

**West Indian Literature: a useful
resource for English Language
Teaching? Investigating ESL/EFL
teachers' perceptions.**

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West Indian Literature: a useful resource for English Language Teaching? Investigating ESL/EFL teachers' perceptions

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1. Abstract

There is a dearth of data on the potential of West Indian literature in English language teaching (ELT). As a result, the aim of this study was to obtain impressionistic data on the potential use of West Indian literature in English language teaching (ELT) from the perceptions of 21 ESL/EFL teachers. Teachers had to pre-evaluate a corpus-informed lesson plan sampled on a West Indian poem to discern its potential usability, interculturality and teachability. In addition, the evaluation also aimed to investigate teachers' views on the lexis in the poem to determine its potential usefulness in promoting vocabulary development and lexical awareness. The study used qualitative methods to collect the data. It employed an electronic open-ended questionnaire to survey 21 ESL/EFL teachers from different global teaching contexts and teaching backgrounds (8 male and 13 female). Secondly, a semi-structured follow-up interview was conducted with 4 teachers from the sample. The data underwent an inductive thematic analysis that produced themes to answer the research questions. There were several key findings. The first finding showed that overall teachers perceived the materials as useful and teachable, citing that its procedure and activities were engaging, accessible and could potentially draw learners' attention to its target language points. However, some teachers stated that the scope of activities was too much for one lesson. The second finding showed that generally teachers viewed the poem's cultural content as accessible and interesting for L2 learners to be exposed to, as it depicted one type of global English and setting: albeit some cited that its neutrality as a caveat. The third finding suggested that most teachers were positive about using West Indian literature in ELT in the way the lesson plan presented it once it meets curriculum requirements, and L2 students and teachers could access it. The fourth finding showed that the lexis and language could be potentially useful for everyday dialogues and act as a springboard to develop other literacies. The last finding showed that generally teachers positively viewed the lexis in the poem and expressed that the way the lesson plan extrapolated its lexical relations was useful. Ultimately, its low frequency words were viewed as an opportunity for learners to acquire new vocabulary in context, despite a few teachers' concerns about it. The general pedagogical implications suggest that once selected carefully to meet ESL/EFL class requirements, using West Indian literature is a potentially viable option in ELT materials.

2. Acknowledgments

For My Mother (May I Inherit Half Her Strength)

Lorna Goodison

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5. Glossary of key terms and Abbreviations

Teachability	ability to be taught, suitable for teaching or instructing learners.
Interculturality/Intercultural awareness	refers to the understanding of differences between ones of one's own culture, values, and beliefs and those of others' cultures.
Usability/usefulness	to used something to help achieve a particular result, goal, or effect.
Lexis/Lexical	the words of a language and relating to the words of a language.

Inner Circle	Countries traditionally where English is spoken as a native language, in this study, refers to as countries as Britain and the Unites States of America (but does not include post-colonial countries, like in the Anglophone Caribbean, that use it as a first language).
Outer circle	Countries using English as a Second Language
Expanding circle	Those countries using English as an international language

SLA	Second Language Acquisition
ELT	English Language Teaching
ESL	English as a Second Language
EFL	English as a Foreign Language
EAL	English as an Additional Language
EOP	English for Occupational Purposes
EAP	English for Academic Purposes
L1	First Language
L2	Second Language

1. Chapter 1: Introduction

1.1 Motivation

Instructor: Um...I just want you to think back...to a time when you have learnt something in an L2 through literature. What was it? How did you learn?

This question was posed in my first Literature in English Language Teaching class. I observed that my classmates, who were predominantly Asian, stated that they learnt vocabulary from frequently taught texts like Charlotte's Web, Pride and Prejudice and Hamlet. Interestingly, I noticed that their responses contain only British and American literature. Like my classmates, I too learnt lexis from North American and British literature such as "A Tale of Two Cities" and "To Kill a Mockingbird". However, as a native English speaker from the Caribbean, I also learnt it from West Indian literary works like Kamau Brathwaite's "South", Merle Hodge's "Crick Crack Monkey", and C. Everard Palmer's "Cloud with a Silver Lining". These learning experiences through literature in my first language (L1) led me to consider the potential use of West Indian literature in English Language Teaching (ELT) to develop language and vocabulary.

1.2 Field of Study and Research Gap

Literary texts have been incorporated in ELT for decades. It is increasingly viewed as an abundant and profound tool to cultivate several literacies such as communicative competence (McIlroy, 2019), interculturality (Matos, 2012) and vocabulary development (Naji et al., 2019). Although considered an understudied area, there are some studies and theories in support of literature in second language acquisition (SLA) (Ghosh, 2002; Hall, 2023; Bland, 2018; Duncan and Paran, 2017). Despite research in this field intensifying, there is a research gap relating to the potential of West Indian literature in ELT materials for pedagogical purposes such as lexical awareness and

vocabulary development, despite its use in materials for over 20 years (McRae & Vethamani, 1999), albeit on a small scale. Furthermore, there have been studies that evaluated literature in ELT materials from both teachers' and learners' perspectives, which produced generally favourable results. However, there also appears to be a gap in the research on L2 teachers' perceptions on West Indian literature in ELT, mainly because investigations tend to focus on North American and British literature. Therefore, this study recognizes the possible research gap in using West Indian literature in ELT and teachers' perceptions towards its use, thus attempts to contribute insights to address it. This gap is important to address because other global literatures in English are underrepresented in ELT even with English considered the lingua franca. There is great potential for other literatures in English across the global to have equal pedagogical usefulness in SLA as the inner circle varieties because they possess similar tenants of English language in use and offer engaging cultural perspectives. Therefore, studies into the potential use of West Indian literature can provide insights and knowledge into one way English is used globally.

1.3 Overview of the Research's Aims and Questions

The aim of this study is to investigate the extent to which West Indian literature can be used in the ESL/EFL classroom. More specifically, it investigates teachers' perceptions towards a corpus-informed lesson plan adapted from Jones' (2019) study and sampled on a West Indian poem. ESL/EFL teachers from diverse teaching contexts and educational experiences evaluated this lesson plan in terms of its teachability, usefulness and interculturality. They also evaluated the materials to determine if the lexis used in the poem could potentially promote vocabulary development and lexical awareness. It is important to investigate teachers' perceptions as they are the ones who generally evaluate and select teaching materials for their classes.

The study employed qualitative methods to gather impressionistic data to address the research questions. The following research questions were created to achieve the research aims:

RQ1: What are EFL/ESL teachers' perceptions towards a corpus-informed lesson plan created from a sampled West Indian poem in terms of usefulness, interculturality and teachability?

RQ2: Do EFL/ESL teachers find the lexis in a West Indian poem sampled in a lesson plan potentially useful as ELT materials for vocabulary development and lexical awareness?

1.4 The Structure of the dissertation

Chapter 1 presents the study's motivation, its field of research and the research gap. The study's aim, research questions and structure are then introduced. Chapter 2, which is the literature review, first provides a working definition of literature, then reviews the theories and studies relevant to the research's focus. It explores the benefits of literature in ELT and teachers' perceptions toward its use. It also looks at ELT material, their evaluation, and the marginalization of "Global Englishes" in ELT. Lastly, it briefly explores West Indian literature. Next, chapter 3 reintroduces the research's aims and questions. It then describes the qualitative methodological approaches employed in this research. Participants' information, the data collection methods and analysis procedure are then provided, after which ethical considerations are outlined. In chapter 4, the results and findings of the analysis are presented and discussed, then used to answer the research questions. Chapter 5 concludes the study with a summary of its findings and states some possible implications for pedagogy and future research. It ends with the study's limitations.

2. Chapter 2: Literature Review

2.Overview

Although there are some published works on literature in second language pedagogy, there appears to be a dearth of previous research that specifically studies West Indian literature in the EFL/ESL classroom and teachers' perception towards its use. This chapter therefore reviews the available and adjacent literature relevant to the research questions before exploring the extent to which West Indian literature can be used as a tool in the EFL/ESL classroom. The chapter first defines literature and examines its use in the EFL classroom to provide context to the research and highlight previous studies supporting this field. Next, it examines teachers' perceptions of using literature in ELT. It then delves into literature as ELT materials and their evaluation linked to theories and studies. Following this, the status of Global Englishes in ELT literature will be discussed. The chapter concludes by providing insights on West Indian literature.

2.1 Literature

Literature (also referred to here as literary texts) are works that entertain, educate, and evoke emotions; it deepens readers' understanding of the world whilst fulfilling “cultural and social functions” (Parkinson and Reid-Thomas, 2000, pp. 23-24). Literature’s creative and imaginative language sets it apart from everyday discourse (Widdowson, 1999, p. 5). However, not all imaginative works are viewed as literature, such as creative writing assignments in school which lack “literary value” (Parkinson and Reid-Thomas, 2000, p. 23). Literary language encompasses both referential language, which adheres to standard grammar rules and singular denotations, and representational language, which possesses multiple connotations (McRae, 2022, pp.7-8).

It is challenging to distill literature into a single, perceptible definition because it is multifaceted and nuanced (Widdowson, 1999, p.10). Traditionally, literature has been associated with literacy and written works; however, this perspective is restrictive as it ignores oral traditions (Parkinson and Reid-Thomas, 2000, p. 22). Another definition includes all written works, meaning "works whose originating form and final point of reference is their existence as written textuality" (Widdowson, 1999, p.15).

One perspective distinguishes between literature with an uppercase "L" and literature with a lowercase "l" (McRae, 2022, p. 8). Literature with an uppercase "L", also referred to as the canon, includes classical works specified as prose, poetry, and plays that are valued for their literary worth (McRae, 2022, p.8), such as works from Shakespeare, Austen, Woolf, and Twain. The canon is dominated by British and American literary works and is a staple in academia (Cook, 1999, p.151). It receives criticism because it excludes certain texts based on the opinions of a few powerful individuals (Widdowson, 1999, pp. 21-22; Brumfit, 2001, p. 88).

Alternatively, literature with a lowercase, "l" encompasses creative writing that possesses artistic and literary merit beyond the canon. It encapsulates a broader range of texts like songs, advertisements, popular fiction and non-fiction, and is referred to as "representational text and materials" (McRae, 2022, pp.8-9). Therefore, literature with a small "l" recognises the range of diverse texts that can potentially be used for pedagogical purposes.

In this dissertation, literature is defined broadly to include the full range of global literary texts employing referential and representational language valued for their imagination and creativity: hereby capturing literature with an uppercase 'L' and with a lowercase 'l'. These include traditional canonised texts such as Marlowe, Steinbeck in addition to globally acclaimed authors like Desai,

Achebe, Walcott and Hosseini. Modern fiction such as Harry Potter and representational texts like advertisement are also included.

2.2 Literature in ELT

The use of literature as an integrated component in English Language teaching (ELT) is not novel, having a long-standing history spanning decades from 1920s (Kramersch and Kramersch, 2000) to the present (Bloemert et al, 2019, p. 372). For the last four decades, ELT professionals have conducted extensive study and debate on literature in ELT (Carroli, 2011, p.1). Theoretically, it is premised on three overarching principles: (1) aesthetic study of literary texts (often the canon) that exposes learners to “superior writing” and “high cultural heritage”; (2) literature as genuine samples of language used to cultivate L2 language awareness and proficiency; (3) literature as a source of cultural enrichment (Liddicoat and Crozet 2000, as cited in Carroli, 2011, p. 6-7). The development of more current models emphasises the cultivation of literary competence: this includes affective, motivational, cognitive, reflexive, and communicative competencies (Alter and Ratheiser, 2019, p. 373). Thus, facilitating L2 learners’ personal response to literary texts.

Teaching English using literary texts in the 1940s to the mid-1970s, had fallen out of grace in ELT due to its reputation of elitism (Bernhardt, 2023, p. 101; Kramersch, 2023, p. 20; Hall, 2023, p. 46; Carter, 2007, p. 6; Echevarría, 2023, p. 3), inaccessible cultural references, esoteric language considered far removed from everyday spoken discourse and thus, “reserved for the more advanced level of study,” (Collie and Slater, 2002, p. 2). Moreover, it has garnered further criticism for its focus on aesthetic exploration of the traditional canon, whose language was perceived as "crystallized" and deemed unsuitable for ELT (ibid). As a result, referential language was prioritised over representational language (Chan, 1999, p. 39) as the focus of ELT was exclusively

on developing language skills for transactional communication, which appeared to align with L2 learners' language goals (Carter, 2007, p. 6; Naji, 2019, p. 9).

There was a reconceptualisation of literature in the mid-1970's, reaffirming it as, "authentic experience of the target language" (Kramersch and Kramersch, 2000, p. 567). Proponents of literature in ELT refuted the assertion of literature's inaccessibility. They further argued that literary texts share characteristics with various modes of linguistic performances (Hall, 2015b, pp.10-11; Carter, 2007, p. 5; Gilroy and Parkinson, 1996, p. 214; Littlewood, 1986, p.178). Features like figurative devices and unusual syntactical structures believed to be exclusively associated with literature are found in all types of discourse (Lazar, 1993, pp. 6-7). Some studies have produced evidence to support these theories; for example, Byrne and Jones (2019) found examples of spoken language features, such as discourse markers and vague language, in a literature corpus. In a similar study, Jones and Oakey (2019) found that dialogues from a 19th century fiction corpus and a 21st century corpus of spoken texts from the British National Corpus (BNC) shared several linguistic features. Both studies illustrated the pedagogical potential of literary texts in providing models of English language structures in use in ELT. These studies also support the theory that literariness exist on a cline based on frequency, rather than being a distinct language in and of itself (Hall, 2015a, pp. 10-11).

Another debate is that educational institutions have often distinguished between English language and English literature in ELT (Sauro and Sundmark, 2016, p. 415). Kramersch & Nolden (1994) refers to this separation as the, "institutionalized dichotomy" between language training and literary study, which they argued against (p. 28). Paran (2008) asserts that there has been a gradual, yet tentative, shift in this perspective as these two fields often converge within the classroom (p.

468); however, many institutions globally still adhere to these distinctions (Sauro and Sundmark, 2016, p. 415).

Several linguists advocated literature's, "indispensable pedagogical function" in language education; thus, in the mid 1970s- 1980s it saw a resurgence within the communicative classroom (Kramsch, 2023, p.19; Hall, 2015b, p.116). Naji et al (2019) assert that, "literature provides opportunities to develop multiple literacies (p. 2); hence, viewed as an integral instructional tool. Literature in ELT is further supported by The Common European Framework of Reference (CEFR, 2001) which stressed the importance of intermediate and advanced L2 learners' ability to comprehend contemporary literary texts (Jones and Carter, 2012, p. 2). However, restricting literature in ELT to advanced learners is challenged by some linguists who advocate its use with younger learners (Bland, 2018, pp. 3-4; Echevarría, 2023, p. 2). In support, the CEFR Companion Volume with New Descriptors (2018) outlines the three new scales relevant to creative texts and literature in English language education: (1) reading as a leisure activity; (2) expressing a personal response to creative texts; (3) analysis and criticism of creative texts (for higher levels) (p. 51).

This expanded definition moves beyond "leisure reading" to include analysis, critical thinking, and communication about literary texts (Alter and Ratheiser, 2019, p. 380). As a result, all levels of the CEFR can receive the potential benefits of engaging with literary texts as these new descriptors do not restrict its use to a specific level of learners.

The use of literature in ELT has garnered validation, albeit it steadily, for its pedagogical benefits in promoting language acquisition. The next subsection will briefly explore these benefits.

2.2.1 Benefits of Literature in ELT

Literature in ELT is credited for its potential to facilitate improved linguistic skills, communicative competence, critical thinking, and fluency (Bobkina et al, 2021, p.146; Lin, 2006, p. 103).

Additionally, literature can promote intercultural and personal enrichment by exposing learners to diverse worlds and viewpoints created by authors from various geographical contexts (Carroli, 2011, Shepin, 2019, p. 313). It also offers opportunities for extensive reading and reading response as learners consume a wide array of texts and reflect on ethical and societal issues illustrated in these literary works (Naji et al, 2019, p.7).

An advantage of literary texts in ELT is that it encourages L2 learners to focus on both form and meaning. When trying to negotiate meaning of literary texts, especially if they are disassociated from its cultural context, L2 learners will have to navigate and potentially internalize lexical and grammatical structures (Lin, 2006, p.103-104; Bernhardt, 2023, p.102). Through this process, learners may notice specific language features that can support greater understanding of the text, how its meaning is achieved and possibly strengthen linguistic competence. This is also supported by Krashen's input hypothesis, which suggests that, "language is acquired by understanding input a little beyond our current level of competence" (Krashen and Terrel, 1988, p. 32) also known as the $i+1$ concept.

Studies also support literature as a tool to stimulate vocabulary development and lexical awareness (Duncan and Paran, 2017; Bloemert et al 2019; Sauro and Sundmark, 2016). Theories have asserted that literary texts promote word recognition, tense awareness and provide models of writing (Ghosh, 2002, pp. 174-176). Furthermore, literature exposes learners to affective, entertaining and creative language that other texts do not necessarily provide (Naji et al., 2019, p.7).

It is evident from the above that literature has salience in ELT and contributes many advantages for the L2 learner such as improving language and cultural learning. These benefits are supported by research, examined in the next section.

2.3 Previous Research on Literature as ELT materials

The field of literature in ELT has experienced a proliferation of research in recent decades (Hall, 2015a, pp. 14-15). One such study is McIlroy's (2019) investigation into the potential of using poetry to develop spoken language skills (pp. 151-175). The qualitative study analysed responses by eight Japanese university EFL learners engaged in pair discussion on selected poems, (one known Japanese poem and an unknown English poem). The data collected from questionnaire responses, and discussion and interview transcripts were analysed. The results suggest the potential of literature to promote L2 learners speaking skills (managing the conversations, turn taking, use of discourse markers) and to encourage "discussion, negotiation, elaboration, and description" (ibid). This study supports the theory that literature can serve as a catalyst for a reflective, emotive reading response (Alter and Ratheiser, 2019, p. 373) and motivate communicative interaction among learners. Jones and Cleary (2019) focused their study using a form of multimodal literature (pp.66-95). They conducted experimental research in a study abroad context in a UK university to investigate how using literature dramatized on television can help develop L2 learners' awareness of the spoken language feature ellipsis. The overall results show that a combination of explicit instruction with input enhancement and explicit instruction alone can enhance receptive knowledge of spoken language feature ellipsis from literary discourse. However, one limitation of the study is that some students had reservations about the representativeness of the dialogues from

the dramatised literature compared to those outside the classroom. Despite this, overall results suggested that this approach had clear pedagogical potential in ELT.

L2 learners' beliefs on receiving English language instruction through literature has also been a focus of research. In Bloemert et al (2019) study, 654 students from 15 Dutch schools were investigated to elicit their beliefs on EFL literature. The results indicated that learners valued most the language elements, particularly vocabulary, that literature exposed them to. The second most valuable aspect of EFL was the contextual understanding of social, cultural, and historical features of literary texts. These findings align with what some linguists have promulgated: that literature is a rich resource for language development and intercultural awareness (Hall, 2023, p.47). This information is important as the study ascertained what L2 learners deem valuable in using EFL literature, which could positively inform teachers pedagogical practices.

Sauro and Sundmark's (2016) study investigated using literature through task-based language teaching (TBLT) which involved several group subtasks centred on Tolkien's *The Hobbit* (ibid, pp. 414-423). Trainees in a Swedish university's ESL teacher program were tasked with reading the novel and writing fan-fiction blogs based on invented scenarios inspired by the book's characters. Teachers also wrote individual reflective pieces, then conducted an oral group presentation about what they learnt. A significant conclusion from this study was that learners reported improving their linguistic competence, with an emphasis on lexical development (ibid, p.420). This finding in the research supports the theory that literary texts can aid vocabulary development and be used as a springboard to develop other literacies such as writing and speaking.

The studies presented in this section provided some evidence of the benefits of literature in ELT, particularly in fostering several literacies. The next section will review the literature on ESL/EFL teachers' perceptions of its use.

2.4 Studies in Teachers Perceptions on using literature in ELT

There is a potential correlation between ESL/EFL teachers' beliefs on using literature in ELT and its actual use in their classrooms (Zengin et al, 2019, p.155). Research has produced varied results on teachers' perceptions on using literature in language education with some citing the merits discussed in section 2.2.1 while others expressed reservations.

One such study conducted by Duncan and Paran (2017) aimed to investigate the effectiveness of literature on the acquisition of language skills and intercultural understanding in 3 International Baccalureate (IB) high schools in Europe via focus groups, interviews, and questionnaires. The investigation focused on factors influencing teachers' text selection, pedagogical approach, and views of using literature in ELT. The results indicated generally positive attitudes towards using literary texts in the EFL classroom (ibid, p. 61). The potential for literary texts to be motivating, invoke affective factors, enhance vocabulary development, reading skills and student intercultural awareness were some benefits conveyed by teachers. Most selected texts for their rich vocabulary and grammar structures, with some citing their potential to engage learners. However, assessment demands resulting in insufficient time to implement literature in ELT was one reservation cited by teachers (ibid, pp.15-16). Findings also revealed a correlation with training in the use of literary texts and teacher attitudes towards its use: teachers who were trained in literature for ELT had more positive feedback in comparison to those who had not. Although Duncan and Paran's study did not focus exclusively on English language instruction, these results are beneficial as they

identified the merits and challenges faced by teachers in similar contexts and provide insights into addressing the challenges.

Other studies in this field have also produced similar results, where inadequate training in using literature is linked to teachers' lack of confidence in its application in the classroom (Zengin et al, 2019, p. 159; Bobkina et al, 2021, p. 174) and the perception of literature in ELT being too time consuming in an exam-oriented context (Sun, 2021, p.158). The findings in Jones and Carter (2012) study also recorded similar results when they surveyed 12 EAP and EFL teachers at a UK university. Overall, the results supported the use of literature in ELT as teachers believed it could develop linguistic and cultural awareness (ibid, p. 75). However, half of the respondents expressed apprehension when they considered their students' possible perceptions towards its usefulness in achieving their learning. Additionally, concerns about difficulty of the language in text, the amount of time to plan lessons and unfamiliar cultural reference were identified (ibid, p. 76). The study showed that it can be challenging for teachers to incorporate literature into their lessons, even if they acknowledge its benefits.

These studies exemplify the mixed perceptions ESL/EFL teachers having in using literature in their instructions. Despite the challenges identified, the current literature on teachers' perceptions is overwhelmingly in favour of its use once the correct approach, appropriate text selection, and sufficient training are provided.

2.5 Literature as Materials in the ELT Classroom and their Evaluation

2.5.1 Literature as Materials

According to Tomlinson and Masuhara (2018) ELT materials are used by teachers to facilitate target language learning (p. 2). In this regard, literary texts as materials are increasingly valued for their potential pedagogical role in developing vocabulary, reading skills, and critical thinking (Kramersch and Kramersch, 2000, p. 567). As stated in previous sections, integrating literary texts in language teaching can provide various benefits of improving multiple literacies such as gaining a deeper understanding of language features. As a result, literature is often used as a rich and diverse resource in coursebooks to help develop L2 language awareness and acquisition (Tomlinson, 2019, pp. 42-43). As ELT materials, literary texts provide a genuine sample of a wide variety of styles, registers, and text types of varying difficulty (Duff and Maley, 1990, p. 6). Due to their receptiveness to multiple interpretations, using literary texts as materials can also provide “readymade opinion gaps” that promote interaction and critical thinking among learners (ibid) especially during negotiation for meaning and reading response (Gilroy and Parkinson, 1996, p. 215).

In developing text-driven materials, Tomlinson (2019) suggests that passages from literature featuring dialogues are one of the richest sources for effectively and cognitively engaging text (p. 39). Interacting with these dialogues in literature can build awareness of how the target language in speech is used to achieve pragmatic function (Tomlinson, 2019, p. 39). Collie and Slater (2002) also affirm that literature, “provides a rich context in which individual lexical choice or syntactical items are made more memorable” (p. 5). In fact, ESL/EFL educators have stressed the importance of using literary texts in ELT as samples of ‘authentic’ materials (Carroli, 2011, p. 9). Authentic materials are not, “designed for pedagogical use but which is brought into classrooms by teachers”

(Gray, 2016, p. 95): these materials resemble more everyday discourse as opposed to the idealised language found in many ELT coursebooks (Collie and Slater, 2002, p. 3; Carroli, 2011, p. 12; Ghosh, 2002, p. 175). In contrast, opponents of authentic materials argue that simplified or contrived examples make text more accessible to learners and points them towards target features (Tomlinson and Masuhara, 2018, p. 21). Advocates of authentic materials in ELT argue that simplified texts, “overprotects learners” and ill prepares them for the reality of language outside the classroom (ibid). Nevertheless, studies have shown that there isn’t a significant difference in vocabulary coverage between simplified and authentic texts (Uden et al, 2014, p.19); thus, both are potentially useful in language teaching. It can then be concluded that once appropriate and interesting, L2 learners can engage and “cope” with literary text intended for native speakers; hence, gaining familiarity with, “many different linguistic uses forms and conventions” (Collie and Slater, 2002, p. 2). This has led to increased resources for L2 teachers to access text-driven materials sampled on literature such as those found on the British Council TeachEnglish webpages and some ELT textbooks.

2.5.2 Material evaluation

Hall (2023) stated that, “The Modern Languages Association (2007) for its part strongly supports the integration of language, literature, and culture teaching as central to teaching of modern languages” (p. 47). With respect to this, many SLA scholars and EFL practitioners worldwide have made a clarion call to increase the use literature in ELT (Echevarría, 2023, p. 2). However, before employing literary texts in their classroom, ESL/EFL teachers must take several factors into account. Duff and Maley (1990) outline some potential issues to be considered: (1) linguistic composition, such as lexical density, polysemy, vocabulary coverage, semantics, and discorsal

organisation may be overly challenging for specified learners; (2) the cultural references may be too far removed from learners' and teachers' knowledge; (3) the length of the text (longer texts may be too challenging to navigate and shorter may not provide contextual support); and (4) the concept presented in the text is potentially beyond learners' ability to comprehend (p. 7). Consequently, teachers and course organizers must carefully select literary texts to mitigate these challenges. Additionally, not only should the selected materials align with the course and student goals, but also be suitably geared towards their CEFR level and cultural and literary backgrounds (Lazar, 1993, p. 55-56). Most importantly, it is necessary that L2 teachers consider their context-specific criteria to ensure literary texts are appropriate for their local settings.

The above process is called materials evaluation, which seeks to measure the value of learning materials; it is divided into pre-use, while-use, and post-use (Tomlinson, 2013, p. 17). The current study focuses on pre-use evaluation, which assesses L2 teachers' attitudes towards the "potential value" of ELT materials (Tomlinson, 2013, p. 162). It is the initial assessment of materials where teachers either accept or reject them by determining if their contents are appropriate for their intended purpose (Jones, 2023, p. 140-149).

An example of this kind of pre-use materials evaluation is illustrated in Tomlinson (2019) piloted study whereby 11 EFL teachers from various countries were asked to evaluate text-driven materials designed to build awareness of how spoken dialogues in literature achieve their intended effect (p. 38). In answering an open-ended questionnaire, teachers rated the value and feasibility of three units of materials. The results revealed that teachers agreed that the materials had the potential to develop pragmatic awareness of spoken language. Conversely, certain activities were

criticised by some participants due to their timing and content, as they were considered unsuitable for their specific teaching contexts.

Another example is in Jones' (2023) study, where 23 teachers from various teaching backgrounds and contexts answered an open-ended questionnaire to pre-evaluate materials sampled on literary dialogue. The materials received general positive feedback from teachers as they believed it was useful and showcased authentic examples of conversational language. However, some participants suggested more spoken practice, found the content too personal and questioned the appropriacy of the text for their context.

Both studies illustrate that teachers prioritise materials that are plausible given their daily classroom realities, rather than plans that are objectively innovative. This is because teachers know the unique challenges they face and what works best in their own contexts; hence, the differing opinions concerning ELT materials in both studies. However, the results from these studies show that generally, teachers see the value of using literature in ELT to promote language acquisition and awareness.

2.6 The Marginalization of “Global Englishes” in ELT materials

English as a lingua franca is globally acknowledged and used as the language of international communication (Seoane, 2016, p. 1; Mair, 2016, pp. 17-19). This is the case because there are many well established varieties of English spoken in different countries (Seargeant, 2012 as cited by Naji, 2019, p. 173) and referred to as Global or World Englishes (Mishan and Timms, 2015, p. 35). These varieties emerged as the aftermath of colonialism, but new studies in this field have

also included the language stemming from globalization and mass communication (Mair, 2016, p.17).

Research confirms that the "New Global Englishes" and their cultures are underrepresented in several ELT textbooks used in EFL classrooms, particularly in text-based materials involving literature (Rose and Galloway, 2019, p. 134). Many ELT materials aimed at global markets utilise literature that is influenced by, "Inner Circle norms", which mostly promote canonical texts dominated by the United Kingdom and United States (Rose and Galloway, 2019, p. 134; Naji et al, 2019, p. 173; Hall, 2015b, p. 25; Hall, 2023, p.46; Brumfit and Carter 2001, p. 88; Gray, 2016, p. 103; Kumaravadivelu, 2016, p. 72). These inner circle norms are further managed and maintained by publishers from Britain and North America, who hold significant sway in ELT global publishing; this perpetuates the marginalisation of other varieties of English in ELT textbooks whose local publishers struggle to compete (Gray, 2016, p. 95 Kumaravadivelu, 2016, pp.72-74).

However, Naji et al (2019) asserts that "literature in English language teaching needs to include writing from all spaces and places where English is used in the world," (p. 171). Bland (2018, p. 8) further supports this point:

“Since the cultural turn in the last decades of the twentieth century, the understanding of literature has been re-conceptualized to become broader and pluralistic, and the inclusion of literature in ELT may embrace postcolonial and migrant literature as well as an exciting and still developing array of formats (see Bland 2018d). It is now understood that literary texts form a gateway to new

perspectives and intercultural awareness through the many literatures in English from nations (p.8).”

Presently, there is a greater effort to decolonize ELT curriculum by including Global Englishes in ELT materials, albeit disproportionately (Mishan and Timms, 2015, p. 38). The TeachEnglish page on the British Council website has provided more diverse literary resources. Further to this, researchers have also used empirical data from corpora containing global Englishes, such as the Vienna-Oxford International Corpus of English (VOICE), the English as a Lingua Franca in Academic Settings (ELFA) corpus, and the Asian Corpus of English (ACE), to provide indispensable data for the creation of ELT materials (Cogo, 2022, p. 94). However, attempts at inclusion are seen as add-ons to appease local needs, with the inner circle still controlling their publication (Kumaravadivelu, 2016, p.75) which ultimately influences its use by L2 teachers (Rose and Galloway, 2019, p. 134). Therefore, if materials contain other versions of English, there needs to be a rethinking of standardisation as the diversities of native speakers of English are "fluid, dynamic and multilingual", which often is not reflected in ELT materials that prescribe to more standardised forms of English (Cogo, 2022, p.95). As a consequence of globalization, there is an increased probability that L2 learners will communicate with interlocutors from various English speaking socio-cultural backgrounds (Hall, 2023, p. 47). Moreover, through their increased exposure to mass media and popular culture, learners are encountering varieties of English which do not adhere to typical Standard English conventions (Mair, 2016, p. 20); for example, popular genres like reggae, soca and afrobeat.

For these reasons, EFL instruction should have a variety of authentic materials depicting many experiences and versions of English used globally, “so that no one particular perspective

predominates” (Bland, 2018, p.3). This study investigates one contribution to the diversification efforts in the form of West Indian literature and how teachers view its use.

2.7 West Indies and West Indian Literature: An overview

The West Indies (also known as the Anglophone Caribbean) are the island nations surrounding the Caribbean Sea and the English-speaking continental countries that have historically associated themselves with the Caribbean community, in the case with Guyana and Belize (Aljoe et al, 2018, p. 7; Savory, 2010, p. 1). The West Indies also extends into the diaspora, where generations of West Indians reside.

West Indian literature is the collection of literary works developed, “out of the struggle against colonialism and its long aftermath” (Savory, 2012, p. 219), written in or about the region (Aljoe et al, p.2). It is shaped by the tragic history of near-complete genocide of the Amerindians (the indigenous peoples), centuries of colonisation, slavery, emancipation, Asian indentureship and post-colonisation (Aljoe et al, 2018, p. 1). The British colonisers viewed and treated the colonised people with inferiority. For the enslaved Africans in particular, there was a concerted effort to erase their culture and language, which “were officially replaced” with those of England, reinforced by colonial education (Chamberlin, 1993, p. 19; Savory, 2010, p. 2). Through secret practice, these slaves retained some elements of their heritage (Chamberlin, 1993, pp.3-25), which were integrated with British, Asian and to a lesser extent, Amerindian cultures. What emerged from this region of diverse immigrants was a multicultural, multilinguistic, and multiracial society (Savory, 2010, p.1) which is encapsulated within the West Indian literary art form.

When West Indian islands received independence, they not only sought to, “exert political or economic power, [but] it was also to have imaginative control” (Boehmer, 1995, p. 5). The ideology underpinning West Indian literature is its preoccupation with historical oppression and subjugation resulting in the desire to reimagine, redefine and validate the West Indian identity, culture, spirituality, music and landscape through imaginative writings (Wilson-Tege, 1998, pp-4-5; Rosenberg, 2011, p. 2).

Although the foundations of West Indian literature began with European colonists (Aljoe et al, 2018), the literary artform intensified in the mid 20th century with a flurry of writings that needed to catalogue and convey West Indian experiences through the perspectives of its multiracial peoples vis-à-vis the consequences of British colonialism (King, 1995 p.2-5; Chamberlain, 1993, p.2-3). These writings included not only prose, plays and poetry, but musical art forms such as calypso, soca and reggae. These experiences include the diasporic realities captured in Selvon’s “Lonely Londoners” and Levy’s “Small Island”. It documents West Indian women’s experiences of poverty, dislocation and exile through authors such as Kincaid, Rhys, Goodison, Collins and Senior. It explores the narratives of Lamming and Mais who focused on Afro-Caribbean experiences of racism and self-identity. It portrays Naipaul’s Indo-Trinidadian narratives in “The House for Mr. Biswas” as well as decolonisation themes found in Walcott's plays and Braithwaite's poetic discourse.

The linguistic pluralism of the West Indies due to many, “nation languages’ mixing in one geographic space, resulted in the creolization of English (Braithwaite, 1984, pp. 5-6). According to Savoury (2012), “there are many creole languages, bringing together the speech of colonizers and colonized, slaves and indentured labourers, as well as migrants arriving later” (p. 216). Each island possesses its own dialect of English, also influenced by their other European colonisers and

existing on a spectrum from acrolect to basilect. West Indian literature was linguistically entrenched with both English and Creole, although the latter was racially viewed as inferior (Edmondson, 2022, p. 30-31).

Despite it being traditionally stigmatised in Anglophone Caribbean literature, West Indian writers have utilised both creole and English to, “write back” or rebel against the colonial ideology and legitimatise Anglophone Caribbean experiences in literary discourse (Balla, 2014, p. 42). Therefore, in literature, English and Creole are not, “diametrically opposed”, rather, they reside in a “warring dichotomy” with strong tenants of English language (Boehmer, 1995, p. 4).

West Indian literature is a rich and diverse body of writing; however, until recent decades, it was often perceived as subsidiary to American and British literary studies; thus, it was often overlooked or blatantly ignored (Aljoe et al, 2018, p. 3). There is increased global recognition of West Indian literature (Lalla et al, 2014, p. 1; Rosenberg, 2011, p.1) propelled by writers like Derek Walcott, who won the Nobel prize in literature in 1992; this illustrates that, “English literature was no longer the preserve of only England, Ireland and the United States” (King, 1995, p.1).

West Indian literature is now an established field of academic study in various levels of education. There are several works that could be potentially utilised for pedagogical functions. In the ELT, some West Indian literature has been sampled in books like McRae and Vethamani (1999, pp. 2; 49; 98) and by the British Council. Thus, this study attempts to build on the previous literature by investigating ESL/EFL teachers’ perceptions on the use of West Indian literature in ELT as its mere presence in coursebooks and websites is not indicative of their usefulness.

3. Chapter 3: Methodology

3.Overview

My aim in this thesis is to investigate the extent to which West Indian literature can be used as a tool in ESL/EFL instruction through an attitudinal study on teachers' perceptions of a corpus-informed ELT lesson plan sampled on a West Indian poetry. I commence chapter 4 by presenting the research questions and giving an in-depth description of the methodological approach applied to answer them. Then, information on the ESL/EFL teachers that participated in the research and the criteria and process I used to recruited them are provided. I will then explain in detail the study's data collection methods and instruments, and its data analysis approach. I conclude with the study's ethical considerations.

3.1 Rationale and Research Questions

The study's premise emanated from the field of literature in ELT and seeks to contribute to the research gap by examining the potential of West Indian literature as ELT materials. As a West Indian, I was hard-pressed to find a plethora of Anglophone Caribbean literature in ELT materials, despite, there being a significant body of awarding works; hence, my motivation in conducting this research. Specifically, I wish to investigate the extent to which West Indian literature as ELT materials can be used as a tool to stimulate L2 learners' vocabulary development, lexical awareness and interculturality by obtaining ESL/EFL teacher's perceptions towards its use. With this aim in mind and considering the specific benefits of using literature in ELT outlined in the literature review (vocabulary development, lexical awareness, intercultural awareness) the following research questions were created to answer the aim.

Research Questions:

RQ1: What are teachers' perceptions towards a corpus-informed lesson plan created from a sampled West Indian poem in terms of usefulness, interculturality and teachability?

RQ2: Do EFL/ESL teachers find the lexis in a West Indian poem sampled in a lesson plan potentially useful as ELT materials to promote vocabulary development and lexical awareness?

3.2 Methodological Approach

To answer the study's RQs, I employed qualitative methods. This approach selection was premised on the need to collect more textual, finely grained, impressionistic data. The aim was to ascertain insights into respondents' in-depth personal viewpoints influenced by their contexts rather than limiting them with prepared options. Thus, ensuring richer, diverse data to analyse and interpret, which is what I am interested in.

The data was collected through an open-ended qualitative questionnaire ([see appendix B](#)) adapted from Jones's (2023) study to elicit from EFL/ESL teachers their perceptions on the usefulness, interculturality and teachability of a lesson plan created from a sample of West Indian poetry geared towards vocabulary development and lexical awareness ([see appendix A](#)). More specifically, if the lexis found in the poem, along with the procedure and activities could potentially be useful for vocabulary development and lexical awareness. The used of an open-ended questionnaire should allowed respondents to freely express their thoughts when evaluating the ELT material. As participants' responses were unconstrained, the hope was that richer and more detailed feedback will be obtained (Schonlau et al., 2021, p. 1; Dörnyei & Taguchi, 2010, p.36). This instrument was

beneficial because the participants originated from numerous contexts and their responses offered unique and varied perspectives. To illustrate, a respondent from Europe may potentially have a different viewpoint of the poem's text in comparison to their African counterparts.

To gather more finely grained data in response to the questionnaire feedback, I designed a semi-structured follow-up interview as the second data collection instrument (see [appendix C](#)). I selected a semi-structured interview because its flexible nature should reduce rigidity and allow for more investigative and explorative questioning. I could ask further questions, along with the prepared ones, as pertinent points arose during the interview which required more investigation. The questionnaire and interview dataset were analysed via a thematic inductive analysis method, where themes were discovered, interpreted and used to address the RQs.

3.3 The Lesson Plan Design: Text and Framework

The lesson plan was designed around the West Indian poem, "Nature" by Jamaican H.D. Carberry. This poem was selected due to its universal theme of the natural world, which could potentially make it more accessible to learners. A poem with elements of Creole or Patois was not selected for this initial study as I wanted the text's language to resemble international English with limited colloquialism; however, it will be a consideration for future research. Although the poem contained some cultural aspects related to Jamaica, it is not too foreign that learners would be unable to understand it. The poem was analysed using the corpus software, Text Inspector. The primary results indicated that the text contained suitable words for an CEFR B1 level. However, I felt it would work better with B2 because of its grammatical structures and infrequent words. The poem had a low difficulty score of 44.76%, a high readability score of 2.98%, contained 0.00% academic words and had a low lexical diversity score of 42.19% (see [appendix D](#)). These results illustrate

that the text would not be overly challenging for these learners as the vocabulary range was specific to nature and weather. When analysed with the BNC corpus, it had 142 tokens of which 37.80% were among the first 1000 (1k) most frequent words, and a cumulative score of 58.3% between 1k-4k (see Table 3.1). Region-specific words like “Jamaica”, “quango trees” and “canefields” were not on the word frequency list from the BNC, and some others like logwood blossom, buttercups, fallow and gullies were infrequent as well (see Table 3.1). However, I did not view this adversely as these words contribute a low cumulative percentage of 19.04 and should not impede the overall understanding of the poem as they are in context. Furthermore, one of the aims of the lesson plan was to promote intercultural awareness and the poem’s vocabulary was viewed as an access point to accomplish this.

The ELT lesson plan ([see appendix A](#)) followed a language-based approach (aims to integrate the study of language and literature) and was adapted from two lesson plans by Jones (2023). The stages of the lesson plan were underpinned by the “access”, “activity” and “awareness” framework (Jones and Carter, 2012). The objective of the “access” stage was to create “access points” or a way to lead into the poem such as tasks using pictures, games, or questioning techniques reflective of its themes for learners to make links and foster understanding. For example, if the text’s theme was love, L2 teachers could use images of different types of love, (storge, eros, agape, philia) and have students compare and discuss their responses to them as a step towards tackling the poem’s content. As the main theme of the poem I used was nature, the access task was to write the word “seasons” on the board and elicit from students’ different seasons along with the weather associated with them. Then learners will then be given pictures of the various types of nature mentioned in the poem and their names placed on the board. In pairs they will have to match the names with the images. Thus, these activities aimed to activate schemata and prime learners with

the concepts, visuals, and words they will encounter when engaging with the text as opposed to going in without any previous knowledge and preparation.

In the “activity” stage, students directly interact with the text’s lexis and language to process and decipher its meaning (Jones and Carter, 2012, p. 70). Students independently and critically think about the text while they execute an exercise that requires them to reconstruct it. For example, a gap fill exercise based on a poem given to learners to complete by using their previous knowledge, possibly from the access stage. Afterwards, students are given a copy of the full text to compare and discuss their responses and make corrections. In this lesson plan, the re-ordering activity was designed for learners to unscramble individual sentences, then reconstruct the line order. Afterward, learners will be given the complete text for comparison and correction. The aim of this task is for learners to implicitly acquire aspects of language, specifically vocabulary, while interacting with and processing the text to make meaning, which, in my view, is more memorable.

The "awareness" stage is designed to focus L2 learners' attention on target lexical features. To demonstrate, teachers could ask students if they noticed any unusual collocations in the text, draw them out, and ask learners if they can produce more collocations with these words. The aim is to raise consciousness of the creative use of words to exemplify the author's meaning.

There were two activities in the lesson plan geared at building lexical awareness and vocabulary development. The first activity involved a matching exercise created from phrases extracted from the poem. The poem was uploaded to Sketchengine, and the advanced keyword function was used to extrapolate the multiword units by cross referencing the Nature poem corpus with the BNC. The minimum frequency was set to 1 with no maximum and the lemma option was selected. Once the chunks were produced, I generated a table and analysed the results ([see appendix E](#)). I selected 8

chunks that I found interesting because they contain descriptive vocabulary. Then, I expanded on them to create a matching activity ([see appendix A](#) and [E](#)). I also chose some of the low frequency words in the chunks to be the activity's focus because they presented an opportunity for learners to acquire new vocabulary in the context of the poem. The Collins CoBuild dictionary and Sketchengine word sketch function were used to produce meaning options and distractors. This task was complemented with a discussion point where learners could talk about the language used in the poem and potentially recycle its lexis in describing their own environments. This task was then followed by a lexical awareness activity consisting of a collocation exercise informed by a word sketch from Sketchengine ([see appendix F](#)) and Collins online dictionary. The word "high" was chosen as it occurs in the 1k word frequency, and it had the most potential to generate many collocations with diverse meanings. I extracted the sentence, "And trees struggling in the high Jamaica winds" to asked learners for a suitable synonym to replace the word "high". Then they will be required to think of other phrases or collocations using "high" in context. The new collocation senses will be compared with initial responses to determine if the appropriate "high" sense was selected.

Table 3.1 *Text Inspectors Generated Word Frequency List from the Poem “Nature” referenced with the BNC.*

0-1K	1K-2K	2K-3K	3K-4K	4K-5K	5K-6K
(Total: 31 = 36.90%)	(Total: 7 = 8.33%)	(Total: 9 = 10.71%)	(Total: 2 = 2.38%)	(Total: 1 = 1.19%)	(Total: 1 = 1.19%)
(cumul%: 36.9%)	(cumul%: 45.2%)	(cumul%: 56.0%)	(cumul%: 58.3%)	(cumul%: 59.5%)	(cumul%: 60.7%)
the DAT (21)	earth NN (1)	breath NN (1)	neither DT (1)	struggling VV G (1)	winds NNS (1)
of IN (6)	trees NNS (2)	tall JJ (1)	bare JJ (1)		
and CO (9)	instead RB (1)	lie VVP (1)			
in IN (2)	Winter NPS (1)	yellow JJ (1)			
to TO (2)	rain NN (1)	beauty NN (1)			
is VBZ (1)	Spring NP (1)	grass NN (1)			
with IN (1)	Neither CO (1)	Autumn NP (1)			
on IN (2)		stars NNS (1)			
are VBP (3)		leaves NNS (1)			
have VHP (4)					
from IN (1)					
We PP (2)					
all DT (1)					
there EX (3)					
When PWS (7)					
Also RB (1)					
like IN (1)					
high JJ (1)					
water NN (1)					
days NNS (4)					
full JJ (1)					
best JJS (1)					
off IN (1)					
gone VVN (1)					
comes VVZ (1)					
nor CO (2)					
sun NN (2)					
Summer NPS (1)					
suddenly RB (1)					
sound NN (2)					

6K-7K	7K-8K	8K-9K	9K-10K	10K-20K
(Total: 1 = 1.19%)	(Total: 2 = 2.38%)	(Total: 3 = 3.57%)	(Total: 3 = 3.57%)	(Total: 8 = 9.52%)
(cumul%: 61.9%)	(cumul%: 64.3%)	(cumul%: 67.9%)	(cumul%: 71.4%)	(cumul%: 81.0%)
honey NN (1)	scent NN (1)	bushes NNS (1)	roofs NNS (1)	But CO (2)
	slightest JJS (1)	bees NNS (1)	thee NP (1)	fade VV (1)
		bullet NN (1)	no DT (1)	lush JJ (1)
				gold JJ (1)
				blossom NN (1)
				beats VVZ (1)
				shines NNS (1)
				rains NNS (1)
20K-30K	30K-40K	40K-50K	60K-70K	Off-list
(Total: 6 = 7.14%)	(Total: 3 = 3.57%)	(Total: 1 = 1.19%)	(Total: 2 = 2.38%)	(Total: 4 = 4.76%)
(cumul%: 88.1%)	(cumul%: 91.7%)	(cumul%: 92.9%)	(cumul%: 95.2%)	(cumul%: ~100%)
paved VVN (1)	swish VVP (1)	air NN (1)	logwood NN (1)	canefields (1)
Magnificently NP (1)	reaped VVN (1)		sways NNS (1)	canefields- (1)
fallow JJ (1)	buttercups NNS (1)			guango (1)
mango NN (1)				Jamaica (1)
gullies NNS (1)				
shivers NNS (1)				

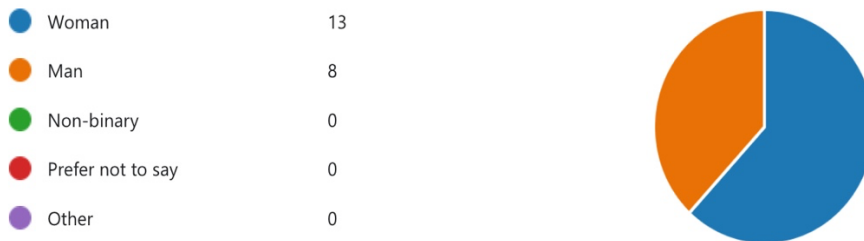
3.4 Participants

21 EFL/ESL teachers from diverse global teaching contexts volunteered to take part in this study.

These participants consisted of native speakers of English and those who use English as a second language. The sample of teachers was composed of 13 females and 8 males (see Figure 3.1). The aim was to recruit participants from diverse teaching backgrounds. There were no set criteria regarding teaching qualifications, teaching levels based on CEFR, educational history, or years of experience (see Table 3.2). Recruitment was facilitated by using convenience and snowball sampling methods. Convenience sampling involves choosing participants who meet the criteria of the study and are easily accessible (Dörnyei and Dewaele, 2022, pp.63-64). Snowball sampling involves recruiting participants who meet certain criteria and having them recruit potential participants from their networks (ibid). Convenience sampling was used to obtain participants from

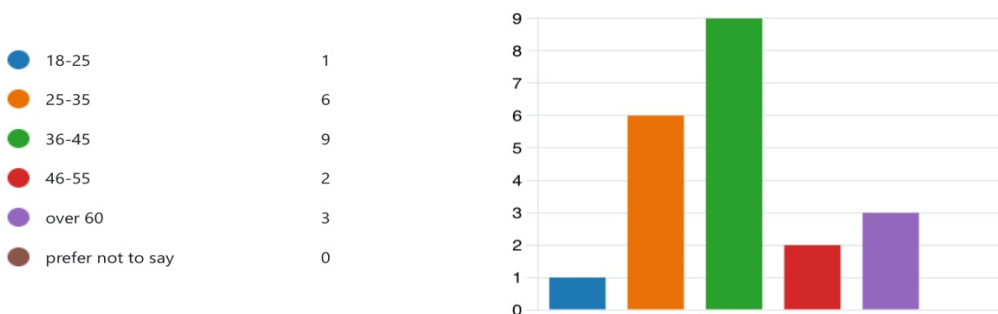
an accessible pool of recruits on social media as I had limited access to ESL/EFL teachers prior to this study. I was able to obtain a representative sample from these sampling methods (see Table 3.2). My Facebook and LinkedIn pages were used to advertise the research. Additionally, the advertisement was directly sent to over 90 ESL/EFL teacher contacts on both social media platforms. With permission from gatekeepers, the research advertisements were posted on EFL professional groups' social media pages. Lastly, participants were also obtained through snowball sampling, as participants recruited colleagues who expressed interest in taking part in this research project.

Figure 3.1



Graph Showing the Gender Ratio of Participants

Figure 3.2



Graph Showing Participants Age Distribution

Table 3.2 *Table Showing Participants Information*

Participants Information				
Teacher (T)	Location	Type of teaching	First Language	Academic Qualification/ certifications/years of experience
T1	UK	English for Academic Purposes; TESOL for refugees and Asylum seekers	English	CELTA; 7 yrs.
T2	UK	University pre-sessional	English	PGCE (EFL) LGSM (Teaching speech) MA (Drama) BA (Spanish)
T3	UK	EAP University teaching	English	MA TESOL & Applied Linguistics; Trinity TESOL Diploma; PGCert HE; CELTA; 15 yrs.
T4	Taiwan	Primary EFL class	Chinese	1.5 years
T5	China	English as a foreign Language	Chinese	TEFL and TKT 10+ years
T6	Somalia	General English all levels	Lusoga	TESOL/ Bachelor's degree in Education. English language/literature major; 7 yrs.
T7	Spain/Europe	EOP/EAP/ general conversational English teenagers and Adults	English	"CELTA Module 1 DELTA"; 7 yrs.
T8	Tunisia	Private English lessons to primary school students	Arabic.	BA English Studies; -1 year
T9	New York, US	Middle School, grades 6-8	English	New York State Professional Certification in ESOL, grades K-12 : 9years
T10	Morocco	EFL	Moroccan Arabic	MA in ELT & CELTA; 5 years
T11	Bogota, Columbia	Private institution, EFL to older teens, young adults and adults.	Spanish	B.A. in Teaching English as a Foreign Language; 2yrs
T12	Latin America	ESL Business English	Spanish	Teaching Degree and a MA in Translation; 15 yrs.

Teacher (T)	Location	Type of teaching	First Language	Academic Qualification/ certifications/years of experience
T13	Italy, France, Spain	EFL for EOP/EAP all ages and levels, online, face to face	English	Post-Grad DipEd ESL, FLE; 43 yrs.
T14	Hong Kong	Secondary School/ Adults	English	Trinity DipTESOL; 17 yrs.
T15	Oman	University English/ EAP	English	Post Grad Certificate in Higher Education (PGCHE) and Teaching English as a Foreign Language (TEFL); 13 yrs.
T16	Central European	Private Intuition all ages and levels (retired)	English	CELTA, DELTA, currently completing an MA; 15 yrs.
T17	China	English speaking classes, Secondary school	Chinese	26 yrs.
T18	Grenada	Tutoring in ESL	English	6 yrs.
T19	Brazil, Europe(on line))	Young Adult and adult ESL	Portuguese / English	TESOL TEFL; 18 yrs.
T20	Bogota, Columbia	Bilingual international school: IB English and IGSCCE	English	Masters degrees in Didactics and Self-Assisted learning; 28 yrs.
T21	Malaysia	Tertiary education	Malay	Master's Degree in English Language Studied; 15 yrs.

3.5 Data collection

3.5.1 Questionnaire

After ethical approval was granted for this study, the data collection process began. To ensure efficient dissemination and collection of data, I created an electronic version of the open-ended questionnaire using Microsoft Forms ([see appendix L](#)) and the ELT lesson plan sampled on a West Indian poem for evaluation. This was all accessed via a link embedded in the participants

information form ([see appendix, K](#)) sent via email and LinkedIn messenger to people who replied favourable to the research advertisement.

The open-ended questionnaire consisted of 5 questions used to evaluate the lesson plan ([see appendix B](#)). The questions were adapted from Jones's (2023) original questionnaire to specifically ascertain L2 teachers' perceptions of the lesson plan based on the following: (1) general format and procedure of the plan (text use and level), (2) appropriateness, usefulness, and level of the language points in the lesson plan, (3) the individual activities in terms of clarity and usefulness, (4) cultural content, and (5) the use of the specific West Indian poem to promote lexical awareness and vocabulary development. The questions were chosen because they were not leading and had the potential to elicit sufficient, objective, and varied evaluative responses on the ELT materials. Additionally, these questions were selected and adapted to address the research question's aims.

3.5.2 Follow-up interviews

In the questionnaire, respondents were given the option to participate in a follow-up interview. Of the 5 who responded positively, 4 took part. I concluded after the questionnaire data analysis, that some of the teachers' responses need further investigation. As a result, I formulated follow-up questions ([see appendix C](#)) and opted for a semi-structured interview to elicit more information from participants. With the participants being EFL/ESL teaching professionals, the goal was to facilitate conversations that would allow them to elaborate on their responses, providing richer and more insightful data while maintaining the research's specific purpose (Richards, 2003, pp. 50-51). The interviews were conducted on Microsoft Teams because of its recording and transcription functions. The participants were able to indicate their availability for the interviews and a meeting link was sent to them via email. Scheduling the interviews proved to be a challenge due to the time

zone differences and end of year school commitments. Despite these obstacles, I successfully completed the interviews ([see appendix M](#)). I asked for participants consent to be record before the interview commenced. Interviewees were assured that the data would be anonymized and stored on the University's secure M drive. After the interviews, the recordings were reviewed to edit any inaccurately transcribed content.

3.6 Analysis of Data

The application of an inductive thematic analysis to both datasets revealed themes that were used to code and interpret the data. This data analysis method allowed for the entire dataset to be examined, ensuring that no responses which could produce varied insights, were overlooked because it did not fit a set criterion. Only the themes pertinent to addressing the research questions were extracted and presented. The data analysis replicated Jones' (2023) study, by utilizing NVivo coding software, which offered a more objective and systematic coding process (p. 147). The datasets were anonymised by removing location, names, and institutions before being uploaded to NVivo. Only columns with responses were used to generate a revised dataset. A word frequency query of the top 50 words, including stem words, was conducted and the results were generated into tables ([see appendix G](#) and [I](#)). The results were analysed as a starting point for interpreting the data. Then, using word trees, word clouds (see [appendix H](#) and [J](#)), reference points, and consulting the research questions, nodes (also known as codes) were generated. From this process, 4 main themes emerged that were relevant to answering the RQs. The analysis of the dataset revealed the top 20-word frequencies, which included, "level," "context," "activities," "usefulness," "appropriateness," and "students/learners." From these reference points, the first theme of "Teachability and Usefulness" was determined and its subthemes “procedure”, “level and appropriateness” and “activities”. Secondly, responses derived from the dataset frequently

mentioned “culture” and cultural “context” in relation to the sampled poem and their own teaching contexts: thus, resulting in the second theme of “intercultural awareness” which addressed the first RQ. The dataset also featured frequent language and vocabulary related responses; as a result, the theme "Language and Lexis" emerged to answer the second RQ. Lastly, the overall responses expressed perceptions regarding the ELT material sampled on West Indian literature. Therefore, teachers' perception towards West Indian literature in ELT emerged as the final theme. Under these themes, sample responses were selected based on their relevance in answering the research questions. These responses presented ideas that were universal across the dataset or offered alternative perspectives, regardless of whether they were positive or negative.

3.7 Ethical considerations

Ethical approval was requested and granted by the ethics committee of the University of Liverpool prior to this study. As I obtained data from human participants via a questionnaire and interview for this study, there were ethical guidelines stipulated by the University of Liverpool that I had to adhere to. Firstly, invited participants were required to read the participant information sheet ([see appendix K](#)) to gain more detailed information about the study (the purpose, what was involved in taking part, data management) before completing an electronic consent form indicating their decision to participate in this research ([see appendix L](#)). The participant information sheet outlined that participation in this research was voluntary and individuals could withdraw at any time within the specified timeframe. The participants were made aware that all data collected would be anonymised, stored on the University secured M drive, and would only be accessed by the primary investigator and their supervisor. The participants were informed that their data would be deleted upon the researcher's graduation.

4. Chapter 4: Results and Discussion

4.Overview

Chapter 4 presents the results obtained from analysing the data collected from 21 open-ended questionnaires and 4 semi-structured interview responses in separate sections. Firstly, the results from the questionnaire will be presented and discussed under the themes below and then used to answer the RQs. Following this, the interview data will also be presented and discussed, but under both the interview questions as well as the themes; then, the RQs will be addressed using the interview's findings.

4.1 Questionnaire Data

Section [3.6](#) described how the questionnaire dataset was uploaded to NVivo 12 for coding. Based on the dataset and its word frequencies, ([see appendices G and I](#)) the following themes and subthemes were identified under which the results will be presented:

1. Teachability and Usefulness
Subtheme: Procedure, Level and Appropriateness, and Activities
2. Intercultural awareness
3. Language and Vocabulary
4. Teachers' perceptions on West Indian literature

4.1.1 Theme 1: Teachability and Usefulness

Theme 1 will be analysed under the subthemes of "Procedure" "Level and Appropriateness" and "Activities".

4.1.1.1 Procedure

Overall, the respondents had a positive view of the lesson plan sampled on West Indian poetry in terms of its teachability, with specific reference to its procedure. The responses indicated that the lesson plan had clear and logical instructions, and the "access", "activity", and "awareness" format could potentially promote language and vocabulary learning. This is suggested in the excerpts in table 4.1, which were selected because they are a representative sample of teachers' general perceptions:

Table 4.1 *Sampled Questionnaire Responses*

Teacher responses	
Teacher	Sampled Responses
T1	The lesson seems to have a clear structure - warm up, language development, skills production - with a focus on vocabulary relating to the topic of nature.
T3	My overall impression is that this is quite a solid lesson plan. The activities are well staged and would be engaging for the learners.
T6	The procedure is excellent as it can clearly foster vocabulary learning.
T7	The lesson structure clearly focuses on accessibility with elements of pre-teaching and schemata activation in stages 1-5
T14	The procedure is scaffolded and logical.
T16	Overall, the design of the activities is considerate and clear. It provides guidance and shows progression in every stage.

A small fraction of respondents expressed concerns about the time allotted for the lesson plan. Specifically, they felt that the short timeframe allocated for the scope of activities was unrealistic for full exploration of the text. Added to this, the findings suggest that it was an ambitious plan for

one lesson, and by simplifying its focus or separating it into two sessions, it may be more fruitful.

The comments in table 4.2 were selected because they exemplify these shared beliefs:

Table 4.2 *Sampled Questionnaire Responses*

Teacher Responses	
Teacher	Sampled Responses
T2	Very comprehensive perhaps too much for one lesson
T4	Lesson plan needs to be more simplified.
T16	The timing isn't necessarily realistic - this is probably at least a 75-minute lesson, if not 90 minutes.
T7	I would consider separating out the two foci into two lessons or using a similar poem of text for the collocation focus, and this poem to focus on the imagery and descriptive language.

The responses suggest that the lesson plan is adapted by either reducing the scale of activities or simplifying it and extending the time allotted for more reading response and text exploration.

4.1.1.2 Level and appropriateness

The proposed level for this material was the intermediate B2 level; however, it was indicated that with adaptations it can be used at different CEFR levels. Most responses reflected consensus that the activities and literary text's vocabulary, were useful and appropriate for the suggested CEFR B2 level. However, adaptation for the other CEFR levels seemed to present mixed responses. These perspectives are captured in the sampled responses presented in table 4.3:

Table 4.3 *Sampled Questionnaire Responses*

Teacher responses	
Teacher	Sampled Responses
T7	The poem seems appropriate for a CEFR B2 upper-intermediate level based on the vocabulary presented. For some students, the imagery would require a little deduction or analogy as it's geographically specific.
T8	The level of the material is well-balanced, catering to both beginners and more advanced learners.
T10	The proposed activities mainly tackle lexis, which B2-C1 students might find too simple. Instead, this poem seems geared towards B1 students who can benefit most from the relatively simple vocabulary. With that said, using some grammar specific activities would prove a beneficial choice to higher level students for whom this text might not be all that complex or challenging.
T11	I believe it is suitable for upper B2 level students, as some sentence structures might be challenging for those at more basic levels.
T18	In my opinion, the language is appropriate for the B2 level but can also work for the B1 level. However, I think the language of the text is too simple for levels above B2. The vocabulary and lexicon of the poem are suitable for the level and the topic of seasons/weather.

These comments illustrate the opposing views among ESL/EFL teachers regarding the appropriate level the poem was geared to, either citing its lexis was either too challenging or too simple for learners at CEFR B2 level. Furthermore, a minority of teachers were unable to perceive how the lesson could be adapted for basic levels as they anticipated that the poem's lexis and content could be challenging for these learners. It is important to highlight that T10 suggested that instead of focusing on vocabulary for higher CEFR levels, the emphasis should be on grammar.

Furthermore, the lack of consensus may also be attributable to the material's pedagogical usefulness within participants' teaching context relating to specific course requirements. T1 stated

that in academic or business English classes, the material may not necessarily be suitable; rather, it may be more useful in general English instruction: “I would use this material for students attending my General English classes, but it would not be as suitable for Academic English courses as the focus is on general language - not formal, academic language”. However, T8’s response contradicted this and suggested that “the material presented along with the language points might be directed to university students rather than high-school students who might find the content and the poem a little bit challenging”. This further exacerbates the lack of consensus, as this response suggests that it would be beneficial for learners in academic settings, as they may be more capable of navigating it.

4.1.1.3 Activities

Many of the responses focused on activities, and the NVivo word frequency function identified "activities" as the second most frequently occurring word in the dataset. The ESL/EFL teachers expressed mixed views on the activities in the lesson plan. The majority of teachers merited the activities' potential in engaging students, fostering understanding of the poem, and developing vocabulary and lexical awareness. They also linked their responses with the staging of activities as they also valued its potential to promote language development. Table 4.4 presents a representative snapshot of the above views:

Table 4.4 *Sampled Questionnaire Responses*

Teacher Responses	
Teacher	Responses
T8	The language points taught in the activities are very clear and well-structured according to their order from the access part to the activity and awareness part...I liked the order of the activities and how at the end students get an overview of the poet, the characteristics of his country of origin and the West Indies.
T6	T6: The activities are so engaging, they are very clear and easy to execute. They are also relevant for development of the target vocabulary and they are enjoyable and memorable.
T9	The activities throughout the lesson plan include a mix of individual and group work. This is beneficial because it helps students to work within the four modalities alone, but also to practice with another learner.
T11	the activities are well-planned and designed, effectively engaging students as active participants in the classroom. This creates a balanced environment for teacher-student interaction.
T18	I think the Access Task 2 is excellent to prepare learners for the reading and analysis of the poem with regards to the vocabulary, language and context. The Awareness/Language work allow learners to use context clues and to apply vocabulary already learned to decipher meanings of words and expressions in this context.

In general, participants expressed that the activities fully exploited the poem's content and could facilitate engagement and learning. Some comments also highlighted specific activities that participants believed were valuable and appropriate in achieving the main objective of the lesson. There appeared to be a preference for the access and awareness exercises, as they were viewed as effective in supporting vocabulary learning and lexical awareness. Table 4.5 presents these comments, which have been selected because they convey the general sentiment articulated by teachers.

Table 4.5 *Sampled Questionnaire Responses*

Teacher Responses	
Teacher	Responses
T1	I liked the warm-up activity as I think it would effectively establish the topic and help students to understand more unusual words in the poem and make the text more accessible.
T11	my personal favorites are the discussion activity and the one that focuses on the use of the word "high." The instructions were clear and proved to be useful in providing students with opportunities to practice their language and thinking skills.
T12	One of the activities that stood out to me was the vocabulary-related activity. It was fascinating from a linguistic perspective as it allowed learners to deeply explore and understand the intricacies and nuances of words and how they are used. This activity expanded learners' vocabulary and improved their understanding of language and how it evolves.
T16	Especially Access Activity 1 is a good starting point that arouses students' curiosity and imagination. It is important to catch the attention at the beginning of the class.
T18	The access task is an excellent introduction to the topic and content and will definitely help in the interpretation of the poem.
T21	I like the activity when ss have to come up with possible collocations for the adjective 'high'. I believe collocations should be explicitly taught as part of the vocabulary lessons

These responses suggest the relevance and usefulness of the activities in potentially improving L2 learners' language acquisition. Despite generally favourable feedback, some participants pointed out the shortcomings of certain tasks, particularly the reordering activity, which they believed within the suggested timeframe was potentially too difficult for learners to achieve. Similar to what Jones (2023) reported in his study, some teachers also suggested more communicative activities and adding pronunciation practice to improve the lesson. By highlighting these limitations, the teachers' evaluations of the materials contributed several pedagogical approaches and strategies to

adapt the activities for improved effectiveness. Some detailed examples of teachers' comments are presented in table 4.6:

Table 4.6 *Sampled Questionnaire Responses*

Teacher Responses	
Teacher	Responses
T1	I think students might really struggle with the word ordering activity as not all of the lines in the poem follow conventional English sentence structures. I think it would be helpful to share the whole text with the students after the warm up via the audio, before asking them to re-order the lines and the poem and then play it again for them to check their answers.
T3	Activity 6 is too complicated and difficult to achieve. It could work if students worked on one jumbled line, or tried to reorder the whole poem in 5x 3 lines, but I think it's too ambitious to jumble everything so much.
T7	The lesson structure clearly focuses on accessibility with elements of pre-teaching and schemata activation in stages 1-5. Personally, I may prefer to reduce the emphasis or scale of this phase and allow students to discuss and build their own understanding, testing their existing knowledge through accessing parts of the poem immediately (depending on student or class level and engagement).
T9	I was not the biggest fan of the activity when students were asked to replace the words high in the poem. As a suggestion, students could be told to read the poem out loud with a partner and then asked to determine what words they would like to replace with synonyms.

Teachers' varied responses may be attributable to what they perceive as appropriate and useful within their own teaching contexts. Some respondents indicated that more speaking practice was required, while some appeared contented with the amount the lesson provided. The majority of L2 teachers were keener on the vocabulary matching and lexical relations activities, while two participants struggled to ascertain the benefit of the collocation exercise. However, it is encouraging that those teachers were able to provide suggestions to adapt and improve the lesson plan for general application or related to their specific contexts. In summary, there was overwhelming consensus that the activities designed on the West Indian poem can potentially

foster literary appreciation while building language proficiency despite the areas for improvement outlined by some participants.

4.1.2 Theme 2: Intercultural awareness

The responses from the questionnaire on the cultural content in the lesson plan once again provided diverse perspectives. The text selection focused on a poem with a rich vocabulary and cultural aspects that were not overpowering, especially as the aim was to make the text accessible to diverse contexts. Teachers' perception of the cultural features generated a range of favourable responses, as illustrated in table 4.7:

Table 4.7 *Sampled Questionnaire Responses*

Teacher Responses	
Teacher	Responses
T1	The poem provides a rich and varied vocabulary relating to an interesting cultural context - but it is not too dissimilar to other cultural contexts so it should not be too difficult for students to access and engage with the language so long as there is sufficient scaffolding provided by the teacher and the lesson activities - and the activities do this.
T11	Moreover, like Jamaica, [...] does not experience distinct seasons, making it an excellent starting point for discussions comparing different global locations. With materials like these, students will not only develop intercultural awareness but also gain a deeper appreciation for the resources found in our country.
T12	The cultural content in the poem holds excellent significance and enriches the overall piece. It skillfully captures and portrays aspects of specific or multiple cultures, allowing readers to gain insights and appreciation for diverse cultural perspectives. Including cultural references enhances the poem's depth and authenticity, making it more relatable and meaningful to a broader range of readers and learners.
T17	Geography and weather are part of the country, and the author shows positive emotions and feelings about the country's unique natural features. It's available to lead students to build a connection with this cultural context and promote the understanding of the value of native culture.
T18	References to Jamaica, the cane fields, mango, bushes, etc, contextualize the Caribbean/West Indies and allow learners to understand seasons from the Caribbean perspective (as opposed to the North American perspective). Learners get to understand what Caribbean people experience in terms of the seasons. I think they are effective in making learners aware of seasons that are experienced in various parts of the world, specifically the Caribbean.

These responses indicated that teachers found the cultural content interesting and beneficial, especially its relationship with the vocabulary used to convey it. Most participants believed the imagery of Jamaican nature presented in the poem could offer learners a different and new perspective of nature they would not have otherwise been exposed to. Some stated that the poem's content was not significantly dissimilar to their contexts; thus, making it more accessible for learners to engage and make connections to their own realities. On the other hand, a handful of respondents viewed the cultural aspect as failing to make an impact as it was too neutral. They contended that the text had few identifiable cultural features, considering the author's discourse on nature as not aspects of it. These reviews are illustrated in the following examples in table 4.8:

Table 4.8 *Sampled Questionnaire Responses*

Teacher Responses	
Teacher	Responses
T6	I think there is nothing much to do with the cultural aspects in the poem. The people basically focus on description of the different seasons of the year, this is a cross cutting natural phenomena.
T10	In my honest opinion, this poem does not carry that much cultural content. It describes weather effecting Jamaican nature, which personally I find not dissimilar from how the weather treats natural landscapes accross most countries. Furthermore, nature and weather - unless really localized and region sepecific - generally do not greatly reflect the culture of nations.
T14	It is interesting to hear it's Jamaica because it could also be other places.
T15	The cultural context is not seen or it is neutral, therefore the poem is not offensive in any way. The focus is on nature and the beauty of nature.

These comments illustrate the different views that teachers have on "culture" and how these ideas influence their perception of it, or lack thereof, in the text. These comments depict two points of view. Firstly, in contrast to what previous literature suggests (Collie and Slater, 2022; Shepin, 2019), teachers may not necessarily oppose a greater degree of cultural content in literary texts once both students and teachers are able to access it. Secondly, the "neutral" cultural content perhaps reduces the fear of using West Indian literature or any global literary text because of its "remoteness" and potential inaccessibility.

4.1.3 Theme 3: Language and Lexis

Although one of the foci of this study was lexis, respondents tended to refer to the concepts of language and lexis interchangeably; therefore, I will examine both to answer RQ 2. Responses from the questionnaire were again mixed regarding language, specifically vocabulary in the text. With reference to the previous themes and subthemes, it is evident that language and vocabulary held salience in L2 teachers' responses as they were 3rd and 5th highest word frequency respectively. The poem "Nature" by H.D. Carberry received overwhelmingly positive feedback. Many individuals indicated that its length was appropriate, engaging, and accessible enough to not pose a significant challenge to L2 learners. Some typical responses are included in table 4.9:

Table 4.9 *Sampled Questionnaire Responses*

Teacher Responses	
Teacher	Responses
T9	The use of poetry, as opposed to a longer text form, allows students to access the text easily, read it multiple times, and engage in multiple activities in a short amount of time.
T11	I found the text to be highly engaging. Being a poetry enthusiast myself, reading this piece was truly magnificent...it fosters an appreciation for nature, which resonates well with the population I work with.
T12	The material selected is fantastic. Learning culture through language and Literature is always a must in language studies.
T18	The figurative language such as imagery will help learners to conjure mental images of the scenery and seasons. It is evident that the poem was written in the West Indian context, as it discusses the two seasons had there and flora such as the cane fields and guango trees which creates interest and provides knowledge of the Caribbean context.
T12	The language points taught in the activities are beneficial, covering a wide range of essential skills. The level of the material is well-balanced, catering to both beginners and more advanced learners. The appropriateness of the language points ensures that they are relevant and practical for real-life situations. Overall, the activities effectively promote language development and provide learners valuable tools to enhance their communication abilities.

Further responses conveyed that the lesson plan effectively exploited the richness of lexis in the West Indian poem. Several teachers pointed out that the language points were divided into two aspects: language specific to nature and weather and lexical relations, which they deemed to have value for L2 learners. They highlighted that the poem, supported by the lesson's activities, was used to draw attention to the polysemous meanings of words. Several teachers referenced how the poem was also used to focus attention on collocations, antonyms, and synonyms. Furthermore, some teachers cited that the poem contained several geographic and culture specific words that would potentially be interesting for learners to acquire. These words, as one teacher noted, could support the development of reading skills such as making inferences from context. Teachers also

found the vocabulary and grammatical structures very useful for everyday conversations. Some typical responses are included in Table 4.10.

Table 4.10 *Sampled Questionnaire Responses*

Teacher Responses	
Teacher	Responses
T3	just wonder about some of the lexis being low-frequency (e.g. gullies) and not vocabulary students directly need. In saying this, it offers another teaching point in developing reading skills of ignoring difficult words, and still extrapolating the core meaning of a text.
T7	From a standard perspective, the synonymous language and interchangeability fuels fluency and confidence so it might make sense to focus on this for many students or groups. However, the poem-specific language and imagery is interesting and engaging, and something many students wouldn't encounter in other contexts or lessons.
T10	The chosen activities have a clear purpose and great pedagogical value since they focus students awareness on how certain lexical items can be polysemous depending on the context wherein they are incorporated.
T17	The choice of text won't be too hard for them to understand. And the targeted language points are useful for them in daily conversation.
T19	Everything fine. I would point up a little bit more of pronunciation practice and reinforce some grammar points, maybe even add some small talk about the local weather in the beginning of the class

Teachers perceived the descriptive language in the poem as a potential springboard to elicit different kinds of language production from learners. Teachers cited the opportunity to use the poem to produce creative oral or written responses from students, with the potential for them to recycle the vocabulary found in the poem. A few responses indicated that the sound of the poem and pronunciation practice could contribute an additional benefit. To illustrate, two teachers specifically mentioned that for L2 learners, pronunciation practice would be important to reinforce vocabulary and grammar points within the poem. Conversely, one teacher suggested that the lesson should not solely focus on lexis and vocabulary but did not specify an alternative focus. Despite this, the responses were generally positive.

4.1.4 Theme 4: Teachers' views on West Indian Literature as ELT Materials

A range of beliefs was conveyed by participants on the use of West Indian literature in ELT. Overall, teachers' responses praised the lesson plan based on a West Indian poem, with some participants indicating their desire to use it in their own contexts. Some of the comments were about the general benefits of literature, which were then connected back to the West Indian poem.

The following typical responses are shown in table 4.11:

Table 4.11 *Sampled Questionnaire Responses*

Teacher Responses	
Teacher	Responses
T6	Well, I would say that it shouldn't be just about West Indian poetry or any other poetry of whatever origin, the matter of the fact is that all literature regardless of the origin, is very instrumental in developing lexical awareness and vocabulary development of any language. It is good to be aware of Caribbean literature and to contrast it with British
T7	I can see great potential for using poetry of all types in this way if it is accessible to students and can be used as a launchpad for them to recognise, develop and then apply language to their own motivations and interests, be that the weather, seasons, landscapes, or other interests.
T13	Totally positive. Note that this kind of text has been used in ESL/EFL (and mainstream English) "for ever". It is a case of "the more the merrier"
T18	I am in favour of this as it allow learners from a different background to develop knowledge and appreciation for West Indian poetry. I have had students from other parts of the world and incorporating West Indian literature is excellent to expose them to Caribbean culture.
T21	West Indian poetry will definitely help students develop their vocabulary. I find it very interesting and the description in the poem resonates well with me coming from a tropical country. I'll definitely consider West Indian poetry in my lessons in the future.

Some of the comments demonstrated that all types of literature, regardless of their origin, can be instrumental in developing lexical awareness and vocabulary in any language. Moreover, some teachers expressed that West Indian poetry can be a valuable tool for teaching language and culture

in diverse contexts. Like poems from other English-speaking cultures, the West Indian poem provides access points to its cultural perspectives through its vocabulary. Some teachers also indicated that the use of West Indian poetry presented an alternative to the typically Eurocentric and Americanized ELT materials used (Rose and Galloway, 2019; Naji et al., 2019; Hall, 2023; Kumaravadivelu, 2016; Gray, 2016). This is exemplified by the following responses in table 4.12:

Table 4.12 *Sampled Questionnaire Responses*

Teacher Responses	
Teacher	Responses
T3	I think it's really valuable for students to have exposure to different cultures, especially if moving away from a Eurocentric perspective. We need to do more to decolonise our teaching materials in all subjects, including ELT”.
T11	Using West Indian poetry, such as the one discussed here, can be an enriching approach to consider. Firstly, incorporating literature from various cultural backgrounds exposes our students to a wide range of linguistic styles, themes, and perspectives. This fosters an appreciation for diverse voices and promotes cultural diversity within the English language classroom. ... While we typically rely on British or American texts and content, introducing alternative contexts allows students to expand their vocabulary and explore the richness of the English language, resulting in a more extensive lexical repertoire.

These comments of decolonisation and inclusion of ELT materials are aligned with the literature that debates the general lack of representativeness of global literatures in English in ELT; hence, not only germane to the type of literature being investigated in this study. It is interesting to note that T16 responded positively to the lesson plan, but stated their use of literature in ELT is limited to what the coursebooks provide: “I think it could be used equally along with any other poetry, though I've actually never used any literature in my classroom that wasn't already in a coursebook”.

As stated previously, ELT materials, especial coursebooks, tend to marginalise postcolonial literatures in English (Naji et al., 2019); therefore, if teachers only used these materials, the scope of literatures in English L2 learners are exposed to from diverse English-speaking contexts is limited and this continues to perpetuate inner circle norms. Moreover, some teachers suggested using this West Indian poem or other West Indian literature in conjunction with other British and American literary works for comparison or as a companion piece. This raises a particular question for future considerations: although it is good to compare poetry across writers and regions, does this suggest that West Indian literature cannot stand on its own in the ELF/ESL classroom? Overall, the above comments are in favour of implementing West Indian literature. However, two teachers cited difficulties in implementing it within their contexts. Table 4.13 presents their comments:

Table 4.13 *Sampled Questionnaire Responses*

Teacher Responses	
Teacher	Responses
T15	Poetry is always a good way to expose students to different parts of the world. I think it is a great way to expose students and develop their lexical awareness and vocabulary. In my teaching context poetry will not work, as there are too many nuances in language that my students will not understand.
T17	In general, it could expand vocabulary knowledge and connect the words to specific contexts rather than mechanical repetition. It is also advisable in my country. But depends on students' needs. Most students under the pressure of specific exams might need more direct instruction and practice for certain purposes.

The comments highlight two concerns stated in the literature review: (1) literary language being too "nuanced" that it could be too esoteric for L2 learners to comprehend and appreciate (Collie and Slater, 2002, p. 2); and (2) in exam centred contexts, English language instruction is focused

on the specific exam needs of their students as time is limited and literature may be sidelined in the process, as revealed in the Duncan and Paran (2017) study. These responses highlight that teachers do view literature, in this case West Indian literature, in general as valuable in ELT, but depending on context-specific needs, it may be challenging to implement.

4.1.5 Discussion: Linking the data to answer the RQs.

RQ1: What are teachers' perceptions towards a corpus-informed lesson plan created from a sampled West Indian poem in terms of usefulness, interculturality and teachability?

In response to RQ1, ESL/EFL teachers who participated in this questionnaire had overall positive reviews when evaluating the lesson plan on West Indian literature in terms of usefulness, interculturality, and teachability. The sampled West Indian poem was deemed engaging as it contained simple teachability structures, relevant vocabulary, and accessible themes. In terms of teachability and usefulness, the analysed data presented three subthemes to address it. For the first subtheme, "procedure" the findings showed that teachers generally praised the lesson plan's format, citing that its "access," "activity" and "awareness" approach had the potential to fully engage L2 learners with the poem. For the second subtheme "level," the data presented that most teachers agreed it was appropriate for the CEFR B2 level with possible adaptation for all levels. However, similar to Jones's (2023) study, some teachers preferred it for advanced levels due to the small percentage of low frequency words in the poem ([see table 3.1](#)). These teachers' perceptions are in line with the CEFR (2001) descriptors on literature (Jones and Carter, 2012) and the common belief that literature should be aimed at advanced learners (Collie and Slater). It is important to note that reserving this lesson for higher level learners was only perceived by a minority of

teachers, as they consider the low frequency words an opportunity for learners to improve vocabulary and reading skills, such as inference. Moreover, these teachers saw its potential for broad application throughout the CEFR levels, in keeping with theories supported by some linguist (Bland, 2018; Eshevarría, 2023) and reflected in the CEFR Companion Volume with New Descriptors (2018, p. 51). The data also showed that the lesson plan's activities (the third subtheme) were perceived by most participants as relevant, teachable, and useful for the B2 level, with possible adaptation for various teaching contexts and CEFR levels. Although few respondents cited limitations (insufficient timeframe, too many activities, and a need for more pronunciation and communicative practice), one encouraging finding was that teachers recognised the lesson plan's potential and provided workable strategies to modify activities to enhance them instead of outright denouncing them. This kind of consideration and suggested alterations illustrates a key part of pre-use materials evaluation (Tomlinson, 2013). Most teachers positively viewed the poems' cultural content, expressed in the poet's discourse about the Jamaican natural world, in fostering intercultural awareness (the second theme). In keeping with the previous literature, teachers felt that exposing learners to this specific poem could offer them new and diverse perspectives of different cultural settings (Carroli, 2011; Shepin, 2019). The poem was also viewed as accessible, as its cultural content contained elements that were not too dissimilar from some participants' context. A notable finding was that some teachers felt the cultural content was too neutral to foster significant interculturality. As interpreted in section 4.1.2, this suggests that a West Indian text with greater cultural content could potentially be used in ELT, provided it is accessible for educators and learners and meets their course needs (Lazar, 1993).

Another interesting finding was that ESL/EFL teachers viewed the West Indian poem in the lesson plan like any other piece of literature fit for purpose regardless of its origins. In fact, the data

suggests that most ESL/EFL teachers welcomed the potential use of West Indian literary texts as it could expose learners to how English is used in diverse contexts as well as access points into its culture. This finding supports the need for more inclusivity and representation in ELT materials as advocated by many linguists (Naji et al, 2019; Bland, 2018; Rose and Galloway, 2019; Kumaravadivelu, 2016).

Additionally, as evidence from the positive responses from the dataset, activities can be successfully designed using West Indian texts to exemplify English language teaching points. Although the data obtained from the sampled teachers from diverse contexts and educational backgrounds cannot be generalised, it is fair to say they offer an “impressionistic idea” (Jones, 2023, p.151) of teachers’ beliefs. Therefore, the data from the teachers suggest that in terms of its usability, interculturality and teachability, the lesson plan was generally found to satisfy these criteria.

RQ2: Do EFL/ESL teachers find the lexis in a West Indian poem sampled in a lesson plan potentially useful as ELT materials for vocabulary development and lexical awareness?

In addressing RQ2, the questionnaire dataset showed that the majority of teachers’ perception towards the lexis in the poem was overall positive. This finding was evident as most ESL/EFL teachers’ responses indicated approval of the poem’s rich topic lexis related to vocabulary on nature and weather in addition to its descriptive language. It was seen that this vocabulary could potentially be useful to learners for everyday speech. A few participants expressed concerns about the low frequency and region-specific words; however, some teachers saw this as an opportunity for learners to encounter new words and decipher their meanings for context. This was illustrated

in teachers' favourable responses on the matching activity, which used words and phrases from the text. Positive responses also showed support for the way the poem was manipulated in the lesson plan to draw learners' attention to lexical relations in order to promote lexical awareness. Specifically, responses pinpointed how activities used the vocabulary in the poem to extrapolate the polysemous, synonymous, and antonymous word senses. Furthermore, many teachers cited the usefulness of the collocation exercise on the word "high" from the poem in potentially increasing students' lexical awareness. These benefits obtained from ESL/EFL teachers show the extent to which participants thought the lexis in the poem could potentially be useful for learners to foster lexical awareness and vocabulary development. Some linguists have promulgated that literature could be used to foster multiple literacies (Ghosh, 2002; Naji et al, 2019). In this vein, it is interesting to note that teachers also perceived the language, specifically the vocabulary, as providing a potential launchpad for other forms of language production, such as oral or written responses to the poem, hopeful by recycling and internalizing the words from the text.

Together, these perceptions are in line with previous studies on materials evaluation, which reported that the most important and useful aspects of using text-driven materials incorporating literary texts, as viewed by teachers, were the vocabulary exposure they provided to learners (Bloemert et al., 2019; Sauro and Sundmark, 2016; Tomlinson, 2019; Duncan and Paran, 2017). Therefore, based on the responses from the questionnaire, it is evident that teachers generally viewed the vocabulary of the sampled West Indian poem in the lesson plan as potentially useful as ELT material in promoting lexical awareness and vocabulary development.

4.2 Interview Analysis

In this section, the same themes used in the questionnaire analysis that emerged in the interview dataset will be applied in the results and discussion of interview responses. The data will be presented under the interview questions and themes, as several emerged from one question. Subsequently, they will be used to address the RQs in the discussion section. Six follow-up questions were posed to the four participants in the interviews, of which the last 4 were used to further develop the answers for the research questions (see [appendix C](#)). I believed it necessary to obtain deeper insights into L2 teachers' thoughts about the lesson plan. Using the concerns in the questionnaire responses about the poem's cultural features being too neutral, interviewees were asked about their thoughts on if the West Indian poem contained more cultural aspects and used creole language. Additionally, the mixed responses regarding the difficulty level of the poem and its focus on lexis were also posed to interviewees to gather their perceptions.

4.2.1 Interview Question 3 Analysis:

Themes: Teachability and Usefulness; Language and Lexis

The third interview question (see [appendix C](#)) asked L2 teachers to elaborate on their overall thoughts on the lesson plan. In terms of the themes of teachability and usefulness, like the questionnaire responses, the ESL/EFL teachers reiterated their overall positive views on the lesson plan's procedure, which they reaffirmed had logical and accessible staging. L2 teachers also reiterated that the lesson plan was appropriately pitched to the level it was intended for. Consistent with the questionnaire responses, the data showed that the activities were achievable and its content suitable for the intermediate level. In relation to the theme of language and lexis, interviewees

restated that the text could potentially have a wider application because of its rich vocabulary focused on nature and weather. Table 4.14 shows the responses by the teachers which exemplify this:

Table 4.14 *Sampled Interview Responses*

Teacher Responses	
Teacher	Responses
T1	I think it's very vocabulary rich. And I think it can be used quite broadly because it's to do with weather and seasons. So it has quite a broad application in that sense. So I think, yeah, I think it would be a useful tool in everyday English because often the weather, the seasons or talking about change is quite a frequent topic.
T6	The Lesson plan was well arranged. Objectives were well set and they were actually achievable and even the range of activities that you chose for your lesson were really appropriate to the level that you chose.
T7	I like it in the way that I think the way that the uh the Lesson plan has been created was quite there's quite similar to how I would, you know intuitively umm, create something from this text focusing on that language and how I would go about extracting it. To get students to engage with it... And some of these tasks that the reordering task etcetera...fit with what I would do, certainly in a classroom. Generally, the only thing that kind of sprang out at me, really...if I was thinking about my students, if I was teaching a class, was there too much in it to get across?
T13	So it as a basic Lesson plan, obviously it is just a basic one Lesson plan introducing the poem by this author...the basic activities of course, are the activities that you could logically only do in an individual lesson perfect. But of course, behind that, of course, is what comes before it all, in the syllabus. What comes after in the syllabus?

The responses in table 4.14 are linked to the format of the lesson and how it drew out the lexis from the poem, in addition to how teachers could potentially utilise it. It should be noted that one teacher indicated that the plan was suitable for one lesson, while another suggested that it may be

too much for a single session: reflective of the responses in the questionnaire. This is indicative of the material's suitability being dependent on the context of the teacher who is using it. Furthermore, T13's response brings into consideration the positioning of the lesson plan in the broader context of the course syllabus, which will impact its usability. Thus, highlighting what is important is not necessarily the strength of a lesson plan's design and its activities, but rather its alignment with the curriculum goals. This was further illustrated in the next section.

4.2.2 Interview Question 4 Analysis:

Themes: Intercultural Awareness; Teachability and Usefulness; Language and vocabulary

Some feedback from the questionnaire stated that there was no definable cultural aspect in the literary text. When interviewees were asked hypothetically about their perceptions of the poem if it had contained more West Indian cultural content and Creole language, many of their answers suggested that its suitability depended on the needs of the students and the learning objectives of the teaching context. However, they were not opposed to it, citing that it would be essentially beneficial to showcase the range of global Englishes through literary texts as a means of intercultural awareness. Moreover, it should align with the features of the language outlined in the syllabus or meet student goals and interests for it to be useful. Some of the comments illustrating this are in table 4.15:

Table 4.15 *Sampled Interview Responses*

Teacher Responses	
Teacher	Responses
T1	<p>I mean it's...always got to come back to what the aim of the purpose of the lesson is I think. But ...it's also about using authentic material...I think it's a very rich resource...Yeah, using materials from a range of cultures and backgrounds. Again, especially maybe with more able students to make them aware of the range of English, global English. Umm, because yes, as I say, it depends on the on the purpose of the lesson, but it may be that students need to learn about the fact that they're not always going to encounter standard English, so it's not something to necessarily be scared of that there's always going to be a way of getting around it. The meaning, but also that it makes the language more interesting. And yeah, especially in the poetic context.</p>
T7	<p>I think it would depend on my students suppose in the context and what they can access and what they're expecting from it and how I could present and stage it because I think that if I was teaching in a southern Spanish context, southern solely southern Spanish students, I think they would question why I was bringing something that wasn't typically English, their idea of English being UK and US English into that context. So I would have to stage it in a way to engage them and actually get past that to some extent, but that can also be valuable Uh, you know, language is cultural as well...I think that's it's broadening those horizons is really, really beneficial for everyone.</p>
T13	<p>It will be interesting to the student and the teachers, of course, except for maybe the um, the American or British, and not only a Caribbean teachers of English who think that the only real English is grammar English,...From the point of view of if people, students who don't speak English as a first language,... wanting to learn English from an international sense...Therefore, it is perfect because it does represent English and international type of English, where there is specific Caribbean stuff, then it's the name of a tree or whatever. You know you should get exactly the same if you were like a Nigerian learning about English to in through Enid Blyton or whatever, you'd get strange British type words that would mean nothing to a Nigerian...the use of such literature, the use of focusing on different aspects of English in the world, does open up for work. The fact that English is spoken and used in many different contexts in the world, not only America and England.</p>

As mentioned previously, the respondents perceived West Indian literature in ELT materials as an opportunity to enrich students' understanding of English as a lingua franca. As was pointed out by T7 and T13, the assumption that the only appropriate models of English exist in the American and British spheres, which section 2.6 argued is the current case with its inequitable distribution among most ELT materials, thus resulted in the marginalization of other global Englishes (Naji et al., 2019; Bland, 2018; Rose and Galloway, 2019; Kumaravadivelu, 2016). Another point that was highlighted by T6 was that in selecting any West Indian literary works with a greater degree of cultural aspects for instruction, we must consider the learner holistically, ensuring that the text's content does not violate learners' cultural norms. Additionally, T6 stated that what is shared with learners should be something of interest to them. These ideas were captured in the following comment:

Table 4.16 *Sampled Interview Responses*

Teacher Responses	
Teacher	Responses
T6	Well, it would also depend on the kind of students you have, because now we have a diversity of learners in the classes ...we have a diversity of cultures in our class and we have to appreciate that. Before I think you choose whether you do more of the West Indies aah literature or not, you have to consider kind of learner and say huh from which cultures are they. And in any case, are they interested in that that you want to share with them or, you know, so consider...you should also consider things like that does it match with their maybe cultural norms or cultural knowledge you have to play a lot of issues there to really see that what you're bringing in is not against. Does not violate. Is not contrary to what their own cultures teaches...

Although exposing L2 students to diverse cultures is beneficial, T6's response depicts that at the local level, literary texts, such as the one discussed here, the teacher must consider in their selection

how certain cultural elements may impact learners. However, this does not mean you should share a sanitised version of literature with learners; rather, prepare students for sensitive topics or select texts that are not face threatening. In addition, T7 also contributed another perspective by highlighting the teachers' own understanding of the West Indian cultural content and creole language used in ELT materials is crucial for effective use in instruction. These thoughts are reflected in the T7 response presented in table 4.17:

Table 4.17 *Sampled Interview Responses*

Teacher Responses	
Teacher	Responses
T7	thinking hypothetically my concern would be how much I understand it from that point of view I've kind of I've kind of been on my own sort of journey in terms of pronunciation in terms of accessing language and you know I I think as English teachers we all do many of us make that transition through the realization that our the way we engage with our language...so potentially the answer is potentially depending on how I could I could access it myself...I suppose it would be that step I'd have to make that step myself first to then kind of understand it and be able to then feel like I can teach it. I suppose it's probably the first thing.

This comment asserts that teachers' comprehension levels of literary texts play a pivotal role in their ability to engage and ultimately exploit them for pedagogical purposes. One possible implication is that if teachers lack this understanding of West Indian literature with a heavy presence of creole and culture, they may be deterred from using it.

Relating to the theme of teachability and usefulness, teachers, in their response to this question, were once again able to offer insightful perspectives and potential strategies for utilising West

Indian literature in ELT. The general perception was that they would approach the language and culture in a similar way to any type of literature. One teacher’s response indicated that L2 students may also perceive words and concepts in British or American literature as foreign in the same way they will potentially view some aspects of West Indian creole and culture. There was also an indication that the language could be approached from a stylistic perspective. Table 4.18 presents a snapshot of the comments illustrating these points:

Table 4.18 *Sampled Interview Responses*

Teacher Responses	
Teacher	Responses
T1	I mean, it's similar to what I've done when I've used Shakespeare, for example. Yeah, because obviously at first students find that very inaccessible, but I, you know, you can use it with a standard translation and then get students to...understand in terms of the basic understanding... and then to just look at the different devices that are being used... I would approach it in a similar way to teaching. Say a Shakespeare sonnet.
T6	Well, I think would look at language as a ...I'll look at it and treat it as an aspect of style.
T13	You know you should get exactly the same if you were like a Nigerian learning about English to in through Enid Blyton or whatever, you'd get strange British type words that would mean nothing to a Nigerian.

This kind of evaluation demonstrates that teachers have the ingenuity to potentially overcome challenges of non-standard English and cultural content in any literary texts to fit their learners' needs; this can be applied to West Indian literature in the ESL/EFL classroom. These comments show that in terms of teachability and usefulness, L2 teachers can seek solutions that are parallel to the strategies employed for more mainstream British and American texts. The determining factor would be the willingness of most teachers to expend this level of effort, as time limitations

suggested by studies are often a concern (Jones and Carter, 2012; Sun, 2021; Duncan and Paran, 2017).

4.2.3 Interview Question 5 Analysis:

Themes: Language and vocabulary: Teachability and Usefulness

The feedback from the questionnaire produced mixed results on the poem's vocabulary level ranging from being too challenging to too easy. When interviewees were asked about their thoughts on this issue, the majority stated that it was not a matter of the text's vocabulary being difficult, rather teachers providing sufficient scaffolding to better assist their students in engaging with the poem and its low frequency words, as "logwood blossom", "swish" and "canefields" ([see table 3.1](#)). Especially as they noted the West Indian poem was short, had a simple structure and did not contain too many difficult words. Additionally, it was highlighted that all learners, regardless of level, will encounter difficult words and should attempt to infer their meaning from context. The responses also asserted that learning would be difficult to achieve if students avoided difficult words, especial as the poem is an example of authentic texts, which students may encounter beyond the classroom. T7 referenced the *i+1* theory (Krashen and Terrel, 1987, p. 32) in their response stating that in encountering difficult words they would expect leaners to utilise their previous knowledge to glean their meanings. The selected comments in table 4.19 illustrate these sentiments by 3 interviewees:

Table 4.19 *Sampled Interview Responses*

Teacher Responses	
Teacher	Responses
T1	Well, I think you have to um review before you teach your group, and you may well have to scaffold, but because with the poem there's not a huge volume of vocabulary. It's actually not too difficult to identify the words that will need a little bit more extra explanation or help. And I think if you've got more advanced learners, poetry is very,... literature can be very deceptive. So you can use it and get your more able learners to talk about literary devices and nuance. Irony. Contrast. Maybe think about synonyms, so you can make it more challenging as well. I think you can go either way with it.
T7	I think looking, I mean I think this is essentially something that is teachers specific. But from my point of view, there's a lot of structure in there that I feel is relatively accessible. By using useful but vocabulary and lexis and again, collocations and expressions I and there are certain things which are clearly above or at least the top end of that level, but I don't think that's a problem. I'm because part of, you know, from a reading point of view, part of what I've been looking for was a students making that sort of I + 1 kind of step up and trying to work out from context what they were looking at as well as trying to understand what. trying to build their confidence so that they don't feel they have to understand everything immediately and implicitly ...
T13	No, it's not a question of two difficult or two easy to learn. If they like intermediate people or pre- intermediate. Like, OK, if it's for really advanced people who are like C2 level, then probably there would be words that they don't know. But I'll probably it cannot be too difficult. No, it's not a question of too difficult or too easy, because it's an authentic text. And the important thing from the students point of view is that we are exposed to real life text and that is the only way we are going to learn. If we always cut out what we think is more difficult than we are not allowing for learning, if the there is no made, probably there is no such thing as too easy. Because it. The most advanced learners of English will come across words or phrases they don't know

For more advanced learners who may find the poem’s vocabulary not challenging enough, T7’s comment suggested that the teaching strategy should focus on features of poetry, such as literary devices. Coupled with this, teachers could also focus on how the author used the poem’s vocabulary in creating meaning and analyse the lexical relations within the text. Teacher T13

argued that there is nothing significantly easy or difficult for even advanced learners as there will always be something within the poem that is new to them, especially as there are polysemous words in the poem whose senses could be useful for instruction: e.g., the collocation exercise on the word “high”. Conversely, T6 did agree to some extent that the vocabulary could be easy or challenging for learners, but asserts that it is the teacher’s prerogative to evaluate and select poetic texts that are suitable for the realities within their classroom.

4.2.4 Interview Question 6 Analysis:

Themes: Language and vocabulary: Teachability and Usefulness: General Attitudes towards using West Indian Literature

The last question (see [appendix C](#)) was based on comments from the questionnaire that stated the focus of the lesson plan sampled on West Indian poem should not be vocabulary and lexis; however, no alternative was provided. This outcome was presented to interviewees to ascertain their thoughts and to elicit from them what could be a plausible alternative focus. There was consensus among interviewees that the poem's topic rich vocabulary was appropriate for the lesson plan's original focus. However, some alternatives were suggested by teachers that could complement the vocabulary and lexis focus. This was illustrated in table 4.20.

Table 4.20 *Sampled Interview Responses*

Teacher Responses	
Teacher	Responses
T1	I think poetry can be very useful for speaking practice and pronunciation. So you know it's quite condensed, but in in some ways that's quite helpful because you haven't got a huge volume of words to get through. But you can focus on the rhythm and the beat, which can be very enhancing to developing. Yeah, speaking and pronunciation skills.
T7	I'm I think there's an obvious, well, not specifically vocabulary, I suppose, but in terms of descriptive language and using it as an initial task for a written, descriptive piece, ... it's a good lead in for that. It's a good stage to demonstrate that model before you then take it on, that's still really, I suppose, a vocabulary and lexis focused because that's what you're using to generate descriptive language, but you might shift it from the specific collocations into skill of writing descriptively and producing something like a poem, or producing just a text that uses some of those. I'm thinking from like a speaking point of view in terms of things like pronunciation, which would again be interesting with not just a sort of. You know my UK English accent, but like using a range of different backgrounds and accents. And of course, pronunciation for listening. Potentially and looking at different patterns of pronunciation and trying to draw that out, which at B2 is where that starts to become really kind of interesting.

These responses suggested strategies of using the poem as models of writing because of its descriptive language; pronunciation practice as it can be beneficial for learners to speak and hear the poem's words; and to stimulate discussion as the poem can serve as a discussion point in the classroom.

These comments illustrate, however, that with the used of any suggested focus, it will be impossible to not draw attention to the poem's vocabulary to execute it. T6 feedback aligned with this finding as they emphasised that the four skills of reading, writing, speaking, and listening are connected as they all draw on words for their production and meaning. T7 also stated when using

literature for pedagogical functions, it would be impossible to separate words and language from it, especially if the focus is on culture. In table 4.21, the comments expressed by both teachers are presented:

Table 4.21 *Sampled Interview Responses*

Teacher Responses	
Teacher	Responses
T6	I think the focus should be put on everything because now you would not really rule out the fact that vocabulary is necessary because I at the end of the day, you as you teach language, you want to make sure we achieve the four language skills....Now you find that all these skills are inter-dependable. None of them can actually exist without the other, and now stuff like vocabulary, this is what will enhance the speaking skill. It will also affect the listening skill ...so vocabulary is a very important thing to focus on, but what may matter is how you teach the vocabulary, because you may find that some people would recommend teaching in the video, ones that are actually out of context, while others would propose that it's better to teach phrases or collocations and something like that where they can easily learn vocabulary in context than simply learning a list or long lists of words. Not knowing how to even use them in context, so vocabulary is important.
T13	It is impossible not to do a pure literature class in that it is impossible not to include vocabulary and language in a literature class in that context... if you are using this in an English and a class for non-native speakers of English, everything in English for them is foreign Work. They can't perceive words, culture concepts, etcetera. No, there is not too much language and not enough language. There's not too much literature and not enough literature. It depends on the needs...words and language are the only way that we learn about culture without words and language culture does not exist.

Together, all responses in each section illustrated that the interviewed teachers had a positive view on using the lesson plan sampled on West Indian literature in ELT. They were presented with the concerns stemming from the questionnaire and were able to provide insights and favourable perspectives on each one.

4.2.5 Discussion: Linking the interview data to answer the RQs

RQ1: What are teachers' perceptions towards a corpus-informed lesson plan created from a sampled West Indian poem in terms of usefulness, interculturality and teachability?

In reflecting on the findings from the interviews to RQ1, it is evident to a great extent that the lesson plan was positively viewed by teachers in terms of its usefulness, interculturality and teachability. Firstly, consistent with the findings in the questionnaire, teachers agreed that the level, procedure, and activities of the lesson were useful and teachable, with one concern citing the volume of activities being too much for one lesson. One interesting finding unique to the interview, highlighted by participants, was the feasibility of the lesson plan in the wider context of syllabus and student needs being the determining factors for its usefulness. As mentioned previously, even well-designed ELT materials would not be considered useful if they fail to meet these context specific needs (Lazar, 1993).

Furthermore, when asked about implementing more cultural features and creole language in the text, teachers also responded in terms of teachability and usability. Some responses stated its usefulness was dependent on what they could exploit from the poem and how it serves the purpose of their classes. These teachers also stated it could plausibly be used as a tool for interculturality as it exposes L2 learners to how culturally and linguistically English is used in various contexts; something that previous literature illustrates is lacking in ELT materials presently (Gray, 2016; Naji et al, 2019; Bland, 2018; Rose and Galloway, 2019; Kumaravadivelu, 2016). Furthermore, the data from the questionnaire showed that increased West Indian cultural content and creole in literary texts would be acceptable, once those features did not conflict with students' cultural norms and if ESL/EFL teachers could comprehend it themselves. This latter finding is particularly

interesting as most of the previous literature discussed the cultural and linguistic content of literary text's accessibility to L2 learners (Shepin, 2019; Lazar, 1993), but little is said about teachers' ability to access it themselves for pedagogical functions. Incomprehension of literature could potentially further limit its use by some ESL/EFL teachers who already lack teacher training in using literary text in ELT, as highlighted in the findings in previous studies (Bobkina et al, 2019; Zengin et al, 2019; Duncan and Paran, 2010). Teachers' responses suggested that for application of West Indian literary text in ELT, such as the one discussed here, it may be practical to use similar strategies as those employed for any type of British or American literature, as they too will be foreign to learners. Based on all the interview responses in addressing the concerns articulated in the questionnaire, it is clear that the lesson plan sampled on West Indian literature has great potential in term of its interculturality, teachability and usefulness in many contexts with some adaptations.

RQ2: Do EFL/ESL teachers find the lexis in a West Indian poem sampled in a lesson plan potentially useful as ELT materials to promote vocabulary development and lexical awareness?

The interview data addressed RQ2 not in so much of the lesson plan's potential to develop vocabulary and lexical awareness, but also to answer concerns raised in questionnaire findings on what was regarded as obstacles to achieving its aim. Specifically, to ascertain ESL/EFL teachers' thoughts on whether the poem's lexis was too challenging or too simple for the B2 learners. In addition, to evaluate if the lesson plan may be better served by shifting the focus away from its original aim. In addressing the first concern, most teachers stated that it is the role of the teacher to provide sufficient scaffolding to assist with the low frequency and challenging words, especially

as the poem contained a small percentage of these. Corpus software tools also illustrated that the poem had a small cumulative percentage of low frequency words ([See table 3.1](#)). Most teachers did not necessarily perceive these low frequency words as a challenge, rather an opportunity for learning new vocabulary in context. One interesting finding from the dataset was the perception that all words are the bridge to access the culture of literary texts and ascertain their meaning; therefore, avoidance of difficult lexis was viewed as a missed opportunity for learning at any CEFR level. As exemplified by T7's view, the poem could afford learners the opportunity to use their previous knowledge to help understand and possibly acquire new words. Thus, as the previous literature illustrated, acquiring knowledge beyond their current language level (I+1) (Krashen and Terrel, 1988, p.32). This was viewed as a benefit as the text offered a range of words and several lexical relations, such as collocation and polysemy, to build vocabulary and lexical awareness.

Furthermore, the dataset also illustrated that the text's language and in particular its vocabulary could be useful to generate other forms of language production, such as speaking and writing through reading response activities and pronunciation practice. It was also stated that the poem could serve as a good model of writing. This data is in line with what some linguists have credited the potential of literature in developing multiple literacies (Naji et al 2019; Ghosh, 2002) and demonstrated in several studies (Duncan and Paran, 2017; Bloemert et al 2019; Sauro and Sundmark, 2016).

Overall, the responses provided from the interview answered RQ2 by indicating that despite the few caveats expressed in the questionnaire responses, the lexis within West Indian poem sampled in the lesson plan was viewed to a great extent positively in promoting vocabulary development and lexical awareness, in addition to being useful in fostering several literacies.

5. Chapter 5: Conclusion

5. Overview

This final chapter summarises the main findings that answer the two research questions. Additionally, it provides some insights into the implications for teaching and research, premised on the study's findings. Lastly, the chapter presents the study's limitations.

5.1 Summary of results

The present study does not claim that its findings should be used to make sweeping generalisations, but rather give an impressionistic idea of the sampled ESL/EFL teachers' perceptions on the extent to which a corpus-informed lesson plan sampled on a West Indian poem could be potentially useful in ELT. The 21 surveyed ESL/EFL teachers had a range of teaching experiences and were from various global contexts. The study obtained their perceptions vis-à-vis the plausible usefulness, interculturality, and teachability of the ELT material and its potential to foster lexical awareness and vocabulary development. This study employed qualitative methods using an electronic open-ended questionnaire administered via Microsoft Forms and a follow-up interview conducted on Microsoft Teams. The data collected underwent an inductive thematic analysis where themes emerged and were used to address the research questions. The aim of this qualitative method was to collect finely grained data to answer the research questions:

RQ1: What are teachers' perceptions towards a corpus-informed lesson plan created from a sampled West Indian poem in terms of usefulness, interculturality and teachability?

RQ2: Do EFL/ESL teachers find the lexis in a West Indian poem sampled in a lesson plan potentially useful as ELT materials to promote vocabulary development and lexical awareness?

In summary, the study's results in answering RQ1 reveal that despite few caveats raised (such as too many activities, insufficient timeframe, see Chapter 4: Results and Discussion), overall teachers positively viewed the potential teachability and usefulness of the ELT materials sampled on a West Indian poem for ELT. Its activities and procedures were considered engaging and fully exploited the rich vocabulary in the text. The poem's cultural content was generally viewed as accessible and capable of potentially fostering interculturality, as it presented one example of global English in poetic form. The findings also suggest the overall potential usefulness of West Indian literature in ELT depending on students' learning objectives, syllabus requirements and what can be exploited from its contents to meet those requirements. One significant finding interpreted from ESL/EFL teachers' responses to the lesson plan is the view that the inclusion of more global literature in ELT materials beyond the scope of American and British writings would be welcomed.

In answering RQ2, the general findings suggest to a great extent that ESL/EFL teachers found the lexis in the West Indian poem valuable for English language instruction. Several ESL/EFL teachers in this study believe that the poem's lexis could be potentially useful in everyday conversations and could have a broad application in various teaching contexts. Although there were some concerns raised about low frequency words, the poem's vocabulary was generally viewed as accessible, providing opportunities to potentially acquire new words in context and as a springboard to promote multiple literacies. Findings also illustrate that teachers perceive the poem's vocabulary as possibly useful for teaching the lexical relations of polysemy, antonymy, synonymy, and collocations, as demonstrated in the lesson plan. Lastly, findings indicated that some teachers would potentially employ similar strategies when tackling "difficult" lexis in West Indian literature as they would use with any other literary text.

The study concluded that, overall, the surveyed EFL/ESL teachers were in support of using West Indian literature as ELT materials. However, the extent to which West Indian literature can be used in ELT based on this study's findings depends on what ESL/EFL teachers perceive as its benefits in accomplishing the specific objectives of their classes rather than the type of literature used.

5.2 Implications for Pedagogy

The results of the study show that the lesson plan designed on a West Indian poem is potentially useful in ELT pedagogy. West Indian literature, once selected for its potential to motivate, accessibility, and capacity to teach multiple language points while fostering cultural enrichment, is a viable alternative to what already exist in ELT textbooks and what teachers bring into their classrooms. The use of corpus tools and Collins Co-Build dictionary assisted in extrapolating vocabulary and lexical relations from the West Indian poem, which seemed to add value to the language points. Many teachers comment on how the lesson fully exploited the poem's vocabulary. As the lesson plan for this research was adapted from two used in Jones' (2019) study, it suggests that ESL/EFL teachers can feasibly tailor existing lesson plans to incorporate West Indian literary texts. This is linked to the study's findings that similar strategies employed for literary texts can be applied when using West Indian and potentially any other type of literature in ELT. Moreover, the findings showed that in addition to its language benefits, its further inclusion as ELT materials can demonstrate to learners how English is used in other contexts, besides the Eurocentric and Americanised versions they are predominantly exposed to. This is potentially significant for materials development as studies show there is a disproportionate number of global Englishes in them when compared to the inner circle varieties (Rose and Galloway 2019).

5.3 Implications for research

Previous studies in literature in ELT have predominately utilised American and British literary works such as in Tomlinson's (2019), Jones and Cleary's (2019) and Sauro and Sundmark's (2016) studies and to a lesser extent translated works from Asia as seen in McIlory (2019). Therefore, this study can potentially contribute relevant insights to the growing body of work in this field as there are limited investigations into using West Indian literature in ELT. There are several potential offshoot studies that can stem from the findings in the present study. The most obvious route is to replicate the study using other genres of West Indian literature, possibly in multimodal form such as prose, drama, songs and advertisements. The study could also be adapted to use West Indian literature with more cultural content, such as festivals, social issues, or cultural norms, as some findings suggest that the poem used in the study had a neutral cultural aspect. Furthermore, a comparative analysis of teachers' perceptions on two pieces of ELT materials sampled on West Indian literature, one utilizing conventional English structures and the other using West Indian creole, could potentially provide insights into the extent to which non-standard forms of English could be useful in ELT. Another avenue for possible research is a comparative analysis of a corpus of West Indian literature cross-referenced possibly with the BNC corpus of spoken texts to investigate if the former can serve as models of spoken language in ELT, similar to studies conducted by Byrne and Jones (2019) and Jones and Oakey (2019). There are several plausible areas for future research using West Indian Literature in ELT.

5.4 Limitations

The poem used in the study represents one type of West Indian poetry, and thus it is acknowledged that using another poem with a greater degree of culture and creole content such as Louise

Bennet's, "No Lickle Twang" and Merle Collins's, "Se Mwe, Nutmeg" may yield different results. However, the interview attempted to mitigate this by asking participants about their perceptions if hypothetically the poem had those increased elements: their responses are in section 4.2. Secondly, although the data was collected from ESL/EFL teachers from various global teaching contexts, it would be remiss of me not to recognise some degree of self-selection bias (Dörnyei & Taguchi, 2010, pp.63-64), as these teachers may have volunteered to participate given their own vested interest in the research topic; therefore, there is the potential that their responses were positively skewed. Lastly, only 19.05% of participants from the questionnaire volunteer to be interviewed which could possibly affect the reliability of the study.

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7. Appendices

7.1 List of appendices

Appendix A- Corpus informed ELT lesson plan sampled from a West Indian poem “Nature”.

Appendix B- Open-ended qualitative questionnaire use to evaluate ELT materials.

Appendix C- Follow-up interview questions

Appendix D- Text Inspector word analysis of the poem “Nature”.

Appendix E- Sketchengine keyword function generated table of chunks from the poem Nature crossed reference with the BNC.

Appendix F- Word sketch of the word high generated from Sketchengine word sketch function.

Appendix G- Top 50 words (including stem words) frequency list from the questionnaire responses generated by NVivo.

Appendix H- Top 100 words frequency cloud generated by NVivo from the questionnaire responses.

Appendix I: Top 50 words (including stem words) frequency list from the interview responses generated by NVivo.

Appendix J: Top 50 words frequency cloud generated by NVivo from the questionnaire responses.

Appendix K: Participants Information Sheet

Appendix L: Consent Form

Appendix M: Interview Transcripts

7.2 Appendix A: Corpus Informed ELT Lesson Plan Sampled from a West Indian Poem “Nature”.

Nature and Weather

Nature by H.D. Carberry

1. *We have neither Summer nor Winter*
2. *Neither Autumn nor Spring.*
3. *We have instead the days*
4. *When the gold sun shines on the lush green canefields-*
5. *Magnificently.*
6. *The days when the rain beats like bullets on the roofs*
7. *And there is no sound but the swish of water in the gullies*
8. *And trees struggling in the high Jamaica winds.*
9. *Also there are the days when leaves fade from off guango trees*
10. *And the reaped canefields lie bare and fallow to the sun.*
11. *But best of all there are the days when the mango and the logwood blossom*
12. *When bushes are full of the sound of bees and the scent of honey,*
13. *When the tall grass sways and shivers to the slightest breath of air,*
14. *When the buttercups have paved the earth with yellow stars*
15. *And beauty comes suddenly and the rains have gone.*



Suggested plan: (duration: 50 mins)

The lesson is based on the following framework and is aimed at a B2 level, but could be used with higher or lower levels. The tasks could easily be adapted to other situations with a little tweaking.

- Access – choose an accessible text (length/cultural references) and lead in, get learners interested in the text, pre-teach lexis
- Activity – choose tasks which engage learners in actively processing the text (e.g.re-ordering/matching/predicting/re-writing texts etc)
- Awareness – choose tasks which promote discussion and raise awareness of language features which occur in texts

Access task 1(5 minutes)

1. Write the word 'seasons' on the board. Ask students(ss) in pairs to think of as many seasons as they can e.g., "Winter" "Summer" "rainy Season" "dry Season".
2. Put these words on the board and tidy up/correct any errors.
3. Then ask them to list types of weather associated with each season. E.g. rain, sunshine, cold, snow, hot, windy etc.(some will be applicable to more than one).

Access task 2 (5 minutes)

4. Give ss images of nature described in the poem (canefields, golden sunshine, guango trees, tropical rain, buttercups, gullies, mango, logwood, reaped, fallowed field etc). Then scramble and place the image's names on the board. In pairs, ask ss to match the images to their names.
5. Then the teacher will arrange images to their names and ask students to compare their answers with those on the board and make corrections.

Activity

6. Tell ss you are going to look at a text, a poem written about nature.
Mix up the words in each line and scramble the line order.
Ask students to work on the order of each line, then to order the lines as a text.
Example: *have/ nor/ Summer/ We/ Winter/neither etc. (15 minutes)*

1. After they have finished, read and/or play the audio of the original poem and have students listen and compare what they have written to what they have heard. Then give students a copy of the full poem to look at while it is being read again. **(5 minutes)**

Awareness

2. Language work:
 1. In their pairs, ss will look at the underlined words in the following excerpts taken from the poem in **column A. As there are 4 distractors**, ss will have to match the meaning of the words in context to the most suitable definition in **column B**. Afterwards, teacher will provide students with the correct answer **(5 minutes)**.

Column A Excerpts from the poem	Column B Meanings
1. tall grass <u>sways</u> and <u>shivers</u> (line, 13)	a. To battle or strain against something
2. trees <u>struggling</u> in the high Jamaica winds (line 8)	b. To lose colour or brightness
3. rain <u>beats</u> like bullet on the roofs (line, 6)	c. The sound of something moving quickly
4. gold sun <u>shines</u> (line, 4)	d. To glow or gleam
5. <u>lush</u> green canefield (line, 4)	e. To hit or batter
6. the days when leaves <u>fade</u> from off guango trees	f. To swing and shake
7. <u>paved</u> the earth with yellow stars (line, 14)	g. To be rich or abundant
8. the <u>swish</u> of water in the gullies (lines, 7)	h. To cover with a layer of something
	i. To slowly wilt or disappear
	j. To polish
	k. To win something
	l. To hold power and action of being cold

1. Students are then given following questions to discuss in new pairs for **5 minutes**:
 1. What words or phrases in the text help to create an image of nature? Do you find them interesting?
 2. Compare and contrast the nature described in the text with the nature where you live. Is it similar or different? How so?
 3. What other expressions can you think of which have a similar pattern as 'neither summer nor winter'? e.g. Neither cold nor wet, neither time nor money. (Ss brainstorm)

Activity

(10 minutes)

11. Ask students what synonym they could use to replace "high" in the poem

Original: And trees struggling in the high Jamaica winds.

Revised: And trees struggling in the _____ Jamaica winds.

Words can have several meanings. Ask students what meanings and collocations they can come up with for the word "high"? Write these on the board.

e.g.

high wall -tall,
high tide -strong,
high cost -expensive,
high score - great. (Ss brainstorm)
High status- important
High level- difficult

12. Instruct students to look again at the underlined word in line 8 of the text. They should compare their initial response to see if they selected the correct synonym of '**high**'.
13. Tell students that this is a poem written by H.D. Carberry, a poet from Jamaica, a tropical island in the West Indies (the English-speaking Caribbean). His country does not have four seasons (Winter, Summer, Autumn, Spring), but they do have sunny and rainy weather conditions that are equally beautiful, and the poem captures its effect on the Jamaican environment.

7.3 Appendix B: *Open-ended Qualitative Questionnaire used to Evaluate ELT Materials.*

The purpose of this questionnaire is to evaluate the potential of the material/procedure for your current teaching context. Please review the attached lesson plan first then answer all the questions that follow. Expand the text as needed, depending on the length of your answer.

West Indian Literature: Evaluating materials.

Please fill in the following biographical information about yourself. All data used will be anonymized.

Name:	
Gender:	/Prefer not to say
Age:	/ Prefer not to say
First language:	
Number of years teaching English:	
Current teaching context (country/countries/types of classes):	
Teaching qualifications:	

Questionnaire

Complete the five questions below based on the above lesson plan. Expand the text as needed, depending on the length of your answer. Please evaluate the potential of the material/procedure for your current teaching context.

Comments on the material

1. Please comment on the materials/procedure as a whole (e.g. text used, level).
2. Please comment on the language points taught in the activities (e.g. usefulness, level, appropriateness).
3. Please comment on the activities themselves (e.g. clarity; usefulness; specific activities you liked or didn't like).
4. What is your opinion of the cultural content within the poem?
5. What are your views on using West Indian poetry in this way, to develop lexical awareness and vocabulary development in English language (in general and in your context)?

7.4 Appendix C: *Follow-up Interview Questions*

Interview Questions

1. Can you tell me a bit more about your teaching context?
2. Do you use global literatures in English as ELT materials in your lessons?
Follow-up: Yes/NO. Can you tell me a bit more about this? / why do you think so?
3. If we could go back to the lesson plan, can you elaborate on your views on using that specific West Indian poem?
Follow-up: can you explain.....
Why do you think it is/Can you elaborate?
4. I would like you to consider if the poem incorporated more West Indian cultural elements and was written in West Indian creole.
Follow-up: What do you think about it?
5. According to the data, some people found that the vocabulary in the poem was either too easy or too difficult for learners.
Follow-up: Do you agree with this? Why do you think this is?
6. Some of the data suggested a different language focus or the focus should for the text. If you were using this lesson plan, can you think of one? What is it?

7.5 Appendix D: Text Inspector word analysis of the poem “Nature”.

These statistics correspond to writing mode. To change the text type to reading or listening, go to the Analyse in the top menu.



**7.6 Appendix E: Sketchengine keyword function generated table of chunks from the poem
Nature cross- referenced with the BNC.**

corpus	Nature Poem				
subcorpus	BNC				
Item	Frequency (focus)	Frequency (reference)	Relative frequency (focus)	Relative frequency (reference)	Score
jamaica wind	1	0	6410.25635	0.00000	6411.256
lush green canefield	1	0	6410.25635	0.00000	6411.256
guango tree	1	0	6410.25635	0.00000	6411.256
bullet on the roofs	1	0	6410.25635	0.00000	6411.256
earth with yellow stars	1	0	6410.25635	0.00000	6411.256
tall grass sway	1	0	6410.25635	0.00000	6411.256
gold sun shine	1	0	6410.25635	0.00000	6411.256
grass sway	1	0	6410.25635	0.00000	6411.256
reaped canefield	1	0	6410.25635	0.00000	6411.256
green canefield	1	0	6410.25635	0.00000	6411.256
logwood blossom	1	0	6410.25635	0.00000	6411.256
gold sun	1	1	6410.25635	0.00890	6354.692
water in the gullies	1	1	6410.25635	0.00890	6354.692
sound of bees	1	1	6410.25635	0.00890	6354.692
trees struggle	1	2	6410.25635	0.01780	6299.118
scent of honey	1	2	6410.25635	0.01780	6299.118
yellow star	1	15	6410.25635	0.13352	5656.077
tall grass	1	24	6410.25635	0.21363	5282.727
breath of air	1	35	6410.25635	0.31154	4888.349
sun shine	1	81	6410.25635	0.72099	3725.333

7.8 Appendix G: Table of the Top 50 Word Frequency (including stem words) List from the Questionnaire Responses Generated by NVivo.

Word	Length	Count	Weighted Percentage	Similar Words
students	8	95	3.17%	student, students, students'
activity	8	67	2.24%	activation, active, activities, activity
language	8	54	1.80%	language, languages
poem	4	52	1.74%	poem, poems
vocabulary	10	43	1.44%	vocabulary
using	5	41	1.37%	use, used, useful, uses, using
level	5	34	1.14%	level, levels
highly	6	30	1.00%	'high', high, highly
text	4	30	1.00%	text, texts
learners'	9	29	0.97%	learner, learners, learners'
context	7	29	0.97%	context, contexts
words	5	27	0.90%	word, words
think	5	27	0.90%	think, thinking
cultural	8	26	0.87%	cultural, culture, cultures
lesson	6	25	0.84%	lesson, lessons
poetry	6	24	0.80%	poetry
points	6	23	0.77%	point, points
tide	4	20	0.67%	tide, tides
appropriate	11	20	0.67%	appropriate, appropriateness
clear	5	19	0.63%	clear, clearly
develop	7	19	0.63%	develop, developing, development
english	7	19	0.63%	english, englishes
understand	10	18	0.60%	understand, understanding
access	6	17	0.57%	access, accessibility, accessible, accessing
help	4	17	0.57%	help, helpful, helps
meanings	8	16	0.53%	mean, meaning, meanings, means
focus	5	16	0.53%	focus, focused, focuses, focusing
way	3	15	0.50%	way, ways
parts	5	15	0.50%	part, parts
great	5	14	0.47%	great, greatly
engaging	8	14	0.47%	engage, engagement, engaging
interests	9	14	0.47%	interest, interesting, interests
nature	6	14	0.47%	'nature', natural, nature
like	4	14	0.47%	like, liked
learning	8	13	0.43%	learn, learned, learning
well	4	13	0.43%	well
west	4	13	0.43%	west
make	4	13	0.43%	make, makes, making
awareness	9	13	0.43%	aware, awareness
seasons	7	13	0.43%	season, seasonal, seasons
specific	8	13	0.43%	specific, specifically
work	4	13	0.43%	work, worked, works
might	5	12	0.40%	might
weather	7	12	0.40%	weather
seems	5	12	0.40%	seem, seems
refer	5	11	0.37%	refer, reference, references, referred
country	7	11	0.37%	countries, country
different	9	11	0.37%	different, differently
also	4	11	0.37%	also

7.10 Appendix I: Table of the Top 50 Word Frequency List (including stem words) from the Interview Responses Generated by NVivo.

Word	Length	Count	Weighted Percentage
language	8	127	0.97%
students	8	127	0.97%
think	5	119	0.90%
yeah	4	101	0.77%
english	7	95	0.72%
poem	4	87	0.66%
used	4	86	0.65%
vocabulary	10	82	0.62%
activity	8	71	0.54%
literature	10	71	0.54%
like	4	70	0.53%
context	7	69	0.52%
cultural	8	67	0.51%
text	4	58	0.44%
lesson	6	55	0.42%
level	5	53	0.40%
focus	5	51	0.39%
words	5	48	0.36%
know	4	46	0.35%
really	6	45	0.34%
well	4	44	0.33%
means	5	41	0.31%
learners	8	41	0.31%
learning	8	41	0.31%
teaching	8	40	0.30%
understand	10	39	0.30%
west	4	37	0.28%
just	4	36	0.27%
point	5	36	0.27%
indian	6	34	0.26%
thing	5	34	0.26%
great	5	33	0.25%
also	4	33	0.25%
interests	9	32	0.24%
work	4	32	0.24%
highly	6	31	0.24%
much	4	30	0.23%
poetry	6	30	0.23%
different	9	28	0.21%
terms	5	27	0.21%
class	5	26	0.20%
appropriate	11	26	0.20%
parts	5	25	0.19%
speaking	8	25	0.19%
help	4	25	0.19%
kind	4	25	0.19%
global	6	25	0.19%
specific	8	24	0.18%
make	4	24	0.18%
plan	4	24	0.18%

7.12 Appendix K: *Participants Information Sheet*

Participant Information Form: Questionnaire

Version 1, 5th June 2023

Research ethics approval number:

Title of the research project: A qualitative informed study of the extent to which Post-Colonial West Indian Literature can be used as a tool in the EFL Classroom

Name of researcher: [Student researcher]

Invitation

The researcher is a MA Applied Linguistics student, and they are conducting a research project for their dissertation at the University of Liverpool. The researcher would like to invite you to participate in this research study. Before you decide to participate, it would be helpful for you to understand the motivation behind the research and what will happen if you take part. Please take time to read the following information thoroughly and carefully. If you have further questions, do not hesitate to contact the researcher for any clarifications. You are not required to accept this invitation as participation is voluntary; only agree to take part if you are willing to. The researcher will appreciate you taking the time to read this invite. If you would like to take part in this study, please reply via email as soon as possible to [student researcher] at [student references] and attach your completed consent form.

What is the purpose of the study?

Literature is often used in English Language teaching. Therefore, the researcher is investigating the potential of using West Indian literature, particularly poems, in the EFL classroom as a tool to stimulate vocabulary development and lexical awareness. The researchers aim is to collect teachers' attitudes about English Language Teaching (ELT) materials created from West Indian literature.

Why have I been chosen to take part?

The researcher is seeking English as a Second Language (ESL) and English as a Foreign Language (EFL) teachers (18 years and older) from across the globe to participate in a research project. Participants can be native English speakers or those who use English as a second or additional language (EAL). The researcher is also looking for EFL or ESL teachers with various years of experience in teaching English at any level.

Do I have to take part?

No. Participation in this study is voluntary. You are encouraged to take part only if you wish to.

What will happen if I take part?

There is a link to a Microsoft form at the end of this document that will lead you to a participant's consent form that you will be required to complete. Then, the next section of this MS form will be another link containing a proposed lesson plan based on a West Indian poem and an open-ended questionnaire. This lesson will be informed by corpus research. You will be required to examine and evaluate the ELT materials, then answer the questionnaire honestly and to the best of your ability. If you wish, participants will have the option to take part in a follow-up interview after the questionnaire stage. This interview will last 10 minutes and will be conducted on zoom. The researcher will email participants a link after they have consented to participate in the follow-up interview on the questionnaire and by providing their email address.

How will my data be used?

Information on how your data will be used can be found in the table below:

How will my data be collected?	The data will be collected via a questionnaire and interview.
How will my data be stored?	Data from the questionnaire and interview will be stored on secure computer servers via the university of Liverpool M drive.
How long will my data be stored for?	Data will be stored securely until the researcher graduates.
What measures are in place to protect the security and confidentiality of my data?	Firstly, the data will be anonymised. Additionally, the data will be stored on secure servers accessible only the researcher, their dissertation supervisor, and authorised employees such as computer server administrators.
Will my data be anonymised?	Yes
How will my data be used?	The researcher will examine all EFL teachers' responses in the questionnaire and interview, code the data and then make conclusions as to their attitudes towards West Indian poetry as ELT materials.
Who will have access to my data?	Data can only be accessed by the researcher, their advisor, and authorised employees such as computer server administrators.
Will my data be archived for use in other research projects in the future?	No
How will my data be destroyed?	Data will be stored securely until the researcher has graduated and then deleted.

Payment

There will be no remuneration for participating in this study.

Are there any risks in taking part?

There are no anticipated risks in taking part in this study as your data will be anonymised and deleted soon after the study concludes. Additionally, your data will be stored during the study on a secured sever.

Are there any benefits in taking part?

The potential benefit of participating in this study is that you will be exposed to West Indian Literature in ELT materials, a type which is not commonly utilized in the EFL classroom.

What will happen to the results of the study?

The results of this study will be examined, analysed, and then written up in the results and discussion sections of the researcher MA Applied Linguistics dissertation.

What will happen if I want to stop taking part?

As participation in this research is voluntary, you are free to withdraw from the study at any time without having to state a reason. If you wish to withdraw, please contact [student researcher] at [student researcher email]. The researcher will destroy your data if you withdraw within one week of submission. After this period, the data anonymized; therefore, it will be impossible for the researcher to remove and destroy it from the data set.

What if I am unhappy or if there is a problem?

If you are dissatisfied or if there is a problem, please feel free to let the researcher know by contacting them via, [student researcher] at [student researcher email] and they will try to help. If you remain unhappy or have a complaint which you feel you cannot come to the researcher with, then you should contact the Research Ethics and Integrity Office at ethics@liv.ac.uk. When contacting the Research Ethics and Integrity Office, please provide details of the name or description of the study (so that it can be identified), the researcher(s) involved, and the details of the complaint you wish to make.

The University strives to maintain the highest standards of rigour in the processing of your data. However, if you have any concerns about the way in which the University processes your personal data, it is important that you are aware of your right to lodge a complaint with the Information Commissioner's Office by calling 0303 123 1113.

How do I reply to this invitation?

If you decide to participate in this research, please click the link below when you are ready to complete the consent form and start the questionnaire. Once you have started the questionnaire, you must complete it as there is no option available to resume if you exit.

Who can I contact if I have further questions?

If you have any further questions, please contact the Principal Investigator:

[student researcher]
Department of English
University of Liverpool
Liverpool L69 7ZJ
Tel: ++ 44 (0)151 7957547
Email: [Student researcher email]

7.13 Appendix L: *Participants Consent Form*

Participant Consent Form

Version 2, 24th May 2023

Research ethics approval number:

Title of the research project: A qualitative-corpus informed study of the extent to which West Indian Literature can be used as tool in the EFL Classroom

Name of researchers: [student researcher]

Please type
your initials in
each box

1. I confirm that I have read and have understood the information sheet dated 24 th June 2023 for the above study. I have had the opportunity to consider the information, ask questions, and these were answered satisfactorily.	
2. I understand that taking part in the study means I will take part in a questionnaire and have the option to consent to participate in a follow-up interview.	
3. I understand that my participation is voluntary, that I am free to stop taking part and can withdraw from the study at any time without giving any reason and without my rights being affected. In addition, I understand that I am free to decline to answer any particular question or questions.	
4. I understand that my responses will be kept strictly confidential. I give permission for members of the research team to have access to my fully anonymised responses. I understand that my name will not be linked with the research materials, and I will not be identified or identifiable in the report or reports that result from the research.	
5. I understand that I can ask for access to the information that I provide, and I can request the destruction of that information if I wish at any time before the data is made anonymous by the researchers. I understand that following anonymisation one week after the questionnaire is collected. I will no longer be able to request access to or withdrawal of the information I provide.	
6. I understand that the information I provide will be held securely and in line with data protection requirements at the University of Liverpool for ten years.	
7. I understand that signed consent forms and the data collected from the questionnaires will be kept until the researcher graduates in fall 2023 on the university's secure M drive to which only the researcher has access to.	
8. I agree to take part in the above study.	

Participant name

Date

Signature

Name of person taking consent

Date

Signature

7.14 Appendix M: *Interview Transcripts*

7.14.1 Transcript T1

Key

Student Researcher-SR

Teacher number one-T1

SR 0:05

Thank you again for answering the questionnaire, your responses were quite helpful towards my project.

Umm, just to get a bit more context, can you tell me about the teaching context that you're working in currently?

T1 0:18

So at the moment I teach at the University of L and I teach English academic purposes.

Most of the time, but I also teach short courses and they can be a mixture of UM English for academic purposes as well as sort of general English or everyday English.

And I also teach refugees and asylum seekers.

And those are also both and mixture of academic English and everyday English classes.

SR 0:49

OK, in your general English class or any of your classes, do you use literature as a tool?

T1 0:57

I have used it with my refugee students because I have and run a reading circle or literature session.

So yes, I I have had experience of using literature as as as a teaching tool for sure.

SR 1:20

Have you ever considered using Global Englishes?

In literature, in the reading circles.

T1 1:29

Certainly.

When I worked with a particular group of students, we have looked at literature in translation.

So for example I did sessions with Turkey students and they chose and Turkish poets, but obviously in English so it was it was translated.

And yes, I've used.

I've used poets American poets, so not only British poets, but maybe American poets or yeah, I'm trying to think of any other examples.

Yes, I think I've used um South African poet as well in the past.

SR 2:10

Till you have more or less used global Englishes in literature, in the classroom, in terms of the South African poem American, that's well as British, and the translation of the Turkish poems.

T1Guest) 2:21

Yeah, yeah.

Now you say that, yes.

T1 2:23

You have great.

My next question is if you could go back to the Lesson plan, can you elaborate on your views on using that specific West Indian poem?

What do you think about it?

T1 2:37

Well, I think it's very vocabulary rich.

And I think it can be used quite broadly because it's to do with weather and seasons.

So it has quite a broad application in in in in that sense.

So I think, yeah, I think it would be a a useful tool in everyday English because often the weather, the seasons or talking about change is quite a frequent topic.

So yes.

SR 3:11

Great.

Based on some of the responses from the questionnaire, some people stated that some of the vocabulary was quite difficult, while the learners or some might be too easy.

What do you think about that?

T1 3:26

Well, I think you have to um review before you teach your group, and you may well have to

scaffold.

Umm but because with the poem there's not a huge volume of vocabulary.

It's actually not too difficult to identify the words that will need a little bit more extra explanation or help.

And I think if you've got more advanced learners, poetry is very literature can be very deceptive.

So you can use it and get your more able learners to talk about literary devices and nuance.

Irony.

Contrast.

Maybe think about synonyms, so you can you can make it more challenging as well.

I think you can go either way with it.

Sr 4:18

So you more or less agreed that it can work once teachers use scaffolding methods to assist them to assist learners.

T1 4:26

Yeah.

Yeah, exactly.

SR 4:29

Great.

Consider the poem again.

If the poem had more cultural aspects and probably was written in West Indian Creole, would you use it?

What?

What do you think about that?

If it had more richer cultural aspect, more dialect, perhaps, what would you have the same feelings about the poem that you had previously?

T1 4:55

I think I probably would keep it for more able students so, but I think that that that can be that can be really helpful.

So that would that would help you to use that poem for the more able student and and and look at the the range of global English that that is out there.

So yeah, I I I would use it.

Uhm, I would consider using it, yes.

SR 5:29

Do you?

Can you think of any other reasons why you would use it?

For example, if it was a poem from South Africa, do you think it would show a different way of using language?

T1 5:46

Umm, yes.

I mean, it depends really what the aim or the purpose of the lesson is.

UM, So what?

What it is that you, you you're wanting your students?

What?

What I'm skills, or yeah, what skills you want to help them develop so?

Yeah.

From that point of view, the ability to understand metaphor, to understand that there is a range of language outside of the sort of standard English.

Umm, umm and.

Yeah.

To to maybe think about the the more lyrical aspects of it.

I mean, it's similar to what I've done when I've used Shakespeare, for example.

Yeah, because obviously at first students find that very inaccessible, but I, you know, you can use it with a standard translation and then get students to to understand in terms of the basic understanding, to understand the permit, the basic level, and then to just look at the different devices that are being used.

And so.

So yeah, I hadn't thought of that before, but yes, it would.

I would approach it in a similar way to teaching.

Say a Shakespeare sonnet.

SR 7:15

OK, so in a sense, it doesn't matter where the material comes from, it's origins.

Once you are able, as a teacher, to manipulate it, what do you think about that?

T1 7:29

Umm, yes, I mean it's it's always got to come back to what the aim of the purpose of the lesson is I think.

But umm it it's it's also about using authentic material.

UM, and I think it's a very rich resource.

So you using material?

Yeah, using materials from a range of cultures and backgrounds.

Again, especially maybe with more able students to make them aware of the range of English global English.

Umm, because yes, as I say, it depends on the on the purpose of the lesson, but it may be that students need to learn about the fact that they're not always going to encounter standard English, so it's not something to necessarily be scared of that there's always going to be a way of of getting it.

The meaning, but also that it makes the language more interesting.

And yeah, especially in the poetic context.

SR 8:32

Great.

Thank you.

My last question and according to the data, some people felt that the lesson or the poem should be used for vocabulary.

Umm can you think of what other point they might consider using that text in particular for?

T1 8:56

So you're saying that the people thought it should only be used for vocabulary?

SR 9:01

They are saying that the focus should not be on vocabulary, rather it should be on something, yeah.

T1 9:05

Alright, OK.

I'm.

I'm well.

I think poetry can be very useful for speaking practice and pronunciation.

So you know it's quite condensed, but in in some ways that's quite helpful because you haven't got a huge volume of words to get through.

But you can you you can focus on the rhythm and the beat, which can be very enhancing to developing.

Yeah, speaking and pronunciation skills.

SR 9:38

Do you agree with that statement that this text should not be used for vocabulary or what are your thoughts on that?

T1 9:45

No, I I, I I I don't see why not.

I mean, I think it's very rich in, in, in, in topic vocabulary.

And obviously, if you're using poetry, the student has to work.

Sometimes harder at at gleaning the meaning, but I think that's a really useful skill to develop.

So you know, if you're looking at a piece of text or prose, you've got a lot of context for working out the meaning, whereas in poetry, maybe you've got less words, but you have to look more at, say, nuance and implied meaning and the other devices like metaphor, irony or or.

Yeah, depending what else is in the in the poem.

SR 10:29

Great.

So would you use this Lesson plan in all of your teaching contacts, or would you just use it for specific one?

T1 10:39

I wouldn't necessarily use it in a academic English context because the skills there are much narrower and and really focused much more specifically on I'm developing skills for study, for studying other other subjects, as you know.

Yeah, I'd be more likely to use it in a yeah, in everyday English context.

SR 11:06

everday context.

OK.

Thank you.

And just to reiterate, based from the questionnaire, would you consider using West Indian literature not just simply the one in the lesson time or West Indian literature on a hall within your teaching contacts?

T1 11:23

Yes, I mean I, I, I love poetry.

So the idea that there is a choice out there is exciting.

So you know it's it's often more about having the time and headspace to source materials.

And yeah, sometimes it's a teacher.

One doesn't have a lot of time, but yes, so I've never really given it much conscious thought.

But now that you've mentioned it, and I think once you've once you've tried one poem from a particular cultural context, it can encourage you to maybe look to look more widely.

So yes, why not?

SR 12:06

Why not?

Alright, thank you so much for participating in this interview.

I greatly appreciate it and that's the end.

So I'm going to stop recording now.

T1 12:17

You're most welcome.

7.14.2 Interview with T6

Key
Student Researcher-SR
Teacher number six-T6

0:0:0.0 --> 0:0:1.240

SR

OK, it once again.

0:0:1.250 --> 0:0:4.650

SR

Thank you very much for taking part in this follow up interview.

0:0:5.710 --> 0:0:13.270

SR

Umm, just to start off, can you just tell me a bit more about your teaching context where you're working and who you're working with?

0:0:16.520 --> 0:0:17.680

T6

Well I am.

0:0:17.740 --> 0:0:19.970

T6

I am working in Somalia.

0:0:19.980 --> 0:0:21.240

T6

Have you heard of Somalia before?

0:0:21.920 --> 0:0:23.90

SR

Yes, I've heard of Somalia.

0:0:23.100 --> 0:0:23.680

SR

Yes, I have.

0:0:24.960 --> 0:0:28.120

T6

Yes, I'm working in Somalia as a foreign teacher.

0:0:29.470 --> 0:0:36.290

T6

I am originally Ugandan and I moved to Somalia to teach English as a second language.

0:0:37.900 --> 0:0:52.150

T6

And if you had heard of Somalia before you, you should know that Somalia uh, it's a country that is kind of affected with the political instabilities and something of the sort

0:0:52.500 --> 0:0:58.130

T6

And also you should also know that in Somalia, English is spoken as a second language.

0:0:58.140 --> 0:0:59.560

T6

It is not an official language.

0:1:0.590 --> 0:1:6.210

T6

Uh, so basically I would say that's a context in which I teach English language.

0:1:7.330 --> 0:1:9.130

T6

Yeah, in Somalia, especially Mogadishu.

0:1:9.900 --> 0:1:10.580

SR

....

0:1:10.640 --> 0:1:10.960

SR

OK.

0:1:10.970 --> 0:1:13.480

SR

So you are a teacher of English as a second language?

0:1:13.490 --> 0:1:14.840

SR

and not as a foreign language.

0:1:15.710 --> 0:1:16.280

SR

Great.

0:1:16.590 --> 0:1:17.280

T6

uh...yeah

0:1:17.10 --> 0:1:18.190

SR

Next, go ahead.

0:1:20.500 --> 0:1:22.560

T6

I am teacher of English as a second language.

0:1:23.180 --> 0:1:23.500

SR

Great.

0:1:24.180 --> 0:1:25.290

SR

Thank you very much.

0:1:25.800 --> 0:1:34.10

SR

My next question to you, because my topic is about global literatures in English and I'm specifying West Indian literature.

0:1:34.20 --> 0:1:39.90

SR

I'm going to ask you, what do you think about using global literature in your classroom?

0:1:43.290 --> 0:1:46.0

T6

That would be a very good idea actually.

0:1:46.10 --> 0:1:50.20

T6

It's it's a very good concept of using global literature in the classroom.

0:1:50.30 --> 0:1:59.180

T6

However, there are many issues that we really have to consider as regards the choice of literature that you choose to use in your teaching and learning.

0:2:0.140 --> 0:2:4.250

T6

Uh, because, uh, particularly about your choice.

0:2:4.300 --> 0:2:7.290

T6

I I think you you selected.

0:2:7.360 --> 0:2:9.100

T6

Is it Indian West Indian literature?

0:2:9.610 --> 0:2:10.680

SR

West Indian literature.

0:2:10.730 --> 0:2:12.900

SR

So that's the English speaking Caribbean, yes.

0:2:14.270 --> 0:2:45.430

T6

So you you would look at that kind of choice, it may not be really suitable for the environment like the one I'm working in currently because to me, I would really love to appreciate the fact that even within our own context, we have our own literature and it would be a bit alien to use the literature of the far away lands and leave what actually belongs to us here.

0:2:46.500 --> 0:2:49.510

T6

It it would be a good a good thing to bring in.

0:2:51.910 --> 0:3:2.690

T6

Any other global literatures as a maybe a slight case study, but it should not be the focus because we need also to appreciate the works of our very own.

0:3:2.810 --> 0:3:10.60

T6

Yeah, I would say maybe African, literally scholars and writers and poets and all that.

0:3:10.510 --> 0:3:15.950

T6

So I'm not really against it, but I think the extent should be limited.

0:3:16.820 --> 0:3:22.150

T6

Uh, or in any case, there should be a balance between ahh.

0:3:22.740 --> 0:3:27.90

T6

Using such global literature and our own local literature.

0:3:27.870 --> 0:3:48.120

T6

I think if we teach language based thing on our local literature, it would be more more easier for these students because they can easily relate to the literature of their own land than the literature from other places, though it's equally important.

0:3:49.630 --> 0:4:0.560

SR

So when you said that you were interested in West Indian literature or Global Englishes, I should say in the classroom you're saying it's important to bring it in, but not necessarily give you the absolute focus.

0:4:0.770 --> 0:4:3.750

SR

But you are OK with it being there.

0:4:4.610 --> 0:4:4.850

T6

Yeah.

0:4:5.890 --> 0:4:6.360

SR

Great.

0:4:6.370 --> 0:4:8.960

SR

Thank you very much my question.

0:4:8.970 --> 0:4:12.160

SR

The next question for you is in terms of the Lesson plan that I designed.

0:4:13.430 --> 0:4:20.820

SR

What do you really think about it in terms of the focus in terms of the actual material that was used?

0:4:21.190 --> 0:4:22.470

SR

What are your thoughts on it?

0:4:24.100 --> 0:4:27.890

T6

Uh, like you must have seen in the questionnaire that I filled in before.

0:4:27.980 --> 0:4:29.570

T6

I I gave it a yes.

0:4:30.460 --> 0:4:32.630

T6

The Lesson plan was well arranged.

0:4:33.320 --> 0:4:44.480

T6

The objectives were well set and they were actually achievable and even the range of activities that you chose for your lesson were really appropriate to the level that you chose.

0:4:44.490 --> 0:4:46.460

T6

So I would I would really not say much.

0:4:46.470 --> 0:4:47.900

T6

It's just perfect for that level.

0:4:49.100 --> 0:4:53.830

SR

And you were OK with the use of the West Indian poem in that lesson plan.

0:4:54.730 --> 0:5:2.520

T6

Of course, depending on the context where where, where you intended the lesson to be, it would be OK no problem.

0:5:2.900 --> 0:5:3.750

SR

No problem.

0:5:3.810 --> 0:5:4.210

SR

OK.

0:5:4.220 --> 0:5:5.10

SR

Thank you.

0:5:5.300 --> 0:5:27.60

SR

My next question for you is Umm, would you consider in cooperating more if I incorporate more Caribbean culture in it in terms of the cultural aspect in terms of the dialect and West Indian Creole, when do you think if I did that in the Lesson plan, would you still think the way you're thinking about it?

0:5:29.990 --> 0:5:48.810

T6

Well, it it would also depend on the kind of students you have, because now we have a diversity of learners in the classes that we have for was a lot of people like you say we are in a diversified kind of culture.

0:5:48.820 --> 0:5:53.240

T6

We have a diversity of cultures in our class and we have to appreciate that.

0:5:54.530 --> 0:6:9.370

T6

So before before I think you choose whether you do more of the West Indies aah literature or not, you have to consider kind of learn and say huh from which cultures are they?

0:6:9.420 --> 0:6:16.380

T6

And in any case, are they interested in that that you want to share with them or, you know, so consider.

0:6:17.230 --> 0:6:20.830

T6

Can they perceive it better?

0:6:21.100 --> 0:6:36.980

T6

Or you should also consider things like that does it match with their maybe cultural norms or cultural knowledge you have to play a lot of issues there to really see that what you're bringing in is not against.

0:6:37.190 --> 0:6:38.420

T6

Does not violate.

0:6:38.780 --> 0:6:45.100

T6

Is not contrary to what their own cultures are teachers, so it would be OK.

0:6:45.110 --> 0:6:48.290

T6

But your course you would have to consider that ohh those issues.

0:6:49.710 --> 0:6:52.840

SR

What about the language of incorporate?

0:6:52.850 --> 0:6:55.780

SR

Will Creole language within the poem, do you think?

0:6:55.790 --> 0:6:57.100

SR

What do you think about that?

0:6:57.520 --> 0:6:58.630

SR

You spoke about culture.

0:6:58.640 --> 0:6:58.780

SR

What?

0:6:58.790 --> 0:7:0.500

SR

What about the actual Creole language?

0:7:0.590 --> 0:7:2.830

SR

Do you think it would be something you can use?

0:7:4.340 --> 0:7:11.150

T6

Well, I think would look at language as a I'll, I'll, I'll look at it and treat it as an aspect of style.

0:7:13.630 --> 0:7:14.780

SR

OK,

0:7:14.830 --> 0:7:21.370

SR

What do you mean by an aspect of study in terms of ohh style OK of.

0:7:21.120 --> 0:7:21.480

T6

Style

0:7:28.590 --> 0:7:29.140

T6

Definite.

0:7:22.240 --> 0:7:37.610

SR

So stylistically, you look at the language in that way as opposed to probably my focus, which makes me to my next question based on the questionnaire, the response some of the responses I got was that the focus should not be vocabulary.

0:7:38.110 --> 0:7:39.50

SR

What do you think about that?

0:7:41.270 --> 0:7:42.40

T6

Could you repeat that?

0:7:42.650 --> 0:7:43.260

SR

Sure.

0:7:43.510 --> 0:7:53.80

SR

Based on the questionnaire responses, some indicated that the focus of language should not be the focus of the Lesson plan.

0:7:53.420 --> 0:7:55.240

SR

So vocabulary should not be the focus.

0:7:56.200 --> 0:7:57.330

SR

What do you think about that?

0:8:0.140 --> 0:8:0.560

T6

Umm.

0:7:59.870 --> 0:8:1.780

SR

Do you think vocabulary shouldn't be the focus?

0:8:4.930 --> 0:8:21.520

T6

I think the focus should be put on everything because now you would not really rule out the fact that vocabulary is necessary because I at the end of the day, you as you teach language, you want to make sure we achieve the four language skills.

0:8:21.530 --> 0:8:26.90

T6

Basically, the ability to speak ability to read, write and listen.

0:8:27.250 --> 0:8:32.560

T6

Now you you find that all these skills are are inter dependable.

0:8:32.650 --> 0:8:41.340

T6

None of them can actually exist without the other, and now stuff like vocabulary, this is what will enhance the speaking skill.

0:8:41.430 --> 0:8:43.660

T6

It will also affect the listening skill.

0:8:43.670 --> 0:8:51.340

T6

If if you speak and use the language with vocabulary that is not known to that person you're talking to them, they will not understand.

0:8:51.350 --> 0:8:53.820

T6

And the communication will not be effective in that way.

0:8:53.830 --> 0:9:23.760

T6

So vocabulary is a very important thing to focus on, but what may matter is how you teach the vocabulary, because you may find that some people would recommend teaching in the video, ones that are actually out of context, while others would propose that it's better to teach phrases or collocations and something like that where they can easily learn vocabulary in context than simply learning a list or long lists of words.

0:9:23.770 --> 0:9:28.480

T6

Not knowing how to even use them in context, so vocabulary is important.

0:9:28.490 --> 0:9:39.240

T6

We should really focus on it because it is what will aid the speaking and also listening as well or even when we write, or even when we read.

0:9:39.250 --> 0:9:40.260

T6

We can't avoid it.

0:9:40.270 --> 0:9:43.390

T6

Basically, it's very important we need to focus on it as well.

0:9:45.80 --> 0:9:45.570

SR

Great.

0:9:45.650 --> 0:9:48.210

SR

So I'm happy that you mentioned the four skills.

0:9:52.40 --> 0:9:52.200

T6

Hello.

0:9:48.710 --> 0:9:52.570

SR

Umm do you think that the vocabulary in the text?

0:9:52.630 --> 0:9:53.530

SR

Ohh are you hearing me?

0:9:57.20 --> 0:9:57.190

T6

Hello.

0:9:57.960 --> 0:9:58.510

SR

Hello.

0:9:58.550 --> 0:9:59.120

SR

Are you hearing me?

0:10:1.730 --> 0:10:2.290

T6

The problem?

0:10:3.620 --> 0:10:3.800

SR

Hello.

0:10:10.680 --> 0:10:11.190

SR

Hello.

0:10:11.200 --> 0:10:11.760

SR

Are you hearing me?

0:10:9.750 --> 0:10:12.520

T6

Hello, can you hear me?

0:10:12.900 --> 0:10:13.650

SR

I can hear you.

0:10:14.640 --> 0:10:15.720

T6

I think the network is.

0:10:23.90 --> 0:10:23.950
SR
Are you hearing me at all?
0:10:27.930 --> 0:10:28.110
T6
Hello.
0:10:29.10 --> 0:10:29.370
SR
Hi.
0:10:31.380 --> 0:10:32.60
SR
Are you hearing me now?
0:10:32.80 --> 0:10:32.790
T6
What happened?
0:10:33.220 --> 0:10:33.920
SR
I'm not too sure.
0:10:34.490 --> 0:10:36.960
T6
Yes, I can. Oh.
0:10:41.500 --> 0:10:42.770
SR
But you're hearing me now, right?
0:10:43.470 --> 0:10:44.690
T6
Yes, I can get you now.
0:10:45.390 --> 0:10:45.800
SR
OK.
0:10:45.860 --> 0:10:46.980
SR
Just hold on one minute.
0:10:46.990 --> 0:10:49.460
SR
I think the transcribing may have stopped.
0:10:49.940 --> 0:10:51.190
SR
It's gonna make sure I get everything.
0:10:52.480 --> 0:10:52.800
T6
OK.
0:11:0.500 --> 0:11:1.30
SR
Right.

0:11:1.80 --> 0:11:10.730

SR

My next question to you, the respondents had a mixed response in terms of the vocabulary within the text.

0:11:11.0 --> 0:11:15.210

SR

Some said it might be too easy for the level, or it might be too difficult.

0:11:15.440 --> 0:11:16.620

SR

What do you think about that?

0:11:16.630 --> 0:11:17.890

SR

Do you think, do you agree?

0:11:17.900 --> 0:11:18.600

SR

Do you disagree?

0:11:21.210 --> 0:11:32.250

T6

I would agree with them but of course, as a teacher you have to choose a text that is a that has vocabulary that is appropriate to the level of the learners that you have.

0:11:33.730 --> 0:11:35.260

T6

That that's, that's. That's it.

0:11:35.270 --> 0:11:35.800

T6

Nothing much.

0:11:36.760 --> 0:11:36.980

SR

Yeah.

0:11:36.800 --> 0:11:38.540

T6

You have to choose next.

0:11:38.840 --> 0:11:48.240

T6

That has vocabulary appropriate to that age bracket of your learners or the language level of your learners not any text you come across.

0:11:49.170 --> 0:11:57.330

SR

If you had to pick a level for this particular text in the Lesson plan that was in the questionnaire, what level would you comfortably use it in?

0:12:0.230 --> 0:12:5.840

T6

I've I've really taken quite a long time without getting back to the Lesson plan you made.

0:12:5.850 --> 0:12:10.650

T6

However, I remember it was for intermediate or pre intermediate level.

0:12:12.70 --> 0:12:12.210

SR

Yes.

0:12:12.30 --> 0:12:13.580

T6

Uh, it?

0:12:13.590 --> 0:12:17.520

T6

It would really be suitable for intermediate.

0:12:17.530 --> 0:12:27.810

T6

They they they can match with each intermediate level is OK with it because I I saw if I remember you were talking about umm OK that related to seasons.

0:12:28.280 --> 0:12:28.700

SR

Yeah.

0:12:29.420 --> 0:12:30.130

T6

Yeah.

0:12:30.500 --> 0:12:32.260

T6

So it's suitable for intermediate.

0:12:32.270 --> 0:12:36.290

T6

It is suitable for pre intermediate Basically.

0:12:37.50 --> 0:12:37.760

SR

Alright, great.

0:12:37.770 --> 0:12:38.550

SR

Thank you.

0:12:38.970 --> 0:12:49.180

SR

Just to get back to that third question, when I said if I incorporate more West Indian Creole and more culture, you said that you don't necessarily see it as an issue.

0:12:49.190 --> 0:12:55.40

SR

Once you are able to help the learner, would you consider having other West Indian poems?

0:12:55.50 --> 0:13:3.640

SR

If or West Indian prose or West Indian plays within the classroom once it had good vocabulary content, would you use it?

0:13:4.880 --> 0:13:5.700

T6

Of course I would.

0:13:7.270 --> 0:13:7.630

T6

I would.

0:13:7.420 --> 0:13:8.40

SR

Why would you?

0:13:9.760 --> 0:13:10.500

T6

I would.

0:13:10.580 --> 0:13:19.480

T6

I would use them to suit the purpose that I actually want, if if they have the target vocabulary that I would like to use for my class, then I would I would choose them.

0:13:20.940 --> 0:13:21.610

T6

I would choose them.

0:13:21.140 --> 0:13:30.820

SR

OK, so once vocabulary is that it doesn't matter if it's West Indian literature, Indian literature, West African literature you would utilize it.

0:13:30.580 --> 0:13:32.80

T6

Yeah, it doesn't.

0:13:33.20 --> 0:13:37.780

SR

As you said before, you are OK with using global literature in the classroom, so doesn't matter where it comes from.

0:13:38.850 --> 0:13:39.120

T6

Right.

0:13:39.250 --> 0:13:45.170

SR

Umm, last question for you in terms of what you use in the classroom now, do you use literature?

0:13:48.200 --> 0:13:49.180

T6

Umm.

0:13:49.480 --> 0:13:58.230

T6

Well, I will say I do, although in my context literature is something that is, uh, not so much.

0:13:58.240 --> 0:13:59.620

T6

Known by the people here.

0:14:1.670 --> 0:14:5.390

T6

Not not so much known, which is something that is new to them.

0:14:6.730 --> 0:14:8.760

T6

But of course I use it in directly.

0:14:8.890 --> 0:14:12.540

T6

I use it in directly without letting them know that this is literature.

0:14:12.550 --> 0:14:14.110

T6

This is like this, but I use it.

0:14:15.930 --> 0:14:16.340

SR

Right.

0:14:16.350 --> 0:14:20.190

SR

So it's not to say that, OK, this lesson going to focus on a specific literature text.

0:14:26.0 --> 0:14:26.660

T6

Exactly.

0:14:20.370 --> 0:14:27.410

SR

You're just using it for whatever purpose that you need to have a target, you need to accomplish.

Wait right?

0:14:28.390 --> 0:14:30.490

SR

Thank you so much Emmanuel for this.

0:14:30.500 --> 0:14:32.20

SR

I'm gonna stop recording now.

7.14.3 Interview with T7

Key
Student Researcher-SR
Teacher number thirteen- T7

0:0:0.0 --> 0:0:4.430

SR

Once again, thank you very much for taking part in this interview.

0:0:5.790 --> 0:0:8.980

SR

Can you tell me a little bit about your context that you're teaching in currently?

0:0:9.430 --> 0:0:9.960

T7

Sure.

0:0:10.10 --> 0:0:18.940

T7

I live in well, I live in southern Spain and I've been teaching EFL here for around about six years.

0:0:18.950 --> 0:0:31.920

T7

I think 6 or 7 years I was based in a in Academy here in [...], but I earlier this year I went full time as an online teacher.

0:0:32.60 --> 0:0:43.360

T7

So I've sort of transitioned over the last year and a half really from in person Academy teaching to teaching online on platforms and that's kind of my current situation.

0:0:43.970 --> 0:0:55.510

T7

Uh, so I work with a wide range of students, a wide range of abilities, languages, and needs.

0:0:55.660 --> 0:1:0.860

T7

Essentially, UM really now, so that's where I'm at the moment.

0:1:1.410 --> 0:1:2.140

SR

OK, good.

0:1:2.210 --> 0:1:13.740

SR

So in terms of what you, the materials that you use in your classroom, have you use literature to teach any form of English General EAP English in your classroom?

0:1:14.390 --> 0:1:16.330

T7

Yes, I do.

0:1:16.340 --> 0:1:20.840

T7

And I have done for some time in various forms.

0:1:20.850 --> 0:1:26.590

T7

So I I use, I think a fair few years ago I got into the idea of using storytelling.

0:1:26.600 --> 0:1:28.810

T7

I mean we we do anyway.

0:1:28.820 --> 0:1:46.460

T7

Obviously as an integral part of what we do, but I think consciously using storytelling both to generate language engagement and new language, but also as a way of encouraging students to produce language as well and engage with it as a story and recognize.

0:1:48.640 --> 0:1:56.750

T7

How we use storytelling in the wider context, not just in sort of formalized texts and things, but in, you know, talking to friends, talking to partners, etcetera.

0:1:57.460 --> 0:2:8.560

T7

So in that sense I use literature and scripted literature in that way and sometimes get refer back to you know poems or other literature or create and generate my own.

0:2:9.950 --> 0:2:12.420

T7

So I say yes, I do in that sense as well.

0:2:13.160 --> 0:2:19.40

T7

And I think it's good as a a noticing tool or just to engage students and get them.

0:2:19.50 --> 0:2:19.240

T7

Really.

0:2:19.790 --> 0:2:22.860

T7

Uh into something or thinking about a context.

0:2:23.50 --> 0:2:23.680

T7

So yeah.

0:2:24.650 --> 0:2:25.100

SR

Right.

0:2:28.220 --> 0:2:28.380

T7

Yep.

0:2:25.170 --> 0:2:31.450

SR

So as you talked about speaking, thinking about a context, my next question is do you engage in a lot of global literature?

0:2:32.740 --> 0:2:34.770

T7

Umm, I suppose not.

0:2:34.780 --> 0:2:43.930

T7

I mean, like I say, I generate quite a lot of my own stuff from different personal experiences and some of them are sort of made up.

0:2:43.940 --> 0:2:44.990

T7

Some of them are real.

0:2:45.700 --> 0:2:48.870

T7

So no, I don't tend these days.

0:2:48.880 --> 0:2:50.990

T7

I think partly because of time more than anything.

0:2:51.0 --> 0:3:28.940

T7

Actually, I don't tend to refer now as much to formal published literature as I did, so that's the reason I haven't used as much global literature more recently, but I think I would be interested as a, you know, it's it's another field, is it as another area to to really kind of generate interest and more recently as I've worked with more of a global kind of context of students of, you know, uh students from from across the world are less so just in southern Spain actually that's a reason for me to actually expand on that.

0:3:28.950 --> 0:3:30.370

T7

So I'd be interested in doing that.

0:3:30.730 --> 0:3:31.380

SR

Could be interesting.

0:3:31.390 --> 0:3:32.200

SR

OK, awesome.

0:3:32.370 --> 0:3:36.300

SR

So let's go back a bit to the Lesson plan from the questionnaire.

0:3:36.620 --> 0:3:36.790

T7

So.

0:3:36.570 --> 0:3:41.340

SR

Can you just be a little bit more about on your thoughts about it, particularly using that particular West Indian poem?

0:3:42.520 --> 0:3:43.480

T7

Umm, let me just bring it up.

0:3:43.490 --> 0:3:43.860

T7

I've got.

0:3:43.870 --> 0:3:44.410

T7

I've got it here.

0:3:45.180 --> 0:3:51.150

T7

I have to get looking earlier, so my thoughts on it.

0:3:52.850 --> 0:3:54.620

T7

I thought I quite like it.

0:3:54.630 --> 0:4:18.420

T7

I I I I like it in the way that I think the way that the uh the Lesson plan has been created was quite there's quite similar to how I would, you know intuitively umm, create something from this text focusing on that language and how I would go about extracting it to get students to engage with it.

0:4:18.550 --> 0:4:22.170

T7

And some of these tasks that the reordering task etcetera.

0:4:24.530 --> 0:4:26.660

T7

Fit with what I would do, certainly in a classroom.

0:4:27.0 --> 0:4:42.40

T7

Uh, obviously it's differences between classrooms, teaching and online teaching, but I I felt there was some similarity there between what I would intuitively immediately do if I'd seen that, uh, and I thought it utterly appropriate.

0:4:42.90 --> 0:4:43.720

T7

Appropriate for a B2 text.

0:4:43.990 --> 0:4:56.950

T7

Sorry B2 level the text the language in it, it had a nice um, there's a nice level, a nice opportunity for that work with synonyms and looking at other ways and collocations.

0:4:56.960 --> 0:5:1.110

T7

And UM, things like that and and trying to draw those out.

0:5:1.120 --> 0:5:3.70

T7

And then identify those within context.

0:5:3.380 --> 0:5:3.540

SR

Yeah.

0:5:3.440 --> 0:5:5.670

T7

Uh, so I like that.

0:5:5.680 --> 0:5:6.540

T7

So yeah, no, I liked it.

0:5:6.550 --> 0:5:10.650

T7

Generally the the only thing that kind of sprang out at me, really.

0:5:10.720 --> 0:5:20.640

T7

That mainly question was almost if I was thinking about my students, if I was teaching a class, was there too much in it to get across?

0:5:21.200 --> 0:5:21.340

SR

Yeah.

0:5:20.930 --> 0:5:21.440

T7

Potentially.

0:5:23.900 --> 0:5:24.170

SR

OK.

0:5:21.450 --> 0:5:24.360

T7

Was it was it aiming for too many different aims objectives.

0:5:24.890 --> 0:5:27.380

T7

So that was that was the only criticism I could think of.

0:5:27.390 --> 0:5:27.620

T7

Really.

0:5:28.210 --> 0:5:29.160

T7

Uh yeah.

0:5:28.390 --> 0:5:32.0

SR

OK, so the text itself, the poem itself.

0:5:32.10 --> 0:5:34.500

SR

Do you think it was appropriate?

0:5:35.120 --> 0:5:35.280

T7

Yeah.

0:5:34.950 --> 0:5:38.360

SR

Besides the the steps, the task, the poem, the text itself.

0:5:39.650 --> 0:5:40.880

T7

Yeah, I I think it's nice.

0:5:40.890 --> 0:5:43.180

T7

I think it's nice because it uses that quite simply structure.

0:5:43.190 --> 0:5:43.980

T7

It's broken down.

0:5:45.30 --> 0:5:55.880

T7

So you're really focusing on those collocations from focusing on that language that you're trying to draw out, and it just has a nice, I don't know, has a nice feel to it.

0:5:56.170 --> 0:5:58.580

T7

I just like it as a poem actually, from could be honest.

0:6:1.330 --> 0:6:1.600

SR

Umm.

0:5:58.750 --> 0:6:10.240

T7

It's the sort of thing that if I stumbled across it outside of a, you know, learning context, I would think about pulling it into a learning context in that way because of that really clear, nice simplified structure.

0:6:10.250 --> 0:6:16.770

T7

And you could kind of, I don't generate at the onomatopoeic stuff and the the , it just lots and lots of opportunities.

0:6:16.780 --> 0:6:17.530

T7

So I did like it.

0:6:21.480 --> 0:6:21.990

SR

Need to light?

0:6:17.540 --> 0:6:22.890

T7

Yes, in that way I could see lots of ways of using the poem itself, yeah.

0:6:24.720 --> 0:6:27.50

SR

So you talked about it being simple.

0:6:27.380 --> 0:6:34.30

SR

What if perhaps I had incorporated more West Indian culture and probably Creole language within the text.

0:6:34.40 --> 0:6:42.100

SR

So with the text selection, do you feel the same way about would you feel the same way about it in terms of these are?

0:6:40.540 --> 0:7:15.410

T7

I think the yeah, I I I think for me my only you know thinking hypothetically my concern would be how much I understand it from that point of view I've kind of I've kind of been on my own sort of journey in terms of pronunciation in terms of accessing language and you know I I think as English teachers we all do many of us make that transition through through the realization that our the way we engage with our language.

0:7:15.580 --> 0:7:22.160

T7

Our language is, uh, just one of many, many different global kind of opportunities.

0:7:22.390 --> 0:7:24.0

T7

So I quite like that.

0:7:24.10 --> 0:7:24.770

T7

Now I I think.

0:7:27.260 --> 0:7:31.830

T7

I think it would depend on my students.

0:7:31.920 --> 0:7:37.830

T7

I suppose in the context and what they can access and what they're expecting from it and how I could.

0:7:40.370 --> 0:7:41.190

T7

Present and stage it

0:7:42.130 --> 0:7:42.790

T7

Umm.

0:7:44.230 --> 0:8:2.30

T7

Because I think that if I was teaching in a southern Spanish context, southern solely southern Spanish students, I think they would question why I was bringing something that wasn't typically English.

0:8:2.40 --> 0:8:6.590

T7

Their their idea of English being UK and US English into that context.

0:8:6.740 --> 0:8:8.680

T7

So I would have to stage it in a way to engage them.

0:8:8.690 --> 0:8:12.50

T7

And actually get past that to some extent.

0:8:12.100 --> 0:8:15.250

T7

UM, but that can also be valuable.

0:8:15.730 --> 0:8:18.690

T7

Uh, you know, language is cultural as well.

0:8:18.700 --> 0:8:19.110

T7

I'm not sure.

0:8:19.120 --> 0:8:22.830

T7

I think that's it's broadening those horizons is really, really beneficial for everyone.

0:8:23.370 --> 0:8:23.490

SR

Yeah.

0:8:24.620 --> 0:8:29.790

T7

Like I say in my current teaching context in in umm yeah, I'm more global.

0:8:29.800 --> 0:8:32.190

T7

Context actually is probably easy to to make that transition.

0:8:32.200 --> 0:8:32.410

T7

Really.

0:8:32.970 --> 0:8:33.740

T7

Uhm.

0:8:34.90 --> 0:8:34.990

T7

I show value in it.

0:8:35.760 --> 0:8:42.270

T7

Umm but yeah, so potentially the answer is potentially depending on how I could I could access it myself.

0:8:42.280 --> 0:8:50.170

T7

I suppose it would be that step I'd have to make that step myself first to then kind of understand it and be able to then feel like a teacher.

0:8:50.180 --> 0:8:51.440

T7

I suppose it's probably the first thing.

0:8:51.890 --> 0:8:52.210

SR

OK.

0:8:52.220 --> 0:8:53.330

SR

So it's more or less from what?

0:8:53.340 --> 0:9:1.400

SR

From my understanding, if I had you to love West Indian Creole or dialect, if you understood it, you can break it down in a better way to your student.

0:9:1.410 --> 0:9:2.610

SR

So it'd be more accessible to them.

0:9:3.130 --> 0:9:4.560

T7

Yeah, exactly.

0:9:5.50 --> 0:9:5.360

T7

So, yes.

0:9:5.190 --> 0:9:5.430

SR

Right.

0:9:6.350 --> 0:9:7.60

SR

Thank you.

0:9:17.530 --> 0:9:17.660

T7

Hey.

0:9:7.140 --> 0:9:19.720

SR

So some of the data from the questionnaires more or less indicated in terms of the language within the text that it could be too simple, too easy or quite hard for a level of learners that was suggested.

0:9:20.370 --> 0:9:20.580

T7

OK.

0:9:20.30 --> 0:9:21.140

SR

What are your thoughts about that?

0:9:29.380 --> 0:9:29.600

SR

So.

0:9:23.50 --> 0:9:30.220

T7

I think so that the just purely focusing on the poem itself. Umm.

0:9:38.140 --> 0:9:38.320

SR

Yeah.

0:9:34.200 --> 0:9:40.580

T7

And assuming we we're talking about a sort of average B2, that was the kind of mid range average B2 areas.

0:9:43.540 --> 0:9:44.930

T7

No, I wouldn't say it was either.

0:9:45.320 --> 0:9:50.690

T7

I think looking, I mean I I think this is essentially something that that is teachers specific.

0:9:50.820 --> 0:9:59.130

T7

But from my point of view, there's a lot of structure in there that I feel is relatively accessible.

0:9:59.490 --> 0:10:16.720

T7

By using useful but vocabulary and lexis and and again, collocations and expressions I and there are certain things which are clearly above or at least the top end of that level, but I don't think that's a problem.

0:10:17.270 --> 0:10:53.210

T7

I'm because part of, you know, from from a reading point of view, part of what I've been looking for was a students make making that sort of I + 1 kind of step up and trying to work out from context what what they were looking at as well as trying to understand what.. trying to build their confidence so that they don't feel they have to understand everything immediately and and implicitly so you know looking at some examples like that there's uh I know they were still maybe with things like cane fields I don't know.

0:10:53.440 --> 0:10:54.790

T7

Uh Logwood..

0:10:54.800 --> 0:11:2.990

T7

Blossom but at the same time, it isn't necessary that you understand what logwood Blossom is.

0:11:4.460 --> 0:11:8.170

T7

To understand the meaning from within the of the poem or or or the actual language.

0:11:8.180 --> 0:11:12.230

T7

So you can you can step away from that and go back and look at that as a secondary kind of task.

0:11:12.240 --> 0:11:16.0

T7

So now I think it's pitched at an OK level in that regard.

0:11:17.190 --> 0:11:20.60

T7

Student dependent, you know, but yeah.

0:11:22.20 --> 0:11:22.490

SR

Great.

0:11:28.460 --> 0:11:28.790

T7

Doesn't.

0:11:22.540 --> 0:11:31.900

SR

So in terms of the focus of this Lesson plan being on vocabulary, Lexis Umm, some of the data suggested that the focus should not be on that.

0:11:32.850 --> 0:11:34.510

SR

Umm would you suggest?

0:11:34.520 --> 0:11:38.660

SR

Probably what it should be on then if you had to use this poem.

0:11:41.470 --> 0:11:41.800

T7

What?

0:11:41.810 --> 0:11:43.660

T7

Well, this is interesting.

0:11:43.770 --> 0:11:44.360

T7

I mean it.

0:11:44.370 --> 0:11:53.820

T7

It's got an obvious vocabulary exercise focus in in as much as the things that you're highlighting are communicational all day are, you know, vocabulary based.

0:11:53.950 --> 0:12:0.130

T7

So you know that would be my first thought would be to use it in exactly that way is that seems like the obvious thing.

0:12:0.140 --> 0:12:0.490

T7

What?

0:12:0.500 --> 0:12:2.110

T7

What other things were suggested then?

0:12:2.120 --> 0:12:2.820

T7

What was the kind of?

0:12:8.390 --> 0:12:9.40

T7

I'm OK.

0:12:3.520 --> 0:12:10.950

SR

I guess the point is that the the suggestion was no suggestion, basically just that it should not be vocabulary focus.

0:12:11.100 --> 0:12:16.430

SR

So I was just wondering, based on the interviews, what would you suggest?

0:12:16.440 --> 0:12:20.180

SR

What can you think of anything that should be the focus besides vocabulary? Yeah.

0:12:21.0 --> 0:12:41.220

T7

I'm I think there's an obvious, well, not specifically vocabulary vocabulary, I suppose, but in terms of descriptive language and using it as an initial task for a written, descriptive uh piece, that kind of skill focus then then I can see it as that.

0:12:41.960 --> 0:12:44.150

T7

Uh, it's a good lead in for that.

0:12:44.160 --> 0:12:51.790

T7

It's a good stage to to demonstrate that model that before you then take it on, that's still really, I suppose, a vocabulary.

0:12:51.800 --> 0:13:6.40

T7

And lexis focused because that's what you're using to generate descriptive language, but you might shift it from the specific collocations into skill of writing descriptively and producing something like a poem, or producing just a text that uses some of those.

0:13:6.540 --> 0:13:12.90

T7

UM, nice patterns of language there, so I can see it used it in that kind of way.

0:13:12.520 --> 0:13:19.510

T7

I suppose something that I don't really do but, but because I don't never demand for it, I suppose from students.

0:13:19.520 --> 0:13:24.230

T7

But I mean in terms of writing a poem, writing something in that context.

0:13:24.240 --> 0:13:25.770

T7

So again, that writing skill.

0:13:26.560 --> 0:13:27.130

T7

Foc

0:13:28.360 --> 0:13:28.820

T7

Umm.

0:13:30.140 --> 0:13:40.620

T7

I'm thinking from like a speaking point of view in terms of things like pronunciation, which would again be interesting with with not just a sort of.

0:13:41.100 --> 0:13:46.970

T7

You know my UK English accent, but like using a range of different backgrounds and accents.

0:13:46.980 --> 0:13:50.140

T7

And of course, pronunciation for listening.

0:13:50.150 --> 0:13:56.660

T7

Potentially and looking at different patterns of pronunciation and trying to draw that out, which at B2 is where that starts to become really kind of interesting.

0:13:56.670 --> 0:14:2.390

T7

So umm and you start to have that kind of range of things that you can start to do really with real value.

0:14:2.400 --> 0:14:5.660

T7(Guest

So maybe something like that.

0:14:6.630 --> 0:14:8.550

T7

Uh, yeah, I could.

0:14:11.350 --> 0:14:11.570

SR

OK.

0:14:8.560 --> 0:14:14.60

T7

I can see those those values there, I think as well, yeah, maybe maybe listening focus, you could use it.

0:14:15.250 --> 0:14:19.760

T7

Umm, but some of these sorts of patterns and the contractions you can get with it.

0:14:21.180 --> 0:14:21.610

SR

OK.

0:14:21.500 --> 0:14:22.990

T7

And more emphasis.

0:14:21.620 --> 0:14:25.30

SR

So elected OK.

0:14:25.290 --> 0:14:26.720

T7

Yeah. OK.

0:14:25.300 --> 0:14:28.30

SR

Ohh, all right.

0:14:28.150 --> 0:14:29.800

SR

Well, thank you so much.

0:14:30.110 --> 0:14:30.540

T7

My pleasure.

0:14:29.940 --> 0:14:33.520

SR

This is the interview, so I'm going to stop recording right now.

7.14.4 Interview with T 13

Key Student Researcher-SR Teacher number thirteen- T13
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0:0:0.0 --> 0:0:4.100

SR

So once again, thank you for participating in my research project.

0:0:4.500 --> 0:0:4.860

T13

mhhh Welcome

0:0:5.390 --> 0:0:6.420

T13

Yes. Pleasure.

0:0:8.320 --> 0:0:12.400

SR

So to start off, can you tell me a little bit more about your teaching context?

0:0:13.950 --> 0:0:16.750

T13

My teaching contexts contexts OK.

0:0:17.360 --> 0:0:27.110

T13

Umm, mainly adult professional in Milan online, some face to face and online.

0:0:27.120 --> 0:0:28.530

T13

Also Madrid, Paris.

0:0:29.500 --> 0:0:31.540

T13

So not only.

0:0:33.240 --> 0:0:45.60

T13

Italy, sometimes Australia, sometimes other places and but also a few teenagers, and at present one.

0:0:45.70 --> 0:0:45.420

T13

Yeah.

0:0:45.430 --> 0:0:47.950

T13

One girl, 10 years old, yeah.

0:0:49.980 --> 0:0:50.400

SR

OK.

0:0:50.410 --> 0:0:50.840

SR

That's interesting.

0:0:50.200 --> 0:0:56.190

T13

But they so English for professional things, for examinations and general communication.

0:0:58.330 --> 0:0:58.690

SR

Great.

0:0:59.220 --> 0:0:59.470

T13

Umm.

0:0:58.700 --> 0:0:59.960

SR

That's interesting.

0:1:0.760 --> 0:1:3.20

T13

Umm, yeah.

0:1:0.350 --> 0:1:3.420

SR

That's a very wide context, but excellent.

0:1:4.620 --> 0:1:9.720

SR

So may I ask you, do you use literature within your teaching contexts, within your classes?

0:1:10.570 --> 0:1:11.440

T13

Sometimes, yeah.

0:1:11.450 --> 0:1:16.430

T13

Depends on the needs of the class.

0:1:17.630 --> 0:1:20.540

T13

So umm, in the case of.

0:1:21.330 --> 0:1:25.800

T13

Umm in the case of teenagers, so on.

0:1:25.810 --> 0:1:30.140

T13

Sometimes literature does part form part of their coursework.

0:1:30.790 --> 0:1:37.230

T13

Umm for examinations or whatever that they are doing could be anything from Shakespeare or or whatever.

0:1:38.730 --> 0:1:43.340

T13

Sometimes it's not decided by them, but by their school. As adults.

0:1:43.350 --> 0:1:56.300

T13

If the adults are interested in it, or if there are different aspects of discussion that can help to drive the yeah, talking in English, communicating in English and so on.

0:1:57.0 --> 0:2:2.680

T13

OK, like Nigerian literature or Australian or whatever, depending on what comes.

0:2:3.880 --> 0:2:4.580

T13

It's interesting.

0:2:5.660 --> 0:2:10.290

SR

It is and it looks like you use a lot of global literatures in English as well.

0:2:11.50 --> 0:2:11.950

T13

Yes, yes, of course.

0:2:10.360 --> 0:2:12.50

SR

As you said, Nigeria and Australia.

0:2:13.80 --> 0:2:17.530

T13

Yeah, because it's not because English is a global language.

0:2:17.540 --> 0:2:33.690

T13

English is already a global language because of the both the British Empire and also the American Empire, which means by which meant that by 1900 English was already a global language like French you know.

0:2:34.670 --> 0:2:35.320

SR

Yeah.

0:2:35.610 --> 0:2:40.180

SR

And do you like using global literatures in your classroom?

0:2:40.390 --> 0:2:41.410

SR

You think it's something?

0:2:40.780 --> 0:2:41.680

T13

Ohh yeah yeah.

0:2:41.720 --> 0:2:45.220

T13

Globally literature or film clips or whatever.

0:2:45.230 --> 0:2:47.400

T13

Yeah, it's all useful, yeah.

0:2:48.750 --> 0:2:50.680

SR

So what do you normally use it for?

0:2:50.690 --> 0:2:55.650

SR

To be specific, is it just a literary appreciation, or do you use it for language awareness?

0:2:55.140 --> 0:2:55.710

T13

Sometimes.

0:2:56.680 --> 0:2:57.170

T13

Uh.

0:2:57.180 --> 0:3:25.920

T13

Both literature, literature, literature appreciation, ohm from the point of view of how students, full examinations or the personal interest, aahh need to a want to be able to discuss literature, cultural backgrounding, historical aspects of the literature on the the history, social, cultural...

0:3:27.140 --> 0:3:35.120

T13

Context of the literature for example, if it's a poem by Shakespeare, what was Shakespeare's world like?

0:3:36.370 --> 0:3:41.450

T13

And uh Romeo and Juilette at what was north of Italy like, things like that.

0:3:41.600 --> 0:3:49.490

T13

If it's Australian or Jamaican or Nigerian, what is the sociocultural political aspect of Nigeria?

0:3:49.500 --> 0:3:54.650

T13

For example, 40...30 years ago, during the civil wars.

0:3:55.780 --> 0:3:55.920

SR

Yeah.

0:3:54.660 --> 0:3:57.810

T13

And so yeah, all this type of thing.

0:3:58.470 --> 0:3:58.660

SR

3.

0:3:58.200 --> 0:4:2.420

T13

If it's Jamaica or north of Australia colonization.

0:4:3.680 --> 0:4:7.530

T13

Slavery, or the equivalent in places like Australia? Yeah.

0:4:8.740 --> 0:4:10.460

SR

That's that sounds really wonderful.

0:4:11.120 --> 0:4:11.280

T13

Yeah.

0:4:14.540 --> 0:4:15.130

SR

Let me walk you back to the Lesson plan for a bit yeah.

0:4:15.140 --> 0:4:16.290

T13

Certainly.

0:4:11.870 --> 0:4:16.560

T13

Yeah, let's go back. Yeah.

0:4:16.620 --> 0:4:20.220

SR

So can you just elaborate a bit more about your general thoughts about it?

0:4:21.590 --> 0:4:22.340

T13

OK.

0:4:22.350 --> 0:4:24.920

T13

So yeah, the general thoughts.

0:4:27.160 --> 0:4:36.470

T13

So as a basic Lesson plan, obviously it is just a basic one Lesson plan introducing the poem by this author.

0:4:48.600 --> 0:4:48.780

SR

Yeah.

0:4:36.700 --> 0:4:49.100

T13

And but umm, I the basic activities of course, are the activities that you could logically only do in an individual lesson... perfect.

0:4:49.390 --> 0:4:50.160

T13

That's correct.

0:4:50.170 --> 0:4:56.650

T13

And but of course, behind that, of course, is what comes before it all, in the syllabus.

0:4:56.660 --> 0:4:59.100

T13

And what comes after in the syllabus?

0:4:59.110 --> 0:4:59.650

T13

Yeah.

0:5:0.190 --> 0:5:4.710

T13

So from that point of view, it works for the level it is.

0:5:14.440 --> 0:5:14.650

SR

Yeah.

0:5:5.190 --> 0:5:15.700

T13

Umm, sort of comes across as more of an intermediate than a much more advanced class question, not the text itself.

0:5:15.710 --> 0:5:17.50

T13

The text is a type of text.

0:5:17.60 --> 0:5:23.160

T13

You can use for intermediate upper minded, advanced native speaking kids, whatever.

0:5:24.710 --> 0:5:28.460

SR

And what was your thoughts about the poem itself, that particular West Indian poem?

0:5:29.20 --> 0:5:31.650

T13

Can you say that again please?

0:5:30.750 --> 0:5:35.440

SR

What were your general thoughts about that West Indian poem that was used in the lesson?

0:5:35.320 --> 0:5:36.590

T13

Like I yeah, it was.

0:5:36.660 --> 0:5:37.330

T13

It was good.

0:5:37.340 --> 0:5:37.690

T13

OK.

0:5:37.700 --> 0:5:38.660

T13

Yeah, it was good.

0:5:38.920 --> 0:5:43.260

T13

Umm one is that it was in a way.

0:5:43.270 --> 0:5:53.510

T13

It was global, so it could be an English poem written by anyone in any tropical English speaking or subtropical English speaking country.

0:5:55.960 --> 0:6:1.20

T13

The language itself is international English, but also English.

0:6:1.30 --> 0:6:11.450

T13

That does have a international, but particularly British and American poetic under current.

0:6:11.660 --> 0:6:18.100

T13

So it is immediately extendable to similar poetry from any English speaking country.

0:6:19.20 --> 0:6:26.90

T13

Umm, being a poem it is also great for looking at what is specific about Jamaica.

0:6:26.680 --> 0:6:29.940

T13

Climate trees, plants.

0:6:30.230 --> 0:6:37.200

T13

Sugar cane plantations, etcetera, where I come from in Australia, it's very, very similar.

0:6:39.170 --> 0:6:47.100

T13

Sugar cane plantations and black people used as the manual labor, and so on. Yeah.

0:6:48.980 --> 0:6:49.390

SR

Great.

0:6:49.400 --> 0:6:49.860

SR

Thank you.

0:6:50.400 --> 0:6:50.860

T13

Yeah.

0:6:50.250 --> 0:6:54.0

SR

Umm, you were talking about that international English.

0:6:54.10 --> 0:7:10.10

SR

Let's go in a bit deeper in terms of if I had used a poem that incorporated more Caribbean culture was heavy with the Caribbean culture as well as incorporated West Indian Creole, would that be more?

0:7:10.560 --> 0:7:12.590

SR

Would you be thinking the same way?

0:7:12.600 --> 0:7:12.920

SR

What were?

0:7:12.930 --> 0:7:13.970

SR

What are your thoughts about that?

0:7:14.540 --> 0:7:15.280

T13

Some friend.

0:7:15.750 --> 0:7:34.400

T13

It will be interesting to the student and the teachers, of course, except for maybe the UM, the American or British, and not only a Caribbean teachers of English who think that the only real English is grammar English, but forget them.

0:7:34.410 --> 0:7:35.360

T13

They're a crazy bunch.

0:7:38.850 --> 0:7:43.180

T13

I meet some of them [...]and you know there you don't wanna touch them.

0:7:43.190 --> 0:7:44.130

T13

You don't want to know them.

0:7:45.350 --> 0:7:49.760

T13

Yes, I think England and America are the best countries in the world anyway.

0:7:49.870 --> 0:7:52.160

T13

That's neither here nor there from the point of view.

0:7:52.170 --> 0:7:53.150

T13

Yeah, it is.

0:7:54.400 --> 0:7:55.10

T13

Umm.

0:7:56.510 --> 0:8:7.620

T13

From the point of view of if people, students who don't speak English as a first language, I'll wanting to learn English from an international sense.

0:8:7.770 --> 0:8:18.390

T13

Therefore, it is perfect because it does represent English and international type of English, where there is specific Caribbean stuff, then it's the name of a tree or whatever.

0:8:31.700 --> 0:8:31.890

SR

Umm.

0:8:20.140 --> 0:8:38.360

T13

You know you should get exactly the same if you were like a Nigerian learning about English to in through Enid Blyton or whatever, you'd get strange British type words that would mean nothing to a Nigerian.

0:8:38.740 --> 0:8:40.630

T13

OK, et cetera.

0:8:44.190 --> 0:8:45.600

SR

So you don't see that?

0:8:44.540 --> 0:8:47.370

T13

So that is good.

0:8:47.860 --> 0:8:50.480

T13

Yes, you were saying?

0:8:51.690 --> 0:8:51.850

T13

Yeah.

0:8:52.580 --> 0:8:53.230

T13

No, it's not.

0:8:49.40 --> 0:8:53.380

SR

You don't see a challenge cultural; you don't see a child with the cultural activity.

0:8:53.240 --> 0:8:54.470

T13

There is no challenge at all.

0:8:55.280 --> 0:8:57.320

T13

No, no, no, no, not at all.

0:8:59.190 --> 0:9:7.340

T13

Like here I'm in Italy, but I have taught English to French, to Chinese to people from many different countries in the world.

0:9:7.530 --> 0:9:18.730

T13

And Yep, the use of such literature, the use of focusing on different aspects of English in the world, does open up the work.

0:9:18.740 --> 0:9:26.690

T13

The fact that English is spoken and used in many different contexts in the world, not only America and England.

0:9:28.380 --> 0:9:29.360

SR

Hey, great.

0:9:29.370 --> 0:9:30.170

SR

Thank you so much.

0:9:30.180 --> 0:9:30.260

SR

Bye.

0:9:29.190 --> 0:9:30.540

T13

Yeah, that's basically it.

0:9:30.790 --> 0:9:31.360

T13

Yeah.

0:9:32.670 --> 0:9:33.110

SR

Yeah.

0:9:31.460 --> 0:9:33.710

T13

Umm yes.

0:9:33.170 --> 0:9:45.910

SR

So one of the things that came up in the questionnaire, the dates of in the questionnaire is that some people felt that the vocabulary was too difficult or too easy for learners.

0:9:46.640 --> 0:9:47.40

T13

It did.

0:9:46.150 --> 0:9:47.310

SR

What are your thoughts about that?

0:9:47.560 --> 0:9:51.830

T13

No, it's not a question of two difficult or two easy to learn.

0:9:51.840 --> 0:9:54.690

T13

If they like intermediate people or pre- intermediate.

0:10:0.480 --> 0:10:8.870

T13

Like, OK, if it's for really advanced people who are like C2 level, then probably there would be words that they don't know.

0:10:8.920 --> 0:10:10.870

T13

But I'll probably it cannot be too difficult.

0:10:12.60 --> 0:10:18.460

T13

No, it's not a question of too difficult or too easy, because it's an authentic text.

0:10:20.450 --> 0:10:34.560

T13

And the important thing from the students point of view is that we are exposed to real life text and that is the only way we are going to learn.

0:10:34.990 --> 0:10:46.850

T13

If we always cut out what we think is more difficult than we are not allowing for learning, if there is no made, probably there is no such thing as too easy.

0:10:49.200 --> 0:10:50.0

T13

Because it.

0:10:51.30 --> 0:10:56.520

T13

The most advanced learners of English will come across words or phrases they don't know, for example.

0:10:58.880 --> 0:11:9.630

T13

This is this is about 10 years ago when I was a Director of studies in [...], one of the teachers, her Polish, and her English was perfect.

0:11:9.890 --> 0:11:18.270

T13

You'd say she'd been born and raised in England, but she had because Polish is 1, Poland is one of the best teacher training programs in the world.

0:11:19.760 --> 0:11:27.290

T13

You have to do a 5 year, three year bachelor degree, then the two years Masters completely in the language you are going to be a teacher of.

0:11:29.270 --> 0:11:29.760

T13

OK.

0:11:30.390 --> 0:11:35.310

T13

And but then looking through one text you said what does token mean?

0:11:36.940 --> 0:11:39.430

T13

You know everybody will comes across the words they don't know.

0:11:40.60 --> 0:11:43.460

T13

So no, it's not a case of being too difficult to easy.

0:11:43.520 --> 0:11:56.110

T13

It's it's an authentic text and the idea is to use authentic texts, particularly for the levels you were mentioning, which is B1B2C1C2.

0:11:58.390 --> 0:11:58.710

SR

OK.

0:11:58.720 --> 0:12:6.590

SR

So you don't see it as a challenge, and you don't think even with cultural heavy cultural aspect and Creole that it would be a challenge for them.

0:12:6.720 --> 0:12:7.480

SR

It's something.

0:12:7.480 --> 0:12:7.730

T13

Yeah.

0:12:7.740 --> 0:12:14.250

T13

Creole, however, of course Creole, like where I come from in Australia, there is also a Creole English.

0:12:14.260 --> 0:12:25.620

T13

In this case, in English one there are 1,2, 3 different ones, but where I come from there is a big one and of course suppose I talk to you [...]

0:12:25.630 --> 0:12:26.840

T13

You understand this?

0:12:28.40 --> 0:12:28.350

SR

Umm.

0:12:28.700 --> 0:12:30.270

T13

Yeah, it's a different language.

0:12:30.360 --> 0:12:34.650

T13

And that's the thing with Creole in itself as speaking proper.

0:12:34.660 --> 0:12:35.500

T13

Jamaican Creole.

0:12:35.510 --> 0:12:39.190

T13

It's a different language and then different dialect.

0:12:39.200 --> 0:12:47.800

T13

And just like in the international class, we would not use, say, broad Yorkshire, English abroad, West Country English.

0:12:49.540 --> 0:12:51.710

T13

Yeah, my grandfather came well.

0:12:51.720 --> 0:12:52.130

T13

He came.

0:12:52.140 --> 0:12:52.620

T13

He's now.

0:12:52.660 --> 0:12:56.550

T13

He came from West Country of England and so where's the bin?

0:12:56.640 --> 0:12:57.390

T13

Where's the bin?

0:12:57.400 --> 0:12:58.340

T13

Is where have you been?

0:12:59.160 --> 0:12:59.310

SR

Yeah.

0:12:59.520 --> 0:13:2.490

T13

You know you wouldn't use that in the general international English class.

0:13:4.750 --> 0:13:9.330

SR

So would you say it's more about selection as opposed to?

0:13:8.790 --> 0:13:16.700

T13

It is selection of codes you select according to the knowledge and experience and interests of the students in front of you.

0:13:18.670 --> 0:13:19.660

SR

OK, great.

0:13:18.950 --> 0:13:32.820

T13

Basically, and what they want to learn, you know anyone who's going to go to Jamaica to umm live there and some Italian people like like that do do things like that for their company or whatever.

0:13:32.830 --> 0:13:46.230

T13

Of course they have to learn to be more specific, but understanding about Creole or whatever, or if you want to go and live in Glasgow and you're a Spanish person, you have to learn Glasgow English to interact.

0:13:49.330 --> 0:13:51.900

T13

Yeah, it depends on many, yes.

0:13:49.470 --> 0:14:0.640

SR

OK, my final question is that some of the data suggested that the focus should not be on vocabulary or language.

0:14:2.590 --> 0:14:3.230

SR

What are your thoughts?

0:14:3.100 --> 0:14:3.400

T13

You know.

0:14:3.270 --> 0:14:4.610

SR

Can you OK.

0:14:6.290 --> 0:14:9.180

T13

If it is like if it is.

0:14:10.790 --> 0:14:17.360

T13

It should be on vocabulary and language because, umm, there are two aspects to this.

0:14:19.200 --> 0:14:23.340

T13

One is, is who's the lesson?

0:14:23.350 --> 0:14:25.560

T13

And literature lesson or a language lesson?

0:14:27.140 --> 0:14:29.0

T13

Which also depends on the level of the student.

0:14:30.790 --> 0:14:30.940

SR

Like.

0:14:29.40 --> 0:14:38.370

T13

Issue why down learning if they are non native speakers who have to do literature class and obviously you have to have vocabulary language as well as literature.

0:14:40.380 --> 0:14:43.540

T13

It is impossible not to do a pure literature class in that.

0:14:44.520 --> 0:14:50.340

T13

Sorry, it is not impossible not to include vocabulary and language in a literature class in that context.

0:14:51.630 --> 0:15:2.600

T13

OK, if it is a high school kids in England or America who are doing this as part of their English literature class, then of course it's a different world.

0:15:2.670 --> 0:15:5.800

T13

You can you can take it for granted that they they probably know.

0:15:7.410 --> 0:15:18.390

T13

For uh, have the base of understanding every English speak English word in that text, and so then they are more focused on the understanding.

0:15:19.300 --> 0:15:20.270

T13

And now, where was it?

0:15:20.280 --> 0:15:21.130

T13

That was one aspect.

0:15:21.140 --> 0:15:29.430

T13

The other aspect if you are using this in an English and a class for non native speakers of English, everything in English for them is foreign.

0:15:31.440 --> 0:15:31.990

T13

Work.

0:15:32.0 --> 0:15:36.480

T13

They can't believe words, Co, culture concepts, etcetera.

0:15:38.420 --> 0:15:40.180

T13

So no, no, no, it's not.

0:15:40.300 --> 0:15:43.940

T13

No, there is not too much language and not not enough language.

0:15:45.0 --> 0:15:47.570

T13

There's not too much literature and not not enough literature.

0:15:47.580 --> 0:15:48.690

T13

It depends on the needs.

0:15:49.970 --> 0:15:50.90

SR

Yes.

0:15:49.160 --> 0:15:50.970

T13

Yeah, if you get what I mean.

0:15:51.350 --> 0:15:51.550

SR

Yeah.

0:15:51.540 --> 0:15:53.880

T13

So no. Yeah.

0:15:53.120 --> 0:15:57.410

SR

So it's not a case of, OK, this is not something to be used for language.

0:15:57.560 --> 0:16:0.200

SR

Maybe a more cultural focus should be placed.

0:15:59.740 --> 0:16:0.590

T13

No, no, no, no.

0:16:0.600 --> 0:16:5.960

T13

It is something that can be used for language and culture and must be used for language and culture.

0:16:5.970 --> 0:16:18.450

T13

The other thing that I did was going to mention is language words and language are the only way that we learn about culture without words and language.

0:16:18.460 --> 0:16:19.560

T13

Culture does not exist.

0:16:21.700 --> 0:16:22.870

SR

Can you elaborate on that?

0:16:23.610 --> 0:16:26.240

T13

OK, so if you.

0:16:31.570 --> 0:16:35.380

T13

So how did you learn your own culture?

0:16:38.920 --> 0:16:39.850

T13

No, you didn't.

0:16:37.310 --> 0:16:39.880

SR

You're reading books through reading novel.

0:16:39.860 --> 0:16:40.90

T13

Yeah.

0:16:40.100 --> 0:16:42.180

T13

Which is words and language etcetera.

0:16:42.190 --> 0:16:43.990

T13

But when you were a baby, how did you learn?

0:16:45.40 --> 0:16:47.240

SR

Through observation and and socialization.

0:16:49.30 --> 0:16:52.500

T13

You do that like if you were deaf and dumb.

0:16:53.590 --> 0:16:55.710

T13

How much of your culture would you have learned?

0:16:57.510 --> 0:16:58.230

SR

through observation?

0:16:59.140 --> 0:17:0.530

T13

Yeah, but what would you have learned?

0:17:6.550 --> 0:17:6.730

T13

Yes.

0:16:58.240 --> 0:17:10.610

SR

I'm guessing if I was probably how things are done in terms of we given warning, how far I mean interact that sort of.

0:17:8.220 --> 0:17:10.820

T13

Well, yeah, if I want.

0:17:10.830 --> 0:17:12.880

T13

I literally deaf than dumb.

0:17:14.430 --> 0:17:17.180

T13

How would you have actually learnt for?

0:17:17.430 --> 0:17:17.700

SR

Umm.

0:17:17.190 --> 0:17:20.360

T13

Have you ever heard of the UM, Helen Keller?

0:17:22.310 --> 0:17:22.640

SR

yes.

0:17:20.740 --> 0:17:22.920

T13

Well, even blind, is it blind, deaf and dumb?

0:17:22.930 --> 0:17:23.690

T13

It's even worse.

0:17:23.700 --> 0:17:29.30

T13

So I'm uh, because if you are deaf, you can't hear the words.

0:17:29.770 --> 0:17:30.0

SR

You know.

0:17:33.840 --> 0:17:34.90

SR

Good.

0:17:29.470 --> 0:17:37.160

T13

If you are done, you can't say the words or how can you learn to speak and therefore how can you learn to understand your culture?

0:17:38.750 --> 0:17:39.930

T13

How can you learn songs?

0:17:39.940 --> 0:17:41.50

T13

How can you learn stories?

0:17:41.60 --> 0:17:43.340

T13

How can you learn the Three Little Pigs?

0:17:43.350 --> 0:17:46.630

T13

How can you learn anything like that without words?

0:17:46.640 --> 0:17:50.660

T13

Without language, umm, how can you learn?

0:17:50.890 --> 0:17:52.200

T13

Understand Romeo and Juliet.

0:17:52.210 --> 0:17:56.320

T13

If you don't understand the words thought, the thing this is what.

0:17:56.390 --> 0:18:1.640

T13

Yeah, we forget that without our language, we are nothing.

0:18:1.650 --> 0:18:1.990

T13

We are.

0:18:3.330 --> 0:18:3.920

T13

It's not.

0:18:3.970 --> 0:18:6.660

T13

I'm not saying this in a negative way in any way.

0:18:6.670 --> 0:18:9.160

T13

We are chimpanzees or gorillas?

0:18:11.660 --> 0:18:11.780

SR

Yes.

0:18:9.170 --> 0:18:13.60

T13

Or if you know what I mean, yeah.

0:18:15.490 --> 0:18:15.790

T13

Night.

0:18:15.800 --> 0:18:21.80

T13

So this is how important language and words and so literature without language and words is nothing.

0:18:21.210 --> 0:18:24.820

T13

It's just blank paper if you know what I mean.

0:18:24.830 --> 0:18:27.460

T13

This is what I mean by without language.

0:18:27.830 --> 0:18:28.260

T13

I'm sorry.

0:18:28.270 --> 0:18:29.290

T13

No, I'll say it another word.

0:18:29.580 --> 0:18:33.770

T13

The language is the most important cultural tool we have.

0:18:33.780 --> 0:18:35.630

T13

Without language, we have nothing.

0:18:38.940 --> 0:18:39.430

SR

Nothing.

0:18:39.540 --> 0:18:40.870

SR

I I yeah.

0:18:41.240 --> 0:18:42.280

SR

Excellent. Excellent.

0:18:39.200 --> 0:18:43.660

T13

umm, yeah. Yes.

0:18:44.130 --> 0:18:44.820

T13

Yeah.

0:18:45.170 --> 0:18:48.720

T13

So yeah, those teachers are saying no, there's too much focus on them.

0:18:48.760 --> 0:18:51.540

T13

There's you should be focused on the literature.

0:18:51.550 --> 0:18:55.900

T13

They don't think about how we understand the literature.

0:18:58.120 --> 0:18:59.660

T13

Basically, yeah.

0:18:58.340 --> 0:19:0.200

SR

And I find it through work.

0:19:1.90 --> 0:19:2.260

T13

Yeah. OK.

0:19:2.370 --> 0:19:3.750

T13

Yeah, that's basically what I mean.

0:19:4.480 --> 0:19:4.640

SR

Yeah.

0:19:5.820 --> 0:19:6.280

SR

Excellent.

0:19:6.340 --> 0:19:7.10

T13

It's yeah.

0:19:8.300 --> 0:19:10.430

SR

I think it's really good that explanation.

0:19:10.300 --> 0:19:10.630

T13

Right.

0:19:11.150 --> 0:19:11.900

T13

So I pleasure.

0:19:16.600 --> 0:19:16.850

T13

Umm.

0:19:21.240 --> 0:19:21.630

T13

They come.

0:19:13.780 --> 0:19:27.70

SR

So in terms of the Lesson plan, you think something that could be used, not just promote language or cultural awareness and probably even lexical awareness.

0:19:27.670 --> 0:19:39.90

T13

Umm, every Lesson plan should be a mixture of all that, even if it is like a grammar point like gerund and infinitive.

0:19:39.810 --> 0:19:42.370

T13

Even that is called based on cultural thing.

0:19:43.890 --> 0:19:49.630

T13

Yeah, even if it is past tense as opposed to present perfect, that's also a cultural thing.

0:19:51.170 --> 0:19:59.530

T13

How in English speaking people and Spanish the Spanish, English but not Italian?

0:20:0.120 --> 0:20:3.810

T13

It's not French, it is linking the past to the present.

0:20:3.820 --> 0:20:18.960

T13

Is so important that we have a grammatical category for this that does not exist for Italians and French or Germans when you are in Italy and France, you see that I do not see a direct.

0:20:20.790 --> 0:20:21.340

T13

Necessarily.

0:20:21.350 --> 0:20:24.10

T13

See a dragging between what happened in the past, what happens in the present?

0:20:25.160 --> 0:20:29.750

T13

There's an English speaking people in Spanish speaking people are always referring to linking the past and present.

0:20:29.760 --> 0:20:30.250

T13

There's this.

0:20:31.800 --> 0:20:32.0

SR

Is it?

0:20:30.260 --> 0:20:40.180

T13

Umm, it's a cultural thing, reflected in language and because it's reflected in language, our language then guides our culture to how we see the world.

0:20:40.750 --> 0:20:50.320

T13

And by presenting a poem like this by a I Jamaican author writing about his own experience.

0:20:50.670 --> 0:21:0.820

T13

Then you this is a little window into how the words and the language gives a picture of this cultural, geographical, social context.

0:21:1.650 --> 0:21:2.560

T13

This is basically it.

0:21:4.540 --> 0:21:4.800

SR

Right.

0:21:4.820 --> 0:21:18.120

T13

Chinese Chinese does not have a verb tense at all, and apparently it's very difficult for the Chinese to see how time and fix things and so on.

0:21:19.560 --> 0:21:25.630

T13

There was an article of sociolinguistic article of paper written on this a few years ago.

0:21:28.620 --> 0:21:29.100

SR

Great.

0:21:29.460 --> 0:21:33.610

T13

Like I said, for the Chinese everything is in the present, including the future is the present.

0:21:33.900 --> 0:21:40.790

T13

Therefore, the present extends into their future, so the Chinese can very easily think of planning for 30-40 years in advance.

0:21:41.620 --> 0:21:51.280

T13

But because English speaking people have this clear distinctions between tenses, we tend to forget that the present links to the future and the past links in future.

0:21:54.700 --> 0:21:55.20

SR

Great.

0:21:51.510 --> 0:21:55.630

T13

All these interesting cultural things, OK?

0:21:56.650 --> 0:22:1.150

SR

Will T13 thank you so much for taking part of this interview.

0:21:58.490 --> 0:21:59.30

T13

My pleasure.

0:22:1.320 --> 0:22:4.240

SR

Umm, I'm going to stop the recording now.

0:22:5.80 --> 0:22:5.420

T13

OK.

0:22:5.430 --> 0:22:6.160

T13

Yeah, certainly.