tales are ideal for raising student motivation?

Main Research Question E: Do teachers have different opinions about the difficulties of teaching fairy tales to large groups in EFL reading classes?

This research question has five sub-research questions related to the opinions of instructors according to the question regarding the difficulties of teaching fairy tales to large groups in EFL reading classes.

E.1 Are there teachers who think that keeping the students alert and keeping them to be interested is a difficulty while teaching fairy tales in EFL reading classes?

E.2 Are there teachers who think that checking individual students' comprehension is a difficult task while teaching fairy tales in EFL reading classes?

E.3 Are there teachers who think that achieving the aim of the lesson is a difficult task while teaching fairy tales in EFL reading classes?

E.4 Are there teachers who think that explaining foreign settings and events are difficulties while teaching fairy tales in EFL reading classes?

E.5 Are there teachers who think that keeping the students under control is a difficult task while teaching fairy tales in EFL reading classes?

Main Research Question F: Do teachers have different considerations while choosing a fairy tale to teach in EFL reading classes?

This research question has five sub-research questions related to the opinions of instructors according to the question concerning different considerations while choosing a fairy tale to teach in EFL reading classes.

F.1 Are there teachers who think that the difficulty of language is important while choosing a fairy tale to be used in EFL reading classes?

F.2 Are there teachers who think that the subject matter is important while choosing a fairy tale to be used in EFL reading classes?

F.3 Are there teachers who think that the theme is important while choosing a fairy tale to be used in EFL reading classes?

F.4 Are there teachers who think that the features of strong characterization is important while choosing a fairy tale to use in EFL reading classes?

F.5 Are there teachers who think that the interesting/original plot is important while choosing a fairy tale to be used in EFL reading classes?

Main Research Question G: Do teachers follow different techniques themselves at the preparation stage of teaching a fairy tale in EFL reading classes?

This research question has eight sub-research questions concerning the opinions of instructors according to the question regarding following techniques while preparing to teach a fairy tale in EFL reading classes.

G.1 Are there teachers who prefer taking notes down about the fairy tale at the preparation stage of teaching a fairy tale in EFL reading classes?

G.2 Are there teachers who do not prefer taking notes down about the fairy tale at the preparation stage of teaching a fairy tale in EFL reading classes?

G.3 Are there teachers who prefer underlining/highlighting key words at the preparation stage of teaching a fairy tale in EFL reading classes?

G.4 Are there teachers who do not prefer underlining/highlighting key words at the preparation stage of teaching a fairy tale in EFL reading classes?

G.5 Are there teachers who prefer administering their own questions/exercises about the fairy tale which is taught in EFL reading classes?

G.6 Are there teachers who do not prefer administering their own questions/exercises about the fairy tale which is taught in EFL reading classes?

G.7 Are there teachers who think that they should spend more time in teaching fairy tales in “Reading Comprehension” lessons?

G.8 Are there teachers who do not think that they should spend more time in fairy tales in “Reading Comprehension” lessons?

1.6.2. Research Questions for Students’ Questionnaire

Main Research Question A: Are there young language learners who have different preferences in the reading of following literary genres?

This research question has seven sub-research questions concerning the opinions of students according to the question regarding different preferences in the reading of following literary genres in EFL reading classes.

A.1 Are there young language learners who prefer reading fairy tales in EFL reading classes?

A.2 Are there young language learners who prefer reading plays in EFL reading classes?

A.3 Are there young language learners who prefer reading novels in EFL reading classes?

A.4 Are there young language learners who prefer reading short stories in EFL reading classes?

A.5 Are there young language learners who prefer reading poetry in EFL reading classes?

A.6 Are there young language learners who prefer reading non-fiction in EFL reading classes?

A.7 Are there young language learners who prefer reading articles in EFL reading classes?

Main Research Question B: Are there young language learners who are affected by different factors which result in dis/like reading in general manner?

This research question has five sub-research questions related to the opinions of students according to the question regarding the effect of following factors which result in dis/like reading on students in general manner.

B.1 Are young language learners affected by the effectiveness of the teacher?

B.2 Are young language learners affected by the personality of the teacher?

B.3 Are there young language learners who like reading anyway?

B.4 Are young language learners affected when the subject is interesting?

B.5 Are young language learners affected when the language is easy?

Main Research Question C: Do young language learners have different reading habits in English?

This research question has five sub-research questions related to different reading habits of students in English.

C.1 Are there young language learners who read English materials only at school?

C.2 Are there young language learners who read English materials only if compulsory?

C.3 Are there young language learners who also read English materials outside school?

C.4 Are there young language learners who read more English materials compared to Turkish reading materials?

C.5 Are there young language learners who read less English materials compared to Turkish reading materials?

Main Research Question D: Are there young language learners who dis/like reading fairy tales in general?

Main Research Question E: Are there are young language learners who prefer to read more/less fairy tales at school in EFL reading classes?

Main Research Question F: Do young language learners have different opinions about the benefits of studying fairy tales?

This research question has five sub-research questions related to the opinions of students according to the question regarding the benefits of studying fairy tales.

F.1 Are there young language learners who think that studying fairy tales increases their vocabulary?

F.2 Are there young language learners who think that studying fairy tales is enjoyable?

F.3 Are there young language learners who think that studying fairy tales helps them to read in English fluently in an easy way?

F.4 Are there young language learners who think that they can learn grammar by means of authentic texts such as fairy tales?

F.5 Are there young language learners who think that fairy tales are short in length so that they are less bored?

Main Research Question G: Do young language learners have different opinions about the difficulties of reading fairy tales?

This research question has four sub-research questions related to the opinions of students according to the question concerning the difficulties of reading fairy tales.

G.1 Are there young language learners who think that English itself is a challenge for them while reading a fairy tale in EFL reading classes?

G.2 Are there young language learners who think that understanding the situation in the fairy tale is a difficulty for them?

G.3 Are there young language learners who prefer reading simplified editions of fairy tales?

G.4 Are there young language learners who prefer reading the original edition of fairy tales?

Main Research Question H: Are young language learners attracted by different parts while reading a fairy tale?

This research question has six sub-research questions concerning the opinions of students according to the question regarding the attraction of them by different parts while reading a fairy tale.

H.1 Are there young language learners who think that the subject of a fairy tale affects them while reading it?

H.2 Are there young language learners who think that the setting/location of a fairy tale affects them while reading a fairy tale?

H.3 Are there young language learners who think that the mood of a fairy tale affects them while reading a fairy tale?

H.4 Are there young language learners who think that the people in a fairy tale affect them while reading a fairy tale?

H.5 Are there young language learners who think that the theme or message of a fairy tale affects them while reading a fairy tale?

H.6. Are there young language learners who think that the degree of language difficulty affects them while reading a fairy tale?

Main Research Question I: Do young language learners have different preferences in the language of fairy tales used in the teaching of English as a foreign language in EFL reading classes?

This research question has five sub-research questions concerning the opinions of students according to the question regarding the different preferences in the language of fairy tales used in the teaching of English as a foreign language.

I.1 Are there young language learners who prefer standard, correct English in fairy tales?

I.2 Are there young language learners who prefer English language including lots of idioms and expressions?

I.3 Are there young language learners who prefer English easy to understand?

I.4 Are there young language learners who prefer old-fashioned and more literary English?

I.5 Are there young language learners who prefer English challenging to read?

Main Research Question J: Do young language learners have different strategies in using dictionary before, while and after reading stages of an English fairy tale?

This research question has six sub-research questions related to the opinions of students according to the question regarding the different strategies in using dictionary before, while and after reading stages of an English fairy tale.

J.1 Are there young language learners who read fairy tales all the way without stopping?

J.2 Are there young language learners who read fairy tales by stopping intermittently to look up unknown vocabulary?

J.3 Are there young language learners who read fairy tales at first quickly then again slowly?

J.4 Are there young language learners who read fairy tales by looking up the meanings of all new words before reading?

J.5 Are there young language learners who read fairy tales by looking up the meanings of all new words while reading?

J.6 Are there young language learners who read fairy tales by depending on what the teacher asks them to do?

Main Research Question K: Do young language learners have different annotation strategies while reading?

This research question has four sub-research questions regarding the opinions of students according to the question concerning the different annotation strategies while reading.

K.1 Are there young language learners who take notes down as reminders while reading?

K.2 Are there young language learners who do not take notes down as reminders while reading?

K.3 Are there young language learners who underline key points/dialogue while reading?

K.4 Are there young language learners who do not underline key points/dialogue while reading?

Main Research Question L: Do young language learners follow either of two ways which are the understanding of “the whole” or “the details” while comprehending a fairy tale in English?

This research question has two sub-research questions regarding the opinions of students according to the question concerning their following of either of two ways which are the understanding of “the whole” or “the details” while comprehending a fairy tale in English.

L.1 Are there young language learners who try to understand the underlying meaning first?

L.2 Are there young language learners who try to understand all the details first?

1.7. ASSUMPTIONS

In this study, it was assumed that the teachers and the students in TED College, SANKO College and GKV College in Gaziantep gave the true objective answers which indicated the general situation in their reading classes. It was also assumed that the questionnaires were accepted valid and reliable since the original questionnaires on which our two questionnaires were modified from an unpublished master thesis (Karasoy, 1998). The researcher consulted to the experts in the present study's field for their contributions. Moreover, experts of the field approved the final

forms of the questionnaires. Thus, the researcher did not conduct a pilot study before applying questionnaires.

1.8. LIMITATIONS

1. This study has suggestions only for the teachers and students in TED College, SANKO College and GKV College in Gaziantep.

2. The results can only be used in TED College, SANKO College and GKV College in Gaziantep.

3. Suggestions are limited to the opinions of teachers and students who have answered the questionnaire distributed in TED College, SANKO College and GKV College in Gaziantep.

4. The students' questionnaire was given to the sixth, seventh and eighth grade classes of the above mentioned schools.

1.9. ABBREVIATIONS

Achv.Lessn.Aims: Achieving Lesson Aims

An Enjy. Readng.: An Enjoyment of Reading

Check. Compr.: Checking Comprehension

Comprng. Dtls.: Comprehending all the Details

Comprng.Undlyng.Meng.: Comprehending Underlying Meaning

Demonst.Lit.Elmn.: Demonstrating Literary Elements

Easy Lang.: Easy Language

Expl. Forgn. Sett.: Explaining Foreign Setting

Imp. Compr.: Improving Comprehension

Incred. Motv.: Increased Motivation

Inc. Voc.: Increasing Vocabulary

Intellectually Chall.: Intellectually Challenging

Keeping Std. Intrsed.: Keeping Students Interested

Keeping Std. und. Cont.: Keeping Students under Control

Subjt. Intrest.: Subject Interesting

Teach. Effect.: Teacher Effectiveness

Teach. Persn.: Teacher Personality

1.10. DEFINITIONS OF TERMS

Background Knowledge: It is the knowledge of the world that the reader or listener makes use of in interpreting a piece of spoken or written language (<http://ube.es/div.5/departam/dll/resources/prov71.htm>).

Cohesion: A text is distinguished from a non-text by its texture. The texture is primarily provided by cohesion, which is a semantic concept, which “refers to relations of meaning that exist within the text, and that define it as a text (Halliday and Hasan, 1976: 21).

Comprehension: Comprehension is understanding or mentally grasping the meaning of something. It is an ability to understand the meaning or importance of something (Myers and Palmer, 2002)

Fairy Tale: A fanciful tale of legendary deeds and creatures, usually intended for children; a fictitious, highly fanciful story or explanation (<http://www.answers.com/topic/fairy-tale>).

Plot: Plot refers to the series of events that give a story its meaning and effect. In most stories, these events arise out of conflict experienced by the main character (<http://bcs.bedfordstmartins.com/Virtualit/fiction/elements.asp?e=1>).

Reading Skills: Reading skills are specific abilities which help a reader to read the written form as meaningful language, read anything written with independence, comprehension, and fluency, and mentally interact with the message (<http://www.sil.org/lglearning/>).

Reading Strategy: Reading strategies are specific actions readers take to make meaning from context (<http://lt.msu.edu/vol6num3/brandl/default.html>).

Setting: Setting, quite simply, is the story’s time and place. While setting includes simple attributes such as climate or wall décor, it can also include complex dimensions such as the historical moment the story occupies or its social context (<http://bcs.bedfordstmartins.com/Virtualit/fiction/elements.asp?e=1>).

Strategies: Any mental operations that the individual uses, either consciously or unconsciously, to help him or her-self to learn. Strategies are goal oriented; namely, the individual initiates them to learn something, to solve a problem, or to comprehend something. Strategies include, but are not limited to, what have traditionally been referred to as study skills such as underlining, note-taking, and summarizing, as well as predicting, previewing prior knowledge, and generating questions (Knuth and Jones, 1991).

Theme: Theme is the meaning or concept we are left with after reading a piece of fiction. Theme is an answer to the question, "What did you learn from this?" In some cases a story's theme is a prominent element and somewhat unmistakable (<http://bcs.bedfordstmartins.com/Virtualit/fiction/elements.asp?e=1>).

CHAPTER TWO

2. REVIEW OF LITERATURE

2.1. PRESENTATION

This chapter includes the definitions of discourse and discourse analysis that is what narrative discourse is (section 2.2.); text, discourse and cohesion (section 2.3.); cognitive process in discourse comprehension namely text structure and its comprehension; narrative, story structure and recall; literary discourse comprehension (section 2.4.); reading comprehension, more precisely schema theory; types of schema; reading in a foreign language (section 2.5.); nature of reading for instance models of reading process; reading strategies (section 2.6.); definition of literature (section 2.7.), oral literature and kind of stories in oral traditions; some purposes of oral stories; some of the advantages of oral storytelling; the characteristics of most oral stories (section 2.8.); fairy tales, their history and contemporary fairy tales (section 2.9.); advantages of teaching with fairy tales (section 2.10.); related studies carried out abroad (section 2.11.) and related studies carried out in Turkey (section 2.12.).

2.2. WHAT IS A DISCOURSE AND DISCOURSE ANALYSIS?

A discourse is language use whose type can be classified on the basis of some factors such as grammatical and lexical choices. Discourse generally seems to be used for all those senses of language which, in the words of Bakhtin (1981:56), emphasizes its ‘concrete living totality’. Discourse is also used in more active senses.

One starting point is M. Stubbs' approach to discourse analysis; it is defined as (a) concerned with language *use* beyond the boundaries of a sentence/utterance, (b) concerned with the interrelationships between language and society and (c) as concerned with the interactive or dialogic properties of everyday communication (Stubbs, 1983:1). There are certainly numerous differences between written discourse and the verbal component of spoken discourse, as research has shown (Tannen, 1982:32).

Leech and Short (1981:25) emphasize interpersonal or transactional nature of discourse, and also its social purpose (interactional view). Therefore discourse would refer not only to ordinary conversation and its context, but also to written communications between writer and reader. In this sense it is equivalent to the French term 'discours', and is so used by Chatman (1978:12), for instance. Discourse can be used in a more loaded sense (Fowler, 1979). Discourse transmits social and institutionalized values or ideologies, and also creates them. Thus we can speak of the discourse of politics, of the media and so on. Some linguists would restrict discourse to spoken communication, and reserve text for written: the early discourse analysts, for instance (Coulthard, 1977: 30, 33).

A well-established definition of discourse views it as a series of connected utterances, a unit of potential analysis larger than a sentence. Thus, if conversation is discourse, here it can include discourse (Crystal and Davy, 1969).

Here are some kinds of discourse:

Compound Discourse: A compound discourse is a discourse that contains sections belonging to two or more kinds of discourse.

Expository Discourse: It is a discourse that explains or describes a topic. It does not primarily present contingent events or focus on a performer of actions, but rather tends to present the following kinds of propositions: existential, stative, equative.

Hortatory Discourse: It is a discourse that is an attempt to persuade the addressee to fulfill commands that are given in the discourse.

Procedural Discourse: It is a discourse that is used to tell the addressee how to do something, presents a series of steps leading to a goal, and centers on events that are contingent one on another, rather than focusing on the performer of the events.

Repartee Discourse: It is a discourse that is used to recount a series of speech exchanges

(<http://www.sil.org/linguistics/GlossaryOfLinguisticTerms/WhatIsADiscourse.htm>).

It will be focused on narrative discourse in the field of this study. A narrative discourse is a discourse that is an account of events, usually occur in the past. Also, it employs verbs of speech, motion, and action to describe a series of events (Ibid:1).

Labov (1972 cited in Toprak, 2004) defines narrative as

one method of recapitulating past experience by matching a verbal sequence of clauses to the sequence of events which (it is inferred) actually occurred....Within

this conception of narrative, we can define a *minimal narrative* as a sequence of two clauses which are temporally ordered: that is, a change in their order will result in a change in the temporal sequence of the original semantic interpretation.

Features: - Events are organized chronologically.

- First or third person pronoun forms are used.
- The text is oriented around a specific agent or agents.

Examples: Folk stories, historical events, mythology, personal experience.

Parts: Exposition or setting, inciting moment, developing conflict, climax, denouement, final suspense, conclusion

(<http://www.sil.org/linguistics/GlossaryOfLinguisticTerms/WhatIsADiscourse.htm>).

Burke, in his classic “Grammar of Motives” (1969), noted that, as a minimum, narrative requires an actor, an action, a goal or intention, a scene, and an instrument.

2.3. TEXT, DISCOURSE AND COHESION

Text is the verbal record of a communicative event. A number of authors have been concerned to provide more formal account of how speakers of English come to identify a text as forming a text (van Dijk, 1972; Gutwinski, 1976; de Beaugrande, 1980; de Beaugrande and Dressler, 1981). These authors are concerned with the principles of connectivity which bind a text together and force co-interpretation.

A distinction is usually made between the words *text* and *discourse*. Goodman (1970) defines text as “the formal properties of a piece of language. A text is regarded as an exemplification of the operation of the linguistic code at an intra-sentential level.” So, a text is a combination of sentences as formal linguistic objects. On the other hand, the use of such a sentence combination is referred to as *discourse*. According to Halliday and Hasan (1976: 18), text is “a semantic unit: a unit not of form but of meaning. . . . A text may be spoken or written, prose or verse, dialogue or monologue. It may be anything from a single proverb to a whole play, from a momentary cry for help to an all-day discussion on a committee. . . . Most texts extend well beyond the confines of a single sentence.”

The root meaning of ‘cohesion’ is ‘sticking together’. Cohesion relates to words, clauses, sentences, and paragraphs. Cohesion, according to Halliday (1977: 309), “may involve elements of any extent, either smaller or larger than clauses, from

single words to lengthy passages of text". Cohesion has been defined in a number of ways. Widdowson (1979:52) defines it in terms of the distinction that is made between the illocutionary act (the idea of an "illocutionary act" can be captured by emphasizing that "by saying something, we *do* something", as when a minister joins two people in marriage saying, "I now pronounce you husband and wife.") and the proposition (It is a statement of language that formulates something about an external world. A proposition can either be true or false. Thus questions, commands, promises and so on are not propositions). In his view, propositions, when linked together, form a "text" whereas illocutionary acts, when related to each other, create different kinds of "discourse."

According to Halliday and Hasan (1976: 20), cohesion and register enable us to create a text. Register is concerned with what a text means. It is defined by Halliday and Hasan as the "set of semantic configuration that is typically associated with a particular class of context of situation, and defines the substance of the text." According to Halliday, cohesion is a relation in the system, but also a process. Cohesion as a process always involves one item pointing to another; whereas the significant property of the cohesive relation ... is the fact that one item provides the source for the interpretation of another (Halliday and Hasan, 1976: 19). According to Halliday and Hasan (Ibid: 18), the function of cohesion is to relate one part of a text to another part of the same text. Consequently, it lends continuity to the text. By providing this kind of text continuity, cohesion enables the reader or listener to supply all the components of the picture to its interpretation.

Each language has its own patterns to convey the interrelationships of persons and events. In no language, these patterns may be ignored, if the translation is to be understood by its readers (Callow, 1974:30). The topic of cohesion has always appeared to be the most useful constituent of discourse analysis or text linguistics applicable to translation.

2.4. COGNITIVE PROCESSES IN DISCOURSE COMPREHENSION

2.4.1. Text Structure and Its Comprehension

Before we can review the literature on the influence of text structure, we need to define what we mean by variations in text structure. In certain systems of text analysis they would be regarded as alterations in the rhetorical structure (Meyer,

1975), cohesion structure (Halliday and Hasan, 1976), or logical structure (Frederiksen, 1975) of the discourse. Variations are abundant in naturally occurring discourse. Moving from smaller to larger units of discourse, different kinds of structural variation enter the picture (Grimes, 1975).

Other, and particularly more recent, conceptualizations of text structure have ignored the perspective of examining structural variations that preserve meaning in favor of a perspective that examines the hierarchical aspects of text structure. Such schemes usually begin with a parsing of an entire text using either a case grammar or a propositional (Kintsch, 1974) scheme to identify relations within and between sentences. Then the entire text is analyzed into a hierarchical structure. Ideas (usually in the form of propositions- basically a clause with an active or stative verb) are scaled according to their structural importance within the hierarchy. For expository texts, importance translates roughly into how “main” or super-ordinate the idea is. For narrative texts, importance means centrality to the story. Thus, characters, goals and settings are high in the hierarchy while particular episodes or motivations may be fairly low (Pearson and Camperell, 1975: 450, 451).

The next step is to examine the narrative structure and to evaluate the influence of the overall structure of narratives on students’ comprehension and recall of information presented in texts.

2.4.2. Narrative; Story Structure and Recall

A narrative is basically a story, of happenings or events, either real or imaginary, which the narrator considers interesting or important. Real narratives are those of newspaper reports, confessions and historical records; fictional narratives are those of comic strips, epic poems, ballads and narrative fiction such as novels, short stories and fairytales. Narratives are most commonly narrated in words, in speech or in writing (Wales, 1989: 313).

Bal (1985:3) states that “Narratology is the theory of narrative text”. Pavel (1985:86) mentions that the term narratology” was coined by Todorov and he estimates that the aim of Todorov in proposing the term is to cover studies which are either the study of content or text-structure. Coste (1989:5) defines narratology as “the scientific study of narrative communication”. Toprak (2004:62) states that the study of narrative, however, has been a main interest of many disciplines. The breadth of studies makes a full literature review difficult.

Several writers have developed formalisms for analyzing the relations among propositions in stories. About propositions, Pearson and Camperell (1975: 455) mention that propositions can be related in two ways: by their relative position within the hierarchy of a story and by their rhetorical function.

The study of how to understand stories has become a very active area of research in psychology and artificial intelligence. The largest group of story understanding theories in psychology is the “story grammar” theories. Lakoff (1972) proposed the first story grammar. He reformulated Propp’s theory of Russian folktales using the formalism of modern linguistics. Colby (1973) also used rewrite rules in designing a specialized grammar of Eskimo folktales. However, Rumelhart (1975) proposed the first general grammar that was designed to apply to more than a small restricted set of stories. Other general story grammars have been proposed by Thorndyke (1977), Stein and Glenn (1977; 1979).

The story grammar theories make three general claims: the first is that they are grammars that distinguish stories from non-stories. The second is that they are models of story comprehension. And the third is that they are models of memory for stories. Black (1979) and Black and Bower (1979) have evaluated them as memory models. Moreover, they found that they did not predict which story statements readers would remember. Therefore the story grammars are not useful memory models, so they will be evaluated as grammars and comprehension models (Black and Wilensky, 1979: 215).

Then, it can be said that story grammarians have postulated two possible consequences of story grammars. First, information in higher level nodes ought to be recalled more frequently than that in lower level nodes. Second, violations in the well-formedness of stories ought to decrease comprehension and recall (Pearson and Camperell, 1975: 456).

The primary strength of the current grammatical approaches is that they include a description of the structure of story texts as well as a description of the nature and function of a story schema. A set of working hypotheses has been derived concerning the structure of story knowledge and the way in which the organization of this knowledge might affect comprehension (Johnson and Mandler, 1980; Mandler, 1982; Rumelhart, 1975; Thorndyke and Yekovitch, 1980; Trabasso and Johnson, 1981, cited in Stein and Trabasso, 1982: 319).

A basic assumption common to all of this current work is that comprehension is an interactive process. Both Mandler and Johnson (1977) and Stein and Glenn (1979) proposed that comprehenders have very definite expectations about the types of information contained in stories and the types of logical relationships which should connect the various parts of a story. Almost all empirical studies completed subsequent to the initial story work have supported these working hypotheses (Baker and Stein, 1981).

It is claimed that people use “story schema” to guide comprehension during encoding and recall (Mandler and Johnson, 1977:111). Bartlett’s pioneering study of memory (1932) suggested that people develop schemata of what stories are like. Mandler and Johnson (1977: 112) state that when people cannot recall a particular aspect of a story, they can use the schema to reconstruct what might have occurred at that point. This general notion is also accounts for the increasing regularization of irregular stories over time: “Recall comes to approximate the idealized schema more than the actual form of the input”.

However, the description of schemata in Bartlett’s analysis remained very general because his theory did not account for the internal structure of stories. He uses the term “schema” to include such notions as literary style, mood and various classes of stories. Although these are important aspects of stories they seem less basic than a characterization of the units from which a story is constructed.

Although the schemata used to encode a story and to retrieve it are related, we do not assume that they are identical. Although the form in which information is processed influences the form in which it is retrieved (Tulving and Thomson, 1973), neither the amount encoded, nor even the level at which incoming information is processed (Craik and Lockhart, 1972), is sufficient to predict recall of discourse. The overall structure may not even be clear to the listener until after the telling has been completed. Reorganization continues to occur, as Bartlett has amply demonstrated, either over the course of time and/or at the time of later retrieval (Spiro, 1977). A theory of story schemata designed to predict recall probably should stress the structural characteristics which are relatively invariant across stories rather than the more flexible structures available for use during the course of and immediately following input (Mandler and Johnson, 1977:113).

In attempting to uncover the details of story schemata, folktales, fables, fairytales and myths can be used to great advantage. Such stories, which stem from

an oral tradition, have very similar and unusually clear structural characteristics compared to many other types of prose. The reason seems obvious. If a story is not written down but is preserved only through retelling, it must respect the limitations on memory. We assume that an orally transmitted story will survive only if it conforms to an ideal schema in the first.

2.4.3. Literary Discourse Comprehension

It should be emphasized that literary discourse and literary communication generally will follow the principles holding for any kind of discourse and communication. Therefore, we strictly deny the completely "specific" nature of so-called "literary interpretation" as it is normatively postulated in traditional literary scholarship (<http://www.jstor.org/view/03335372/ap020001/02a00090/0?frame>).

Many kinds of literature, e.g., novels, will not exhibit structures which would require different semantic processes of comprehension. For our discussion this means that the specific socio-cultural context in which (our kind of) literature functions may require specific ways of reading, comprehending and using discourse.

The complexity of (literary) narrative, however, requires that semantic processing also take place at the global level: the formation of macro-structures is necessary, otherwise we do not know what the story is about. In principle the same macro-rules operate as for other kinds of discourse. Yet, again at this macro-level, interpretation may be partial. In order to understand the rest of the text, it is necessary that at least a hypothetical, possible macro-structure be constructed; otherwise complete cognitive incoherence may result. The reader will then either be forced to local interpretation only, or be satisfied with a partial global interpretation, e.g., a "theme" or "atmosphere" or global description of a discourse agent (http://en.wikipedia.org/wiki/Reading_comprehension).

In narrative, semantic transformation and its cognitive interpretations will usually be accompanied by transformed schematic (super-) structures, e.g., a Resolution at the beginning and the Setting and Complication later in the text. Also, here the reader will tend to restore the canonical schematic order as it is stored in his general discourse knowledge in his memory. These kinds of semantic and schematic transformations not only involve reordering (permutation), but may also involve deletions of various kinds, as is the case at the sentence level. A novel may have no (expected) "end," that is a normal category of "Evaluation" or "Coda" (<http://www.jstor.org/view/03335372/ap020001/02a000>).

These various kinds of surface structural, semantic and schematic processes operating in the interpretation of literary texts also have their specific consequences for memory and recall. Memory for surface and local (stylistic, etc.) structures is limited. The paradox of this fact is that our memory for literary discourse will first of all affect those properties which are usually considered to be of primary importance in literary communication (Ibid:1).

2.5. READING COMPREHENSION

Comprehension is generally regarded as the ability to grasp meanings mentally and the capacity to understand ideas or facts. Reading comprehension can be defined as the level of understanding of a passage or text. For normal reading rates (around 200-220 words per minute) an acceptable level of comprehension is above 75%.

Reading comprehension can be improved by: Training the ability to self assesses comprehension, actively test comprehension using questionnaires, and by improving metacognition. Teaching conceptual and linguistic knowledge is also advantageous (http://en.wikipedia.org/wiki/Reading_comprehension).

According to Irwin (1991), comprehension includes at least five types of processes. Irwin states that these five processes occur simultaneously and interact with one another. Although Irwin provides this detailed definition of comprehension on a basis of how readers comprehend what they are reading, it simply covers an individual reader's characteristics and cannot clearly explain the real comprehension situations. Other factors, such as "text contexts" and "situational contexts" (Irwin, 1991: 5-7), have an obvious effect on what is being read. According to Irwin's assertion, text characteristics may consist of "word familiarity", "sentence length", "passage coherence" and "organization", whereas the situation- related factors include "the situation organizer", "the task" and "the total setting". Combining all these three characteristics mentioned above, therefore, the definition of comprehension may be expanded as follows.

Comprehension can be seen as the process of using one's own prior experiences and the writer's cues to infer the author's intended meaning (Irwin, 1991: 8, 9). He indicates that "reading is a transaction between the reader and the text in a specific context that results in the creation of a new text in the mind of the reader." This conception is consistent with transactional model (Harste, 1985, cited

in Irwin, 1991: 9). In such a condition, readers attempt to create their messages which are meaningful to themselves rather than to comprehend the writer's intended meaning. Irwin concludes the definition of comprehension on the basis of the transactional model in the following. Comprehension can be seen as the process of using one's own prior experiences and the writer's cues to construct a set of meanings that are useful to the individual reader reading in a specific context.

Using a customized form of mental modeling, the Reciprocal Questioning (ReQuest) Procedure was shown to significantly improve reading comprehension with remedial level readers (Manzo, 1968). ReQuest is a relatively simple procedure that has the teacher and students take turns asking questions about the first few sentences of a reading selection. The teacher models this comprehension, problem-solving strategy in the form of questions for independently setting a purpose for reading, and in think aloud reflections in answer to student questions. Students quickly began to imitate both the teacher's questions and question "answering" strategies; they imitated and emulated the mental operations of models. Mental modeling appeared efficient, non-sequential, and holistic, but it also seemed to require certain supportive conditions.

2.5.1. Schema Theory

Schema is an abstract structured knowledge that readers bring to any given text (Anderson and Pearson, 1984). The background knowledge mainly comes from readers' various life experiences, and it can be a set of concepts about objects, events or situations. When a new idea or experience is encountered, readers attempt to relate it to their own schema (Turner, 1988; Anthony et al., 1993; Barchers, 1998). The origin of the concept "schema" can be traced back to the 1910s when Gestalt psychology studied the mental organization. Later, the term "schema" was first used by Bartlett (1932) and has had a significant effect on the understanding of how reading comprehension is processed. He maintained that readers bring various experiences of events or situations into the mind and form abstract knowledge that is organized into structured patterns. Furthermore, Ausubel (1963) proposed the concept of "advance organizer", in which meaningful learning occurs only when new ideas in texts are integrated into general knowledge already known to learners. Undoubtedly, when people are engaged in reading, their existing ideas must have direct relevance to the incoming information. The concept suggests that certain ideas should be purposely introduced, before readers begin a reading task, to build a

conceptual bridge between what they already know and the new information of the text. In the late 1970s, schema theory began to emerge and rapidly developed as a theoretical framework to describe the structured knowledge existing in the mind (Adams and Collins, 1979).

The main assumptions of the schema theory clearly explain how knowledge is represented and used for making inferences for reading comprehension. More frequently, people interpret a text differently due to the different schemata they select by using text clues (Alba and Hasher, 1983).

Anderson (1978) states six functions of schemata in reading. Firstly, a schema provides several slots for incoming text information. As long as the information fits in the slots, certain schema will be activated. Secondly, a schema helps readers select the important elements of a text, so that they will skillfully determine the meaning. Thirdly, a schema allows readers to make inferences that are not directly stated in a text. Next, a schema enables readers to include important ideas instead of less important ones and to formulate a summary. Then, a schema provides readers orderly search for particular information in their memory, which is needed for the interpretation of a text. Finally, a schema helps readers make inferences to reconstruct a text when some information are forgotten or cannot be recalled. All these are clearly illustrated to describe how schemata have significant effects on reading performance.

As to the relationship between a text and its readers, it is widely believed that a text itself carries no meaning but provides clues and directions for readers to reconstruct the writer's original meaning from their previously acquired knowledge (Nunan, 1999). For instance, Anderson (1999: 12) asserts that "the notion of prior knowledge influencing reading comprehension suggests that meaning does not rest solely in the printed word, but that the reader brings certain knowledge to the reading that influences comprehension". Carrell and Eisterhold (1983) states that readers fail to comprehend a text mostly owing to specific language deficits. However, from the schema-theoretic viewpoint, reading comprehension involves readers' background knowledge or schema to make inferences beyond the literal meaning of a text. This means that comprehension is processed mainly through activating a schema that clearly explains objects, events or situations (Adams and Collins, 1979; Rumelhart, 1980, cited in Spiro, 1977). Strictly speaking, comprehending a text is an interactive process between readers' background knowledge and the text, and readers must

relate the text information to their own structured knowledge. Two models of reading process, as mentioned earlier, bottom- up and top-down, are derived from this principle. As long as the data information processed through bottom- up model and the conceptual inferences made through top-down model fit quite well, readers satisfactorily accept the result of the interpretation (Bransford, 1984).

According to Pearson and Camperell (1981), readers do not comprehend a text probably due to the following reasons. First, readers do not have appropriate schema. Second, the writer does not provide enough clues to help readers to activate appropriate schema. Third, readers build up a consistent interpretation that is not the intended meaning of the writer. Carrell and Eisterhold (1983: 560) reiterate the first two reasons and point out “a mismatch between what the writers anticipates the reader can do to extract meaning from the text and what the reader is actually able to do.” They state further that the appropriate schemata, in order to achieve complete comprehension, must exist and be activated during the reading process as well.

2.5.2. Types of Schema

With the emergence and the development of the concept “schema”, several types of schema are continuously advocated. Content schema and formal schema, among them, are the most typical. Content schemata include readers’ background knowledge of the topic or the content of a text (Aebersold and Field, 1997). For example, one well- known study conducted by Bransford and Johnson (1972) is to investigate how such schema facilitates reading comprehension. A vague passage about “washing clothes” was presented to subjects; some were told the title of the passage while others were not. The result reveals that readers, when they are given a specific schema, perform better than those who are not. It is found that readers’ familiarity with the text content affects reading comprehension (Anderson et al., 1977, cited in Spiro, 1977). The result also appears that readers mostly show a strong tendency to use their previously acquired or specialized background knowledge to interpret a text. One source of the content schemata that influences comprehension is the particular experience of readers’ cultural background. Several studies were dealt with to prove the effects that cultural schema has on how to interpret a text (Steffensen et al., 1979; Johnson, 1981, 1982; Aron, 1986, Pritchard, 1990).

Formal schema refers to readers’ background knowledge of the organizational forms and rhetorical structures of different types of texts, such as stories, newspaper articles, academic texts, advertisements, and so on (Carrell, 1984a, 1984b, 1985,

1987). The awareness of the structural or formal patterns of a text allows readers to adjust their reading expectations or skills to any given text. Several studies show that different formal schema and readers' knowledge of text structure both have an obvious influence on L1 comprehension and recall (Meyer et al., 1980; Berkowitz, 1986; Armbruster et al., 1987). Additionally, other studies of formal schema on L2 comprehension reveal similar results (Cheng, 2000).

2.5.3. Reading Activities through a Three-Phase Approach

In this part activities in three stages of reading will be examined.

Pre-reading Stage: The pre-reading stage attempts to:

1. improve students' interest in the topic, and motivate them,
2. provide some predicting/guessing activities for the reading passage,
3. make use of students' background knowledge about the topic,
4. prepare the students for the context of the reading passage,
5. build a bridge between the reading passage and the learners' background

knowledge, and interests. In pre-reading activities, students are asked to:

- a. find answers to given questions based on the text;
- b. give their personal opinion about the topic;
- c. predict the continuing text.

In critical pre-reading activities, students can be asked to consider:

- a. the reason the author is writing about the topic;
- b. the whole range of ways to write a particular text;
- c. the generating of their own list of questions (Varaprasad cited in Sarıçoban,

2002).

Reading Stage: This stage aims to improve:

1. students' understanding the writer's purpose, the language structure and the logical organization in the reading text,
2. developing and helping comprehension for the reading text content,
3. helping students use their own inferring and judging abilities,
4. reminding the students of the importance of vocabulary for contextual clues for meaning and guessing the meaning of unfamiliar words,
5. helping students make use of cross-cultural elements,
6. helping students develop their linguistic and sociolinguistic knowledge,
7. learning to generalize on the issue under discussion,
8. reading consciously,

9. skimming (looking for general information),
10. scanning (looking for specific information) (Sarıçoban, 2002).

Post-reading Stage: The aims of post-reading work are:

1. to help students use their acquired knowledge in similar readings,
2. to help them integrate their reading skills with the other language skills: listening, speaking and writing,
3. to help them integrate with the foreign culture,
4. to make use of key words and structures to summarize the reading passage,
5. to extract the main idea of a paragraph or a reading text,
6. to interpret descriptions (outlining and summarizing),
7. to make use of classroom games for reading (Ibid:1).

2.5.4. Reading in a Foreign Language

Aebersold and Field (1997) refer linguistic schema as the knowledge of decoding words and how they fit together in a sentence both in L1 and L2. Some researchers contend that linguistic proficiency in L2 must reach a certain threshold level before readers can apply their first language reading ability to L2 reading (Cziko, 1980; Carrell, 1988, 1991). In Clarke's study (1979), for example, it investigated the relationship of reading proficiency between L1 and L2. He finds that low L2 proficiency seems to prevent the transfer of L1 reading ability to L2 reading; that is, low proficiency in L2 restricts a reader's ability to interact with a L2 text. Therefore, he concludes the "short circuit hypothesis" (Clarke, 1980: 120), suggesting that "limited control over the language short circuits the good reader's system causing him/ her to revert to poor reader strategies when confronted with a difficult or confusing task in the second language." This hypothesis is supported by Alderson (1984, cited in Alderson and Urquhart, 1984), who holds that L2 reading comprehension is a language problem at lower levels of L2 proficiency, which means a weakness in knowledge or skills required for processing L2 reading.

Other researchers, on the contrary, emphasize that successful reading comprehension in L2 depends more on L1 reading ability than on L2 proficiency. They claim that readers perform poorly in L2 reading due to the lack of L1 reading skills or the failure to transfer the skills (Coady, 1979, cited in Mackay et al., 1979; Johnson, 1981, 1982; Hudson, 1982; Block, 1986).

Despite of all these, from the pedagogical perspective, the linguistic threshold varies from text to text and from reader to reader. Moreover, all L2 reading

difficulties do not lie in the deficiency of L2 competence. Alderson (1984, cited in Alderson and Urquhart, 1984) asserts that the more difficult a reading text is, the higher the linguistic threshold may become. The threshold level varies according to how difficult a text is. Furthermore, background knowledge functions greatly in reading comprehension as mentioned above. The more a reader knows about the topic or the content of a text, the lower the linguistic threshold is likely to be. The effects of low L2 proficiency may be compensated by a reader's ability to activate appropriate schemata.

2.6. NATURE OF READING

Reading is defined as constructing meaning from a text (<http://reta.nmsu.edu/reading/r/nm/section1.html#whatisreading>). Grabe and Stoller (2002: 273, cited in Razi, 2005) describe reading as the ability to construct meaning from the printed page and interpret this information correctly. Reading has been the skill most emphasized in traditional foreign language teaching (Susser and Robb, 1989). Two types of information are important in reading. The first one is the visual information which we get from the printed page. The second one is the non-visual information which includes our understanding of the relevant language, our familiarity of the subject matter, our general ability in reading, and our knowledge of the world (Mei-yun, 1989:13).

The main purpose for teaching reading is to develop attitudes, abilities and skills in the reader. It should be viewed as an important goal to read with understanding (Dlugosz, 2000: 285). Reading is a mental process. The interpretation of the texts will be easy if the readers' background, training, attitude, and so on, similar to the writer's (Badrawi, 1992:16). Martin (1991) states that the purpose of reading is to connect the ideas on the page to what you already know.

The reason for reading is to get something from the writing: facts, ideas, enjoyment, even feelings. The aim is to get the message the writer has expressed. This is the authentic reason for reading. Students usually read to improve, practice, and consolidate specific linguistic item-vocabulary, structure and so on. This is not the authentic use of a text. In the reading classes, teachers' concern should be to increase motivation by making foreign language reading interesting. The stronger you interest, the greater your comprehension (Ibid: 1). So, authentic materials should

be used in reading classes to reflect the authentic purposes for which people do in fact read. Therefore, the first requirement in a reading lesson is that the text should;

a) interest the students,

b) be at the right level of difficulty,

c) be authentic (Evangelidou, et al., 1990: 31). It is stated that the major reasons for lack of reading comprehension is lack of motivation and lack of experience. However, teachers can help students regain their motivation and improve their reading performance by connecting reading assignments to real-world reading experiences (Hollaway, 1999).

2.6.1. Models of Reading Process

Reading is a process of understanding a printed text (Smith, 1971; Wallace, 1992). Two typical reading models, bottom- up and top- down have been already clearly stated and utilized in reading. Nevertheless, the interactive model, which integrates the two, is strongly and widely advocated. Bottom- up model basically assumes that readers decode printed messages in a linear manner (Hudson, 1998). This model stresses that readers extract meanings automatically from the smallest units of language and that word recognition serves as an important element in the reading processing (Paran, 1996). Gough (1972, cited in Samuels and Kamil, 1984) claims a reading model that requires readers' analysis and expectation of every letter before assigning meanings to the strings of letters.

Top-down model emphasizes the importance of various knowledge that readers bring to a text (Alderson, 2000). That is to say, readers attempt to create meaning with prior knowledge already stored in their mind and to make hypotheses about the text information, which will be confirmed or rejected later (Aebersold and Field, 1997). The terms "top-down" and "bottom- up" are only mental processes of reading (Eskey and Grabe, 1988), in which "top" refers to higher level of perception while "bottom" refers to the printed text. Samuels and Kamil (1984: 31) summarize the difference between the two: Bottom-up models start with the printed stimuli and work their way up to the higher-level stages, whereas the top-down models start with hypotheses and predictions and attempt to verify them by working down to the printed stimuli. The interactive model synthesizes all sorts of knowledge sources both from readers and texts, such as background knowledge, contextual cues, and so on. This model is primarily concerned with how readers interact with the text to achieve the accurate interpretation (Smith, 1971). The whole reading process

seemingly follows what Parry (1987) asserts, “the reader starts with the perception of graphic cues, but as soon as these are recognized as familiar, schema derived from both linguistic knowledge and knowledge of the world in general are brought into play.” The interactive-compensatory model by Stanovich (1980) clearly indicates that how readers progress during the reading process depends on the knowledge deficits.

According to what Stanovich maintains, readers in different proficiency levels both in language form and knowledge sources usually choose the most suitable reading model for complete comprehension. This is as Smith (1971: 5) precisely states, “The more nonvisual information a reader has, the less visual information the reader needs. The less nonvisual information that is available from behind the eyes, the more visual information is required.” Additionally, limited capacity of readers’ mind only provides certain amount for reading processing at one time (Day and Bamford, 1998). As a result, while readers pay more attention to lower- level processing, they will relatively become less reliant on higher- level cognitive skills. On the other hand, when readers possess higher level skills to interpret a text, the processing capacity is then mostly taken up with higher- level components of the reading process.

2.6.2. Reading Strategies

As Olshavsky (1977) and Sarig (1987) state, reading is viewed as a problem-solving process. Strategies can be seen as “responses to local problems in a text.” (Urquhart and Weir, 1998:95). As Wallace (1992:57) defines, “strategies involve ways of processing text which vary with the nature of the text, the reader’s purpose, and the context of situation.”

One important component before reading is previewing a text, such as skimming and scanning. Skimming is a reading skill usually used to look for main ideas. However, scanning is used to look for specific information. The former helps readers get an idea of the characteristics of reading selections and of the general content. On the contrary, the latter helps readers find out certain important information. Readers’ prior knowledge plays another major role in previewing a text. It motivates readers to recall any information related to what they already know about the topic of reading texts and the forms of text structure (Aebbersold and Field, 1997). According to Taylor’s findings (1979), the effects of topic familiarity seem to

be greater on good readers than on poor readers. In a word, the strategies employed to preview a text appear to be what Wallace (1992: 62) shows:

Effective readers of all levels of ability will scan for specific information, skim to get an initial overview of a text, and be prepared to read and re-read with greater attention those parts of the text which are of particular relevance to their purposes.

When readers set out to focus on reading selections, monitoring comprehension becomes essential to successful reading. As Collins and Smith (1980, cited in Irwin, 1991:113) define, comprehension monitoring is “the student’s ability both to evaluate his or her ongoing comprehension processes while reading through a text, and to take some sort of remedial action when these process bog down.” According to Baker and Brown (1984), activities that readers are engaged in while reading, such as selecting main ideas, making use of the structure in the reading materials, self- questioning and even think- aloud protocols, help them regulate their reading process. Also, readers’ self-questioning about a text does facilitate their comprehension (Andre and Anderson, 1978-1979). As Baker and Brown (1984: 372) state, it aids readers to: (a) set purposes for study, (b) identify and underline important segments of the material, (c) generate questions which require comprehension of the text to be correctly answered, and (d) think of possible answers to the questions.

Thinking aloud, defined as a verbal report stated by readers to express what they think while engaged in reading (Block, 1986), requires them to take a series of steps to make sense of what they are reading, such as planning, testing, revising and evaluating. If comprehension failures are detected, they will take remedial actions, like using contextual clues, inferential reasoning and rereading (Ibid: 1), to solve the problems encountered. Several studies reveal the difference in strategies used by good and poor readers (Olshavsky, 1977; Anderson and Armbruster, 1982).

Furthermore, according to the Taxonomy of Comprehension Failures (Collins and Smith, 1980, cited in Irwin, 1991:113-114), the four categories, “failure to understand a word, failure to understand a sentence, failure to understand how one sentence related to another and failure to understand how the whole text fits together” seem to be divided into two major types. The former two categories belong to micro-level comprehension difficulties, whereas the other two are classified as

macro- level difficulties. To overcome these, the pedagogy-based skills, namely word attack and text attack skills, are often used to decode a text. Word attack skills, according to Nuttall (1996), include the use of structural clues and inferences from context. In addition, inferencing requires readers to posit some certain kinds of information which are not explicitly stated in a text (Aebersold and Field, 1997). The inference made during the reading process is a matter about probabilities rather than certainties. The more frequently readers meet a word, the more precise their understanding becomes. As to the text attack skills, several elements of the skills, such as discourse organization, functional value and text organization (Nuttall, 1996), seem to be helpful to readers to decode the whole text. These elements emphasize the use of higher- level processing. Strategies of word- and sentence-level decoding and discourse-and text- level processing definitely make readers pay more attention to what they are reading. By monitoring their own reading processes, readers won't go off the path to their reading purposes.

2.7. DEFINITION OF LITERATURE

Nations can have literatures. Popular belief commonly holds that the literature of a nation, for example, comprises the collection of texts which make it a whole nation. The Hebrew Bible, Persian Shahnama, *Thirukural*, *Beowulf*, the *Iliad* and the *Odyssey* and the Constitution of the United States, all fall within this definition of a kind of literature. To some people, the term "literature" can apply broadly to any symbolic record which can include images and sculptures, as well as letters. To others, a literature must only include examples of text composed of letters, or other narrowly defined examples of symbolic written language (hieroglyphs, for example). Even more conservative interpreters of the concept would demand that the text have a physical form, usually on paper or some other portable form, to the exclusion of inscriptions or digital media (<http://en.wikipedia.org/wiki/Literature>).

Different historical periods have emphasized various characteristics of literature. Early works often had a religious or didactic purpose. The exotic nature of romance flourished from the Middle Ages onwards, whereas the Age of Reason manufactured nationalistic epics and philosophical tracts. Romanticism emphasized the popular folk literature and emotive involvement, but gave way in the 19th-century West to a phase of so-called realism and naturalism, investigations into what

is real. The 20th century brought demands for symbolism or psychological insight in the delineation and development of character (Ibid:1).

However, it can be said that however the definition of literature is made there are three main reasons for the teaching of literature. These are:

2.7.1. The Cultural Model

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

2.7.2. The Language Model

The most common approach to literature in the EFL classroom is what Carter and Long (1991 in <http://iteslj.org/Techniques/Savvidou-Literature.html>) refer to as the ‘language-based approach’. Such an approach enables learners to access a text in a systematic and methodical way in order to exemplify specific linguistic features e.g. literal and figurative language, direct and indirect speech. This approach lends itself well to the repertoire of strategies used in language teaching - cloze procedure, prediction exercises, jumbled sentences, summary writing, creative writing and role play - which all form part of the repertoire of EFL activities used by teachers to deconstruct literary texts in order to serve specific linguistic goals. Carter and McRae (1996) describe this model as taking a ‘reductive’ approach to literature. These activities are disconnected from the literary goals of the specific text in that they can be applied to any text. There is little engagement of the learner with the text other than for purely linguistic practice; literature is used in a rather purposeless and mechanistic way in order to provide for a series of language activities orchestrated by the teacher.

2.7.3. The Personal Growth Model

This model attempts to bridge the cultural model and the language model by focusing on the particular use of language in a text, as well as placing it in a specific cultural context. Another aspect of this model is that it helps learners develop knowledge of ideas and language – content and formal schemata – through different

themes and topics. This function relates to theories of reading (Goodman, 1970) which emphasize the interaction of the reader with the text. As Cadorath and Harris point out (1998:188) "text itself has no meaning, it only provides direction for the reader to construct meaning from the reader's own experience". Thus, learning is said to take place when readers are able to interpret text and construct meaning on the basis of their own experience.

2.8. ORAL LITERATURE

Literature seems to be something we read, so the term "oral literature" seems to be a contradiction in terms. It can be said that they are stories that are or have been transmitted in spoken form, such as public recitation, rather than through writing or printing. Most pre-literate societies have had a tradition of oral literature, including short folk tales, legends, myths, proverbs, and riddles, as well as longer narrative works; and most of the ancient epics. Many fairy tales from oral traditions were not written down as literary works until the 19th century, such as those collected in Germany by the Grimm brothers.

All literature, oral or written, springs from life, but oral literature is a better projection of the innermost recesses of the social and cultural life of a society, its traditions, customs, habits, behaviour, rites, and so on (<http://www.tiscali.co.uk/reference/encyclopaedia/html>).

Our lives are surrounded by stories. Some of the examples of oral ones are myths, sagas, legends, epics and fairy tales. Fairy tales (like Cinderella and Sleeping Beauty) have an element of magic. Humans and non-humans, like fairies and monsters, share the world. Fairy tale (German: Märchen) comes from the middle-high German word *maere*, which more or less means news or announcement. German fairy tales are usually imaginative stories in which natural law is suspended and miracles are the norm: For example, animals, plants and people can often talk and relate to one another. These worlds are also populated by magical helpers with fantastic means at their disposal. Psychologically speaking, fairy tales are considered to be projections of human desires and fears (<http://www.learn-german-online.net/learning-german-resouces/german-sagas-fairy-tales.htm>).

2.8.1. Some Purposes of Oral Stories

All of these kinds of stories can do one or more of the following: explain why things are the way they are, educate young people in the ways their family and

culture see the world, and entertain and amuse. They give us a feeling of belonging when you know the same stories you feel like a community, a group. But storytellers have deeper motives as well. They can protest a situation in which they feel they are victims. The Uncle Remus stories of the American South tell the ways Brer Rabbit (the slave) outwits Brer Bear (the master). Fools often turn out to be wiser than the educated; the poor know more than the rich. The tables are turned in a way that is not as dangerous to the protesters because it is not direct. Rap music and Country and Western music both tell how a group of people are fighting "mainstream" America (<http://en.wikipedia.org/wiki/Literature>).

2.8.2. Some of the Advantages of Oral Storytelling

We tend to think that things that are written down are somehow more true than things we are told. Often when someone tries to tell directions, the listener will say, "Just let me read it for myself" But there are many advantages to using stories to pass down information. If your friend were robbed on the way to school, would you rather read about it in a letter, hear about it on the phone, or have your friend discuss it over lunch? When we are face-to-face we can use gestures, facial expressions and changes in our voice to make our meaning clear. Our listeners can ask questions and we can have a chance to clear up any misunderstandings. The story seems more real. We can emphasize the events that have meaning or importance for us and shorten the parts that don't. We can choose how to tell the story to different people. We don't tell the same version of a story to our mothers as we do to our best friend or our teacher. Stories spread like wild-fire. They can let us react almost instantly to events that make headlines. Writing takes time. A book takes six months to print, even a letter to the editor takes time to write, deliver, be accepted and appear in the newspaper. All cultures in the world were mainly oral cultures until the explosion of printing technology in the mid-19th century. The development of printing also meant someone owned the presses. Lastly, oral stories can be set to music (<http://www.tiscali.co.uk/reference/encyclopaedia/html>).

2.8.3. Characteristics of Most Oral Stories

Oral stories use repetition. This makes the rhythm and meter stronger. It emphasizes parts of the story that are important. The audience can remember the chorus and join in with the story teller. Sounds, words, phrases, choruses and refrains all are repeated. Sometimes melody is added. Another device used often is

onomatopoeia -- making sounds that imitate sounds in nature, such as *ZZZZZZZZZZZZZZ* for a bumble bee or a snore (<http://en.wikipedia.org/wiki/Literature>).

2.9. FAIRY TALES

“If you cannot read stars you get lost in the taiga but if you do not know a fairy tale you get lost in life.”

(Alexander Pushkin, cited in Kara, 1998)

A fairy tale is a story featuring folkloric characters such as fairies, goblins, elves, trolls, giants, and others. The fairy tale is a sub-class of the folktale. These stories often involve princes and princesses, and modern versions usually have a happy ending. In cultures where demons and witches are perceived as real, fairy tales may merge into legendary narratives, where the context is perceived by teller and hearers as having historical actuality. However unlike legends and epics they usually do not contain more than superficial references to religion and actual places, persons and events (http://en.wikipedia.org/wiki/Fairy_tale).

The oldest fairy tales were told and retold for generations before they were written down. French fairy tales were the first to be collected and written down, but now we can read fairy tales from almost any culture. When these stories were studied together, something amazing was discovered. There may be a thousand versions of the Cinderella story, each with a unique telling which carries cultural information about the time and place the story was told.

Today, some authors still like to retell and invent new fairy tales. The Cinderella story was recently re-imagined by Diane Goode in her book *Cinderella: The Dog and Her Little Glass Slipper*. Jon Scieszka's fractured fairy tales in *The Stinky Cheese Man and Other Fairly Stupid Tales* are another example of a retelling but with humor (Ibid:1).

2.9.1. History of Fairy Tales

Although in the late nineteenth and twentieth century the fairy tale came to be associated with children's literature, adults were originally as likely as children to be the audience of the fairy tale. The fairy tale was part of an oral tradition: tales were narrated orally, rather than written down, and handed down from generation to generation. The tales often had sad endings; such was the penalty for dealing with the fairy folk (<http://www.ferrum.edu/applit/studyg/studygfolk.html>).

Later fairy tales were about princes and princesses, combat, adventure, society, and romance. Fairies had a secondary role. Moral lessons and happy endings were more common, and the villain was usually punished. In the modern era, fairy tales were altered, usually with violence removed, so they could be read to children (who according to a common modern sentiment should not hear about violence). Sometimes fairy tales are simply miraculous entertainments, but often they are disguised morality tales.

The fairy tale has ancient roots, older than the "Arabian Nights" collection of magical tales, in antiquity: Cupid and Psyche, Bel and the Dragon. Fairy tales resurfaced in literature in the 17th century, with the Neapolitan tales of Giambattista Basile and the later *Contes* of Charles Perrault, who fixed the forms of Sleeping Beauty and Cinderella. In addition, the Arabian Nights stories like *Aladdin and his Wonderful Lamp* and *Ali Baba and the Forty Thieves* are often thought to be fairy tales themselves (Ibid:1).

2.9.2. Contemporary Fairy Tales

In contemporary literature, many authors have used the form of fairy tales for various reasons. Some authors seek to recreate a sense of the fantastic in a contemporary discourse. Sometimes, especially in children's literature, fairy tales are retold with a twist simply for comic effect. Other authors may have specific motives, such as multicultural or feminist reevaluations of predominantly Eurocentric masculine dominated fairy tales, implying critique of older narratives. Examples of narrative reversal rejecting this figure include *The Paperbag Princess*, by Robert Munsch, a picture book aimed at children in whom a princess rescues a prince, or Angela Carter's *The Bloody Chamber*, which retells a number of fairytales from a female point of view.

"Fairy tales are more than true -
not because they tell us dragons exist,
but because they tell us dragons can be beaten."

G. K. Chesterton (in http://en.wikipedia.org/wiki/Fairy_tale)

2.9.3. Reasons of Teaching Fairy Tales

Fairy tales are a well established, typical text, with distinctive thematic and formal features. However, despite their typicality, fairy tales allow more scope for creativity than other text-types, and, what is even more important; they can touch a place deep within our subconscious. They are much more than just stories: they are

teachings that have been handed down from generation to generation, from which people learn about both the dark and bright sides of life (http://www.faculty.de.gcsu.edu/~mmagouli/fairy_tales.htm).

2.9.4. Teaching of which Fairy Tales and with which Approach

Fairy tales which are heard around the world such as “Little Red Riding Hood” can be selected at the beginning stage of teaching fairy tales to young learners. For example, perhaps it is the prototypical fairy tale everyone has in mind.

Despite significant differences in language and tone, all the versions share some dominant themes. This may explain why “Little Red Riding Hood” is so widespread around the world: it is about many basic human themes, such as initiation to independence, family ties, obedience or disobedience to parents. It can be also given to young learners some examples of modern narrative which display different strategies and technique devised to appeal to a present day audience (<http://www.northern.edu/hastingw/ftales.htm>).

The employment of a linguistic framework in the reading of fairy tales was meant to produce an inventory of the recursive linguistic forms available in that type of text but also to isolate the relevant features of the genre, such as the situation, i.e. the writer-audience relationship, the informative structure, the level of formality, the ratio between narrative and dialogic text chunks and so on. The main criteria for choosing fairy-tales were usefulness and the feasibility of application (http://lessonplancentral.com/lessons/Language_Arts/Folk_and_Fairy_Tales/index).

2.9.5. Narrative and Linguistic Features of Fairy Tales

Fairy tales belong to the wider category of the narrative genre, which has been extensively analyzed from many different viewpoints (Eco, 1979; Labov, 1972, cited in Toprak, 2004). Yet, they distinguish themselves especially for the relationship between writer and audience. In fairy tales communication is asymmetrical, consisting in an adult author or teller who tells his tale to an audience or readership made up of one or more children.

Like any other kind of narrative and also like any form of formal organisation, fairy tales are able to exploit the features of the medium they use. In particular, all verbal narratives exploit the characteristics of language by way of encoding narrative form in linguistic form (Propp, 1968 cited in Toprak, 2004). One of the clearest cases of encoding of narrative form in linguistic form is the use of initial/final fixed phrases. Traditional folk tales, which belong to the oral tradition,

count on some outstanding characteristics, that is to say all the possibilities of speech, such as prosodic phonology, intonation, the use of pauses, rhythm, the different qualities of voice, as well as on paralinguistic codes, among which gestures, mimicry, eye contact and so on. As for the content, it was essential to grasp the basic nucleus of the plot, which corresponds to the macro-structure (van Dijk, 1977). The macro structure of a narrative constitutes its line of development from the beginning to the end and does not depend on the way in which events are narrated, but must be reconstructed after reading the text. The basic characteristic of a story-line is that it usually involves some initial difficulty and a final resolution.

The linguistic form of a narrative depends partly on the genre and partly on the audience for whom it is written. In the telling of a tale, linguistic form communicates a part of the information and may provide evidence for it. Our reading of fairy tales was mainly aimed to identify the most recursive, outstanding features of the genre and the most frequent ways of encoding and grading information in linguistic form (Taylor, 1997).

As it has been already pointed out, one of the clearest cases of encoding of narrative meaning in some fixed phrases is the opening and closing formula "once upon a time" and "lived happily ever after". These expressions indicate the threshold between reality and the narrative world and vice versa. So they both belong to the narrative agreement which each writer establishes with his audience (Eco, 1979). With this pact the reader engages himself to "suspend his disbelief" and not to question the possible oddities he will find (e.g. talking animals, spells). This feature is also reinforced by the constant use of third person narration, "not [to] arouse any doubt in the receiver's mind about the real nature of the supernatural events that he is presented with" (Labov, 1972 cited in Toprak, 2004).

Along with these ritual formulas, fairy tales make extensive use of repetitions of both expressions and events. This cohesive device is not only helpful in making the text easier for the audience to understand, but is most of all a trace which oral tradition has left in the literary tale. Redundant structures are still one of the main features of written fairy tales and perform a function that is practically identical to the one of oral narratives: they allow the addressees to get a tight grip on the narrative world and impose on them a minimal co-operative effort. As Taylor demonstrates (1997: 138), fairy tale writers usually organize information within texts

so that "structure [...] perfectly reflects the actual knowledge set". In other words, writers write their stories starting from children's knowledge sets and not from theirs.

Some other formal features include the absence of detailed descriptions. Both people and objects are rather sketchily outlined, usually through a single attribute, to achieve semantic clarity and uniqueness and avoid psychological complications. The result is that in fairy tales characters may undergo moral development, but they do not change physically, nor do they grow old. There is nonetheless no gap between story and plot (Propp, 1968 cited in Toprak, 2004), because oral narratives followed an ideal linear axis of development. The co-native function was much more developed in the oral folk tale because the telling of the tale was a collective action in which the storyteller led the narration and his audience actively contributed by posing questions, suggesting changes, and making comments (Zipes, 1979).

Another interesting feature is connected to the use of different tenses. As Labov (1972, cited in Toprak, 2004) clearly points out, verbal tenses function as indices that guide addressees and help them to discover basic information such as linguistic attitude, perspective and focus. Tenses may be either "commentative" or "narrative": in the first case a commentative attitude is associated to a deep involvement of the speaker, and consequently of his addressees, in the world he describes.

As for the content, it must be observed that it is not often extraordinary in itself: ordinary objects coexist with supernatural ones. To use Eco's terminology (1979), they are "narcotized" in that they lose any social or psychological value to become instrumental in smoothing the proceeding of the action. So content is rarely fairy-tale like in itself, but it becomes so when it is framed within the fairy tale architecture.

2.9.6. Audience and Reception

As Labov (1972 cited in Toprak, 2004) claims, people have a schematic knowledge about narratives that enables them to decide what is a narrative text and what is not. This mental model is abstract and predictive, and concerns the ways in which sequences of actions and events are narrated. This schematic pattern is rather narrow in children, but becomes more flexible and widens to include less prototypical members of the same narrative category for more sophisticated readers.

Reception is very important for narrative sub-genres and distinguishes fairy tales from other narrative types such as myth, science fiction and so on. Zipes

(1995:17) locates fantastic tales between the two categories of "l'Étrange" (strange) and "le merveilleux" (marvelous). When the reader notices something odd in the narrative world he has two options: either he finds a convincing explanation, or he has to postulate new laws which may justify them. In the first case "le fantastique" (fantastic) dissolves into "l'Étrange" (cf. the case of thrillers), whereas in the second it turns into "le merveilleux". Despite the results of the application of this taxonomy, which might be disappointing, this classifying task is useful because it familiarizes students with genres, so that "they learn to make distinctions, think about subtle categories, and apply abstract thinking in imaginative and concrete ways" (Zipes, 1995: 17).

2.10. ADVANTAGES OF TEACHING WITH FAIRY TALES

1) *They are short!* It is easy to distribute copies of short tales to a whole class, discuss them during a class period without needing time for extensive reading assignments.

2) *They are fun!* Many types of them are entertaining and most of us have found memories of stories we have known since childhood.

3) *They are memorable.* Most tales from oral traditions use patterns of language and plot that make them easy to retell and dear to the hearts of tellers and listeners.

4) *They are found in infinite variety everywhere.* Every culture has long traditions of oral storytelling, verse-making, and joke-telling.

5) *They are universal.* Although it is interesting to compare culturally specific details in folklore from different times and places, one of the most intriguing phenomena in human experience is the similarities in stories with universal themes from all over the world.

6) *They are infinitely meaningful.* Because folk and fairy tales represent human experience through symbols and archetypes, there is room for endless debate about how to interpret particular tales.

7) *They link oral and written literatures of the world.* We often forget that all literature developed from oral traditions, and most people in human history have had no writing system to record their languages and stories.

8) *They link popular culture with many academic subjects and skills.* Almost every type of literary and cultural analysis has been applied to folklore, so short or

familiar pieces from oral traditions can be used to introduce longer works of literature (many of which have mythological or folkloric roots or themes), as well as topics in history, social studies, fine arts, and science.

9) *They enhance transitions from childhood to adult life.* Short works from folklore can provide springboards as students move from writing about childhood experience to more complex types of analysis.

10) *They unite children and adults.* Many types of folklore have been reprinted and adapted in children's books in the past couple centuries, while older children and adults who don't read or hear folklore or picture books often lose touch with exciting parts of their own culture (<http://www.ferrum.edu/applit/studyg/studygfolk.html>).

2.11. RELATED STUDIES CARRIED OUT ABROAD

In “Narratology and Language Teaching”, Toprak (2004:1-9) deals with the problems of Turkish students faced with English Literature in the comprehension stage. She concluded that Turkish students at English Literature courses were captured in the decoding process and were not able to construct the meaning. The students also had problems with schema distortions and this affected the cognitive processes negatively and finally misunderstandings occurred.

In “Fairy Tale and Fantasy: From Archaic to Postmodern”, Nikolajeva (2003) discusses the ontological, structural, and epistemological differences between fairy tales and fantasy literature, two genres often treated together in critical works. Using contemporary theories of the fantastic, it is argued that unlike fairy tales, with their origin in archaic thought, fantasy literature is firmly anchored in twentieth-century science and philosophy, especially the postmodern concepts of uncertainty, intersubjectivity, heterotopia, and heteroglossia.

In “Male Adolescence in German Fairy-Tale Novellas of the Enlightenment, Romanticism, and Biedermeier”, Ewers (2003) mentions that fairy tales are usually stories about the first love, which end with the final union of the couple. They are thus automatically family stories dealing with the children's successful or unsuccessful detachment from the parents' law. Looked at from this point of view, the German fairy-tale novella and fairy-tale drama of the early nineteenth century, especially where they address young readers, favor anti-modern and anti-emancipatory plots. In comparison with the splendid and successful love stories of

the fairy-tale heroes of the eighteenth century, the love affairs of the nineteenth century end rather badly.

2.12. RELATED STUDIES CARRIED OUT IN TURKEY

In “Children's Picture Book and Fairy tales in Turkey A Study in Political Socialization”, Mijgar (1990:2) has studied the authority relations which is a kind of influence relation through the children's picture books, and their impact on political socialization and later adult behavior is considered. As the authority relationship is seen in every sphere of social life, this phenomenon is studied in her work through published works, especially through picture books of children with fairy tales.

Karakuş (2006) states in “The Effect of Child Literary Products on the Development of Reading Skill” that reading is a skill that enriches life and makes it more colorful, having a fundamental role in the improvement of human culture and awareness, so it must be persistently developed. Reading skill is an intellectual activity with which children must be equipped as from the early ages. Cautiously selected child literary texts such as fairy tales, short stories and so on have a fundamental role on developing this reading skill. In the study, the effect of child literary products on the development of reading skill has been evaluated and made some suggestions in the light of the findings obtained from the study.

Sivrikaya (1996: IV) in “An Experimental Study on the Significance of Students' Interests in Reading Comprehension Through Authentic Texts” focuses on the significance of the students' interests in foreign language reading comprehension through the use of authentic texts. The study was conducted on Turkish students of EFL at Anadolu University, English Language Teachers Training Department of Education Faculty. It was concluded that students' interest is an important factor in foreign language reading.

In “An Analysis of the Opinions of Instructors and Students towards the Problems Related with the Reading Classes with a Special Reference to DÜZİÇİ ÇEAŞ Anatolian High School”, Öncel (2006) estimates that students need to learn how to comprehend a text and need to be taught specific comprehension skills such as scanning, skimming, activating background knowledge or deducing the meaning from text.

Karasoy (1998) states in “The Use of Short Stories in EFL Classes: Teaching through Short Stories and Teaching Short Stories” that the rational of teaching short

stories, several recent reading theories, approaches and techniques with the story applications. Also he mentions that using literature in teaching English has been neglected and looked down on for many years.

CHAPTER THREE

3. METHODOLOGY

3.1. PRESENTATION

This chapter consists of the research design, the research population and sampling, data collection tools and techniques, reliability and validity of this study and data analysis.

3.2. RESEARCH DESIGN

This study aims to analyze the opinions of teachers and students about to what extend fairy tales are used in the teaching of English as a foreign language in reading classes with a special reference to sixth, seventh and eighth graders in TED College, SANKO College and GKV College in Gaziantep. Quantitive data were collected and analyzed in this study. Quantitative data are information which is expressed numerically. The obtained data must be reduced in a meaningful way so as to be described. The data can be reduced in a meaningful way either by using a graph or by reducing the data to a numeral form (Trochim, 1999 cited in Kutlar, 2001: 55). In a descriptive method, the aim is to describe systematically the facts and characteristics of a given population or area of interest, factually and accurately. It involves collecting data to test the validity of the hypotheses concerning the current status of the subjects of the study. Therefore, the information gathered from the data was presented by means of a table of frequencies and percentages in this study.

The research questions were formed before the questionnaires were constructed. The questionnaires were conducted in the sixth, seventh and eighth grade students and their teachers in the above-mentioned schools. This study focuses on seven main research questions which have also their subsequent sub-research questions for teachers' answers to their questionnaire and it has twelve main research questions which have also their subsequent sub-research questions for students' answers to their questionnaire (see section 1.6). In accordance with these research questions, opinions of the students and teachers were evaluated.

3.3. RESEARCH POPULATION AND SAMPLING

This study has been carried out during the 2006-2007 education year at TED College, SANKO College and GKV College in Gaziantep. The sample groups of the research are English teachers and sixth, seventh and eighth grade students from three private colleges which are TED, SANKO and GKV in Gaziantep. There is one class for each of three grades, which are sixth, seventh and eighth, with totally 45 students in TED College in Gaziantep. There are three classes for each three grades, which are sixth, seventh and eighth, with totally 128 students in SANKO College in Gaziantep. There are three classes for each three grade, which are sixth, seventh and eighth, with totally 160 students in GKV College in Gaziantep. The sample of the research consists of 262 sixth, seventh and eighth grade students out of a total of 330 students in these private schools in Gaziantep and 28 English teachers from these schools, too.

The questionnaires were given to teachers and students to obtain their ideas on the subject. Some questions were common, others different. Turkish version of students' questionnaire was given as "Appendix C" but for teachers' questionnaire, only its English version was given as "Appendix A". The reason why they were presented in that way was both of the questionnaires were English in their originals, however, students' questionnaire was translated into Turkish for the sake of making their understanding of questionnaire items easier while they were answering it. Thus, Turkish version of the students' questionnaire was given to students to be answered and also its Turkish version was given as "Appendix C" in this study.

Frequencies and percentages were calculated for each item in the questionnaires and the results were shown in tables and bar charts (see chapter 4). Responses from 262 students and 28 instructors were analyzed and the questionnaire was assumed to be valid and reliable. The data obtained were evaluated in SPSS 11.0 version. Some interesting conclusions were drawn, showing both the positive and negative sides of how fairy tales are currently taught. From these it was possible to make certain suggestions about how they might be taught more effectively in the future in reading classes.

3.4. DATA COLLECTION TOOLS AND TECHNIQUES

For our study, the results have been obtained by means of a questionnaire. The best means to learn the attitudes of the students and teachers was considered to be a questionnaire, so one was adopted from an unpublished master thesis (Karasoy, 1998). Since one group was the receiver of knowledge and the other the giver of knowledge, only about 50% of the questions were similar in content. The other questions reflected their opposing status and situation.

3.5. RELIABILITY AND VALIDITY

Two questionnaires, adopted from an unpublished master thesis (Karasoy, 1998), were used as data collection tools to find out the opinions of teachers and students. In Karasoy's study, it is clearly stated that questionnaires are both reliable and valid. Also, the researcher consulted to the experts in the present study's field for their contributions. Moreover, experts of the field approved the final forms of the questionnaires. Thus, the researcher did not conduct a pilot study before applying questionnaires. Although the subjects of two studies are different in terms of students' levels frequencies and percentages obtained from both groups' responses are similar. Frequencies and percentages were calculated for the items in the questionnaire. The results were obtained by using SPSS 11.0 version.

3.6. DATA ANALYSIS

The questionnaires were given to 262 students of sixth, seventh and eighth year classes at TED College, SANKO College and GKV College in Gaziantep. Also, the questionnaires were given 28 English instructors at these three private schools.

The data were obtained by using SPSS 11.0 version program after the questionnaire was conducted. The scores were obtained by using frequencies and percentages.

CHAPTER FOUR

4. DATA ANALYSIS, RESULTS AND DISCUSSIONS

4.1. PRESENTATION

This chapter includes the analysis and discussion of the research questions and their subsequent sub-research questions which were mentioned in section 1.6. (under two titles of 1.6.1 and 1.6.2). The frequencies and percentages of the responses of the teachers (tables 4.1 to 4.14) and students (tables 4.15 to 4.28) to each questionnaire item were computed and presented in tables. These tables were described individually. The results of analysis present information about the opinions of instructors and students towards usage of fairy tales in English in the teaching of English as a foreign language in reading classes with special reference to young learners in TED Collage, SANKO Collage and GKV Collage in Gaziantep.

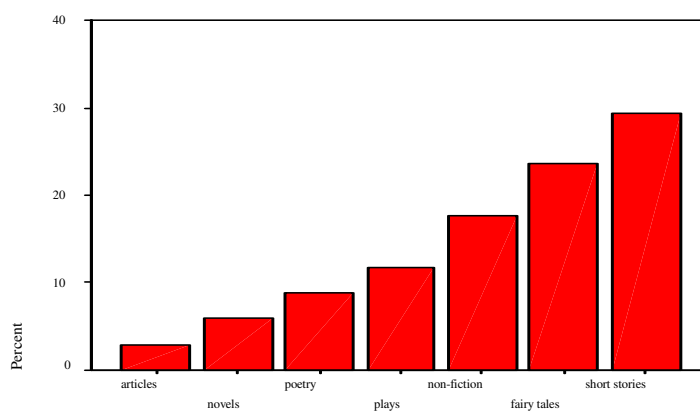
4.2. FINDINGS RELATED TO THE SUB-RESEARCH QUESTIONS UNDER THE HEADING OF MAIN RESEARCH QUESTIONS FOR TEACHERS' QUESTIONNAIRE

4.2.1. Findings Related to the Sub-research Questions under the Heading of Main Research Question A

We will divide the analysis of the present table (Table 4.1) in further subsections for the convenience of the reader.

Table 4.1 Preference of other study texts in comparison to fairy tales

Choice Types	Most Preferred (f) (%)	Second Preferred (f) (%)	Third Preferred (f) (%)	Fourth Preferred (f) (%)	Fifth Preferred (f) (%)	Sixth Preferred (f) (%)	Least Preferred (f) (%)
Fairy Tales	2 7,1	7 25,0	6 21,4	4 14,3	4 14,3	1 3,6	3 10,7
Plays	6 21,4	5 17,9	3 10,7	5 17,9	7 25,0	2 7,1	1 3,6
Novels	6 21,4	3 10,7	2 7,1	3 10,7	4 14,3	6 21,4	4 14,3
Short Stories	10 35,7	8 28,6	5 17,9	3 10,7	- -	2 7,1	- -
Poetry	2 7,1	3 10,7	2 7,1	4 14,3	6 21,4	5 17,9	6 21,4
Non-fiction	- -	1 3,6	6 21,4	5 17,9	3 10,7	6 21,4	7 25,0
Articles	2 7,1	1 3,6	4 14,3	4 14,3	4 14,3	6 21,4	7 25,0



4.2.1.1. Fairy Tales

Table 4.1 showed that two of the teachers (7,1%) stated fairy tales to be their most preferred choice; seven of the teachers (25,0%) stated them to be their second preferred choice; six of the teachers (21,4%) stated them to be their third preferred choice; four of the teachers (14,3%) rated them the fourth preferred choice; four of the teachers (14,3%) put these at the fifth preferred choice; one of the teachers (3,6%) rated them as their sixth preferred choice and three of the teachers (10,7%) stated them to be their least preferred choice. Most of the teachers (seven of them; 25,0%) stated that fairy tales were their second preferred genre to teach and most of them (ten of them; 35,7%) estimated that short stories were their first preferred genre to teach. These results show that short stories and fairy tales have almost the same textual features such as structure, length, comprehensible language, and the ability of getting the young learners' attention easily. They present many advantages in teaching English to the young language learners. Thus, these two genres have been commonly preferred by the teachers. The benefits of fairy tales in combination with their acted forms result in achievements. It will be discussed in details in the following sections.

Moreover, each narrative consists of a number of episodes and sub-episodes that make up the story line and because of this feature of narratives it can be said that all narratives such as fairy tales and short stories consist of some basic characteristic (see section 2.9.7).

4.2.1.2. Plays

Table 4.1 illustrated that six of the teachers (21,4%) stated plays to be their most preferred choice; five of the teachers (17,9%) stated them to be their second preferred choice; three of the teachers (10,7%) stated them to be their third preferred choice; five of the teachers (17,9%) rated them the fourth preferred choice; seven of the teachers (25,0%) place plays at the fifth preferred choice; two of the teachers (7,1%) rated them as their sixth preferred choice and one of the teachers (3,6%) stated them to be their least preferred choice. Most of the teachers (five of them; 17,9%) estimated that plays were their fourth preferred genre to teach. Teaching English through plays may ease the job of language teachers. The students' performances on the stage may be observed easily. The deficiencies can be pointed out abruptly (or without any delay) and instantly corrected by the teachers.

On the other hand, fairy tales which have been discussed in the preceding sections also can be used as play forms. "Play," Richter says, "is the first creative utterance of man". "It is the highest form in which the native activity of childhood expresses itself," he says (<http://www.sacred-texts.com/etc/sft/sft04.htm>). Fairy tales offer to children an opportunity for the exercise of that self-active inner impulse. The play, for example, The Light Bird, and the tale, The Bremen Town Musicians, both offer an opportunity for children to express that pursuit of a light afar off, a theme which appeals to childhood. The fairy tale, because it presents an organized form of human experience, helps to organize the mind. By contributing so largely to the play spirit, fairy tales contribute to that joy of activity, of achievement, of cooperation, and of judgment, which is the joy of all work (Ibid:1).

4.2.1.3. Novels

Table 4.1 indicated that six of the teachers (21,4%) stated novels to be their most preferred choice; three of the teachers (10,7%) stated them to be their second preferred choice; two of the teachers (7,1%) stated them to be their third preferred choice; three of the teachers (10,7%) rated them the fourth preferred choice; four of the teachers (14,3%) place these at the fifth preferred choice; six of the teachers (21,4%) rated them as their sixth preferred choice and four of the teachers (14,3%) stated them to be their least preferred choice. Novels were the sixth preferred genre for most of the teachers (six of them; 21,4%). The reason why they did not prefer to teach novels in reading classes may be originated from their length. Reading and analyzing a novel take a long period of time. Moreover, finding a novel which is preferred by all of the students is a very difficult job. Reading novels would be a beneficial reading activity when students are assigned some chapters to be studied on their own time, for example, home reading activities can be given.

Real (2003 in <http://www.heliweb.de/telic/teachnov.htm>) acknowledges that the problems of dealing with a novel in the foreign language classroom are unusually complex. Firstly, students should have sufficient room for discovery reading while dealing with a novel. The students should be experienced readers in the foreign language, who should have practiced a lot of extensive reading, for example in dealing with long stories, dramas, shorter novels or full-length examples of fiction such as fairy tales. In addition, in reading a novel on their own, the pupils should be encouraged to read for gist, not for detail. Besides these, there are individual and

interpersonal psychological problems in dealing with a novel in class, apart from the problems of understanding the text and memorizing essential insights of its analysis and discussion. Also, the practical problems of teaching start with the problem how a sound textual knowledge of the novel is to be acquired. Moreover, after reading the whole text, there is no potential for discussion anymore because many modern texts have got an open ending.

4.2.1.4. Short Stories

Table 4.1 displayed that ten of the teachers (35,7%) stated short stories to be their most preferred choice; eight of the teachers (28,6%) stated them to be their second preferred choice; five of the teachers (17,9%) stated them to be their third preferred choice; three of the teachers (10,7%) rated them the fourth preferred choice; none place these at the fifth preferred choice; two of the teachers (7,1%) rated them as their sixth preferred choice and none stated them to be their least preferred choice. A great majority (ten of them; 35,7%) of the teachers preferred teaching short stories rather than teaching other literary texts. This is a significant number showing that the format holds an attraction for them. Significantly, most teachers did not prefer teaching poetry, novels and articles. Bettelheim (1976) stated that stories and fairy tales are inherently interesting to children because these genres speak to the "I" of the child.

4.2.1.5. Poetry

Table 4.1 explained that two of the teachers (7,1%) stated poetry to be their most preferred choice; three of the teachers (10,7%) stated it to be their second preferred choice; two of the teachers (7,1%) stated it to be their third preferred choice; four of the teachers (14,3%) rated it the fourth preferred choice; six of the teachers (21,4%) put this at the fifth preferred choice; five of the teachers (17,9%) rated it as their sixth preferred choice and six of the teachers (21,4%) stated it to be their least preferred choice. These results show that most teachers do not like teaching poetry. It is often difficult for both teachers and young learners to understand with ambiguity of time, language, location and characters the very factors which are usually plainly stated in fairy tales. It is stated that in teaching poetry, every instructor needs to call upon and combine a range of techniques and methods. Teaching an individual poet or a single poem involves different problems than organizing a whole course. Obviously, much depends on historical issues, and how

familiar the language and reference and context of the poem will be to readers. There is a tendency in that it is generally agreed that studying poetry is a painful job for most of both teachers and students (<http://www.blackwellpublishing.com/Showalter/004.pdf>).

4.2.1.6. Non-fiction

Table 4.1 presented that none of the teachers stated non-fiction to be their most preferred choice; one of the teachers (3,6%) stated it to be their second preferred choice; six of the teachers (21,4%) stated it to be their third preferred choice; five of the teachers (17,9%) rated it the fourth preferred choice; three of the teachers (10,7%) place this at the fifth preferred choice; six of the teachers (21,4%) rated it as their sixth preferred choice and seven of the teachers (25,0%) stated it to be their least preferred choice. Most of the teachers (six of them; 21,4%) chose non-fiction as their third preferred text type. The reason why they chose this as the third preferred one after having rated two fiction types, short stories and fairy tales, as their first and second preferred text types could be explained in such a way that the teachers might think these two types, fairy tales and short stories, are very ideal in reading classes in many ways but a different text type such as a non-fiction text could also be mentioned in order to show the differences between the two opposite genres. Non-fiction is an expository text type. Thus, using different genres which show differences or similarities among each other, in reading classes, provides the opportunity to compare and contrast these basic types. Also, it is useful for preventing the monotony.

Beside these, the category of non-fiction texts includes so many things in it. For example, these various forms may attract and take the attention of the majority of the class. Non-fiction reading has great appeal to young children who are curious about the world and are eager to learn about a variety of topics. However, non-fiction reading and writing require a set of skills and a foundation of knowledge that is different from reading fiction. The reader has different goals and must use different strategies. Thematic units in science, health, and social studies can incorporate a set of comprehension and information processing skills that we can begin to teach in early literacy (<http://www.teachersnetwork.org/ntol/howto/childlit/nonfiction.htm>).

4.2.1.7. Articles

Table 4.1 illustrated that two of the teachers (7,1%) stated articles to be their most preferred choice; one of the teachers (3,6%) stated them to be their second preferred choice; four of the teachers (14,3%) stated them to be their third preferred choice; four of the teachers (14,3%) rated them the fourth preferred choice; four of the teachers (14,3%) place these at the fifth preferred choice; six of the teachers (21,4%) rated them as their sixth preferred choice and seven of the teachers (25,0%) stated it to be their least preferred choice. This text type is the least preferred one according to most of the teachers (seven of them; 25,0%). The reason might be that the specific topics of this text type could be challenging to the readers. As it is known, articles are usually formal in their forms and their topics are very specific in that at the level of young learners, it can cause students to be bored and not to understand its structure, grammar, vocabulary and so on. For expository texts, importance translates roughly into how “main” or super-ordinate the idea is. For narrative texts, importance means centrality to the story. Thus, characters, goals and settings are high in the hierarchy while particular episodes or motivations may be fairly low (Pearson and Camperell, 1975: 451).

4.2.2. Findings Related to the Sub-research Questions under the Heading of Main Research Question B

Table 4.2 Do you tend to use the same fairy tales repeatedly or change them regularly?

	Statistics	
	Frequency	Percent
yes	4	14,3
no	3	10,7
sometimes	21	75,0
Total	28	100,0

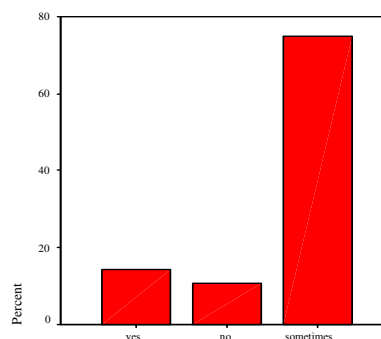


Table 4.2 showed that four of the teachers (14,3%) stated that they changed fairy tales that they teach regularly; three of the teachers (10,7%) stated they did not change fairy tales; twenty-one of the teachers (75,0%) estimated they sometimes use the same fairy tales and they sometimes use different fairy tales in reading classes. It is a general tendency that the teachers sometimes change the material. It can be

caused from the positive feedback, which is received from the students, such as their success, interest, entertainment and participation to the class after analyzing a specific fairy tale.

Fairy tales must be selected carefully, for we cannot crowd the child with all the folk-stuff that folk-lore scientists are striving to preserve for scientific purposes. First, we owe it to the child to hand on to him his literary heritage; and secondly, we must help him to make of himself the ideal man of the future. Therefore the tales we offer must contribute to these two standards. The tales selected will be those which the ages have found interesting; for the fact that they have lived proves their fitness, they have lived because there was something in them that appealed to the universal heart. And because of this fact they will be those which in the frequent re-tellings of ages have acquired a classic form and therefore have within themselves the possibility of taking upon them a perfect literary form. They will be those tales which stand also the test of a classic, the test of literature, the test of the short-story, and the test of narration and of description. The child would be handicapped in life to be ignorant of these tales (<http://www.sacred-texts.com/etc/sft/sft01.htm>).

Table 4.3 Do you also teach other literary works?

	Statistics	
	Frequency	Percent
yes	12	42,9
no	8	28,6
sometimes	8	28,6
Total	28	100,0

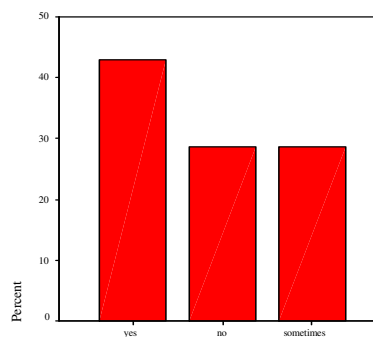


Table 4.3 indicated that twelve of the teachers (42,9%) estimated they also taught other literary works such as short stories, poetry and so on; eight of the teachers (28,6%) stated they did not teach other literary works and eight of the teachers (28,6%) said they sometimes teach other literary works. The majority of the teachers also teach other literary works in reading classes. It is a good technique to show different types and prevent the monotony.

Literary works use the normal means of communication -- language, images, symbols, codes, stories -- but uses them with more complexity and subtlety than is normal in everyday communication. As well, they avail themselves of a certain

sensibility we have to such things as form, sensual experience, rhythm, repetition, contrast, which sensibility we call the 'aesthetic' (<http://www.brocku.ca/>).

The use of literature develops language awareness in students. The interesting contexts provided by literary texts serve to illustrate the noticeability of lexical and syntactical features. Prolonged exposure to literary texts not only familiarizes students with the numerous interesting features of the written language but also develops the response potential in them. As students respond to literary texts, they begin to realize how meaning as an outcome of response can open up contexts for imaginative use of language (Collie and Slater, 1987; Gibbs, 1994). The scope provided by literary texts for using imaginative/figurative meanings alerts them to 'the richness and variety of the language they are trying to master' (Collie and Slater, 1987: 5), and to the need to develop it through their interpretative experiences with literature. It is argued that the human mind is naturally inclined to use language figuratively rather than literally, given that the notion of literal meaning is a problematic one.

Table 4.4 Do you use fairy tales in teaching English frequently?

	Statistics	
	Frequency	Percent
yes	11	39,3
no	9	32,1
sometimes	8	28,6
Total	28	100,0

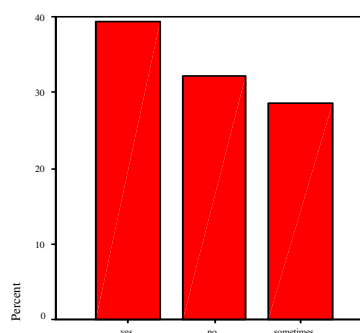


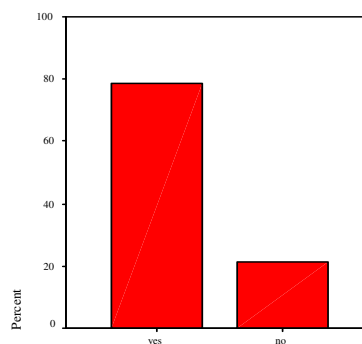
Table 4.4 displayed that eleven of the teachers (39,3%) stated that they frequently use fairy tales in teaching English; nine of the teachers (32,1%) said they did not use fairy tales frequently in teaching English and eight of the teachers (28,6) said that they sometimes use fairy tales in teaching English. Most of the teachers (eleven of them, 39,3%) use fairy tales frequently in reading classes. It shows that the majority of the teachers are aware of the advantages and positive features of fairy tales in the teaching of English as a foreign language.

It may be related with that fairy tales also, like every other literary production, must be judged by the fitness of its emotional effects. Fairyland is the stage-world of childhood, a realm of vicarious living, more elemental and more

fancy-free than the perfected dramas of sophisticated adults whose ingrained acceptance of binding realities demands sterner stuff. The tales are classics of a particular kind; they are children's classics, artful adaptations of life and form which grip the imaginations of little folks (<http://www.sacred-texts.com/etc/sft/sft01.htm>).

Table 4.5 Would you prefer to teach more fairy tales if the curriculum allowed?

	Statistics	
	Frequency	Percent
yes	22	78,6
no	6	21,4
Total	28	100,0



The result of Table 4.5 was that twenty-two of the teachers (78,6%) allocated more time and six of the teachers (21,4%) allocated less for teaching more fairy tales. When preparing the curriculum at schools therefore, it should be given consideration to allocating more time to fairy tales within the timetable because most of the teachers are willing to teach more fairy tales if the curriculum allowed.

One of the problems of present-day education is to secure for the entire school system, from the kindergarten to the university, a curriculum which shall have a proved and permanent value. In this curriculum literature has established itself as a subject of unquestioned worth. But children's literature, as that distinct portion of the subject literature written especially for children or especially suited to them, is only beginning to take shape and form. It seems necessary at this time to work upon the content of children's literature to see what is worthy of a permanent place in the child's English, and to dwell upon its possibilities (<http://www.sacred-texts.com/etc/sft/sft01.htm>).

Table 4.6 The ideal length of a fairy tale

Pages	Statistics	
	Frequency	Percent
0-5	9	36,0
5-10	4	16,0
10-15	2	8,0
15-20	7	28,0
more	3	12,0
Total	25	100,0

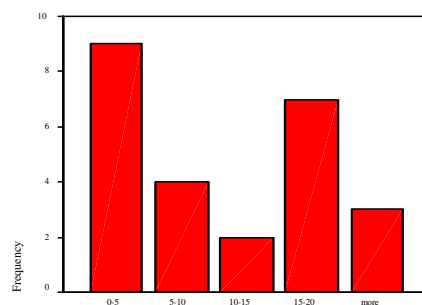


Table 4.6 presented that nine of the teachers (36,0%) stated that they preferred 0-5 pages as the ideal length of a fairy tale, four of the teachers (16,0%) estimated that they preferred 5-10 pages as the ideal length, two of the teachers (8,0%) said that they preferred 10-15 pages as the ideal length, seven of the teachers (28,0%) stated that they preferred 15-20 pages as the ideal length and three of the teachers (12,0%) estimated that they preferred 20 and more pages as the ideal length of a fairy tale.

Broadly speaking, factors affecting reading comprehension can be classified into two general categories: (1) reader variables, and (2) text variables. The first category of variables which include factors such as reader's background knowledge, reader's skills and abilities, and reader's motivation and attitude are internal to readers. The second category of variables which include factors such as text content, text type and genre, text organization, text typographical features, and text readability are internal to texts rather than to readers (Alderson, 2000).

The notion of comprehensibility of a text is closely related to a most familiar notion in reading comprehension, namely, readability which “refers to how easily written materials can be read and understood. It depends on many factors including (a) the average length of sentences in a passage, (b) the number of new words a passage contains, and (3) the grammatical complexity of the language used” (Richards et al. 1992: 306). It is now generally believed that a range of reader factors such as motivation, background knowledge, and previous reading experience affect the reading process to a considerable extent (Fulcher, 1997).

Another factor which can contribute to the level of difficulty of a passage is its length. In fact, it is an intuitive belief that the longer a passage, the more difficult it will be. With regard to this point, Chastain (1988: 234) contends that “language

teachers usually favor short reading passages. This tendency may have its roots in a desire not to overload the students, but it probably is an outgrowth of the idea of reading as a laborious process of deciphering a complex and sometimes unfamiliar linguistic code for which the students were required to know all grammar and vocabulary. The result has been that students focus too much attention on language as opposed to meaning, and they read much too slowly.”

Based on psychological approaches to reading comprehension, reading theorists recommend that students read longer passages. Stanovich’s (1980) interactive-compensatory model is an example of such psychological approaches. Anderson (1978: 94) supports this position, saying that “research on reading miscues has demonstrated that short items are harder to read than longer ones because reading involves building up expectations on the basis of redundancies.” Likewise, Feldmann and Stemmer (1987: 255) assert that, “the more clues the learners are able to pick up, because of the natural redundancy of a text, the more developed is their foreign language competence and the better they will accomplish the task.” With respect to the relationship between text length and reading comprehension ability, Alderson (2000: 108) maintains that, “a problem all reading-test developers face is how long the texts should be on which they base their tests. Text length is a surprisingly under researched area.”

4.2.3. Findings Related to the Sub-research Questions under the Heading of Main Research Question C

Table 4.7 Types of fairy tales preferred and found most effective

Types	British		American		British or American		Source unimportant		With social theme		With human drama		With moral theme		Humorous		Adventurous		Intellectually Challenging		Modernized	
Frequency & Percentage	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Preference	4	14,3	2	7,1	4	14,3	8	28,6	4	14,3	5	17,9	7	25,0	13	46,4	13	46,4	5	17,9	9	32,1

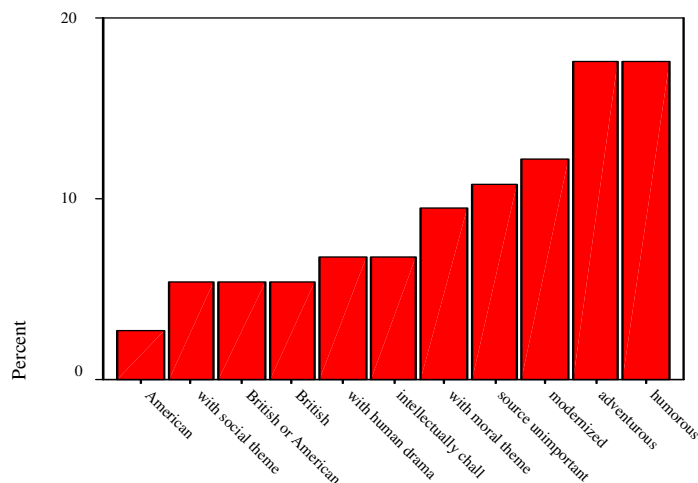


Table 4.7 showed that four of the teachers (14,3%) preferred British fairy tales; two (7,1%) preferred American; four (14,3%) said British or American; eight (28,6%) said source was unimportant; four (14,3%) said they preferred ones with a social theme; five (17,9%) said with human drama; seven (25,0%) preferred fairy tales with moral theme; thirteen (46,4%) preferred humorous ones; thirteen (46,4%) said adventurous ones; five (17,9%) stated intellectually challenging and nine (32,1%) said modernized ones. Nearly 50% of the teachers preferred teaching fairy tales which were humorous and adventurous or were modernized. Totally, 30% of the teachers stated they preferred ones with a moral theme, intellectually challenging and with human drama. These results show us the idea that most of the teachers give importance to the students' not to be bored during the reading classes in the first place. They want their students' having fun while reading a text. Also, by the help of

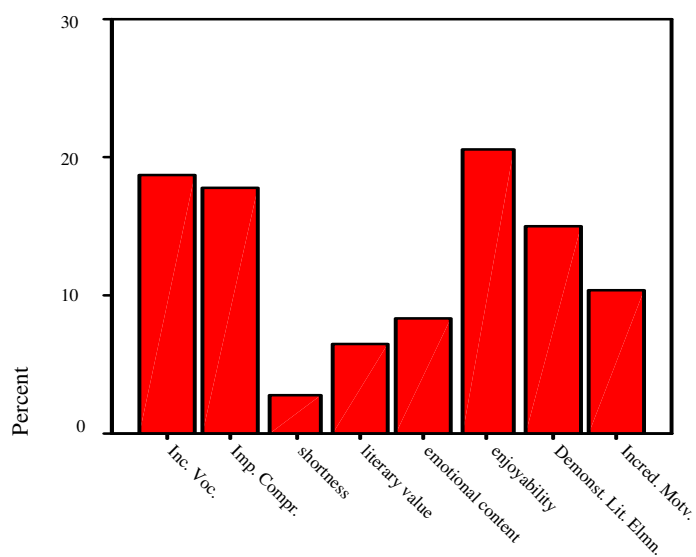
the modernized versions of the fairy tales it can be got rid of the old-fashioned ones and their boredom and monotony.

Fairy tales bring joy into child life. The mission of joy has not been fully preached, but we know that joy works toward physical health, mental brightness, and moral virtue. Joy is the mission of art and fairy tales are art products. Such quality came from the art of the fairy tale into the walk of a little girl, for who even the much-tabooed topic of the weather took on a new, fresh charm. All art, being a product of the creative imagination, has the power to stimulate the creative faculties (<http://www.sacred-texts.com/etc/sft/sft04.htm>).

4.2.4. Findings Related to the Sub-research Questions under the Heading of Main Research Question D

Table 4.8 Advantages of teaching fairy tales

Choice Types	Very Important		Quite Important		Of Little Importance		Not Important	
	N	%	N	%	N	%	N	%
Increasing Vocabulary	20	71,4	8	28,6	-	-	-	-
Improving Comprehension	19	67,9	7	25,0	1	3,6	1	3,6
Shortness	3	10,7	14	50,0	8	28,6	3	10,7
Literary Value	7	25,0	8	28,6	9	32,1	4	14,3
Emotional Content	7	25,0	14	50,0	7	25,0	-	-
Enjoyability	22	78,6	5	17,9	-	-	1	3,6
Demonstrating Literary Elements	16	57,1	6	21,4	6	21,4	-	-
Increased Motivation	11	39,3	12	42,9	2	7,1	3	10,7



1) Increasing the Vocabulary of Students: Table 4.8 illustrated that twenty of the teachers (71,4%) rated the advantage of increasing vocabulary of students as very important, eight (28,6%) as quite important and there was no response to the final two choices.

2) Improving Comprehension: Table 4.8 indicated that nineteen (67,9%) said that improving comprehension was very important; seven (25,0%) quite important; one (3,6%) of little importance and one (3,6%) not important. Thus it can be said that most of the teachers agreed that teaching fairy tales had the advantage of improving their reading comprehension skills. The purpose of reading is to connect the ideas on the page to what you already know. If you do not know anything about a subject, then pouring words of text into your mind is like pouring water into your hand. You do not retain much. Reading comprehension requires motivation, mental frameworks for holding ideas, concentration and good study techniques (Martin, 1991 in <http://www.martin.cc.ca.us/~don/study/7read.html>).

3) Shortness: In Table 4.8, shortness was stated to be a very important advantage for three teachers (10,7%); fourteen of the teachers (50,0%) said it was quite important; for eight (28,6%) it was of little importance and three (10,7%) said it was not important. As a result, most of the teachers stated that the shortness had quite importance. It can be assumed that the majority of the teachers rated the shortness as not a very important advantage of teaching fairy tales but still it was agreed that it was an important advantage of teaching fairy tales.

4) Literary Value: Table 4.8 displayed that seven of the teachers (25,0%) estimated literary value was very important; eight (28,6%) stated quite important; nine (32,1%) said of little importance and four (14,3%) said it was not important. Thus, it can be assumed that there was no strong consensus about the advantages of fairy tales' having literary value. It may be the reason of their not having enough knowledge about this advantage and feature of fairy tales. On the other hand, teaching fairy tales by using its this feature is very advantageous in showing basic literary concepts and forms such as plot, character, setting, grammar and structure. For this reason, they have enough literary value to be taught in reading classes.

5) Emotional Content: Table 4.8 explained that seven of the teachers (25,0%) said that emotional content was very important; fourteen (50,0%) stated quite important and seven (25,0%) said of little importance and there was no response to the final choice. Teachers gave moderate importance to the advantages of them having emotional content. As it mentioned before, most of the teachers give much importance to students' having fun while reading a text. Having fun can be seen as an emotion gotten from the text while reading it. Whereas, fairy tales' including emotional parts also can be seen as an advantage because the average age of the

learners of this study is very suitable for being effected positively by the emotional content. As it is known young learners are much emotional than the older ones.

6) Enjoyability: Table 4.8 showed that twenty-two teachers (78,6%) said enjoyability was very important; five (17,9%) said quite important and one (3,6%) said not important. Concerning enjoyability, here again it can be seen exactly that most of the teachers give very importance to students' having fun and because of this reason fairy tales are very advantageous in that.

7) Demonstrating Literary Elements: Table 4.8 presented that sixteen teachers (57,1%) stated that the advantage of demonstrating literary elements was very important; six (21,4%) quite important and six (21,4) of little importance. For demonstrating literary elements there was an agreement among the teachers in its being very important. According to the teachers, fairy tales are very advantageous in teaching literary elements but as it is discussed before they did not give enough attention to their having literary value. The characteristics of fairy tales of having literary elements also cause their having literary value to teach.

8) Increased Motivation: Table 4.8 indicated that eleven of the teachers (39,3%) estimated that the advantage of increased motivation was very important; twelve (42,9%) stated it was quite important; two (7,1%) said it was of little importance and three (10,7%) said not important at all. The results show that teachers were generally sure teaching fairy tales increases the students' motivation.

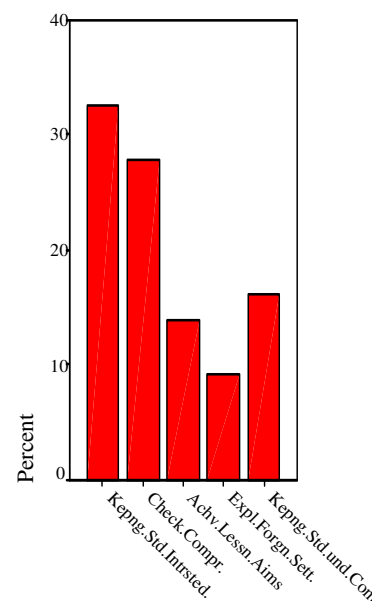
The length of a fairy tale in comparison with a full novel is a crucial factor for the author and a great benefit for a teacher with a limited class time and possibly limited student attention. The survey results show that many teachers seem to view fairy tales as similar to reading passages and take little account of the opportunity presented to analyze characterization, plot, and so on. This is supported by the fact that most teachers considered the emotional content of quite importance and differently the amount of student enjoyment.

Overall, the teachers were mostly aware of the advantages of teaching fairy tales but it is much more important to apply this awareness in the teaching of English as a foreign language in reading classes. In the second chapter of this study (see section 2.10.), many advantages of teaching fairy tales have been stated and also in section 4.2.4., some other advantages have been discussed according to the teachers' answers to their questionnaire.

4.2.5. Findings Related to the Sub-research Questions under the Heading of Main Research Question E

Table 4.9 Difficulties of teaching fairy tales

	Greatest Difficulty		Moderate Difficulty		Least Difficulty	
	N	%	N	%	N	%
Keeping Students Interested	14	50,0	9	32,1	5	17,9
Checking Comprehension	12	42,9	12	42,9	4	14,3
Achieving Lesson Aims	4	14,3	18	64,3	6	21,4
Explaining Foreign Setting	4	14,3	7	25,0	17	60,7
Keeping Students under Control	7	25,0	10	35,7	11	39,3



1) Keeping Students Interested: Table 4.9 presented that fourteen of the teachers (50,0%) stated it was difficult to keep the students interest; nine (32,1%) estimated it was moderately difficult and five (17,9%) said it was the least difficult.

2) Checking Comprehension: Table 4.9 displayed that twelve of the teachers (42,9%) stated that checking comprehension was the greatest difficulty; twelve of the teachers (42,9%) rated this as a moderate difficulty and four of the teachers (14,3%) said it was the least.

3) Achieving Lesson Aims: Table 4.9 showed that four of the teachers (14,3%) said that achieving lesson aims was the greatest difficulty; eighteen of the teachers (64,3%) stated it as a moderate difficulty and six (21,4%) said it was the least difficulty.

4) Explaining Foreign Setting: Table 4.9 indicated that four of the teachers (14,3%) said that explaining foreign setting was the greatest difficulty; seven of the teachers (25,0%) rated this as a moderate difficulty and seventeen (60,7%) said it was the least difficulty.

5) Keeping Students under Control: Table 4.9 explained that seven (25,0%) said that keeping students under control was the greatest difficulty; ten of the

teachers (35,7%) stated it as a moderate difficulty and eleven (39,3%) said it was the least difficulty.

In summary, teachers had the greatest difficulty in keeping students' attention, checking comprehension and keeping the students under control. The underlying reason of this might be resulted from that their students are young learners who are usually much more active and energetic than the adult learners and thus it is difficult to keep them under control and check their comprehension.

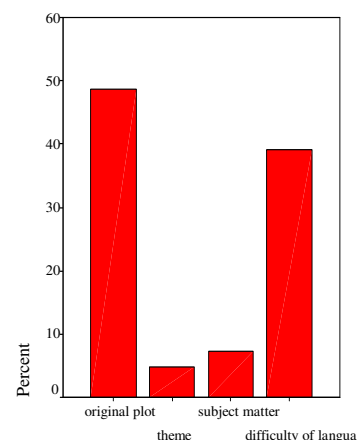
Surprisingly, they did not have difficulty explaining foreign settings and achieving lessons aims. Since, according to the teachers, keeping students' attention, checking comprehension and keeping them under control are difficulties while teaching a fairy tale, then, in such situations achieving lesson aims also can be a difficulty.

It can be thought that teaching fairy tales has many difficulties and disadvantages as much as its advantages. However, fairy tales have a place in the training of children which common sense and a sympathetic attitude toward childhood will not deny. Some rigid philosophers, who see no more of life than is to be found in logical science, condemn the imaginative tale. Such arguments carry conviction until one perceives that their authors are measuring the worth of all teaching in terms of strictly intellectual products. Life is more than precise information; it is impulse and action. The fairy tale is a literary rather than a scientific achievement. Its realities are matters of feeling, in which thought is a mere skeleton to support the adventure. The values and ideals which enlist the child's sympathy are morally worthy, affording a practice to those fundamental prejudices toward right and wrong which are the earliest acquisitions of a young soul. The other characteristics of the tale--the rhythmic, the grotesque, the weird, and the droll--are mere recreation, the abundant playfulness which children require resting them from the dangers and terrors which fascinate them (<http://www.sacred-texts.com/etc/sft/sft03.htm>).

4.2.6. Findings Related to the Sub-research Questions under the Heading of Main Research Question F

Table 4.10 Teachers' priorities in choosing fairy tales

	Most Important		Moderate Importance		Least Importance	
	N	%	N	%	N	%
Difficulty of Language	16	57,1	4	14,3	8	28,6
Subject Matter	3	10,7	16	57,1	9	32,1
Theme	2	7,1	18	64,3	8	28,6
Characterization	-	-	10	35,7	18	64,3
Original Plot	20	71,4	6	21,4	2	7,1



1) Difficulty of Language: Table 4.10 showed that sixteen of the teachers (57,1%) said that difficulty of language was the most important; four (14,3%) stated it as moderately important and eight (28,6%) estimated it had the least importance. For most of the teachers difficulty of language is very important when choosing a fairy tale to teach. But, at the same time, approximately 30% of the teachers rated it as not very much important. While teaching a foreign language to young learners one of the most crucial things is the right choice of vocabulary which exists in a text. Because of their age and level they usually have troubles with difficult language. So, they are irritated by this difficulty while reading or studying a text. The lack of concentration and comprehension mostly causes the due to this reason.

2) Subject Matter: Table 4.10 illustrated that three of the teachers (10,7%) said that subject matter was the most important; sixteen (57,1%) stated it as moderately important and nine (32,1%) said it had the least importance. Wonder, mystery, magic; the spirit of wonder, like a will-o'-the-wisp, leads on through a fairy tale, enticing the child who follows, knowing that something will happen, and wondering what. When magic comes in he is gratified because some one becomes master of the universe--Cinderella, when she plants the hazel bough, and later goes to the wishing-tree; the fairy godmother, when with her wand she transforms a pumpkin to a gilded coach and six mice to beautiful gray horses. Little Two-Eyes, when she says, -

Little kid, bleat,

I wish to eat!

and immediately her little table set with food so marvelously appears; or Hop-o'-my-Thumb when he steps into his Seven-League Boots and goes like the wind.

3) Theme: Table 4.10 indicated that two of the teachers (7,1%) said that theme was the most important; eighteen (64,3%) stated it as moderately important and eight (28,6%) said it had the least importance.

Humor; the child loves a joke, and the tale that is humorous is his special delight. Humor is the source of pleasure. Humor is the charm, too, of Andersen's Snow Man. Here the child can identify himself with the Dog and thereby join in the sport which the Dog makes at the Snow Man's expense, just as if he himself were enlightening the Snow Man about the Sun, the Moon, and the Stove. There is most delightful humor in The Cat and the Mouse in Partnership, where the Cat has the face to play upon the credulity of the poor housekeeper Mouse, who always "stayed at home and did not go out into the daytime." Returning home from his ventures abroad he named the first kitten Top-Off, the second one Half-Out, and the third one All-Out; while instead of having attended the christening of each, as he pretended, he secretly had been visiting the jar of fat he had placed for safe-keeping in the church (<http://www.sacred-texts.com/etc/sft/sft01.htm>).

4) Original Plot: Table 4.10 displayed that twenty of the teachers (71,4%) said that original plot was the most important; six (21,4%) stated it as moderately important and two (7,1%) said it had the least importance (see 4.23.a). The interesting result from this is the lack of importance given subject matter and theme when choosing a fairy tale to teach. However, most of the teachers determined original plot as the most important. All these three features of a fairy tale are related to each other. Hence, the rates given to the each of them must have been almost the same. However, only original plot was considered as very important by most of the teachers.

Adventure; this is a form of curiosity. In the old tale, as the wood was the place outside the usual habitation, naturally it was the place where things happened. Often there was a house in the wood, like the one "amidst the forest darkly green," where Snow White lived with the Dwarfs. This adventure the little child loves for its own sake. Later, when he is about eleven or twelve, he loves it for its motive. This

love of adventure is part of the charm of Red Riding Hood, of the Three Bears, of the Three Pigs, or of any good tale you might mention.

5) Characterization: Table 4.10 presented that none of the informants said that characterization was the most important; ten (35,7%) stated it as moderately important and eighteen (64,3%) said it had the least importance. The effect of teachers' not having enough information about literary characteristics, value and usage of fairy tales can be seen easily with these numbers and rates. The majority of them considered characterization part of fairy tales was an unnecessary for the learners. Accordingly, it can be concluded that they are not totally aware of the advantages and features of fairy tales. They have superficial knowledge and some common judgments about them.

4.2.7. Findings Related to the Sub-research Questions under the Heading of Main Research Question G

Table 4.11 Annotating texts (making notes)

	Statistics	
	Frequency	Percent
yes	26	92,9
no	2	7,1
Total	28	100,0

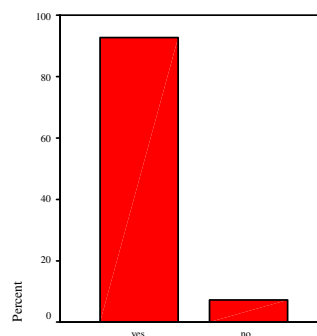


Table 4.11 showed that twenty-six of the teachers (92,9%) said that they annotated texts by making notes and two of the teachers (7,1%) said they did not annotate texts by making notes. Almost all the teachers stated they make notes.

Table 4.12 Annotating texts (underlining)

	Statistics	
	Frequency	Percent
yes	26	92,9
no	2	7,1
Total	28	100,0

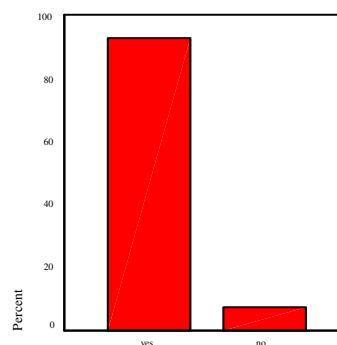


Table 4.12 presented that twenty-six of the teachers (92,9%) said that they annotated texts by underlining and two of the teachers (7,1%) said they did not annotate texts by underlining. Nearly, all the teachers had the habit of underlying.

Whatever your purposes are for reading a particular piece, you have three objectives to meet as your read: to identify the author's most important points, to recognize how they fit together, and to note how you respond to them. In a sense, you do the same thing as a reader every day when you sort through directions, labels, advertisements, and other sources of written information. You will probably need to annotate the text, underlining or highlighting passages and making written notes in the margins of texts to identify the most important ideas, the main examples or details, and the things that trigger your own reactions. Devise your own notation system

(<http://occawlonline.pearsoned.com/bookbind/pubbooks/lardnerawl/chapter1/custom5/deluxe-content.html#3>).

Table 4.13 Using own questions

	Statistics	
	Frequency	Percent
yes	26	92,9
no	2	7,1
Total	28	100,0

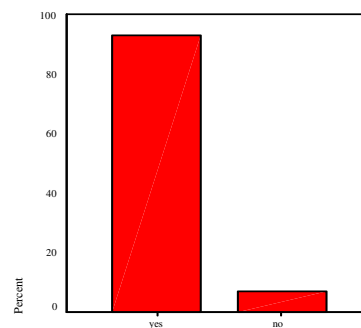


Table 4.13 explained that twenty-six of the teachers (92,9%) said that they used their own questions and two of the teachers (7,1%) said they did not use their

own questions. As a consequence of this, it can be suggested that most of the teachers are using their own questions rather than the others’.

Asking, working with and answering questions are at the heart of facilitating learning. (Much teaching doesn't work because it consists of answering questions which the learners haven't asked.) Asking students good questions will help them to learn. Helping them to learn to ask good questions for themselves will help them to continue to learn (<http://www.brookes.ac.uk/services/ocsd/firstwords/fw17.html>).

Table 4.14 Preference for more time teaching fairy tales

	Statistics	
	Frequency	Percent
yes	19	67,9
no	9	32,1
Total	28	100,0

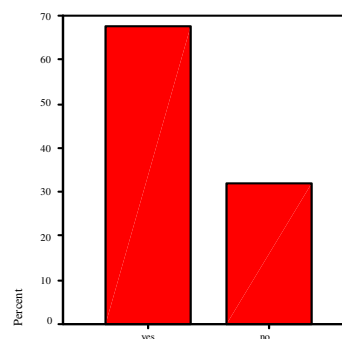


Table 4.14 showed that nineteen of the teachers (67,9%) preferred to allocate more time on and only nine (32,1%) did not preferred to allocate more time on. This result can be supported with the others. For example, most of the teachers chose teaching fairy tales as their second preference among the other types; nearly 50% of them confirmed that they used fairy tales frequently and, also, almost 79% of them suggested that if the curriculum allowed they preferred allocating more time to teach fairy tales. Furthermore, almost all of the teachers know that fairy tales have many advantages in teaching of English as a foreign language with a special reference to young learners in reading classes

Because of the important aesthetic and ethical bearings of this form of literary experience, the fairy stories must be rightly chosen and artfully told. In no other way can their full worth in education be realized. They are tools which require discrimination and skill. Out of the wisdom of one who knows both tales and children, and who holds a thoughtful grasp on educational purpose (<http://www.sacred-texts.com/etc/sft/sft03.htm>).

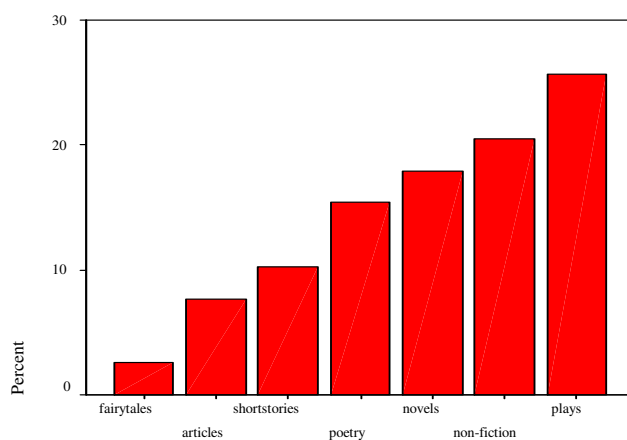
4.3. FINDINGS RELATED TO THE SUB-RESEARCH QUESTIONS UNDER THE HEADING OF MAIN RESEARCH QUESTIONS FOR STUDENTS' QUESTIONNAIRE

4.3.1. Findings Related to the Sub-research Questions under the Heading of Main Research Question A

The analysis of the present table (Table 4.15) will be divided in further subsections for the convenience of the reader.

Table 4.15 Preferred study texts by students

Choice Types	Most Preferred (f) (%)		Second Preferred (f) (%)		Third Preferred (f) (%)		Fourth Preferred (f) (%)		Fifth Preferred (f) (%)		Sixth Preferred (f) (%)		Least Preferred (f) (%)	
Fairy Tales	18	6,9	23	8,8	18	6,9	22	8,4	27	10,3	34	13,0	120	45,8
Plays	80	30,5	45	17,2	40	15,3	34	13,0	34	13,0	23	8,8	6	2,3
Novels	68	26,0	52	19,8	49	18,7	36	13,7	21	8,0	23	8,8	11	4,2
Short Stories	27	10,3	47	17,9	47	17,9	53	20,2	53	20,2	23	8,8	14	5,3
Poetry	8	3,1	27	10,3	34	13,0	53	20,2	50	19,1	54	20,6	36	13,7
Non-fiction	59	22,5	55	21,0	48	18,3	27	10,3	32	12,2	31	11,8	9	3,4
Articles	2	0,8	13	5,0	26	9,9	37	14,1	45	17,2	74	28,2	66	25,2



4.3.1.1. Fairy Tales

Table 4.15 indicated that eighteen of the students (6,9%) stated fairy tales to be their most preferred choice; twenty-three of the students (8,8%) stated them to be their second preferred choice; eighteen of the students (6,9%) stated them to be their third preferred choice; twenty-two of the students (8,4%) rated them the fourth preferred choice; twenty-seven of the students (10,3%) put these at the fifth preferred choice; thirty-four of the students (13,4%) rated them as their sixth preferred choice and one hundred and twenty of the students (45,8%) stated them to be their least preferred choice. Because fairy tales are least preferred choice to be read, it can be estimated that students have not shown much interest in fairy tales. Therefore, a larger place should be given to be studied on the curriculum as the students do not appear to be familiar with this to a great extend. Fairy tales are a well established, typical text, with distinctive thematic and formal features (Pisanty 1995: 72). It may be a general opinion among students; for instance, when it is asked them what a fairy tale is, the majority of the students may only assume that they are simply about a prince and a princess, maybe a giant or an unnatural creature. Shortly, even among most of the young learners they regarded fairy tales to be as childish. On the other hand, it is the teachers' job to introduce and indicate the different fairy tales which are not well-known ones rather than popular ones like Snow White or Little Red Riding Hood, and so on. There are many different fairy tales which are written for all ages which include the time from childhood to adulthood. Moreover, there are many interesting fairy tales even for adults. As a result of this, the lack of interest may reflect a reaction to the content or the tasks to be performed.

4.3.1.2. Plays

Table 4.15 presented that eighty of the students (30,5%) stated plays to be their most preferred choice; forty-five of the students (17,2%) stated them to be their second preferred choice; forty of the students (15,3%) stated them to be their third preferred choice; thirty-four of the students (13,0%) rated them the fourth preferred choice; thirty-four of the students (13,0%) put these at the fifth preferred choice; twenty-three of the students (8,8%) rated them as their sixth preferred choice and 6 students stated them to be their least preferred choice. The numbers and the rates illustrate that plays are the most preferred text type by the students. Dramatization may be used to establish a good habit by using fairy tales, too. For example, an

indolent child may be given the part of the industrious child in the play. At first s/he might be amused by the feeling of incongruity. However it will support her/his self-respect, then it will prove to her/him the pleasure of being industrious. It may build a habit and, if repeated, fortify one. Dramatization like life represents character in the making and therefore helps to make character (<http://www.sacred-texts.com/etc/sft/sft01.htm>).

4.3.1.3. Novels

Table 4.15 presented that sixty-eight of the students (26,0%) stated novels to be their most preferred choice; fifty-two of the students (19,8%) stated them to be their second preferred choice; forty-nine of the students (18,7%) stated them to be their third preferred choice; thirty-six of the students (13,7%) rated them the fourth preferred choice; twenty-one of the students (8,0%) put these at the fifth preferred choice; twenty-three of the students (8,8%) rated them as their sixth preferred choice and eleven of the students (4,2%) stated them to be their least preferred choice. Most of the students rated these as their third preferred genre to read. In their free times students may prefer to read novels because it is very easy to find an interesting one for everybody. Whereas, it is not suitable for reading classes because of its having disadvantages and difficulties in many ways, for example, the practical problems of teaching start with the problem how a sound textual knowledge of the novel is to be acquired or even if this problem is solved still the didactic problem remains how the pupils are to learn about this. It can be suggested that if the students read the text successively, their distance towards the text is rather small, which might lead to a better active cooperation in class. However, successive reading also has got disadvantages since the novel is split up into many small elements; successive reading of the novel bears the risk of its being fragmented, which may detract from the pleasure of the reading process. Besides, it may contain the risk of slowing down the work in class too much and therefore may keep motivated pupils from going on reading. And if some of them have got knowledge of different parts of the text than others, this will lead to comprehension problems in class. Moreover, building up critical distance towards the novel is a valuable teaching aim rather than an undesirable state of affairs (<http://www.heliweb.de/telic/teachnov.htm>).

4.3.1.4. Short Stories

Table 4.15 explained that twenty-seven of the students (10,3%) stated short stories to be their most preferred choice; forty-seven of the students (17,9%) stated them to be their second preferred choice; forty-seven of the students (17,9%) stated them to be their third preferred choice; fifty-three of the students (20,2%) rated them the fourth preferred choice; fifty-three of the students (20,2%) put these at the fifth preferred choice; twenty-three of the students (8,8%) rated them as their sixth preferred choice and fourteen stated them to be their least preferred choice. Here, again, students' choices show that short stories are the fifth preferred text type. Like fairy tales, students are not reluctant to read short stories or fairy tales. The reason of this situation may be explained as a reaction to the content or the tasks to be performed in reading classes or it may be the consequence of their not having enough information about these types.

As it has been previously mentioned, there are many advantages of teaching narrative types such as their advantageous structures, languages and so on.

4.3.1.5. Poetry

Table 4.15 displayed that eight of the students (3,1%) stated poetry to be their most preferred choice; twenty-seven of the students (10,3%) stated it to be their second preferred choice; thirty-four of the students (13,0%) stated it to be their third preferred choice; fifty-three of the students (20,2%) rated it the fourth preferred choice; fifty of the students (19,1%) put this at the fifth preferred choice; fifty-four of the students (20,6%) rated it as their sixth preferred choice and thirty-six of the students (13,7%) stated it to be their least preferred choice. When these results are analyzed it is seen that poetry is much preferred than fairy tales and short stories by students. Moreover, these students are young learners; most of them cannot understand (and, thus, may not like) the structures of poetry because of their ages and levels. Again, it is a proof of their not knowing entirely the features of the fiction types and this is the cause of their lack of interest.

Of all literary genres, poetry holds the most ambiguous position, particularly in terms of the language curriculum. Since poets often break rules of syntax and grammar and use rare or non-standard vocabulary, language teachers are often ambivalent about its value for beginning and intermediate language learners, wondering if their time would not be better spend teaching standard grammar and

syntax and practical, everyday vocabulary. Poetry is perceived, moreover, as deliberately esoteric. Poetry might not prove too demanding of students' interpretive abilities, not mention their ability to express their thoughts in a foreign language (<http://links.jstor.org/sici?sici=0016-111X%28199605%2969%3A6%3C920%3>).

4.3.1.6. Non-fiction

In Table 4.15, fifty-nine of the students (22,5%) stated non-fiction to be their most preferred choice; fifty-five of the students (21,0%) stated it to be their second preferred choice; forty-eight of the students (18,3%) stated it to be their third preferred choice; twenty-seven of the students (10,3%) rated it the fourth preferred choice; thirty-two of the students (12,2%) put this at the fifth preferred choice; thirty-one of the students (11,8%) rated it as their sixth preferred choice and nine of the students (3,4%) stated it to be their least preferred choice.

Non-fiction is the second preferred genre among students. On the other hand, apart from travel and biography, there are very few non-fiction titles among graded reader series and those that exist tend to be excruciatingly dull. How then can you cater for the students who say they do not like reading fiction and how do you answer teachers and parents who think that non-fiction is serious and helpful whereas fiction is frivolous and irrelevant to examinations? You can do one or all of the following: (a) You can challenge students' dislike of fiction by asking them if they never watch fiction on TV or in the cinema; (b) you can argue that reading non-fiction in a foreign language requires such familiarity with the structures and vocabulary that the learner can forget about the language and concentrate on the meaning. The only way to develop this degree of familiarity is to read extensively within familiar contexts such as family, school, romance, adventure, crime, and so on; (c) and you can include in your class libraries travel and biography which lend themselves to extensive reading because they are written in narrative about familiar contexts (<http://jalt-publications.org/tlt/files/97/may/hill.html>)

4.3.1.7. Articles

Table 4.15 illustrated that two of the students (0,8%) stated articles to be their most preferred choice; thirteen of the students (5,0%) stated them to be their second preferred choice; twenty-six of the students (9,9%) stated them to be their third preferred choice; thirty-seven of the students (14,1%) rated them the fourth preferred choice; forty-five of the students (17,2%) put these at the fifth preferred choice;

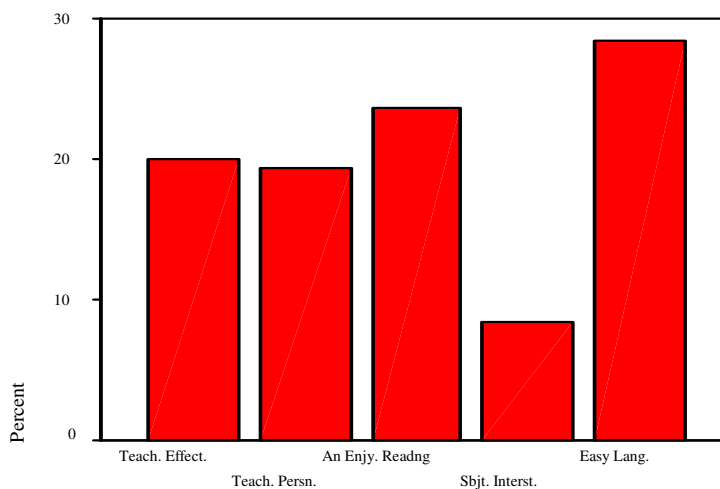
seventy-four of the students (28,2%) rated them as their sixth preferred choice and sixty-six of the students (25,2%) stated them to be their least preferred choice.

This is the sixth preferred genre among students. It is hard to study articles for both students and teachers because it is important to choose your article wisely. You should consider some criteria. Firstly, appropriateness of topic is important; will your students be interested in the topic? Will it be upsetting for some students? Is it suitable for the age group? Secondly, length is very important. Be careful to avoid articles that are particularly long. Reading a news report in a second language is demanding, and if the article is too long it will discourage students. Thirdly, its language content is also important. Besides the general interest in the topic, this may well be the most important selection criteria. Does the article contain a useful lexical set (crime, money)? Are there some good grammar exponents (past perfect, reported speech) or interesting syntax and sentence style and so on (http://www.teachingenglish.org.uk/think/read/using_news.shtml#top)?

4.3.2. Findings Related to the Sub-research Questions under the Heading of Main Research Question B

Table 4.16 Factors influencing like or dislike of reading

Choice Types	Not Important		Of Little Importance		Quite important		Very Important	
	N	%	N	%	N	%	N	%
Teacher Effectiveness	33	12,6	35	13,4	75	28,6	119	45,4
Teacher Personality	32	12,2	38	14,5	67	25,6	125	47,7
An Enjoyment of Reading	39	14,9	53	20,2	90	34,4	80	30,5
Subject Interesting	14	5,3	11	4,2	58	22,1	179	68,3
Easy Language	47	17,9	60	22,9	69	26,3	86	32,8



1) Teacher Effectiveness: In Table 4.16, one hundred and nineteen students (45,4%) mentioned the effectiveness of the teacher influenced them “very much”; seventy-five (28,6%) mentioned “quite a lot”; thirty-five (13,4%) “a little” and thirty-three (12,6%) “not much”.

2) Teacher Personality: Table 4.16 showed that one hundred and twenty-five students (47,7%) mentioned this affected them “very much”; sixty-seven (25,6%) mentioned “a quite a lot”; thirty-eight (14,5%) mentioned “a little” and thirty-two (12,2%) said “not much”.

3) An Enjoyment of Reading: Table 4.16 displayed that eighty students (30,5%) mentioned it influenced them “very much”; ninety (34,4%) mentioned “quite a lot”; fifty-three (20,2%) mentioned “a little” and thirty-nine (14,9%) mentioned “not much”.

4) Subject Interesting: Table 4.16 presented that whether the subject was interesting or not was a factor which influenced one hundred and seventy-nine students (68,3%) “very much”; fifty-eight students (22,1%) “quite a lot”; eleven students (4,2%) “a little” and fourteen students (5,3%) “not much”.

5) Easy Language: Table 4.16 illustrated that easiness of language was a factor which influenced eighty-six students (32,8%) “very much”; sixty-nine (26,3%) “quite a lot”; sixty (22,9%) “a little” and forty-seven (17,9%) “not much”.

From these results it can be claimed that a clear majority are affected by whether the subject is interesting and also the teacher plays a great role in whether the students like or dislike reading or they enjoy reading anyway.

Fairy tales must contain what interest children. It is a well-known principle that selective interest precedes voluntary attention; therefore interest is fundamental. The first step, then, is to study the interests of the child. We do not wish to give him just what he likes, but we want to give him a chance to choose from among those things which he ought to have and, as good and wise guardians, see that we offer what is in harmony with his interests. Any observation of the child's interest will show that he loves the things he finds in his fairy tales (<http://www.sacred-texts.com/etc/sft/sft01.htm>).

4.3.3. Findings Related to the Sub-research Questions under the Heading of Main Research Question C

The students' extracurricular reading habits in English;

Table 4.17.a Only at school

	Statistics	
	Frequency	Percent
yes	136	51,9
no	126	48,1
Total	262	100,0

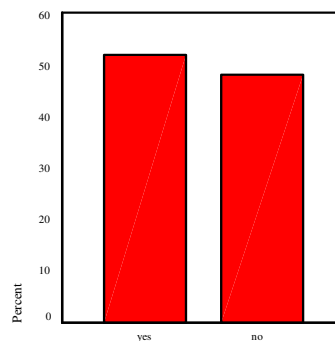


Table 4.17.a showed that one hundred and twenty-six students (48,1%) continue with their reading of English outside the classroom. One hundred and thirty-six (51,9%) of them read only at school.

Table 4.17.b Only if compulsory

	Statistics	
	Frequency	Percent
yes	131	50,0
no	131	50,0
Total	262	100,0

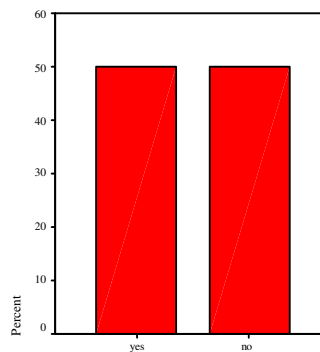


Table 4.17.b showed that one hundred and thirty-one students (50,0%) said they read only if it is compulsory. The rest which is the half of the students do any broad reading.

Table 4.17.c Outside school

	Statistics	
	Frequency	Percent
yes	108	41,2
no	154	58,8
Total	262	100,0

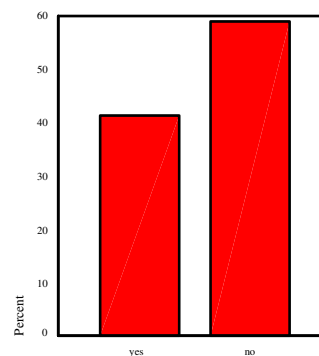


Table 4.17.c illustrated that one hundred and eight students (41,2%) have reading habits in English outside school. One hundred and fifty-four students (58,8%) do not read in English outside school. According to tables 4.17.a, 4.17.b and 4.17.c, it can be concluded that a general reluctance among at least half of the students to do any broad reading. For this reason it is important to make reading lessons attractive to students as an encouragement to continue with this after the lesson has finished.

The survey on the reading habits of students estimates that easy access to reading materials is one of the important factors in cultivating reading habits in students. Students would spend more time on reading if reading activities are actively promoted and a reading atmosphere created in schools. Moreover, parents' active participation would promote students' interest in reading. On the contrary, if parents participate less in their children's reading activities, students tend to spend less time on reading (<http://209.85.129.104/search?q=cache:YwHy-mca6vMJ:www.emb.gov.hk/filemanager/en/>).

Table 4.18 Reading of English materials compared to Turkish

	Statistics	
	Frequency	Percent
more	47	17,9
less	215	82,1
Total	262	100,0

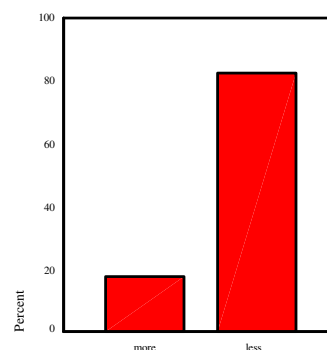
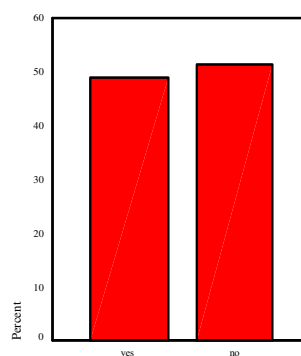


Table 4.18 indicated that forty-seven students (17,9%) said they read more English materials compared to Turkish; two hundred and fifteen students (82,1%) said they read less. If the students have spare time outside the school, most of them prefer Turkish books. Although we can encourage and advise them to read more in English, in the end the student will make his or her own free choice. The best strategy would be to encourage reading in either language to establish the importance and value of broad reading. A student who reads 4 books in English and 4 books in Turkish will still be better-read than a student who reads 2 in English and 1 in Turkish.

4.3.4. Findings Related to the Sub-research Questions under the Heading of Main Research Question D

Table 4.19 Students' like or dislike of fairy tales in general (Their answers to the question "Do you like reading fairy tales?" in the questionnaire.)

	Statistics	
	Frequency	Percent
yes	128	48,9
no	134	51,1
Total	262	100,0



In Table 4.19, one hundred and twenty-eight students (48,9%) said that they liked reading fairy tales; on the other hand, one hundred and thirty-four (51,1%) said that they did not like reading fairy tales. Nearly half of the students estimated that they liked reading fairy tales in general.

Gary Ockey and Diane Ogden (in <http://www.njcu.edu/CILL/vol4/ockey-ogden.html>) stated that they chose fairy tales because they were found in all cultures and have a high motivational value. Most students are interested in sharing their own culture and learning more about others. They have found great success in using this combination to help us focus on each language skill while preparing the students to produce their own English discourse.

4.3.5. Findings Related to the Sub-research Questions under the Heading of Main Research Question E

Table 4.20 Students' preferences of reading more or less fairy tales at school (Their answers to the statement "I would like to read more fairy tales in school." in the questionnaire.)

	Statistics	
	Frequency	Percent
yes	150	57,3
no	112	42,7
Total	262	100,0

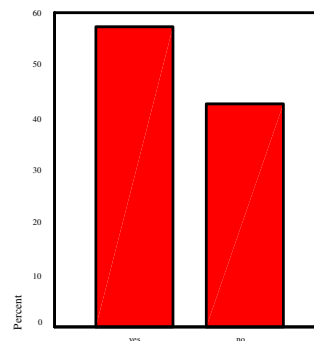


Table 4.20 presented that one hundred and fifty students (57,3%) said more and one hundred and twelve students (42,7%) stated they would like more fairy tales in school. According to these answers, it would be logical to include more fairy tales on the curriculum as there is a student preference in their favor because most of the students (one hundred and fifty of two hundred and sixty-two; 57,3%) want to read more fairy tales in school.

The good tale parallels life. It is a record of a portion of the race reaction to its environment; and being a permanent record of literature, it records experience which is universal and presents situations most human. It is therefore material best suited to furnish the child with real problems. As self-expression and self-activity are the great natural instincts of the child, in giving opportunity to make a crown for a princess, mould a clay bowl, decorate a tree, play a game, paint the wood, cut paper animals, sing a lullaby, or trip a dance, the tale affords many problems exercising all the child's accomplishments in the variety of his work (<http://www.sacred-texts.com/etc/sft/sft01.htm>).

4.3.6. Findings Related to the Sub-research Questions under the Heading of Main Research Question F

The students' ideas about the benefits of studying fairy tales;

Table 4.21.a Increasing vocabulary

	Statistics	
	Frequency	Percent
non-selected	49	18,7
selected	213	81,3
Total	262	100,0

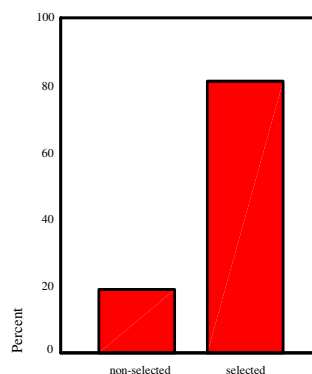


Table 4.21.a displayed that only forty-nine students (18,7%) did not select this as a benefit of studying fairy tales and two hundred and thirteen students (81,3%) think that studying fairy tales is beneficial in increasing their vocabulary.

Table 4.21.b Enjoyability

	Statistics	
	Frequency	Percent
non-selected	154	58,8
selected	108	41,2
Total	262	100,0

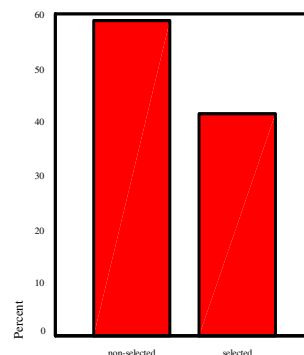


Table 4.21.b showed that one hundred and fifty-four students (58,8%) did not select this item as a benefit of studying fairy tales and one hundred and eight students (41,2%) think that studying fairy tales is beneficial in enjoyability.

Fairy tales give the child a power of accurate observation. The habit of re-experiencing, of visualization, which they exercise, increases the ability to see, and is the contribution literature offers to nature study. In childhood acquaintance with the natural objects of everyday life is the central interest; and in its turn it furnishes those elements of experience upon which imagination builds. For this reason it is rather remarkable that the story, which is omitted from the Montessori system of education,

is perhaps the most valuable means of effecting that sense-training, freedom, self-initiated play, repose, poise, and power of reflection, which are foundation stones of its structure (<http://www.sacred-texts.com/etc/sft/sft01.htm>).

Table 4.21.c Assisting reading fluency

	Statistics	
	Frequency	Percent
non-selected	68	26,0
selected	194	74,0
Total	262	100,0

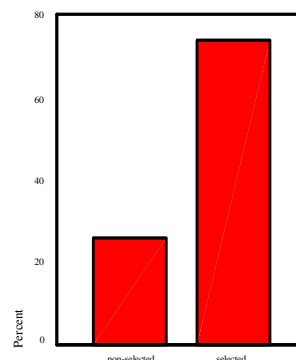


Table 4.21.c showed that only sixty-eight students (26,0%) did not select this item as a benefit of studying fairy tales and one hundred and ninety-four students (74,0%) think that studying fairy tales increases their reading fluency.

One of the main goals of reading teachers is to develop fluent readers. Fluency is a cornerstone of successful reading. Fluency is important because it provides a bridge between word recognition and comprehension. Students who do not develop reading fluency, regardless of how bright they are, are likely to remain poor readers throughout their lives. Fluency includes automaticity - accuracy of word recognition, rate – speed, prosody – phrasing and expression - intonation and stress on syllables and words. Thus, it is very important to provide proper sources to students in order to develop themselves as fluent readers. Fairy tales are basic reading materials to improve young learners' reading skills and fluency (http://www.reading.org/downloads/regional_handouts/l_kinniburgh_mobile.doc).

Table 4.21.d Improved grammar

	Statistics	
	Frequency	Percent
non-selected	148	56,5
selected	114	43,5
Total	262	100,0

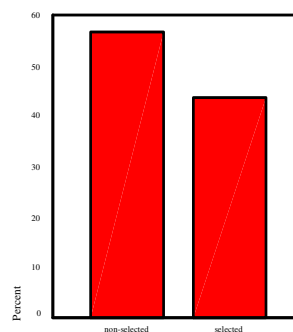


Table 4.21.d illustrated that one hundred and forty-eight students (56,5%) did not select this item as a benefit of studying fairy tales and one hundred and fourteen students (43,5%) think that studying fairy tales improves their grammar.

Table 4.21.e Retaining interest

	Statistics	
	Frequency	Percent
non-selected	180	68,7
selected	82	31,3
Total	262	100,0

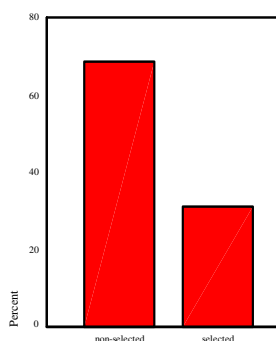


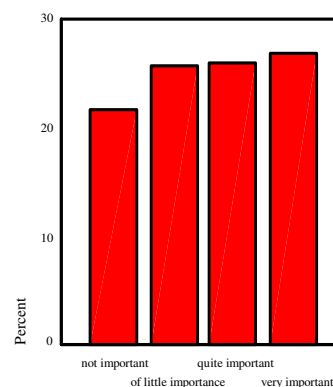
Table 4.21.e displayed that one hundred and eighty students (68,7%) did not select this item as a benefit of studying fairy tales and eighty-two students (31,3%) think that studying fairy tales is beneficial in retaining their interest. Tables above (4.21.a, 4.21.b, 4.21.c, 4.21.d and 4.21.e) illustrate that the students are not fully aware of all the linguistic benefits other than reading fluency and widening their vocabulary. To get the full value from the fairy tales therefore the teachers should be trained in using appropriate methods to exploit all aspects of the material. At least half of the students (one hundred and fourteen, 43,5%) believed studying fairy tales was useful for their grammar (Table 4.21.d). However, most of them should know this truth. Even though it is known that grammar taught in context is by far a more effective method. The students did not perceive this unconscious benefit.

4.3.7. Findings Related to the Sub-research Questions under the Heading of Main Research Question G

Main difficulties for students in reading fairy tales;

Table 4.22.a Language itself

	Statistics	
	Frequency	Percent
not important	57	21,8
of little importance	67	25,6
quite important	68	26,0
very important	70	26,7
Total	262	100,0



In Table 4.22.a, the language was considered to be a difficulty by seventy students (26,7%) very much; quite a lot by sixty-eight (26,0%); sixty-seven (25,6%) rated it as very little and fifty-seven students (21,8%) not much. Most of the students think that language is a big difficulty in reading fairy tales in English. Because students may think that language is very important in order to understand the text completely.

Table 4.22.b Understanding the situation in the fairy tale

	Statistics	
	Frequency	Percent
not important	46	17,6
of little importance	52	19,8
quite important	79	30,2
very important	85	32,4
Total	262	100,0

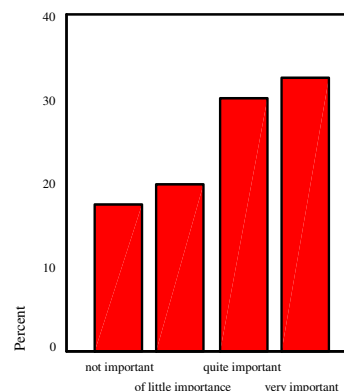


Table 4.22.b explained that regarding understanding the situation, this was rated very much of difficulty by eighty-five students (32,4%), quite a lot by seventy-nine students (30,2%), a little by fifty-two students (19,8%) and not much by forty-six students (17,6%).

When we check the survey, we see that the students have more difficulty understanding the situation than the language. This may be due to the situation being outside the students' own experience or the fairy tale may have been written by an author from a different cultural background. Books generally do not reflect Turkish customs and traditions. To make the students understand the fairy tales clearly we may help with more explanations so that they can understand the situations more clearly. Besides this, also, the students' understanding the situation can be made much easier by using the Turkish fairy tales. There are lots of fairy tales which are written by Turkish authors. One example of them is Keloğlan and so on. These can be found anywhere and will be useful for students if the teachers pay enough attention to the issue. ("www.sacred-texts.com", for Turkish fairy tales and more.)

Table 4.22.c Do you prefer to read simplified editions?

	Statistics	
	Frequency	Percent
yes	142	54,2
no	120	45,8
Total	262	100,0

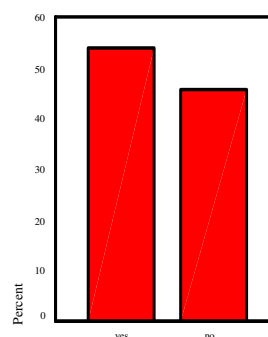
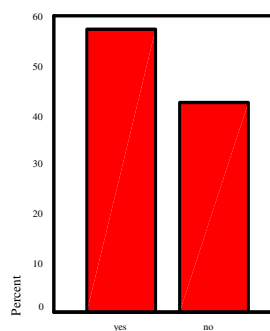


Table 4.22.c showed that one hundred and forty-two students (54,2%) preferred reading the simplified editions and one hundred and twenty of students (45,8%) preferred reading the original books.

Table 4.22.d Do you prefer to read the original edition?

	Statistics	
	Frequency	Percent
yes	151	57,6
no	111	42,4
Total	262	100,0



In Table 4.22.d, one hundred and fifty-one students (57,6%) preferred original edition and one hundred and eleven (42,4%) preferred reading the simplified version. This is a majority (57,6%) but not an overwhelming one. We should, hence, encourage the students to read the original versions because they cannot get the full benefit, as young learners at secondary school level, from simplified reading materials.

Toma Tasovac mentions that reading authentic, unabridged, and “difficult” literary texts can be extremely frustrating if the student lacks the vocabulary or sufficient knowledge of complex syntactic structures and cultural references, but, at the same time, reading simplified, abridged versions of literary works can often be an insult to the student’s intelligence (<http://209.85.129.104/search?q=cache:YwHymca6vMJ:www.emb.gov.hk/filemanager/en>).

4.3.8. Findings Related to the Sub-research Questions under the Heading of Main Research Question H

Story elements most attractive to students;

Table 4.23.a Subject matter

	Statistics	
	Frequency	Percent
not important	35	13,4
of little importance	26	9,9
quite important	56	21,4
very important	145	55,3
Total	262	100,0

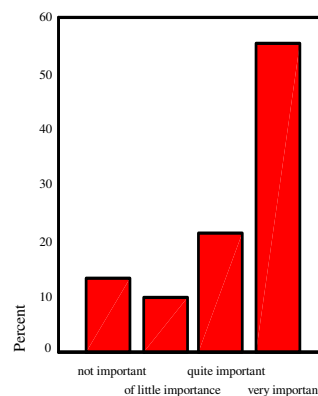
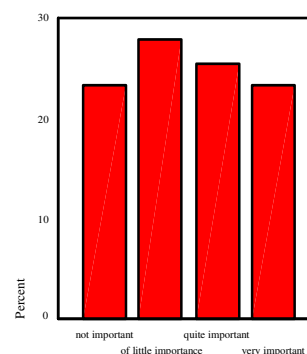


Table 4.23.a showed that one hundred and forty-five (55,3%) stated that subject matter attracted them very much, fifty-six students (21,4%) estimated quite a lot, twenty-six students (9,9%) a little, thirty-five students (13,4%) not much.

Subject matter includes the actions of a fairy tale and thus, the characters of the tales can be observed only in action. Plot is the synthesis of the actions, all the incidents which happen to the characters. It gives the picture of experience and allows us to see others through the events which come to them. According to Professor Bliss Perry, subject should be entertaining, comical, novel, or thrilling. It should present images that are clear-cut and not of too great variety. It should easily separate itself into large, leading episodes that stand out distinctly. The sequence of events should be orderly and proceed without interruption. The general structure should easily be discerned into the beginning, the middle, and the end (<http://www.sacred-texts.com/etc/sft/sft01.htm>).

Table 4.23.b Setting

	Statistics	
	Frequency	Percent
not important	61	23,3
of little importance	73	27,9
quite important	67	25,6
very important	61	23,3
Total	262	100,0



As Table 4.23.b indicated, about the setting, sixty-one students (23,3%) said setting attracted them very much, sixty-seven students (25,6%) estimated quite a lot, seventy-three students (27,9%) a little, sixty-one students (23,3%) not much.

One element of the fairy tale that is essential to its power and charm is setting. The setting is the circumstances or events which surround the characters and action. The setting occupies a much more important place in the tale than we realize, for it is the source of a variety of sensations and feelings which it may arouse. It gives the poetic or artistic touch to a tale. In the old tale the setting is given often in a word or two which act like magic, to open to our eyes a whole vision of associations. The road in the Three Pigs, the wood in Red Riding Hood, the castle in the Sleeping Beauty--these add charm. Often the transformation in setting aids greatly in producing effect. In Cinderella the scene shifts from the hearth to the palace ballroom; in the Princess and the Pea, from the comfortable castle of the Queen to the raging storm, and then back again to the castle, to the breakfast-room on the following morning. In Snow White and Rose Red the scene changes from the cheery, beautiful interior of the cottage, to the snowstorm from which the Bear emerged. In accumulative tales, such as The Old Woman and her Pig, Medio Pollito, and The Robin's Christmas Song, the sequence of the story itself is preserved mainly by the change of setting (<http://www.sacred-texts.com/etc/sft/sft05.htm>).

Table 4.23.c Mood

	Statistics	
	Frequency	Percent
not important	84	32,1
of little importance	61	23,3
quite important	57	21,8
very important	60	22,9
Total	262	100,0

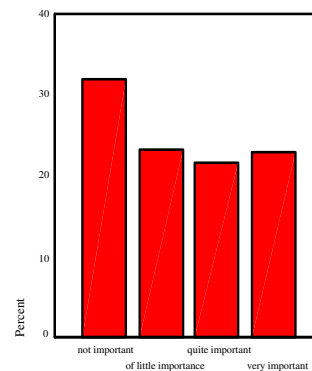


Table 4.23.c illustrated that the mood attracted sixty students (22,9%) very much. Fifty-seven (21,8%) quite a lot, sixty-one students (23,3%) a little, eighty-four students (32,1%) not much.

Table 4.23.d Characters

	Statistics	
	Frequency	Percent
not important	48	18,3
of little importance	52	19,8
quite important	75	28,6
very important	87	33,2
Total	262	100,0

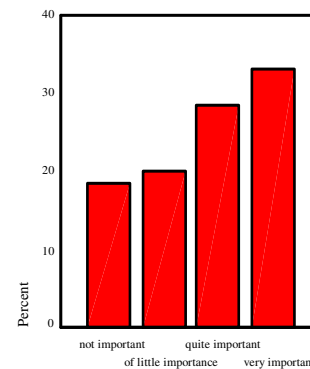


Table 4.23.d showed that the people in the fairy tale attracted eighty-seven students (33,2%) very much. Seventy-five (28,6%) quite a lot, fifty-two students (19,8%) a little, forty-eight students (18,3%) not much.

The characters must be unique and original, so that they catch the eye at once. They dare not be colorless, they must have striking experiences. The Elephant's Child, Henny Penny, Jack of the Beanstalk, the Three Pigs and the Three Bears--the characters of the fairy tales have no equal in literature for freshness and vivacity. The very mention of the thought brings a smile of recognition; and it is for this reason, no doubt, that leading men in large universities turn aside from their high scholarly labors, to work or play with fairy tales. Besides the interesting chief characters, moreover, there are many more subordinate characters that are especially unique: the

fairies, the fairy godmothers and wise women, the elves of the trees, the dwarfs of the ground, the trolls of the rocks and hills, and the giants and witches. Then that great company of toilers in every occupation of life brings the child in touch with many novel phases of life. At best we are all limited by circumstances to a somewhat narrow sphere and like to enter into all that we are not. The child, meeting in his tale the shoemaker, the woodcutter, the soldier, the fisherman, the prince and the princess, gets a view of the industrial and social conditions that man in simple life had to face. This could not fail to interest; and it not only broadens his experience and deepens his sympathy, but is the best means for acquiring a foundation upon which to build his own vocational training. This acquisition is one contribution of literature to industrial work. Those characters will appeal to the child who presents what the child has noticed or can notice. They should appear as they do in life, by what they say and by what they do. This, in harmony with the needs of the young child, makes the tales which answer to the test of suitability, largely dramatic (<http://www.sacred-texts.com/etc/sft/sft01.htm>).

Table 4.23.e Theme

	Statistics	
	Frequency	Percent
not important	41	15,6
of little importance	39	14,9
quite important	64	24,4
very important	118	45,0
Total	262	100,0

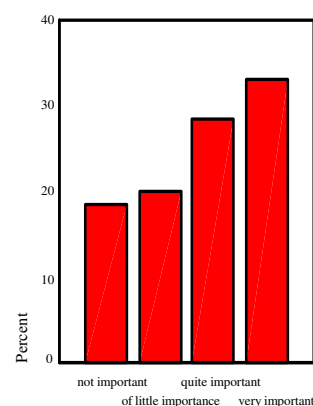


Table 4.23.e presented that the theme was attractive to one hundred and eighteen students (45,0%) very much, sixty-four (24,4%) quite a lot, thirty-nine students (14,9%) a little, forty-one students (15,6%) not much. The related information about the theme was already given in one of the preceding sections. (For a detailed explanation see section 4.2.6.3.)

Table 4.23.f Language easiness

	Statistics	
	Frequency	Percent
not important	46	17,6
of little importance	44	16,8
quite important	72	27,5
very important	100	38,2
Total	262	100,0

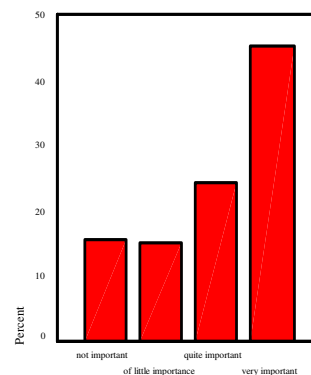


Table 4.23.f displayed that the degree of easiness of language had been chosen by one hundred students (38,2%) very much, seventy-two students (27,5%) quite a lot, forty-four students (16,8%) a little, forty-six students (17,6%) not much. The results show that students have great interest and are attracted by the subject matter (Table 4.23.a), the theme (Table 4.23.e), easiness of language (Table 4.23.f) and the characters (Table 4.23.d) but surprisingly the setting (Table 4.23.b) and the mood (Table 4.23.c) are not important to them.

4.3.9. Findings Related to the Sub-research Questions under the Heading of Main Research Question I

Mode of English preferred by students;

Table 4.24.a Standard English

	Statistics	
	Frequency	Percent
non-selected	79	30,2
selected	183	69,8
Total	262	100,0

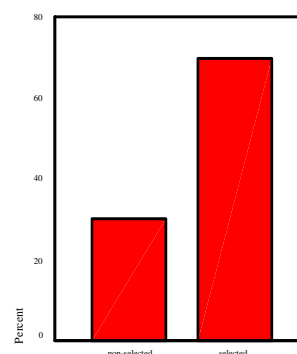


Table 4.24.a showed that seventy-nine students (30,2%) did not prefer fairy tales whose language is standard English and one hundred and eighty-three students (69,8%) preferred fairy tales whose language is Standard English. Most of the students (one hundred and eighty-three of 262; 69,8%) may think that Standard

English is easier than the other types of English in understanding of a text. Standard English is usually much more readable than the others because of its widely usage.

Table 4.24.b With plenty of idioms

	Statistics	
	Frequency	Percent
non-selected	214	81,7
selected	48	18,3
Total	262	100,0

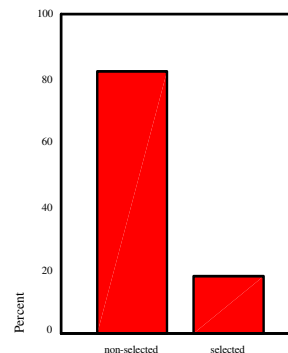


Table 4.24.b explained that two hundred and fourteen students (81,7) did not prefer fairy tales with plenty of idioms and forty-eight students (18,3%) preferred fairy tales with plenty of idioms. The colourful linguistic spectrum of expressions called “idioms” directly reflects the considerable difficulties linguists face in finding an appropriate definition and classification of these linguistic phenomena and to explain their grammatical behaviour. The heterogeneity of idiomatic expressions stands in a dialectical relation to the abundance of linguistic terminology developed to capture and classify these constructions (Langlotz, 2006:2). Idioms are mostly seen as one of the trouble-makers which may hinder the language teaching and learning. Since all languages have their own special expressions teaching and learning of these expressions may be suffering for the foreign language learners who belong to different cultures. For these reasons, most of the students might prefer not to select the fairy tales with plenty of idioms.

Table 4.24.c Easy to understand

	Statistics	
	Frequency	Percent
non-selected	75	28,6
selected	187	71,4
Total	262	100,0

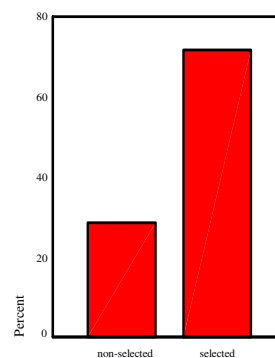


Table 4.24.c presented that seventy-five students (28,6%) did not prefer fairy tales whose English is easy to understand and one hundred and eighty-seven students (71,4%) preferred fairy tales whose English is easy to understand.

Table 4.24.d Old-fashioned

	Statistics	
	Frequency	Percent
non-selected	234	89,3
selected	28	10,7
Total	262	100,0

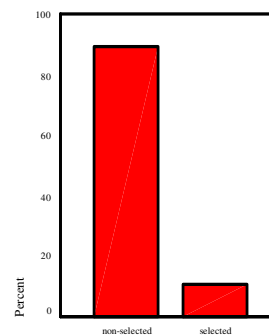


Table 4.24.d showed that two hundred and thirty-four students (89,3) did not prefer fairy tales whose English is old-fashioned and twenty-eight students (10,7%) preferred fairy tales whose English is old-fashioned.

Table 4.24.e Challenging

	Statistics	
	Frequency	Percent
non-selected	220	84,0
selected	42	16,0
Total	262	100,0

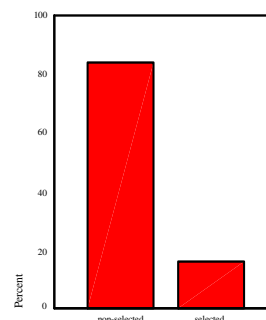


Table 4.24.e displayed that two hundred and twenty students (84,0%) did not prefer fairy tales whose English is challenging and forty-two students (16,0%) preferred fairy tales whose English is challenging.

Generally, the survey showed that students preferred reading fairy tales with Standard English (69,8%) (Table 4.24.a), and also English easy to understand (71,4%) (Table 4.24.c). This was a large percentage. Some of the students (18,3%) preferred English with plenty of idioms (Table 4.24.b) even if they are young learners. This shows that students are looking for a variety of language and have a liking of idioms. There is a curiosity to learn these, perhaps reflecting the richness of idioms in their native language. Teachers therefore may get a positive reaction from the students when choosing fairy tales with expressions used: even more so with ones with lots of dialogue or plays.

Depending on these results it can be stated that fairy tales afford a vital basis for language training and thereby take on a new importance in the child's English. Through the fairy tale s/he learns the names of things and the meanings of words. One English fairy tale, *The Master of all Masters*, is a ludicrous example of the tale built on this very theme of names and meanings. Especially in the case of foreign children, in a tale of repetition, such as *The Cat and the Mouse*, *Teeny Tiny*, or *The Old Woman and Her Pig*, the repetitive passages will be an aid to verbal expression. The child learns to follow the sequence of a story and gains a sense of order. He catches the note of definiteness from the tale, which thereby clarifies his thinking. He gains the habit of reasoning to consequences, which is one form of a perception of that universal law which rules the world, and which is one of the biggest things he will ever come upon in life. Never can he meet any critical situation where this habit of reasoning to consequences will not be his surest guide in a decision. Thus fairy

tales, by their direct influence upon habits of thinking, affect language training (<http://www.sacred-texts.com/etc/sft/sft01.htm>).

4.3.10. Findings Related to the Sub-research Questions under the Heading of Main Research Question J

The degree to which students consult a dictionary before, while and after reading;

Table 4.25.a Reading without checking

	Statistics	
	Frequency	Percent
non-selected	182	69,5
selected	80	30,5
Total	262	100,0

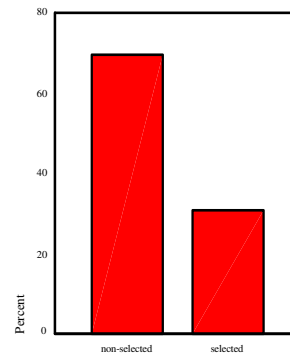


Table 4.25.a illustrated that one hundred and eighty-two students (69,5%) stated that they did not read fairy tales all the way through without stopping or checking and eighty students (30,5%) stated they read fairy tales all the way through without stopping or checking.

Table 4.25.b Occasionally while reading

	Statistics	
	Frequency	Percent
non-selected	166	63,4
selected	96	36,6
Total	262	100,0

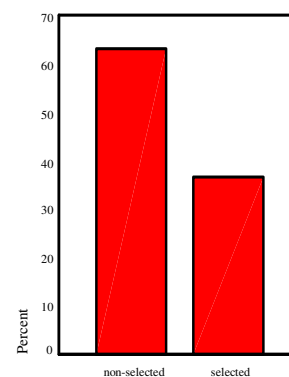


Table 4.25.b indicated that one hundred and sixty-six students (63,4%) stated that they did not stop occasionally to look up vocabulary while reading and ninety-

six students (36,6%) estimated they stopped occasionally to look up vocabulary while reading.

Table 4.25.c Read once quickly and again slowly

	Statistics	
	Frequency	Percent
non-selected	219	83,6
selected	43	16,4
Total	262	100,0

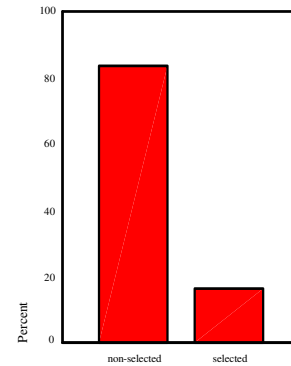


Table 4.25.c. showed that two hundred and nineteen students (83,6%) stated they did not read once quickly then again slowly and forty-three students (16,4%) stated they read once quickly then again slowly.

Table 4.25.d All new words checked before reading

	Statistics	
	Frequency	Percent
non-selected	198	75,6
selected	64	24,4
Total	262	100,0

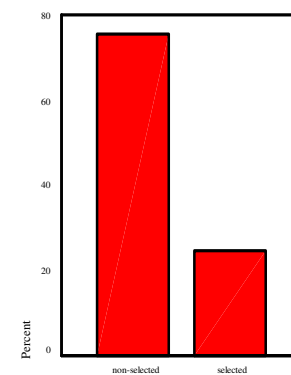


Table 4.25.d displayed that one hundred and ninety-eight students (75,6%) did not look up all new words before reading and sixty-four students (24,4%) looked up all new words before reading.

Table 4.25.e All new words checked while reading

	Statistics	
	Frequency	Percent
non-selected	173	66,0
selected	89	34,0
Total	262	100,0

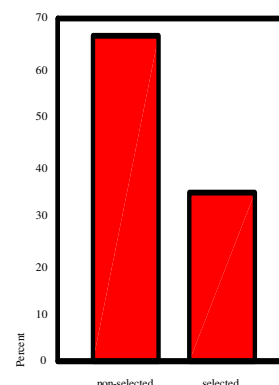


Table 4.25.e presented that one hundred and seventy-three students (66,0%) did not look up all new words while reading and eighty-nine students (34,0%) looked up all new words while reading. Students, mostly, estimated that either they stop intermittently to look up vocabulary in the dictionary or they check the new words while reading. None of the ELT teaching theories advise this but it seems that students do it automatically. As teachers, some attention must be paid to this and to correct this time wasting and inefficient reading habit.

On the other hand, some students (36,6%) (Table 4.25.b) stated they read all the way through without stopping or once quickly then again slowly as the lecturers would prefer.

The students in the survey group can therefore be divided into roughly two groups; the ones who look up the meaning of the new words first and the ones who do this later.

As Olshavsky (1977) and Sarig (1987) state, reading is viewed as a problem-solving process. Thus, readers certainly adopt what they consciously consider to be useful ways to complete any reading task. When readers fail to understand a word or fail to find the information they are looking for, they will make attempts to overcome difficulties encountered in any reading process. Strategies can be seen as “responses to local problems in a text.” (Urquhart and Weir, 1998: 95).

Table 4.25.f Depending on the teacher

	Statistics	
	Frequency	Percent
non-selected	170	64,9
selected	92	35,1
Total	262	100,0

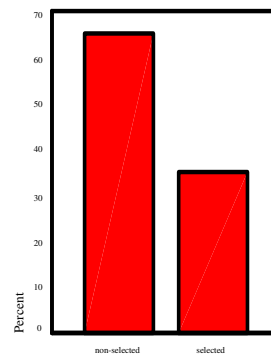


Table 4.25.f indicated that one hundred and seventy students (64,9%) stated that their reading habits did not depend on what the teacher asked them to do; ninety-two students (35,1%) stated that their reading habits depended on what the teacher asked them to do. The fact that only 35,1% of students chose the answer “it depends on the teacher” shows that the students do not follow the teacher’s advice or instructions. This factor can affect their future education negatively. After six or seven years of secondary education in English, it will seem that students will come to university with ingrained and sometimes wrong ideas about how best to learn the target language. This would be a pity, and it would be difficult to change in students who are at a developing yet rebellious stage of their lives, but it is crucial that they learn good techniques and discard some of their bad learning habits before they go on themselves to become good language learners, or speakers.

4.3.11. Findings Related to the Sub-research Questions under the Heading of Main Research Question K

Table 4.26 Annotating texts (making notes)

	Statistics	
	Frequency	Percent
yes	50	19,1
no	79	30,2
sometimes	133	50,8
Total	262	100,0

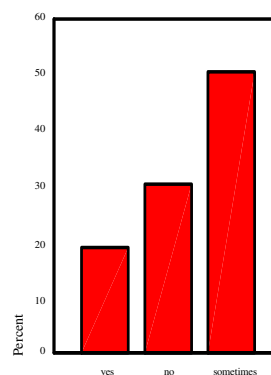
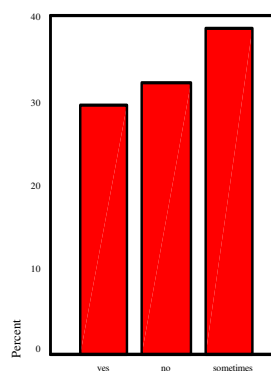


Table 4.26 displayed that on the subject of making notes, fifty students (19,1%) stated they did, seventy-nine (30,2%) estimated they did not and one hundred and thirty-three (50,8%) said sometimes.

Table 4.27 Annotating texts (underlining)

	Statistics	
	Frequency	Percent
yes	77	29,4
no	84	32,1
sometimes	101	38,5
Total	262	100,0



When it came to underlining or highlighting, seventy-seven students (29,4%) stated that they did, eighty-four students (32,1%) estimated that they did not and one hundred and one students (38,5%) said that they did it sometimes.

This shows a preference for underlining or highlighting rather than note-taking, a natural preference since they are students not teachers. Making notes and annotating is a fact of academic life. On the other hand, most of the students estimated that they sometimes followed both of the strategies. It should be given the students more guidance in making notes.

Reading and constructing meaning from a text is a complex and active process; one way to help students slow down and develop their critical analysis skills is to teach them to annotate the text as they read. Annotating a text is an effective strategy to promote active and critical reading skills; this strategy provides a number of useful acronyms that students can use to remember different elements of writer's craft when reading and annotating a text

(<http://www.greece.k12.ny.us/instruction/ela/6-12/Reading/Reading%20/>).

4.3.12. Findings Related to the Sub-research Questions under the Heading of Main Research Question L

Table 4.28 Students' objectives while reading

	Statistics	
	Frequency	Percent
comprehending underlying meaning	193	73,7
comprehending all the details	69	26,3
Total	262	100,0

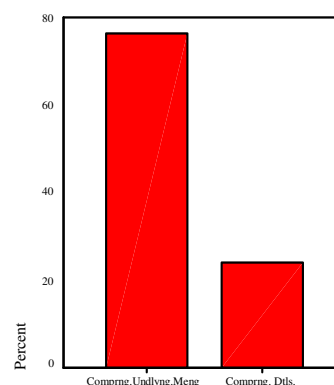


Table 4.28 shows that one hundred and ninety-three students (73,7%) try to understand the underlying meaning while only sixty-nine students (26,3%) try to comprehend all the details. The main purpose for teaching reading is to develop in the reader the attitudes, abilities and skills needed for obtaining information, fostering and reacting to ideals, developing interests and a deriving pleasure by reading through understanding. It should be viewed as an important goal to read with understanding (Dlugosz, 2000: 285). This is an optimistic result and shows that the students understand the recommended method and try to follow it. It should be however made an attempt to reduce the small number who does otherwise.

5. SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1. PRESENTATION

This chapter consists of the summary, conclusions of the study and recommendations for further research.

5.2. SUMMARY

The aim of this study is to identify in what sense the fairy tales in English is used in the teaching of English as a foreign language in reading class with a special reference to young learners at TED College, SANKO College and GKV College in Turkey. The data were collected by using two questionnaires. The questionnaires have been distributed to English instructors and sixth, seventh and eighth year students at TED College, SANKO College and GKV College in Gaziantep.

The sample groups of the research are English teachers and sixth, seventh and eighth grade students from three private colleges which are TED, SANKO and GKV in Gaziantep. There is one class for each of three grades, which are sixth, seventh and eighth, with totally 45 students in TED College in Gaziantep. There are three classes for each three grades, which are sixth, seventh and eighth, with totally 128 students in SANKO College in Gaziantep. There are three classes for each three grade, which are sixth, seventh and eighth, with totally 160 students in GKV College in Gaziantep. The sample of the research consists of 262 sixth, seventh and eighth grade students out of a total of 330 students in these private schools in Gaziantep and 28 English teachers from these schools, too.

The questionnaires were given to teachers and students to obtain their ideas on the subject. Some questions were common, others different. Frequencies and percentages were calculated for each item in the questionnaires and the results were shown in tables and bar charts (see chapter 4). Responses from 262 students and 28 instructors were analyzed and the questionnaire was assumed to be valid and reliable. The data obtained were evaluated in SPSS 11.0 version. Some interesting conclusions were drawn, showing both the positive and negative sides of how fairy

tales are currently taught. From these results, it was possible to make certain suggestions about how they might be taught more effectively in the future in reading classes.

5.3. CONCLUSIONS

In this section, the findings of the study are reviewed. In short, it can be said that fairy tales are popular with both students and teachers and the large number and variety offer a valuable source for the reading classes. All aspects of language can be taught through them (vocabulary, fluency practice, grammar, sentence structure and so on) (sections 4.2 and 4.3). At the same time, fairy tales offer an insight into other cultures, they can be enjoyable and thought-provoking in themselves, and they are an excellent introduction to literature and more difficult literary works.

While there is some awareness of this among instructors, this study has shown that it is not much developed and much more could be done to exploit the usefulness of fairy tales if they were given more time on the curriculum and teachers were given the time and resources necessary to produce supplementary materials to bring this about.

The findings will be discussed by means of the teachers' and students' questionnaires' items. Review of both teachers' and students' answers to their questionnaires and their conclusions, which are derived from the comparisons of their ideas, are given below.

5.3.1. A Brief Comparison between Teachers' and Students' Answers to their Questionnaires

Although the questionnaires were conceived as having different purposes and therefore contained different questions, it is nevertheless possible to make a comparison between the students' answers and the teachers' in some aspects.

It can be arranged a list of these similar items which exist in both teachers' and students' questionnaires as it is seen below.

(Note: "A_T" means "A" part in "T" teachers' questionnaire; "A_{ST}" means "A" part in "ST" students' questionnaire; "B(5)_T" means 5th item of "B" part in "T" teachers' questionnaire.)

$$1) A_T \rightarrow A_{ST}$$

$$2) B(5)_T + G(4)_T \rightarrow E_{ST}$$

- 3) $D_T \rightarrow F_{ST}$
- 4) $E_T \rightarrow G_{ST}$
- 5) $F_T \rightarrow H_{ST}$
- 6) $G(1,2)_T \rightarrow K(1,2)_{ST}$

1) Comparison with other Study Materials (plays, novels, etc.) ($A_T \rightarrow A_{ST}$): Some important differences were found when comparing teachers' Table 4.1 and students' Table 4.15. There was a similar high enthusiasm for non-fiction (see sections 4.2.1.6 and 4.3.1.6) and low enthusiasm for articles in both groups (see sections 4.2.1.7 and 4.3.1.7). Fairy tales, however, were preferred much more by the teachers. Poetry was found more favorable with the students than the teachers overall (see sections 4.2.1.5 and 4.3.1.5) and novels were disliked much more by the teachers than the students.

Teachers' preference of teaching fairy tales (see section 4.2.1.1) might be resulted from each narrative consists of a number of episodes and sub-episodes that make up the story line and because of this feature of narratives it can be said that all narratives such as fairy tales and short stories consist of some basic characteristics. So these basic characteristics make teachers' teaching of these kinds of materials much easier.

It is also seen that students have not shown much interest in fairy tales (see section 4.3.1.1). Students do not appear to be familiar with fairy tales to a great extend. Even among most of the young learners they regarded fairy tales to be as childish. This wrong impression about fairy tales should be changed by teachers and it is the teachers' job to introduce and indicate the different fairy tales which are contemporary rather than traditional ones like Snow White or Little Red Riding Hood and so on. Fairy tales can be chosen among contemporary ones such as Harry Potter to get the students' interest by teachers.

On the other hand, teachers did not prefer to teach plays so much (see section 4.2.1.2) whereas plays are students' most preferred genre to study (see section 4.3.1.2). Teaching English through plays may ease the job of language teachers. The students' performances on the stage may be observed easily. The deficiencies can be pointed out abruptly (or without any delay) and instantly corrected by the teachers. Also, fairy tales can be used as play forms. Dramatization may be used to establish a good habit by using fairy tales, too. For example, an indolent child may be given the part of the industrious child in the play. At first s/he might be amused by the feeling

of incongruity. However it will support her/his self-respect, then it will prove to her/him the pleasure of being industrious. It may build a habit and, if repeated, fortify one.

The reason why teachers did not prefer to teach novels in reading classes may be originated from their length (see section 4.2.1.3). Reading and analyzing a novel take a long period of time. Moreover, finding a novel which is preferred by all of the students is a very difficult job. Reading novels would be a beneficial reading activity when students are assigned some chapters to be studied on their own time such as home reading activities can be given. In their free times students may prefer to read novels because it is very easy to find an interesting one for everybody. Whereas, it is not suitable for reading classes because of its having disadvantages and difficulties in many ways, for example, the practical problems of teaching start with the problem how a sound textual knowledge of the novel is to be acquired or even if this problem is solved still the didactic problem remains how the pupils are to learn about this.

2) Preference for more Fairy Tales on the Curriculum ($B(5)_T + G(4)_{T \rightarrow E_{ST}}$): Both groups expressed a preference for more fairy tales on the curriculum: 78,6% among the teachers, 57,3% among the students (Table 4.5). When preparing the curriculum at schools therefore, it should be given consideration to allocating more time to fairy tales within the timetable because most of the teachers are willing to teach more fairy tales if the curriculum allowed.

One of the problems of present-day education is to secure for the entire school system, from the kindergarten to the university, a curriculum which shall have a proved and permanent value. In this curriculum literature has established itself as a subject of unquestioned worth. But children's literature, as that distinct portion of the subject literature written especially for children or especially suited to them, is only beginning to take shape and form. It seems necessary at this time to work upon the content of children's literature to see what is worthy of a permanent place in the child's English, and to dwell upon its possibilities. The good tale parallels life. It is a record of a portion of the race reaction to its environment; and being a permanent record of literature, it records experience which is universal and presents situations most human. It is therefore material best suited to furnish the child with real problems.

3) Advantages & Benefits of Studying Fairy Tales ($D_{T \rightarrow F_{ST}}$): If we compare the teachers' Table 4.8 and students' Table 4.21.a, 4.21.b, 4.21.c, 4.21.d, and 4.21.e,

we find broad agreement including the perception that the main advantages were increasing vocabulary (see section 4.2.4) and the fact that fairy tales improve reading ability and comprehension (see section 4.2.4). The purpose of reading is to connect the ideas on the page to what you already know. If you do not know anything about a subject, then pouring words of text into your mind is like pouring water into your hand. You do not retain much. Reading comprehension requires motivation (see section 4.2.4), mental frameworks for holding ideas, concentration and good study techniques. Fairy tales are good materials for all of these requirements of reading comprehension.

Furthermore one of the main goals of reading teachers is to develop fluent readers. Fluency is a cornerstone of successful reading. Fluency is important because it provides a bridge between word recognition and comprehension. Students who do not develop reading fluency, regardless of how bright they are, are likely to remain poor readers throughout their lives.

When it is come to the advantage of enjoyability teachers think that studying fairy tales is enjoyable (see section 4.2.4). However, almost half of the students think that studying fairy tales is enjoyable. Again the problem about students' not having enough information about fairy tales plays an important role. For example, their thinking of fairy tales as childish might be the reason of their not finding fairy tales enjoyable. Moreover teachers are generally sure teaching fairy tales increases the students' motivation. On the other hand, students think that studying fairy tales is not beneficial in retaining their interest. In childhood acquaintance with the natural objects of everyday life is the central interest; and in its turn it furnishes those elements of experience upon which imagination builds. For this reason it is rather remarkable that the story, which is omitted from the Montessori system of education, is perhaps the most valuable means of effecting that sense-training, freedom, self-initiated play, repose, poise, and power of reflection, which are foundation stones of its structure.

At least half of the students believe studying fairy tales is useful for their grammar (Table 4.21.d). However, most of them should know this truth. Even though it is known that grammar taught in context is by far a more effective method. The students did not perceive this unconscious benefit.

4) Difficulties ($E_T \rightarrow G_{ST}$): From the teachers' Table 4.9 and students' Table 4.22.b we see that although the teachers' greatest problems were related to keeping

students interested (see section 4.2.5) and they did not feel there was any problem explaining the setting (see section 4.2.5), the students on the other hand found most difficulty in understanding the situation in the fairy tale itself.

In summary, teachers had the greatest difficulty in keeping students' attention, checking comprehension and keeping the students under control. The underlying reason of this might be resulted from that their students are young learners who are usually much more active and energetic than the adult learners and thus it is difficult to keep them under control and check their comprehension.

Surprisingly, they did not have difficulty explaining foreign settings and achieving lessons aims (see section 4.2.5). Since, according to the teachers, keeping students' attention, checking comprehension and keeping them under control are difficulties while teaching a fairy tale, then, in such situations achieving lesson aims also can be a difficulty. When we check the survey, we see that the students have more difficulty in understanding the situation than the language (Table 4.22.b). This may be due to the situation being outside the students' own experience or the fairy tale may have been written by an author from a different cultural background. Books generally do not reflect Turkish customs and traditions. To make the students understand the fairy tales clearly we may help with more explanations so that they can understand the situations more clearly. Besides this, also, the students' understanding the situation can be made much easier by using the Turkish fairy tales in pre-reading phase. There are lots of fairy tales which are written by Turkish authors. One example of Turkish fairy tales is Keloğlan (Bald Boy) and so on.

Besides these, some of the students think that language is a big difficulty in reading fairy tales in English (Table 4.22.a). Because students may think that language is very important in order to understand the text completely.

5) Fairy Tale Elements ($F_T \rightarrow H_{ST}$): A comparison between teachers' Table 4.10 and students' Table 4.23.a, 4.23.b, 4.23.c, 4.23.d and 4.23.f finds more variation. The subject matter was important for students but not for teachers (see section 4.2.6.2.) and setting and mood was not important for the students with the theme stated to be much more important. Subject matter includes the actions of a fairy tale and thus, the characters of the tales can be observed only in action. Plot is the synthesis of the actions, all the incidents which happen to the characters. It gives the picture of experience and allows us to see others through the events which come to them. On the other hand degree of language difficulty was very important for both

teachers (see section 4.2.6.) and students (Table 4.23.f). While teaching a foreign language to young learners one of the most crucial things is the right choice of vocabulary which exists in a text. Because of their age and level they usually have troubles with difficult language. So, they are irritated by this difficulty while reading or studying a text. The lack of concentration and comprehension mostly causes due to this reason.

6) Comparison of Teachers' Annotating Techniques & Students' Annotating Strategies ($G(1,2)_{T,K(1,2)_{ST}}$): From the teachers' Table 4.11 and Table 4.12, it can be seen that most of the teachers (93% of them) were stated that they annotated texts by making notes and underlining. Teachers will probably need to annotate the text, underlining or highlighting passages and making written notes in the margins of texts to identify the most important ideas, the main examples or details, and the things that trigger their own reactions. On the other hand, students' Table 4.26 and Table 4.27 show that most of them (45%) were estimated that they sometimes made notes or underlined the texts while reading them. Making notes and annotating are facts of academic life. On the other hand, most of the students estimated that they sometimes followed both of these strategies. It should be given the students more guidance in making notes. Reading and constructing meaning from a text is a complex and active process; one way to help students slow down and develop their critical analysis skills is to teach them to annotate the text as they read.

5.3.2. Results of Teachers' Individual Questionnaire Items

1) Usage of the Same Fairy Tales repeatedly: It is a general tendency that the teachers sometimes change the material (Table 4.2). It can be caused from the positive feedback which is received from the students such as their success, interest, entertainment and participation to the class after analyzing a specific fairy tale.

Fairy tales must be selected carefully, for we cannot crowd the child with all the folk-stuff that folk-lore scientists are striving to preserve for scientific purposes. They must be selected from the past. In this selection of what shall be presented to the child we must be guided by two standards: First, we owe it to the child to hand on to him his literary heritage; and secondly, we must help him to make of himself the ideal man of the future. Therefore the tales we offer must contribute to these two standards. The tales selected will be those which the ages have found interesting; for

the fact that they have lived proves their fitness, they have lived because there was something in them that appealed to the universal heart.

2) Teaching of other Literary Works: The majority of the teachers also teach other literary works in reading classes (Table 4.3). It is a good technique to show different types and pretend the monotony. Literature, like any art form, engages the reader in a complex set of emotional, symbolic, moral, intellectual and social considerations. Literary works use the normal means of communication -- language, images, symbols, codes, stories -- but uses them with more complexity and subtlety than is normal in everyday communication. As well, they avail themselves of a certain sensibility we have to such things as form, sensual experience, rhythm, repetition, contrast, which sensibility we call the 'aesthetic'.

The use of literature develops language awareness in students. The interesting contexts provided by literary texts serve to illustrate the noticeability of lexical and syntactical features. Prolonged exposure to literary texts not only familiarizes students with the numerous interesting features of the written language but also develops the response potential in them. As students respond to literary texts, they begin to realize how meaning as an outcome of response can open up contexts for imaginative use of language.

3) Use of Fairy Tales in the Teaching of English: Most of the teachers use fairy tales frequently in reading classes (Table 4.4). It shows that the majority of the teachers are aware of the advantages and positive features of fairy tales in the teaching of English as a foreign language.

It may be related with that fairy tales also, like every other literary production, must be judged by the fitness of its emotional effects. Fairyland is the stage-world of childhood, a realm of vicarious living, more elemental and more fancy-free than the perfected dramas of sophisticated adults whose ingrained acceptance of binding realities demands sterner stuff. The tales are classics of a particular kind; they are children's classics, artful adaptations of life and form which grip the imaginations of little folks.

4) The Ideal Length of a Fairy Tale: Most of the teachers stated that they preferred to teach short fairy tales (Table 4.6). In fact, it is an intuitive belief that the longer a passage, the more difficult it will be. With regard to this point, Chastain (1988: 234) contends that "language teachers usually favor short reading passages. This tendency may have its roots in a desire not to overload the students, but it

probably is an outgrowth of the idea of reading as a laborious process of deciphering a complex and sometimes unfamiliar linguistic code for which the students were required to know all grammar and vocabulary. The result has been that students focus too much attention on language as opposed to meaning, and they read much too slowly.”

Based on psychological approaches to reading comprehension, reading theorists recommend that students read longer passages. Stanovich’s (1980) interactive-compensatory model is an example of such psychological approaches. Anderson and Pearson (1984: 94) supports this position, saying that “research on reading miscues has demonstrated that short items are harder to read than longer ones because reading involves building up expectations on the basis of redundancies.” Likewise, Feldmann and Stemmer (1987: 255) assert that, “the more clues the learners are able to pick up, because of the natural redundancy of a text, the more developed is their foreign language competence and the better they will accomplish the task.” With respect to the relationship between text length and reading comprehension ability, Alderson (2000: 108) maintains that, “a problem all reading-test developers face is how long the texts should be on which they base their tests. Text length is a surprisingly under researched area.”

5) Types of Fairy Tales Preferred and Found Most Effective: Nearly 50% of the teachers preferred teaching fairy tales which were humorous and adventurous or were modernized. Totally, %30 of the teachers stated they preferred ones with a moral theme, intellectually challenging and with human drama (Table 4.7). These results show us the idea that most of the teachers give importance to the students’ not to be bored during the reading classes at first instance. They want their students’ having fun while reading a text. Also, by the help of the modernized versions of the fairy tales it is possible to get rid of the old-fashioned ones and their boredom and monotony.

Fairy tales bring joy into child life. The mission of joy has not been fully preached, but we know that joy works toward physical health, mental brightness, and moral virtue. Joy is the mission of art and fairy tales are art products.

6) Using Own Questions: As a consequence of Table 4.13, it can be suggested that most of the teachers are using their own questions rather than the others’. Asking, working with and answering questions are at the heart of facilitating learning. (Much teaching does not work because it consists of answering questions

which the learners have not asked.) Asking students good questions will help them to learn. Helping them to learn to ask good questions for themselves will help them to continue to learn (see Toprak, 2004; for teaching questioning strategy and inquiry method).

7) Preference for more Time Teaching Fairy Tales: Most of the teachers preferred more time to teach fairy tales (Table 4.14). This result can be supported with the others. For example, most of the teachers chose teaching fairy tales as their second preference among the other types; nearly 50% of them confirmed that they used fairy tales frequently and, also, almost 79% of them suggested that if the curriculum allowed they preferred allocating more time to teach fairy tales. Furthermore, almost all of the teachers know that fairy tales have many advantages in teaching of English as a foreign language with a special reference to young learners in reading classes

Because of the important aesthetic and ethical bearings of this form of literary experience, the fairy stories must be rightly chosen and artfully told. In no other way can their full worth in education be realized. They are tools which require discrimination and skill. Out of the wisdom of one who knows both tales and children, and who holds a thoughtful grasp on educational purpose.

5.3.3. Results of Students' Individual Questionnaire Items

1) Factors Influencing Like or Dislike of Reading: From Table 4.16 it can be claimed that a clear majority is affected by whether the subject is interesting and also the teacher plays a great role in whether the students like or dislike reading or they enjoy reading anyway.

Fairy tales must contain what interest children. It is a well-known principle that selective interest precedes voluntary attention; therefore interest is fundamental. The first step, then, is to study the interests of the child. We do not wish to give him just what he likes, but we want to give him a chance to choose from among those things which he ought to have and, as good and wise guardians, see that we offer what is in harmony with his interests. Any observation of the child's interest will show that he loves the things he finds in his fairy tales.

2) Students' Extracurricular Reading Habits in English: According to tables 4.17.a, 4.17.b and 4.17.c, it can be concluded that a general reluctance among at least half of the students to do any broad reading. For this reason it is important to make

reading lessons attractive to students as an encouragement to continue with this after the lesson has finished.

The survey on the reading habits of students estimates that easy access to reading materials is one of the important factors in cultivating reading habits in students. Students would spend more time on reading if reading activities are actively promoted and a reading atmosphere created in schools. Moreover, parents' active participation would promote students' interest in reading. On the contrary, if parents participate less in their children's reading activities, students tend to spend less time on reading.

3) Reading of English Materials Compared to Turkish: If the students have spare time outside the school, most of them prefer reading Turkish books (Table 4.18). Although we can encourage and advise them to read more in English, in the end the student will make his or her own free choice. The best strategy would be to encourage reading in either language to establish the importance and value of broad reading. A student who reads 4 books in English and 4 books in Turkish will still be better-read than a student who reads 2 in English and 1 in Turkish.

4) Students' Like or Dislike of Fairy Tales in General: Nearly half of the students estimated that they liked reading fairy tales in general (Table 4.19). Students chose fairy tales because fairy tales are available in all cultures and have a high motivational value. Most students are interested in sharing their own culture and learning more about others. They have found great success in using this combination to help us focus on each language skill while preparing the students to produce their own English discourse.

5) Students' Preferences of Reading more or less Fairy Tales at School: According to Table 4.20, it would be logical to include more fairy tales on the curriculum as there is a student preference in their favor because most of the students [150 of 262 (57,3%)] want to read more fairy tales in school.

The good tale parallels life. It is a record of a portion of the race reaction to its environment; and being a permanent record of literature, it records experience which is universal and presents situations most human. It is therefore material best suited to furnish the child with real problems.

6) Mode of English Preferred by Students: Generally, the survey has shown that students preferred reading fairy tales with Standard English (69,8%) (Table 4.24.a), and also which were written in a way that the English language is easy to

understand (71,4%) (Table 4.24.c). This was a large percentage. Some of the students (18,3%) preferred English with plenty of idioms (Table 4.24.b) even if they are young learners. This shows that students are looking for a variety of language and have a liking of idioms. There is a curiosity to learn these, perhaps reflecting the richness of idioms in their native language. Teachers therefore may get a positive reaction from the students when choosing fairy tales with expressions used: even more so with ones with lots of dialogue or plays. Depending on these results it can be stated that fairy tales afford a vital basis for language training and thereby take on a new importance in the child's English. Through the fairy tale s/he learns the names of things and the meanings of words.

7) The Degree to which Students consult a Dictionary before, while and after Reading: Students, mostly, estimated that either they stop intermittently to look up vocabulary in the dictionary (Table 4.25.b) or they check the new words while reading (Table 4.25.e). None of the ELT teaching theories advise this but it seems that students do it automatically. As teachers, it must be paid attention to this and to correct this time wasting and inefficient reading habit. On the other hand, some students (36,6%) (Table 4.25.a) stated they read all the way through without stopping or once quickly then again slowly (Table 4.25.c) as the lecturers would prefer. The students in the survey group can therefore be divided into roughly two groups; the ones who look up the meaning of the new words first and the ones who do this later.

The fact that only 35,1% of students chose the answer “it depends on the teacher” shows that the students do not follow the teacher’s advice or instructions. This factor can affect their future education negatively. After 6 or 7 years of secondary education in English, it will seem that students will come to university with ingrained and sometimes wrongful ideas about how best to learn the target language. This will be a pity, and it will be difficult to change in students who are at a developing yet rebellious stage of their lives, but it is crucial that they learn good methodology and discard some of their bad learning habits before they go on themselves to become good language learners, or speakers.

8) Students’ Objectives While Reading: Table 4.28 shows that 193 (73,7%) students try to understand the underlying meaning while only 69 (26,3%) students try to comprehend all the details. The main purpose for teaching reading is to develop in the reader the attitudes, abilities and skills needed for obtaining information, fostering and reacting to ideals, developing interests and a deriving pleasure by

reading through understanding. It should be viewed as an important goal to read with understanding. This is an optimistic result and shows that the students understand the recommended method and try to follow it. It should be however made an attempt to reduce the small number who does otherwise.

5.4. RECOMMENDATIONS

Consequently, the following recommendations can be made to improve the standard of teaching in this field in the reading classes in TED College, SANKO College and GKV College in Gaziantep.

1- Fairy tales should be given more time in the curriculum with at least one academic year devoted to them, divided into two semesters in reading classes.

2- Teachers should be given proper training, so they have a thorough knowledge of the techniques which can be used specifically for these.

3- Research should be carried out similar to this study on the most efficient ways to teach other literary forms such as novels, plays and poetry.

4- When choosing the fairy tales, teachers should be careful to strike a balance in subject matter so that there are not only narratives and character studies which are popular with the students but also more challenging and thought-provoking pieces to develop their imagination and interpretive abilities.

5- Teachers should spend more effort explaining the situation in the story as this was the area where students had the greatest difficulty. Some background information about the situation in the text can be given in the pre-reading phase by the teacher in order to students are not confused while reading it.

6- The length of the fairy tales should be two or four pages at most; otherwise, it is boring for the students and difficult to fit within a standard single or double lesson time-frame.

7- Teachers should also prepare additional exercises before teaching, not just to acquaint themselves with the new vocabulary but also to think of ideas to involve the students in the theme, characterization and plot, so they get a deeper appreciation of the fairy tale and this may lead to other interesting EFL activities.

8- More emphasis should be given to developing the students' ability to identify key words so that they can disregard less important words. When the students are too involved in words and their meanings, they pay much less attention to the plot and characterization, which is a great pity, as these are really the most

interesting aspects of the fairy tale. Thus, "Previewing Technique" (Toprak, 2004) can be applied to save students from unnecessary detail but to provide their attention to basic components of the text such as key words, main idea and so on.

9- Fairy tales should be viewed as an essential part of early language teaching. It gives a child rich and versatile experience with language and culture.

10- Finding the right fairy tale is important. Selection should meet certain objective and subjective criteria. Objective criteria relate to story grammar; subjective criteria relate to the child and his/her preferences. When selecting a fairy tale for early language teaching, objective criteria are the most important since they facilitate comprehension.

11- Text adaptation may be necessary to facilitate comprehension. A story should be adapted in such a way that a child can easily pick up clues or "staging posts" to construct the meaning.

12- Guided comprehension is a process through which the child learns strategies for making meaning. The teacher's role is to help the child use different strategies and to adjust the process if s/he loses the meaning.

5.5. RECOMMENDATIONS FOR FURTHER RESEARCH

This study aimed at investigating the opinions of instructors and students towards the problems related to the reading classes at TED College, SANKO College and GKV College in Gaziantep. This study examined a limited sample of students. Therefore, a further study can be extended to cover a larger group of schools in Turkey. Moreover, another research can be carried out about the reading activities with fairy tales and their role in learning English.

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APPENDICES

- | | | | | |
|---|---|---|---|---|
| 2) Increasing comprehension skills | 1 | 2 | 3 | 4 |
| 3) Their shortness | 1 | 2 | 3 | 4 |
| 4) Their literary value | 1 | 2 | 3 | 4 |
| 5) Their dramatic and emotional content | 1 | 2 | 3 | 4 |
| 6) They are enjoyable for students | 1 | 2 | 3 | 4 |
| 7) They are ideal for demonstrating plot, theme,
characterization, setting | 1 | 2 | 3 | 4 |
| 8) Higher student motivation | 1 | 2 | 3 | 4 |
- E) What are the difficulties of teaching fairy tales to large groups?
- 1) Keeping the students alert and interested
 - 2) Checking individual students' comprehension
 - 3) Achieving the aim of the lesson
 - 4) Explaining foreign settings and events
 - 5) Keeping the students under control
- Greatest difficulty _____ / _____ / _____ / _____ / _____ Least difficulty
- F) When choosing a fairy tale to teach, which of the following do you consider first? Arrange them in order of importance:
- 1) Difficulty of language
 - 2) Subject matter
 - 3) Theme
 - 4) Strong characterization
 - 5) Interesting/ original plot
- Most important _____ / _____ / _____ / _____ / _____ Least important
- G) When preparing to teach a fairy tale,
- a) do you make notes about it?
Yes/ No
 - b) do you underline/highlight key words?
Yes/ No
 - c) do you prepare your own questions/exercises?
Yes/ No
 - d) In "Reading Comprehension" lessons, do you think
we should spend more time in fairy tales?
Yes/ No

Questionnaire for Students (APPENDIX B)

Key: 4 = Very important 3 = Quite important
 2 = of little importance 1 = not important

A) Do you enjoy reading fairy tales? Yes/ No

B) When reading a fairy tale, which part attracts you most?

- | | |
|--------------------------------------|---------------|
| 1) The subject matter | 1 2 3 4 |
| 2) The setting/location | 1 2 3 4 |
| 3) The mood | 1 2 3 4 |
| 4) The people in the fairy tale | 1 2 3 4 |
| 5) The theme or message | 1 2 3 4 |
| 6) The degree of language difficulty | 1 2 3 4 |

C) What benefit do you think you get from studying fairy tales?

Circle those items true for you:

- 1) It increases my vocabulary
- 2) They are enjoyable
- 3) It helps me read easier and better
- 4) I can learn grammar in a real situation
- 5) They are short so I am less bored

D) What sort of language do you prefer in fairy tales?

Circle those items true for you:

- 1) Standard, correct English
- 2) With lots of idioms and expressions
- 3) Easy to understand
- 4) Old-fashioned and more literary
- 5) Challenging to read

E) When reading a fairy tale, how do you read it?

- 1) All the way through without stopping
- 2) Stopping intermittently to look up vocabulary

- 3) Once quickly then again slowly
- 4) Looking up all new words before reading
- 5) Looking up all new words while reading
- 6) It depends on what the teacher asks us to do

F) What do you try to understand first?

- 1) The underlying meaning
- 2) All the details

G) When reading, do you:

- | | |
|-----------------------------------|--------------------|
| 1) make notes as reminders? | Yes/ No/ Sometimes |
| 2) underline key points/dialogue? | Yes/ No/ Sometimes |

H) Arrange the following in the order you most enjoy reading:

Fairy tales/ plays/ novels/ short stories/ poetry/ articles/ non-fiction

Most enjoy: _____

Least enjoy: _____

I) Do you read English materials:

- | | |
|---|------------------|
| 1) only at school? | Yes/ No |
| 2) only if compulsory? | Yes/ No |
| 3) outside school also? | Yes/ No |
| 4) compared to Turkish reading materials? | More/ Less/ Some |

J) What factors influence your like or dislike of reading?

- | | | | | |
|-------------------------------------|---|---|---|---|
| 1) The effectiveness of the teacher | 1 | 2 | 3 | 4 |
| 2) The personality of the teacher | 1 | 2 | 3 | 4 |
| 3) You like reading anyway. | 1 | 2 | 3 | 4 |
| 4) The subject is interesting. | 1 | 2 | 3 | 4 |
| 5) The language is easy. | 1 | 2 | 3 | 4 |

K) What are the main difficulties for you when reading English fairy tales?

- | | |
|---|---------|
| 1) The language itself. | 1 2 3 4 |
| 2) Understanding the situation in the fairy tale. | 1 2 3 4 |
| 3) Do you prefer to read simplified editions? | Yes/ No |
| 4) Or do you prefer to read the original edition? | Yes/ No |

L) I would like to read a) more

b) less fairy tales in school.

- c. İngilizce okumalarımı hızlandırır ve kolaylaştırır.
- d. İngilizce dilbilgisini gerçek kaynaklardan öğrenmiş olurum.
- e. Masallar kısadır, bu nedenle okurken daha az sıkılırım.

G) İngilizce masal okurken karşınıza çıkan zorluklar?

- 1) İngilizcenin kendisi. 1 2 3 4
- 2) İngilizce masalda gerçekleşen olayı anlama. 1 2 3 4
- 3) İngilizce masalların basitleştirilmiş olanlarını mı okumayı istersiniz?
Evet / Hayır
- 4) Ya da gerçek seviyelerinde mi okumayı istersiniz? Evet / Hayır

H) Peri masalı okurken masalın en çok neyi dikkatinizi çeker?

- 1) Konusu 1 2 3 4
- 2) Gerçekleştiği mekan/ yer 1 2 3 4
- 3) Duygusalılık derecesi 1 2 3 4
- 4) Masaldaki insanlar 1 2 3 4
- 5) Bana verdiği mesaj 1 2 3 4
- 6) Dilinin(İngilizce) zorluk derecesi 1 2 3 4

İ) İngilizce peri masallarında nasıl bir dil (tarz) tercih edersiniz?

Aşağıdakilerden sizin için doğru olanları işaretleyiniz:

- e) Standard, doğru İngilizce
- f) İngilizce çok deyim ve kalıplaşmış ifadeler içeren
- g) Anlaması kolay
- h) Eski ve edebi İngilizce
- i) Okuması zor

J) Peri masalı okurken onu nasıl okursunuz?

- a. Sonuna kadar hiç durmadan okurum.
- b. Bilmediğim kelimelere bakmak için durarak okurum.
- c. İlk önce hızlı okur daha sonra yavaşça tekrar okurum.
- d. Okumadan önce tüm bilmediğim kelimelere bakar daha sonra okurum.
- e. Okuma sırasında bilmediğim kelimelere bakarım
- f. Öğretmenim nasıl okumamı söylerse o şekilde okurum.

K) Okurken,

- a. hatırlatıcı olmaları için not tutar mısınız? Evet / Hayır / Bazen
- b. anahtar kelimeleri ve dialogların altını çizer misiniz?

Evet / Hayır / Bazen

L) İngilizce bir masalda ilk neyi anlamaya çalışırsınız?

- a. Genel anlamı
- b. Tüm detayları

VITAE

Gamze Külekçi was born in Gaziantep in 1982. She graduated from the Department of English Language and Linguistics at Mersin University in 2005, June. She started her M.A. program at Gaziantep University in 2005, September. She has been working as a research assistant at Gaziantep University since 2005, November. She began to make researches about this study in 2006 and apply the questionnaires of the study in 2007. She knows German in medium degree.

ÖZGEÇMİŞ

Gamze Külekçi 1982 yılında Gaziantep'te doğdu. Mersin Üniversitesi Fen Edebiyat Fakültesi İngiliz Dilbilimi Bölümü'nden Haziran, 2005'te mezun oldu. Eylül, 2005'te Gaziantep Üniversitesi'nde yüksek lisans programına başladı. Kasım, 2005'ten beri Gaziantep Üniversitesi'nde Araştırma Görevlisi olarak çalışmaktadır. 2006 yılında, bu çalışma ile ilgili araştırmalar yapmaya ve 2007 yılında, çalışma anketlerinin uygulanmasına başladı. Gamze Külekçi orta seviyede Almanca bilmektedir.