Développement des capacités métalinguistiques chez des élèves apprenant une langue étrangère en utilisant la poésie

Development of metalinguistic abilities: young learners learning a foreign language by using poetry
Université Toulouse 2-Jean Jaurès
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Development of metalinguistic abilities: young learners learning a foreign language by using poetry

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ABSTRACT

The present study proposes an interactive model of metalinguistic awareness, poetry and foreign language learning. It aims at examining the influence from poetry-embedded class of English as a foreign language on pupils’ phonological awareness, with considering the relations between their phonological awareness and the factors in the ecological learning environment that includes teacher’s instruction, learners’ language learning strategies, linguistic exposure to English that learners receive outside of classroom, and pupils’ feedback on the poetry sequence.

Two case studies are conducted to probe into the development of pupils’ phonological awareness in the context of poetry-embedment English class, as well as the relations mentioned above. A combination of quantitative methods and qualitative methods are employed in the current study, including: a battery of quasi-experiments of phonological awareness for the pupils at CM2 in a primary school and for those at 5e in a secondary school, a questionnaire to pupils’ parents on the linguistic exposure to English outside of classroom, a questionnaire to pupils on their language learning strategies, a questionnaire to pupils on their feedback on the poetry sequence in English class, and interviews with teachers on their teaching beliefs and professionalism.

The results of quasi-experiments of phonological awareness indicate poetry-embedment English class globally facilitates the development of pupils’ phonological awareness. Bialystok’s theory (2001, 2012), Schmidt’s noticing hypothesis (Schmidt,2010) and Tsur’s cognitive poetics (2008) are employed to interpret the results of phonological awareness tests.

The metalinguistic awareness of the group of CM2 is not significantly influenced by learners’ language learning strategies, linguistic exposure to English outside of classroom, and pupil’s feedback on the poetry sequence. Consequently, it indicates that the progression of CM2’s phonological awareness possibly benefits from the
poetry sequence. However, the metalinguistic awareness of experimental group and of control group (5e) are influenced by the learning strategies and linguistic exposure to English outside of classroom to some extent. Still, the poetry embedded English class seems to be helpful for increasing the phonological awareness of pupils in 5e, as the experimental group achieves a greater progress in the vowel identification and consonant identification than the control group, even if it does not progress in the tonicity awareness as much as the control group. There are two possible factors causing this unexpected result: the tonicity awareness of experimental group could be affected by the “divergence of linguistic stress patterns from the metric patterns”, when the pupils read the poem, according to Tsur’s Perception-Oriented Theory of Metre (Tsur, 2008); the advantage of the control group on tonicity awareness is significantly correlated to “pupils’ English-speaking environment in daily life”.

**Key words:** phonological awareness, poetry, cognitive poetics, EFL
Résumé long

Cette thèse propose un modèle interactif de capacité métalinguistique, de poésie et d'apprentissage des langues étrangères. Elle vise à examiner l'influence du cours d'anglais langue étrangère basé sur la poésie sur la capacité métaphonologique des élèves, et à explorer des relations entre leur capacité métaphonologique et les facteurs d'apprentissage tels que la pédagogie des enseignants, les stratégies d'apprentissage des langues des apprenants, l'exposition linguistique à l’anglais en dehors de la classe et les commentaires des élèves sur le cours d’anglais auquel on a intégré de la poésie.

Deux études de cas visent à enquêter sur le développement de la capacité métaphonologique des élèves dans le cours d'anglais avec poésie, ainsi que les relations mentionnées ci-dessus. Une combinaison de méthodes quantitatives et de méthodes qualitatives est utilisée dans cette thèse, y compris une série de quasi-expériences de la capacité métaphonologique des élèves de CM2 dans une école primaire et d’élèves de 5e dans un collège, un questionnaire aux parents d’élèves sur le contact avec l’anglais en dehors de la classe, un questionnaire aux élèves sur leurs stratégies d'apprentissage des langues, un questionnaire aux élèves pour obtenir leurs commentaires sur le cours d’anglais basé sur la poésie et les entretiens avec les enseignants portant sur leurs réflexions sur l’enseignement de l’anglais.


La capacité métaphonologique du groupe de CM2 n'est pas influencée par les stratégies d'apprentissage des langues des apprenants, ni par le contact avec l'anglais en dehors de la classe, ni par les commentaires de l'élève sur la poésie. Par conséquent, cela indique que la progression de la conscience métaphonologique des CM2 est
probablement déterminée par l’inclusion de la poésie dans le cours d’anglais. Cependant, la connaissance métalinguistique du groupe expérimental et du groupe témoin (5e) est influencée dans une certaine mesure par les stratégies d'apprentissage et le contact avec l'anglais en dehors de la classe. Pourtant, le cours d'anglais basé sur la poésie semble être utile pour améliorer la capacité métaphonologique des élèves de 5e, car le groupe expérimental a davantage progressé dans l’identification de la voyelle et celle de la consonne que le groupe témoin, même si le groupe expérimental progresse moins dans la conscience de l’intonation que le groupe témoin.

Une introduction brève de chaque chapitre est présentée ci-après.

Le chapitre 2 introduit les contextes sociolinguistiques, le système éducatif français (primaire et secondaire) et le programme d'anglais langue vivante étrangère.

Le chapitre 3 donne la définition des poèmes et de la poésie. La relation entre la poésie et l’apprentissage/enseignement de l'anglais langue étrangère est introduite, ainsi que le rôle de l’enseignant dans l'enseignement de l’anglais basé sur la poésie et la sélection des poèmes. La poétique cognitive de Tsur (Tsur, 2008) fait partie du cadre théorique, elle sera élaborée plus tard, y compris la «Law of Return», ainsi que l’idée : la «divergence of metric pattern » dans sa théorie « Perception-Oriented Theory of Metre».

Dans le chapitre 4, on discute du cadre théorique de la métalinguistique basée principalement sur la théorie de Bialystok (Bialystok, 2001), y compris la définition et la relation entre la linguistique et l'apprentissage des langues étrangères. En outre, nous avons construit un modèle qui repose sur l’influence réciproque entre la poésie, la capacité métaphonologique et l'apprentissage des langues étrangères. Le processus mental métalinguistique et ses deux composantes sont brièvement présentés puisqu’ils vont être développés dans le chapitre 6. Dans nos études, nous nous concentrerons sur la capacité métaphonologique comprenant la conscience phonémique et la conscience prosodique. Ainsi, la relation entre la capacité métaphonologique et l'apprentissage
des langues étrangères est également discutée. Le transfert inter-linguistique de la connaissance phonologique aide à comprendre certains résultats des tests métalinguistiques et les méthodes de recherche de la conscience métaphonologique sont présentés.

Le chapitre 5 comprend une conception large de connaissances sur l'acquisition de la langue seconde/l'apprentissage des langues étrangères. Certaines definitions importantes telles que « langue étrangère », « langue seconde », « apprentissage » et «acquisition » seront discutées. Certaines théories référentielles de la littérature ont été faites sur le contexte socio-économique, le contact linguistique avec l’anglais et les contextes familiaux. Ces théories sont la base de la conception du questionnaire auprès des parents. Ensuite, il s'agit de la relation entre la conscience et l'enseignement de la langue seconde/étrangère, et l'hypothèse douteuse (Schmidt, 2001) qui conduit à certaines approches pédagogiques telles que les activités de sensibilisation et l'instruction centrée sur la forme (Ellis, 2002). La théorie de la charge cognitive (Roussel et al., 2017) est complémentaire d'une hypothèse remarquable pour la conception des tests métalinguistiques dans cette étude. La catégorie des stratégies d'apprentissage des langues de l'apprenant (Oxford, 1990) est le fondement théorique du questionnaire sur les stratégies d'apprentissage des langues. Trois principaux facteurs affectifs tels que la motivation, l'attitude envers l'apprentissage des langues et l'anxiété de l'apprentissage des langues sont brièvement introduits.

Le chapitre 6 présente les connaissances explicites et implicites à l’aide de la théorie de Bialystok (Bialystok et Friesen, 2012) et la théorie de R.Ellis (Ellis, 2005), ainsi que leurs caractéristiques et leurs rôles dans l'apprentissage des langues étrangères. Les connaissances explicites et implicites interagissent les unes avec les autres, elles influencent également le développement de la connaissance métalinguistique. L'étude actuelle adopte la combinaison de la connaissance explicite et implicite de la théorie de Bialystok et de la théorie de R.Ellis. Elle adopte également le traitement cognitif de
Bialystok (analyse et contrôle) pour sa complémentarité dans la compréhension de la connaissance métalinguistique.

Le chapitre 7 est consacré à la présentation de la méthodologie générale, posant trois questions de recherche principales et fournissant une présentation globale de la méthodologie des deux études de cas.

Le chapitre 8 est une comparaison des cas individuels d’élèves de 5e sur les tests de capacité phonologique, le questionnaire des stratégies d'apprentissage des langues de l'apprenant, le questionnaire du contact linguistique en dehors de la classe et les commentaires des élèves sur le cours d'anglais basé sur la poésie. La relation entre la conscience phonologique et les stratégies d'apprentissage des langues de l'apprenant, le contact avec l’anglais en dehors de la classe et le retour des élèves sont étudiés.

Le chapitre 9 est une étude de cas d’élèves de CM2. Les quasi-expériences sont similaires à celles du chapitre 8. La seule différence est l’âge des participants. Cette étude de cas est également importante car elle examine la capacité métalinguistique d’élèves d’âges variés dans différents environnements d'apprentissage, cela élargit cette étude.

**Mots clefs:** capacité métaphonologique, poésie,

poétique cognitive, anglais comme langue étrangère
PART I PRESENTATION OF THE STUDY
Chapter 1 Introduction

The present study proposes an interactive model of metalinguistic awareness, poetry and foreign language learning. It aims at investigating the influence from poetry sequence in English as a foreign language (EFL) class on the development of pupils’ phonological awareness. It also investigates the relation between pupils’ phonological awareness in the context of poetry learning and ecological learning environment that includes teacher’s instruction, learners’ language learning strategies, linguistic exposure that learners receive to English outside of classroom, and pupils’ feedback on the poetry sequence. Theories such as Bialystok’s metalinguistic awareness (Bialystok, 2001) and her cognitive processing (Bialystok and Friesen, 2012), Tsur’s cognitive poetics (Tsur, 2008), and the Noticing Hypothesis (Schmidt, 2010) are employed to interpret the research results; the theories such as Form-Focused Instruction (Ellis, 2001) provides a direction to the poetry-embedment English class; the survey on the pupils’ learning strategies is based on Oxford’ theory of learners’ language learning strategies (Oxford, 1990, 2003) and some perspectives of Cohen (2014).

In the current thesis, two case studies are conducted with qualitative and quantitative research methods. Three classes in two schools, one in CM2 (the third year in primary school) and two in 5ème (the second year in junior secondary school), are invited to participate in a series of survey and tests. A series of metalinguistic tests have been conducted before and after the poetry sequence. Feedbacks as well as a self-evaluation from pupils have been collected. Meanwhile, surveys on pupils and their parents have been done in order to acquire the information about pupils’ language learning strategy and about parents’ academic support. Interviews towards teachers have been carried out to learn about teachers’ beliefs and their teaching ways on poetry sequence in English class.
With the research results, this study is possible to contribute to the second language teaching in practice, and to contribute to the further studies in the field of metalinguistic ability, of cognitive poetics and of second language learning/teaching.

The current study is originated in several ways. It investigates metalinguistic development in the context of poetry-embedment in the foreign language class, with interpretation of research results from the metalinguistic perspective and cognitive poetics perspective, consequently integrating metalinguistic theory with cognitive poetics theory to some extent. It is also innovative that it explores the relationships: between metalinguistic ability and language learning strategy, and between metalinguistic ability and the linguistic exposure to English outside of classroom. The poetry is embedded in the English class with the Form-Focused Instruction from the teacher, which may broaden the pedagogical approach in English as a foreign language learning.

The originality of the study also lies in the rich data extracted in different cases in the process of research: besides the various metalinguistic awareness, the pupils participate in the study have different preferences in language learning strategies; teachers hold different beliefs and teaching skills in the English poetry sequence, hence may creating different effects on poetry-embedment English teaching.

All these dynamic research data helps us probe further into the perspective of metalinguistic ability, and get deeper insights into the information processing of pupils when they are learning English poetry from the perspective of Tsur’s cognitive poetics(Tsur,2008), and Bialytok’s cognitive processing (Bialystok and Friesen, 2012).

Since we aim at probing into the influence from poetry on pupils’ metalinguistic awareness in the foreign language, it is possible that poetry for the experimental group, compared with the control group, could be a better embedment in foreign language teaching/learning; and the poetry-embedment English class is possible to be an
effective approach for English as a foreign language teaching/learning. However, it is not the purpose of this current study to prove that poetry is the best approach of English as a foreign learning/teaching.

1.1 An overview of the current study

A brief introduction of each chapter is present as follows:

In chapter 2, sociolinguistic background, primary, secondary education in France, and the curriculum of English as a foreign language are introduced.

Chapter 3 defines poems and poetry, introduces the relationship between Poetry and English as a foreign language learning/teaching, Teacher’s role in poetry-embedded foreign language teaching, and selection of the poems. Tsur’s cognitive poetics (Tsur, 2008), which is one part of the theoretical framework is elaborated, including the “Law of Return”, and divergence and convergence in his Perception-Oriented Theory of Metre.

In chapter 4, the theoretical framework of metalinguistics mainly based on Bialystok’s conception (Bialystok, 2001) is discussed, including the definition, and the relation between metalinguistics and foreign language learning. Moreover, a model is built on the interaction between poetry, metalinguistic awareness, and foreign language learning. Metalinguistic process and its components are briefly introduced, as they are further developed in chapter 6. Phonological awareness which includes phonemic awareness and prosodic awareness is the focus of the current study. Thus its relation with foreign language learning is also discussed. Cross-lingual transfer of phonological awareness helps to understand some results of metalinguistic tests, and the research methods of phonological awareness provide a foundation of research design in the present study.

Chapter 5 comprises a wide range of knowledge on second language
acquisition/foreign language learning. Some key definitions such as “foreign language” “second language”, “learning” and “acquisition” have been discussed. Some literature reviews have been done on socio-economic context, linguistic exposure and family background, which is the theoretical source of the design of questionnaire to parents. Then it comes to the relation between consciousness and second/foreign language instruction, and the Noticing Hypothesis (Schmidt, 2001) which leads to some pedagogical approaches such as consciousness-raising activities and Form-Focused Instruction (Ellis, 2002). Cognitive load theory (Roussel et al., 2017) is complementary to the noticing hypothesis for the design of metalinguistic tests in the present study. The category of learner’s language learning strategies (Oxford, 1990) is the foundation of the questionnaire of language learning strategies. Three main affective factors such as motivation, attitude towards the language learning, and anxiety of language learning are introduced briefly.

Chapter 6 introduces the explicit and implicit knowledge by adopting Bialystok’s theory (Bialystok and Friesen, 2012) and R. Ellis’ theory (N. C. Ellis, 2005), their characteristics, and their roles in foreign language learning. The explicit and implicit knowledge interact with each other, influencing the developing metalinguistic awareness. The current study adopts the integration of explicit and implicit knowledge of Bialystok’s theory and R. Ellis’ theory, and also adopts Bialystok’s cognitive processing (analysis and controlling) for the complementary of understanding the metalinguistic awareness.

Chapter 7 is the general methodology in the present study, posing three main research questions and providing an overview on the methodology of the two case studies.

Chapter 8 is the comparative case study of 5e on the tests of phonological awareness, the questionnaire of learner’s language learning strategies, questionnaire of linguistic exposure outside of classroom, and the pupils’ feedback on the poetry-embedment English class. The relation between phonological awareness and
learner’s language learning strategies, linguistic exposure outside of classroom, and pupils’ feedback are investigated.

Chapter 9 is a case study of CM2. The quasi-experiments are similar to those in chapter 8. The only difference is their different ages from those in previous case. This case study is also significant, because it probes into the metalinguistic awareness of different participants at a different age in different ecological learning environment, which broadens the scope of present study.
Chapter 2 Research background

2.1 Sociolinguistic background in France

French is the official language in France, where 93% people speak French as mother language in France, according to a survey conducted by TNS Opinion and Social and published by European commission (2012). Even though European Union encourages all citizens to be multilingual, with the long-term objective that every citizen grasps at least two languages (other than his/her mother language) and puts them into practice, only 19% of French can speak well enough at least two languages (except their mother language) in ordinary conversation, and 39% of French can speak English well enough in the same situation, according to the updated report in 2016 for the survey mention above(2016). Meanwhile, French people usually rely on the translation of medium and publications. There are 85% ,73% and 65% of French correspondently view it important to have translation version in the area of Education and learning, to get news about the events of the rest of the world, and to watch TV or films. What’s more, 42% of French feel not motivated enough to learn another language. Consequently, French people don’t get a full access to any foreign languages in daily life. However, in the part of attitude towards multilingualism in the survey, 79% of French think English is the most useful one for their personal development, among the languages other than French. Surprisingly, 92% of French chose English as the most contributing foreign language for children’s future. Apparently, French people realize that it is important to be skilful at a foreign language, with English as their first option.

2.2 Primary and secondary education in France

All educational programmes in France are regulated by the “Ministère de l'Éducation nationale, de la Jeunesse et de la Vie associative” (French Ministry of National Education, Youth and Community life). The teachers in public primary and secondary schools are all state civil servants.
In France, teachers are recruited through national competitive examinations, and given the status of state civil servants. Aiming to raise the qualification level of teachers, from 2011 onwards, the Ministry of National Education prescribes that candidates must hold a two-year master in order to enter the competitive exam.

Pupils enrol in primary schools from 6 years old on average. In the five-year primary school, pupils are set into three stages (officially named as “cycle” in French) according to their expected skills. Secondary school is divided into two sections: a four-year lower secondary section called as “Collège” in French, and a three-year upper secondary section named as “Lycée” in French.

The structure of school system (up to the scholar year 2014-2015) is provided as follows:

Table 1 The structure of school system (2014-2015)

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<td><strong>Primary (école primaire)</strong> 3 - 11 years old</td>
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<td><strong>Elementary school (école élémentaire)</strong> 6 - 11 years old</td>
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At the primary and secondary levels, a same national curriculum applies to all French students in any given grade, regardless of public, semi-public or subsidised institutions. All French educators refer to the “Bulletin officiel de l'éducation nationale, de l'enseignement supérieur et de la recherche (B.O.)” where they find all current programmes and teaching directives which are amended from time to time every year. As long as keeping consistent with the national curriculum, teachers in France can decide the teaching materials depending on the situation.

### 2.3 English as a foreign language curriculum

Sharing the same language objective with European Union, France also strives to provide every citizen with all the means to express themselves in and comprehend at least two foreign languages. Learning modern languages is compulsory for all pupils from 6 years old to 18 years old in schools. By the end of compulsory schooling at the age of 16, all pupils must have acquired proficiency in languages which is one of the

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<th>(secondaire) secondary (collège)</th>
<th>12</th>
<th>5ème or 5ᵉ</th>
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<td>11 - 18 years old</td>
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<td>11 - 15 years old</td>
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<td>Upper secondary (lycée)</td>
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<td>15 - 18 years old (*)</td>
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<td>17</td>
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<td>18</td>
<td>Baccalauréat général et technologique</td>
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<td></td>
<td>Baccalauréat professionnel</td>
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(*) This age range does not apply to the lycées professionnels as a two-year CAP or a three-year baccalauréat professionnel can be included in the study.

As the subjects in this research are in cycle 3 (from CE2 to CM2) and in 5e in secondary school, only foreign language requirements for pupils in Cycle 3 in elementary school and those in “palier” 1 (level 1, which refers to 6e and 5e) in lower secondary school is introduced in this section. At the end of cycle 3 (CM2), all the pupils should achieve the level A1 according to the “Common European Framework of Reference for Languages” (CEFR). That is, pupils who are going to finish the cycle 3 should grasp the practical skills of their first foreign language in basic communication situations. When pupils continue to learn their first foreign language in 6e and 5e, the foreign language proficiency requirement at the end of 5e is to achieve the level A2, which also consists of the basic level of language usage.

The syllabus draws on the ‘Common European Framework of Reference for Languages’ (CEFR). According to the official bulletin ("Bulletin Officiel N° 1 Du 5 Janvier 2012 ",2012), from CE2 to CM2, oral comprehension and expression are still in the principal teaching activities, with the constant objective of enriching vocabularies and the progressive command of the language elements. In order to keep the authenticity of language, it should be included in the class that five modules of language activities such as “réagir et parler en interaction” (responding and speaking in interaction), “comprendre à l’oral” (comprehension of the oral language) , “parler en continu” (continuous oral expression), “lire”(reading) and “écrire”(writing). Moreover, all elements of culture, of phonology or of grammar should consist in the language activities.

The first stage of lower secondary school is the continuum between elementary school and secondary school. As the foreign language syllabus of different levels in France is in the form of progressive repetition (some linguistic elements that have been learnt appear again in the latter level), the syllabus for the first two years in lower secondary school are still composed of five modules as those in elementary
school, but with more linguistic knowledge and forms. Like the language teaching program in Cycle 3 in the elementary school, oral activities are still the priority in foreign language teaching ("Bulletin Officiel Hors-Série N° 6 Du 25 Août 2005 - Sommaire,"2005). In the part of developing pupils’ linguistic competence in this bulletin, auditory memory is encouraged in order to let pupils recognize and reproduce the phonemes, intonation and accents in the foreign language which they are learning. In lower secondary school, it is more important for pupils to realize and articulate a right pronunciation, the linguistic rhythm and proper intonation of the foreign language according to the context ("Bulletin Officiel Hors-Série N° 6 Du 25 Août 2005 - Sommaire,"2005). This bulletin also explains the reason of setting the progressive-repetition programs in different levels: the repeated parts of language forms, expressions or knowledge which appeared in the former level can make pupils pay more attention and reflect on language’s function and forms that they have learnt before.

In elementary school, the foreign language class is provided for one hour and a half totally every week; while the normal classes in lower secondary school have totally three-hour foreign language lessons every week.
PART Ⅱ LITERATURE REVIEW
Chapter 3 Poetry and Poetics

3.1 Definition of poem and poetry:

A poem is a piece of writing in which the words are chosen for their sound and the images they suggest, not just for their obvious meanings. The words are arranged in separate lines, usually with a repeated rhythm, and often the lines rhyme at the end. ("Oxford Advanced Learner's Dictionary of Current English-8th Edition, 2010). But in the modern poems, there are more ones with free rhymes. Poetry refers to poems in general, or collection of poems ("Oxford Advanced Learner's Dictionary of Current English-8th Edition, 2010).

Two distinguish features of poetry lies on its verbal form and its structure. “Poetry is a form of verbal art that has been found in all languages and in all times.” “What distinguishes all poetry from prose is that poetry is made up of lines(verses).” (Fabb and Halle, 2008)

3.2 Poetry and English as a foreign language learning/teaching

Researchers and practitioners agree that language learning is not only on the linguistic regularities, but also related to language and literature as complementary in the learning and teaching (Hanauer, 2001; 1997). Consequently, “poetry has a shared position with any other forms of literature in foreign-language education”, as the linguistic and epistemic expression of this unique genre of literature “ attracts attention to particular use of language and allows for diverse responses” (Chen, 2009: 50). Moreover, different from other genres of literature, poetry owns a particular way of expression due to its choice of the right words, the rhythms, the sounds of languages and the devices of poetry (Chen, 2009: 51).

In the poetry-embedded language pedagogy, the French research group of écopoésie claims as follows:
La diction non seulement ressaisit l’énergie vitale du sujet, mais favorise la discussion sur le texte, sur les effets de sens du texte ou de telle experimentation vocale et corporelle, et donc favorise la réflexivité sur la langue (ce qui donne un sens à la nation officielle de <culture commune>) (Favriaud, Vinsonneau and Poletto, 2017: 227).

That is, in the project “écopoésie”, the poetry reading not only helps language learners understand the subject, but also carry out the discussion on the text, consequently facilitating the reflection on the language.

In fact, it is poetry that raise learners’ metalinguistic awareness. Learning poems not only leads learners reflect the components of the language, such as letter, grapheme, phoneme, morpheme, words, syntax and so on, but also helps learners’ construction of their emotional experience such as their imaginary, expectancy and negotiation with the language in the society (Favriaud, Vinsonneau and Poletto, 2017: 226). Moreover, poetry reading can be regarded as an exercise in metalinguistic awareness by paying attention to the linguistic formal features of the poem through their deviation from the norm (Hanauer, 1997: 4). This point of view is also supported by Tsur’s divergence of linguistic patterns from metric pattern (Tsur, 2012), which is discussed in detail in the section of cognitive poetics. Therefore, learning English by using poetry facilitates learners’ metalinguistic awareness.

In addition to the metalinguistic advantage, there are more benefits of using poetry in the second and foreign language learning/teaching:

1. Poems can be used as an authentic linguistic exposure to the foreign language, by introducing and practicing language items in the context. Poetry contributes far more to the development of language skills in real contexts than pure presentations and practices of language items (Tomlinson, 1986: 42). Moreover, reading poems can make learners conscious of the way of particular linguistic formal features and construct the meaning in the authentic linguistic context
2. A majority of young beginner of foreign language respond very well to rhymes (Ara, 2009: 167). They are easily get involved in the rhythm, repetition and the fun in rhymes. Moreover, their repeating and mimicking of words and sounds help them naturally pick up the accurate pronunciation, words and expression in the target language.

3. Poems helps EFL learners enrich their vocabulary by providing new words in a meaningful context, in which learners can remember the new words and expressions more effectively (Norström, 2000).

4. Using poems in EFL classroom contributes to learners’ creativity by providing a stimulus and serving as a good model for creative writing (Maher, 1986).

5. Activities based on poems increase learners’ motivation with emotional involvement (Lazar, 1996).

6. Language learners can develop cross-cultural awareness in the poem-based foreign language class, enhancing their understanding of the cultural values of the English-speaking people in the context that poems create (Lazar, 1996).

7. Poetry in language learning class is possible to lead the learners to think about the life in the poetry and to reflect their role in the language learning such as the autonomous learning and creativity (Vinsonneau, 2017: 221). With the help of teachers, poetry can help learners develop their metalinguistic awareness (Favriaud, Vinsonneau and Poletto, 2017: 78). Since reading poetry allows second language learners to relate explicit meaning and various language resources, making them more comprehend the texts as well as being more self-reliant in dealing with complex texts (Hanauer, 1997: 8).
3.2.1 Teacher in poetry-embedded foreign language teaching

The research group of écopoésie suggests that it is necessary to construct the pupils’ knowledge with some strategies and some didactics—poetry can establish not only the relation with the literature, but also with the language learning, the arts, and even with the understanding of the schooling (for the practitioners) such as meta-discipline, reflections and critics on it (Favriaud, Vinsonneau and Poletto, 2017: 227). The latter is involved with teaching which is an art to help the teacher create himself/herself as well as help pupils grow up < on se crée aussi soi-même en même temps qu’on aide l’autre à vivre et grandir> (Favriaud, Vinsonneau and Poletto, 2017: 230).

However, teacher knowledge, teacher belief and teachers’ understanding of poetry teaching in foreign language class should be considered for the poetry-embedment foreign language teaching. The group of écopoésie claims that it is important to consider teachers’ professionalism, their conception and their teaching skills in the poetry teaching for the language (Favriaud, Vinsonneau and Poletto, 2017: 78). For example, when the teacher understands enjambment, she/he will employ some techniques of doing the reading performance of poetry.

In foreign language teaching, teacher’s subject matter knowledge and teacher language awareness constitute teacher knowledge (Tsui, 2011: 27). Teacher’s subject matter knowledge refers to “teachers’ knowledge of the underlying systems of language (including phonological, lexical, grammatical, and discourse features of L2), and their metalinguistic knowledge” (Tsui, 2011: 28). The term subject matter cognition is used to referred to subject matter knowledge by Andrew (2007) who claims that “while subject matter knowledge may constitute the core of TLA, any teacher’s knowledge is inevitably bound up with beliefs about subject matter and, for example, how it should or can be taught and learnt in a given context.”(Andrews, 2007: 70). It is also found that teacher’s subject matter knowledge/cognition and classroom
practices are shaped by the teacher’s personal experience and the specific contexts of work (Tsui, 2011: 28). Therefore, in the poetry-embedded English as a foreign language class, the teachers should be familiar with the poetic features, such as the enjambment, rhymes and rhythms, as well as the English linguistic features which are different from the learners’ mother language.

*Teacher language awareness* (TLA) refers to their procedural knowledge about grammar, for example, the way of effectively presenting their knowledge of grammar to learners in the classroom (Borg, 2003; Tsui, 2011: 28). In the process of reading poems, the teachers are necessary to realize the linguistic forms in the poems, as well as to keep an eye on the learners’ reaction for finding out their language needs. However, some studies found that if teachers lack the subject matter knowledge, they will fail to employ and present the subject matter knowledge adequately and effectively in the classroom, even if they are aware of the language needs of the learners more or less (Andrews, 2001).

The term *teacher’s beliefs* is interchange with the terms such as teacher’s assumptions, conceptions, and personal theories (Tsui, 2003: 61). Woods (1996) proposes a hypothetical concept of “an “integrated network” of beliefs, assumption, and knowledge (referred as BAK), which affects the way of a teacher understanding about teaching, as well as the teaching decision to make. Later, Wood and Bennett (2000) hypothesize that skills, experiences, beliefs, memories, and assumptions are under the umbrella of teacher knowledge, proposing that they influence the way of teachers’ constructing their learning environment and curriculum tasks.

However, it is found that *teacher’s beliefs* about grammar teaching is not always relevant to their classroom practices: they engage in explicit grammar instruction because they believe that is what the students want, rather than believing the explicit grammar instruction can enhance the foreign language learning (Borg, 1998); Some teachers frequently correct student errors in the classroom, even though they believe in minimizing explicit error correction (Ng and Farrell, 2003).
Teachers’ beliefs is mostly shaped by their personal experience (Connelly and Clandinin, 1994), by their memories about themselves as students which forms their expectations of students and their conceptions of students’ learning (Grossman, 1990), and by the teachers’ own teaching experience (Tsui, 2003: 62). Moreover, it is also reported that students’ response to the teacher leads to teacher’s reflection and reframe his/her own teaching way (Kiely, 2001).

Therefore, it is important for a teacher to hold a relevant subject matter knowledge on poetry and poetry teaching, to have metalinguistic awareness to help learners learn the linguistic patterns from the poetry, and to have a proper belief and conception on poetry teaching in English as foreign language classroom to shape a suitable teaching way for the learners.

3.2.2 The selection of the poems for the English class

Besides teacher knowledge, teacher belief and teachers’ understanding of poetry teaching in foreign language class, it is also essential to select the appropriate poems for the English class. Some criteria are listed for the pupils (primary level of English) as follows:

1. To facilitate the contribution of poetry to English language learning, it is necessary to select the poems which are consistent with the language level of the learners and the objectives of the course (McKay, 1982). For young learners, the poems should be in the simple linguistic expressions which are easy to understand and remember.

2. It is necessary to relate learners’ age and interests to the poems to be selected (Kırkgöz, 2008). For the pupils, the themes should be relevant to their life and keep pace with their cognitive development. Hanauer suggests that “the choice of poem should not be dictated by concepts of cultural value but by student motivation”, as the young learner, for example, are highly motivated to understand
the meaning of the word in the lyric poems (Hanauer, 1997: 10).

3. To make sure the syntax is more similar to that found in the foreign language textbooks, the poems to be embedded in the foreign language classroom should be selected from contemporary works (Kırkgöz, 2008).

3.3 Prosodic features of English poetry

3.3.1 Metre

According to Tsur (Tsur, 2008: 154), there are four main versification systems in terms of the features of languages in Western literatures:

1) Syllabic meter specifies the number of syllables in each line. It exists in French and some other Romance languages.

2) Tonic meter, the accentual one, is based on the pattern of stress or accent, for instance, in Anglo-Saxon (or Old English) prosody and in Biblical Hebrew verse.

3) Quantitative meter prescribes not only the sequence of long and short linguistic components in a metric unit (which is named as “foot”), but also the quantities of feet in a verse line. It is adopted in the classical Greek and Latin poetry, the same situation in Medieval Arab and Hebrew poetry.

4) Syllabotonic meter, also explained as syllabic accentual one, specifies the amount of the syllables in a verse line, as well as the order of stressed and unstressed linguistic beats in a foot. This system is dominant in post-medieval English poetry, for instance, from Chaucer to Yeats. Syllabotonic meter is a qualitative prosodic system, which follows the formal patterns of “stressed/ unstressed” beats, instead of leaning on the syllable length. In such a prosodic system, syllables are also important for each beat being pronounced as one syllable. However, in some cases, syllables can be conflated or multiplied. For instance, “travelling” could be analysed or pronounced as
three syllables (tra-vel-ling) or two syllables (trave-lling) depending on the quantity need of syllables in the verse line.

In order to meet such requirement, other phenomena of elision also could happen: some words can be shortened by replacing one or more letters with an apostrophe (’) -- cannot becomes can’t, never becomes ne’er, and of becomes o’.

The basic pattern of the metre can be described as, for example in a trochaic trimetre, “xu|xu|xu”, which helps readers identify the kind and the number of feet. According to the notation of the handbook of poetry (Lennard, 2005: 3), “x” is indicated as an ictus, while “u” means an unstressed beat.

3.3.2 Rhyme

Rhyme is the conspicuous linguistic element which contributes to the musicality of poetry. It happens when two words or phrases in different lines consist of an identical or similar vowel sound, which is, in short, the coincidence of the sounds.

There is an alphabetic method of notating the pattern of rhymes in a poem or stanza: a rhyme-scheme. Besides notation of the rhyme-pattern with alphabets, the line-lengths may be denoted by putting the amounts of beats after the alphabetic letter marked in the line. An example from Robert Frost’s “Desert Places” is cited by the following (Zhang, Zhao and Wang, 2008: 174):

Snow falling and night falling fast, oh fast (a)
In a field I looked into going past (a)
And the ground almost covered smooth in snow (b)
But a few weeds and stubble showing last. (a)
The woods around it have it—it is theirs. (c)
All animals are smothered in their lairs, (c)
I am too absent-spirited to count; (d)
The loneliness includes me unawares. (c)

The rhyme scheme of the verses above is “aaba ccde”. In the first verse, “fast” rhymes with “past” and “last”. That is, the ending word of the first, second and last line in both verses rhymes with each other.

There are three pairs of rhyme-types which are in opposite definition.

1) Full-rhyme and Half rhyme

Full rhyme is also named as perfect rhyme or exact rhyme, which is formed by the words or phrases have identical last stressed vowels and consonant sounds. Half rhyme, also called slant rhyme or near rhyme, happens when the words are identical either in the last stressed vowel or the following consonant sounds (but not both). That is, half rhyme includes vowel rhyme and pararhyme.

2) End rhyme and Internal rhyme

When the rhyme occurs at the end of the line, it forms end rhyme. As the name indicates, internal rhyme occurs within the line, between two medial words or between a medial word and an end word, or between such two forms in different lines.

3) Masculine rhyme and Feminine rhyme

Masculine rhyme is rhyme between one-syllable words, or that with stress on the final syllable in the two–syllable (or more) words. Feminine rhyme occurs between
two-syllable or multi-syllable words, but the stresses of these words do not fall on the last syllable.

Besides the three pairs of rhyme-types, there are “eye rhyme”, “free rhyme” and “embedded rhyme” and “cross rhyme” etc. Eye rhyme is that between words with identical spelling endings, visually rhyming but not so pronounced, for instance, “though” and “rough”. Free rhyme is organized without consistent interlinear pattern. Consequently, the free end-rhyme is sometimes called random rhyme or occasional rhyme. Free verse, one open form of poetry, usually employs free rhyme, inconsistent metre pattern or any other musical pattern, whose effects consequently tend to bring out the rhythm of natural speech. Embedded rhyme indicates the rhyme between a word and part of another multi-syllable word, such as “pit” and “hospital”. Cross rhyme is the pattern of alternating double-rhymes, such as “abab”.

3.4 Cognitive poetics

Cognitive poetics is “an interdisciplinary approach to the study of literature employing the tools offered by cognitive science”(Tsur,2008: 1). Cognitive science involves diverse disciplines which explore human information processing, such as cognitive psychology, artificial intelligence, psycholinguistics and some other branches of linguistics, and divisions of philosophy of science. The investigation of such psychological process is concerned with the acquisition, organization and use of knowledge. In other words, cognitive science involves in all information processing of the brain.

Accordingly, cognitive poetics endeavours to investigate how human information processing shapes or constrains poetic language and forms, from the perspectives of cognitive science. “Cognitive poetics explores the possible contributions of cognitive science to poetics: it attempts to find out how poetic language and form, or the critic’s
decisions, are constrained and shaped by human information processing.” (Tsur, 2008: 2)

Stockwell (2002) defines that “Cognitive poetics is a new way of thinking about literature, involving the application of cognitive linguistics and psychology to literary texts.” (Stockwell, 2002: preface). He also claims that “cognitive poetics takes context seriously” and “it also demonstrates the continuities between creative literary language and creative language in everyday use.” (Stockwell, 2002: 4)

Stockwell takes a broad view of cognitive poetics, and he tries to “blend key issues of literary reading (such as tone, literariness, character, narrative, metaphor, plot, and so on) with the cognitive model that best encompasses the feature. (Stockwell, 2002: 9).

In a different perspective, Reuven Tsur defines cognitive poetics “in a very precise and particular sense” (Stockwell, 2002: 9), as he endeavours to “avoid a reductionist view of literary theory according to which all the ‘special sciences’ can be reduced to ‘more basis sciences’ and, eventually, to physics” (Tsur, 2008: 2). He assumes that in cognitive poetics “literature does have important operational principles that cannot be exhausted in terms of cognitive science” (Tsur, 2008: 3).

Holding that the reading process of poetry involves the modification, Tsur sorts three respects in the analysing process of cognitive poetics: “the normal cognitive processes; some kind of modification or disturbance of these processes; and their reorganization according to different principles” (Tsur, 2008: 5).

The following part is mainly concerned with Tsur’s cognitive poetics (Tsur, 2008), as it involves a large quantity on the sound stratum of poetry, which is also related to the present study—the phonological awareness on the poetry. Tsur’s cognitive poetics is employed to interpret part of the results of metalinguistic test, in addition to Bialystok’s theory (Bialystok, 2001; Bialystok and Friesen, 2012).
3.4.1 Rhyme pattern—Law of Good Continuation and Law of Return

Instead of dealing with semantics, Tsur’s study on the sound stratum of poetry focuses on perceptual phenomena. Thus it involves gestalt theory to some extent. In some poetry, when most stanzas follow a certain rhyme scheme, but only the ending of the last verse doesn’t complete this rhyme scheme, it will lead an unfulfilled sense of requiredness which is a gestalt term. “Requiredness is the demand that one part of the perceptual filed may have on the other.” (Tsur, 2003: 115) In terms of uncompleted rhyme pattern at the end of the poem, what is demanded is the closure of the rhyme pattern that fulfils readers’ expectation of the stability of the whole poem. When the rhyme pattern is conspicuous, it will shape a strong perceptual pattern. Consequently, the stronger perceptual pattern leads the stronger requiredness of the missing component and stronger closure if the pattern is already completed.

A gestalt principle “Law of Good Continuation” which is applied to music can also be applied in the sound stratum of cognitive poetics. The “Law of Good Continuation” is explained by Leonard B. Meyer as follows:

A shape or pattern will, other things being equal, tend to be continued in its initial mode of operation. Thus, “to the factor of good continuation in purely spatial organization there corresponds the factor of the smooth curve of motion and continuous velocity in spatio-temporal organization”… Actually, of course, a line or motion does not perpetuate itself. It is only a series of lifeless stimuli. What happens is that the perception of a line or motion initiates a mental process, and it is this mental process which, following the mental line of least resistance, tends to be perpetuated and continued. (Meyer, 1956: 92)

Under the “Law of Good Continuation”, it is expected that two verse lines share a similar sound ending pattern. In such a case, the similarity of the rhyming
line-ending and their proximity create “a psychological atmosphere of certainty, security, and paten purpose, in which the listener feels a sense of control and power as well as a sense of specific tendency and definite direction” (Meyer, 1956; Tsur, 2008: 116). Additionally, Tsur explains that such a perception is on intellectual or witty aspects in terms of perceptual structure rather than emotional quality.

When explaining the perception of sounds, Meyer also introduces the “Law of Return”—“the law that, other things being equal, it is better to return to any starting point whatsoever than not to return” (Meyer, 1956: 151). The “Law of Return” and the “Law of Good Continuation” are different in strophic patterns. For example, there are two verses with different rhyme schemes (see example 1 and 2): “aaba”, and “aabb” respectively. The rhyme scheme “aaba” obeys to “Law of Return”, giving listeners a surprise with a return of a specific rhyme of first two verse lines to the last verse line. Hence the lines under the “Law of Return” bring about a sense of coherence to listeners, also a sense of poetic closure. However, the rhyme scheme “aabb” follows the “Law of Good Continuation”. Such a rhyme scheme in the quatrain tends to break into two couplets, or two symmetrical semi-independent units, each of which is based on a different specific rhyme.

Example 1 (from Edward Fitzgerald’s famous English version of Omar Khayyam’s Rubaiyaths):

Think, in this battered Caravanserai
Whose Portals are alternate Night and Day,
   How Sultan after Sultan with his Pomp
Abode his destined Hour, and went his way.

Example 2 (the distorted rhyme-scheme of the quatrain above, by Tsur (2008: 123):

Think, in this batered Caravanserai
Whose Portals are alternate Night and Day,
   How Sultan after Sultan did sojourn,
And went his way them—never to return.

Example 3 (a second alternated version of Rubaiyaths, by Tsur (2008: 125)

Think, in this battered Caravanserai
Whose Portals are alternate Night and Day,
   How Sultan after Sultan come to stay,
Above his destined Hour, and went his way.

Therefore, the “Law of Good Continuation” and the “Law of Return” place different characteristics upon different strophic organizations, and they are “being considered as “good” perceptual organization under the relevant law” (Tsur,2008: 123).

In example 3, it gives readers a sense of saturation, and a sense of boredom lacking sufficient differentiation, because four lines ending with the same rhyme, according to Tsur’s analysis (Tsur,2008: 125). In contrast, example 1, the original version, constitutes a coherent structure, imposing unity upon the sequence as it starts with a symmetrical couplet-pattern, followed by a third line that is deviant with a returning-rhyme line as the ending line correspondent to the beginning pattern.

Since the “Law of Good Continuation” and the “Law of Return” can explain some general differentiating features of the quatrain and the sonnet, we assume that these two gestalt laws may be applied to perceptual perspectives of other kinds of poems, such as the children’s poems as the learning materials and children’s semi-creation of poems in the present study.
3.4.2 Perception-Oriented Theory of Metre

In English, content words (nouns, adjectives, most verbs and most adverbs) are generally accented, while function words (pronouns, prepositions, articles, auxiliary verbs and model verbs) are not stressed except in a requiring context (Wells, 2006: 97).

According to the features of metre in English poetry and the rhythm in this language, Tsur (2008) introduces “Perception-Oriented Theory of Metre” by adopting the notion of poetic rhythm by Wellek and Warren and the reinvention of Morris Halle and Jay Keyser. Three patterns are distinguished in Wellek and Warren’s poetic rhythm: metric pattern, stress pattern (prose rhythm) and pattern of performance (Wellek and Warren, 1956). Developing the first two patterns, Halle and Keyser separate metrical strong and weak position as well as linguistic stressed and unstressed syllables. They then introduce “correspondence rules” in order to assign the stressed/unstressed linguistic syllables to strong/weak metrical positions correspondently (Halle and Keyser, 1971: 156).

Tsur’s Perception-Oriented Theory of Metre develops the basic framework of Halle-Keyser’s theory on metres and linguistic prose rhythms with a wider gestalt theory of metre which integrates some current explanation on the human processing of perceptual patterns and the basic concept of performance for the purpose of reinforce the explanatory power. However, different from Halle and Keyser’s dichotomous metrical determinations (metrical and unmetrical), Tsur’s Perception-Oriented Theory of Metre (2008) proposes a continuum of clearer discriminations of metrical complexity which comprises the rhythmic performance, expressiveness and musicality in poetry, convergence and divergence of linguistic stress pattern and metric pattern, and the handling cognitive overload of sound patterns in poetry. Consequently, the Perception-Oriented Theory of Metre is “a minor Copernican revolution, shifting the centre of the prosodic universe from the
‘metricalness’ of the verse line to the reader’s ability or willingness to perform it rhythmically.” (Tsur,2008: 158)

The latter part of the quotation above is concerned with the readers’ rhythmic competence on which constraints are placed by the Perception-Oriented Theory of Metre—“the utmost limit of rhythmicity is the reader’s ability or willingness to perform the verse line rhythmically”(Tsur, 2012: 1). In order to account for poetic rhythm, Tsur (2012: 2) quotes Wellek and Warren’s three metrical dimensions (1956): prose rhythm, metric pattern, and performance. Tsur hence employs rhythmic performance as a perceptual solution to a perceptual problem, as well as leaves room for performer’s creativity. In the present study, rhythmic performance in poetry may relate to pupils’ metalinguistic development.

3.4.2.1 Rhythmic performance: mental and vocal performance

It assumes that metric pattern and linguistic stress pattern (Wellek and Warren’s three dimensions in terms of sound structure of poetry) should be clarified and assigned independently from each other, and the pattern of performance is the “solution of a perceptual problem presented by the first two” (Tsur, 2008: 159). It is only through performance that the poetic rhythm can be accessed. Rhythmic performance is defined as the set of vocal conditions where the elements of linguistic stress pattern and metric pattern group into and form themselves as perceptual units(Tsur, 2008: 38). The metric pattern only exists as a mental pattern, while the linguistic stress pattern is available for an instrumental investigation (Tsur, 2012: 2). Tsur also proposes that the theory of rhythmic performance is based on Gestalt Theory, speech research, and the limited channel capacity (Tsur, 2012).

The rhythmic performance pattern consists of mental performance and vocal performance. Mental performance achieves the formulation of such perceptual units; while vocal performance presents them in vocal forms, no matter whether the stress pattern and metric pattern are in conflicts which constitutes the structures of norms.
The process of grouping stress pattern and metric pattern as perceptual units is governed by the gestalt-laws of perception (Tsur,2008: 39).

Linguistic stress pattern and metre may be regarded as an analogy to the two incompatible terms. The reader finds out their incompatibility and resolves this conflicts between metre pattern and linguistic stress pattern in a rhythmic performance pattern (Tsur,2012). When dealing with the conflicting sets of norms, the mental performance is orally actualized by a series of vocal devices such as the placement of stress pattern, intonation contours, utterance speed and pauses (Tsur,2008: 39). Hence various phonetic cues help the actualization of phonological elements during the grouping. For example, linguistic stress can be realized according to the hints of pitch, duration or loudness.

Since inferences can be made from vocal performances into mental processes, Tsur (2012: 5) claims that vocal performances reflect the constraints of three kinds of competences, each of which relies on the preceding one: 1) the competence of identifying the conflicts between stress pattern and metre; 2) competence to search a solution to the conflict; 3) and the appropriate command of voice to solve the conflict.

The following section will go further with these three kinds of competences with exploration of convergence and divergence in poetry.

3.4.2.2 Convergence and Divergence in poetry

Tsur (2012) proposes that the linguistic stress pattern may diverge from the metric pattern to some extent, and that the reader of poetry replies on his metrical set. When the readers do not find the metrical signals in the poems, they may recall, in his short-term memory, the regularly alternating underlying beats, even though they do not show in any acoustic cues. In this case, the reader may compensate for the absence of metrical signals by predicting the return of the regular beats, which also obeys the law of return in the poetry mentioned in the previous sections. Nevertheless,
Tsur points out that only a fairly experienced reader can perform such verse rhythmically in the absence of metrical signals (Tsur, 2012: 3).

As there is divergence from linguistic stress pattern from the metric pattern in the poetry, convergence also can be found out in the poetry. Convergence is characterized by clear-cut shapes in content as well as in structure, inclined towards definite directions and clear contrasts in prosody or semantics, tending towards an atmosphere of certainty and a quality of intellectual control for the perceptual quality (Tsur, 2008: 84). To the contrast, divergence is marked by blurred shapes either in content or structure, showing general tendencies rather than definite directions and blurred prosodic or semantic contrasts. From the perceptual perspective, divergence inclines to an atmosphere of uncertainty and an emotional quality. In a word, convergence appeals to the “actively organizing mind”, while divergence not only expresses emotions and musicality, but also “a more passively and flexibly receptive attitude” (Tsur, 2008: 85).

Due to the complex processing of the signal by the human brain, in speech perception, there is very little correspondence between what we hear and the shape of the sound wave as shown by the machines, which is contrary to common intuition (Tsur, 2012: 2). Although sophisticated electronic instruments can analyse accurately the sound information, it is impossible to predict from the machine’s output the relative weight in the speech, for instance, which one of two consecutive stresses is perceived as stronger. Consequently, Tsur (2012) claims that the integrations of the sound information take place in the brain only by the human ear. Moreover, the acoustic cues for linguistic stress in the order of decreasing effectiveness are intonational inflection, pitch, duration, amplitude.

Conflicting cues can be exploited for the perceptual accommodation of the conflicting patterns of speech and versification in the ultimate focus of accentuation. A study (Knowles, 1992) on the alignment of the $F_0$ contour with vowels and consonants finds out that “Although the effect of a tone might be to highlight a whole
word or phrase, its focus is on a single syllable. Within the syllable it focuses on the vowel, and if the vowel is a diphthong, on one of the elements of the diphthong. Ultimately within the relevant vowel there is a single point which appears to be the focus of accentuation” (Knowles, 1992: 294).

According, the conflicting cues between normal speech and versification may account for some under-expected performance of pupils in the metalinguistic tests, as they may not realize the conflicts between linguistic stress patterns and metre patterns in the poems. However, it does not mean that poetry does not facilitate their metalinguistic development, as it would be possible that other features of poetry such as “Law of Good Continuation” and the “Law of Return”, expressiveness, and musicality of poetry contribute to the metalinguistic development. On the contrary, it would be possible that they increase their metalinguistic awareness because this conflicts attract their attention and reflection on the linguistic form.

3.4.3 Expressive sound patterns

Tsur borrows the concept of expressive sound patterns from Hrushoveski (1968) for his theory of cognitive poetics. He claims that the expressive sound patterns, some “combinational potentials”, refer to the various sounds patterns of a language relating to meaningful impression and those sounds can be combined with meanings in order to impress readers with the expression of some specific meaning (by expressing the tone, mood or some general quality of meaning); they also “have firm intersubjective foundations on the acoustic, phonetic or phonological level of the sound structure language” (Tsur, 2008: 210). There is an expressive correspondence between sound quality and mood in poetry. For example, in two groups of moods “tender” and “aggressive”, the phonemes [l], [m], and [n] appear more frequently in tender-toned poems, while [k], [t], and [r] tend to express an aggressive tone, according to the statistical methods of investigating the relation between the sound quality and mood in the poetry (Fonagy, 1961: 195).
Tsur (2008) probes into the relation between the sound quality and mood in the poetry by referring to the traditional acoustic phonetics. He quotes Fry’s concise account on the terms of periodicity and continuity to categorize the phonemes (Tsur, 2008: 215; Fry, 1970: 35-36):

*Periodicity*: The ear and the brain are quick to seize upon the difference between periodic and aperiodic sounds, between tones and noises, and can detect within very close limits the moment at which periodicity begins. In normal speech, all vowel sound, semi-vowels, liquids and nasals are periodic sounds, while noiseless consonants are aperiodic. Between these two classes, there are the voiced fricatives in which the ear recognizes an underlying periodicity, even though it is accompanied by aperiodic friction noise. In distinguishing between voiced and voiceless plosives, the exact moment at which periodicity begins is among the cues used by the listener.

*Continuity*: the distinction between continuous and interrupted sounds, for example between voiceless plosives and fricatives, depends upon this dimension. In English the [t] sound is most commonly characterized by a short interruption of the flow of sound, followed by noise of short duration, while [s] is a similar noise lasting considerably longer and without interruption.

According to the concise conceptions above, Tsur (Tsur, 2008: 215) lists a sequence (in a decreasing order) of periodicity: vowels, liquids and nasals, voiced fricatives, voiced stops, voiceless fricatives, voiceless stops. In addition, the feature [±PERIODIC] is responsible for the oppositional set of tone vs noise, which can be understood as the opposition harmonious vs not harmonious, or soft vs hard.
Another two sets of oppositions related to the sequence of periodicity are continuous vs abrupt, and encoded vs un-encoded. Although speech sounds have a phonetic facet and an acoustic facet, there is no exact correspondent relationship between the phonetic unit and the acoustic cues. That is, the shape of perceived sounds is seldom the same as the shape of the acoustic information which passes it to the listeners (Tsur, 2008: 215). This is encodedness, which is a scale of relative encodedness rather than that of dichotomy. The most tender sounds are periodic (voiced), continuous, and relatively unencoded, whereas, the most aggressive sounds are aperiodic (voiceless), abrupt and highly encoded. Thus, liquids and nasals are relatively unencoded, but voiceless stops are highly encoded.

People are usually aware of the phonetic units, relying on the phonetic properties of the speech-sounds, but ignoring the acoustic cues, or the expressive sound patterns in poetry. Tsur (Tsur, 2008: 9) also finds out that phonemes with features of liquids or nasals such as [l] and [m], are statistically positively correlated to tender poems and negatively with aggressive ones, in a variety of languages. However, voiceless stops such as [t] and [k] are positively related to aggressive poems but negatively to the tender ones.

The order of the scale of periodicity is not definite and precise because of the various and independent features of the phonemes. The double-edged character is one of the flexible factors. Tsur defines that the double-edged nature of sounds “may be ‘expressive’ of vastly different, or even opposite, qualities” (Tsur, 2008: 210). For example, the sibilants [s] and [z] may have a hushing quality in one context of poetry reading, but also have a harsh quality in another context.

When the phonemes are ordered according to the continuity and encodedness features, voiceless fricatives should have been in front of voiced stops, even though they are behind the voice stops in the order of periodicity. Tsur points out that these conflicting features lead to the double-edged nature of sounds. From this point of
view, the double-edged nature is periodic as well as multiply interrupted in the poetry (Tsur, 2008: 216).

3.4.4 Musicality in verse

Tsur (2008: 236) suggests that one of the possible sources of human beings’ pleasure is the regression to a level of functioning characteristic of an earlier age, or a status of “deliberate infantilism”, such as sounds of onomatopoetic functions, and that the phonetic aspects of poetry provide the pleasure in exploration of meaningless sounds. Nasal vowels is able to express emotions, especially for children, as “nasalization is especially charged with emotion in the child” (Jakobson, 1968: 72). Differently, “the oral stop, on the other hand, carries either less emotion or no emotion at all, and is not used for complaining, but for ‘drawing attention, dismissing, refusing’, and as a calmer, more apathetic designation, and thereby signals the real transition from emotional expression to symbolic language” (Jakobson, 1968: 75).

Two kinds of regressions are to distinguished: one kind to the emotive sound, the expressive and referential/nonreferential use of speech sounds which is the feature of poetic language; the other to the primitive phonological system, a phonological system that is less differentiated than that of adult language (see figure 1).

In the first kind of regression, the non-referential linguistic signs are expressive, and they are the sound strings not utilized for the arbitrary linguistic signs. The referential linguistic signs can be either convergent or divergent patterns, for example, the convergence of linguistic stress patterns and the metric pattern, or the divergence of the former one from the latter. As mentioned in the last section, convergent patterns are clear-cut in content and structure, with an atmosphere of certainty and wit in terms of perceptual quality; whereas, divergent patterns show blurred prosody or semantics, with emotional and musical characters.
The regression to the primitive phonological system could be in addition to referential linguistic signs, as well as to “deliberate infantilism”. The regression to the primitive phonological system, as Tsur points out, “assumes poetic value, when it occurs simultaneously with the syntagmatic, or with the referential use of speech sounds, but forms no unambiguous part of it” (Tsur, 2008: 237). That is, the regression to the primitive phonological system could take part in the divergent patterns, expressing emotions and musicality. Finally, the regression to the pleasure of “deliberate infantilism” is displayed by exploring articulate motor activities such as punning and nonsense talk involving the regression to pre-language babbling (Tsur, 2008: 236).

Figure 1 Phonological regression and sound patterns in poetry (Tsur, 2008: 238)

From the exploration of two kinds of phonological regression in poetry, it is not hard to find out they both involve some divergent patterns, some emotional or musical expressions. Some sounds give people impression of “beautiful” and “musical”, while some other sounds are considered “ugly” or “unmusical”. Tsur (2008: 239) claims that the nasal vowels are regarded “beautiful”, “tender” and “musical”, whereas the affricates such as [ts] and [pf] are deemed to be “ugly” and “un-musical”, serving for expressing disgust, contempt or disapproval. Accordingly, it seems that he relates
“beautiful” and “tender” feeling to “musical” sense, and “ugly” to “un-musical”. Thus, as mentioned in the section of expressive sound pattern, the most tender sounds are periodic, continuous, and voiced. Thus, it can be deduced that these tender, voiced, continuous and periodic sounds are related to musical quality. For instance, phonemes with features of liquids or nasals such as [l] and [m] express tender feeling and consequently more musical. However, voiceless stops such as [t] and [k] usually express aggressive or unpleasant feelings, and hence imply less musical quality.

3.4.5 Handling cognitive overload in poetry

Tsur’s cognitive poetic approach assumes that poetic rhythm is an auditory phenomenon, although it is influenced as well by syntax and semantics (Tsur, 2012). He further accounts for the auditory qualities functions with the assumption that it is processed in the short-term memory which works in the acoustic mode. Moreover, the contents span of short-term memory is limited to from five to nine monosyllabic words in the contents span, which explain why the long verse line that can be regarded as a rhythmic unit in a continuous way can be extended to ten-syllable length as the time span is roughly the period we can remember (Tsur, 2012).

In order to convert a verse line into a perceptible rhythmic one, the reciter must make use of his vocal resource in the period that the verse line is completed before its fading out in short-term memory, explained by Tsur (2012). Tsur hence proposes a possible way of coping with the overloaded information is to recode the verbal material so that it occupies less mental processing space (Tsur, 2008). For example, “a man who works in the garden” can be recoded as “gardener”. However, such a coding is impossible in poetry due to the unchangeable words in the poems.

In such a case, Tsur provides two kinds of vocal manipulations, grouping and clear-cut articulation, can save some mental processing space (Tsur, 2012). One
example of grouping is the process of rhythmic performance where elements of linguistic stress pattern and metric pattern group into perceptual units. In the flow of everyday speech, listeners have to decode the subliminal guesswork as the speakers tend to careless articulation—the speech words tend to run one into the other in English, causing word endings that require much decoding effort. In order to save decoding effort, clear articulation of words endings is demanding. Also, mental processing space can be saved by clear-cut articulation of phonemes and of syllables and word boundaries. Intonation is one of the means of clear-cut articulation of syllables and word boundaries, which also can be achieved by the over-articulating the final consonants. For the purpose of saving mental processing space, it is suggested that reciters over-articulate the phonemes, the word and syllable boundaries, as well as group syllables and words into perceptual units.

3.4.6 Conclusion

Cognitive poetics involves in human information processing shapes or it constrains poetic language and forms, from the perspectives of cognitive science. Tsur’s theory of cognitive poetics on the sound stratum involves gestalt theory to some extent. Some rhyme patterns obey the gestalt principles of “Law of Good Continuation” and “Law of Return”. Under the “Law of Good Continuation”, the similarity of the rhyming line-ending and their proximity provides listeners with a sense of certainty and security, with a feeling of control and power, and a sense of specific tendency and direction. Lines under the “Law of Return” lead to a sense of coherence for listeners. In the present study, these two gestalt laws are possible to be applied to perceptual perspectives of the children’s poems as the learning materials and children’s semi-creation of poems.

Tsur’s Perception-Oriented Theory of Metre (2008) provides a series of discriminations of metrical complexity which comprises the rhythmic performance, expressiveness and musicality in poetry, convergence and divergence of linguistic stress pattern and metric pattern. Poetic rhythm can only be accessed through the
rhythmic performance which is a set of vocal conditions where the elements of linguistic stress pattern and metric pattern group into and form themselves as perceptual units. Then the rhythmic performance pattern is divided into mental performance and vocal performance.

When the readers observe the divergence, or the conflicts between metre pattern and linguistic stress pattern in a rhythmic performance pattern, for example, the absence of metrical signals, they may solve it by predicting the return of regular beats. Divergence is marked by prosodic or semantic contrast, not only expressing emotions and musicality, but also some attitudes. On the contrary, convergence is characterized by clear-cut shapes in content as well as in structure, tending to an atmosphere of certainty and a quality of intellectual control.

There is an expressive correspondence between sound quality and mood in poetry. The sequence of periodicity in a decreasing order is responsible for the opposite sounds of harmonious/unharmonious, or of soft/hard. The most tender sounds are periodic, voiced, and continuous, whereas, the most aggressive sounds are aperiodic and voiceless. Phonemes with features of liquids or nasals such as [l] and [m] are more frequently found in tender poems, while voiceless stops such as [t] and [k] are more founded in the more aggressive poems.

Human being's pleasure in poetry can come from the phonological regression to the emotive and expressive sounds in poetry, or from the regression to the primitive phonological system. These two phonological regression show a common feature- the divergent patterns which show emotions and musicality in poetry.

Poetic rhythm is an auditory phenomenon, and the limitation of short-term memory ranges from five to nine monosyllable words. Consequently, the rough period of memorization of a long verse line is possibly up to ten-syllable length.

The divergence in poetry may account for some under-expected performance of
pupils in the metalinguistic tests, as they may not find out the conflicts between linguistic stress patterns and metre patterns in the poems. But if they pay attention to divergent pattern, it is hence possible to develop their metalinguistic awareness.

Besides, poetry is possible to facilitate their metalinguistic development, as the gestalt laws such as “Law of Good Continuation” and the “Law of Return”, or features of poetry such as expressiveness, musicality of poetry, the phonological regression in poetry may contribute to the metalinguistic development.

In the present study, we adopt Tsur’s theory of cognitive poetics on the sound stratum which is a relatively original perspective. But to our knowledge, his works on this aspect are less abundant. Thus the theory and examples in this chapter remain to be exhaustive. Still, his innovative points of view on cognitive poetics are possible to contribute to the present study.
Chapter 4 Theoretical framework of metalinguistics

In the current study, Bialystok’s metalinguistic theory (Bialystok, 2001) and her cognitive processing (Bialystok and Friesen, 2012) are adopted to interpret the results of metalinguistic tests.

4.1 Concepts of metalinguistics

Researchers define the term “metalinguistics” from different perspectives: cognitive development (Hakes, 1980), language acquisition (Gombert, 1992), literacy acquisition (Andrews, Yaden and Templeton, 1986), second language acquisition (Birdsong, 1989; Bialystok, 2001), language instruction (James, Garrett and Candlin, 1992, 2013) and theory of mind (Wellman, 1990). Although there is little consensus on the definition on this term among so many different traditions, the concept “metalinguistics” has been generated based on a structuralist assumption: it is “the ability to reflect upon and manipulate the structural features” of the language, “treating language itself as an object of thought, as opposed to using the language system to comprehend and produce sentences” (Tunmer, Pratt and Herriman, 1984: 29).

According to Bialystok (Bialystok, 2001: 123), there are at least three entities within the umbrella term metalinguistic: metalinguistic knowledge, metalinguistic ability, and metalinguistic awareness. Although metalinguistic focuses on the form rather than meaning of the language, these three phrases are different contexts in the concept of metalinguistic, with different constraints on it.

Metalinguistic knowledge can be regarded as knowledge about language, which is different from knowledge of grammar that is also called linguistic knowledge which has been made explicit (Bialystok, 2001: 123). Metalinguistic knowledge includes “the abstract structure of language that organizes sets of linguistic rules without being directly instantiated in any of them” (Bialystok, 2001: 123). Actually linguistic
knowledge may be part of metalinguistic knowledge, but the content of the latter is broader than the former. In terms of cognitive benefits from acquiring metalinguistic knowledge, metalinguistic knowledge is the “explicit representation of abstract aspects of linguistic structure that become accessible through knowledge of a particular language” (Bialystok, 2001: 124).

Closely related to metalinguistic knowledge, metalinguistic ability is the capacity to use metalinguistic knowledge other than the linguistic ability to use language (Bialystok, 2001: 124). Metalinguistic ability also requires cognitive skill and other linguistic elements. For instance, metalinguistic ability is intrinsically continuous with linguistic ability but it is independent from linguistic skill which is a technique to use language.

The key word in the definition of metalinguistic awareness is attention (Bialystok, 2001: 126). Attention is a general function in the cognitive process, focusing on the knowledge that characterizing the explicit features of the language. With attention to the forms of the language and explicit mental representations, it forms the phenomenon of metalinguistic awareness. Consequently, attention is a crucial element to differentiate the linguistic and the metalinguistic processing.

Through a large quantity of literature review, it is found that it is hard to clearly discriminate the terms “metalinguistic ability” and “metalinguistic awareness”. In fact, most of the researchers (Bialystok and Friesen, 2012; Bialystok, 2001; Cazden, 1974; Tunmer, Pratt and Herriman, 1984; Gombert, 1992) use both terms to refer the same concept.

Bialystok claims that the phrases of metalinguistic knowledge, metalinguistic ability and metalinguistic awareness are sometimes used interchangeably in certain contexts—the differences among these phrases are never made explicit, in spite of different definitions in different contexts (Bialystok, 2001: 123). Furthermore, she
directly equal metalinguistic ability to metalinguistic awareness in her study on the role of executive control in metalinguistic tasks (Bialystok and Friesen, 2012).

In the early emergence of the term metalinguistic awareness, Cazden (Cazden, 1974: 29) described it as “the ability to make language forms opaque and attend to them in and for themselves, is a special kind of language performance, one which makes special cognitive demands, and seems to be less easily and less universally acquired than the language performances of speaking and listening.” In his description of metalinguistic awareness, the function of the adjective “opaque” is to make language forms become concrete rather than abstract.

In the definition of Pratt and Grieve (Tunmer, Pratt and Herriman, 1984: 2), metalinguistic awareness can be defined as “the ability to think about and reflect upon the nature and functions of language” at the general level.

When Gombert (1992) defines the term “metalinguistics” in his English version of the book “Metalinguistic Development”, he only relates the terms “metalinguistic ability” (“la capacité métalinguistique” in French), “metalinguistic activity”, and “metalinguistic utterance” to the general term “metalinguistics”, but without mentioning the term “metalinguistic awareness”. Furthermore, he equals the term “metaphonological ability” (“la capacité métaphonologique” in French) to “phonological awareness” which is an English-speaking notion (Gombert, 1992: 15). Consequently, to our knowledge, it seems that Gombert does not discriminate the terms “metalinguistic ability” and “metalinguistic awareness”, which are seem to be termed by him as a same concept.

Accordingly, in this thesis, the term “la capacité métalinguistique” is used the French version of thesis title, and the term “metalinguistic ability” is for the English version. However, it is the phonological awareness which is under the umbrella of metalinguistic awareness/ability that we focused on in the present study.
4.2 Metalinguistics and second/foreign language acquisition

In the concept discussion above, metalinguistic knowledge is explicit and abstract knowledge of the general linguistic principles; metalinguistic ability is closely related to linguistic ability (despite being independent from it); metalinguistic awareness shows the attention mechanism which involves a mental representation in the metalinguistic process. Therefore, there are some implications to understand second/foreign language acquisition from the perspective of metalinguistic.

Bialystok (Bialystok, 2001: 127) explains in the three contexts the relation between metalinguistic and second language acquisition. Firstly, due to the explicit and universal properties, metalinguistic knowledge is the indispensable condition during the process of second language acquisition, because it is built from second language acquisition and employed in the process of second language acquisition. Secondly, with the explicit and universal knowledge which has been built from the first language acquisition, second language learners do not need to learn the basic principles of language structure. As metalinguistic ability is intrinsically continuous with linguistic ability, the ability to learn a second language is also uninterrupted with that of first language acquisition. Based on the same underlying processes of using metalinguistic knowledge which is universal in language structure, metalinguistic ability plays a role of a bridge between first language acquisition and second language acquisition, which helps the second language acquisition. Last but not the least, selective attention is necessary for the metalinguistic awareness towards the features in the linguistic performance, which consequently helps second language learners notice the differences between the first language and second language. From the analysis from these three aspects, metalinguistic processing helps explain second-language acquisition.

In the current research, it is assumed that poetry helps develop learner’s metalinguistic ability in order to progress in the foreign language learning,
theoretically based on the perspective of cognitive poetics (based on gestalt psychology accounting for the relationship between structures and perceptual qualities) and metalinguistic ability (based on psycholinguistics from structuralism viewpoint).

In the present research, an interactive model (cf. Figure 2) on metalinguistic awareness, poetry and foreign language learning is built by adapting one model on the interaction of metalinguistic awareness and second language acquisition (Liang and Chen, 2013: 25). The two case studies in the present study are designed based on this interactive model, but they only investigate the interactive relation between phonological awareness, poetry-embedded English class, and the interning factors in the foreign language learning.

Figure 2 Interactive model of metalinguistic awareness, poetry and foreign language learning

4.3 Metalinguistic process and its components

Metalinguistic process as a mental activity is too subtle to explain in the framework of binary mechanism, as the divisions between cognitive events are not
clearly distinct. It is hard to decide that “the knowledge to solve a task is explicit or implicit, that an ability is linguistic or metalinguistic, that a process is carried out with or without awareness” (Bialystok, 2001: 129-130).

Two cognitive processes “analysis” and “control” are the two processing components in Bialystok’s framework which is a conceptualization of metalinguistic behaviour derived from underlying processing. The changes in mental representation and attention to the mental representation are attributed to the development of “analysis” and “control”, the two processing components. Analysis is “the ability to represent increasingly explicit and abstract structures” (Bialystok, 2001: 131). The other processing component, control, is the ability to pay selective attention to some certain perspectives of a representation, particularly dealing with some misleading information. The cooperation of these two processing components contributes to learner’s progress from simple dialogues to a more advanced language usage that is involved reading and metalinguistic problem-solving.

Analysis of representational structures requires learner’s ability to form mental representations of linguistic information in terms of structure system. Hence, analysis as a processing component meets the requirement of metalinguistic behaviour that is based on more explicit and more formal knowledge, instead of normal linguistic performance. That is, analysis is in accordance with the definitions of metalinguistic knowledge and metalinguistic ability.

In the situation of confliction or ambiguity, it requires the control of attention, which helps learners pay attention to specific aspects of the stimulus or a mental representation when they try to solve a problem at the same time. Along with the process of analysis, the demands for control exist across the language use. At the same time, the ability of control increases gradually in development.

There are some ambiguities, to some extent, in most language-use situations. Thus it requires the speaker to pay attention to the structure of the formal symbol
system and the set of meanings in the certain context where the symbol system is invoked to present. The more complexity in the mental representation, the more demands for attentional control are invoked. Consequently, the demands for control processing increase along with the higher level of the mental representation in analysis. On the one hand, the more demands for analysis, the more metalinguistic knowledge involved in language use; on the other hand, the more demands for control, the more metalinguistic ability and metalinguistic awareness involved in language use. However, it is not possible to define a beginning of a metalinguistic knowledge/ability/awareness, because the two processes “analysis” and “control” are involved in all linguistic problems, regardless of the levels of involvement.

4.4 Phonological awareness

Phonological awareness is “a specific metalinguistic ability…corresponds to that of identifying the phonological components in linguistic units and intentionally manipulating them” (Gombert, 1992: 15). (In Gombert’s notion translated from French, phonological awareness is also called metaphonological ability.) In this study, two aspects of phonological awareness will be presented from the “micro-level” to the “macro-level”: phonemic awareness and prosodic awareness (awareness on stress placement on words, and intonation awareness). The following literature review contributes to the research design and some parts of explanation of the results in the current study.

4.4.1 Phonemic awareness

Phonemic awareness refers to the ability to examine language independently of meaning and to manipulate its component sounds (Cunningham, 1988). More precisely, it is the ability to hear and manipulate phonemes, which are the smallest part of a spoken language (Tankersley, 2003: 1).
Phonemes are the smallest unit of language that allows discrimination and change the meaning of a specific word. Most words contain more than one phoneme, even though there are a few words with only one phoneme such as “I” and “a”. The phonemes can also be represented by more than one letter, such as “ch”. Phonemes with more than one letter are usually called as blends, diphthongs, or digraphs according to their composition (Tankersley, 2003: 1).

The phonemic awareness develops in two stages: metaphonological identification and metaphonological control. People’s metaphonological identification develops from differentiation between linguistic and nonlinguistic sounds, to syllabic identification, and then to identification of phonemes. Even though the phonemic awareness of identifying the phonemes develops later, it “does not always correspond to the ability displayed by a literate adult” (Gombert, 1992: 21). Moreover, Gombert also points out that children’s identification of the phonemes is often reflected in the spelling when they begin to write, no matter writing correctly or not. Therefore, in the current study, a set of tests of phonemic identification and differentiation are conducted.

Metaphonological control includes the intentional manipulation of syllables and the intentional manipulation of phonemes. Examples of intentional manipulation of syllables are omitting the initial or final syllable of a word, and deletion of a medial syllable (Gombert, 1992: 23). Activities of intentional manipulation of phonemes can be substitution of a phoneme in a word or replacing a word with another rhyming word (Venkatagiri and Levis, 2007).

4.4.2 Significance of phonological awareness

Phonological awareness plays an important role in reading development, as well as in the foreign language learning. The role of phonological awareness in the reading development, and phonological awareness in the foreign language learning will be
discussed as follows. Then the core of present study will be proposed: an interactive model of metalinguistic awareness, poetry and foreign language learning. (cf. figure 2)

4.4.2.1 The role of phonological awareness in reading development:

Many researchers focus on the relationship between phonological awareness and children’s literacy development—phonological awareness as a predictor of children’s reading skills by setting a stage for the alphabetic principle learning (Adams, 1990; Liberman et al., 1974).

Phonological awareness plays an important role in learning to read and spell in alphabetic languages. That’s because “the alphabetic reading requires the segmentation of words into sounds and learning the correspondence between letters and the sounds” (Bialystok, 2001: 168). Researchers find that most strong young readers have strong phonological awareness while poor young readers have poor phonological awareness skills (Ehri et al., 2011; Torgesen, Wagner and Rashotte, 1994). Bradley’s and Bryant’s research demonstrated that children’s initial improvement of reading abilities can be predicted by their phonological awareness instructions (Bradley and Bryant, 1983). Moreover, phonological awareness and literacy competence interact with each other: phonological awareness instruction leads to improvement of reading and spelling skills; meanwhile, literacy instruction also develops phonological awareness skills (Burgess and Lonigan, 1998; Perfetti et al., 1987; Bus and Van IJzendoorn, 1999; Troia, 1999; Perfetti et al., 1988; Ellis, 1990; Liberman et al., 1977; Morais et al., 1986).

Under the umbrella term of phonological awareness that encompasses awareness of sound units of different sizes: syllables, phonemes and rimes and so on, phonemic awareness has been shown to be the most significant of these for reading development (Del Campo et al., 2014).
4.4.2.2 Phonological Awareness and foreign/second language learning

In a large amount of research, L2 pronunciation is related to L2 phonological awareness, as activities of raising consciousness not only facilitate the development in some specific target features, for example, the accuracy of some phoneme pronunciation and the intonation (Alves and Magro, 2011; Couper, 2011; Ramírez Verdugo, 2006; Saito, 2013a, 2013, 2015), but also contribute to the L2 pronunciation as a whole (Kennedy, Blanchet and Trofimovich, 2014; Saito, 2012; Wrembel, 2005).

Implicit approaches to raise L2 phonological awareness contribute as well to the accurate production of a target language feature. For example, it is found that the Spanish-speaking learners of English have achieved a certain level of awareness of the non-contrastive phonetic deference between their native language and the foreign language when they completed a foreign-accent-mimicking task (Mora, Rochdi and Kivisto-de Souza, 2014). Moreover, the learners’ noticing the gap between the linguistic features that they have observed and that they have produced is closely related to the accuracy of their L2 vowel production (Trofimovich and Baker, 2006).

In the process of learning a foreign language, it is important for the learners to learn some new phonemes which don’t exist in their mother tongue. Consequently, their phonemic awareness is demanded by recognizing the new linguistic sounds and comparing them with those in their mother language. In terms of the developmental sequence of language acquisition of a child, the differentiation between linguistic and non-linguistic sounds happens at first. Then it comes to syllabic identification, and the ability to identify phonemes develops later (Gombert, 1992: 15-21). After that, it comes to the ability of intentional manipulation of syllables and the intentional manipulation of phonemes. When children learn to read, their full awareness of phonemes develops mostly rapidly. At the same time, the interaction between beginning decoding process and spelling acquisition helps develop the phonological awareness in a mutually beneficial way (Anthony and Francis, 2005; Perfetti et
For a beginner of a foreign language, the ability of identifying the foreign language’s phonemes which are different from their own linguistic knowledge is one of the prerequisites. According to Eimas’s hypothesis of the innate mechanism for the perception of language (Eimas, 1985: 46-52; Gombert, 1992: 17), while children have retained and then probably refined their perceptive abilities which correspond to the phonetic distinctions of their mother tongue, they would have lost the ability to detect the phonetic distinctions existing in other languages but absent in that language in the course of children’s development. Other researchers also found that infants at 6 months start failing to discriminate the non-native vowel contrasts (Polka and Werker, 1994); when they are between 10 and 12 months, they lose the sensitivity towards non-native consonantal contrasts (Werker and Tees, 1984). That’s why most Japanese cannot discriminate between the phonemes [r] and [l], due to the fact that the phoneme [r] does not exist in that language (Miyawaki et al., 1975). In a word, foreign language learners have to pay more attention to the new phonemes when they learn the new language.

Adams (1990) suggests that it is critical that children are able to link phoneme awareness to their knowledge of letters. Since language users’ perception and production of natural speech don’t require them to consciously aware the phonological structure of the words, or the sequence of the small units of sounds in speech streams (McDowell and Lorch., 2008), explicit awareness of phonemes emerges and develops out of alphabetical literacy (Bruce, 1964; Liberman et al., 1974). That is, phonemic awareness appears when one tries to match phonemes to correspondent units of alphabetic orthography. Thus, when children, whose mother language’s orthographical system is transparent (for example, French), begin to learn a foreign language with a less transparent orthographical system (for example, English), it is important for them to link their phonemic awareness to their new orthographical knowledge. That’s the theoretical basis for the phoneme identification task for the pupils in present study.
4.4.3 Prosodic awareness

Prosody is the rhythmic pattern of stressed and unstressed syllables in spoken language which is applied over speech segments (suprasegmental), ranging from the lexical level to the utterance (Wade-Woolley, 2016: 372). At the utterance level, it conveys emotion, emphasis, or novelty. Prosody can also be accessed at the word level, as there is at least one stressed syllable in every content word; and secondary or tertiary stress may also be found in multisyllabic words (Wade-Woolley, 2016: 372).

Some recent studies start to dip into the prosodic aspects in phonological awareness. Prosodic awareness expands the notion of phonological awareness with the suprasegmental aspect (Wade-Woolley, 2016: 372). Some recent researches on phonological development suggest that the basic auditory processing of acoustic information involves prosodic elements, establishing the representation at all phonological levels from phonemic segmentation to suprasegmental features (Goswami, 2015; Goswami et al., 2013).

“Prosodic awareness” and “prosodic sensitivity” are exchangeable terms of one notion used by many researchers, which are found in many research papers. In Wade-Woolley’s article (2016: 372), she defines prosodic awareness as “a construct that is the focus of increasing research attention also because it expands the notion of phonological awareness to include suprasegmental phonology as well as the more conventional aspects that feature in the literature: syllable, rime and phoneme awareness.” In this article, she presents recent studies on the relations between individual differences in prosodic awareness and word reading: in the language English (Goswami, Gerson and Astruc, 2010; Holliman, Wood and Sheehy, 2012; Whalley and Hansen, 2006), in the language Spanish (Calet et al., 2015; Defior, Gutiérrez-Palma and Cano-Marín, 2012) and in Greek (Anastasiou and Protopapas, 2015). In those studies, the notion “awareness of prosody” is expressed in three ways: prosodic sensitivity, suprasegmental sensitivity and prosodic awareness. In her article, Wade-Woolley adopts the term prosodic awareness to refer the notion
“awareness of prosody”. In this thesis, the term prosodic awareness is also adopted for the convenience of reference to this notion.

### 4.4.3.1 Word stress awareness and intonation awareness

As the phonological subsystem, prosody encompasses the tempo, rhythm and stress of language. In English intonation system, there are hierarchical systems: Tonicity, tonality and tone (Wells, 2006: 6; Halliday, 1970, 1994).

Speakers highlight some words as important by applying tonicity for the meaning that they wish to convey. Tonicity refers to “the assignment and realisation of the most prominent word in an intonation unit indicating the focus of information” (Ramírez Verdugo, 2006: 141). By contrasting pitch movements in each intonational unit, the tone of speech is related to the expression of the information status and speech functions (Halliday, 1994: 36; Tench, 1996: 86).

Some researchers find that prosodic awareness is related to word reading in some languages. In the context of English language, which is a stress-timed language (Nazzi, Bertoncini and Mehler, 1998), Goswami and her colleagues conducted some tasks (DEEdee task) on word reading in order to measure children’s prosodic awareness (Goswami, Gerson and Astruc, 2010). Moreover, the results of Whalley’s research (Whalley and Hansen, 2006) suggests that prosodic awareness may contributes to children’s’ word identification skills in English. Besides, there are studies related to prosodic awareness at word level conducted in the context of other languages, in the context of Spanish (Calet et al., 2015; Defior, Gutiérrez-Palma and Cano-Marín, 2012) and Greek (Anastasiou and Protopapas, 2015).

It is possible to raise the word stress awareness if metalinguistic knowledge is acquired. In English language, the difference of syllable stress placement on the same-spelling word can cause lexically difference. For instance, imPORT (verb) and IMport (noun), the phonemes are identical in this minimal pair but the stress
placement shows the grammatical property. If people pay attention to different realization of vowels of a same letter (grapheme), they may find that the realization of a vowel is related to the word stress placement, especially when they have the correspondent metalinguistic knowledge. Normally, in English, the pronunciation of stressed vowel is close to its canonical pronunciation, for example, the first “a” in baggage. However, unstressed vowel tends to lessen to a schwa, for instance, the pronunciation of the second “a” in baggage. Although word stress is not marked orthographically in English, the derivational morphology provides indications to both beginning and skilled readers to realize the placement of word stress when reading (Jarmulowicz et al., 2008; Wade-Woolley and Heggie, 2015: 373).

Intonation awareness refers to “the knowledge about the form, function and meaning of intonation in spoken discourse that language users may have, even though that knowledge has progressively become implicit through the learning process” (Ramírez Verdugo, 2006: 142). Although intonation is regarded as one of the phonology features that are acquired by children at the beginning of language acquisition (Crystal, 1979: 37-38; Cruttenden, 1997; Snow and Balog, 2002: 1041), it is found that speakers pay more attention to other linguistic cues than to the intonation during their language competence progression (Berkovits, 1980).

4.4.3.2 Prosodic awareness and foreign language learning:

Researchers found that it leads to development in L2 intonation proficiency by applying consciousness-raising activities in the intonation functioning (Mitrofanova, 2012; Ramírez Verdugo, 2006). Similar to the native speakers who rely on other linguistic cues such as semantic and pragmatic cues instead of intonational cues in sentence perception, it is found in the study of Berkovits (1980: 279) that non-native speakers tend to ignore prosodic features in the other languages. In the second language learning process, L2 learners might apply the intonation patterns of L1 to their L2 discourse, which is due to their first language as the unconscious

In the studies comparing the relative contribution of segmental and suprasegmental features in the L2 speech to the degree of foreign accent, it is shown that deviations in prosody affect listeners’ judgement and comprehension of the speakers’ speech more than those in segmental phonology (Munro, 1995; Munro and Derwing, 1999; Derwing, Munro and Wiebe, 1998; Anderson-Hsieh, Johnson and Koehler, 1992). Furthermore, it is also found that prosody is closely related to foreign accents, comprehensibility and intelligibility of speech (Anderson-Hsieh, Johnson and Koehler, 1992; Anderson-Hsieh, 1994; Hahn, 2004; Jilka, 2000; Kang, 2010; Kang, Rubin and Pickering, 2010; Trofimovich and Baker, 2006; Pickering, 2001; Munro and Derwing, 2001). However, second language learners usually speak an L2 with foreign accent to some extent, according to a large number of studies (Long, 1990; Piske, MacKay and Flege, 2001; Moyer, 2004; Gut, 2009).

In order to be able to convey the intended pragmatic meaning and information in the appropriate speech, it is necessary for L2 learners to realize the specific L2 prosodic features which is different from those of their L1, because the over-generalization of the L1 intonation patterns which applies to L2 leads to the lack of adaptation of intonation, the lexico-grammatical form and the pragmatic context (Ramírez Verdugo, 2006: 142).

4.4.3.4 stress “deafness”

In terms of the concept of foreign accent, Munro defines a foreign accent as “non-pathological speech produced by second language…learners that differs in partially systematic ways from the speech characteristic of native speakers of a given dialect.” (Munro, 1998: 139)

Not only segmental deviations but also suprasegmental ones are reflected in the foreign accents. When the French learners of English make the wrong vowel
prominent, it is due to their inability to place the stress on the correct place (Dupoux et al., 1997: 407). According to Dupoux (1997), children extract the rhythmical-periodical properties of a language when they start to learn that language. Such rhythmical-periodical properties facilitate children’s language learning and trigger the adjustments of perception and production routines which cause efficient language-specific processing. However, the adjusted perception and production routines of adults are no longer very flexible, which consequently disrupt the processing of foreign languages to some extent (Dupoux et al., 1997: 407).

Efficient auditory processing of rhythmic stress patterns is likely particularly important for high quality phonological development, as babies were born with auditory processing abilities and the rhythmic stress patterns can be perceived during their stay in the womb (Goswami et al., 2013). It has been suggested that effects of individual differences in auditory processing may be unrelated to phonological difficulties in acquiring lexical stress patterns, which might be instead caused by differences in the quality of children’s phonological representations (White et al., 2006; Goswami et al., 2013).

In English, stressed syllables are salient, perceptually marked by higher pitch, longer duration and faster rise times (loudness) (Grosjean and Gee, 1987). The stressed syllables have larger rise times which is the time required to reach peak signal intensity. Peak signal intensity which is reached with syllable nucleus, provides a cue to the onset-rime division of the syllable (Goswami et al., 2013: 2). Different from English, in French, the accents do not carry lexical information. The accent is described as falling on the last full vowel of content words (DELL and VERGNAUD, 1984). French has no contrastive tone, pitch accent or stress, and duration is not used contrastively in vowels and consonants (Dupoux et al., 2008). No acoustic cues are used in French to signal a phonological contrast, while stress is represented by three acoustic cues: $F_0$ (fundamental frequency), duration and energy. However, it is described that French has a phrasal “accent” with no increase in $F_0$ or
intensity on the lengthening final syllable in the prosodic groups (Rossi, 1980; Vaissière, 1991).

Therefore, French native speakers show the stress “deafness” due to the absence of a metalinguistic representation of stress, according to the study of Dupoux (Dupoux et al., 2008: 19). Stress “deafness”, which is regarded as a lasting processing problem, is resulted from the failure of French speakers’ encoding contrastive stress in their phonological representations, explained by Dupoux (Dupoux et al., 2008).

4.4.3.5 Prosodic awareness and segmental phonological awareness

Prosodic awareness could contribute to two aspects of phonological awareness: rhyme awareness and phonemic awareness, as prosody is likely to facilitate their development, assumed by Wood et al. (2009). As rise time, a basic abstracted prosodic cue, refers to the rate of change of the amplitude envelope at the onset, rise time sensitivity contributes to rhyme awareness and reading attainment, suggested by Goswami et al (Goswami et al., 2002). On the other hand, Wood et al. (Wood et al., 2009) proposed that prosodic awareness facilitates the development of phonemic identification and phonemic awareness. It is found that more perceptually salient syllables are in greater phonological detail than in less salient syllables (Echols and Newport, 1992). For example, English’s stressed syllables are salient and easily to perceive and identify, as they are marked by higher pitch, longer duration and faster rise times in the amplitude envelope onset (Grosjean and Gee, 1987).

4.4.4 The cross-lingual transfer of phonological awareness

French is a syllable-time language, because of the clear boundaries between its syllables (Sandra, 2009). When listeners recognize words in French, they cut up the speech stream in a series of syllable, which is a language segmentation strategy.
Moreover, there is no contrastive tone, pitch accent or stress in French, and no duration is used contrastively in vowels and consonants (Dupoux et al., 2008). With vowels being lengthened before certain consonants, duration is only used allophonically (Casagrande, 1984). However, there is indeed in French a description as phrasal “accent” which is realized as final syllable lengthening in prosodic groups with no increase in F0 or intensity (Rossi, 1980; Vaissière, 1991). Since stress does not carry lexical information, but predictably falls on the word’s final vowel in French, speakers of French do not need to pay attention to the stress to identify lexical items. Instead, due to its fixed position, the stress may be used as a cue to segmentation of words (Rietveld, 1980).

Radically different from the clearly defined syllables in French, English is characterized by its rhythmic property. A majority of English vocabulary begins with a strong syllable. A research based on two computerized dictionaries (Culter and Carter, 1987: 133-142) shows that the English words beginning with a stressed syllable have a higher occurrence frequency than other words with an initial unstressed one in the language. At the same time, it also finds that the amount of lexical English words initiated with a strong syllable is three times as much as those with an unstressed initial syllable. According to these two phenomena, this research shows that people can hear 85% of the words with a strong initial syllable in English speech.

A study on the French stress “deafness” finds out that monolingual French speakers might lack a metalinguistic access to the contrastive stress, causing that they fail to encode contrastive stress in their phonological representations and consequently have a foreign accent in English (Dupoux et al., 2008).

It has been widely acknowledge that the speech perception of the foreign language is influenced by phonological properties of the listener’s native language (Sapir, 1921; Polivanov, 1974). Brown claims that: “The native language of learners exerts a strong influence on the acquisition of the target language system. While the native system will exercise both facilitating and interfering effects on the production
and comprehension of the new language, the interfering effects are likely to be the most salient.” (Brown, 2001: 66). More specifically, listeners usually employ their own language-specific phoneme categories based on their mother language during the speech perception. For example, the Japanese listeners map the English phonemes [l] and [r] in their phonemic categories of their own language, and then they have difficulties to discriminate them (Goto, 1971).

Furthermore, there are also some studies showing a significant correlation between phonological awareness in the first language and that in the foreign language (Genesee and Geva, 2006; Saiegh-Haddad and Geva, 2008; Cárdenas-Hagan, Carlson and Pollard-Durodola, 2007; Geva and Wang, 2001).

Consequently, phonological awareness is possible to transfer from the mother language to a second/foreign language, influencing the children when they learn a second/foreign language (Bialystok, 2001: 169). The children who is learning a second/foreign language have “a distinct advantage in acquiring access to the sound system of a new language because the insights have already been achieved in another language” (Bialystok, 2001: 169). This insight on the sound system of a new language is a high-level transfer which is an abstract understanding of structure of the sound in the mother language facilitates the exploring the sound structure of the new language.

4.4.5 Research methods in phonological awareness

There are various methods to access phonological awareness. According to the development of phonological awareness, some tasks to access phonological awareness are as follows:

a. Accessing the sensitivity to the sounds of the words is the basic level way and it is measured by the knowledge of nursery rhymes (Arabski and Wojtaszek, 2011: 110).
b. The second method is to compare, contrast the sounds of words for rhyme or alliteration and then group the given three or four words according to their identification of the sounds to which they pay attention (Arabski and Wojtaszek, 2011: 110). Phonological Oddity is another way to assess phonological awareness. The oddity task requires participants to pick out one word with a different phoneme among three monosyllabic words. For instance, in the set of log, red, pad, they are required to odd out a word with a different final phoneme (Whalley and Hansen, 2006: 10).

The tests of identification of phonemes in the present study is designed according method a and method b, a combination of identification phonemes, which is the smallest unit sound in the language, and phonological oddity task.

c. The blending of syllables and the segmentation of the syllables are the common measures employed by researchers (Tunmer, Pratt and Herriman, 1984: 60; Koda, 1998: 195). The learners are required to blend the syllables such as [p], [i] and [g] into pig. Or they segment the syllables by pointing out the first/last sound of the word. Another segmentation of syllables is breaking a group of syllables (a word) into phonemes.

d. When the pupils hold a higher level of phonological awareness, they can be assessed by the manipulation of phonemes such as deleting some phonemes in the word. For example, they are asked to pronounce hill without the phoneme [h], or monkey without the phoneme [k], or pink without the phoneme [k] (Adams, 1990).

e. As mentioned in the section of prosodic awareness, prosodic awareness is the expansion of the notion of phonological awareness. There are tasks to access word stress awareness and intonation awareness. For example, aural stress assignment task is used to assess the word stress awareness by letting pupils to listen to words in isolation and then indicate the location of the primary stress (Wade-Woolley, 2016: 375). The word stress awareness also can be assessed through Blumstein Goodglass (BG) task in which pupils differentiate between phonemically identical word strings.
of compound nouns and noun phrases such as “raincoat” and “rain coat” (Blumstein and Goodglass, 1972; Whalley and Hansen, 2006: 7). The tests of word stress awareness in the present study is designed based on the aural stress assignment task, but in the way of multiple choices in the written form for the participants to locate the primary word stress. Some researches adopt a combination of quantitative and qualitative methods to assess intonation awareness. The study of Ramirez Verdugo (Ramírez Verdugo, 2006) adopts such a combined methodology. The participants’ conversations are recorded to be acoustically analysed and judged by native speakers, and then the participants are asked to complete questionnaires on their previous knowledge and attitude toward English pronunciation and intonation, and on their assessment of intonation training.

The assessment of phonological awareness is not clear-cut to conduct on the children, as what they are required to do and how they are told to do it may influence their performance of the assessment (Tunmer, Pratt and Herriman, 1984: 61).

Consequently, in the present study, the pupils are required to conduct the tests of phonological awareness and prosodic awareness in the written form, as it is not feasible to conduct oral assessments one by one. Moreover, the instruction of doing the tests in written form is more explicit and easier to understand for the pupils. Last but not least, the underlining part of the word helps pupils understand which parts of the words to identify, compare and group, which lessens the confusion of pupils since they have not taken such tests before. Of course, the limitation of the written form of phonological awareness tests is that pupils might be distracted from the spelling of words. According to the cognitive load theory (Roussel et al., 2017: 4), pupils cannot process novel information with more than 3-4 elements simultaneously in working memory (Cowan, 2001), and they can only to keep the information for less than 20 seconds without rehearsal (Peterson and Peterson, 1959). That is why they read the written form at the same time when they listen to the recordings which help them get
rid of the interfering of spelling as well as lessen their anxiety since they might not be familiar with some just-already-learnt words.

4.5 Conclusion

Bialystok’s notion of metalinguistics is discussed, including the definition, and the relation between metalinguistics and foreign language learning. Moreover, a model is built on the interaction between poetry, metalinguistic awareness, and foreign language learning. Metalinguistic process and its components are briefly introduced, as they are further developed in chapter 6. Phonological awareness which includes phonemic awareness and prosodic awareness is the focus of the current study. Thus its relation with foreign language learning is also discussed. Cross-lingual transfer of phonological awareness helps to understand some results of metalinguistic tests, and research methods of phonological awareness is the basis of research design in the present study.
Chapter 5 Second language acquisition

5.1 Definition of the second language acquisition

Before the definition of second language acquisition, the word “second” is defined firstly, for the purpose of not causing misunderstanding. Ellis (1997) defines the word “second” at the beginning of her book second language acquisition as follows:

“‘Second’ can refer to any language that is learned subsequent to the mother tongue. Thus, it can refer to the learning of a third or fourth language. Also, ‘second’ is not intended to contrast with ‘foreign’. Whether you are learning a language naturally as a result of living in a country where it is spoken, or learning it in a classroom through instruction, it is customary to speak generically of ‘second’ language acquisition”(Ellis,1997: 3). In this sense, it can be interpreted that a foreign language can be regarded as a second language.

Then Ellis also explains the word second language acquisition (L2 acquisition) in the same book:

“L2 acquisition’, then, can be defined as the way in which people learn a language other than their mother tongue, inside or outside of a classroom, and ‘Second Language Acquisition’ (SLA) as the study of this.” (Ellis,1997: 3)

It is true that there is slight difference between the word “second language” and “foreign language”, as Oxford (1990: 6) differentiates them: “A second language has social and communicative functions within the community where it is learned…. In contrast, a foreign language does not have immediate social and communicative functions within the community where it is learned; it is employed mostly to communicate elsewhere.” Later, Oxford supplements that a second language is “a language studied in a setting where that language is the main vehicle of everyday
communication, where abundant input exists in that language, where the language is normally essential for survival, and therefore where motivation is typically strong to learn the language. In contrast, a foreign language (e.g., German learned in Australia) is a language studied in an environment where it is not the primary vehicle for daily interaction, where input in that language is limited, where the language is not usually needed in order to survive, and thus where motivation to learn the language might be quite variable.” (Oxford, 2003: 272).

However, she also admits that most learning strategies can be applied well to either “second language acquisition” or “foreign language learning” situation. It implies that they don’t vary much in the conscious actions, such as in learning strategies. For Oxford’s theory and Cohen’s theory of language learning strategies, foreign language learning environment is more concerned (Oxford, 2003: 272). In the current study, Oxford’s theory of learner’s learning strategy is the employed as the theoretical framework of the questionnaire to the pupils on their learning strategies.

Then the definition comes to “acquisition” and “learning”. Krashen (1982) defines that “acquisition” of a L2 language involves subconsciousness, while “learning” a L2 language refers to conscious study of a L2 language.

Nevertheless, Littlewood (1984) refutes that the boundary between consciousness and subconsciousness is too vague for the distinction between “learning” and “acquisition”. In addition, Schmidt (1990: 149) claims that “subliminal language learning is impossible, and that intake is what learners consciously notice”. Here in Schmidt’s view of subliminal language learning (Schmidt, 1990: 134) can be interpreted as acquisition of language, since acquisition involves subconsciousness in Krashen’s conception. In terms of the definitions of consciousness and subconsciousness, they will be discussed in the chapter of consciousness.

Another term will be used in this study is “target language”. It is “used as a generic phrase to cover the two circumstances, second language learning and foreign

In this study, after viewing different definitions on the second/foreign language learning/acquisition, we adopt Ellis’ definition of second language acquisition that a foreign language is regarded as a second language that is learnt in the classroom through instruction. And we also admit the interchangeable usage of second language acquisition and second language learning, since different researchers use them for the same meaning. Therefore, the term SLA and L2 appear in this study refer to the foreign language learning and foreign language correspondently.

The process of second language is very complex as it involves various factors and dynamic contexts. In order to serve as a heuristic in the research for explain, Ellis (R. Ellis, 1994: 194) provides a framework for explaining second language learning (cf. figure 3): Playing a role of major determinant of the input for learners to receive, social factors or social setting influence the variety and the amount of the input of the target language to learners. Then input is the data source for the language processing mechanisms which are potentially influenced by individual learner factors and by other knowledge of learners. On the other hand, it is possible that social factors such as the socio-economic context may have an impact on individual learner factors such as a learner’s motivation to learn a language. Also, individual factors such as learners’ affective states can influence the learning atmosphere in the classroom which is one of social factors. The language processing mechanism explains the interlanguage system which is a dynamic system of learner’s second language knowledge that is used in both the comprehension and production of second language utterances. The production of utterance, the output, facilitates the subsequent input, like “what learners say influences what is said to them” (R. Ellis, 1994: 194)

In this thesis, external factors such as socio-economic factors and linguistic exposure are introduced in the following chapter. The impact from other knowledge (such as the first language) on second language processing is discussed in the chapter of internal factors/ metalinguistic awareness. Part of language processing is developed
in the chapter of consciousness, attention, notice and awareness. Types of knowledge such as explicit and implicit knowledge are presented after it. Individual differences are distributed in the chapter on the language learning strategies, motivation, affective factors and anxiety.

Figure 3 A framework for explaining L2 learning [source: (R. Ellis, 1994: 194)]

In the current study, questionnaire to the parents on the linguistic exposure that pupils receive to English outside of classroom is designed based on the external factors in the foreign language learning.

5.2 Socio-economic context, linguistic exposure and family background

Family background influences students’ academic achievement, which is often reinforced by socio-economic factors. In the “Program for International Student Assessment” (PISA), it is found that the disadvantage socio-economic background tends to be one of the most determining factors influencing students’ reading performance, although students’ poor reading performance is not necessarily caused by their lower socio-economic status (OECD and UNESCO-UIS, 2003: 15).
A strong link between socio-economic status and academic achievement is found by Muñoz (2008), as students from different social backgrounds study in different types of schools, such as public schools or private schools, exposed to various input of the target language in the extracurricular life, for instance, private tuition, learning resources and study abroad. Besides affecting final language learning outcomes, socio-economic status influences students’ motivation to learn and their self-regulation (Fan, 2011).

Regarding the impacts of family background, the parental status, family wealth, and parental education are all positively related to the students’ reading performance in the countries (most are European countries) involved in the survey (OECD and UNESCO-UIS, 2003: 16). The family structure also influences children’s reading performance. In the single-parent families, the mothers or fathers often have lower income than the two-parent families, and they have to take a double parental responsibility for the child-rearing. Thus, it can be more challenging for the single-parent families to provide and maintain a supportive learning environment for the children.

Additionally, the survey results show that the more frequent interaction happens between the students and their parents on both cultural and social issues, the better the students perform in the reading tests.

Other studies also show the close relation between family background and student’s academic achievement and motivation. A strong link between parents’ level of education and students’ achievement in language learning in Hungary is found in the study on the factors contributing to the learners’ foreign language proficiency (Nikolov, 2009). In a survey (Pishghdam, 2011) on social and cultural factors, the presence of two parents at home, parent monitoring and their involvement in education play a supportive role for the students’ academic achievement. The significant effect of the parental encouragement and praise on students’ motivated behavior is highlighted in the study on the motivation from the perspective of
socio-cultural factors in language learning (Gardner, 1985; Gardner and Lambert, 1959). Besides, the language-learning motivated behavior is usually consist of effort and persistence (Csizér and Dörnyei, 2005), which also tend to be influenced by socio-cultural factors (Lamb, 2012).

Geographical location correlated with the socio-economic status of the students is also considered as an impact on students’ and parents’ choice of a foreign language and the orientation of the language goal (Dörnyei, Csizér and Németh, 2006). The experience of travelling abroad is related to the language learning attitudes, as students from lower social classes with no opportunities to travel abroad have less positive attitudes towards the foreign language learning, found in a study in Australia (Carr and Pauwells, 2006) and a study in Scotland (Gayton, 2010). Students’ academic self-efficacy beliefs are significantly influenced by their parents’ self-efficacy beliefs and academic expectations towards their children which hence indirectly influence students’ academic achievement (Bandura et al., 1996).

Socio-economic factors can influence autonomous learning behavior in some possible ways. Learners’ autonomous learning behavior can be influenced by the views of the family, the learning environments and the role that students play in the school (Fonseka, 2003). It also can be affected by economic factors like access to learning resource (Benson, 2007).

In formal foreign language instruction, an early start at school is high expected for the academic success (Muñoz, 2008: 199). Early starters with a foreign language have a higher ultimate attainment, while late starters have a faster rate of the foreign language learning, which may be seen as two distinct age-related advantages underlined by the conclusions of Krashen, Long and Scarcella (Krashen et al., 1979) based on the early findings on the age effects on foreign language learning: 1) compared to younger children, older children, adolescents and adults generally progress faster in the first stage of the foreign language acquisition process; 2) the younger foreign language learner are more likely to attain nativelike proficiency when
the beginning stage of the foreign language learning is more successful, which is related to the younger starters’ higher ultimate attainment in the framework of critical period hypothesis (CPH).

Supporting the conclusions above, Munoz (2008: 202) claims that late starters learn more efficiently than younger learners, achieving similar proficiency levels faster, especially in the more academic tests. However, early learners seems to show lasting advantages in tests of communicative skills, particularly in listening comprehension, as they seems to be more self-confident, deduced by Munoz (2008).

It is observed that older children have a faster initial rate of foreign language acquisition and those who start later the foreign language catch up with those start earlier in the studies of formal foreign language learning (Krashen et al.,1979: 579).

The relation between age and amount of exposure is also studied by some researchers. With a greater amount of exposure to the foreign language, early starters outperform late starters in speaking and writing skills but not in reading skills in the short-term study (Domínguez and Pessoa,2005). However, in the long-term study(Kuo,2003), the significance between early starters with greater amount of exposure and late starters only lies in listening comprehension, not in writing skills or reading comprehension. The advantages of early starters with a great amount exposure to the foreign language also change at different ages: they outperform late starters only in speaking skills and listening comprehension at age 13, but in listening comprehension at age 16 (Burstall et al.,1974).

The age advantage is found in the less cognitively demanding dimensions, as learners who started English formal learning at the age of 8 shows more strength in lexical richness and fluency, but not in the aspect of grammatical complexity or accuracy, compared with those begun at the age of 11, in the analysis of English as a foreign language writing production (Celaya et al.,2001).
However, a study on the relations between attitudes, motivation and foreign language learning shows that the effects of attitudes towards to the language learning situation and of motivation on the foreign language learning are not moderated to any great degree by the availability of the language in the immediate environment or by the age of the learners, even though it is found that attitudes towards the language and motivation are found positively related to the achievement in the foreign language learning (Masgoret and Gardner, 2003: 158).

5.3 Consciousness and second/foreign language instruction

In this chapter, concepts of consciousness will be introduced, especially on attention and noticing in language learning. Since Schmidt’s noticing hypothesis (1990, 1995, 2010) is referred in many researches in second language learning, it will be presented as well. Noticing and attention is one of the important factors for the experiments of metalinguistic awareness in the current study. The cognitive load theory is used to complement the noticing hypothesis. When it comes to the foreign language instruction, consciousness in second/foreign language learning will be discussed, leading to some relative instruction for second language, namely consciousness-raising activities, enhance input and form-focused instruction.

5.3.1 Consciousness in L2 learning

The role of consciousness is one of the most controversial issues in the field of SLA. Consciousness is the distinction between Krashen’s two notions: acquiring a L2 knowledge and learning a L2 knowledge. Krashen (1976) claims that they are two separate knowledge systems as the basis of second language performance. The acquired system is consisted of subconscious knowledge of the second language grammar. Children subconsciously develop their second language with the comprehensible input through communication, like the native speakers having the
subconscious knowledge in their first language. However, the learned system is deliberate study of the second language, as the product of formal instruction such as classroom language teaching, comprising the conscious knowledge of second language grammatical rules. Speakers subconsciously apply the acquired system as the only knowledge source in the real-time communication, when they pay attention to the meaning instead of the form of the language. Nevertheless, the learned system is valid when three conditions are met: a considerable time such as an un-speeded task, the learners focusing on the form, and they knowing the rule. Finally, Krashen (Krashen,1985: 38-43) also emphasizes that there is no interface between acquisition and learning as these two systems cannot pass into each other. However, Gregg (1984: 94) opposes Krashen’s claim that learning can never become acquisition. Also, Krashen’s “learning-acquisition” distinction is disapproved by McLaughlin, Rossman and McLeod, as they consider it is an unsupportable distinction between conscious and unconscious knowledge. (McLaughlin, Rossman and McLeod,1983)

According to Krashen’s definition of acquisition and learning, it is possible to find out something awkward. The acquisition process is subconscious and incidental, but does the incidental acquisition involves some degree of conscious attention to input? Schmidt (1990: 143) puts that “what is learned is what is noticed”[here learning includes conscious learning and unconscious learning (Schmidt,1990: 134), equal to Krashen’s learning and acquisition]; Ericsson and Simon (1984: 118) claims that it is necessary to pay attention to the information in order to carry out a task. Last but not least, Anderson (1985) points out that it is the way of a task that forces the material to be processed, rather than an individual’s intention to learn. Therefore, from the three points of views on attention and intention to learn, it can be deduced that incidental acquisition in the concept of Krashen involves some conscious attention.

Different from Krashen, Schmidt (1990: 131-135) distinguishes four senses of consciousness: consciousness as awareness, consciousness as intention, consciousness
as attention, and consciousness as knowledge. Based on the consciousness especially including attention and awareness, Schmidt (Schmidt, 1990, 2010) later develops “the noticing hypothesis” which claims that learners have to consciously notice the forms and the correspondent meanings in the input in order to turn input into intake for the realization of language acquisition. The concepts and types of consciousness will be introduced first, and it comes to the concept of attention and noticing, and at last the teaching approaches based on these concepts will be presented.

Therefore, the four dimensions of consciousness identified by Schmidt will be presented as follows (Schmidt, 1990: 131-134; 2010: 724-727): consciousness as awareness, consciousness as intention, consciousness as attention, and consciousness as knowledge.

5.3.2 Consciousness as awareness

When an individual has subjective experience of a stimulus or cognitive content, awareness occurs (Al-Hejin, 2004: 3). Allport (Allport, 1988) proposes that three criteria must be met in order for an individual to be aware of a particular experience. Individuals must:

(a) show some behavioral or cognitive changes as a result of the experience,

(b) report that they were aware of the experience at the time when it happens,

(c) be able to describe the subjective experience.

Methodologically, it is more often to assess the awareness with the first two criteria: by noting both a behavioral change and the report from a subject on the subjective experience (meta-awareness), or the simple demonstration on the experience directly, such as pointing to the orders of locations to indicated the awareness of the sequence that has been learnt.
A less strict definition of awareness is adopted by Leow (2000) that it only requires the first two conditions to achieve awareness, which is called low awareness. On the contrary, all three criteria should be met to achieve high awareness.

According to Schmidt, consciousness is commonly equated with awareness which can be divided into three levels: perception, noticing and understanding (Schmidt, 1990: 132).

**Awareness as perception**

Generally speaking, it is believed that all perception implies mental organization and it is the ability to create internal representations of external events (Baars, 1986). However, perceptions are not necessarily conscious. Thus Schmidt points out that subliminal perception is possible (1990: 132).

**Awareness as noticing**

Noticing is “a process of attending consciously to linguistic feature in the input (Ellis, 1997: 55). It is the basic sense of what we are aware of something, available for verbal report (Schmidt, 1990: 132). The crucial distinction between perception and noticing is the “blind-sight” (Natsoulas, 1982) which is a phenomenon in the medical experiment in which patients with damage to the visual cortex are able to discriminate between visual stimuli, without any awareness of seeing anything at all. It can be deduced that the detection of stimuli (perception) and the consciousness towards them are attributed to different parts of the brain (Bowers, 1984).

Further discussions on noticing will be made in the section on noticing and attention.

**Awareness as understanding**

When people notice something in the environment, they can analyze it and make
the comparison between this and what they have noticed in the previous occasions, reflecting it and trying to understand the meaning. In this case, people can experience insight and comprehension, which happens in the process of consciousness. This kind of mental activities such as problem solving lies in the consciousness as understanding and the process of metacognitions.

Additionally, as a high level of awareness, understanding generalizes all the linguistic instances (Schmidt, 2010: 725). For example, knowledge of rules and metalinguistic awareness belong to the level understanding. It is about generalization after noticing the specific instances of language.

Different from noticing which is limited to “elements of the surface structure of utterances in the input”, understanding represents a deeper level of awareness on the underlying rules (Schmidt, 2001: 5).

5.3.3 Consciousness as intention

To do something consciously often refers to do it intentionally. It is consciousness as intention that reflects the distinction between incidental learning and intentional learning (Schmidt, 2010: 724). Intentional learning contrasts with incidental learning. Incidental learning refers to people can learn the facts without any particular intention to learn them; whereas intentional learning is gold-directed. An example for incidental learning is that learners increase their vocabulary though reading, without the intention of acquiring vocabulary but with the goal of understanding the text. In terms of intentional learning, it is necessary to deliberately pay attention to particular cues in the second language learning when learners fail to notice the salient information or cues that need to be treated differently from the way of acquiring the first language (N. C. Ellis, 2006).

Meanwhile, conscious efforts, attempts and strategies also imply the deliberate property of the behavior. For example, learning strategy is employed by the learners
to facilitate acquisition storage, retrieval and use of information (Oxford, 1990: 8). Thus learning strategies are the intentional and mental operation for the purpose of learning.

Last but not least, not all intentions are conscious. There are things that people do not intend to notice but they do aware of it (Schmidt, 1990: 133). That is the difference between intention and awareness.

5.3.4 Consciousness as attention

Consciousness and attention are generally regarded as two sides of the coin. Carr and Curran (1994: 219) defines that attention is the same as consciousness—“if you are conscious of something, then you are attending to it… and if you are attending to something, then you are conscious of it”. On the other hand, attention and awareness are closely linked and necessary for second language learning, as “what we are aware of is what we attend to, and what we attend to determines what enters phenomenal consciousness” (Schmidt, 2010: 725).

Attention is distinguished from noticing, as attention is related to the computational mind which is an information processing system, whereas noticing involves in the subjective experiences of information processing. (Jackendoff, 1987; Schmidt, 1995: 18). Further discussion will be carried on in the section of attention and noticing.

5.3.5 Consciousness as knowledge

It is commonly assumed that to know something is to be conscious of it, proposed by White (1982). He also points out that it is hard to draw the distinction between conscious knowledge and unconscious knowledge, as the ambiguities of consciousness involved those of knowledge.

No matter how ambiguous the distinction between conscious knowledge and
unconscious knowledge, some contrasts are put up by Schmidt (1990: 134): 1) learning sometimes is regarded as being unconscious when learners are not aware of something having been learnt; 2) it may refer to the level of noticing for the distinction of conscious learning and unconscious learning; 3) based on the intention and effort, conscious/unconscious learning can be differentiated; 4) the awareness at the level of understanding can be the reference for this distinction; 5) conscious learning can refer to the intentions at a more global level such as a deliberate plan with the study and intentional learning strategies, while unconscious learning tend to be regarded as an unintended by-product of communicative interaction; 6) conscious learning involves conscious knowledge.

Declarative knowledge, which is knowledge of facts, and procedural knowledge, which is knowledge of “how”, is another pair to describe the distinction between knowledge types (Schmidt, 1990).

Declarative knowledge is about the fact as well as knowledge of abstract rules and knowledge of fragments and exemplars (Eichenbaum, 1997), which can be concluded that it is explicit and encyclopedic in nature. R. Ellis points out that this dimension of the implicit/explicit distinction mentioned in the relations of declarative and procedural knowledge corresponds to Bialystok’s control of linguistic processing, which involves three functions: selective attention, integration, and the ability to handle the language within real-time constraints (Bialystok, 1991: 72).

Procedural knowledge develops based on declarative knowledge, requiring awareness in the early stages (Anderson, 1982). Moreover, procedural knowledge is highly automated (R. Ellis, 2005: 149). When learners accumulate more knowledge of the fragments and exemplars, they reconstruct the declarative knowledge of rules into logical and deduced productions, forming the procedural knowledge. It is not sufficient that knowing about language as a grammatical system comprising the rules underlying syntax, semantic and phonology, in order to know how to use the language functionally (O’Malley and Chamot, 1990: 73). Therefore, in order to apply language
in the communication, procedural knowledge is required.

In fact, procedural knowledge is implicit or unconscious knowledge which is used with the performance of automatized actions (Kivistö-de Souza, 2015: 15). R. Ellis (2004) regards procedural knowledge as the basic linguistic competence underlying the daily language usage. Additionally, it is intuitive and cannot be verbalized to describe. She also mentions that it will create an explicit representation before any attempt to verbalize implicit knowledge (R. Ellis, 2005: 150). Procedural knowledge is a kind of primitive memory constrained by age factor. Consequently, second language learners cannot construct implicit knowledge at any age.

5.4 Attention and noticing

5.4.1 Definition of attention

In the domain of psychology and language learning, attention is defined by Suchert as “a creation of culture and does not map isomorphically onto the brain” and it is “A process in which biological mechanisms interact when goal-directed behaviours and stimulus-driven responses converge in action” (Suchert, 2004: 144). Suchert also regards attention as being comprised of a series of moments in a continuous process of evaluation, action, and reaction. She claims that the distinction from the psychological perspective among attention, perception, cognition and action does not correlate to the biological distinction. Thus attention is “an ongoing, interactive process that defies singular definition” (Suchert, 2004: 173). In terms of the property, attention basically refers to the detection of a stimulus, according to Schmidt (1994). It is also regarded as “a mainly conscious process involving working memory” (Ellis, 2013: 755).

Human attention systems reduce and control the amount of information input, claimed by Tomlin and Villa (1994: 184). In the foreign language learning, they found that learners are overwhelmed by the continuous input of that language. With the help
of attention, they can sort out the input and arrange the chaos which tends to overwhelm them.

**Main Broad Conceptions of Attention**

Four main conceptions of attention in second language learning has been proposed by Tomlin and Villa (1994: 187).

1. (1) attention is regarded as a limited capacity system. Through the sensory system, the brain may be presented with a variety of stimuli at one time, but fails to process all of them. Two ideas are pointed out by Tomlin and Villa for this limited capacity system: a. The human mind can handle a limited amount of information at a given time. b. The attention system selects information due to the processing limitations of the human mind. Not only the amount or duration of attention to a particular stimulus reflects the limitation of attention, but also the simultaneous attention to the number of stimuli causes the limitation.

2. (2) Due to the limitation of attention, the process of selection of critical information for further processing occurs when an individual faces overwhelming amounts of incoming stimuli.

3. (3) the third conception of attention involves information processing of control rather than automatic processing. It assumes that some tasks require more processing effort and more attention than others. Consequently, it is possible for one person performs two tasks at the same time, and better if one of them needs less attention. However, when both tasks require high attention, it is more difficult to deal with.

4. (4) A process of coordination among competing stimuli and responses can happen in the situation of controlled processing on two simultaneous tasks. In order to perform different actions, it is necessary to pay attention, maintain, discontinue and redirect the attention to different stimuli.
These four main conceptions of attention are related to each other and thus into an integrated system of attention.

Since attention does not involve in a single mechanism, a series of mechanisms includes alertness, orientation, detection within selective attention, facilitation, and inhibition (Schmidt, 2001; Tomlin and Villa, 1994). The common among these mechanism is the function of controlling information processing and behavior in the circumstance of inadequate skills and routines (Schmidt, 2010: 724).

**Fine-Grained Definition of Attention: Alertness, Orientation, and Detection**

Posner and Petersen (1990) describe that attention system is formed by three separated yet interrelated networks: alertness, orientation, and detection. Alertness refers to a general state of readiness to receive input. The speed of selecting information for processing depends on the level of alertness. But the quality of processing may do not guarantee if the selection is too quick. Alertness is an important function serving to "potentiate all targets following the cue" (Posner, 1988: 178). It not only works independently, but also can modulate the second function—orientation.

Orientation refers to the sequence of attentional resources to a particular stimulus among the various sensory stimuli. The processing of a stimulus can be facilitated with the orientation of attention to it. Three mechanisms make up the orientation of attention, according to Posner, Walker, Friedrich, and Rafal (1987). They are disengaging from a stimulus, shifting to a new one, and re-engaging with a new stimulus. The difference between orientation and alertness lies in that a learner might be ready to learn (alertness), but it waits to decide to focus on form or meaning (orientation), for example. Logan, Taylor and Etherton (1996) propose that it is the evidence relevant to a particular learning domain that attention must be directed to. That is, attention must be focused specifically rather than globally. For example, the sounds of target language should be attended to if the learner aims to acquire
phonology. If his/her goal is to achieve a native-speaker intonation, he/she also has to attend to the details of intonation. Orientation of attention to some language components could increase the tendency of another function—detection.

The most important part in attention could be detection which refers to the cognitive registration of a stimulus, such as a linguistic feature. The term registration refers to stimuli that are detected without awareness, suggested by Schmidt (Schmidt, 2001), although detection does not necessarily imply awareness. Detection is related to both awareness and control. Once a stimulus is detected, it could lead to the occurrence of cognitive control and awareness.

Based on these three definition of attention as alertness, orientation, and detection, Truscott (Truscott, 1988: 106) claims that attention is necessary for learning. He argues that it is impossible that learning happens without detection, and thus learning requires attention.

5.4.2 Inhibitive Role of Attention in the Input

As presented above, attention involving alertness, orientation and detection plays a positive role in processing input (Al-Hejin, 2004: 5). However, attention may also function as an inhibiting mechanism that hinder the cognitive processing on the items. Schmidt (2001: 22) points out that “research on inhibitory processes is probably the most active and theoretically interesting work within attention theory at the present time”. Attention deficit disorders prevent individuals from focusing attention on a target stimulus. Consequently, they fail to resist potentially attention-capturing interference.

Suchert (2004) points out that salient part of linguistic input can attract attention (the “pop-out effect”), but at the same time the learner may fail to attend to the new linguistic features due to unfamiliar with them.
5.4.3 Noticing Hypothesis

Based on the conception of awareness and attention that introduced above, Schmidt (Schmidt, 1990, 1993, 1995, 2001, 2010; Robinson et al., 2012) proposes the “noticing hypothesis”, positing that:

1) There are three degrees in awareness, which has been introduced above.

2) Noticing is required to learn the target language forms (Schmidt, 1993: 217); input becomes intake for language learning only when it is noticed (Schmidt, 1990: 139; 2010: 722).

3) Noticing can be encouraged by instruction (e.g. such as consciousness-raising activities enhanced input, and form-focused instruction in the following section).

Noticing the linguistic form

Schmidt (1994: 179) defines that noticing refers to the “registration [detection] of the occurrence of a stimulus event in conscious awareness and subsequent storage in long term memory…”. As mentioned in the previous section on consciousness, noticing is the second level of awareness. Moreover, noticing is a subjective experience, although it is nearly isomorphic with the concept of attention (Schmidt, 1995: 1). The difference between “noticing” and “attention” will be presented in this chapter later.

In the domain of SLA, Schmidt’s noticing hypothesis claims that learners have to consciously notice target linguistic forms in the input (Ellis, 2001: 7).

On the one hand, noticing is “the necessary and sufficient condition for the conversion of input to intake for learning” (Schmidt, 1994: 17). In other words, noticing enables learners to process linguistic forms. On the other hand, instruction works by increasing the salience of the target language forms, namely form-focused
instruction, in order to let learners notice the particular linguistic features (Schmidt, 1993: 217). Ellis supports it by claiming that the noticing hypothesis is “compatible with the claim that FFI (form-focused instruction) can aid acquisition by drawing learners’ attention to forms in the input that otherwise they might not notice and thus fail to intake” (Ellis, 2001: 8).

Noticing is beneficial for language learning, as noticing affects the interlanguage system in size and in organization. It can be looked into two situations according to Skehan (Skehan, 2013): 1) noticing a new feature can change the existing interlanguage system resulting in reorganization. It can change it by noticing a grammatical aspect such as tense or mood. 2) noticing a new feature may increase the existing interlanguage system, for example, by noticing a given word which refers to a given object.

Literacy development is regarded as an important prerequisite for noticing in second language learning (Kivistö-de Souza, 2015: 39). The simple linguistic forms are noticed earlier than the complex aspects. That is, the aspects of noticing take place depends on the proficiency level of the learners. For a beginner learner of English, he/she is not expected to notice complicated linguistic forms, such as the subjunctive.

**Noticing the gap**

In the process of noticing, specific linguistic features in the input are attended to and then become intake which is a system for information stored in temporary memory for possibly accommodated in the future. In order to process noticed input into intake, Schmidt and Frota (1986) suggest that learners carry out a comparison of the linguistic features that they have observed in the input and the production by themselves based on their current interlanguage system. They refer this conscious process as “noticing the gap”. That is, noticing the gap refers that the learners consciously compare their own output and target language input so as to overcome errors. Izumi (2013) develops “noticing the gap” into “noticing the gap in one’s
ability” which refers to learner-internal processes—noticing that something missing in the interlanguage for adequate output.

Studies found that “noticing the gap” promotes learning (Mackey, 2006). It is possible to promote “noticing the gap” by error correction in instruction, when the learners know that they are being corrected. Some recent finding suggest that providing favorable conditions for “noticing the gap” in classroom settings could promote the learning (Mackey, 2006; Ellis and Mifka-Profozic, 2013).

5.4.4 Role of attention to and noticing of output

As mentioned above, attention and awareness functions in the input of information and language learning. There are studies on attention to and awareness of form in L2 production/output, and how attention to and awareness of output can facilitate SLA. For instance, the production of target language also provides opportunities to increase metalinguistic awareness on L2 form (Robinson et al., 2012: 254).

Swain (1995: 125-126) argues that attention to output plays a facilitating role: when learners produce the target language, they “may notice a gap between what they want to say and what they can say, leading them to recognize what they do not know, or know only partially”. (In Swain’s claim, she equates attention with noticing. )

Relations between attention and noticing

Attention and noticing are regarded as flip sides of the same coin, since they are often treated as synonyms: if you pay attention to something, you will also become aware of it, or notice it(Schmidt, 1995: 18). Strictly speaking, a distinction between attention and noticing can be made from the modern psychological perspective. Attention is viewed as one of the basic mechanisms in computational mind which is an information processing system, while noticing belongs to subjective experiences of
information processing, which is also called phenomenological mind (Jackendoff, 1987; Schmidt, 1995: 18).

However, Schmidt also argues that the information processing (attention) and subjective experience (noticing) appear to be isomorphic (Schmidt, 1995: 28). When explaining this close correlation of information processing and subjective experience, he admits that it cannot be proved or disproved since subjective awareness is fleeting and cannot be completely recorded. What’s more, he also argues that it is an issue that has not been resolved for hundred years in the researches in psychology and for centuries in the argumentation in philosophy.

Attention is necessary for noticing, partially under the voluntary control (Kivistö-de Souza, 2015: 39). What’s more, Schmidt and Frota (Schmidt and Frota, 1986) claims that learners who notice most pay attention most. Thus, language learners can allocate their attention to what they want to, either linguistic form or information content (Schmidt, 1990: 144).

**Individual differences in noticing and attention**

In general, most L2 learners fail to achieve native-like proficiency even with attention to linguistic forms, due to individual differences. Individual differences exist in noticing in the aspects of quantity and quality (Schmidt, 2010). There are some links among motivation, aptitude, attention, noticing and learning strategies to some extent.

Motivation is viewed as a key factor in L2 learning in SLA research (R. Ellis, 1994: 508). It may play a role in an affective filter which hinder input reaching the part of the brain where the language acquisition device is located, according to Krashen (1985). Tremblay and Gardner (1995) propose that motivational behaviors plays a role of mediator in language attitudes, motivation, attention, effort and achievement. For instance, motivated learners may notice the linguistic form as a
result of paying more attention, and they also try harder to understand the significance of the noticed part, consequently increasing metalinguistic awareness and enhancing their language learning. Motivation also correlated with learning strategies, particularly with cognitive and metacognitive strategies, which are strategies for devoting attention to a particular part of the target language and for maintaining attention but inferencing, monitoring or paying attention to output at the same time, suggested by Schmidt, Boraie and Kassabgy (1996).

Aptitude is considered as a strong indicator of academic success, playing a key role in predicting learners’ development in second language learning (DeKeyser, 2000; Dörnyei, 2005).

The finding of studies on the relation between aptitude and noticing are not always consistent. Trofimovich, Ammar and Gatbonton (2007) didn’t find out the significant relation between the language analytic ability in language aptitude and noticing. However, in the studies (Bell, 2009; Robinson, 1995), learners of higher language aptitude notice more than those of lower aptitude.

In fact, more studies found out that aptitude, noticing and learning are correlated. In a study of Spanish learners of Swedish (Abrahamsson and Hyltenstam, 2008), it is reported small but significant aptitude effects on child SLA, while a very large effects is observed in adult SLA. It confirms the hypothesis of DeKeyser (2000) that a high level of language aptitude is necessary for reaching near-native proficiency in adult SLA. In Abrahamsson and Hyltenstam’s study, it is also found that interest and devotion to language structure and language learning is the common characteristic of the two highest proficiency participants. One of them described herself as a communicative person who adores linguistic observation, such as noticing the linguistic form more than the content when listening to a beautiful speech.
5.4.5 Cognitive Load Theory

In addition to the noticing hypothesis, cognitive load theory is also referred in this current study for one part of the experimental design. Cognitive load theory is based on an evolutionary view of human cognitive architecture which is relevant to acquiring biologically secondary knowledge (Roussel et al., 2017). Unlike the primary knowledge acquired effortlessly and automatically, the “secondary knowledge requires conscious effort and is assisted by explicit tuition” (Sweller, Kirschner and Clark, 2007; Roussel et al., 2017: 4). Then it hypothesizes that people “have not specifically evolved to learn a foreign language and the cognitive machinery and procedures used are vastly different from the machinery and procedures used to learn a native language” (Roussel et al., 2017: 4).

Five basic principles are employed to describe the cognitive architecture to constitute a natural information processing system: the information store principle, the borrowing and reorganizing principle, the randomness as genesis principle, the narrow limits of change principle, and the environmental organizing and linking principle (Roussel et al., 2017: 4-5):

The information store principle

The information which comprises both biologically primary and secondary knowledge is stored in a large amount in long-term memory.

The borrowing and reorganizing principle

The foreign language is acquired by conscious effort and explicit tuition in spoken or written form, as biologically secondary information is obtained basically through listening and reading.

The randomness as genesis principle
The randomness as genesis principle reflects a biologically primary skill with no need to be taught, but it is also relevant to the biologically secondary knowledge. When the borrowing and reorganizing principle cannot be used due to the unavailable suitable sources of information, active and conscious problem solving is employed in the foreign language learning which is an acquisition of secondary knowledge (Roussel et al., 2017: 4).

**The narrow limits of change principle**

The capacity and duration of processing novel information is severely restricted: No more than 3-4 elements of novel information can be processed simultaneously in working memory (Cowan, 2001), and the duration to keep the information for less than 20 seconds without rehearsal (Peterson and Peterson, 1959). Notably, only novel, biologically secondary information encounters such limits. That is, working memory limits which apply to the foreign language learning are not possible to apply to the native language acquisition. Consequently, cognitive load theory provides some hints to foreign language learning and instruction (Roussel et al., 2017: 4).

**The environmental organizing and linking principle**

This principle facilitates the justification of the other four principles and the whole cognitive system. Moreover, the transformative effects of education—the large amounts of information transferred from the long-term memory to the working memory—derive from this principle.

When the organized information turns into long-term memory, the working memory limits flowing from the narrow limits of change principle disappear. Once linguistic information has been stored in long-term memory via the information store principle, the appropriate information related to the context can be transferred into working memory with the environmental organizing and linking principle.

Composed of distinction between biological primary and secondary knowledge
and the five principles of controlling the processing of secondary information, this cognitive architecture provides “a base for the instructional design effects of cognitive load theory. Those effects should be directly applicable to the procedures required when learning a foreign language.” (Roussel et al., 2017: 5).

5.5 Implications for the second/foreign language instruction

In the present study, Form-Focused Instruction is adopted by the teachers who participates in the research. Teacher T in CM2 adopts Form-Focused Instruction with implicit corrective feedback and meaning-oriented in the poetry sequence in English class, while Teacher A in 5e employs reactive focus-on-form. But first of all, the consciousness raising activities are necessary to be introduced, as Form-Focused Instruction is developed latter than it, and it is even possibly influenced by it.

5.5.1 Consciousness raising and input enhancement in second/foreign language learning

Based on the ideas that noticing is beneficial for learning and that noticing can be enhanced, several approaches for second language instruction aim at increasing leaners’ consciousness of the target language. For instance, there are consciousness-raising (Sharwood Smith, 1981), input enhancement (Sharwood Smith, 1991), and focus on form (Long, 1991) etc.

Consciousness raising aims at developing explicit knowledge of linguistic norms. In consciousness-raising activities, the learners are only expected to understand the target structure by formulating some kind of cognitive representation of how it works, instead of producing the target structure (R. Ellis, 1994: 643). R.Ellis regards that consciousness-raising activities as an alternative to language practice due to two aspects: it is not necessary to involve production by the learners on the scale of
practice activities; it is directed at explicit knowledge rather than the implicit one, which does not require the sequence of explicit knowledge elements (R. Ellis, 1994: 644). Consequently, there is no need to make sure that learners are ready to learn an explicit norm. That is, consciousness raising provides a logical solution for pedagogic problems.

Schmidt claims that “subliminal language learning is impossible” (Schmidt, 1990: 149) and that consciousness is necessary for noticing, to some extent. Learners can consciously notice the intake. All aspects of language, such as lexicon, phonology, grammatical form and pragmatics, are meant to be noticed, which can also be incorporated into different theories of second language acquisition.

With noticing, the features in the input are attended to and then turned to intake in which information stored in temporary memory for possibly subsequently accommodated (R. Ellis, 1994: 361).

Sharwood Smith (1981) claims that consciousness-raising activities potentially help the instructing second language learning, with four types of intervention used to direct learner’s attention to language form. As the target language forms are only acquired with the noticing (Schmidt, 1993: 217), instruction works need to increase the salience of the target language forms in the input during the second language teaching.

The consciousness-raising activities range from the pedagogic rules to “brief indirect clues” to the L2 target structure, for instance, visually enhancing a particular structure in the input of language, proposed by Sharwood Smith (1981).

Research on the second language instruction has combined the consciousness raising and kinds of syllabuses. Loschky and Bely-Vroman 1990 (1990) recommend the construction of closed communicative tasks are completed only when the learners attend to the target grammatical knowledge. R. Ellis (1992) suggests that an amount of
consciousness-raising activities should be embedded in a structural syllabus, in which learners are taught according to the order arranged by a list of linguistic items, rather than being treated as a complete course. That is, she proposes a series of grammar discovery tasks to help learners gain explicit understanding of grammar, but complementing with communicative activities to develop implicit knowledge. Long (Long, 1991) emphasizes that context is essential in the second language learning, and disagrees with any kind of structural syllabus and any attention to linguistic forms out of context. He rather advocates a task-based syllabus in which tasks are designed based on a content such as biology, geography and so on, without any specific linguistic focus, trying to make the learners incidentally pay attention to the language in the interaction between learners and the tasks.

After advocating the consciousness-raising approach, Sharwood Smith (1991) introduces an “input enhancement” approach similar to consciousness raising, and he investigates how they influence learners’ selective attention to linguistic forms. Input enhancement involves increasing the visual or auditory effects of the target linguistic items in the input, explained by Sharwood Smith (1993). Input enhancement presents to the learners the salience of specific linguistic items in the form of bolding, underlining, capitalization, italics, color, etc. Polio (2007) has reviewed the literature of input enhancement in terms of definitions and their similarities. She provides a narrow definition and a broader one on input enhancement. The former involves instructions or materials with visually enhance elements such as colors or bold letters. Yet it is not significantly effective. The latter includes any effort to draw learners’ attention to specific linguistic features. It turns out that it has more impact on language learning. The extent of influence of attention-drawing activities depends on the structure involved. And these different effects are attributed to the salience of language form (Robinson et al., 2012: 258).
5.5.2 Form-focused instruction

Similar to consciousness-raising activities and input enhancement approach, form-focused instruction also involves raising consciousness and directing attention to the linguistic form. For instance, Schmidt’s notice hypothesis is compatible with the claims of consciousness-raising activities and input enhancement approach, as well as applicable in form-focused instruction which is claimed to promote language learning by drawing learners’ attention to forms in the input in case they might fail to notice or intake those linguistic features (Robinson et al., 2012: 258).

Definition

Form-focused instruction (FFI) refers to “any planned or incidental instructional activity that is intended to induce language learners to pay attention to linguistic form”, covering a variety of other terms such as “focus on form”, “focus on forms”, corrective feedback/error correction, and negotiation of form (Ellis, 2001: 1-2).

According to Long (Long, 1991: 45-46), “focus on form” refers to drawing students’ attention to linguistic elements as they arise incidentally in lessons whose overriding focus is on meaning or communication”. Different from “focus on form”, “focus on forms” is regarded as a traditional teaching approach of discrete points of grammar in separate lessons in which teachers present the learners with preselected and sequenced linguistic items (Long, 2000: 179).

Consequently, “focus on form” and “focus on forms” are fundamentally different. “Focus on form” derives from an assumed similarity between the first and the second language acquisition, suggesting that the two processes are based on an exposure to the comprehensible input that occurs in the natural communication. It also derives from another assumption of the difference between the two processes that it should compensate the lack of input of second language by focusing learners’ attention on linguistic features (Sheen, 2002: 303). However, “focus on forms” is assumed that
classroom foreign language learning is characterized as a skill-learning approach.

Long proposed that form-focused instruction integrates the strengths of both focus on forms and focus on meaning approaches, as it involves “how attentional resources are allocated and involves briefly drawing students’ attention to linguistic elements in context as they arise incidentally in lessons whose overriding focus is on meaning or communication” (Long, 2000: 185).

Criteria of Form-focused Instruction

Form-focused instruction as an integration of form and meaning meets the following criteria (Norris and Ortega, 2000: 438):

a) Designing tasks to promote learner engagement with meaning prior to forms;

b) Seeking to attain and document task essentialness or naturalness of the L2 forms;

c) Attempting to ensure that instruction was unobtrusive;

d) Documenting learner mental processes (“noticing”).

In addition, may Focus-on-form studies also presented evidence of:

e) Selecting target form(s) by analysis of learners’ needs; or

f) Considering interlanguage constraints when choosing the targets of instruction and when interpreting the outcomes of instruction.

Types of form-focused instruction
Ellis (2001) provides three types of form-focused instruction, based on 1) the primary focus of the instruction is on form or on meaning, and 2) the way of distribution of the instruction, for example, the instruction delivered with intensive attention to a single form or extensive attention to various forms. The three types of focus on form instruction are focus-on-forms instruction, planned focus-on-form, and incidental focus-on-form. The following explication on the three types of focus-on-form instruction is provided by Ellis (Ellis, 2001: 17-26).

Table 2 Types of FFI (Ellis, 2001: 17)

<table>
<thead>
<tr>
<th>Type of FFI</th>
<th>Primary focus</th>
<th>Distribution</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Focus-on-forms</td>
<td>Form</td>
<td>intensive</td>
</tr>
<tr>
<td>2. Planned focus-on-form</td>
<td>meaning</td>
<td>intensive</td>
</tr>
<tr>
<td>3. incidental focus-on-form</td>
<td>meaning</td>
<td>extensive</td>
</tr>
</tbody>
</table>

Type 1 Focus-on-forms

In the case of focus-on-forms approach, the teacher and students are aware that the preselected form which is the primary focus of the activity. The learners are required to intensively allocate their attention on some specific form for the purpose of learning. There are various options for achieving focus-on-forms: explicit and implicit focus-forms, structured input and production practice, and functional language practice.

Explicit and implicit focus-on-forms:
Explicit focus-on-forms instruction involves “some sort of rule being thought about during the learning process” (DeKeyser, 1995). It can achieve deductively or inductively. When the rules are presented to the learners, it is the deductive way. Whereas it comes to inductive treatment when learners try to analyze the linguistic data containing exemplars of the feature.

In contrast to explicit learning, implicit learning happens with the learners’ absence of awareness of what is being learned. Implicit learning is operationalized in terms of learners memorizing instances or inferring rules without awareness, according to DeKeyser (1995).

Structured input and production practice:

Structured input is viewed as a focus-on-forms option, because it aims to help learners to initially pay attention to form instead of meaning which learners also attend to in some way in the input strings (VanPatten, 1996). In structured input, learners are “pushed to attend to particular feature of language while listening or reading” (VanPatten, 1996). Thus the structured input is another way of structural syllabus teaching.

In traditional production practice, both mechanical and contextualized activities are involved. Oral or written materials containing instances of the target linguistic features are provided to require learners to interpret the input. For example, VanPatten and Cadierno (1993) conducts this instruction with oral and written transformation and open-ended communicative practice.

Functional language practice:

Development of instructional materials are involved in this focus-on-form instruction, allowing learners to practice producing the target structure in certain contexts. Learners are supposed to master the accurate use through repeated practice of the target linguistic features (Ellis, 2001: 20). Thus the primary focus should lie on
the form rather than meaning in spite of the apparent concern for meaning.

Type 2 Planned Focus-on-Form

Planned focus-on-form instruction places the meaning as the primary focus, with intensive distribution of specifically planned linguistic forms. Two instructional options are considered in the planned focus-on-form instruction, which are related to the input and production.

Enriched input:

Enriched input is frequently made use of in the planned focus-on-form instruction, as it consists of input that has been specially selected or modified into plentiful exemplars of the target structure. Unlike focus-on-form instruction, learners are encouraged to attend primarily on meaning. The tasks in the enriched input are essentially communicative, requiring learners to respond to the content of the input. Various versions such as input flood and input enhancement are included in enriched input. Therefore, enriched input approach aims to induce noticing of the target form in the context of meaning-focused activity.

Focused communicative tasks:

Meaning is the primary focus in focused communicative tasks. Unlike the communicative tasks in general, it aims that learners employ some linguistic feature specifically targeted.

However, it is difficult to achieve that learners’ productions of the target features are natural and relevant to the performance of the task, as the result that learners cannot employ features not having acquired and tend to avoid the features that are difficult to processed.
Type 3 Incidental Focus-on-Form

The previous two types of focus-on-form instructions are derived from theories of second language acquisition, whereas incidental focus-on-form approach is established on the classroom processes. Two types of incidental focus-on-form are the pre-emptive one and the reactive one (Ellis, 2001: 22).

Pre-emptive focus-on-form:

In this type, a teacher or a learner takes time out from a communicative activity to turn the attention to a particular linguistic form in order to resolve the problem or doubt, in spite of no production error during the use of form or no comprehension difficulty on the message. During the time-outs, teachers and learners regard the language as an object from a perspective of learners, instead of viewing the language as a tool and from a user’s perspective. More frequently, the time outs for the form is initiated by the learners when they request assistance from the teacher (Williams, 1999).

Reactive focus-on-form:

Reactive focus-on-form receives more attention than pre-emptive one in the research. Reactive focus-on-form involves corrective feedback from the teachers to response leaners’ utterances containing errors. According to Ellis (2006: 28), corrective feedback comprises 1) an indication for an error; 2) providing the correct target language form; 3) metalinguistic information about the nature or the structure of the error.

Actually, corrective feedback happens in all types of Form-Focused Instructions, differently in the frequency of choice of specific options according to the type. Thus corrective feedback differs in terms of implicit one or explicit one.

Implicit corrective feedback often takes the form of recasts. Long (2007: 2)
defines it as “a reformulation of all or part of a learner’s immediately preceding utterance in which one or more non-target like (lexical, grammatical etc.) items are replaced by the corresponding target language form(s), and where throughout the exchange, the focus of the interlocutors is on meaning not language as an object”.

Teachers tend to provide implicit corrective feedback in focus-on-forms instruction, avoiding “direct, explicit, overt negative evaluation” (Seedhouse, 1997: 554). Compared with implicit corrective feedback, explicit corrective feedback is less employed by the teachers in all types of Form-focused Instruction, because explicit corrective feedback is more obtrusive and teachers need to consider their students’ feeling (Ellis, 2001: 25).

However, explicit corrective feedback is more effective than implicit one in enhancing learners’ pragmatic abilities such as using the strategies of refusals (Ajabshir, 2014: 469). That is because leaners’ pay more attention to the explicit negative feedback on the errors, claimed by Dabbaghi and Basturkmen (2008). Moreover, it is possible that the explicit feedback involving metalinguistic comments prompt the learners to notice the gap between the target feature and the form in their interlanguage, consequently incorporating the form in their interlanguage. Last but not the least, most learners perceive explicit correction as corrective feedback which demands them to correct their errors. Nevertheless, implicit feedback is perceived as confirmation of the utterances and helping the flow of the communication (Ajabshir, 2014: 470).

Form-Focused Instruction (FFI) is integrated into the content-based and meaning-oriented syllabus of the second/foreign language classroom, as it bears a predetermined linguistic syllabus in mind when it aims to direct learners’ focal attention to specific linguistic forms in a meaningful context (Norris and Ortega, 2000: 421). Additionally, Ellis claims that “FFI only works by promoting the processes involved in natural language acquisition, not by changing them” (Ellis, 2001: 4). In other words, instruction cannot change the order/sequence of acquisition. Moreover,
instruction is ineffective if the language forms directed are too advanced for learners: “instruction can only promote language acquisition if the interlanguage is close to the point when the structure to be taught is acquired in a natural setting” (Pienemann, 1985: 37)

5.5.3 Conclusion

The concepts and types of consciousness (consciousness as awareness, consciousness as attention, consciousness as intention, and consciousness as knowledge) have been introduced.

Based on the attention and awareness, Schmidt’s “the noticing hypothesis” (Schmidt, 1990, 2010) claims that learners have to consciously notice the forms and the correspondent meanings in the input for the purpose of learning the target language. “Noticing the gap” refers to the comparison of the linguistic features that learners have observed in the input and their own production based on their current interlanguage system.

Attention is necessary for noticing which is a subjective experience, while attention involves more in cognitive process. Attention is regarded as a limited capacity system, involving information processing of control, formed by three separated yet interrelated networks: alertness, orientation, and detection.

The extent of L2 learners noticing the linguistic forms depends on individual differences. There are some links among motivation, aptitude, attention, noticing and learning strategies to some degree.

Noticing is necessary and beneficial for learning. Meanwhile, it can be encouraged by instruction. Second language instructions aiming at increasing leaners’ consciousness of the target language are recommended as consciousness-raising activities, enhanced input, and form-focused instruction.
In this study, poetry is employed in the English class, and pupils are encouraged to notice the language features in the poems which display noticeable linguistic forms. Consciousness-raising activities and form-focused instructions are integrated in the English poetry classroom. Teacher T in CM2 adopts Form-Focused Instruction with implicit corrective feedback and meaning-oriented in the poetry sequence in English class, while Teacher A in 5e employs reactive focus-on-form.

5.6 Language learning strategies

5.6.1 Definition

Learning strategies are intentional on the part of the learner who aims to facilitate his/her learning, defined as “behaviors or thoughts that a learner engages in during learning that are intended to influence the learner’s encoding process” (Weinstein and Mayer, 1986: 315). Oxford (1990: 8) defines it more precisely that learning strategies are “operations employed by the learner to aid the acquisition, storage, retrieval, and use of information…specific actions taken by the learner to make learning easier, faster, more enjoyable, more self-directed, more effective, and more transferrable to new situations.”

Second/foreign language learning strategies are defined as “specific actions, behaviors, steps, or techniques—such as seeking out conversation partners, or giving oneself encouragement to tackle a difficult language task—used by students to enhance their own learning” (Scarcella and Oxford, 1992: 63). Moreover, foreign language learning setting is more concerned in the articles of Oxford and Cohen on the language learning strategies, even though they are referred as L2 learning strategies (Oxford, 2003: 272).

Cohen (2014: 7) provides a working definition of language learner strategies: “Thoughts and actions, consciously chosen and operationalized by language learners, to assist them in carrying out a multiplicity of tasks from the very onset of learning
to the most advanced levels of target-language performance.”

In the current study, a survey on the pupils’ learning strategies has been carried on, with the adapted questionnaire which is based on the theory of Oxford (Oxford, 1990, 2003) and some ideas of Cohen (2014).

5.6.2 A positive learning strategy

A learning strategy is essentially neutral, neither good nor bad, until the context that it is employed is thoroughly considered. When it comes to a positive and helpful foreign language learning strategy, three conditions should be met: 1) the strategy should be relevant to the task of the foreign language learning; 2) the strategy should be employed effectively and be linked to other relevant strategies in order to complete the task; 3) the strategy coordinates with the learners’ general learning styles to some extent. (Oxford, 2003: 8)

Effective, positive and helpful strategies that fit these conditions “make learning easier, faster, more enjoyable, more self-directed, more effective, and more transferable to new situations” (Oxford, 1990: 8). Moreover, appropriate learning strategies also facilitate learners to be more independent, autonomous, and even lifelong learners (Little, 1991).

5.6.3 Features of language learning strategies

Cohen (2014: 24-29) has summarized from his survey respondents’ reactions three features of the language learning strategies: the explicitness of the action, the strategy clusters, and the potential for leading to learning:

a. The explicitness of the action

Since strategies are conscious, learners should be competent to state explicitly the implication of a give strategy such as “re-reading the text”. When the
learners articulate their strategic action explicitly, their awareness and consciousness may be enhanced. But the degree of explicitness depends on the learners. That is because they may not have the metalanguage to describe explicitly their strategic actions if they are unlikely to articulate them (Cohen, 2014: 25).

b. The strategy clusters

Strategies usually take place in the way of clusters or sequences (Cohen, 2007). In fact, for the purpose of effectively enhancing learning or performance, strategies are deployed in complex and interacting ways, either simultaneously in strategy clusters or sequentially in strategy chains (Cohen, 2014: 27). For example, in strategies for re-conceptualizing a word at a higher level of abstraction, two strategies--a metacognitive and a cognitive one--in a cluster may be employed: The metacognitive one plans the process of re-definition, and the cognitive one is responsible for searching for the appropriate term. In the survey on language learner strategy (Cohen, 2007), most respondents agreed that strategy clusters include and are evaluated through a metacognitive strategy or series of metacognitive strategies. In another literature, it tends to suggest that the use of metacognitive strategies could lead a better effect of learning (Anderson, 2008).

c. The potential for leading to learning

The majority of the respondents in Cohen’s survey (Cohen, 2007) agree that it is necessary to include its potential for leading to learning in a given strategy. One survey respondent suggests that a given strategy can lead to learning with coordination with other strategies, based on the assumption that the strategy clusters in the working memory can lead to a long-term memory development and the development of a skill in the long term (Cohen, 2014: 28).
However, there are some disagreement on this statement of potential leading to learning. It is possible that less successful learners choose a strategy because of its comfort instead of its effectiveness in learning (Cohen, 2014: 29). For example, some learners employ some learning strategy only for the purpose of passing an exam, rather than for the learning itself. Moreover, one respondent with this point of view thinks that different learners with a given strategic might achieve the learning effects in different ways.

Earlier than Cohen’s survey, Oxford (1990: 8-14) concluded 12 features of language learning strategies as follows:

Table 3 Features of language learning strategies (Oxford, 1990: 9)

<table>
<thead>
<tr>
<th></th>
<th>Language learning strategies:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Contribute to the main goal, communicative competence.</td>
</tr>
<tr>
<td>2</td>
<td>Allow learners to become more self-directed.</td>
</tr>
<tr>
<td>3</td>
<td>Expand the role of teachers</td>
</tr>
<tr>
<td>4</td>
<td>Are problem-oriented.</td>
</tr>
<tr>
<td>5</td>
<td>Are specific actions taken by the learner.</td>
</tr>
<tr>
<td>6</td>
<td>Involve many aspects of the learner, not just the cognitive.</td>
</tr>
<tr>
<td>7</td>
<td>Support learning both directly and indirectly.</td>
</tr>
<tr>
<td>8</td>
<td>Are not always observable.</td>
</tr>
<tr>
<td>9</td>
<td>Are often conscious.</td>
</tr>
<tr>
<td>10</td>
<td>Can be taught.</td>
</tr>
<tr>
<td>11</td>
<td>Are flexible.</td>
</tr>
<tr>
<td>12</td>
<td>Are influenced by a variety of factors.</td>
</tr>
</tbody>
</table>

**Communicative competence as the main goal**

The broad goal for all appropriate language learning strategies are communicative competence. Learning strategies facilitate learners take part in some authentic communication, using meaningful and contextualized language, hence
developing communicative competence (Oxford, 1990: 8). For example, metacognitive strategies help learners to control, plan and evaluate their own cognition process when they develop their communicative competence. Affective strategies help develop the self-confidence or perseverance that required in the language learning in order to attain the communicative competence. Learners employ social strategies with techniques of interactions and empathetic understanding, which are required for the communicative competence. Analyzing in cognitive strategies and keyword technique in memory strategies facilitate understanding and recalling new information in the communication. Compensation strategies help learners fulfill the knowledge gaps and continue with the authentic communication. In a word, these learning strategies promote the development of communicative competence.

Some strategies can foster grammatical accuracy, sociolinguistic competence, discourse competence and strategic competence in the process of learner’s competence development (Oxford, 1990: 9). For instance, grammatical accuracy can be enhanced by memory strategies (using imagery and structured review) and cognitive strategies (reasoning deductively and contrastive analysis). Sociolinguistic competence can be developed with the help of social strategies, such as asking questions and cooperating with peers. Discourse competence can be strengthened by compensation strategies (like, taking advantage of contextual clues for guessing), social strategies (asking questions), and cognitive strategies (practicing some language patterns). Finally, strategic competence can be attained in the process of using compensation strategies, like guessing the unknown meaning, or expressing an unknown word by using some substitutive ways (some synonyms or gestures).

Greater self-direction for learners

Self-direction or autonomy for learners can be cultivated by language learning strategies. Only when the learners are aware of the responsibility for their own
learning do the learning strategies promote their own self-direction. Moreover, their self-direction grows with their increasing comfort with their own responsibility. In this way, self-direction gradually brings learners greater confidence, involvement, and proficiency in the target language.

In the self-directed language learning, attitude as an indirect factor could influence the outcome of language learning: “perceptions of confidence and abilities in carrying out self-directed language learning emerged as a sub-variable that was significantly associated with learner achievement.”(Gan, Humphries and Hamp-Lyons, 2004: 401)

New roles for teachers

As teachers play the role of facilitator, helper, guide, consultant, adviser, coordinator, and co-communicator, they are also expected to identify learners’ learning strategies, to conduct training on learning strategies, and to help learners become more independent or autonomy in the foreign language learning. Closely related to the learners’ self-direction, the quality of teachers’ instruction of language learning strategies depends on the relationship between teachers and learners (Oxford, 1990: 11). When the learners take more responsibility of their own learning, they will learn more, leading more feeling of successful of teachers and learners.

Problem orientation

The purpose of using language learning strategies is to solve a given problem, to accomplish a task, to meet an objective or to attain a goal. Thus language learning strategies are tools in nature. For example, learners employ memory strategies because of something that must be remembered. Affective strategies are used for the purpose of gaining more confidence or being relax to learn more.
Action basis

Language learning strategies should be achieved by the learners’ actions or behaviors to facilitate their learning, such as taking notes, arranging for a language task, and self-evaluating. Moreover, these actions are related to learners’ general characteristics or traits, such as learning styles which are broad and generalized approach of learning.

Involvement beyond just cognition

Although there are some cognitive functions, language learning strategies are more than mental processing and manipulation of the new language. There are also metacognitive strategies (planning, evaluating and arranging the learning), affective and social strategies. As language learning is unavoidable involved emotional and interpersonal factors, even though it is a cognitive and metacognitive process.

Direct and indirect support of learning

Language learning strategies support the learning process, regardless of the direct or indirect ones. Direct language learning strategies involve direct learning and use of the subject matter, such as cognitive, memory and compensation ones. For the indirect strategies, metacognitive, affective and social strategies contribute indirectly to the learning. However, both direct and indirect learning strategies are important for supporting the learning.

Degree of observability

Language learning strategies are not always observable. Some actions of learning strategies such as coordinating with others can be observed, but not the case for some mental activities such as memory or cognitive strategy. Consequently, teachers usually feel difficult to observe the students’ language learning strategies, not to mention that they can be observed outside of classroom.
Level of consciousness

As learning strategies are defined by some researchers (Cohen, 2014: 7) as conscious, assessment and training of learning strategies help learners become more aware of the strategies that they are using and to evaluate the effects of the strategies. However, it is sometimes possible to instinctively employ some appropriate learning strategies (Oxford, 1990: 12). Yet learners are not always aware of the effects of language learning strategies which could be more effective for learning (Nyikos and Oxford, 1993). Hence with the help of skilled teachers, learners develop their awareness of language learning strategies and extend the range of appropriate strategies.

Being teachable

Unlike general learning style or personality traits which are difficult to change, language learning strategies can be taught. Through training of learning strategies, learners can improve their employment of strategies in the foreign language learning. The most effective strategy training is to let the learners learn the reason and the timing of some important strategies, learn the way of employing them and learn the way of transferring them to new contexts (Oxford, 1990: 12). In the strategy training, the language teacher makes each learner self-aware of his/her own learning way, and help them find out the ways to maximize all learning experiences.

Flexibility

Language learning strategies are flexible and not always predicted in some precise patterns. Learners can choose, combine and arrange the sequence of their language learning strategies in a diverse range.

Nevertheless, learners’ language learning strategies sometimes can be predicted. For example, in reading a passage, the normal sequence is from previewing the passage by skimming to reading it more closely with some guessing, and then finally...
Factors influencing strategy choice

Language learning strategies are influenced by various factors, such as degree of awareness, learning stage, requirements of tasks, teacher’s expectation, age, sex, general learning style, personality, cultural background, motivation and the purpose of the target language learning (Oxford, 1990: 13).

When learners have more awareness on the language learning, they seem to use better language learning strategies. Learners decide the strategies according to the task requirement: when they talk to others, they use other strategies different from those in the writing task. Ways of classroom instructions and tests reflect teacher’s expectation, which consequently influence learners’ learning strategies. For example, that teacher’s instruction focuses on grammar could lead to the development of analysis and reasoning as learning strategies, not those for communicative purpose. Female learners tends to use a wider range of language learning strategies than males, according to Oxford (1990: 13). Cultural background influences the choice of learning strategies as well. For instance, learners from Hispanic cultural background tend to employ more social strategies.

In Li and Qin’s survey (2006) on the relationship between learning styles and strategies in tertiary-level English learners in China, with the employment of qualitative and quantitative data collection methods, the result turns out that general learning styles significantly influence learners’ choices of language learning strategies (Li and Qin, 2006). The researchers also find out that learning styles indirectly influence learners’ language learning outcomes though the relation with learning strategies. Consequently, the researchers suggest that language learning strategies be taught, and that explicit training of language learning strategies including identifying learners’ weakness and strengths can enable learners maximize their learning efficiency.
Highly motivated learners have a wider range of learning strategies (Oxford, 2003). In the case of learners’ goals of learning a new language for interpersonal communication, they will employ learning strategies that are different from the strategies for the purpose of fulfilling a graduation requirement.

5.6.4 Category of language learning strategies

The questionnaire of learner’s language learning strategies in the present study is designed and adopted from Oxford’s “Strategy Inventory for Language Learning” (Oxford, 1990), based on the category of language learning strategies of Oxford (1990).

As table 4 shows, Oxford classifies language learning strategies by function into six kinds under two major classes: memory strategies (direct), cognitive strategies (direct), and compensation strategies (direct); metacognitive strategies (indirect), affective strategies (indirect), and social strategies (indirect).

<table>
<thead>
<tr>
<th>Learning strategies</th>
<th>Direct strategies</th>
<th>Indirect strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1. memory strategies</td>
<td>1. metacognitive strategies</td>
</tr>
<tr>
<td></td>
<td>2. cognitive strategies</td>
<td>2. affective strategies</td>
</tr>
<tr>
<td></td>
<td>3. compensation strategies</td>
<td>3. social strategies</td>
</tr>
</tbody>
</table>

Memory strategies

Memory strategies includes four sets: creating mental linkages, applying images and sounds, reviewing well, and employing action. (cf. table 5). Under each set, there are concrete ways of employing memory strategies.
Memory strategies help language learners to store verbal material and then retrieve it when needed for communication, as well as help move information from the “fact level” to the “skill level”, leading to the more procedural and automatic knowledge (Oxford, 1990: 39).

|---------------------------|--------------------------------------------------------------------------|
| A. creating mental linkages | 1. grouping  
2. associating/elaborating  
3. placing new words into a context |
| B. applying images and sounds | 1. using imagery  
2. semantic mapping  
3. using keywords  
4. representing sounds in memory |
| C. reviewing well | 1. structured reviewing |
| D. employing action | 1. using physical response or sensation  
2. using mechanical techniques |

Cognitive strategies

Cognitive strategies concern “the crucial nuts and bolts of language use as they involve the awareness, perception, reasoning, and conceptualizing processes that learners undertake in both learning the target language (e.g. identification, grouping retention, and storage of language material) and in activating their knowledge (e.g., retrieval of language material, rehearsal, and comprehension or production of words, phrases, and other elements of the target language) (Cohen, 2014: 19).

Cognitive strategies are essential in learning a new language, as they are various, ranging from repeating to analyzing expressions to summarizing
Table 6 shows four types of cognitive strategies: practicing, receiving and sending messages, analyzing and reasoning, and creating structure for input and output.

Practicing is the essential cognitive strategies, although language learners do not always realize it (Oxford, 1990: 43). According to Oxford, practicing naturalistically is the most significant practicing strategies, as it occurs in natural and realistic setting, for example, participating in a conversation, reading a book or article, listening to a lecture, or writing a letter in the new language.

Strategies for receiving and sending messages are necessary for the language learning (Oxford, 1990: 46). Learners get the idea quickly by employing two specific techniques for extracting ideas such as using skimming to determine the main ideas and scanning to find specific details. Using resources for receiving and sending messages involve some print or non-print resources for understanding or producing meaning.

Normally, learners use strategies of analyzing and reasoning to understand the meaning of a new expression or to create a new expression. Translating is converting a target language expression into the native language, or the native language into the target language. Differently, the transferring is to directly apply “knowledge of words, concepts or structures from one language to another in order to understand or produce an expression in the new language” (Oxford, 1990: 47).

Last, in the cognitive strategies, creating structure for input and output is necessary for both comprehension and production in the new language.
### Table 6 Cognitive Strategies in Language Learning Strategy System (Oxford, 1990: 44)

<table>
<thead>
<tr>
<th>Cognitive strategies (direct)</th>
<th>A. practicing</th>
<th>B. receiving and sending messages</th>
<th>C. analyzing and reasoning</th>
<th>D. creating structure for input and output</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1. repeating</td>
<td>1. getting the idea quickly</td>
<td>1. reasoning deductively</td>
<td>1. taking notes</td>
</tr>
<tr>
<td></td>
<td>2. formally practicing with sounds and writing systems</td>
<td>2. using resources for receiving and sending messages</td>
<td>2. analyzing expressions</td>
<td>2. summarizing</td>
</tr>
<tr>
<td></td>
<td>3. recognizing and suing formulas and patterns</td>
<td></td>
<td>3. analyzing contrastively (across languages)</td>
<td>3. highlighting</td>
</tr>
<tr>
<td></td>
<td>4. recombining</td>
<td></td>
<td>4. translating</td>
<td></td>
</tr>
<tr>
<td></td>
<td>5. practicing naturally</td>
<td></td>
<td>5. transferring</td>
<td></td>
</tr>
</tbody>
</table>

#### Compensation strategies

In the case of limitation in knowledge, compensation strategies facilitate learners to comprehend or produce the expressions in the new language, with two sets of strategies: guessing intelligently in listening and reading, and overcoming limitations in speaking and writing.

In overcoming limitations in speaking and writing, *switching to the mother tongue* is to directly use the mother language for an expression without translating it, possibly also including adding word ending from the new language onto a word
which exists in the mother language (Oxford, 1990). Another strategy different from the social strategies, *getting help* is to ask someone to provide the missing expression in the target language.

**Table 7 Compensation Strategies in Language Learning Strategy System**

<table>
<thead>
<tr>
<th>Compensation strategies (direct)</th>
<th>A. guessing intelligently</th>
<th>1. using linguistic clues 2. using other clues</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>B. overcoming limitations in speaking and writing</td>
<td>1. switching to the mother tongue 2. getting help 3. using mine or gesture 4. avoiding communication partially or totally 5. selecting the topic 6. adjusting or approximating the message 7. coining words 8. using a circumlocution or synonym</td>
</tr>
</tbody>
</table>

**Metacognitive strategies**

Metacognitive strategies refer to “actions which go beyond purely cognitive devices, and which provide a way for learners to coordinate their own learning process” (Oxford, 1990: 136), allowing “learners to control their own cognition by coordinating the planning and organization of strategy use, the monitoring of their use, and the evaluation of how the use went in the learning process” (Cohen, 2014: 19). They include three strategy sets with ten strategies: centering your learning, arranging and planning your learning, and evaluating your learning (Cf. Table 8).

Metacognitive strategies are essential for successful language learning, as the conscious use of metacognitive strategies such as paying attention and overviewsing/linking with already known material help learners regain their focus.
on the new linguistic information.

Other metacognitive strategies such as organizing, setting goals and objectives, identifying the purpose of a language task, and planning for a language task facilitate learners’ efficiency of arrangement and plan of their language learning.

The self-monitoring and self-evaluating help learners improve the un-realistic monitoring of errors and inadequate evaluation of progress. The self-monitoring is “a prototypical metacognitive function of a strategy”, with its own extent depending on the activity or the learning style preference of the learner (Cohen, 2014: 19).

Additionally, there is positive relation between language proficiency and metacognitive strategies. Some studies suggest that higher proficiency learners adopt more metacognitive strategies and do it more frequently (Chamot, 2005; Anderson, 2008).

Table 8 Metacognitive Strategies in Language Learning Strategy System

<table>
<thead>
<tr>
<th>Metacognitive strategies (indirect)</th>
<th>A. centering your learning</th>
<th>B. arranging and planning your learning</th>
<th>C. evaluating your learning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. overviewing and linking with already known material</td>
<td>1. finding out about language learning</td>
<td>1. self-monitoring</td>
<td></td>
</tr>
<tr>
<td>2. paying attention</td>
<td>2. organizing</td>
<td>2. self-evaluating</td>
<td></td>
</tr>
<tr>
<td>3. delaying speech production to focus on listening</td>
<td>3. setting goals and objectives</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>4. identifying the purpose of a language task (purposeful listening/reading/speaking/writing)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>5. planning for a language task</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>6. seeking practice opportunities</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The affective side of learners, involving emotions, attitudes, motivations, and
values, may be one of the biggest influences on the success or failure of language learning. As shown in table 9, affective strategies consist of three main sets: lowering your anxiety, encouraging yourself, and taking your emotional temperature.

Negative affective factors can hinder the learners’ progress, while positive emotions and attitudes can contribute to the efficiency of language learning and make it more enjoyable. Lowering anxiety including a physical component and a mental component helps learners calm down, overcome inhibitions and learn to take reasonable risks such as guessing meaning or speaking up in spite of the possibility of making mistakes (Oxford, 1990: 142).

Encouraging yourself relates to the self-esteem which is one of the primary affective elements—a self-judgement of worth or value based on a sense of efficacy reflected in attitudes. It also influences the learners’ motivation of learning. Hence self-encouragement strategies are powerful ways to improve attitudes and motivation(Oxford, 1990: 142). Last, taking the emotional temperature helps learners to assess their feelings, motivation, and attitudes to control their affective side in the language tasks.
<table>
<thead>
<tr>
<th>Affective strategies (indirect)</th>
<th>A. lowering your anxiety</th>
<th>B. encouraging yourself</th>
<th>C. taking your emotional temperature</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1. using progressive relaxation, deep breathing, or meditation</td>
<td>1. making positive statements</td>
<td>1. listening to your body</td>
</tr>
<tr>
<td></td>
<td>2. using music</td>
<td>2. taking risks wisely</td>
<td>2. using a checklist</td>
</tr>
<tr>
<td></td>
<td>3. using laughter</td>
<td>3. rewarding yourself</td>
<td>3. writing a language learning diary</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>4. discussing your feelings with someone else</td>
</tr>
</tbody>
</table>

As table 10 shown, social strategies comprise the means employed by learners to communicate with other learners and native speakers, such through as asking questions for clarification or correction, cooperating with others and empathizing with others.

Asking questions, the most basic social interactions, helps learners go closer to the intended meaning and then better understand the language. Cooperating with others complements the strategies of asking questions, possibly leading to the higher self-esteem, to the increasing confidence and enjoyment in the language learning, to the greater and faster achievement, to more respect for the teacher and the schooling, and to the usage of higher-level of cognitive strategies (Oxford, 1990: 146).

Empathizing with others, the essential to successful communication, helps learners better understand others from the counterparts’ perspectives. Social strategies facilitate learners’ ability of empathizing by developing cultural understanding and
realizing others’ thoughts and feelings.

Table 10 Social Strategies in Language Learning Strategy System

| Social strategies (indirect) | A. asking questions | 1. asking for clarification or verification  
2. asking for correction  
B. cooperating with others | 1. cooperating with peers  
2. cooperating with proficient users of the new language | 1. developing cultural understanding  
2. becoming aware of others’ thoughts and feelings  
C. empathizing with others |

Oxford’s learner’s language learning strategies are divided into six categories by functions: 1, direct strategies-- memory strategies, cognitive strategies, and compensation strategies; 2, indirect strategies--metacognitive strategies, affective strategies, and social strategies. The classification of strategies by function is not so clear-cut in the distinctions (Cohen, 2014: 20). For example, metacognitive strategies and cognitive strategies are possible to be engaged simultaneously in an overlapping way. Still, metacognitive strategies aim at arranging and planning the learning, for instance, planning out the summarizing of the text; while cognitive strategies involve analyzing and reasoning such as summarizing the text by interpreting and analyzing at a higher level of abstraction.

5.7 Language Learning styles

As the main factors, language learning styles and strategies “help determine how- and how well- our students learn a second or foreign language” (Oxford, 2001: 359). Learning styles refers to “the general approaches—for example, global or analytic, auditory or visual—that students use in acquiring a new language or in
learning any other subject” (Oxford, 2003: 2). Moreover, language learning style is “an overall pattern that provides broad direction to learning and makes the same instructional method beloved by some students and hated by others” (Oxford, 2003: 273).

Learning strategies are usually tied to learning style preferences in some way, as they do not operate by themselves, but rather are related to the learner’s underlying learning style preferences (Cohen, 2014: 37). Learners feel their own learning style preferences as a “comfort zone”, which contributes to their own learning through practice (Oxford, 2001: 362).

Some researchers sometimes define learning style as cognitive style (Lee and Kim, 2014: 119). They define cognitive style as “an individual’s preferred and habitual modes of perceiving, remembering, organizing, processing, and representing information” (Dörnyei, 2005: 124). In another word, it determines his/her cognitive styles if a learner is field-dependent/field-independent, holistic/analytic, deductive/inductive or impulsive/reflective.

The term language learning style is endowed with more features. Brown regards it as “a term that refers to consistent and rather enduring tendencies or preferences” (Brown, 2000: 113). He also points out that learning styles are educationally-driven cognitive styles, such as affective or psychological involvement.

In Oxford’s concept, learning styles generally occur in sequences or in clusters, as they are “not dichotomous (black or white, present or absent)” (Oxford, 2003: 3). For instance, a learner can show several personal traits at the same time, more closure-oriented than open, but equally visual and auditory involvement during the learning process. That is, the learner reflects two types of learning styles: sensory style dimensions (visual/auditory/hand-on) and social style dimension (extroverted/introverted).
In addition, each learner has preferences in the cognitive dimensions of learning styles: concrete-sequential or abstract-intuitive, closure-oriented or open, detail-focused or holistic, and analyzing or synthesizing. But the preferences can fall on any continuum in the learning style dimensions.

Each learner’s learning style is not only stable and consistent but also flexible to some extent, whether it is inherent or nurtured. Dörnyei and Skehan (2003) claim that learning style is one’s deeply rooted inclination, while it also has “some capacity for flexibility, and scope for adaptation of particular styles to meet the demands of particular circumstances” (Dörnyei and Skehan, 2003: 602).

Since each learner has some preferences of learning styles, it would provide learners, teachers, educators and researchers with some helpful information for learning and teaching if they look into the learners’ learning styles (Lee and Kim, 2014: 119).

In a word, language learning styles are concerned about how learners receiving, retaining and retrieving new information, knowledge and skills during language learning.

5.7.1 Categories of learning style preferences

There are four categories of learning style preferences which are associated with the second or foreign language learning, summarized by Oxford (2001: 360-361).

**Sensory preferences**

*Sensory preferences* refer to “the physical, perceptual learning channels with which the student is the most comfortable” (Oxford, 2001: 360).

Sensory preferences include four main dimensions: visual, auditory, kinesthetic
(movement-oriented), and tactile (touch-oriented). Visual learners tend to read and obtain learning information through visual stimulation. They would feel confused with oral instructions without any visual supports. To the contrary, learners with auditor preference feel much more comfortable with the oral instructions without any visual input. However, they would have difficulty with written work, occasionally. For the kinesthetic and tactile learners, they enjoy movement and tangible objects, collages and flashcards, preferring frequent breaks for them to moving around the classroom.

Learners from different cultural backgrounds have various sensory preferences. For example, learners from Asian cultures were often highly visual: Arabic, Chinese, and Korean students are strongly visual (Reid, 1987). However, in the same study of Reid, Arabic and Chinese students are also strongly auditory, followed by the Spanish learners.

In addition, visual learning is preferred by older students and those with higher language proficiency, as the more exposure to the written word, the more these language learners feel comfortable learning visually (Rossi-Le, 1995: 120).

Some language learners tend to have multiple major perceptual learning style preferences, according to Reid’s study on the learning styles in different cultural background (Reid, 1987). They can learn by two or more explicit sensory channels at the same time. For instance, Spanish speakers prefer kinesthetic and tactile as their major learning styles.

**Personality types**

*Personality type* is also important for the second/foreign language education. It comprises four strands: extraverted vs. introverted; intuitive-random vs. sensing-sequential; thinking vs. feeling; and closure-oriented/judging vs. open/perceiving (Oxford, 2003: 4).
Gaining their greatest energy from the external world, extroverts enjoy interaction with people and establish a lot of friendships, no matter deep or not. They have a breath of interest and are active in the group work. Extroverts enjoy English conversation, role-plays and other interactive activities. On the contrary, introverts’ energy comes from the internal world. That is, they are generally stimulated by their inner world of ideas and feelings. They seek solitude and tend to have fewer but deep friendships. When extroverts and introverts work together, their rotating the job of leader in the second/foreign discussion allows their equal opportunity to participate in the language learning.

The thinking ways of intuitive-random learners is abstract, futuristic, large-scale, and non-sequential. They enjoy theory creating and new possibilities, with sudden insights and self-guiding in their own learning. To the opposite, sensing-sequential learners prefer facts to theories, needing guidance and concrete instruction from teachers. They need consistency in language learning.

Thinking learners are rational and seeking for the truth. They want to be regarded as competent, tend to not showing their desired of being praised and sometimes detached (Oxford, 2001: 360). In contrast, feeling learners show empathy and compassion in actions and words. They want to be respected for personal contributions since they value other people in very personal ways.

Closure-oriented learners prefer to judge and conclude quickly and get the clarity as soon as possible. They tend to like receiving written information and taking tasks with deadlines. On the contrary, the open learners dislike deadlines, preferring staying available for continuously new perceptions.
Table 11 Categories of learning style preferences (Oxford, 2001: 360-361)

<table>
<thead>
<tr>
<th>Categories of learning style preferences</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sensory preferences</td>
</tr>
<tr>
<td>Personality types</td>
</tr>
<tr>
<td>Desired degree of generality</td>
</tr>
<tr>
<td>Biological differences</td>
</tr>
</tbody>
</table>

**Desired Degree of Generality**

*Global/holistic learners* enjoy socially interactive and communicative events where they can express the main ideas instead of analyzing the grammars. They are good at guessing the meaning from the context. However, *analytic learners* prefer to focus on the grammatical details and tend to avoid the free-flowing communicative activities and guessing the meaning from the context.

**Biological Differences**

Biological factors can be related to the differences in L2 learning style. *Biorhythms* indicates the times in a day when learners feel energetic and perform their best. Some of them feel good at learning in the morning while others in the afternoon or evening. *Sustenance* refers to the need for food or drink during the process of learning. And *location* relates to the environment, such as temperature, lighting, sound and so on.

**5.8 Affective factors**

In the field of foreign language learning, affective factors mainly comprise motivation, attitudes towards the language situation, anxiety of language learning. These three main affective factors mentioned above are introduced briefly in the
following part, which can be referred to be some interfering factors in the data analysis of this study.

A. Motivation

Motivation is defined as “the directed effort individual learners make to learn the language” (R. Ellis, 1994: 509); it is a concept of explaining “why people behave as they do rather than how successful their behavior will be” (Csizér and Dörnyei, 2005: 20).

In the early research, two major kinds of motivation distinguished by Gardner and Lambert are related to the foreign language learning—integrative and instrumental motivation (Gardner and Lambert, 1972).

In their concept, integrative motivation reflects not only the learner’s willingness or desire to become a representative part of the target language community, but also the learner’s high level of effort to learn the target language for the purpose of communicating with the group. Later, Gardner (1982) further elaborates that integrative motivation also reflects learner’s interest in and desire to learn the foreign language, and an attitude toward the learning situation and target language community.

Instrumental motivation refers to the desire to gain social recognition or economic benefits when the learners learn the foreign language (Gardner and Lambert, 1972). Moreover, an interest in learning the target language for some practical or utilitarian benefits (a high salary or career) is also the feature of instrumental motivation (Johnson, 2001).

Both types of motivations are important. Learners can learn well the target language with both integrative and instrumental motivation or with one of them (R. Ellis, 1994: 510).
As one of the affective variables influencing language learning, motivation is regarded as a predictor of the foreign language performance (Henter, 2014: 374). What’s more, it is found that motivation is the dominant variable that significantly correlated to the achievement in the foreign language learning (Masgoret and Gardner, 2003: 159). Hence motivation influences directly on the results in learning a foreign language; acting though motivation, attitudes towards learning situation influence indirectly on the foreign language learning.

Although motivation seems to be responsible for the result of language learning, some other factors, such as learners’ ability, learning opportunities and the language instruction, affect the outcome of language learning that influenced by the motivation (Csizér and Dörnyei, 2005: 20).

B. Attitude:

Attitude and motivation contribute to the foreign language learning. The study of Masgoret and Gardner (2003) found that both attitudes toward language situation and motivation are positively related to the achievement in the foreign language learning.

Learners’ attitudes and their foreign language proficiency influence each other. That is, learners’ attitudes have an impact on the foreign language proficiency and vice versa (R. Ellis, 1994). For example, learners with positive attitudes towards the target language and its social value and culture will reinforce these attitudes when they experience success in the target language learning. In the same way, their negative attitudes may be strengthened by some failure of the learning. Consequently, negative attitude and lack of motivation are possible to become obstacles in the foreign language learning (Henter, 2014: 374).

Attitudes are learnt, rather than inherited or genetically endowed; they can be modified by experience even though they tend to persist (Baker, 1988). Therefore, it is
important to take into account the status of English language in the world nowadays, for it provides the context that influence or even determine the learners’ attitudes towards this language (Oroujlou and Vahedi, 2011). Similarly, if the learners do not like the school life or to learn, they can generalize this affective status on the new language before starting to learn it. Thus, to form positive attitudes toward the language learning could increase learners’ efficiency in foreign language learning.

C. Anxiety

Foreign language anxiety is defined as “a distinct complex of self-perceptions, beliefs, feelings and behaviors related to classroom language learning arising from the uniqueness of the language learning process” (Horwitz, Horwitz and J., 1986: 126).

It can be reflected in the classroom and in daily communication (Woodrow, 2006). Foreign language anxiety shares the same clinical signs with other types of anxiety, such as difficulty in concentration, worry, fear, sweating, trembling, horror of foreign language classes, and avoidance behaviors (absence in the class or not submitting homework), related to learners’ negative emotional reactions towards the foreign language learning (Horwitz, 2001). Consequently, as one of the interfering factors in foreign language learning, anxiety has a devastating effect on performance in oral communication (Henter, 2014: 375).

In psychology, anxiety is seen as a relatively stable personality trait, as a temporary state, or as the one that is recurrent in some kind of specific situation (Horwitz, 2001). Research in anxiety in the foreign language learning is classified in the third type of anxiety, the recurrent one in some contexts.

Some social factors are correlated with anxiety in the foreign language learning. In a study on anxiety and attitude of secondary school students towards foreign language learning (Hussain, Shahid and Zaman, 2011), the results show: girls show less
anxiety in English language classes, with more positive attitude towards English; students from rural areas have higher anxiety in English learning, with less positive attitude toward this language; students feel communication apprehension as a result of not feeling confident in English language classes; their anxiety in English tests due to the feeling that they would fail in performing better in the test. Finally, the researchers of this study suggest that it should take into account the contexts of the learners and then redesign the foreign language curriculum when teachers find their students having serious language anxiety.

5.8.1 Conclusion on the affective factors

Motivation and attitude contribute to the foreign language learning. Motivation in the foreign language learning drives learners make every effort to learn well the target language. There are two types of motivation: integrative and instrumental ones. Motivation is the dominant factor correlated to the achievement in the foreign language learning. But motivation is also interfered by other factors such as learners' ability, learning opportunities and the language instruction.

Attitude indirectly influences the achievement of foreign language learning. At the same time, learners’ foreign language proficiency also has impacts on their attitude towards the target language and its culture. Attitudes are learnt, and can be modified by experiences. Thus it could increase their learning efficiency of foreign language learning by cultivating learners’ positive attitudes toward the target language learning.

Foreign language anxiety is a psychological experience and behavior caused by this experience. It is one of the interfering factors in foreign language learning. Hence anxiety affects performance in oral communication. Other social factors are correlated with the foreign language anxiety. Consequently, it is suggested that contexts of the
learners should be kept in mind by adjusting English language curriculum according to learners’ anxiety status.

These affective factors will be taken into account in the discussion in the data analysis of the current study on the metalinguistic awareness in the English poetry learning, even though they are not included in the experiments, due to the focused range of research on metalinguistic aspects and the limited time.

5.9 Conclusion

In this chapter, it comprises a wide range of knowledge on second language acquisition/foreign language learning. Some key definitions such as “foreign language” “second language”, “learning” and “acquisition” have been discussed. Some literature reviews have been done on socio-economic context, linguistic exposure and family background, which is the theoretical source of the design of questionnaire to parents. Then it comes to the relation between consciousness and second/foreign language instruction, and the Noticing Hypothesis (Schmidt,2001) which leads to some pedagogical approaches such as consciousness-raising activities and Form-Focused Instruction(Ellis,2002). Cognitive load theory (Roussel et al.,2017) is complementary to the noticing hypothesis for the design of metalinguistic tests in the present study. The category of learner’s language learning strategies (Oxford,1990) is the foundation of the questionnaire of language learning strategies. Three main affective factors such as motivation, attitude towards the language learning, and anxiety of language learning are introduced briefly.
Chapter 6 Types of knowledge: Explicit and implicit knowledge

In this part on introducing the types of knowledge, Bialystok’s theory and R. Ellis’ theory are integrated as one part of theoretical framework of the current study. The explicit and implicit knowledge is important in the developing metalinguistic awareness, as they interact with each other. Bialystok’s cognitive processing (analysis and controlling) is explained as well in this chapter.

6.1 Definition

Explicit knowledge, in SLA research, refers to the “knowledge that is available to the learner as conscious representation” (R. Ellis, 1994: 355). Although it is different from metalinguistic knowledge, these two knowledge often develop synchronously, according to Ellis (1994: 355).

Later, R. Ellis proposed a working definition of explicit knowledge: “the conscious awareness of what a language or language in general consists of and/or of the roles that it plays in human life” (Ellis, 2004: 229). In other words, explicit knowledge is the knowledge about language and about how the language can be used. It has a close relation with metalinguistics but distinct from it: it can be viewed as the outcome of metalinguistic activities (Ellis, 2004), as Gombert (Gombert, 1992: 1) defines metalinguistics as “a reflexive attitude with regard to language objects and their manipulation”. Therefore, learners’ explicit knowledge is independently of both the metalanguage they know and their ability to explain rules (R. Ellis, 2005: 149).

Although explicit knowledge can be verbalized, it is different from metalinguistic knowledge, as the latter is the knowledge towards the general linguistic knowledge rather than a specific linguistic knowledge. However, metalinguistic knowledge may contribute to the development of explicit knowledge that has greater precision and accuracy (Ellis, 2004: 261).
Bialystok further defines explicit linguistic knowledge as follows:

“Explicit linguistic knowledge contains all the conscious facts the learner has about the language and the criterion for admission to this category is the ability to articulate those facts. These may include some grammar rules, some vocabulary items, pronunciation rules, and so on” (Bialystok, 1978: 72)

Implicit knowledge is categorized into two types: Formulaic knowledge and rule-based knowledge. Implicit knowledge is “intuitive and, therefore, largely hidden; learners are not conscious of what they know. It becomes manifest only in actual performance.” (R. Ellis, 1994: 356)

In Bialystok’s model, this intuitive property is elaborated further:

“Implicit linguistic knowledge is the intuitive information upon which the language learner operates in order to produce responses (comprehension or production) in the target language. Whatever information is automatic and is used spontaneously in language tasks is represented in implicit linguistic knowledge. Again the content may include grammar rules, vocabulary, and so on. It is in this sense that a language learner may claim that a sentence “sounds” or “feels” right, although no direct evidence for the correctness of the sentence could be cited.” (Bialystok, 1978: 72)

Formal and functional practising are two language learning strategies in Bialystok’s model (Bialystok, 1978).

According to Bialystok’s theory of L2 learning (Bialystok, 1978: 76-77), implicit knowledge is developed through language exposure in various settings, facilitated by the strategy of functional practising which refers to “increased exposure to the language for communication”. In functional practising, the meaning of the message is the primary concern. However, in “formal practising”, learners focus on the language code. Consequently, explicit knowledge arises in the process of “formal practising”.

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6.2 Characteristics of explicit and implicit knowledge in the second/foreign language.

A researcher on second language learning R.Ellis has summarized key characteristics of explicit and implicit knowledge in the second/foreign language learning, which is presented as follows (Ellis, 2004: 235-240):

1. Explicit knowledge is conscious whereas implicit knowledge is entirely tacit. When learners hold explicit knowledge, they know what they know and they are consciously aware of some aspect or feature of the L2. Conscious awareness and intuitive awareness are contrary to each other. In the study of child language development (Karmiloff-Smith, 1979), Karmiloff-Smith claims that a distinction needs to be made between metalinguistic behaviour and epilinguistic behaviour. Metalinguistic data refers to the conscious awareness to the basic rules of language, but epilinguistic data is about the child’s intuitive awareness of implicit grammatical rules that he/she is using. Consequently, intuitive awareness or epilinguistic behaviour shows in the ability to recognize instantly an ungrammatical sentence. Conscious awareness or metalinguistic behaviour happens in recognizing and understanding why a sentence is ungrammatical.

2. Explicit knowledge is declarative, comprising facts about the second language, no matter facts on the rule-based knowledge or on the knowledge of fragments and exemplars (Eichenbaum, 1997). What’s more, explicit knowledge of a second language is encyclopedic (Ellis, 2004: 236). To some extent, declarative knowledge of second language may be stored separately and can be easily accessed as separate units of information. However, different from the knowledge about facts, implicit knowledge of proficient second language users is formed into a system in which linguistic performance is automatized from the procedural knowledge.

3. Declarative rules of second language learners are often imprecise and inaccurate. Learners may be able to recognize consciously some metalingual aspects in one
sentence or one language but fail in another (Clapham, 2001). However, implicit knowledge is variable but systematic (Ellis, 2013: 418).

4. A learner’s explicit knowledge grows when the learner accumulates more declarative facts about the language, as well as when he/she makes the existing knowledge more precise and accurate and apply it more consistently in different contexts. Even though there are some studies (Butler, 2002; Green and Hecht, 1992; Sorace, 1985) have reported a positive relationship between learners’ explicit knowledge and their overall proficiency, it does not necessarily imply that explicit knowledge promotes the development of implicit knowledge. However, it may suggest that explicit knowledge develops as a by-product of extending implicit knowledge (Bialystok, 1994).

5. Generally speaking, explicit knowledge is accessible through controlled processing, whereas implicit knowledge is characterized by automatic processing. Explicit knowledge is used to edit or monitor production, but it is not readily available in spontaneous language use which provides little time for careful on-line planning. Consequently, explicit knowledge can be accessed when learners have sufficient time to handle the relevant declarative facts in the language uses. It is also possible to consider the proceduralized explicit knowledge “functionally equivalent” to implicit knowledge, suggested by DeKeyser (2003). Similarly, N. Ellis (N. C. Ellis, 1994) proposes when the practices are sufficient, the production from the application of declarative rules can come out automatically.

6. Learners may try to exploit explicit knowledge if they find any language task difficult. Explicit knowledge can be regarded as a tool that learners employ for self-controlling in linguistically demanding cases, according to Lantolf’s sociocultural theory (Lantolf, 2000). In the domain of second language learning, a study support this contention: When learners feel unconfident to make a grammatical judgement intuitively in a think-aloud task, they usually try to access explicit knowledge to help themselves (R. Ellis, 1994). However, implicit knowledge is accessed when the
learners perform fluently.

7. Explicit knowledge can be potentially verbalized and it is declarative in nature. The implicit and explicit knowledge in the study of Dienes and Perner’s (1999) reflect the degree of verbalizations of explicit knowledge. Verbalizing a rule or a linguistic feature does not necessarily imply the metalinguistic awareness. The metalinguistic awareness and explicit knowledge are closely related, although the former is not an essential component of the latter. The enlargement of explicit knowledge occurs at the same time with the increase of metalinguistic awareness.

8. Explicit knowledge is learnable, while implicit knowledge is learnable with the constraints on the ability of adult learners of fully and implicitly learning a second language (even though there are a few learners achieve native-speaker proficiency). For example, in critical period hypothesis (Lenneberg,1967), second language learners do better than older learners in the performance of language fluency. In terms of explicit knowledge, Bialystok (Bialystok,1994: 566) claims that “explicit knowledge can be learned at any age”. Due to individual differences in the analytical skills for memorizing or deducing of explicit facts, there are different constraints in different orders on the learners’ ability to learn explicit facts. It is possible to employ careful instruction for learners on the declarative information about the language. However, Krashen (1982) puts a limitation of instruction, as normally only simple linguistic rules such as single form of third person in English.
Table 12 Characteristics of explicit/implicit knowledge, adopted from (Ellis, 2013: 418)

<table>
<thead>
<tr>
<th>characteristics</th>
<th>Explicit knowledge</th>
<th>Implicit knowledge</th>
</tr>
</thead>
<tbody>
<tr>
<td>Awareness</td>
<td>Learners are consciously aware of linguistic rules.</td>
<td>Learners are intuitively aware of linguistic rules.</td>
</tr>
<tr>
<td>Type of knowledge</td>
<td>It is declarative knowledge of grammatical rules and fragments.</td>
<td>It is procedural knowledge of rules and fragments.</td>
</tr>
<tr>
<td>Systematicity</td>
<td>It is imprecise and inconsistent.</td>
<td>It is variable but systematic.</td>
</tr>
<tr>
<td>Way of development</td>
<td>It can be a by-product of development of implicit knowledge.</td>
<td>It cannot be promoted by explicit knowledge directly.</td>
</tr>
<tr>
<td>Accessibility</td>
<td>It is accessible through control processing.</td>
<td>It is accessible by automatic processing.</td>
</tr>
<tr>
<td>Use of knowledge</td>
<td>It is employed when the learners encounter a planning difficulty.</td>
<td>It is accessed when learners perform fluently.</td>
</tr>
<tr>
<td>Self-report</td>
<td>It can be verbalized.</td>
<td>It is non-verbalized.</td>
</tr>
<tr>
<td>Learnability</td>
<td>It is learnable at any age.</td>
<td>It is learnable but constrained by learners’ abilities.</td>
</tr>
</tbody>
</table>

6.3 Functions of explicit and implicit knowledge sources

Bialystok (Bialystok, 1978: 72-73) also assigns functions to the explicit linguistic knowledge source and implicit linguistic source. Explicit linguistic knowledge source performs three functions. In the first place, it functions as a “buffer” which allows new language information to represent initially in the explicit linguistic knowledge. After continuous usage, the information represented in the explicit knowledge is possible to be automatic and transferred to implicit knowledge. Secondly, the explicit linguistic knowledge source stores the explicit-represented information. For the second language learners, they would store “simple rules in the explicit linguistic knowledge and complex ones in implicit linguistic knowledge”. Last but not the least, it forms an “explicit articulatory system”, where information represented in implicit
linguistic knowledge can turn to be explicit, or conscious. For example, when a native speaker of French examines a sentence structure which contains an indirect pronoun with a following auxiliary verb, he may become realizing this structure.

Unlike the explicit linguistic knowledge source, implicit linguistic knowledge source has only one function which is a working system that comprises all the target language information for spontaneous comprehension and production tasks.

The distinction between explicit linguistic knowledge source and implicit linguistic knowledge source is consciousness(Bialystok,1978: 72). Learners have conscious facts about second language in the explicit linguistic knowledge source; while they hold intuitive information in the implicit linguistic knowledge source but they cannot verbally describe it.

6.4 Understandings on the explicit/implicit distinction

Bialystok’s interpretation

Although Bialystok’s theory of L2 learning was based on the distinction between implicit and explicit knowledge, there is an interface between them. According to Bialystok(Bialystok,1978: 73), the interface relates to the third function for the explicit linguistic knowledge source. Implicit knowledge can be converted from explicit knowledge with the help of formal practising, while the inferencing enables implicit knowledge to become explicit. In the explicit linguistic knowledge source which acts as an “explicit articulatory system”, representation in implicit linguistic knowledge can be made explicit. Rules that are employed unconsciously can be transformed into explicit ones when the explicit statement is required.

Krashen’s concept

In Krashen’s monitor theory (Krashen,1982: 10), the distinction between implicit and explicit knowledge is the reflexion of the acquisition/learning distinction.
Krashen (Krashen, 1981, 1982, 1994) claimed that the “acquired system” and the “learnt system” that learners possess are completely separated. That’s because the acquisition process is subconscious, developing when the learners are using language in the communication; while in the learning process, learners pay conscious attention to the language, trying to understand and memorize the linguistic rules (Ellis, 2013: 420).

**Weak Interface Model of R.Ellis**

It is now widely acknowledged that learners hold implicit and explicit representation of their L2 knowledge, with the “consciousness” as the distinguishing feature (Ellis, 2013: 427). According to R.Ellis, explicit knowledge is a “facilitator of implicit knowledge”, facilitating indirectly the development of implicit knowledge when learners notice linguistic forms in the input and compare the difference between what they have notice and their current interlanguage (Ellis, 2013: 423).

Most theories accept that implicit knowledge and explicit knowledge interact at the level of performance, even though there is controversy in terms of the interface between explicit and implicit knowledge at the level of learning (Ellis, 2004: 235). Yet, explicit knowledge is distinct from implicit knowledge from the neurological perspective, noted by Ellis (Ellis, 2004).

Based on the implicit/explicit distinction, R.Ellis (R. Ellis, 1994: 97) presented a weak-interface model of instructed language acquisition, which claims that explicit knowledge can be transformed to implicit knowledge when learners are developmentally ready to acquire the linguistic forms, for example, the linking verb “be”. However, not all implicit L2 knowledge originates from explicit forms, according to R.Ellis’ explanation of his model (Ellis, 2013: 423). R.Ellis’ model (cf. figure 4) that claims both a direct interface between explicit and implicit knowledge and an indirect interface provides a brief figure as follows. The black lines represent the direct effects while the blue lines refer to the indirect ones. The explicit
knowledge promotes the development of implicit knowledge by making the learners aware of what they need to pay attention to during the input processing.

![Diagram](image-url)

Figure 4 The role of explicit knowledge in L2 acquisition (R. Ellis, 1994: 97)

**N. Ellis’ weak interface between explicit and implicit knowledge**

N. Ellis also put forwards a “dissociable but cooperative” connection between explicit and implicit knowledge which represent different types of knowledge supported in different areas in the brain (N. C. Ellis, 2005). He regards implicit knowledge as primary, as “most knowledge is tacit knowledge; most learning is implicit; the vast majority of our cognitive processing is unconscious” (N. C. Ellis, 2005: 306). Implicit knowledge is developed in the process of the learners’ fluent production and their comprehension, whereas explicit knowledge grows through learners’ conscious effects to construct meaning. He agrees with Krashen’s view that implicit and explicit knowledge are distinct and disassociated, as “they involve different types of representation and are substantiated in different parts of the brain”
(N. C. Ellis, 2005: 307). However, he disagrees that explicit knowledge can be converted into implicit one, when he acknowledges that explicit knowledge plays an indirect role to facilitate the development of implicit knowledge, like the interpretation of R. Ellis (Ellis, 2013: 424). That is, explicit and implicit knowledge cooperate with each other in the cognitive task—"conscious and unconscious processes are dynamically involved together in every cognitive task and in every learning episode" (N. C. Ellis, 2005: 340). He explains that explicit knowledge supports and enhances the unconscious processes when learners acquire implicit knowledge. What’s more, he also proposes a learning sequence: external scaffolded attention-> internally motivated attention-> explicit learning-> explicit memory-> implicit learning-> implicit memory, automatization, and abstraction (Ellis, 2013: 424). Disassociated but cooperative, N. Ellis interface of implicit/explicit is weaker than R. Ellis’ model.

6.5 Bialystok’s theory of Analysis and controlling

6.5.1 Bialystok’s Analysis of knowledge

In Bialystok’s view (Bialystok, 1991: 63), language processing is based on a group of two interacting skill components which are called analysis of linguistic knowledge and control of linguistic processing. As part of the cognitive mechanism for learning, organising information, and solving problems, these two skill components underlie in both first and second language processing.

Regarded as an extension of first language acquisition in the development of language proficiency based on the same cognitive processing, second language learning aims to apply the already mastered skill components of the first language to the new building of a new language by cultivating these skill components (Bialystok, 1991: 63).
According to Bialystok’s framework of second language learning (Bialystok, 1991), language proficiency comes out from the mastery of analysis of linguistic knowledge and control of linguistic processing. These two underlying skill components have different functions in the language processing depending on different language use situations. Some particular situations of language uses are the outcome of learner’s analysis of knowledge; other language uses are carried out by the means of the learner’s level of control of linguistic processing.

When young children begin to learn their first language, they firstly understand how the language “refers” to the object with names; then they turn to more explicitly understand the structure of the language itself—the composition of the words, the rules of grammar of sentences and the like. Consequently, when children learn the second language, they should develop an understanding of the structures and the system of the target language by comprehending the difference of structures across languages and identifying the unique characteristics of the second language. From this metalinguistic process explained by Bialystok, the definition of analysis of knowledge is provided (Bialystok, 1991: 65): it is “the process by which the mental representations of this knowledge are built up, structured, and made explicit for the learner”. That is, when a child conducts the analysis of linguistic knowledge, he/she makes the linguistic feature explicit, give a particular meaning to the object, and reorganise his/her concepts of that object to adjust to the feature.

Making explicit (or analysing) the implicit knowledge which governs performance of the language is one aspect of the development of language proficiency (Bialystok, 1991: 65). It is the ability of articulating the structural principles of the language that comes from high levels of analysis of the linguistic knowledge. When children start to build up their representations of language, they symbolize the objects and assign the meanings to them, which is also a process of knowledge becomes explicit.

To symbolise objects and refer it to the meaning to begin the representation of
language, children need to establish two representational systems: one that represents their knowledge about the world, and the other one that deals with knowledge of language (Bialystok, 1991: 66).

The process of analysis of knowledge is different from the development of accumulation of more knowledge. However, it is complementary to this development because older children have more explicit and more structured linguistic knowledge than the younger ones (Bialystok, 1991: 70).

For the adult second language learners, it is simpler than the children to accumulate their knowledge of second language with some part of analysis of the conceptual representation of language (Bialystok, 1991: 67). That is because the adults do not need to rebuild the original conceptual representations on the world and the symbolic representations of the language. It is only necessary for them to build up and reorganise the symbolic system of representations for the new language. As a result, it leads to an increase of the explicit representation of the new language.

**Process of analysis**

There are three phases in the process of analysis of linguistic knowledge (Karmiloff-Smith, 1986): In the first phase which is implicit, performance is governed by a mental representation in the form of a procedure which is based on implicit knowledge of the system. The information which is necessary to the linguistic performance is implicit in the procedure and has no separate existence beyond it. For example, the correct use of determiners comes out of the implicit knowledge system. Once the language learners try to examine, analyse and organise their linguistic knowledge, the mental representation turns to a higher level in which the specific features of the representation become more explicit. At the same time, the learners start to manipulate parts of the procedure. This phase of developments of representations is Explicit 1 defined by Karmiloff-Smith. The final phase is defined as Explicit 2, an extension of the representation of Explicit 1. The structure of
knowledge is completely accessible in this phase.

Based on reorganisation and reanalysis of the existing representation of language in the previous step before each one, Berman (1986) introduces five steps which can also be combined into three phases in the process of language acquisition. This process is carried out on the children’s symbolic representation of the language system, leads to richer structure and higher-level organisation. In the first step, which is called rote knowledge, individual items are acquired as “unanalysed amalgams”. The second step is early modification. Some contrastive usage of learners’ familiar knowledge infers more analysis of features than those in the first stage. The third one is interim schemata whose features are organised structures based on principles of explicit similarity. The fourth step is rule-knowledge, characterized by strict adhesion to rules with insufficient constraints. The final one comes to the end-state usage including consolidation of norms and conventions, such as variations of register and style. These five steps collapse into three phases. Step 1 and 2 are pre-grammatical, step 3 and 4 are in the phase grammar acquisition, and the final phase is appropriate usage. The development of these steps of language learning from initiation to proficiency is attributed to the analysis and organisation of the existing knowledge of the language system.

Factors of promoting analysis of knowledge

Three factors promote the learner’s analysis of knowledge (Bialystok, 1991: 70). The first one is self-reflection on the knowledge. Reorganisation of a domain of knowledge by discovering the structure principles is caused by the introspection of that knowledge. Piaget (1971) claims that “reflective abstraction” is the child tries to examine the mental structures and solve the problems coming from the obvious conflicting structures, leading to a reorganisation of the structures in some conditions. Hence reflective abstraction can be regarded as determining the development of skill for both children learners and adult learners, since the reflective process on the mental structures distinguish the thought of both kinds of learners.
The second factor in the development of learner’s analysis of knowledge is that literacy instruction plays an interactive role in explaining children’s understanding of language. On the one hand, metalinguistic awareness is a precondition to learning to read; on the other hand, the improvement of metalinguistic awareness is a consequence of becoming literate.

There are two cases of literacy instruction for adult second language learners, even though they are normally assumed to be literate. In the first case, learning to read helps them to classify the structure of the learning language. For example, learning to read German, which has a highly productive morphological system, can help the learner see the compounding process of words. In the second case, when learners learn a language written in a different writing system, for instance, Chinese, they have to learn what the symbols are used to represent the meaning and what pronunciations are correspondent to the word.

For the final factor, the forms of instruction of describing rules and structures can promote the learners’ analysis of linguistic knowledge, when they try to explicate and organise linguistic knowledge. However, such instruction would be limited by the learners’ spontaneous level of analysis, the ability of applying the rule to solve a current problem, and the level of comprehension of the organising principle for linguistic knowledge.

6.5.2 Control of linguistic processing

The other processing skill component is control of linguistic processing which is the ability to attend to relevant perspectives of the representation and to integrate such information in real time (Bialystok, 1991: 71). As there are various aspects of information in the language, either linguistic or non-linguistic, learners of higher controlling level are able to allocate their attention to the required information without distraction on the misleading cues or irrelevant information. Control of processing involves three functions: selection, integration, and the ability to handle the language
information within a real time constraint (Bialystok, 1991: 72).

Selective attention is the essence of control. When language learners encounter some specific language problems, which decide their levels of linguistic skills, they intentionally control their attention to the required information to solve such problems. However, the attention becomes difficult with competing information which must be ignored. In the conversation, leaners firstly focus on the meanings to understand the conversation and to monitor the discourse. Reading requires more control on attention, which is the consequence of the competition between graphemes and meanings for the fluent reading. Moreover, different styles of reading and different reading purposes require different strategies for attention. Skimming the text and reading the text in depth involve different procedures of control. A Language test for the purpose of examining metalinguistic awareness requires attention on the particular information, different from those demands for the purpose of investigating learning effects.

Handling the language in the real time constraint is another property in the control of processing. For language tests, there is an artificial constraint of time on the measurement process. Selection of required information among competing aspects within a limited time faces a challenge of controlling.

Factors in the development of control

Two factors involve in the development of control processing: the schooling and the bilingualism. Schooling cultivates the logical abilities, leading to the improvement of selective attention to relevant information and a higher level of ability to solve problems. A study on the comparison between schooling and unschooling shows that schooled subjects performed better in the problem solving which involves high level of control than those unschooled (Scribner and Cole, 1981). The schooled subjects also did better in solving logical syllogisms than those unschooled.

Bilingualism facilitates the control of processing over linguistic knowledge
Bilingual children have more storage of knowledge that multiple reference to the same concepts and are quicker to realise that the form-meaning relation is arbitrary as symbolic reference is based on this relation, compared with the monolingual children.

In a recent study (Bialystok and Friesen, 2012), bilingual children show a processing advantage on non-verbal executive control tasks compared with their monolingual peers, although the scores of bilingual children on tests of formal language ability tend to be lower than those of monolingual ones. The researchers attribute this advantage to that bilingual children practise more executive control in the continuous need to pay their attention to two languages that they master.

In a word, the advancement of control processing is attributed to either schooling or bilingualism to some extent.

6.5.3 Foreign Language learning and language processing

Both analysis of knowledge and control processing contribute the foreign language proficiency (Bialystok, 1991: 75). On the other hand, language proficiency is not only an achievement which presents a particular quantitative level of progress of foreign language learning, but also an ability to solve problems with cognitive demands by applying specific processing skills, consequently reflecting whether the demands of tasks are in excess of the language learners’ demand.

Therefore, the explicit differences in the command of these two components lead to the differences between children and adults of learning a foreign language. As elaborated above, children have to build up their knowledge of the world including the usage of language which correspondent to the world, as well as constructing their knowledge of the structure of the linguistic system which comprises the control
processing for accessing the cognitive representations. When learning a foreign language, children have to develop the underlying control of processing to meet the demand of foreign language learning. However, adults only need to master the two components of processing (analysis and control) relating to the language system when they learn the foreign language. What they need to do is to reconstruct, reflect and re-evaluate the structure of the linguistic system. They may even analyse the linguistic knowledge to accommodate the foreign language, perfecting the control procedure to meet the demands of processing the new language in a not-well-known and sometimes structurally different language system.

Since there is no “correct” pedagogical method (Stern, 1983), a language instruction can be regarded as a trial to help learners developing the underlying cognitive process relevant to the language learning. Different language instructions place different emphasis on the underlying skill components, either on the analysis or on the control. For the emphasis on analysis of knowledge, traditional grammar translation methods can be an example. Aiming at promoting learners’ analysis of the language system, it focuses on the formal properties of the language which are systematically examined and compared, by articulating them and making them explicit for the learners.

In contrast to the grammar translation methods, there are language instructions emphasize more on control of processing, such as audio-lingual method derived from the theory of behaviourism, the Silent Way (Gattegno, 1972), Total Physical Response (J., 1969), Consciousness Raising (Sharwood Smith, 1981), Input Enhancement (Sharwood Smith, 1993) and Focus on Form (Ellis, 2001, 2002; R. Ellis, 2006).

For language learners, it places less burden to solve language problems that requires high levels of control of processing then those requiring more analysis of language. Hence some balanced approaches suggest a combination of emphasis on both cognitive components. R. Ellis (1992) suggests that consciousness-raising activities should be embedded to some extent in a structural syllabus. For example, a
A series of grammar discovery tasks can help learners gain explicit understanding of grammar, complementing with communicative activities to develop implicit knowledge. Long (Long, 1991) also emphasizes that context is essential in the structural syllabus and attention to linguistic forms should be in the context.

Three figures will be presented as follows in order to illustrate the relation between language learning/use and language processing, and that between metalinguistic tasks and language processing.

![Diagram](image)

Figure 5 Three domains of language use indicating values on analysis and control (Bialystok, 2001: 16)

In terms of the cognitive demands, three domains of language use which are oral, literate and metalinguistic are positioned in a linear development. Each subsequent domain requires higher levels of analysis and control. Figure 5 shows that speakers access low level of control processing and low level of analysis of knowledge when they speak. Compared with the oral language use, in the literate domain, it is required
higher level of analysis and control processing. When it comes to the metalinguistic use, a large amount of cognitive processes including both analysis and control is required. This linear impression is formed due to the equivalent increase of underlying cognitive processes with each transition (Bialystok, 2001: 15). The literate and metalinguistic domain are elaborated regarding the cognitive processing components in figure 6 and figure 7.

Figure 6 Tasks included in literate uses of language indicating their domains for analysis and control (Bialystok, 2001: 17)

Different levels of literate competence, different purposes and different genres are based on different levels of underlying cognitive processes, also conveying different levels of language proficiency. Second/foreign language reading requires more analysis and control than fluent reading. Moreover, writing a poem needs higher
levels of control and analysis than the normal writing. Since skimming aims to extract the main idea of the passage, it requires more attention which needs higher level control processing but lower level of analysis, compared with the studying which aims to learn something carefully.

In the metalinguistic domain, different tasks require different levels of analysis and control. For example, both judge anomaly and judge correct sentences require low level of analysis, but judge anomaly requires high level of control because it requires more attention to decide the part of anomaly. Thus, different purpose of the tasks need different degrees of underlying cognitive processing.

6.6 Conclusion

This chapter introduces the explicit and implicit knowledge, their characteristics, and their roles in foreign language learning. The explicit and implicit knowledge
interact with each other, influencing the developing metalinguistic awareness. The current study adopts the integration of explicit and implicit knowledge of Bialystok’s theory and R.Ellis’ theory, and also adopts Bialystok’s cognitive processing (analysis and controlling) for the complementary of understanding the metalinguistic awareness.
PART III  THE STUDY
Chapter 7 The general methodology

In present dissertation, there are two case studies on the pupils’ development of phonological awareness in the poetry-embedded English as a foreign language class. This chapter provides an overview on the methodology in these two case studies.

Purpose

The current study proposes an interactive model between metalinguistic awareness, poetry and foreign language learning (cf. figure 2). Thus it aims at examining the influence from poetry sequence in English as a foreign language class on pupils’ phonological awareness, with considering the ecological learning environment that includes teacher’s instruction, learners’ language learning strategies, linguistic exposure that learners receive to English outside of classroom, and pupils’ feedback on the poetry sequence, and teacher’s beliefs and professionalism.

General Research Questions

The two case studies answer the three general research questions as follows:

1. Does poetry sequence in English class help pupils improve their phonological awareness?

2. How are the learners’ language learning strategies, their linguistic exposure to English outside of classroom, pupils’ feedback on poetry learning, and teachers’ conception and professionalism in the context of poetry sequence in English class?

3. How are pupils’ phonological awareness related to their language learning strategies, their linguistic exposure to English outside of classroom, pupils’ feedback on poetry learning, in the context of poetry sequence in English class?
Each general question is divided into sub-questions which are marked for corresponding to the relevant general question in each research task. Two case studies are designed to probe into the phonological awareness of pupils at two different ages.

**Research methods**

Both case studies are conducted in a combination of quantitative methods and qualitative methods, including: a battery of quasi-experiments of phonological awareness, questionnaire to pupils’ parents on the linguistic exposure outside of classroom, questionnaire to pupils on their language learning strategies, questionnaire to pupils on their feedback on the poetry sequence in English class, and interviews with teachers on their teaching beliefs and professionalism.

**Quasi-experiments**

Quasi-experiment is like “experimental research carried out in laboratory settings, typically involves randomization, treatment groups, and control groups”(Gass and Mackey,2011: 179) , but it is carried in the naturalistic classroom. It aims to isolate, from a teaching instrument or approach, the effects of the variable for study on the participant’s performance, such as their test scores or attitudes toward the learning process. However, quasi-experiment research in the classroom can be more difficult than experiment in the laboratory to isolate the variables under investigation, as it opens up possibilities for intervening variables to affect the research results (R. Ellis,1994: 180; Gass and Mackey,2011).

**Participants**

The participants are the pupils in both case studies: averagely aged 12 years old in the experimental group and control group in 5e of secondary school, and averagely aged 10 years old. More details about participants are presented in each metalinguistic tests of quasi-experiments.
Instruments and procedure

The metalinguistic tests on the phonological awareness are conducted to the pupils in the class in both case studies. There are pretest and posttest to measure the development of phonological awareness. In each metalinguistic test, the details of conducting procedure are elaborated.

Data analysis

The data of the pretest and posttest is descriptively analyzed by the statistical analysis software SPSS (version 21).

Questionnaires

In the present study, the intervening variables could range from the external factors, such as the amount and type of exposure that learners receive to English out of classroom, and teacher’s belief, to the internal factors, such as learner’s language learning strategies. Hence we conduct the questionnaire to parents to find out the exposure that pupils receive to English, and the questionnaire of learner’s language learning strategy, in order to examine the influence from the variables. Moreover, questionnaire on pupils’ feedback on the poetry sequence is done as well to find out the relation with their metalinguistic awareness.

The participants, instruments and procedure, and data analysis are explained in detail in the respective section of questionnaire in the present thesis.

Interview

The interviews on the teacher aim at learning about their pedagogical belief that is relevant to poetry in English class. The participants are the two teachers who are engaging in the poetry-embedment English class in CM2 in primary school and 5e in secondary school. Content analysis is employed for coding and analyzing teacher’s
opinions.
Chapter 8 Comparative Case Studies (5e)

A pair of comparative case studies was carried out between two classes which are in the second year of secondary school (That is, 5e in the French education system). This case study is designed base on the interactive model of metalinguistic awareness, poetry, and foreign language learning, as proposed in chapter 4.2 (cf. figure 2). In the present study, we only investigate the relation between phonological awareness, poetry and the factors of foreign language learning.

The poetry sequence embedded in the ordinary English course was conducted in the experimental group 8 times in 20 days in January, 2016. Each English lesson lasted 55 minutes, while the poetry sequence lasted 20-25 minutes in the lesson. The poem was adapted from a funny children poem “my dog does my homework” of Kenn Nesbitt (Nesbitt), with some modified words and expressions for an easier learning.

When the teacher explained to the pupils in the experimental group that this poem could help them train their English pronunciation, sharpen their auditory sense and enjoy the musical pattern of the poetry, pupils responded enthusiastically. It seems that pupils are fond of poems because of the auditory and musical characteristics. The teacher taught the poem in the way of two lines by two lines, with hand gestures to attract pupils’ attention to some specific phonemes and with claps to indicate the rhythm of the poem. The pupils then read the new lines by following the teacher. In the next class of the new lines learning, one of the pupils was selected as a conductor (as if in the concert) to lead others read the already-learnt lines. The conductor indicated the rhythm of the poem with some gestures when they read it together.

The control group does some grammar exercises and some oral activities according to the syllabus as usual. Both groups (the experimental group and the control group) are taught based on the communicative syllabus. Additionally, the experimental group receives a form-focused instruction inserted in the communicative
activities.

In order to probe into the relation between metalinguistic awareness and the poetry learning in the foreign language classes, a battery of quasi-experiments and a series of questionnaires to pupils and their parents, and interviews on teachers have been conducted.

In the present study, the intervening variables could range from the external factors, such as the amount and type of exposure that learners receive to English out of classroom, and teacher’s belief, to the internal factors, such as learner’s language learning strategies. Hence we conduct the questionnaire to parents to find out the exposure that pupils receive to English, the questionnaire of learner’s language learning strategy, and interviews on the teacher for their pedagogical belief that relevant to poetry in English class, in order to examine the influence from the variables. Moreover, questionnaire on pupils’ feedback on the poetry sequence is done as well to find out the relation with their metalinguistic awareness.

Since we aim to find out the positive influence from poetry on pupils’ metalinguistic awareness in the foreign language, it is possible that poetry for the experimental group, compared with the control group, could be a better embedment in foreign language teaching and learning. But it is not the purpose of this current study to prove that poetry is the best approach of English as a foreign learning/teaching.
8.1 Quasi-Experiment 1 vowel identification

Quasi-experiment 1 is a comparative study between two groups of pupils in 5e of secondary school, conducted with a set of pretest and posttest. The sets of vowels to identify are selected from the chapter of teaching phonology in the book *50 activités pour enseigner l’anglais à l’école* (Arnaud, 2000: 26, 34-35), and the words which represent these vowels are selected from the poem to be taught.

**Purpose**

This quasi-experiment aims to find out the influence from the poetry sequence in the English class on pupils’ phonemic awareness on the vowel identification in the words.

**Research question 8.1 (correspondent to general question 1)**

Does poetry sequence enhance pupils’ phonemic awareness on vowel identification in the short-term poetry-embedded English course?

**Methodology**

**Participants**

There are 38 pupils in two groups participating in this study. The experimental group (N=19) consists of pupils (average age= 12 years old) in 5e of a secondary school in Toulouse, a city in France. The control group (N=19) comprises pupils at the same grade in the same school as the experimental group. All pupils are the local residents in Toulouse. Both experimental group and control group share a same English teacher, taking the English class in a same classroom. The English teacher is a Native-English speaker who has taught English in France for more than 10 years.
Instruments and procedure

In order to examine the influence from the poetry sequence on pupils’ phonemic awareness, a pretest was conducted on the pupils before the poetry sequence began; the posttest was carried out when the poetry sequence finished. As these French pupils were the beginners of English learning and they only learn one poem with limited words between pre-test and post-test, a vowel identification task in which five sets of words with underlined vowels has been conducted. In each set of words, two words share a same vowel, while another word is composed of a different vowel. Pupils listened to the recording of the words twice a set with a pause of 5 seconds. They were required to select the word with a different vowel during listening.

Kunder-Richardson Formula 21 is used for the reliability of test:

\[
r = \frac{N(N-1)}{(N-1)^2} \left[ 1 - \frac{M^2 (N-M)}{V} \right]
\]

Note: 
- \(N\) = the amount of items in the test
- \(M\) = the average score of the test
- \(V\) = variance of the scores of all the pupils

In this test, the pretest result of the experimental group will be applied to measure the reliability. The amount of items in the test is \(N=5\); the average score of the test \(M=6.16\); the variance of the scores of all the pupils \(V=24.97\). Measured with the Kunder-Richardson Formula 21, the reliability of vowel identification test \(r=0.97\), which is highly reliable.

Data analysis

The data of the pretest and posttest is descriptively analyzed by the statistical analysis software SPSS (version 21). In the descriptive statistics analysis of this quasi-experiment, we compute the averages of results in pretest and posttest, learning gains of average scores of the group between pretest and posttest, variance of the total scores, frequencies (mode) of the pupils who achieved the right answers, standard
deviation of each items in the pretest and posttest.

The concept of learning gain is introduced by Hake (Hake, 1998) as “average normalized gain”, whose original formula is:

\[<g>=%<G>/ %<G>_{max}=(%<Sf>-%<Si>)/(100-%<Si>),\]

where \(<Sf>\) and \(<Si>\) are correspondently the final (posttest) and the initial (pretest) average scores of the class; the bracket <> means the average. This formula is explained as “the amount students learned divided by the amount they could have learned. In this thesis, the formula of learning gain of average has been adapted into:

\[<g>= (<scores\ posttest> - <scores\ in\ pretest>)/(full\ average\ scores - <scores\ in\ pretest>).\]

A comparison between the experimental group and control group is carried out to find out the relative influence from the poetry sequence on their phonemic awareness on vowel identification of the experimental group.

**Result**

The figure 8 shows that pupils in experimental group progress greater than those in control group, globally speaking. The average score of experimental group in the pretest is 6.16, while it is 7.84 in the posttest. Compared with experimental group’s average score in the pretest, the average score of control group in the pretest is 6.58, which is higher. However, the average score of experimental group in posttest is 7.84, which is higher than that of control group in the posttest (average score=7).
Since the average score of experimental group in pretest and posttest increases greater than that of control group in these two tests, the learning gains of averages and standard deviations of two groups between pretest and posttest in each items of tests are looked into. The descriptive analysis aims to investigate that to which extent the experimental group has improved their phonemic awareness in the vowel identification, with the help of poetry learning in English in the short term.

The learning gains of average scores of each group (cf. figure 9) between pretest and posttest are 0.35 of experimental group and 0.1 of control group. That is, the experimental group, which are in the English classes with poetry insertion, progress much more than the control group, in the test of vowel identification.
The standard deviation of the average score of the experimental group in the pretest is 1.385, while that of control group in the pretest is 2.269 (cf. table 13). In other words, the difference of performance of the pupils in experimental group in the pretest is much smaller than that in the control group in the pretest. It means that the levels of vowel awareness of pupils in the control group tend to more various than that in the experimental group in the pretest. However, when it comes to the posttest, the difference of levels of vowel awareness in the experimental group increase greater than that in the control group. The standard deviation of the average score of the experimental group in the posttest is 2.141, compared with the control group which gets 2.108. It means that in the experimental group, some pupils have achieved much greater progress in the vowel identification than others, after having taken part in the poetry sequence in the English class.
Table 13 Descriptive analysis in the standard deviation in two groups 5e

<table>
<thead>
<tr>
<th></th>
<th>Std. Deviation of experimental group</th>
<th>Std. Deviation of control group</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre[ɪ] vs [iː]</td>
<td>5.073</td>
<td>4.956</td>
</tr>
<tr>
<td>Pre[e] vs [æ]</td>
<td>4.524</td>
<td>4.189</td>
</tr>
<tr>
<td>Pre[ʌ] vs [ɔː]</td>
<td>4.524</td>
<td>5.073</td>
</tr>
<tr>
<td>Pre[ɑ] vs [ɪ]</td>
<td>3.746</td>
<td>2.294</td>
</tr>
<tr>
<td>Pre[ɑ] vs [u]</td>
<td>4.776</td>
<td>4.524</td>
</tr>
<tr>
<td>MeanPreVow</td>
<td>1.385</td>
<td>2.269</td>
</tr>
<tr>
<td>Post[ɪ] vs [iː]</td>
<td>4.956</td>
<td>4.524</td>
</tr>
<tr>
<td>Post[e] vs [æ]</td>
<td>3.153</td>
<td>3.746</td>
</tr>
<tr>
<td>Post[ʌ] vs [ɔː]</td>
<td>4.776</td>
<td>5.130</td>
</tr>
<tr>
<td>Post[ɑ] vs [ɪ]</td>
<td>0.000</td>
<td>3.746</td>
</tr>
<tr>
<td>Post[ɑ] vs [u]</td>
<td>5.073</td>
<td>5.073</td>
</tr>
<tr>
<td>MeanPostVowel</td>
<td>2.141</td>
<td>2.108</td>
</tr>
<tr>
<td>LearningVowel</td>
<td>0.473</td>
<td>0.730</td>
</tr>
<tr>
<td>Valid N (listwise)</td>
<td>19</td>
<td>19</td>
</tr>
</tbody>
</table>

The standard deviation (cf. table 13) and the accuracy of each item (figure 10) in both groups in the pretest and posttest will be analyzed as follows.

In the first set of the pretest on the differentiation of [ɪ] and [iː], the standard deviation of experimental group is 5.073, with the accuracy of 42.1%, while that of control group is 4.956 with the accuracy of 36.8%. In the same set in the posttest, the standard deviation of experimental group is 4.956, with accuracy of 63.2%, compared that of control group is 4.524 and 26.3% respectively. Therefore, the differences of performance in the vowel identification in the pretest in both groups decrease, more drastically for the control group (experimental group from 5.073 to 4.956; control group from 4.956 to 4.524). In spite of the tendency to less various performance among pupils, the control group regresses in the first set of posttest compared with the result of that of pretest, the accuracy in the first set of vowel identification from 36.8% to 26.3%. In contrast, the experimental group progresses from 42.1% to 63.2% in terms of accuracy in the first set of vowel identification.

In the second set of the pretest on the identification between [e] and [æ], the
standard deviations in the pretest for experimental group and control group are 4.524 and 4.189 respectively. In the posttest, the standard deviations on the second item are 3.153 for the experimental group and 3.746 for the control group. The accuracy of the second item in the pretest and posttest for both groups are: from 73.7% to 89.5% in the experimental group, and from 78.8% to 84.2% in the control group. From these figures, the performances of both groups in the second item are more convergent, from 4.524 to 3.153 for experimental group, and from 4.189 to 3.746 for control group. The accuracy on the second item for both groups increases, with a more increase for experimental group. Therefore, it indicates that experimental group achieves greater progress than the control group in the second set.

The third set is the differentiation between [ʌ] and [ɔː]. In the pretest, the standard deviations of experimental group and control group are 4.524 and 5.073. Both groups increase their standard deviations in the posttest: 4.776 for the experimental group, and 5.130 for the control group. It indicates the performance in the third set of both groups tends to be divergent. However, both groups’ accuracy in the third item increases: the experimental group from 26.3% to 31.6%, and the control group from 42.1% to 47.4%.

The fourth set is the identification of [aɪ] and [ɪ]. In the pretest, experimental group’s standard deviation is 4.766, while the control group’s standard deviation is 4.524. The experimental group’s standard deviation of the fourth item is .000 in the posttest, which indicates all the pupils in the experimental group perform in the same way. The control group’s standard deviation of the fourth item in the posttest is 3.746, decreasing from 4.524 in the pretest. The accuracy of experimental group in the pretest is 84.2%, then it shoots up to 100% in the posttest. That is, all the pupils in the experimental group achieves a great progress and all of them can differentiate [aɪ] and [ɪ] in the posttest. In contrast, the control group regress from 94.7% of accuracy in the pretest to 84.2% of accuracy in the posttest.

The final set is [ʌ] and [ʊ]. The standard deviations of experimental group in the
pretest and posttest are 4.776 and 5.073, while those of control group are 4.524 and 5.073. The accuracy of experimental group in the pretest and posttest is 31.6% and 57.9%, and that of control group is 26.3% and 57.9%. Both groups progress in the final item.

![Figure 10 Accuracy in each set of vowel identification](image)

**Discussion and conclusion**

The general performance in the pretest and posttest on the vowel identification shows that pupils in the experimental group progress greater than those in the control group. That is, pupils in the experimental group have a stronger vowel awareness, after involving in the short-term poetry sequence, than those in the control group. Moreover, pupils in the experimental group increase their vowel awareness on each item of the test, especially the first set [ɪ] and [iː] and the last set [ʌ] and [ʊ].

They cannot judge the vowels from the words presented to them, as the spellings of the words are not presented in the same way. When they look into these words to
identify the vowels, they pay attention to the phonemes as well as the spellings, which requires their processing of control that is one of the two processing components in Bialystok’s (Bialystok, 2001) concept of metalinguistics. Pupils also go through the processing of analysis when they conduct vowel identification. They have to control their attention on the phonemes and the correspondent spellings at the same time. However, compared with the control group, pupils in the experimental group seems to pay more attention and run faster their processing of analysis when they listen to the words in the test, as the teacher has raised their consciousness on the forms of the words in the poetry section.

As there are no long vowels in French, and [ʌ] does not exist in French phonology, French pupils tend to neglect these new phonemes in the English learning process, according to the test results of vowel identification. This case is similar to the Japanese’s failure of discriminating between the phonemes [r] and [l] (Miyawaki et al., 1975), as children have lost their sensitivity towards non-native consonantal contrasts after their infancy (Polka and Werker, 1994; Werker and Tees, 1984). However, with the teacher’s focus-on-form instruction which aims to raise pupils’ consciousness on the language structure, pupils in the experimental group pay more attention to the vowels (the linguistic form) that do not exist in French during the process of learning the English poem, as it is shown in the result of vowel identification.

The words with phonemes [ɪ], [iː], and [ʌ] that the experimental group has learnt in the poem are “every”, “me” and “does” in the lines “He helps me every night. The trouble is, I built him.”

Viewed from the perspective of cognitive poetics, expressive sound patterns are revealed in these lines when the teacher read them to the pupils. Expressive sound pattern refers to the expression of tones, moods and other general quality of meaning, as well as some abstractions of sounds out of the meaning (Tsur, 2008: 210). When pupils of the experimental group listen to the teacher’s poetry reading, they receive
not only the tones and meanings of the poem, but also some new sound patterns that are different from their mother language. Tsur (2008) probes the expressive sound pattern in poems in the way of traditional acoustic phonetic analysis. These vowel sounds [i], [iː], and [ʌ] are in the most obvious position in the scale of periodicity where Tsur place the sequence of phonemes (Tsur, 2008: 215). Based on the positive result from the experimental group, it can be deduced that with the indication of teacher’s voice with emotion and her gesture demonstration with rhythms on the poetry lines, pupils seize the pronunciation of these three vowels.

The external intervening variable (the foreign language exposure) and internal intervening variable (language learning strategy) are investigated in order to examine the intervening factors on the metalinguistic awareness in the poetry-embedded English class (cf. the sections of questionnaires).

On the one hand, in the section of questionnaire to parents, part B shows a weak exposure (M.B.=1.9539) that the experimental group receives to English outside of classroom, and a significant correlation with the experimental group’s vowel identification (V.B.Cor.=0.554). It implies that the experimental group’s vowel identification would progress if the more linguistic exposure to English outside of classroom they receive, (for example, travelling more to English-speaking country, taking some English courses after school, or some parents’ friends talking English to the children. But the fact is that the experimental group has a very weak exposure to English (M.ex.=2.015), which means the variable of linguistic exposure outside of classroom is excluded for the experimental group’s vowel identification.

On the other hand, the questionnaire to parents of control group also is not significantly correlated to control group’s vowel identification (V.M.Cor.= 0.2), also with a very weak exposure that control group receive to English (M.con.=1.9699). Therefore, the variable linguistic exposure outside of classroom can be also excluded in the control group’s vowel identification.
The results of questionnaire on pupils’ learning strategies (cf. table 19) suggests that pupils in control group tend to employ social strategies such as asking questions which may positively influence their pretest of vowel identification, as there is a significant positive correlation between their social strategies and vowel identification in the pretest. However, pupils in control group do not progress as much as the pupils in experimental group. Moreover, since the experimental group’s learning gain in vowel identification is more than that of the control group, the poetry sequence is possible the main reason to facilitate these intelligent strategies and their metalinguistic awareness.

In the coming quasi-experimentation of consonant identification, the results of experimental group and control group continue to be compared, analyzed and discussed from the metalinguistic perspective, viewpoints of Ellis’ SLA theory and perspective of Tsur’s cognitive poetics.
8.2 Quasi-Experiment 2 consonant identification

Like the first quasi-experiment, quasi-experiment 2 is also a comparative study between two groups of pupils in 5e of secondary school, conducted with a set of pretest and posttest. The sets of consonants to identify are selected from the chapter of teaching phonology in the book *50 activités pour enseigner l’anglais à l’école* (Arnaud, 2000: 26, 36-37), and the words which represent these consonants are selected from the poems that are taught.

**Purpose**

This quasi-experiment aims to find out the influence from the poetry sequence in the English class on pupils’ phonemic awareness on the identification of consonants in words.

**Research question 8.2 (correspondent to general question 1)**

Does poetry sequence enhance pupils’ phonemic awareness on consonant identification in the short-term poetry-involved English course?

**Methodology**

**Participants**

The experimental group (N=19) consists of pupils (average age=12 years old) in 5e of a secondary school in Toulouse, a city in France. The control group (N=19) comprises pupils at the same age at the same grade in the same school as the experimental group. All pupils are the local residents in Toulouse. Both experimental group and control group share a same English teacher and participate in the English class in a same classroom. The English teacher is a Native-English speaker who has
taught English in France for more than 10 years.

**Instruments and procedure**

In order to examine the influence from the poetry sequence on pupils’ phonemic awareness, a pretest was conducted on the pupils before the poetry sequence began; the posttest was carried out when the poetry sequence finished. As these French pupils were the beginners of English learning and they only learn one poem with limited words between pre-test and post-test, consonant identification task in which five sets of words with underlined consonant has been conducted. In each set of words, there is a same underlined consonant in two words, while another word does not have a same underlined consonant. Pupils listened to the recording of the words twice a set with a pause of 5 seconds. They were required to select the word with a different underlined consonant during listening.

Kunder-Richardson Formula 21 is used for the reliability of test:

\[ r = \frac{N}{(N-1)} \left[ 1 - \frac{M^* (N-M)}{V} \right] \]

Note: \(N=\)the amount of items in the test
\(M=\)the average score of the test
\(V=\)variance of the scores of all the pupils

In this test, the pretest result of the experimental group will be applied to measure the reliability. The amount of items in the test is \(N=5\); the average score of the test \(M=7.74\); the variance of the scores of all the pupils \(V=21.84\). Measured with the Kunder-Richardson Formula 21, the reliability of consonant identification test \(r=0.64\), which is very close to the acceptable coefficient 0.7. In this case, the reliability of the test of consonant can be regarded as acceptable, since the pre-test of control group presents the reliability of the consonant identification is \(r=0.81\), which is a high reliability coefficient (in pre-test of control group: \(N=5\), \(M=6.79\), \(V=22.34\)).
Data analysis

Data analysis

The data of the pretest and posttest is descriptively analyzed by the statistical analysis software SPSS (version 21). In the descriptive statistics analysis of this quasi-experiment, we compute the averages of results in pretest and posttest, learning gains of average scores of the group between pretest and posttest, variance of the total scores, frequencies (mode) of the pupils who achieved the right answers, standard deviation of each items in the pretest and posttest.

The concept of learning gain is introduced by Hake (Hake, 1998) as “average normalized gain”, whose original formula is:

\[
g = \frac{\%<G>_\text{max}}{\%<G>} = \frac{(\%<S_f> - \%<S_i>)}{(100 - \%<S_i>)},
\]

where \(<S_f>\) and \(<S_i>\) are correspondently the final (posttest) and the initial (pretest) average scores of the class; the bracket <> means the average. This formula is explained as “the amount students learned divided by the amount they could have learned. In this thesis, the formula of learning gain of average has been adapted into: \(g = \frac{(<scores \text{ posttest} > - <scores \text{ in pretest}>)}{(full \text{ average scores} - <scores \text{ in pretest}>)}\).

A comparison between the experimental group and control group is carried out to find out the relative influence from the poetry sequence on their phonemic awareness on consonant identification of the experimental group.

Result

Figure 11 shows that the experimental group has a better score in the pretest (7.74) and posttest (8.37) of consonant identification than control group (pretest=6.79, posttest=7.14). Although both groups progress in the posttest, the experimental group progress slightly greater than control group.
As shown in figure 12, the learning gain on the consonant identification of experimental group is 0.19, while the control group’s learning gain is only 0.06. Even though both groups don’t show a great progress on the consonant awareness, the experimental group still achieves a slight greater progress than the control group, with the intervention of poetry sequence in the English class.
The standard deviation of the average scores of experimental group and control group in pretest is correspondently 1.52 and 2.38. Therefore, there are fewer different performance in experimental group than that in control group in the pretest. The levels of consonant identification among the experimental group are more consistent than those in the control group. Nevertheless, in the posttest, the standard deviation of average scores of experimental group rises to 2.31, while control group goes down to 1.76. Compared with the control group, a few more pupils of experimental group progress during the poetry embedment in the English class, leading to a greater difference in the levels of consonant awareness inside the group. The learning gain of experimental group (0.19) and its standard deviation help prove it, with the figure 1.14 which is greater than that of control group (its learning gain=0.06, and its deviation=0.88).

| Table 14 Descriptive analysis in the standard deviation in two groups 5e |
|-----------------|-----------------|-----------------|
| Description     | Std. Deviation of | Std. Deviation of |
|                 | experimental group| control group   |
| Pre[tʃ] vs [ʃ]  | 5.130            | 5.130           |
| Pre[h] vs [-]   | 2.294            | 5.073           |
| Pre[z] vs [s]   | 4.189            | 3.153           |
| Pre[r] vs [-]   | 3.153            | 4.524           |
| Pre-dark [l] vs clear [l] | 4.189 | 5.073 |
| MeanPreCon      | 1.521771820505464 | 2.381021998425368 |
| Post[tʃ] vs [ʃ] | 4.524            | 5.073           |
| Post[h] vs [-]  | 3.746            | .000            |
| Post[z] vs [s]  | 4.524            | 4.524           |
| Post[r] vs [-]  | 2.294            | 3.746           |
| Post-dark [l] vs clear [l] | 5.073 | 5.073 |
| MeanPostCon     | 2.314460011795255 | 1.761438068050279 |
| LearningConsonant | 1.143035526330413 | .877225194334532 |
| Valid N (listwise) | 19               | 19              |
In the first set of consonant [tʃ] vs [ʃ], both groups show the same percentage (52.6%) of pupils of correct identification on the consonant in the pretests. Then in the posttest, the experimental group (73.7%) progresses much more than the control group (42.1%) which regresses a few. It is obvious that experimental group achieve a greater progress in this pair of consonant in the poetry embedment of English class than the control group.

The set of aspirate [h] vs [-] (unpronounced h) presents an interesting result: the experimental group (from 94% to 84.2% accuracy) regresses but the control group (from 57.9% to 100% accuracy) progress in this set of consonant identification.

When it comes to the set of [z] vs [s], both groups regress: the experimental group regresses from 78.9% to 73.7%, while the control group regresses from 89.5% to 73.3%.

The set of the pronounced [r] vs [-] (the spelling “r” not pronounced) turns to a
different situation. The experimental group progresses from 89.5% to 94.7%, while the control group progresses from 73.7% to 84.2%. Still, more pupils in experimental group do the correct identification of [r] than those in the control group.

Experimental group does a great progress in the identification the consonants between dark [l] and clear [l], from 21.1% to 42.1%. However, the control group regresses from 57.9% to 42.1%.

Discussion and conclusion

In general, the average scores in the pretest and posttest on consonant identification shows that the experimental group outperforms the control group. At the same time, the experimental group progresses much more than the control group. Accordingly, it implies that the experimental group has a stronger global metalinguistic awareness on consonant identification than control group.

In terms of each set of consonant identification, experimental group achieves a greater progress in the set of consonant [tʃ] vs [ʃ], [r] vs [-] and dark [l] and clear [l] in the poetry embedment of English class than the control group. But the experimental group regresses in the set of consonant [h] vs [-], and [z] vs [s].

There is no significant correlation between experimental group’s consonant identification and their learning strategies, and their general linguistic exposure outside of classroom and their consonant identification. Since the external and internal factors do not facilitate experimental group’s progress in the consonant identification, the most possible factor of influencing such a progress on the phonological awareness on consonant is the poetry sequence.

It is unexpected that both experimental group regresses in the set of consonant [h] vs [-], and [z] vs [s]. In the poem that the experimental group learns, the words “help” and “homework” starting with [h], and the words ending with “s” ([z] vs [s]) appear frequently across the whole poem. Then experimental group repeats reading these
words during the learning of this poem. Since the experimental group is exposed to
the phoneme [h], [z] and [s] during the poetry learning, why the experimental group
regresses in identifying the set of [h] vs [-] and the set [z] vs [s]?

Although the global linguistic exposure that experimental group receives to
English does not facilitate their consonant identification in the pretest, the
autonomous learning of English of pupils in the experimental group significantly and
negatively influences their consonant identification (C.D.Cor. = -0.552). In other
words, it is possible that the pupils in the experimental group autonomously practice
the already-learnt poem at home. In this case, the more they autonomously practice
without teachers’ help or parents’ help, the more confusion with the phonemes they
will feel. Moreover, the consonant [h] does not exist in French. Some of pupils may
have some negative transfer from their native language and consequently they may
regress in identification of [h]. These could be main reasons that they regress in
identifying the set of [h] vs [-] and the set [z] vs [s].

The control group regresses in the set of [ʃ] vs [ʃ], [z] vs [s] and dark [l] and
clear [l]. There is a significantly negative correlation between control group’s
consonant identification and their affective strategies of learning (A.C.Cor.= -0.590).
As the control group’s affective strategies is modest, their affective strategies do not
facilitate their progress of consonant identification. At the same time, the average
score of questionnaire of learning strategies of control group shows that there is no
significant correlation between their global language learning strategies and their
consonant identification in the pretest.

However, in the control group, the linguistic exposure that the pupils receive to
English from family communication (C.A.Cor.= 0.457, at the 0.05 level) and the
global linguistic exposure outside of classroom (C.M.Cor.= 0.461, at the 0.05 level)
significantly positively influence the consonant identification of pupils in the control
group. Moreover, the pupils in control group have more linguistic exposure from
family communication in English (Con.M.A.=1.5658) than those in the experimental
group (Ex. M.A.=1.4803). With more linguistic exposure that control group receives to English, which contributes to control group’s consonant identification in the pretest, the learning gain of control group on the consonant identification is still lower than the experimental group. Consequently, it is possible that poetry-embedded English class contributes to the progress of experimental group’s phonological awareness on consonant identification.
8.3 Quasi-Experiment 3 tonicity in prosodic awareness (word stress placement)

Quasi-experiment 3 is a comparative study on the prosodic awareness (word stress placements in the sentence), between two groups of pupils in 5e of secondary school, conducted with a set of pretest and posttest.

Purpose

This quasi-experiment aims to find out the influence from the poetry sequence in the English class on pupils’ prosodic awareness on the word stress placements (tonicity awareness) in the sentences.

Research question 8.3 (correspondent to general question 1)

Does poetry sequence enhance pupils’ prosodic awareness on the word stress placements in the sentences in the short-term poetry-involved English course?

Methodology

Participants

There are 38 pupils in two groups participating in this study. The experimental group (N=19) consists of pupils (average age= 12 years old) in 5e of a secondary school in Toulouse, a city in France. The control group (N=19) comprises pupils at the same age at the same grade in the same school as the experimental group. All pupils are the local residents in Toulouse. Both experimental group and control group learn from the same English teacher and take the English class in a same classroom. The English teacher is a Native-English speaker who has taught English in France for more than 10 years.
Instruments and procedure

In order to probe the influence from the poetry sequence on pupils’ prosodic awareness, a pretest was conducted on the pupils before the poetry sequence began; the posttest was carried out when the poetry sequence finished. As these French pupils were the beginners of English learning and they only learn one poem which consists of a few sentences between pre-test and post-test, only two sentences which are picked out from the poem that are learnt by the experimental group are set in the tonicity task. In each sentence, two or three words are more stressed than other words. Pupils listened to the recording of every sentences twice with a pause of 5 seconds. They were required to underline the stressed words in the sentence during listening. Since there are only two items in this task, it is not proper for measuring the reliability.

Instead, the difficulty of each item can be measured to ensure that the test is not too hard nor too easy for the participants. The percentage of completed correctness is measured for presenting the difficulty of the test. In the first sentence of the pretest, there are 42.1% of pupils in the experimental group have done a completed right word stress underlying, while 47.4% of pupils in the control group have done it. In the second sentence of the pretest, 31% of pupils in the experimental group are completely right at the word stress underlying, but there are still 57.9% of them have chosen one of the two stressed word correctly; the control group still have performed better than the experimental group in the pretest, with 42.1% completely right and 52.6%. In a word, it seems that the experimental group would find the pretest a little difficult, but the control group may feel more easy about it. Consequently, there is still something interesting to dip in this test of prosodic awareness.
Data analysis

The data of the pretest and posttest is descriptively analyzed by the statistical analysis software SPSS (version 21). In the descriptive statistics analysis of this quasi-experiment, we compute the averages of results in pretest and posttest, learning gains of average scores of the group between pretest and posttest, variance of the total scores, frequencies (mode) of the pupils who achieved the right answers, standard deviation of each items in the pretest and posttest.

The concept of learning gain is introduced by Hake (Hake, 1998) as “average normalized gain”, whose original formula is:

\[
<g>=\frac{\%<G>}{\%<G>_{\text{max}}}=\frac{\%<S_f>-\%<S_i>}{100-\%<S_i>},
\]

where \(<S_f>\) and \(<S_i>\) are correspondently the final (posttest) and the initial (pretest) average scores of the class; the bracket <> means the average. This formula is explained as “the amount students learned divided by the amount they could have learned. In this thesis, the formula of learning gain of average has been adapted into: \(<g>=(<\text{scores posttest}>-<\text{scores in pretest}>)/(\text{full average scores }- <\text{scores in pretest}>).

A comparison between the experimental group and control group is carried out to find out the relative influence from the poetry sequence on their prosodic awareness on the word stress placements in the sentence of the experimental group.

Result

Figure 14 shows that both experimental group and control group progress in the tonicity test, from the average score 9.11 to 9.53 and from 9.79 to 10.32 correspondently. Moreover, the experimental group’s level of prosodic awareness on tonicity is lower than control group’s level, either in the pretest or in the posttest.
From figure 15, the learning gain of control group is 0.03 more than that of the experimental group. In fact, both group progress very slightly.
Table 15 Descriptive analysis in the standard deviation in two groups 5e

<table>
<thead>
<tr>
<th></th>
<th>Std. Deviation of experimental group</th>
<th>Std. Deviation of control group</th>
</tr>
</thead>
<tbody>
<tr>
<td>PreTonicity help</td>
<td>3.541</td>
<td>3.212</td>
</tr>
<tr>
<td>PreTonicity Trouble</td>
<td>3.389</td>
<td>3.351</td>
</tr>
<tr>
<td>Mean PreTonicity</td>
<td>2.685</td>
<td>2.616</td>
</tr>
<tr>
<td>Post Tonicity Help</td>
<td>4.075</td>
<td>2.029</td>
</tr>
<tr>
<td>Post Tonicity Trouble</td>
<td>3.266</td>
<td>3.351</td>
</tr>
<tr>
<td>Mean Post Tonicity</td>
<td>2.525</td>
<td>2.237</td>
</tr>
<tr>
<td>Learning Tonicity</td>
<td>1.053</td>
<td>0.5960</td>
</tr>
<tr>
<td>Valid N (listwise)</td>
<td>19</td>
<td>19</td>
</tr>
</tbody>
</table>

Table 15 shows that the differences among the performance of tonicity awareness in the pretest for experimental group and control group are similar, as their standard deviations are correspondently 2.685 and 2.616. However, in the posttest, the standard deviation of the average scores in the experimental group only reduce to 2.525, while the control group drop more to 2.247, which is a greater difference in the performance of the posttest among the pupils in the control group.

Figure 16 Accuracy in each set of tonicity awareness between two groups in pretest and posttest

As the tonicity awareness test provides a hints that two or three stressed words in each sentence, the underlining one of two stressed words or two of three stressed
words is regarded as half right, and the underlining two of two stressed words or three of three stressed words is complete right in the test. Figure 16 presents the percentage of pupils who do complete right and half right in the tonicity awareness tests (pretest and posttest) in experimental group and control group.

There are 42.1% of pupils in experimental group get the complete right in the first sentence in the pretest, then it climbs to 57.9% in the post test. Reversely, 57.9% in experimental group doing the half right in the first sentence falls to 42.1%. The control group experiences a similar situation: 47.4% complete right increases to 57.9%, but 52.6% half right goes down to 42.1%. In the first sentence, all of the pupils in both groups can underline at least one stressed word either in pretest or posttest.

On the contrary, in the second sentence of tonicity awareness pretest, there are 10.5% (excluding the complete right 31.6% and half right 57.9%) of the pupils in the experimental group and 5% (excluding the complete right 42.1% and half right 52.6%) in the control group fail to underline any right stressed words in the sentence. The similar situation continues in the posttest: 5.3% (excluding the complete right 36.8% and half right 57.9%) of experimental group and the same 5.3% of control group cannot locate the right stressed words in the sentence.

The percentage of complete right in experimental group goes up from 31.6% to 36.8%, but the percentage half right in the same group remains the same as 57.9%. Apparently, there are less pupils in the experimental group fail to locate the stressed words in the sentence in the posttest (from 10.5% to 5.3%).

The percentages of complete right and half right in control group do not change in the pretest and posttest: the complete right remains at 42.1% in pretest and posttest, and the half right stays at 52.6% in both tests.
Discussion and conclusion

Both experimental group and control group have progress between the pretest and posttest of prosodic awareness. However, the experimental group progresses a little less than the control group did.

Such awkward situation can be explained from the perspective of cognitive poetics, Tsur’s Perception-Oriented Theory of Metre (2008). In the poem that the experimental group learnt, some linguistic stress patterns are divergent from the metric pattern. When the pupils in the experimental group read the poem, they have to deal with the conflicts between metric pattern and linguistic stress pattern. For example, in the line “My dog also helps me with my homework”, the metric pattern should be “x/x/x/x/x/”. However, the linguistic stress pattern is actually “x//x/xxx/x” (x=unstressed, /=stressed). Since the pupils are beginners of English, and are not familiar with the metric patterns, they may find it confused when they anticipate the return of metric signals but encounter the divergence of linguistic stress patterns from the metric patterns. Hence, most of them cannot judge correctly the word stress placement in the sentence.

Since there is no significant correlation between learning strategies between the tonicity awareness of experimental group or control group in the pretest, the learning strategies are not the intervening factors for the progress.

The linguistic exposure outside of classroom also does not significantly correlate with experimental group’s tonicity awareness. However, the part of “pupils’ English-speaking environment in daily life” is significantly correlated to control group’s tonicity awareness. It seems that control group’s progress in the tonicity awareness does not only come from their English learning in class.

Therefore, two possible reasons may cause that the pupils in experimental group do not progress as much as those in control group do: the control group’s
English-speaking environment in daily life is significantly and positively related to control groups’ tonicity awareness; it is possible that the experimental group has not yet learn to deal with the divergence between linguistic stress patterns and metric patterns.

In order to make sure that pupils are not too confused with the divergence between linguistic stress patterns and metric patterns, it is necessary to consider the selection of a proper poem, the teacher’s instruction, and pupils’ prior knowledge of English phonology. The teacher of these two groups agree with the careful selection of the poem. This poem is selected according to the pupils’ level and their interest. But it is not so easy to look for a poem without any linguistic stress pattern divergence from metre patterns. So the possible solution may come from the teacher’s consciousness of this situation and the teaching techniques.
8.4 Questionnaire learners’ language learning strategies

This questionnaire is a survey on learners’ language learning strategies, aiming at probing the general situation of learners’ language learning strategies, and the relation between their language learning strategies and their metalinguistic awareness.

Participants

The participants comprise the pupils in experimental group and control group in a secondary school in Toulouse (N.ex.=19, N.con. =19, average age=12 years old). Both experimental group and control group share a same English teacher, taking the English class in a same classroom.

Questionnaire

The questionnaire in French is adapted from Oxford’s “Strategy Inventory for Language Learning (SILL)-Version for speakers of other languages learning English” (Oxford,1990), based on Oxford’s theory of language learning strategies. Ms.Ledieu, who teaches to CM2 in primary school and also takes part in the present study (case study 2), has examined and translated the original version of the questionnaire and provided suggestions according to the old children’s ways of understanding questions and their maximum patience and ability to answer the questions.

The questionnaire is consisted of 30 items in six sections: memory strategy, cognitive strategy, compensation strategy, metacognitive strategy, affective strategy, and social strategy. Five choices for learners to respond in each item: A, “never or almost never”; B, “not true for me”; C, “generally yes”; D, “usually”; E, “Always”. The choices are scored according to the choices from A to E in an order from 1 point to 5 points. The reliability of the questionnaire is acceptable (R.ex.= 0.724, R.con.=0.671, Cronbach’s Alpha).
Questionnaire administration

The questionnaire is handed out to the pupils in both groups in an anonymous way and conducted in the classroom. Every pupil in experimental group and control group receives the questionnaire and answer it in the class in 20 minutes.

Research question 8.4.1 to answer (correspondent to general question 2)

How are the pupils’ learning strategies in experimental group and control group?

Table 16 shows that the experimental group gets 3.9850 in average in the part of memory strategies, 4.3860 in cognitive strategies, 3.8158 in compensation strategies, 4.3368 in metacognitive strategies, 2.3684 in affective strategies, and 4.2456 in social strategies.

The data indicates that pupils in experimental group use least affective strategies. However, the learning strategies that they use most is cognitive strategies and metacognitive strategies, and then it comes to the social strategies.

| Table 16 Descriptive Statistics of learner’s learning strategies (experimental group) |
|----------------------------------|---------------|---------------|-------------|--------------|--------------|
|                                  | N             | Minimum       | Maximum     | Mean         | Std. Deviation |
| Memory strategies                | 19            | 2.00          | 6.57        | 3.9850       | 1.07949       |
| Cognitive strategies             | 19            | 2.67          | 6.22        | 4.3860       | 1.17785       |
| Compensation strategies          | 19            | 1.50          | 7.00        | 3.8158       | 1.62626       |
| Metacognitive strategies         | 19            | 2.40          | 6.00        | 4.3368       | 1.14125       |
| Affective strategies             | 19            | 1.00          | 3.75        | 2.3684       | .85134        |
| Social strategies                | 19            | 2.33          | 6.00        | 4.2456       | .96764        |
| Valid N (listwise)               | 19            |               |             |              |              |

In table 17, the control group averagely obtains modest scores: 2.7368 in memory strategies, 2.8158 in cognitive strategies, 3.2281 in compensation strategies, 3.3026 in metacognitive strategies, 2.8158 in affective strategies, and 3.1158 in social strategies. The most used learnings strategies for the control group is metacognitive
strategies, and then it is social strategies.

In comparison, the experimental group generally employs more memory strategies, cognitive strategies, compensation strategies and metacognitive strategies than the control group. However, the control group employs in general more affective strategies and social strategies than the experimental group.

<table>
<thead>
<tr>
<th></th>
<th>N</th>
<th>Minimum</th>
<th>Maximum</th>
<th>Mean</th>
<th>Std. Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Memory strategies</td>
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<td>2.00</td>
<td>3.67</td>
<td>2.7368</td>
<td>.48214</td>
</tr>
<tr>
<td>Cognitive strategies</td>
<td>19</td>
<td>2.13</td>
<td>3.50</td>
<td>2.8158</td>
<td>.44168</td>
</tr>
<tr>
<td>Compensation strategies</td>
<td>19</td>
<td>1.67</td>
<td>4.33</td>
<td>3.2281</td>
<td>.75402</td>
</tr>
<tr>
<td>Metacognitive strategies</td>
<td>19</td>
<td>2.50</td>
<td>4.25</td>
<td>3.3026</td>
<td>.56260</td>
</tr>
<tr>
<td>Affective strategies</td>
<td>19</td>
<td>1.75</td>
<td>4.75</td>
<td>2.8158</td>
<td>.68131</td>
</tr>
<tr>
<td>Social strategies</td>
<td>19</td>
<td>2.20</td>
<td>4.00</td>
<td>3.1158</td>
<td>.53879</td>
</tr>
<tr>
<td>Valid N (listwise)</td>
<td>19</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Research question 8.4.2 to answer (correspondent to general question 3)**

What is the relation between pupils’ learning strategies and their metalinguistic awareness in the context of poetry-embedment foreign language learning?

Table 18 shows the relation between the learning strategies of pupils in experimental group and their metalinguistic awareness. There are no significant correlations between their learning strategies and their metalinguistic awareness, except that their compensation strategies are significantly and positively correlated to their tonicity awareness in the pretest (Cp.T.Cor.=0.475).
Table 18 Correlation between learning strategies and all the pretest (experimental group)

<table>
<thead>
<tr>
<th>Strategy Type</th>
<th>Pearson Correlation</th>
<th>MeanPreVow</th>
<th>MeanPreCon</th>
<th>MeanPreTonicity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Memory strategies</td>
<td>.267</td>
<td>.239</td>
<td>.420</td>
<td>-.197</td>
</tr>
<tr>
<td>Cognitive strategies</td>
<td>.150</td>
<td>.039</td>
<td>-.205</td>
<td></td>
</tr>
<tr>
<td>Compensation strategies</td>
<td>-.418</td>
<td>-.054</td>
<td>.475*</td>
<td></td>
</tr>
<tr>
<td>Metacognitive strategies</td>
<td>.302</td>
<td>-.100</td>
<td>-.252</td>
<td></td>
</tr>
<tr>
<td>Affective strategies</td>
<td>.075</td>
<td>.825</td>
<td>.040</td>
<td></td>
</tr>
<tr>
<td>Social strategies</td>
<td>.209</td>
<td>.685</td>
<td>.299</td>
<td></td>
</tr>
<tr>
<td></td>
<td>.042</td>
<td>-.071</td>
<td>.025</td>
<td></td>
</tr>
<tr>
<td></td>
<td>.864</td>
<td>.772</td>
<td>.920</td>
<td></td>
</tr>
<tr>
<td></td>
<td>.329</td>
<td>-.130</td>
<td>.054</td>
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</tr>
<tr>
<td></td>
<td>.169</td>
<td>.597</td>
<td>.827</td>
<td></td>
</tr>
</tbody>
</table>

*. Correlation is significant at the 0.05 level (2-tailed).
**. Correlation is significant at the 0.01 level (2-tailed).

Table 19 shows the relation between the learning strategies of pupils in control group and their metalinguistic awareness. All of the learning strategies of pupils in the control group are not significantly correlated to all their pretests of metalinguistic awareness, except the significantly positive correlation between the social strategies and vowel identification in the pretest (S.V.Cor.= 0.497), and the significantly negative correlation between affective strategies and consonant identification in the pretest (A.C.Cor.= -0.590).
### Table 19 Correlation between learning strategies and all the pretest (control group)

<table>
<thead>
<tr>
<th></th>
<th>MeanPreVow</th>
<th>MeanPreCon</th>
<th>MeanPreTonicity</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Memory strategies</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pearson Correlation</td>
<td>-.039</td>
<td>.097</td>
<td>-.068</td>
</tr>
<tr>
<td>Sig. (2-tailed)</td>
<td>.873</td>
<td>.693</td>
<td>.781</td>
</tr>
<tr>
<td>N</td>
<td>19</td>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td><strong>Cognitive strategies</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pearson Correlation</td>
<td>.293</td>
<td>.267</td>
<td>.007</td>
</tr>
<tr>
<td>Sig. (2-tailed)</td>
<td>.224</td>
<td>.269</td>
<td>.978</td>
</tr>
<tr>
<td>N</td>
<td>19</td>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td><strong>Compensation strategies</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pearson Correlation</td>
<td>-.136</td>
<td>-.398</td>
<td>-.171</td>
</tr>
<tr>
<td>Sig. (2-tailed)</td>
<td>-.025</td>
<td>-.188</td>
<td>-.313</td>
</tr>
<tr>
<td>N</td>
<td>19</td>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td><strong>Metacognitive strategies</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pearson Correlation</td>
<td>-.179</td>
<td>-.590**</td>
<td>-.366</td>
</tr>
<tr>
<td>Sig. (2-tailed)</td>
<td>.918</td>
<td>.440</td>
<td>.192</td>
</tr>
<tr>
<td>N</td>
<td>19</td>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td><strong>Affective strategies</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pearson Correlation</td>
<td>.497*</td>
<td>.170</td>
<td>.129</td>
</tr>
<tr>
<td>Sig. (2-tailed)</td>
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<td>.008</td>
<td>.123</td>
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<tr>
<td>N</td>
<td>19</td>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td><strong>Social strategies</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pearson Correlation</td>
<td>.031</td>
<td>.486</td>
<td>.600</td>
</tr>
<tr>
<td>Sig. (2-tailed)</td>
<td>.497*</td>
<td>.170</td>
<td>.129</td>
</tr>
<tr>
<td>N</td>
<td>19</td>
<td>19</td>
<td>19</td>
</tr>
</tbody>
</table>

* Correlation is significant at the 0.05 level (2-tailed).
** Correlation is significant at the 0.01 level (2-tailed).

### Discussion and Conclusion

In general, the experimental group employs more memory strategies, cognitive strategies, compensation strategies and metacognitive strategies than the control group does. Nevertheless, the control group adopts more affective strategies and social strategies than the experimental group does. Therefore, in comparison, the experimental group is prone to direct strategies (memory, cognitive and compensation strategies) as well as some indirect strategies (metacognitive strategies); the control group tends to employ indirect strategies (affective strategies and social strategies).

The compensation strategies of pupils in experimental group are significantly
and positively correlated to their tonicity awareness in the pretest (Cp.T.Cor.=0.475), while there are no significant correlations between other learning strategies and other metalinguistic awareness.

The data in Table 18 indicates that pupils in experimental group may adopt some compensation strategies such as using linguistic clues, or switching to the mother tongue in pretest of their tonicity awareness. Their compensation strategies significantly and positively influence the result of their tonicity awareness test. It could be one of the reasons to explain that experimental group still get a small progress, even if they progress less than the control group do.

There is a significantly positive correlation between social strategies of pupils in control group and their vowel identification in the pretest (S.V.Corr.= 0.497), and a significantly negative correlation between their affective strategies and consonant identification in the pretest (A.C.Corr.=-0.590). However, other learning strategies are not significantly correlated to other pretests of metalinguistic awareness.

The results in Table 19 implies that pupils in control group adopt social strategies such as asking questions which may positively influence their pretest of vowel identification. However, pupils in control group do not progress in the vowel identification more than the pupils in experimental group do. The possible reason may lie in that experimental group employs more memory strategies, cognitive strategies, compensation strategies and metacognitive strategies, which are also more related to the vowel identification than the control group (cf. table 18 and table 19). Since the experimental group’s learning gain is much higher than that of control group, it can be deduced that it is the poetry sequence facilitates these intelligent strategies and their metalinguistic awareness on the vowels.
8.5 Questionnaire to parents of 5e groups (linguistic exposure survey)

The questionnaire to pupils’ parents of experimental group and control group is a survey on the linguistic exposure outside of the classroom, aiming to learn about the linguistic exposure that pupils receive to English as a foreign language out of the school, and to find out the relations between the linguistic exposure and pupils’ performance in metalinguistic tests.

Participants

The participants comprise the pupils’ parents in experimental group (N.ex.=19) and control group (N.con.=19) in 5e in one secondary school in Toulouse. Among the parents of experimental group, there are 26.3% of father, 68.4% of mothers, and 5.3% of both fathers and mothers participating in the questionnaire. The participating parents of control group consist of 15.8% of fathers, 68.4% of mothers, and 15.8% of both fathers and mothers.

Questionnaire and administration

In order to investigate the exposure to English outside of classroom, the questionnaire comprises 28 items in four parts: Part A is on English and the way of family communication; Part B is on pupils’ English-speaking environment in daily life; Part C is on English education and literacy at home; Part D is on pupil’s autonomy in English learning activities outside of classroom.

For the convenient and better understanding and more accurate results, the questionnaire is presented in French to the pupils’ parents. Moreover, the questionnaire is conducted in an anonymous way: parents are not required to sign pupils’ names and their own names.

The scale of part A is in a progressive order—“never, sometimes, often, always”—scoring from 1 to 4; after that, from part B to part D, the scale for scoring in a
progressive order ranges from 1 to 6. More details can be referred to appendix 6.

Before handing out the questionnaire, the primary school teacher Ms. Ledieu who participates in the case study of CM2 examines the content and questionnaire, and gives some suggestions for modification of expressing ways. Last but not least, she helps translate the questionnaire from English to French, making sure that the language is easy for pupils’ parents to understand.

The questionnaire is administrated in the way of “one-to-one take away”: the teacher hands out to the pupils and let them to take it back home to their parents. And they are told to take it back in one week.

Since there are different amounts of items in each part in the questionnaire, the average score of each part is computed, so as to be compared with those of other different parts.

The reliability (Cronbach’s alpha) of the questionnaire in the experimental group is $r=0.835$, and $r=0.895$ in the control group, which are both highly reliable.

**Research question 8.5.1 to answer (correspondent to general question 2)**

How is the linguistic exposure that pupils in experimental group and control group receive to English out of the classroom?

<table>
<thead>
<tr>
<th>Table 20 Descriptive Statistics of questionnaire to parents (experimental group)</th>
</tr>
</thead>
<tbody>
<tr>
<td>PartA</td>
</tr>
<tr>
<td>-------</td>
</tr>
<tr>
<td>N</td>
</tr>
<tr>
<td>19</td>
</tr>
<tr>
<td>19</td>
</tr>
<tr>
<td>19</td>
</tr>
<tr>
<td>19</td>
</tr>
<tr>
<td>19</td>
</tr>
</tbody>
</table>

In Table 20, part A, the “English and the way of family communication”, shows
that the parents in the experimental group basically don’t talk with their children in English (M.A.=1.4803, between the option “never” and “sometimes”), which is a normal situation since English is a foreign language in France.

Part B, the “pupils’ English-speaking environment in daily life”, also presents a weak exposure (M.B.=1.9539) that the experimental group receives to English outside of classroom.

Part C, the “English education and literacy at home”, shows that parents in experimental group seldom help their children learn English or English poems (M.C.=1.4912, between option “never” and “a few times per year”).

Part D, the “pupil’s autonomy in English learning activities outside of classroom”, shows pupils of experimental group generally autonomously participate in the English learning activities outside of classroom at a frequency in average between “sometimes per year” and “1 to 3 times per month” (M.D.=2.2749).

The standard deviations of all parts are less than 1, which shows that the differences among the pupil’s exposure to English are not large.

| Table 21 Descriptive Statistics of questionnaire to parents (control group) |
|---------------------------------|---------|--------|--------|--------|--------|
| PartA mean                      | 19      | 1.00   | 2.38   | 1.5658 | .41743 |
| PartB mean                      | 19      | 1.00   | 2.88   | 1.8816 | .52287 |
| PartC mean                      | 19      | 1.00   | 3.33   | 1.7193 | .56942 |
| PartD mean                      | 19      | 1.00   | 5.11   | 2.4912 | 1.08064|
| MeanQueParent                   | 19      | 1.00   | 3.18   | 1.9699 | .573688|
| Valid N (listwise)              | 19      |        |        |        |        |

Table 21 shows that the “English and the way of family communication”, the “pupils’ English-speaking environment in daily life” and the “English education and literacy at home” are also very weak in the control group (M.A.=1.5658, M.B.=1.8816, M.C.= 1.7193). Then part D shows the control group gets a slight
greater average score, M.D.=2.4912, which is also in the same range between “sometimes per year” and “1 to 3 times per month” for the pupils in control group autonomously take part in the English learning activities after school.

The standard deviations in the first three parts in the questionnaire implies that the exposure that control group receives to English is not noticeably different, but the last part’s standard deviation of control group (con.D.S.D.=1.08064) is larger than that of the experimental group (exp.D.S.D.=0.79812). Compared with the part D means in experiment group (exp.M.D.=2.2749) and control group (con.M.D.=2.4912), and their standard deviations, the control group takes part more in the autonomous English activities after school than the experimental group does.

Research question 8.5.2 to answer (correspondent to general question 3)

What is the relation between pupils’ linguistic exposure to English and their metalinguistic awareness in the context of poetry-embedment foreign language learning?

According to Table 22, in the experimental group, the general average of all parts of the questionnaire to parents correlates significantly with the pupils’ average score in the pretest of vowel identification (V.M.Cor.=0.540, at the 0.05 level). Among four parts, only part B is significantly correlated to the experimental group’s performance in pretest of vowel identification (V.B.Cor=0.554, at the 0.05 level). On the contrary, part C has a significantly negative correlation with the experimental group’s vowel identification (V.C.Cor= -0.244). Since in part C, parents in experimental group seldom help their children in English learning and English poetry reading, it implies that experimental group’s family education on English does not influence the experimental group’s phonemic awareness on vowel identification.
Table 22 Correlations between all pretest and questionnaire to parents (experimental group)

<table>
<thead>
<tr>
<th></th>
<th>MeanPreVow</th>
<th>MeanPreCon</th>
<th>MeanPreTonicity</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Part A</strong></td>
<td>Pearson Correlation</td>
<td>.446</td>
<td>-.409</td>
</tr>
<tr>
<td>mean</td>
<td>Sig. (2-tailed)</td>
<td>.055</td>
<td>.082</td>
</tr>
<tr>
<td>N</td>
<td>19</td>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td>Pearson Correlation</td>
<td>.554*</td>
<td>.019</td>
<td>.201</td>
</tr>
<tr>
<td><strong>Part B</strong></td>
<td>Sig. (2-tailed)</td>
<td>.014</td>
<td>.937</td>
</tr>
<tr>
<td>mean</td>
<td>N</td>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td>Pearson Correlation</td>
<td>-.244</td>
<td>-.141</td>
<td>.122</td>
</tr>
<tr>
<td><strong>Part C</strong></td>
<td>Sig. (2-tailed)</td>
<td>.314</td>
<td>.564</td>
</tr>
<tr>
<td>mean</td>
<td>N</td>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td>Pearson Correlation</td>
<td>.310</td>
<td>-.552*</td>
<td>-.285</td>
</tr>
<tr>
<td><strong>Part D</strong></td>
<td>Sig. (2-tailed)</td>
<td>.196</td>
<td>.014</td>
</tr>
<tr>
<td>mean</td>
<td>N</td>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td>Pearson Correlation</td>
<td>.540*</td>
<td>-.150</td>
<td>-.180</td>
</tr>
<tr>
<td>MeanQueParent</td>
<td>Sig. (2-tailed)</td>
<td>.017</td>
<td>.540</td>
</tr>
<tr>
<td>N</td>
<td>19</td>
<td>19</td>
<td>19</td>
</tr>
</tbody>
</table>

*: Correlation is significant at the 0.05 level (2-tailed).
**: Correlation is significant at the 0.01 level (2-tailed).

Table 22 also presents the correlation between questionnaire to parents of experimental group and the phonemic awareness on consonant identification of pupils’ in experimental group. The experimental group’s average score of the whole questionnaire is not significantly correlated to their consonant identification in the pretest (C.M.Cor. = -0.150). This figure leads to the conclusion that the linguistic exposure to English outside of classroom does not positively influence on experimental group’s phonemic awareness on consonant identification, especially part D “pupil’s autonomy in English learning activities outside of classroom” (C.D.Cor. = -0.552) which has a significant negative correlation with their consonant identification in the pretest. In other words, the more English activities outside of classroom pupils in experimental group autonomously take part in, the fewer scores they get in the consonant identification pretest.

In table 22, the questionnaire to parents of the experimental group also does not correlate to the experimental group’s tonicity awareness in the pretest. On the
contrary, it tends to be uncorrelated, although the negative correlation is not significantly (T.M.Cor.= -0.180, T.A.Cor.= -0.247, T.D.Cor.= -0.285). It also shows little influence from the linguistic exposure to English on experimental group’s tonicity awareness.

Table 23 Correlations between all pretest and questionnaire to parents (control group)

<table>
<thead>
<tr>
<th></th>
<th>MeanPreVow</th>
<th>MeanPreCon</th>
<th>MeanPreTonicity</th>
</tr>
</thead>
<tbody>
<tr>
<td>PartAmean</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pearson Correlation</td>
<td>.574*</td>
<td>.457*</td>
<td>.211</td>
</tr>
<tr>
<td>Sig. (2-tailed)</td>
<td>.010</td>
<td>.049</td>
<td>.387</td>
</tr>
<tr>
<td>N</td>
<td>19</td>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td>PartBmean</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pearson Correlation</td>
<td>.190</td>
<td>.423</td>
<td>.626**</td>
</tr>
<tr>
<td>Sig. (2-tailed)</td>
<td>.436</td>
<td>.071</td>
<td>.004</td>
</tr>
<tr>
<td>N</td>
<td>19</td>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td>PartCmean</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pearson Correlation</td>
<td>.588</td>
<td>.276</td>
<td>.266</td>
</tr>
<tr>
<td>Sig. (2-tailed)</td>
<td>.029</td>
<td>.377</td>
<td>.274</td>
</tr>
<tr>
<td>N</td>
<td>19</td>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td>PartDmean</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pearson Correlation</td>
<td>.907</td>
<td>.112</td>
<td>.255</td>
</tr>
<tr>
<td>Sig. (2-tailed)</td>
<td>.200</td>
<td>.461*</td>
<td>.401</td>
</tr>
<tr>
<td>N</td>
<td>19</td>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td>MeanQueParent</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pearson Correlation</td>
<td>.411</td>
<td>.047</td>
<td>.088</td>
</tr>
<tr>
<td>Sig. (2-tailed)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>N</td>
<td>19</td>
<td>19</td>
<td>19</td>
</tr>
</tbody>
</table>

* Correlation is significant at the 0.05 level (2-tailed).

** Correlation is significant at the 0.01 level (2-tailed).

Table 23 shows the relation between questionnaire to parents of control group and the performance of control group in all the pretests. It demonstrates that the the average score of questionnaire does not correlate with the vowel identification (V.M.Cor.= 0.2), and tonicity awareness (T.M.Cor.= 0.401) in the pretest. However, there is a significant correlation between the average score of questionnaire and control group’s consonant identification (C.M.Cor.= 0.461, at the 0.05 level). Moreover, part A of questionnaire is also significantly correlated to control group’s consonant identification (C.A.Cor.= 0.457, at the 0.05 level). It indicates that the general linguistic exposure to English outside of classroom, especially linguistic exposure from parents, positively influences control group’s consonant identification.
in the pretest.

Part A of the questionnaire significantly correlates to the control group’s vowel identification (V.A.Cor.=0.574), indicating that “English and the way of family communication” has some positive influence on control group’s vowel identification.

Part B of the questionnaire, the “pupils’ English-speaking environment in daily life”, is significantly correlated to control group’s tonicity awareness (T.B.Cor.=0.626, at the 0.01 level). That is, the former positively influences the latter.

**Conclusion**

Both experimental group and control group have weak linguistic exposure to English outside of classroom (M.ex.=2.015, M.con.=1.9699). The linguistic exposure that experimental group receives to English outside of classroom is significantly and positively correlated to experimental group’s vowel identification (V.M.Cor.=0.540, at the 0.05 level). At the same time, the linguistic exposure outside of classroom has no significantly positive correlation with the control group. Since experimental group and control group have weak linguistic exposure to English (never or seldom linguistic contact), the variable linguistic exposure after school can be excluded out of the vowel identification in experimental group and control group.

There is no significant correlation between linguistic exposure to English and the experimental group’s performance in consonant identification pretest (C.M.Cor.= -0.150). Moreover, experimental group’s autonomous participating in English activities outside of classroom has a significant negative correlation with the consonant identification (C.D.Corr. = -0.552), indicating that the more involvement in the autonomous English activities outside of classroom, the fewer scores the experimental group gets in the consonant identification pretest.
However, the control group’s linguistic exposure to English outside of classroom has significantly positive correlation with their consonant identification, especially the communication way (in English) of parents of control group with the consonant identification (C.M.Cor.= 0.461, C.A.Cor.= 0.457, at the 0.05 level).

When it comes to the relation between experimental group’s linguistic exposure to English after school and their tonicity awareness, there is still no positive correlation. Instead, it tends to be negative, but not significantly (T.M.Cor.= -0.180).

Last, the control group’s general linguistic exposure to English is not correlated to their tonicity awareness (T.M.Cor.= 0.401). But the “pupils’ English-speaking environment in daily life”, positively influences control group’s tonicity awareness, with a significant positive correlation (T.B.Cor.=0.626, at the 0.01 level).
8.6 Questionnaire pupils’ feedback on poetry learning (Ex.5e)

This questionnaire is on the feedback of pupils in experimental group on the poetry section which is embedded in the English course, for the purpose of examining the relation between pupils’ self-evaluation on the poetry sequence and the tests of their metalinguistic awareness.

Participants

The participants are the pupils in experimental group (N=19, average age= 12 years old) in 5e in one secondary school in Toulouse.

Questionnaire

The questionnaire is designed in French, with five questions for the pupils to answer in the classroom immediately after they finish the whole poetry sequence. The questions are on their self-evaluation on the influence from the features of poetry (rhymes, rhythm, reading the poems, and the poetry in general) on different aspects of their English learning (pronunciation, intonation, spelling, sentence structure and English level in general).

The questions in English version are as follows:

1. Did the rhymes of poetry help you notice the pronunciation of English?
2. Did the rhythms of poetry help you notice the intonation of English?
3. Did reading poems help you notice the spelling of English words?
4. Did poetry help you notice the structure of English sentences?
5. Do you think creating the poems helps improve your English?

In each question, there are four answering items for the pupils to choose. They
can only choose one of the items. The items are “Not helpful at all”, “a little helpful”, “helpful”, and “very helpful”, scored from 1 to 4 respectively.

Pupils answer the questionnaire anonymously. The reliability of the questionnaire is 0.671, which is acceptable for the questionnaire on the attitudes and opinions.

Questionnaire administration

The teacher hands out the questionnaire to the pupils in the experimental group in the final lesson of the poetry sequence in the classroom. They are required to finish the questionnaire in 15 minutes.

Research question 8.6.1 to answer (correspondent to general question 2)

What is the feedback of pupils in experimental group on the influence of poetry on the English learning?

Table 24 shows the descriptive statistics of the feedback of experimental group. The mean of each question from question 1 to 5 is respectively 2.16, 2.42, 2.37, 1.89, and 1.95.

In the first question on the rhymes of poem and pronunciation of English, the most frequent item that pupils choose is “a little helpful” (mode 1=2). Most pupils choose “a little helpful” and “helpful” in the second question on the rhythm of poetry and the English intonation (mode 2=2;3). In question 3 on the reading poems and English spelling, most pupils chose “very helpful” (mode 3=3). However, pupils choose “not helpful at all” in question 4 on the poetry and sentence structure and in question 5 on the creating poems and improvement of English (mode 4=1, mode 5=1).
Table 24 Descriptive Statistics of the feedback of experimental group

<table>
<thead>
<tr>
<th></th>
<th>Feedback1</th>
<th>Feedback2</th>
<th>Feedback3</th>
<th>Feedback4</th>
<th>Feedback5</th>
</tr>
</thead>
<tbody>
<tr>
<td>N Valid</td>
<td>19</td>
<td>19</td>
<td>19</td>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td>N Missing</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Mean</td>
<td>2.16</td>
<td>2.42</td>
<td>2.37</td>
<td>1.89</td>
<td>1.95</td>
</tr>
<tr>
<td>Median</td>
<td>2.00</td>
<td>2.00</td>
<td>2.00</td>
<td>2.00</td>
<td>2.00</td>
</tr>
<tr>
<td>Mode</td>
<td>2</td>
<td>2</td>
<td>3</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Std. Deviation</td>
<td>.765</td>
<td>.902</td>
<td>.684</td>
<td>.937</td>
<td>.970</td>
</tr>
<tr>
<td>Minimum</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Maximum</td>
<td>3</td>
<td>4</td>
<td>3</td>
<td>4</td>
<td>4</td>
</tr>
</tbody>
</table>

a. Multiple modes exist. The smallest value is shown

As table 25 shows, while most pupils choose “a little helpful” in question 1 (42.1%), 36.8% choose “helpful”. It implies 63.2% of pupils thinks the rhymes of poetry facilitate their English pronunciation to some extent.

Table 25 Feedback1 (ex.group)

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>4</td>
<td>21.1</td>
<td>21.1</td>
</tr>
<tr>
<td>2</td>
<td>8</td>
<td>42.1</td>
<td>63.2</td>
</tr>
<tr>
<td>3</td>
<td>7</td>
<td>36.8</td>
<td>100.0</td>
</tr>
<tr>
<td>Total</td>
<td>19</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>

In table 26, both “a little helpful” and “helpful” are chosen respectively by 36.8% of pupils. Therefore, 89.5% of pupils agree that rhythms of poetry contribute to their English intonation improvement.
Table 26 Feedback2 (ex.group)

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3</td>
<td>15.8</td>
<td>15.8</td>
</tr>
<tr>
<td>2</td>
<td>7</td>
<td>36.8</td>
<td>36.8</td>
</tr>
<tr>
<td>Valid</td>
<td>3</td>
<td>36.8</td>
<td>36.8</td>
</tr>
<tr>
<td>4</td>
<td>2</td>
<td>10.5</td>
<td>10.5</td>
</tr>
<tr>
<td>Total</td>
<td>19</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Table 27 shows that most pupils (47.4%) agree that reading poems is helpful for noticing the spelling of English. Then 42.1% of pupils thinks it “a little helpful”. That is 52.6% of pupils think it helpful to some extent.

Table 27 Feedback3 (ex.group)

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>10.5</td>
<td>10.5</td>
</tr>
<tr>
<td>2</td>
<td>8</td>
<td>42.1</td>
<td>42.1</td>
</tr>
<tr>
<td>3</td>
<td>9</td>
<td>47.4</td>
<td>47.4</td>
</tr>
<tr>
<td>Valid</td>
<td></td>
<td></td>
<td>52.6</td>
</tr>
<tr>
<td>Total</td>
<td>19</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Table 28 shows the result of question 4 on poetry and sentence structure. There are 5.3% of pupils think that poetry is very helpful for noticing the English sentence structure. In contrast, 42.1% of pupils think it is not helpful at all. Still, 31.6% of pupils think it a little helpful and 21.1% of pupils think it helpful.
As shown in table 29, there are 5.3% of pupils think that creating poems are very helpful for improving English, even though they have not created any poems up to the time of answering this questionnaire. Moreover, 26.3% of pupils thinks that it is helpful, and another 26.3% of them think it is a little helpful. However, most pupils (42.1%) think that it is not helpful at all.

Research question 8.6.2 to answer (correspondent to general question 3)

What is the relation between pupil’s feedback on the poetry-embedded English class and the development of their phonological awareness?

In table 30, there is no significant correlation between pupils’ feedback on the “influence from rhymes of poetry on their attention to English pronunciation” and the “development of phonological awareness on vowel identification” (Learning gain.\(V.=0.35\)), and between pupils’ feedback on the “influence from rhymes of poetry on their attention to English pronunciation” and “development of phonological
awareness on consonant identification” (Learning gain C. = 0.19). It indicates that pupils’ self-evaluation is not correspondent to the development of their phonological awareness on vowel and consonant.

Table 30 Correlations between pupil’s feedback and their development of phonological awareness Ex. 5e

<table>
<thead>
<tr>
<th>Feedback</th>
<th>Learning/Vowel Pearson Correlation</th>
<th>Learning Consonant Sig. (2-tailed)</th>
<th>Learning Tonicity Sig. (2-tailed)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Feedback1 Pearson Correlation</td>
<td>.210</td>
<td>.074</td>
<td>-.157</td>
</tr>
<tr>
<td>Sig. (2-tailed)</td>
<td>.388</td>
<td>.764</td>
<td>.522</td>
</tr>
<tr>
<td>N</td>
<td>19</td>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td>Feedback2 Pearson Correlation</td>
<td>.373</td>
<td>.067</td>
<td>-.302</td>
</tr>
<tr>
<td>Sig. (2-tailed)</td>
<td>.116</td>
<td>.786</td>
<td>.209</td>
</tr>
<tr>
<td>N</td>
<td>19</td>
<td>19</td>
<td>19</td>
</tr>
</tbody>
</table>

*. Correlation is significant at the 0.05 level (2-tailed).

As table 30 shows, there is no significant correlation between pupil’s feedback on the “influence from rhythms of poetry on their attention to intonation” and the “development of their tonicity awareness” (Learning gain T. = 0.07). It implies that pupils’ self-evaluation on the relation between the rhythms of poetry and intonation awareness does not reflect the development of their tonicity awareness.

Discussion and conclusion

According to the descriptive analysis of the feedback, 42.1% of pupils think that rhymes of poem is a little helpful for improving their pronunciation of English. 36.8% of pupils think that the rhythm of poetry is “a little helpful”, as well as 36.8% for “helpful” for paying attention to the English intonation. As for the question that reading poems can raise their attention to English spelling, 47.4 % of pupils think it helpful. However, 42.1% of pupils hold it “not helpful at all” that the poetry raises their attention to sentence structure. Similarly, 42.1% of pupils think that creating poems is “not helpful at all” in the improvement of English (mode 4=1, mode 5=1).

From the table 30, pupils’ self-evaluation on the “influence from rhymes of
poetry on their attention to English pronunciation” is not significantly correlated to the “development of their vowel identification and their consonant identification”. Table 30 also shows that pupils’ self-evaluation on the “influence from rhythms of poetry on their attention to English intonation” also does not significantly correlate with their the “development of tonicity awareness”.

It seems that pupils do not think in general that poetry can increase their metalinguistic awareness, although pupils in experimental group have progressed in the vowel identification and tonicity awareness during the poetry sequence. Especially, pupils in experimental group progress more than those in control group in vowel identification and consonant identification. They also progress in the tonicity awareness, even though they do not progress as much as those in control group in the test of tonicity awareness. The possible reason for that could be the initial level of experimental group is too much lower than control group, which is shown in the pretest of tonicity awareness.
8.7 Interview with Teacher A

In order to learn more about the teacher knowledge, teacher belief and teachers’ understanding of poetry teaching in the foreign language class, an interview which is anonymous is carried on with teacher A, who participates in the poetry sequence in English class of 5e in one secondary school. The interview lasts about one hour and it is semi-structured, with ten already-designed questions and a few more complementary questions depending on the teacher’s answers.

Research question 8.7.1 to answer (correspondent to general question 2)

How are the teacher’s beliefs and professionalism in the context of poetry-embedment English class?

Method of analysis

The teacher’s opinions are coded and analyzed through content analysis.

The already-designed questions

1. Why do you use poems in your English lesson?

2. Can you conclude in which way you use poems in your class?

3. Why did you let the pupils listen to the poem without an exposure to the written form when they learn a new one?

4. Have you told the pupils to pay attention to the rhymes of the poems?

5. Do you think learning poems can make the pupils aware of the structure of language? Or pronunciation and intonation?

6. What factors influence pupils’ awareness of language structure?

7. In the poetry session, when your pupils ask you the rules of pronunciation, spelling or syntax, what do you think? Is it a sign of awareness of language structure?

8. What’s the purpose that you let the pupils perform a poem?
9. Can you explain the organization of your lesson?

10. How do you feel about the atmosphere in the English lessons? Do you think it helps English learning?

**Answers and conception of Teacher A**

1. Teacher A uses poetry in her English class because she claims that “poems are connected to the oral communication, and their good demonstrations of English rhyme, rhythm, metric…eh, structure of the sentence. So this helps pupils acquire stress and intonation in English.” So the primary purpose of using poetry for the experimental group is to be familiar with the intonation and word stress. (Cf.6A, 35A in Appendix 8)

2. She thinks that poetry cannot be exclusively used and should be attached to something else(Cf.157A). Additionally, she chooses poems that correspond to the pupils’ level. So she chooses poems that are more superficial emotions which are easier to understand (Cf.8A). To make sure that pupils can attain a correction intonation, she suggests that “it’s better to choose something that the word stress is respected”.(Cf. 165A)

3. She lets the pupils only listen to the poems firstly without any texts because she thinks “the written words that will influence their pronunciation.” (Cf.56A). And she wants to reactive the pupils’ auditive memory which is not familiar to the French pupils who “study in France with the pen”. (Cf.68A, 70A)

4. She makes pupils pay attention to the rhymes of the poem by giving some tips of repeating rhyming words in the poems, so that they associate the rhymes, memorize the word, and anticipate the returns of rhymes (Cf.133A,137 A, 139A, 145A)

5. She thinks pupils are too young to reflect on the language, and it is unnecessary to reflect the language structure, as she thinks the oral communication is important to
understand but not the reflection on the language structure. (Cf. 88A, 96A, 98A)

6. She thinks there are not any factors directly influencing pupils’ awareness of the language structure (Cf. 147A). “They can be cultural influences, they can be influences through media, they can be influences from family or home environment, advertising. So it can be vast, very vast things influencing the structures, the knowledge of the structures of their language” (Cf. 171A), However, she does not think linguistic intelligence is connected to academic intelligence. (Cf. 175A)

7. She holds that pupils do not know the linguistic rules, even in their own language. And she prefers an approach of finding out the common points in a group of words, as the rules of pronunciation are not fixed. Thus, she helps pupils “make sound connections between a group of words that they know already. “(Cf. 207A, 217A, 219A, 221A).

8. She considers poetry performance as “an added dimension to the poem. It would become less fixed in its performance. It becomes more performance in less a recitation.”, as the actions help learners “respect the rhythm, the intonation; it can be the rhyme. And as it comes from the …as I said, oral traditions that pupils use to talk about their family, historical events, cultural development.” (Cf. 297A, 299A)

9. She suggests three points to respect in a poetry-embedment English class: “One, you have to try to use many different competences in possibility one lesson, listening, speaking and writing. So you have to combine them. Two, you have to combine a mixture of high level energy activities and low level energy activities.” (Cf. 227A). And the third point is “you have to try to bring in something that is connected they are going to do at the end.” (235A) Moreover, she regards poetry “as a ritual, as like a ritual, listening and speaking ritual”, and “make sure that everybody’s state” (Cf. 267A, 269A)

10. In terms of the atmosphere in class, she thinks both experimental group and
control group are enthusiastic in learning English, so she does not think the enthusiasm comes from poetry. (Cf. 277A)

11. Besides the response to the designed questions, teacher A also shares some of her teacher beliefs and points of views. 1) She does the poetry sequence in English class by adopting the traditional phonological training for children to read poems and rhymes in England (Cf. 29A, 72A). 2) The poetry sequence in English class for the experimental group is conducted in an implicit way, by focusing “on the music, the rhythm, the intonation, and to memorize the vocabulary in the structure. It’s an accessory to the sequence.” (Cf. 43A). 3) She also analyzes the reason of pupils cannot remember easily the poems without a written form: the pupils are not listening and “they lack of attention because they are not used to using an auditive memory.” (Cf. 66A, 68A). 4) She does not think the pupils are interested in doing some metalinguistic reflection, and they are not doing practice of poetry reading at home. (Cf. 102A, 104A). 5) She believes “linguistic intelligence is not connected to academic intelligence” which influences her pedagogical development (Cf. 175A, 181A). 6) Last but not least, she believes that “repetitive behavior contributes largely to the way we learn things” and she says “it is more important to develop the relationship with what you are learning than only obtaining (*to obtain) subject matter knowledge” (Cf. 197A, 191A).

**Conclusion**

Teacher A has shared a systemic understanding and beliefs on the English as a foreign language teaching/learning, and on the attachment of poetry to the English class.

She regards poems as a connection with the oral communication, they can demonstrate the English rhyme, rhythm, and metric features.
She aims to train pupils’ auditory memory by adopting the traditional phonological training for children to read poems and rhymes in England. She makes pupils notice the rhymes of the poem by giving some tips of repeating rhyming words in the poems, so that they associate the rhymes, memorize the word, and anticipate the returns of rhymes.

Even though she thinks that pupils in 5e are too young to consciously aware of the linguistic structure, and she does not think that the enthusiasm in the class comes from poetry, the global progress of experimental group in vowel identification and consonant identification compared with the control group shows that poetry with the teacher’s form-focused instruction in English class contributes to children’s development of phonological awareness to some extent.
Chapter 9 Case Study 2 (on CM2)

Case study 2 is carried out on the pupils at the fifth grade (CM2 in French education system) in one primary school in Toulouse. This case study is designed based on the interactive model of metalinguistic awareness, poetry, and foreign language learning, as proposed in chapter 4.2 (cf. figure 2). In the present study, we only investigate the relation between phonological awareness, poetry and the intervening factors in foreign language learning.

The English poetry sequence has been conducted in CM2 of one primary school in Toulouse, with twelve 45-min lessons in May and June of 2015. The pupils of CM2 take two lessons every week. Four children poems have been taught the them: “My Teacher Calls Me Sweetie Cakes”, “My Dog is not the Smartest Dog”, “Why Not”, “My Dog does My Homework”. All the poems are written by Kenn Nesbitt, except that “Why Not” is created by Qianhong JIANG with the help of the English teacher Ms. Anne Dos Santos.

The teacher adopts the communicative approaches with form-focused instructions. She first introduces some new words before learning the poems. When she is reading the poems (repeating for several times), she claps the hands to indicate the rhythm and the word stresses, sometimes with a loader articulation, in order to raise pupils’ attention. For example, in the poem “My Teacher Calls Me Sweetie Cakes”, the teacher repeats the words with emphasizing some phonemes: cakes, classmates, hear, her, honey, precious, embarrassing and I, for the purpose of raising the awareness on the pronunciations. Then the teacher let the pupils written down the words that they recognize when she is reading a new poem. The pupils are enthusiastic when they find that they have known some words in the poems. When the pupils have learnt a poem, the teacher let the pupils create some similar sentences according to the lines in the poem, in oral or written form. For example, they could follow the pattern of “My Teacher Calls Me Sweetie Cakes” with filling some
rhyming words at the end of the lines:

   My mother/father calls me…
   My sister/brother/cousin thinks it’s funny
   to hear her/him call me…
   or… or…

Besides, the teacher also poses some questions on the rhyming words, such as the word rhyming with smiling in the poem “Why Not”, and asking some questions about content in the poem such as “the dog’s name” in the poem “My Dog Does My Homework”. In order to enhance the pupils’ awareness on the pronunciations of words, the teacher also let the pupils read some words that are easy to mispronounced, such as “problem”, “homework”, “by”, “only”, “work”, “slobber”, “been” and so on. Then she let the pupils to judge if some of them pronounce correctly or not.

Some grammar is occasionally taught to the pupils, such as the difference between the first person singular and the third person singular, rhetorical questions and complex sentences, in order to lessen pupils’ confusions when they read the poems.

Pupils are involved at asking questions in the English poetry sequence, such as the placement of the adjectives in English, the address term of father in English, and the different pronunciation of the spelling such as the “th” in “this”, “that”, “think”, and “thick”.

In order to discover the relation between metalinguistic awareness and the poetry learning in the English classes, a battery of quasi-experiments and a series of questionnaires and interviews on pupils, teachers and parents have been conducted.

Quasi-experiment is like “experimental research carried out in laboratory settings, typically involves randomization, treatment groups, and control groups”(Gass and Mackey, 2011: 179), but it is carried in the naturalistic classroom. It aims to isolate,
from a teaching instrument or approach, the effects of the variable for study on the participant’s performance, such as their test scores or attitudes toward the learning process. However, quasi-experiment research in the classroom can be more difficult than experiment in the laboratory to isolate the variables under investigation, as it opens up possibilities for intervening variables to affect the research results (R. Ellis, 1994: 180; Gass and Mackey, 2011).

In the present study, the intervening variables could range from the external factors, such as the amount and type of exposure that learners receive to English out of classroom, and teacher’s belief, to the internal factors, such as learner’s language learning strategies. Hence we conduct the questionnaire to parents to find out the exposure that pupils receive to English, the questionnaire of learner’s language learning strategy, and interviews on the teacher for their pedagogical belief that relevant to poetry in English class, in order to examine the influence from the variables. Moreover, questionnaire on pupils’ feedback on the poetry sequence is done as well to find out the relation with their metalinguistic awareness.

As we try to find out the positive influence from poetry on pupils’ metalinguistic awareness in the foreign language, poetry-embedment in English class for the pupils could be proved as an effective approach in foreign language teaching and learning. But it is not the purpose of this current study to prove that poetry is the best approach of English as a foreign learning/teaching.
9.1 Quasi-experiment 1 vowel identification

Quasi-experiment 1, conducted in a set of pretest and posttest, is to examine the phonemic awareness on vowel identification of pupils in a primary school in Toulouse. The sets of vowels to identify are selected from the chapter of teaching phonology in the book *50 activités pour enseigner l’anglais à l’école* (Arnaud, 2000: 26, 34-35), and then words which can represent these phonemes are selected in the poems that are taught.

**Purpose**

This quasi-experiment aims to find out the influence from the poetry sequence in the English class on pupils’ phonemic awareness on the vowel identification in the words.

**Research question 9.1 (correspondent to general question 1)**

Does poetry sequence enhance pupils’ phonemic awareness on vowel identification in the short-term English poetry sequence?

**Methodology**

**Participants**

There are 18 pupils in CM2 in a primary school in Toulouse participating in this study. The average age is 10 years old. All pupils are the local residents in Toulouse. The English teacher has taught English in France for more than 10 years.

**Instruments and procedure**

In order to examine the influence from the poetry sequence on pupils’ phonemic awareness, a pretest was conducted on the pupils before the poetry sequence began; the posttest was carried out when the poetry sequence finished. As these French pupils
were the beginners of English learning and they learn four poems with limited words between pre-test and post-test in a period of two months, a vowel identification task in which four sets of words with underlined vowels has been conducted. In each set of words, two words share a same vowel, while another word is composed of a different vowel. Pupils listened to the recording of the words twice a set with a pause of 5 seconds. They were required to select the word with a different vowel during listening.

Kunder-Richardson Formula 21 is used for the reliability of test:

$$r = \left[ \frac{N}{(N-1)} \right] \frac{1 - [M - (N - M)]}{V}$$

Note: $N$=the amount of items in the test
$M$=the average score of the test
$V$=variance of the scores of all the pupils

In this test, the pretest result of the group CM2 will be applied to measure the reliability. The amount of items in the test is $N=4$; the average score of the pretest $M=5.86$; the variance of the scores of all the pupils $V=24.98$. Measured with the Kunder-Richardson Formula 21, the reliability of vowel identification test $r=0.93$, which is highly reliable.

Data analysis

The data of the pretest and posttest is descriptively analyzed by the statistical analysis software SPSS (version 21). In the descriptive statistics analysis of this quasi-experiment, we compute the averages of results in pretest and posttest, learning gains of average scores of the group between pretest and posttest, variance of the total scores, frequencies (mode) of the pupils who achieved the right answers, standard deviation of each items in the pretest and posttest.

The concept of learning gain is introduced by Hake (Hake, 1998) as “average normalized gain”, whose original formula is:
\[ g = \frac{\%G - \%G_{\text{max}}}{100 - \%G_{\text{max}}} = \frac{\%G_{\text{f}} - \%G_{\text{i}}}{100 - \%G_{\text{i}}}, \]

where \(<G_f> and \(<G_i> are correspondently the final (posttest) and the initial (pretest) average scores of the class; the bracket <> means the average. This formula is explained as “the amount students learned divided by the amount they could have learned. In this thesis, the formula of learning gain of average has been adapted into:

\[ g = \frac{\text{<scores posttest> - <scores in pretest>}}{\text{<full average scores> - <scores in pretest>}}. \]

**Result**

Figure 17 shows that the pupils in CM2 have a big progress in the vowel identification during the poetry sequence (M.Prevow=5.86, M.Postvow=7.25; learning gain=0.27, shown in table 32).

In table 31, the standard deviations of the pretest and posttest in vowel identification shows that pupils’ performance is more diverse in the posttest of vowel identification than that in the pretest (M.PreVow.S.D.=2.0059, M.PostVow.S.D=2.3089). Table 32 also shows that pupils progress in all items except the last one (M.pre[au] vs [u:] = 9.33, M. post[au] vs [u:] = 8.78).

![The average scores of vowel identification](image)

**Figure 17** Average score of vowel identification in pretest and posttest CM2
Table 31 Descriptive Statistics of vowel identification CM2

<table>
<thead>
<tr>
<th></th>
<th>N</th>
<th>Mean</th>
<th>Std. Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>pre[ʌ] vs [o:]</td>
<td>18</td>
<td>2.1111</td>
<td>3.23381</td>
</tr>
<tr>
<td>pre[ei] vs [æ]</td>
<td>18</td>
<td>7.11</td>
<td>5.016</td>
</tr>
<tr>
<td>pre[au] vs [o]</td>
<td>18</td>
<td>4.889</td>
<td>5.0163</td>
</tr>
<tr>
<td>pre [ʌ] vs [u:]</td>
<td>18</td>
<td>9.33</td>
<td>3.835</td>
</tr>
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<td>MeanPreVowel</td>
<td>18</td>
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<td>2.0059</td>
</tr>
<tr>
<td>post [ʌ] vs [o:]</td>
<td>18</td>
<td>3.22</td>
<td>4.278</td>
</tr>
<tr>
<td>post[ei] vs [æ]</td>
<td>18</td>
<td>8.78</td>
<td>4.278</td>
</tr>
<tr>
<td>post[au] vs [o]</td>
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<td>4.609</td>
</tr>
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<td>post[au] vs [u:]</td>
<td>18</td>
<td>8.78</td>
<td>4.278</td>
</tr>
<tr>
<td>MeanPostVowel</td>
<td>18</td>
<td>7.250</td>
<td>2.3089</td>
</tr>
<tr>
<td>LearningVowel</td>
<td>18</td>
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</tr>
<tr>
<td>Valid N (listwise)</td>
<td>18</td>
<td></td>
<td>687</td>
</tr>
</tbody>
</table>

Figure 18 Accuracy in each set of vowel identification CM2

Figure 18 furtherly demonstrates the accuracy in each set of the vowel identification. As is shown, only in the last set [au] vs [u:], fewer pupils do it correctly in the posttest than in the pretest, regressing from 83.3% in pretest to 77.8% in posttest.
In the first set [ʌ] vs [ɔː], only 11.1% of pupils achieve discriminating the two phonemes in the pretest, but then more pupils (22.2%) succeed in identifying the phonemes in the posttest after the poetry sequence.

There are 61.1% of pupils are good at the discrimination of the second set [ei] vs [æ] in the pretest, which means many pupils can identify them. At the end of poetry sequence, the pupils who do it correctly in the posttest rise to 77.8%.

In the pretest, 39.9% of pupils can identify the third set [əu] vs [ʊ]. And then the percentage of pupils who do it correctly shoots up to 72.2%.

Discussion and Conclusion

Pupils in CM2 have a big progress in the vowel identification during the poetry sequence, with progression of three sets of phonemes: [ʌ] vs [ɔː], [ei] vs [æ], and [əu] vs [ʊ]. However, they regress in the last set [aʊ] vs [uː].

As any language learning strategies do not significantly correlate with any pretests of metalinguistic awareness, the learner’s language learning strategies as intervening factors are excluded in the tests of vowel identification.

The intervening factors of linguistic exposure outside of classroom are as well excluded in the tests of vowel identification, as there is no significant correlation between the linguistic exposure that pupils in CM2 receive to English outside of classroom and their vowel identification.

Although pupils’ feedback on the relation between poetry and English learning is averagely between “a little helpful” and “helpful”, but there is no significant correlation between their feedback and vowel identification. It implies that pupils in CM2 do not realize their progress in vowel identification.
The words representing the phonemic set of [ʌ] vs [ɔː] are “honey”, “sun”, and “floor”; the group “day”, “have”, “cake” for the set [eɪ] vs [æ]; the group “Rover”, “dog”, and “not” for [əʊ] vs [ʊ], and the group “out”, “now” and “too” for the set [əʊ] vs [uː].

From the perspective of Bialystok’s analysis of knowledge and processing of control, they regress on the set [əʊ] vs [uː] because of the interfering spellings underlined in “out”, “now”, “too” in which pupils fail to control their attention to the phoneme. Due to the unfeasibility of oral tests due to the numbers of participants and limited class time, the test in written form as a substitutive solution, by underlying the correspondent spellings, helps participants pay more attention to the phonemes, based on the cognitive load theory (Roussel et al., 2017). However, their regression on average on this set may due to their distraction from the phonemes to the spellings, when they try to analyze the phonological structure.

Pupils have achieved a large progress in identifying the group “Rover”, “dog”, and “not” for [əʊ] vs [ʊ]. In the poems that they have learnt, some lines contain the relevant vowels, such as “There’s only one problem with homework by Rover”, “my dog does my homework”, and “my dog is not the smartest dog alive”.

From the perspective of cognitive poetics, the pupils may anticipate the rhyming words when they are reading the poems, which can be explained by the “Law of Return” from the perspective of cognitive poetics (Tsur, 2008). The “Law of Return” can explain that pupils expect another rhyming words after they relate some regular of rhymes. For example, pupils relate the word “Rover” with the word “over” which comes later in the line after the line behind it (cf. Appendix 11). So they may expect that another rhyming words comes at the end of next line. They may also do the same things in the poem “My teacher calls me sweetie cakes” (cf. Appendix 12) because they may expect another rhyming word after they notice the word “honey” rhyming with other words in the poem. The same situation with the “day” rhyming with others in the “Why not” poem (cf. Appendix 13).
Therefore, it can be deduced that learners are consciously aware of the phoneme in the words through poetry learning with teacher’s help, since the learners anticipate the rhymes in the poems, based on the “Law of Return” from the perspective of cognitive poetics (Tsur, 2008) and on the theory of “noticing hypothesis” (Schmidt, 2010). When they perceive the phonemes, and they anticipate the coming rhyming words and compare the words which do not rhyme, it is possible that they have noticed the linguistic forms instead of intuitively use the implicit knowledge. These could be the reasons of their progress in the metalinguistic awareness on these vowels.

In conclusion, without any significant influence from the linguistic exposure outside of classroom and their language learning strategies, it is possible that poetry-embedment English class help the pupils in CM2 anticipate the rhymes, notice the particular linguistic features in the poems and progress their phonological awareness on the vowels.
9.2 Quasi-experiment 2 consonant identification (CM2)

Quasi-experiment 2, conducted in a set of pretest and posttest, is to examine the phonemic awareness on consonant identification of pupils in a primary school in Toulouse. The sets of consonants to identify are selected from the chapter of teaching phonology in the book *50 activités pour enseigner l’anglais à l’école* (Arnaud, 2000: 26, 36-37), and the words associated with these consonants are selected from the poems that are taught.

**Purpose**

This quasi-experiment aims to find out the influence from the poetry sequence in the English class on pupils’ phonemic awareness on the consonant identification in the words.

**Research question 9.2 (correspondent to general question 1)**

Does poetry sequence enhance pupils’ phonemic awareness on consonant identification in the short-term English poetry sequence?

**Methodology**

**Participants**

There are 18 pupils in CM2 in a primary school in Toulouse participating in this study. The average age is 10 years old. All pupils are the local residents in Toulouse. The English teacher has taught English in France for more than 10 years.

**Instruments and procedure**

In order to examine the influence from the poetry sequence on pupils’ phonemic awareness, a pretest was conducted on the pupils before the poetry sequence began; the posttest was carried out when the poetry sequence finished. As these French pupils
were the beginners of English learning and they learn four poems with limited words between pre-test and post-test in a period of two months, a consonant identification task in which four sets of words with underlined consonants has been conducted. In each set of words, two words share a same consonant, while another word is composed of a different consonant. Pupils listened to the recording of the words twice a set with a pause of 5 seconds. They were required to select the word with a different consonant during listening.

Kunder-Richardson Formula 21 is used for the reliability of test:

\[ r = \frac{N}{(N-1)} \left[ 1 - \frac{M^* (N-M)}{V} \right] \]

Note: N=the amount of items in the test
M=the average score of the test
V=variance of the scores of all the pupils

In this test, the pretest result of the group CM2 will be applied to measure the reliability. The amount of items in the test is N=4; the average score of the test M=5.86; the variance of the scores of all the pupils V=24.98. Measured with the Kunder-Richardson Formula 21, the reliability of consonant identification test r=0.93, which is highly reliable.

Data analysis

The data of the pretest and posttest is descriptively analyzed by the statistical analysis software SPSS (version 21). In the descriptive statistics analysis of this quasi-experiment, we compute the averages of results in pretest and posttest, learning gains of average scores of the group between pretest and posttest, variance of the total scores, frequencies (mode) of the pupils who achieved the right answers, standard deviation of each items in the pretest and posttest.

The concept of learning gain is introduced by Hake (Hake, 1998) as “average normalized gain”, whose original formula is:
\[ <g> = \frac{\%<G>/ \%<G>_{\text{max}}}{(\%<S_f> - \%<S_i>)/(100 - \%<S_i>)}, \]

where \(<S_f>\) and \(<S_i>\) are correspondently the final (posttest) and the initial (pretest) average scores of the class; the bracket <> means the average. This formula is explained as “the amount students learned divided by the amount they could have learned. In this thesis, the formula of learning gain of average has been adapted into:

\[ <g> = \frac{<\text{scores posttest}> - <\text{scores in pretest}>}{\text{full average scores} - <\text{scores in pretest}>}. \]

**Result**

Figure 19 shows the average scores of consonant identification in the pretest and posttest. Pupils progress their level of consonant identification from 5.86 on average in the pretest to 6.42 on average in the posttest, which shows a progress during the poetry sequence (learning gain=0.11, shown in Table 33).

<table>
<thead>
<tr>
<th>average score of vowel identification</th>
<th>pretest</th>
<th>posttest</th>
</tr>
</thead>
<tbody>
<tr>
<td>average score of vowel identification</td>
<td>5.86</td>
<td>6.42</td>
</tr>
</tbody>
</table>

Table 32 shows the average scores of each set in the consonant identification in the pretest and posttest. Pupils in CM2 progress in all sets except the set of [tʃ] vs [ʃ].
in which they regress from 5.44 on average in the pretest to 4.89 on average in the posttest.

<table>
<thead>
<tr>
<th>Consonant Identification</th>
<th>N</th>
<th>Mean</th>
<th>Std. Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre[θ] vs [θ]</td>
<td>18</td>
<td>4.89</td>
<td>5.016</td>
</tr>
<tr>
<td>pre[tʃ] vs [ʃ]</td>
<td>18</td>
<td>5.44</td>
<td>5.113</td>
</tr>
<tr>
<td>pre[h] vs [-]</td>
<td>18</td>
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<td>5.016</td>
</tr>
<tr>
<td>pre[z] vs [s]</td>
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</tr>
<tr>
<td>Valid N (listwise)</td>
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<td></td>
<td>112</td>
</tr>
</tbody>
</table>

Figure 20 shows the accuracy that pupils in CM2 achieve in each set of consonant identification. Same as the situation of the average score in the pretest and posttest, only the second set [tʃ] vs [ʃ] indicates less pupils do it correctly in the posttest (44.4% of pupils in the pretest, 38.9% of pupils in the posttest).
However, in the first set [ð] vs [θ], they progress from 4.89 on average in the pretest to 6.56 on average in the posttest, as shown in table 33; and the accuracy is from 38.9 of pupils to 55.6% of pupils, as shown in figure 20.

The increase of pupils who do it correctly between pretest and posttest is the same in the set of posttest [h] vs [-] and the set [z] vs [s], from 61.1% to 66.7%, and from 50% to 55.6% respectively.

Discussion and Conclusion

Pupils in CM2 have progressed in the consonant identification in the period between the pretest and posttest, during which they have participated the poetry sequence in the English class. And they progress in all the sets except the set [tʃ] vs [ʃ].

There are no significant correlations between any language learning strategies and the test of consonant identification, and no significant correlations between the linguistic exposure that they receive to English outside of classroom and consonant identification. Therefore, the learner’s language learning strategies and linguistic exposure to English outside of classroom as intervening factors can be excluded in this consonant identification test.

The words representing set [tʃ] vs [ʃ] are “shining”, “chip”, and “chair”. In French, the spelling “ch” is pronounced as [ʃ], the same as the English spelling “sh”. When pupils cannot differentiate the pronunciation between [tʃ] and [ʃ], it is possibly because they are influenced by the negative transfer from their native language—the French pronunciation of “ch” leading to a wrong pronunciation in English. It is also possibly because they do not perceive the phonemes when they hear them; or possibly because they fail to control their attention when they try to analyze the phonemes but only focus on the spellings “ch” and “sh” which are correspondent to [tʃ] and [ʃ] in English. It can also because they fail to connect the orthography to the phonemes,
which requires more phonological awareness than orthographical awareness. Moreover, the phonemes of [tʃ] and [ʃ] do not frequently appear in the poems they have learnt in the poetry sequence. In a word, there are various possibilities to explain their regress on the differentiation of [tʃ] and [ʃ]. A further study can be conducted on this result in the future.

However, pupils have progressed their identification of the consonant [h] as they may notice this specific consonant which does not exist in French. They have repeatedly practiced the poem “My dog does my homework” and “My teacher calls me sweetie cakes” where the consonant [h] repeatedly appears, which raises their awareness towards the English phonology, as mentioned in chapter 3.2.1 on poetry and EFL (Favriaud, Vinsonneau and Poletto, 2017: 226). Moreover, it may also because they compare what they listen to and what they can orally produce, according to the “noticing the gap” of Schmidt’s Noticing Hypothesis (Robinson et al., 2012).

The learner’s language learning strategies and linguistic exposure to English outside of classroom as intervening factors are excluded in this consonant identification test. Consequently, based on the research results, it is more reliable to prove that pupils have globally increased their phonological awareness on the consonant identification because of their involvement in the poetry-embedded English class.
9.3 Quasi-experiment 3 word stress awareness (CM2)

Quasi-experiment 3, conducted in a set of pretest and posttest, is to examine the prosodic awareness on word stress of pupils in a primary school in Toulouse.

Purpose

This quasi-experiment aims to find out the influence from the poetry sequence in the English class on pupils’ prosodic awareness on word stress.

Research question 9.3 (correspondent to general question 1)

Does poetry sequence enhance pupils’ prosodic awareness on word stress in the short-term English poetry sequence?

Methodology

Participants

There are 18 pupils in CM2 in a primary school in Toulouse participating in this study. The average age is 10 years old. All pupils are the local residents in Toulouse. The English teacher has taught English in France for more than 10 years.

Instruments and procedure

In order to examine the influence from the poetry sequence on pupils’ phonemic awareness, a pretest was conducted on the pupils before the poetry sequence began; the posttest was carried out when the poetry sequence finished. As these French pupils were the beginners of English learning and they learn four poems with limited words between pre-test and post-test in a period of two months, a word-stress awareness task in which six words with multiple choices of word stresses has been conducted. In each word, two or three choices on the word stress are provided according to the syllable amounts of the word. Pupils listened to the recording of the words twice a set
with a pause of 5 seconds. They were required to select the words with a correct correspondent word stresses during listening.

Kunder-Richardson Formula 21 is used for the reliability of test:

\[ r = \frac{N/(N-1)}{1-[M^*(N-M)]/V} \]

Note: N=the amount of items in the test
M=the average score of the test
V=variance of the scores of all the pupils

In this test, the pretest result of the group CM2 will be applied to measure the reliability. The amount of items in the test is N=6; the average score of the test M=7.02; the variance of the scores of all the pupils V=23.96. Measured with the Kunder-Richardson Formula 21, the reliability of vowel identification test \( r = 0.92 \), which is highly reliable.

**Data analysis**

The data of the pretest and posttest is descriptively analyzed by the statistical analysis software SPSS (version 21). In the descriptive statistics analysis of this quasi-experiment, we compute the averages of results in pretest and posttest, learning gains of average scores of the group between pretest and posttest, variance of the total scores, frequencies (mode) of the pupils who achieved the right answers, standard deviation of each items in the pretest and posttest.

The concept of learning gain is introduced by Hake (Hake,1998) as “average normalized gain”, whose original formula is:

\[ <g> = \frac{\%<G>}{\%<G>_{\text{max}}} = \frac{\%<S_f> - \%<S_i>}{100 - \%<S_i>} \]

where \(<S_f>\) and \(<S_i>\) are correspondently the final (posttest) and the initial (pretest) average scores of the class; the bracket <> means the average. This formula is explained as “the amount students learned divided by the amount they could have
learned. In this thesis, the formula of learning gain of average has been adapted into:

\[ <g> = \frac{<\text{scores posttest}> - <\text{scores in pretest}>}{\text{full average scores} - <\text{scores in pretest}>}. \]

**Result**

Figure 21 shows the average scores of word stress awareness of pupils in CM2 in the pretest and posttest. They have progressed from 7.02 on average in the pretest to 7.3 on average in the posttest, with a small learning gain of 0.07, as shown in table 34.

As shown in Table 33, pupils’ word stress awareness remains at the same average score 6.56 in the pretest and posttest. They regress in locating the word stress in two words “picnic” and “funny”, from 9.33 to 8.78 and from 8.22 to 7.11 on average in the pretest respectively. Nevertheless, their word stress awareness progress on the word “October”, “butterfly” and “shining”, from 6.0, 6.556, 5.44 on average respectively in the pretest, to 6.56, 7.67, 7.11 on average respectively in the posttest.
<table>
<thead>
<tr>
<th></th>
<th>N</th>
<th>Mean</th>
<th>Std. Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>preApple</td>
<td>18</td>
<td>6.56</td>
<td>5.113</td>
</tr>
<tr>
<td>prePicnic</td>
<td>18</td>
<td>9.33</td>
<td>3.835</td>
</tr>
<tr>
<td>preFunny</td>
<td>18</td>
<td>8.22</td>
<td>4.609</td>
</tr>
<tr>
<td>preOctober</td>
<td>18</td>
<td>6.00</td>
<td>5.145</td>
</tr>
<tr>
<td>preButterfly</td>
<td>18</td>
<td>6.56</td>
<td>5.1131</td>
</tr>
<tr>
<td>preShining</td>
<td>18</td>
<td>5.44</td>
<td>5.113</td>
</tr>
<tr>
<td>MeanPreWordStress</td>
<td>18</td>
<td>7.019</td>
<td>1.9079</td>
</tr>
<tr>
<td>postApple</td>
<td>18</td>
<td>6.56</td>
<td>5.113</td>
</tr>
<tr>
<td>postPicnic</td>
<td>18</td>
<td>8.78</td>
<td>4.278</td>
</tr>
<tr>
<td>postFunny</td>
<td>18</td>
<td>7.11</td>
<td>5.016</td>
</tr>
<tr>
<td>postOctober</td>
<td>18</td>
<td>6.56</td>
<td>5.113</td>
</tr>
<tr>
<td>postButterfly</td>
<td>18</td>
<td>7.67</td>
<td>4.851</td>
</tr>
<tr>
<td>postShining</td>
<td>18</td>
<td>7.11</td>
<td>5.016</td>
</tr>
<tr>
<td>MeanPostWordStress</td>
<td>18</td>
<td>7.30</td>
<td>2.255</td>
</tr>
<tr>
<td>LearningWordStress</td>
<td>18</td>
<td>0.07</td>
<td>.944901850010</td>
</tr>
<tr>
<td>Valid N (listwise)</td>
<td>18</td>
<td></td>
<td>275</td>
</tr>
</tbody>
</table>

As figure 22 shown, the percentages of pupils’ word stress awareness increase 16.7% in the word “shinning”, from 44.4% to 61.1%. Then it increases 11.1% in the word “butterfly” from 55.6% to 66.7%, and 5.6% in the word “October” from 50% to 55.6%.

Same as the situation of average score in the pretest and posttest, the percentages of pupils’ word stress awareness regress on the word “picnic” from 83.3% to 77.8%, and on the word “funny” from 72.2% to 61.1%.
**Discussion and Conclusion**

The data indicates that pupils in CM2 have progressed averagely in the word stress awareness, with a progress of three items, a stable score of one item, and a small regression of two items.

Since there are no significant correlations between any language learning strategies and the word stress awareness, and no significant correlation between the linguistic exposure that they receive to English out of school, the learner’s language learning strategies and the linguistic exposure outside of class as intervening factors can be excluded in the test of word stress awareness.

Similar to the situation of the test of consonant identification, pupils regress in the word “picnic” which is usually pronounced as [plk’nuk] in French. This word only appears once in the poem “Why not”. From the classroom observation, the pupils are motivated and enthusiastic when they are learning this poem. Since the free verse poem does not obey any meters, the line containing “picnic” does not fit the metric
pattern, which is a sign of linguistic stress pattern being divergent from the metric pattern, in terms of Tsur’s Perception-Oriented Theory of Metre (Tsur, 2008). Consequently, they are found a regression in the posttest of word stress awareness, possibly because the pupils fail to notice the prosodic features when they face the divergence of linguistic patterns from metric patterns, as well as possibly because they are affected by the linguistic transfer from their native language.

On the contrary, the pupils’ awareness on the word stress of “shining” have improved after the poetry sequence. Like the word “picnic”, the word “shining” is in the same poem. But why have the pupils progressed on the word stress awareness on “shining”?

In fact, the line “The smiling sun is shining” fits the metre “x/x/x/x”. (x=unstressed, /=stressed), even if it is a free verse poem. As the linguistic stress patterns converge on the metric patterns, pupils do not need to deal with the conflict between them. Thus they would have fewer cognitive load as indicated in the “cognitive load theory” (Roussel et al., 2017). Consequently, it is possible for them to be able to notice the gap between the phonological features they have perceived and the phonological production they have done, leading to a more explicit comparison and an increasing prosodic awareness on the poetic lines.

In conclusion, the result of the tests indicates that pupils have globally achieved a small progression in the word stress awareness during their engagement in the poetry sequence in English class.
9.4 Questionnaire on learners’ language learning strategy (CM2)

This questionnaire is a survey on learners’ language learning strategies, in order to probe the general situation of learners’ language learning strategies, and the relation between their language learning strategies and their metalinguistic awareness to examine the intervening factors from the language learning strategies to metalinguistic awareness.

Participants

The participants are the pupils of CM2 in a primary school in Toulouse (N=18), with average age 10 years old.

Questionnaire

The questionnaire in French is adapted from Oxford’s “Strategy Inventory for Language Learning (SILL)-Version for speakers of other languages learning English” (Oxford,1990), based on Oxford’s theory of language learning strategies. Ms.Ledieu, who teaches to the participants has examined and translated the original version of the questionnaire. She also provided suggestions according to the children’s thinking ways of understanding questions and their maximum patience and ability to answer the questions.

The questionnaire of 30 items is divided into six sections: memory strategy, cognitive strategy, compensation strategy, metacognitive strategy, affective strategy, and social strategy. Five choices for learners to respond in each item: A, “never or almost never”; B, “not true for me”; C, “generally yes”; D, “usually”; E, “Always”. The choices from A to E are scored correspondently as 1 point to 5 points. The reliability of the questionnaire is high (R=0.843, Cronbach’s Alpha).
Questionnaire administration

The questionnaire is handed out to the pupils in an anonymous way and conducted in the classroom. Every pupil receives the questionnaire and answer it in the class in 20 minutes.

Research question 9.4.1 to answer (correspondent to general question 2)

How are the pupils’ learning strategies in the experimental group and in the control group?

As shown in Table 34, the pupils get 2.9722 in average in the part of memory strategies, 3.0764 in cognitive strategies, 3.5556 in compensation strategies, 3.75 in metacognitive strategies, 3.2222 in affective strategies, and 3.3111 in social strategies.

The data indicates that pupils do not use so frequently all the learning strategies when they learn English. The learning strategies they most use is metacognitive strategies, nearly achieving to the “usually” item. Then it comes to compensation strategies and affective strategies they use a little more than other strategies.

| Table 34 Descriptive Statistics of learner's learning strategies (CM2) |
|---------------|-----|-----|-----|-----|
|              | N   | Minimum | Maximum | Mean  | Std. Deviation |
| Memory strategies | 18  | 1.00    | 4.50    | 2.9722 | .99550       |
| Cognitive strategies | 18  | 1.50    | 4.25    | 3.0764 | .74154       |
| Compensation strategies | 18  | 1.33    | 5.00    | 3.5556 | 1.03532      |
| Metacognitive strategies | 18  | 2.25    | 5.00    | 3.7500 | .87447       |
| Affective strategies | 18  | 2.25    | 4.50    | 3.2222 | .77121       |
| Social strategies | 18  | 2.20    | 5.00    | 3.3111 | .71033       |
| Valid N (listwise) | 18  |         |         |       |              |
Research question 9.4.2 to answer (correspondent to general question 3)

What is the relation between pupils’ learning strategies and their metalinguistic awareness in the context of poetry-embedment foreign language learning?

Table 35 Correlation between learning strategies and all the pretest (CM2)

<table>
<thead>
<tr>
<th></th>
<th>MeanPreVowel</th>
<th>MeanPreConsonnant</th>
<th>MeanPreWordStress</th>
</tr>
</thead>
<tbody>
<tr>
<td>Memory strategies</td>
<td>Pearson</td>
<td>.248</td>
<td>.229</td>
</tr>
<tr>
<td></td>
<td>Sig. (2-tailed)</td>
<td>.322</td>
<td>.360</td>
</tr>
<tr>
<td></td>
<td>N</td>
<td>18</td>
<td>18</td>
</tr>
<tr>
<td></td>
<td>Pearson Correlation</td>
<td>-.413</td>
<td>-.155</td>
</tr>
<tr>
<td>Cognitive strategies</td>
<td>Pearson</td>
<td>.089</td>
<td>.538</td>
</tr>
<tr>
<td></td>
<td>Sig. (2-tailed)</td>
<td>.114</td>
<td>.911</td>
</tr>
<tr>
<td></td>
<td>N</td>
<td>18</td>
<td>18</td>
</tr>
<tr>
<td></td>
<td>Pearson Correlation</td>
<td>-.147</td>
<td>-.091</td>
</tr>
<tr>
<td>Compensation strategies</td>
<td>Pearson</td>
<td>.561</td>
<td>.720</td>
</tr>
<tr>
<td></td>
<td>Sig. (2-tailed)</td>
<td>.715</td>
<td>.898</td>
</tr>
<tr>
<td></td>
<td>N</td>
<td>18</td>
<td>18</td>
</tr>
<tr>
<td></td>
<td>Pearson Correlation</td>
<td>-.195</td>
<td>-.066</td>
</tr>
<tr>
<td>Metacognitive strategies</td>
<td>Pearson</td>
<td>.438</td>
<td>.794</td>
</tr>
<tr>
<td></td>
<td>Sig. (2-tailed)</td>
<td>.438</td>
<td>.794</td>
</tr>
<tr>
<td></td>
<td>N</td>
<td>18</td>
<td>18</td>
</tr>
</tbody>
</table>

**. Correlation is significant at the 0.01 level (2-tailed).
*. Correlation is significant at the 0.05 level (2-tailed).
Table 35 shows that all the language learning strategies that the participants employ do not significantly correlate with any pretest of metalinguistic awareness. Thus their language learning strategies do not significantly influence the result of their metalinguistic awareness which is reflected in the pretests. The intervening factors of language learning strategies can be excluded in the tests of metalinguistic awareness on the pupils of CM2 in the current study.

Conclusion

The data shows that pupils tends to not frequently use all the learning strategies when they learn English. They most frequently employ metacognitive strategies, nearly achieving to the “usually” item, and use more compensation strategies and affective strategies than others.

As there are no significant correlations between any language learning strategies and any pretests of phonological awareness, the learner’s language learning strategies as intervening factors can be excluded in the quasi-experiments of metalinguistic awareness in the current study.
9.5 Questionnaire to parents of CM2 (linguistic exposure survey)

The linguistic background survey is conducted to the pupils’ parents, in order to learn about the linguistic exposure that pupils receive to English as a foreign language out of the school, and to find out the relations between the linguistic exposure and pupils’ performance in metalinguistic tests.

Participants

The participants comprise the parents (N =18) of pupils at CM2 (grade 5) in one primary school in Toulouse. There are 11.1% of father, and 88.9 % of mothers participating in the questionnaire.

Questionnaire and administration

Aiming at investigating the linguistic exposure to English outside of classroom, the questionnaire comprises 28 items in four parts: Part A is on English and the way of family communication; Part B is on pupils’ English-speaking environment in daily life; Part C is on English education and literacy at home; Part D is on pupil’s autonomy in English learning activities outside of classroom.

For the better understanding and the obtaining more accurate results, the questionnaire is presented in French to the pupils’ parents. Moreover, parents are not required to sign pupils’ names and their own names, as the questionnaire is conducted in an anonymous way:

In a progressive order, the scale of part A provides four options--“never, sometimes, often, always” scoring from 1 to 4; after that, from part B to part D, the scale of each part for scoring in a progressive order covers from 1 to 6. More details can be referred in the appendix 6.

Before handing out the questionnaire, the primary school teacher Ms. Ledieu
who is the teacher of the children of participants in the current study examines the content and questionnaire, and gives some suggestions for modification of expressing ways. Last but not least, thanks to her, the translation the questionnaire from English to French ensures that the language is easy for pupils’ parents to understand.

The questionnaire is administrated in the way of “one-to-one take away”: the teacher hands out to the pupils and let them to take it back home to their parents. And they are supposed to return the question in one week.

Since there are different amounts of items in each part in the questionnaire, the average score of each part is computed, so as to be compared with those of other different parts.

The reliability (Cronbach’s alpha) of the questionnaire in the experimental group is $r=0.737$, which is acceptable.

**Research question 9.5.1 to answer (correspondent to general question 2)**

How is the linguistic exposure that pupils receive to English out of the classroom?

<table>
<thead>
<tr>
<th>CM2</th>
<th>Mean</th>
<th>Std. Deviation</th>
<th>N</th>
</tr>
</thead>
<tbody>
<tr>
<td>partA</td>
<td>1.3472</td>
<td>.28619</td>
<td>18</td>
</tr>
<tr>
<td>partB</td>
<td>1.6736</td>
<td>.33524</td>
<td>18</td>
</tr>
<tr>
<td>partC</td>
<td>1.4259</td>
<td>.46870</td>
<td>18</td>
</tr>
<tr>
<td>partD</td>
<td>1.7284</td>
<td>.40731</td>
<td>18</td>
</tr>
</tbody>
</table>

As Table 36 shown, part A, the “English and the way of family communication”, shows that the parents in the experimental group seldom talk with their children in English (M.A.$=1.3472$, between the option “never” and “sometimes”), which is quite normal as people don’t speak a foreign language in life, especially at home.
A weak linguistic exposure that the pupils receive to English out of school is also shown in Part B, the “pupils’ English-speaking environment in daily life” (M.B.=1.6736).

Parents also seldom help their children learn English or English poems (M.C.=1.4259, between option “never” and “a few times per year”, as shown in Part C, the “English education and literacy at home”.

Part D, the “pupil’s autonomy in English learning activities outside of classroom”, shows pupils generally seldom autonomously participate in the English learning activities outside of classroom, at a low frequency in average between “never “and “sometimes per year” (M.D.= 1.7284).

Last, the standard deviations of all parts shows that the differences among the pupil’s exposure to English are small.

**Research question 9.5.2 to answer (correspondent to general question 3)**

What is the relation between pupils’ linguistic exposure to English and their metalinguistic awareness in the context of poetry-embedment foreign language learning?
Table 37 Correlations between all pretest and questionnaire to parents

<table>
<thead>
<tr>
<th></th>
<th>MeanPreVowel</th>
<th>MeanPreConsonnan</th>
<th>MeanPreWordStres</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Pearson Correlation</strong></td>
<td>.249</td>
<td>.041</td>
<td>-.192</td>
</tr>
<tr>
<td><strong>Sig. (2-tailed)</strong></td>
<td>.319</td>
<td>.871</td>
<td>.445</td>
</tr>
<tr>
<td><strong>N</strong></td>
<td>18</td>
<td>18</td>
<td>18</td>
</tr>
<tr>
<td><strong>Pearson Correlation</strong></td>
<td>.366</td>
<td>-.150</td>
<td>-.312</td>
</tr>
<tr>
<td><strong>Sig. (2-tailed)</strong></td>
<td>.135</td>
<td>.551</td>
<td>.208</td>
</tr>
<tr>
<td><strong>N</strong></td>
<td>18</td>
<td>18</td>
<td>18</td>
</tr>
<tr>
<td><strong>Pearson Correlation</strong></td>
<td>-.090</td>
<td>.086</td>
<td>-.258</td>
</tr>
<tr>
<td><strong>Sig. (2-tailed)</strong></td>
<td>.723</td>
<td>.735</td>
<td>.302</td>
</tr>
<tr>
<td><strong>N</strong></td>
<td>18</td>
<td>18</td>
<td>18</td>
</tr>
<tr>
<td><strong>Pearson Correlation</strong></td>
<td>-.189</td>
<td>-.035</td>
<td>-.184</td>
</tr>
<tr>
<td><strong>Sig. (2-tailed)</strong></td>
<td>.453</td>
<td>.889</td>
<td>.465</td>
</tr>
<tr>
<td><strong>N</strong></td>
<td>18</td>
<td>18</td>
<td>18</td>
</tr>
<tr>
<td><strong>Pearson Correlation</strong></td>
<td>.092</td>
<td>-.040</td>
<td>-.289</td>
</tr>
<tr>
<td><strong>Sig. (2-tailed)</strong></td>
<td>.718</td>
<td>.876</td>
<td>.245</td>
</tr>
<tr>
<td><strong>N</strong></td>
<td>18</td>
<td>18</td>
<td>18</td>
</tr>
</tbody>
</table>

*. Correlation is significant at the 0.05 level (2-tailed).
**. Correlation is significant at the 0.01 level (2-tailed).

According to Table 37, there are no significant correlations between the general average of all parts of the questionnaire to parents and each pretest of metalinguistic awareness, nor between each part of the questionnaire to parents and each pretest.

**Conclusion**

The data shows that pupils receive little linguistic exposure outside of classroom, no matter in the family communication, in the speaking environment in daily life, in the case of the English education and literacy at home, or in the situation of pupil’s autonomy in English learning activities after class.

Moreover, the analysis of the data also indicates that the metalinguistic awareness of pupils in CM2 is not significantly influenced by the linguistic exposure
to English outside of classroom. Consequently, the intervening factors of linguistic exposure outside of classroom are excluded in the tests of metalinguistic awareness.
9.6 Questionnaire pupils’ feedback on poetry learning (CM2)

In order to investigate the relation between pupils’ self-evaluation on the poetry sequence and the tests of their metalinguistic awareness, this questionnaire is designed on the feedback of pupils in CM2 on the poetry sequence which is embedded in the English course.

Participants

The participants are the pupils who participate the poetry sequence and the tests of metalinguistic awareness (N=18, average age= 10 years old) in CM2 in one primary school in Toulouse.

Questionnaire

Designed in French, the questionnaire comprises five questions for the pupils to answer in the classroom immediately after they finish the whole poetry sequence. The questions allow them to do the self-evaluation on the influence from the features of poetry (rhymes, rhythm, reading the poems, and the poetry in general) on different aspects of their English learning (pronunciation, intonation, spelling, sentence structure and English level in general).

The questions in English version are as follows:

1. Did the rhymes of poetry help you notice the pronunciation of English?

2. Did the rhythms of poetry help you notice the intonation of English?

3. Did reading poems help you notice the spelling of English words?

4. Did poetry help you notice the structure of English sentences?

5. Do you think creating the poems helps improve your English?
The multiple choice with four items comes with each question for the pupils to choose. The items are “not helpful at all”, “a little helpful”, “helpful”, and “very helpful”, scored from 1 to 4 respectively.

Pupils answer the questionnaire anonymously. The reliability of the questionnaire is 0.6, which is relatively low, but still acceptable for the questionnaire on the attitudes and opinions.

**Questionnaire administration**

The teacher hands out the questionnaire to the pupils in the final lesson as soon as they end the poetry sequence in the classroom. They are required to finish the questionnaire in 15 minutes.

**Research question 9.6.1 to answer (correspondent to general question 2)**

What is the feedback of pupils in CM2 on the influence of poetry on the English learning?

Table 38 shows the descriptive statistics of the feedback from pupils in CM2. The mean of each question from question 1 to 5 is respectively 2.33, 2.28, 2.39, 2.67, and 2.78.

In question 1 on the rhymes of poem facilitating the noticing of pronunciation of English, the most frequent item that pupils choose is “a little helpful” and “helpful” (mode 1=2 &3). Most pupils think it “helpful” that the rhythm of poetry facilitates them to notice the English intonation in question 2 (mode 2=3). In question 3 on the relation between reading poems and English spelling, most pupils chose “a little helpful” (mode 3=2). In question 4 pupils choose “a little helpful” and “helpful” on the poetry helping the noticing of sentence structure (mode 4=2 &3). Dramatically, the pupils who think that creating poems is “a little helpful” are as much as those who think it “very helpful” in question 5 (mode 5=2 & 4).
Table 38  Descriptive Statistics of the feedback CM2

<table>
<thead>
<tr>
<th></th>
<th>QuestionnairePupilsFeedback1</th>
<th>QuestionnairePupilsFeedback2</th>
<th>QuestionnairePupilsFeedback3</th>
<th>QuestionnairePupilsFeedback4</th>
<th>QuestionnairePupilsFeedback5</th>
</tr>
</thead>
<tbody>
<tr>
<td>N Valid</td>
<td>18</td>
<td>18</td>
<td>18</td>
<td>18</td>
<td>18</td>
</tr>
<tr>
<td>N Missing</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Mean</td>
<td>2.33</td>
<td>2.28</td>
<td>2.39</td>
<td>2.67</td>
<td>2.78</td>
</tr>
<tr>
<td>Median</td>
<td>2.00</td>
<td>2.50</td>
<td>2.00</td>
<td>3.00</td>
<td>3.00</td>
</tr>
<tr>
<td>Mode</td>
<td>2a</td>
<td>3</td>
<td>2</td>
<td>2a</td>
<td>2a</td>
</tr>
<tr>
<td>Std. Deviation</td>
<td>.686</td>
<td>.958</td>
<td>.916</td>
<td>.970</td>
<td>1.060</td>
</tr>
<tr>
<td>Minimum</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Maximum</td>
<td>3</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
</tbody>
</table>

a. Multiple modes exist. The smallest value is shown

As shown in table 39, most pupils choose “a little helpful” and “helpful” in question 1, which indicates 88.8% of pupils thinks the rhymes of poetry facilitate their English pronunciation more or less.

Table 39  QuestionnairePupilsFeedback1 CM2

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valid</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>2</td>
<td>11.1</td>
<td>11.1</td>
<td>11.1</td>
</tr>
<tr>
<td>2</td>
<td>8</td>
<td>44.4</td>
<td>44.4</td>
<td>55.6</td>
</tr>
<tr>
<td>3</td>
<td>8</td>
<td>44.4</td>
<td>44.4</td>
<td>100.0</td>
</tr>
<tr>
<td>Total</td>
<td>18</td>
<td>100.0</td>
<td>100.0</td>
<td></td>
</tr>
</tbody>
</table>
Table 40 shows that 44.4% of pupils agree that poetry is helpful for noticing the English intonation. Excluding the percentage of “not helpful at all”, there are 72.2% of pupils thinks it helpful to some extent.

<table>
<thead>
<tr>
<th>Feedback</th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>5</td>
<td>27.8</td>
<td>27.8</td>
<td>27.8</td>
</tr>
<tr>
<td>2</td>
<td>4</td>
<td>22.2</td>
<td>22.2</td>
<td>50.0</td>
</tr>
<tr>
<td>Valid</td>
<td>8</td>
<td>44.4</td>
<td>44.4</td>
<td>94.4</td>
</tr>
<tr>
<td>4</td>
<td>1</td>
<td>5.6</td>
<td>5.6</td>
<td>100.0</td>
</tr>
<tr>
<td>Total</td>
<td>18</td>
<td>100.0</td>
<td>100.0</td>
<td></td>
</tr>
</tbody>
</table>

As table 41 indicates, 38.9% of pupils think it a little helpful that reading poems contributes to the noticing of the spelling of English words. Still, there are 33.3% of pupils and 11.1% of pupils who deem it “helpful” and “very helpful”.

<table>
<thead>
<tr>
<th>Feedback</th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3</td>
<td>16.7</td>
<td>16.7</td>
<td>16.7</td>
</tr>
<tr>
<td>2</td>
<td>7</td>
<td>38.9</td>
<td>38.9</td>
<td>55.6</td>
</tr>
<tr>
<td>Valid</td>
<td>6</td>
<td>33.3</td>
<td>33.3</td>
<td>88.9</td>
</tr>
<tr>
<td>4</td>
<td>2</td>
<td>11.1</td>
<td>11.1</td>
<td>100.0</td>
</tr>
<tr>
<td>Total</td>
<td>18</td>
<td>100.0</td>
<td>100.0</td>
<td></td>
</tr>
</tbody>
</table>
Table 42 shows that 66.6% of pupils think it is a little helpful and helpful that poetry leading to the noticing of the sentence structure. Moreover, 22.2% of pupils agree that it is very helpful.

<table>
<thead>
<tr>
<th>Feedback</th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>11.1</td>
<td>11.1</td>
<td>11.1</td>
</tr>
<tr>
<td>2</td>
<td>6</td>
<td>33.3</td>
<td>33.3</td>
<td>44.4</td>
</tr>
<tr>
<td>Valid</td>
<td>3</td>
<td>33.3</td>
<td>33.3</td>
<td>77.8</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>22.2</td>
<td>22.2</td>
<td>100.0</td>
</tr>
<tr>
<td>Total</td>
<td>18</td>
<td>100.0</td>
<td>100.0</td>
<td></td>
</tr>
</tbody>
</table>

Table 43 displays the 33.3% of pupils think it “a little helpful” that creating poems contribute to the improvement of English, but another 33.3% of pupils consider it “very helpful”. And 22.2% of pupils thinks it “helpful”. Hence 88.9% of pupils consider that poetry is helpful more or less for improving English.

<table>
<thead>
<tr>
<th>Feedback</th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>11.1</td>
<td>11.1</td>
<td>11.1</td>
</tr>
<tr>
<td>2</td>
<td>6</td>
<td>33.3</td>
<td>33.3</td>
<td>44.4</td>
</tr>
<tr>
<td>Valid</td>
<td>3</td>
<td>22.2</td>
<td>22.2</td>
<td>66.7</td>
</tr>
<tr>
<td>4</td>
<td>6</td>
<td>33.3</td>
<td>33.3</td>
<td>100.0</td>
</tr>
<tr>
<td>Total</td>
<td>18</td>
<td>100.0</td>
<td>100.0</td>
<td></td>
</tr>
</tbody>
</table>

**Research question 9.6.2 to answer (correspondent to general question 3)**

What is the relation between pupil’s feedback on the poetry-embedded English class and the development of their phonological awareness?
As shown in Table 44, there is no significant correlation between pupils’ feedback on the “influence from rhymes of poetry on their attention to English pronunciation” and the “development of their phonological awareness on vowel identification” (Learning gain V=0.27), and between their feedback on the “influence from rhymes of poetry on their English pronunciation” and the “development of their phonological awareness of consonant identification” (Learning gain C= 0.11). It hence implies that pupils’ self-evaluation on the effects of rhymes to their attention to English pronunciation does not reflect their development of vowel identification and consonant identification.

Table 44 also shows that pupils’ feedback on the “influence from the rhythms of poetry on their attention to English intonation” is not significantly correlated to the “development of their word stress awareness”. Therefore, it indicates that pupil’s self-evaluation on the “influence from the rhythms of poetry on their attention to English intonation” does not reflect their actual development of word stress awareness.
Conclusion

The pupils’ feedback on the relation between poetry and English learning is averagely between “a little helpful” and “helpful”. And there is no significant correlation neither between pupils’ feedback on the “influence from rhymes of poetry on their attention to English pronunciation” and the “development of their vowel identification and of their consonant identification”, nor between pupils’ feedback on the “influence of rhythm facilitating their attention to intonation awareness” and the “development of their word stress awareness”. 
9.7 Interview with Teacher T

In order to learn more about the teacher knowledge, teacher belief and teachers’ understanding of poetry teaching in the foreign language class, a forty-minutes interview which is anonymous is carried on with teacher T, who participates in the poetry sequence in English class of CM2. The interview is semi-structured, with ten already-designed questions and a few more complementary questions depending on the teacher’s answers.

Research question 9.7.1 to answer (correspondent to general question 2)

How are the teacher’s beliefs and professionalism in the context of poetry-embedment English class?

Method of analysis

Content analysis is employed for coding and analyzing teacher’s opinions.

The already-designed questions

1. Why do you use poems in your English lesson?

2. Can you conclude in which way you use poems in your class?

3. Why did you let the pupils listen to the poem without an exposure to the written form when they learn a new one?

4. Have you told the pupils to pay attention to the rhymes of the poems?

5. Do you think learning poems can make the pupils aware of the structure of language? Or pronunciation and intonation?

6. What factors influence pupils’ awareness of language structure?

7. In the poetry session, when your pupils ask you the rules of pronunciation, spelling or syntax, what do you think? Is it a sign of awareness of language structure?

8. What’s the purpose that you let the pupils perform a poem?
9. Can you explain the organization of your lesson?

10. How do you feel about the atmosphere in the English lessons? Do you think it helps English learning?

**Answers and conception of Teacher T**

1. She thinks making use of the musicality of the poem is the purpose of poetry-embedded English class, because learning a foreign language is associated with the musicality of the language, or with the intonation. Moreover, she regards teaching poetry in the English class of CM2 is “more about the sounds of the language, than the meaning of the language”. Thus, she thinks “poetry is (the) most helpful in learning a foreign language” (cf. 2T, 4T in Appendix 9)

2. She teaches the poem in English class by exploring the poems “visually, with the rhymes and also the similarities”, because in this way the pupils can “have a view of the poems for the understanding”, and they can memorize it, or even create a new poem according the pattern of the original poem. In addition, she also corrects the pupils who mispronounce some words by repeating the words “until they integrate the right pronunciation. (cf. 6T, 8T, 44T)

3. She let the pupils listen to the poems without referring to the written form, because she thinks the pupils “have their reading habits with the French”, and they will get a wrong pronunciation. (cf. 42T)

4. She sometimes makes the pupils notice the families of sounds and the rhymes in the poem by writing the words on the board, and sometimes but not specifically lets them compare and see the different spellings of the same sounds in an implicit way, because she thinks “it will prepare them for the further study of phonology in college (secondary school)”. (cf. 50T, 52T)
5. She deems that poems contribute more to the intonation awareness than the awareness on the pronunciation because of the musicality of the poetry. Moreover, acting poems is easier to memorize than acting children books because the former is shorter, even though children books also contain some repetitive sentences. (cf. 78T)

6. She considers the connection between the native language and the target language, and the bilingual factor influence the pupils’ metalinguistic awareness. She agrees that family education is the influencing factor, but only a few pupils get such a family support. Being able to act and express themselves is another influencing factor for their metalinguistic awareness (cf. 96T, 114T, 116T, 118T, 120T)

7. She thinks “it’s a sign of curiosity” and she is “very happy to bring them the rules”, if the pupils ask her some rules of pronunciation. But only a few pupils in CM2 do it, and she does not want to leave others behind. Moreover, she admits that the pupils who pose such questions have a higher level of metalinguistic awareness than others in the class. (cf. 138T, 142T)

8. She explains that acting a poem is very important, because “it helps them memorize, and also they…they have a better feeling of the situation, and better understanding” both on the structure of the language and the meaning. (cf. 10T, 12T, 16T)

9. She introduces the organization of the English class (with the poetry sequence): first is the day routine such as the day and date, and the weather for the purpose of giving them confidence; and then it comes to the repeating of the already-learnt poem in order to reactivate what they have learnt, only lasting 10 to 15 minutes; to avoid the bored feeling of pupils, something new about the poem comes up after the reactivation. (cf. 152T, 153T, 156T, 159T)

10. She feels that the pupils show enthusiasm in the class, and it helps pupils’
English learning and confidence building. (cf. 161T, 169T)

11. In addition to answering the designed questions, she also complements some of her conception on the English learning and teaching. She regards repeating the language pattern helps the immersion in the target language (Cf. 20T, 28T). She thinks that pupils are too young to analyze the language structure. But the pupils of CM2 have the reflection of the language and they are interested in the pronunciation and the syntax and conjugation (Cf. 100T, 106T, 108T). She deduced that pupils are also influenced by the explicit teaching way of their native language, leading to their transfer of metalinguistic awareness from French to English, and to their demands of explicit explanation of the English language structure, even though she teaches it in an implicit way (Cf. 132T, 134T). Finally, she explains that she sometimes explains the meaning of English poems, some English language structures and English language usage in French, as she wants to help them understand the target language better, and to avoid their frustration (Cf. 173T, 185T). And she admits “the more I am hurry to teach, the more French I will use” (Cf. 197T). But of course, she says she will use English as much as possible to explain (Cf. 195T).

Conclusion

From the interview above, teacher T believes there are some factors facilitate the development of pupils’ phonological awareness and prepare for the future study in phonology: making use of the musicality of poetry, listening to poems without looking at the texts, repeating and re-acting poems, comparing the rhymes and concluding family of sounds. Moreover, pupils’ metalinguistic awareness is also influenced by other factors such as being able to express oneself, the connection between the native language and the target language, the bilingual factors, and family education influence.

She teaches English in an implicit way, even though she finds that pupils are
influenced by the explicit teaching way in French. And she always takes care of the pupils’ feeling by explaining difficult linguistic patterns in French, or by answering quickly questions posed by only a few pupils to avoid getting them feel bored and distracted in class.

Last but not least, she feels pupils’ enthusiasm in learning poems in the English class. Also, she arranges each class according to pupils’ working memory and their attention duration.

With her beliefs in teaching, subject matter knowledge of English and poetry, and her teaching skills, teacher T helps the pupils in CM2 increase their phonological awareness by doing poetry in English class, which is proved by the test results of phonological awareness on the pupils.
CONCLUSION
Conclusion

The present study proposes an interactive model of metalinguistic awareness, poetry and foreign language learning, which supports the research design in this study and helps gain insights into the complex relation between them.

The theoretical framework of the present study is based on the theories of Bialystok’s metalinguistic awareness (Bialystok, 2001; Bialystok and Friesen, 2012), Tsur’s cognitive poetics (Tsur, 2008, 2012), Schmidt’s noticing hypothesis (Schmidt, 2001; Robinson et al., 2012).

The current study aims at examining the influence from poetry-embedment English class (EFL) on pupils’ phonological awareness, with considering the ecological learning environment that includes teacher’s instruction, learners’ language learning strategies, linguistic exposure that learners receive to English outside of classroom, and pupils’ feedback on the poetry sequence.

The two case studies are designed in a combination of quantitative and qualitative approach, with a battery of quasi-experiments comprising phonemic identification and prosodic judgment, a questionnaire of learner’s language learning strategies, a questionnaire of linguistic exposure to English outside of classroom, a questionnaire of pupils’ feedback on the poetry sequence, and interviews towards teachers on their teaching beliefs and professionalism.

The results of these two case studies are different, although their research design is similar. But the results of quasi-experiment of phonological awareness indicate that poetry-embedment English class facilitates the development of pupils’ phonological awareness. Bialystok’s theory (Bialystok, 2001; Bialystok and Friesen, 2012), Schmidt’s noticing hypothesis (Schmidt, 2010) and Tsur’s cognitive poetics (Tsur, 2008) are employed to interpret the results of phonological awareness tests.
In the comparative case study between experimental group and control group in 5e, the pupils in the experimental group have progressed greater in the vowel identification and consonant identification than those in the control group have done.

However, the pupils in the experimental group have not progressed in the tonicity awareness as much as those in the control group have done. One of the possible reasons may come from the advantage of control group because there is a significant positive correlation between “pupils’ English-speaking environment in daily life” and the control group’s tonicity awareness. The former is an intervening factor outside of classroom. The other possible reason can be found that the experimental group may be affected by the “divergence of linguistic stress patterns from the metric patterns” when they read the poem, according to Tsur’s Perception-Oriented Theory of Metre (Tsur, 2008). In other words, the control group progresses may not only because of the foreign language classroom learning. Moreover, the experimental group may distract their attention to the linguistic stress patterns because they are not familiar with English poetry. Consequently, a careful selection of poems to teach in the English class is recommended.

These vowel sounds [ɪ], [iː], and [ʌ] are included in the vowel identification. In the scale of periodicity where Tsur place the sequence of phonemes (Tsur, 2008: 215), they are in the most obvious position. It implies they are easy to perceive and notice. Based on the positive result from the experimental group, it can be deduced that with the indication of teacher’s voice with emotion and her gesture demonstration with rhythms on the poetry lines, pupils may notice these three vowels and may have some reflection on them.

With the teacher’s focus-on-form instruction which aims to raise pupils’ consciousness on the language structure, pupils in the experimental group may pay more attention to the vowels (the linguistic form) that do not exist in French during the process of learning the English poem, as it is shown in the result of vowel identification.
The experimental group tends to use more memory strategies, cognitive strategies, compensation strategies and metacognitive strategies than the control group does. Nevertheless, the control group adopts more affective strategies and social strategies than the experimental group does.

The compensation strategies of pupils in experimental group are significantly and positively correlated to their tonicity awareness in the pretest (Cp.T.Cor.=0.475), while there are no significant correlations between their other learning strategies and other metalinguistic awareness.

There is a significantly positive correlation between social strategies of pupils in control group and their vowel identification in the pretest (S.V.Cor.= 0.497), and a significantly negative correlation between their affective strategies and consonant identification in the pretest (A.C.Cor.= -0.590). However, other learning strategies are not significantly correlated to other pretests of metalinguistic awareness.

Both experimental group and control group have weak linguistic exposure to English outside of classroom (M.ex.=2.015, M.con.=1.9699).

The linguistic exposure to English that experimental group receives outside of classroom is significantly and positively correlated to experimental group’s vowel identification (V.M.Cor.=0.540, at the 0.05 level). At the same time, the linguistic exposure outside of classroom has no significantly positive correlation with the control group.

The experimental group’s autonomous participating in English activities outside of classroom has a significant negative correlation with the consonant identification (C.D.Cor.= -0.552), indicating that the more involvement in the autonomous English activities with teachers’ help outside of classroom, the fewer scores the experimental group gets in the consonant identification pretest. That could be an explanation for their regression on the consonant set [h] vs [ -]—the negative transfer comes from
their native language as a result of autonomous English learning without teachers’ help.

On the contrary, the control group’s linguistic exposure to English outside of classroom has significantly positive correlation with their consonant identification, especially the communication way (in English) of parents of control group with the consonant identification (C.M.Corr.= 0.461, C.A.Corr.= 0.457, at the 0.05 level).

According to the pupil’s feedback, it seems that pupils do not think in general that poetry can increase their metalinguistic awareness, although pupils in experimental group have progressed in the vowel identification, consonant identification and tonicity awareness during the poetry sequence. Especially, pupils in experimental group progress more than those in control group in vowel identification and consonant identification.

Teacher A has shared a systemic understanding and beliefs on the English as a foreign language teaching/learning, and on the attachment of poetry to the English class. She believes in reactivating and training pupils’ auditive memory in English learning by reading and listening the poetry which she regards as an attachment to other activities in English class. She also believes that acting and performing the poem helps pupils realize and seize the rhythm of the language.

She thinks that pupils in 5e are too young to be consciously aware of the linguistic structure, and she does not think that the enthusiasm in the class comes from poetry. Nevertheless, the progress of experimental group compared with the control group shows that poetry embedded English class, with the teacher’s form-focused instruction, contributes to children’s development of phonological awareness to some extent.

The case study of CM2 obtains different results. The metalinguistic awareness of the group of CM2 is not significantly influenced by learners’ language learning
strategies, by linguistic exposure to English outside of classroom, and by pupil’s feedback on the poetry sequence. Consequently, it indicates the development of CM2’s phonological awareness possibly benefits from the poetry sequence.

Pupils in CM2 have a big progress in the vowel identification during the poetry sequence, which can be explained by the “Law of Return” (Tsur, 2008) from the perspective of cognitive poetics -- Pupils may anticipate the rhyming words when they are reading the poems.

They also have progressed in the consonant identification in the period between the pretest and posttest, during which they have participated the poetry sequence in the English class. And they progress in all the sets except the set [tʃ] vs [ʃ], possibly because of the negative transfer from their native language, possibly because they fail to control their attention when they try to connect the spellings and the phonemes, or possibly because these consonants do not appear repeatedly in the poems that they learnt.

However, with reading and listening to the poems which contain repeated words with [h], pupils have progressed in their identification of the consonant [h] as they may notice this specific consonant which does not exist in French. In addition, it may be also because they compare what they listen to and what they can orally produce, according to the “noticing the gap” of Schmidt’s Noticing Hypothesis (Robinson et al., 2012).

The pupils in CM2 have achieved a small progress in word stress awareness, with the convergence of linguistic patterns on the metric patterns in the poems, from the perspective of Tsur’s Perception-Oriented Theory of Metre (Tsur, 2008).

The result of the questionnaire of language learning strategies shows that pupils tends to not frequently use all the learning strategies when they learn English. They most frequently employ metacognitive strategies, nearly achieving to the “usually do”
item, and use more compensation strategies and affective strategies than others.

The results of questionnaires show that pupils in CM2 receive little linguistic exposure outside of classroom, no matter in the family communication, in the speaking environment in daily life, in the case of the English education and literacy at home, or in the situation of pupil’s autonomy in English learning activities after class.

As any language learning strategies do not significantly correlate with any pretests of metalinguistic awareness on the pupils in CM2, the learner’s language learning strategies as intervening factors are excluded in the tests of vowel identification.

There are no significant correlations between any metalinguistic tests on the pupils in CM2 and any kinds of linguistic exposure outside of classroom, therefore the intervening factors of linguistic exposure outside of classroom are excluded in the tests of metalinguistic awareness.

The feedback from pupils in CM2 on the relation between poetry and English learning is averagely between “a little helpful” and “helpful”. And there is no significant correlation neither between pupils’ feedback on the “influence from rhymes of poetry on their attention to English pronunciation” and the “development of their phonological awareness on vowel identification and on consonant identification”, nor between pupils’ feedback on the “influence of rhythms in the poetry on their attention to intonation” and the “development of their word stress awareness”.

According to the interview with teacher T, she believes that it can help develop pupils’ phonological awareness and prepare for the future study in phonology by making use of the musicality of poetry, by listening to poems without looking at the texts, by repeating and reacting poems, and by comparing the rhymes and concluding family of sounds. Additionally, she thinks that the pupils’ metalinguistic awareness is influenced by the factors such as being able to express themselves, the connection
between the native language and the target language, the bilingual factors, and family education.

She adopts an implicit teaching way, even though she finds that pupils are influenced by the explicit teaching way in French. And she always takes care of the pupils’ feeling by explaining difficult linguistic patterns in French, or by answering quickly the questions posed by only a few pupils to avoid getting others feel bored and distracted in class.

Last but not least, she feels pupils’ enthusiasm in learning poems in the English class. Also, she arranges different teaching plans for each class according to pupils’ working memory and the duration of their attention.

In conclusion, the present study proposes the interactive model between metalinguistic awareness, poetry, and foreign language learning, which is the foundation of the global design of two case studies. The results of quasi-experiment of phonological awareness indicate poetry-embedment English class globally facilitates the development of pupils’ phonological awareness in these two case study.

The development of CM2’s phonological awareness possibly benefits from the poetry-embedded English class, since the phonological awareness of the group of CM2 is not significantly influenced by learners’ language learning strategies, linguistic exposure to English outside of classroom.

However, the phonological awareness of the experimental group and the control group (5e) are influenced by the learning strategies and linguistic exposure to English outside of classroom to some extent. Still, the poetry embedded English class seems to be helpful for increasing the phonological awareness of pupils in 5e, as the experimental group achieves a greater progress in the vowel identification and consonant identification than the control group.
**Limitations**

The present study is subject to a number of limitations which need to be kept in mind when we interpret and generalize the results.

The present study is multidisciplinary, theoretically based on three domains: metalinguistic awareness, cognitive poetics, and English as a foreign language learning. Therefore, with limited energy and time, it is not possible to exhaust all the relevant literature. Therefore, we built the theoretical framework to the best of our knowledge, which might be one of the limitations in this study.

The pupils are required to conduct the tests of phonological awareness and prosodic awareness in the written form, as it is not feasible to conduct oral assessments with the pupils individually in the class and after class. The limitation of the written form of phonological awareness tests might be the children’s distraction from the spelling of words. However, in order to decrease such a limitation, explicit instructions of doing the tests in written form make it easier to understand for the pupils. Last but not least, as the pupils have never taken such kind of tests, the underlining part of the words helps pupils understand which parts of the words to identify, compare and group which lessens their anxiety in the tests. According to the cognitive load theory (Roussel et al., 2017: 4), pupils are able to process the novel information with no more than 3-4 elements simultaneously in working memory (Cowan, 2001), they can only keep the information for less than 20 seconds without rehearsal (Peterson and Peterson, 1959). That is why we design the tests in which they read the written form and they listen to the recordings simultaneously. The listening is possible to help them get rid of the interfering from the spelling as well as lessen their anxiety since they might not be familiar with some new words they just learnt.

The samples of the participants are small, and only suitable for being analyzed descriptively. Consequently, the research results can only reflect the real situation in the specific areas, such as the class or even the school which participate in this study,
but cannot represent the relation between metalinguistic development and poetry-embedment English class in the whole city or even in a broader area.

There are only two sentences in tonicity awareness test, because it is too difficult for the learners at such a young age to do it. Consequently, only two sentences may lessen the anxiety of participants. We do not measure the reliability of the tonicity awareness test, because two items are not suitable for measuring the reliability, which is obviously unreliable for the reliability itself.

In the comparative case study, the research results indicate that poetry-embedment English class facilitates experimental group’s development of vowel and consonant identification, compared with that of control group. It is deduced that poetry embedment is a better approach to raise pupils’ metalinguistic awareness, compared with the English class with pure linguistic practices. However, it does not mean poetry embedment is the best approach for English teaching, which is not the purpose of the current study.

The limitation of the case study of CM2 is there is no control group to be compared. However, it still has its advantages: the participants are at a different age from the pupils of 5e, which broadens the scope of study.

The questionnaires are used for investigating the influence from intervening factors on phonological awareness to obtain a more reliable effect of poetry-embedded English class on the phonological awareness. Therefore, the causes of these factors are not looked into with relevant theories.

The amounts of questions of feedback of pupils are small because the pupils do not have a large amount of time in class. Moreover, they will be impatient if there are too many questions on the questionnaire, as they have already completed many metalinguistic pretests and posttest, and the questionnaire of language learning strategies.
In conclusion, limitations always exist in the quasi-experiments in the real context, as it is impossible to get rid of all intervening variables like doing that in a laboratory. With the potential intervening factors such as language learning strategies, and linguistic exposure outside of classroom, the teacher’s belief and professionalism, the research results of metalinguistic awareness still indicate that poetry-embedment English class is possible to globally raise young learners’ phonological awareness, with the proper instruction such as form-focused instruction, and with a systematic and clear conception of the teacher.
Further research

The present study has investigated the phonological awareness of pupils in the poetry-embedded English class in France, obtaining some interesting results. Consequently, we could broaden the scope of the present study by conducting a battery of metalinguistic awareness with poetry-embedded English class in other countries or in other languages.

Since an interactive model of metalinguistic awareness, poetry and foreign language learning is proposed in the present study, we can also probe into other types of metalinguistic awareness, such as morphological awareness and syntax awareness in the foreign language learning, and even with the poetry embedment.

If the relation between pupils’ phonological awareness and their pronunciation is to be studied, the mental performance and vocal performance of Tsur’s cognitive theory would be helpful for it.

It is also possible to analyze from the perspective of cognitive poetics the semi-creation of poems that pupils in CM2 have done by following the given pattern of poem.

Since pupils are encouraged to act the poems, the combination between theatre and poems can be studied or used as an approach of poetry teaching to the children.

The regression of some parts of phonological awareness can be probed into for some more convincing reasons.

Last but not least, the interactive model of metalinguistic awareness, poetry, and other intervening factor can be further analyzed with some more different tests, more data source and more participants.
## Appendices

### Appendix 1

Class: ________________________ Full Name: ____________________

For secondary school

**English Instruction:** Choose the word with a different sound which is underlined in each group. Your teacher will read each group twice. For example: In the group A. apple  B. red  C. dad, you choose B (red) because the sound underlined is different from others.

**Consigne en français :** Choisissez l’intrus dans chaque série de mot parmi les sons soulignés. Chaque mot sera répété deux fois. Par exemple, dans le groupe A. apple  B. red  C. dad, vous choisissez B (red) car le son souligné est différent des deux autres.

### Discrimination des sons vocaliques. Vowel identification:

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A. every</td>
<td>B. me</td>
<td>C. keep</td>
</tr>
<tr>
<td>2</td>
<td>A. add</td>
<td>B. get</td>
<td>C. help</td>
</tr>
<tr>
<td>3</td>
<td>A. up</td>
<td>B. floor</td>
<td>C. trouble</td>
</tr>
<tr>
<td>4</td>
<td>A. night</td>
<td>B. with</td>
<td>C. guide</td>
</tr>
<tr>
<td>5</td>
<td>A. does</td>
<td>B. should</td>
<td>C. up</td>
</tr>
</tbody>
</table>

### Discrimination des consonnes. Consonant identification:

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A. question</td>
<td>B. should</td>
<td>C. mission</td>
</tr>
<tr>
<td>2</td>
<td>A. home</td>
<td>B. he</td>
<td>C. hour</td>
</tr>
<tr>
<td>3</td>
<td>A. trees</td>
<td>B. books</td>
<td>C. helps</td>
</tr>
<tr>
<td>4</td>
<td>A. right</td>
<td>B. from</td>
<td>C. answer</td>
</tr>
<tr>
<td>5</td>
<td>A. also</td>
<td>B. last</td>
<td>C. help</td>
</tr>
</tbody>
</table>
Appendix 2

Class ___________  Full Name ______________

Intonation pattern awareness/Conscience du modèle intonatif
Tonicity (Nucleus placement) — the onset and nucleus accent/ Accent de phrase

English instruction: You will hear each sentence twice. There are some stressed words in each sentence. These stressed words can be together or separated. Please find them out by underlining them.

Example: I am very annoyed with her. (Answer: I am very annoyed with her.)


Exemple : dans «I am very annoyed with her.”
    Vous allez répondre comme ça :
I am very annoyed with her.

Your turn:

1. He helps me every night. (3 stressed words)

2. The trouble is, I built him. (2 stressed words)
Appendix 3

Class: _____________  Name: _____________

For primary school

English Instruction: Choose the word with a different sound which is underlined in each group.
Your teacher will read each group twice. For example: In the group: A. apple  B. red  C. dad, you choose B (red) because the sound underlined is different from others.

Consigne en français : Choisis le nom avec le son intrus dans chaque série. Chaque nom sera répété deux fois. Par exemple, dans le groupe A. apple  B. red  C. dad, tu choisiras B (red) car le son souligné est différent des autres.

Vowel identification: Discrimination des sons vocaliques.

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>honey</td>
<td>sun</td>
<td>floor</td>
</tr>
<tr>
<td>2</td>
<td>day</td>
<td>have</td>
<td>cake</td>
</tr>
<tr>
<td>3</td>
<td>Rover</td>
<td>dog</td>
<td>not</td>
</tr>
<tr>
<td>4</td>
<td>out</td>
<td>now</td>
<td>too</td>
</tr>
</tbody>
</table>

Consonant identification: Discrimination des consonnes.

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>that</td>
<td>think</td>
<td>thank</td>
</tr>
<tr>
<td>2</td>
<td>shining</td>
<td>chip</td>
<td>chair</td>
</tr>
<tr>
<td>3</td>
<td>have</td>
<td>hear</td>
<td>hour</td>
</tr>
<tr>
<td>4</td>
<td>trees</td>
<td>books</td>
<td>dogs</td>
</tr>
</tbody>
</table>
Appendix 4

Class:______________ Name:______________

Word stress awareness: Accent de mot—for primary school

English Instruction: Your teacher will read each word two times. Please choose the right word stress in each group. The symbol “●” represents the stressed syllable(s); The symbol “○” represents the unstressed syllable(s).

Consigne en français : Chaque mot te sera lu 2 fois. Choisis le schéma accentuel qui correspond à chaque mot. Le symbole “●” représente la syllable la plus accentuée et le symbole “○” la syllabe la moins accentuée.

For example/Par exemple:

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Banana</td>
<td>○●○</td>
<td>●○○</td>
<td>○○●</td>
</tr>
</tbody>
</table>

When your teacher reads “banana”, the right word stress is A.●○○. So you should choose A.

Pour le mot “banana”, c’est la deuxième syllabe qui est accentuée. Le bon schéma est donc A : ○●○. Tu dois donc cocher la case A.

Now it is your turn.

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. apple</td>
<td>●○</td>
<td>○●</td>
<td></td>
</tr>
<tr>
<td>2. butterfly</td>
<td>●○○</td>
<td>●○○</td>
<td>○○●</td>
</tr>
<tr>
<td>3. picnic</td>
<td>●○</td>
<td>○●</td>
<td></td>
</tr>
<tr>
<td>4. funny</td>
<td>●○</td>
<td>○●</td>
<td></td>
</tr>
<tr>
<td>5. shining</td>
<td>●○</td>
<td>○●</td>
<td></td>
</tr>
<tr>
<td>6. October</td>
<td>●○○</td>
<td>●○○</td>
<td>○○●</td>
</tr>
</tbody>
</table>
Appendix 5

Inventaire des stratégies pour apprendre une langue

Ecrivez votre réponse en face chaque affirmation.

### Part A

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Jamais ou</td>
<td>Pas</td>
<td>En général,</td>
<td>Souvent</td>
<td>Toujours</td>
</tr>
<tr>
<td></td>
<td>Presque jamais</td>
<td>vraiment</td>
<td>oui</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1. Je fais des liens entre ce que j’apprends de nouveau et ce que je sais déjà en Anglais.

2. J’utilise les mots nouveaux en anglais dans une phrase pour pouvoir les retenir.

3. Pour mémoriser un mot nouveau en anglais, je le relie à une image.

4. J’utilise des rimes pour me souvenir de mots nouveaux en anglais.

5. Je mime les mots nouveaux en anglais (par exemple les verbes, les prépositions…)

6. Je me souviens des mots nouveaux en anglais parce ce que je me souviens de l’endroit où je les ai vu écrits (tableau, signalisations…)

### Part B

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Jamais ou</td>
<td>Pas</td>
<td>En général,</td>
<td>Souvent</td>
<td>Toujours</td>
</tr>
<tr>
<td></td>
<td>Presque jamais</td>
<td>vraiment</td>
<td>oui</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

7. Je répète ou j’écris plusieurs fois les mots nouveaux en anglais.

8. J’essaie de parler comme des personnes qui ont pour langue maternelle l’anglais.

9. Je m’entraîne à prononcer les sons anglais.


12. Je cherche des mots en français qui sont similaires à des mots anglais.

13. Je trouve le sens d’un mot anglais en le divisant en plusieurs parties que je comprends.

**Part C**

<table>
<thead>
<tr>
<th>Question</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>15. Pour comprendre des mots que je ne reconnais pas, je tente de deviner.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16. Lorsque je ne me souviens plus d’un mot, je fais le geste.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17. J’invente si je ne connais pas le mot.</td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Part D**

<table>
<thead>
<tr>
<th>Question</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>18. J’essaie de trouver toutes les façons possibles d’utiliser mon anglais.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19. Je me rends compte de mes erreurs et essaie de m’améliorer.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20. Je suis attentif(ative) lorsque quelqu’un parle anglais.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>21. J’essaie de lire autant que je peux en anglais.</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

**Part E**

<table>
<thead>
<tr>
<th>Question</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>22. J’essaie de me détendre lorsque j’ai peur de parler en anglais.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>23. Je m’efforce de parler en anglais, même lorsque j’ai peur de me tromper.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24. Je me donne une récompense lorsque je réussis bien en anglais.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25. Je me rends compte si je suis nerveux lorsque j’utilise mon anglais.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Part F

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>26.</td>
<td>Si je ne comprends pas quelque chose en anglais, je demande à la personne de ralentir ou de répéter.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>27.</td>
<td>Je demande à ceux qui parlent anglais de me corriger.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>29.</td>
<td>Je pose des questions en anglais.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>30.</td>
<td>J’essaie de connaître la culture des Anglophones.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Appendix 6

Questionnaire aux parents d’élèves
Cette enquête est menée dans le cadre de la thèse de doctorat de Mme JIANG Qianhong qui réalise des observations dans les classes.
Elle porte sur le contexte d’apprentissage de l’anglais pour votre enfant. Elle est confidentielle et anonyme.
Merci de bien vouloir la compléter en cochant les bonnes réponses et nous la retourner dans le cahier de liaison de votre enfant.

Quel est votre lien de parenté avec l’enfant:  Mère □    Père □    Autre □

Partie A : L’anglais et la communication dans la famille.

<table>
<thead>
<tr>
<th></th>
<th>Jamais</th>
<th>parfois</th>
<th>souvent</th>
<th>toujours</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Parlez-vous en anglais à votre enfant au quotidien ?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Est-ce que l’autre parent (son père/sa mère) lui parle en anglais ?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Votre enfant vous parle-t-il/elle en anglais ?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Parle-t-il/elle en anglais à son père/ sa mère ?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Votre enfant a-t-il/elle déjà traduit des mots d’anglais dans une autre langue (français ou autre langue) pour l’un des membres de la famille ?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Parlez-vous anglais à la maison ?(entre vous/entre adultes)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. D’autres membres de la famille parlent-ils en anglais à votre enfant ?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Quelqu’un dans votre famille parle-t-il une autre langue que le français ou l’anglais ?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Partie B  Environnement langagier

<table>
<thead>
<tr>
<th></th>
<th>Jamais</th>
<th>Moins d’un mois</th>
<th>Plusieurs mois</th>
<th>Moins d’un an</th>
<th>D’un à deux ans</th>
<th>Plus de deux ans</th>
</tr>
</thead>
<tbody>
<tr>
<td>9. Votre enfant a-t-il/elle vécu dans un/plusieurs pays anglophones ?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Si c’est le cas, pendant combien de temps ?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Jamais</th>
<th>Une fois dans 2 ans</th>
<th>Plusieurs fois dans 2 ans</th>
<th>Une fois par an</th>
<th>Plusieurs fois par an</th>
<th>Autres (l’observation, SVP)</th>
</tr>
</thead>
<tbody>
<tr>
<td>9. Votre enfant a-t-il/elle vécu dans un/plusieurs pays anglophones ?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Partie C  L’anglais et l’éducation à la maison

<table>
<thead>
<tr>
<th>Question</th>
<th>Jamais</th>
<th>Quelques fois dans l’année</th>
<th>1 à 3 fois par mois</th>
<th>1 à 3 fois par semaine</th>
<th>4 à 5 fois par semaine</th>
<th>Presque tous les jours</th>
</tr>
</thead>
<tbody>
<tr>
<td>17. Vous-même ou votre conjoint lisez-vous des histoires en anglais à votre enfant ?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18. Dites-vous des poèmes ou comptines en anglais à votre enfant ?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19. Aidez-vous votre enfant à s’entraîner en anglais sur un</td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>
### Partie D : L’anglais et les activités de l’enfant

<table>
<thead>
<tr>
<th></th>
<th>Jamais</th>
<th>Quelques fois dans l’année</th>
<th>1 à 3 fois par mois</th>
<th>1 à 3 fois par semaine</th>
<th>4 à 5 fois par semaine</th>
<th>Presque tous les jours</th>
</tr>
</thead>
<tbody>
<tr>
<td>20. Votre enfant lit-il/elle des histoires en anglais à la maison ?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>21. Votre enfant lit-il/elle des poèmes ou comptines en anglais à la maison ?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22. Votre enfant s’entraîne-t-il/elle à l’oral en anglais à la maison ?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>23. Votre enfant écrit-il/elle en anglais à la maison ?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24. Votre enfant regarde-t-il/elle la télévision(émissions, dessins animés, séries…) ou des films en anglais?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25. Votre enfant écoute-t-il/elle de l’anglais (enregistrements, CD, radio…)?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26. Votre enfant joue-t-il/elle (jeux video, jeux d’apprentissage de la langue, ou jeux trouvés sur Internet) en Anglais à la maison?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>27. Votre enfant imite-t-il/elle la langue anglaise vue ou entendue dans des films, des jeux, des chansons ?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>28. Votre enfant imite-t-il/elle la façon de parler en anglais d’une autre personne ?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Appendix 7

Questionnaire aux élèves
Cette enquête est menée dans le cadre de la thèse de doctorat de Mme JIANG Qianhong qui réalise des observations dans les classes.
Ce questionnaire a pour but de recueillir vos impressions sur l’enseignement de la poésie en anglais. Il est confidentiel et anonyme.

<table>
<thead>
<tr>
<th>Question</th>
<th>Ne m’a pas du tout aidé</th>
<th>M’a un peu aidé</th>
<th>M’a aidé</th>
<th>M’a beaucoup aidé</th>
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<tbody>
<tr>
<td>1. Les rimes de la poésie vous ont-elles aidé à trouver la bonne prononciation de l’anglais ?</td>
<td></td>
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<tr>
<td>2. Le rythme de la poésie vous a-t-il aidé à trouver la bonne intonation de l’anglais ?</td>
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<tr>
<td>3. La lecture des poèmes vous a-t-elle aidé être plus attentif à l’orthographe des mots en anglais ?</td>
<td></td>
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<tr>
<td>4. La poésie vous a-t-elle aidé à mieux saisir la construction des phrases en anglais ?</td>
<td></td>
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<tr>
<td>5. Pensez-vous qu’écrire des poèmes vous aider à améliorer votre anglais ?</td>
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Appendix 8

Interview with teacher A

J: Hello Anne
A: Hi~
J: so I will interview you and it will be confidential and anonymous in the test...I mean...
A: in the context you would suggest...
J: yeah...so the first question is why do you use poems in the lessons?
A: Eh...because poems are connected to the oral communication, and their good demonstrations of English rhyme, rhythm, metric...eh, structure of the sentence. So this helps pupils acquire stress and intonation in English.
J: but in 5e3, you also use it for this reason, because you use the simple poem ...?
A: eh, I use poems that correspond to their level.
J: they will get fewer emotions or feelings or culture...
A: maybe more superficial...emotions...
J: so in 5e3, you just...according to their level, you just want to improve their pronunciation or the sense of...
A: rhyme, rhythm...eh, metre...all of those things that you can’t teach with the written documents.
J: ok. So in 5e3 they will learn less culture and less emotions...
A: exactly. It’s not do with the oral communication in terms of history, tradition and storytelling. It’s more do with the oral....eh, respecting rhythm, metre and pronunciation.
J: ok.
A: and the grammatical structure, because poems are usually connected to the grammatical structure study.
J: eh, do you mean you just let them repeat the...eh, some grammatical structures in the poems? Like, are you doing alright? “-ing” form just let them to repeat so that they can reinforce their memory...
A: of course, poems are like songs of the children. So normally if you repeated something with the specific rhythm or the rhyme, you let the children speak English. Children don’t learn to speak English with books. They usually learn to speak English with their mother or father. And they always learn English with small rhymes. That’s how children start to learn English in England.
J: ah, do you mean the native speakers?
A: yeah.
J: Ok.
A: we always start with the rhyming poems, or poems with their rhythm.
J: Ah, ok.
A: it’s the first thing they maybe would learn.
J: so you think in the foreign language, English as a foreign language, it’s useful to use rhymes or poems?
A: of course.
26J: could it cultivate their sense of pronunciation or stress?
27A: and also it helps memorize it.
28J: memorize the pronunciation?
29A: pronunciation, rhythm, intonation, all of these things become imbedded in their long-term memory, because you’ve learned it as a type of chant. In the same way, they did in the traditional Indian culture... in other different cultures you have this chanting process, it goes back to pre-history...before people begin to learn to speak
30J: ok. They also learn syntax?
31A: yep, but that’s secondary.
32J: OK.
33A: that’s not primary.
34J: so your primary purpose for 5e3 is to let them be familiar with the pronunciation system?
35A: yeah. The intonation, and the...word stress. Another thing that children learn early in their native language in England, in English culture.
36J: so you think they are influenced by these rhymes unconsciously?
37A: Ehm.
38J: so you use the form of implicit way?
39A: ehm.
40J: ok. So...it’s connected with the second question. The ways you use poems in the class of 5e3, and 4e, are they the same?
41A: no, because they are totally different in objective.
42J: so are they... all of them are in implicit way?
43A: no. 5e3 is implicit, because we will teach, we will focus on the music, the rhythm, the intonation, and to memorize the vocabulary in the structure. It’s an accessory to the sequence. In 4e EURO, we do sequence on poetry, and different category of poem. So we study poetry in its various forms: written and oral. So it wasn’t the same objective at all.
44J: ok. So in 5e3 it’s implicit way.
45J: So in 5e3 you use most...
46A: I use the poems that correspond to their level.
47J: Ok.
48A: so look at these...
49J: do you think pupils in 5e like this way?
50A: oh ya
51J: why?
52A: because they told me.
53J: ah.
54A: and every year I have done this poem, everyone loves it. They love it.
55J: ok. So...em...why did you...in 5e, why did you let the pupils listen to the poems or jazz chants without exposure to the written form?
56A: because what will happen is to look at ...the written words that will influence their pronunciation.
57J: because they will pronounce it according to the French pronunciation?
58A: they pronounce it according to the way of spelled, and not according to the way of pronounced.
but...after...sometimes you will let them read the written form after they listen a few times of the oral form, but they still make such mistakes.

yeah, exactly. So can you imagine the day of watching it at the beginning, it was!

but without the written form, sometimes they don’t know what they listen to.

but they don’t necessary to listen to it when they read it either. It’s not because they read it, they understand it better because they listen. All they wanted is they want a visual transcription to present. They don’t necessary understand it better, because they have seen it.

But sometimes, when I listen to some pupils reciting...maybe...after you let them listen to the poem, they can’t...

remember it? Or can’t pronounced it correctly?

yeah, they can’t pronounce it correctly, or sometimes they don’t know what they have to speak.

because they can’t remember it. Because I give the model and they repeat it. So I always give them the model. So if they can’t repeat it, because they are not listening.

because they are lack of attention to what you read...?

of course they are lack of attention, because they are not used to using an auditive memory. They are used to writing, especially in France. This is how they study in France with the pen. So the auditive memory has been ignored for so long. That they don’t necessary... they always memorize from a piece of paper. They never memorize with the ear. But everybody is capable with memorizing with the ear.

so you want to train them...

to reactive their auditive memory... which is why England we always teach children through the oral tradition of storytelling before we give them the written text. Children learn poems before they can read.

So in France it is a different situation...

don’t have the oral traditions of little poems, stories, rhymes that we do in England.

how do the French people do with these...?

don’t exist...there are very few poems for children in France compared to English. That’s why it’s new for them. English pupils have been used to learning poems orally, from the age of zero. And in France they don’t know that exists.

so you want to change their way of learning?

It’s too late. They are too old now. But I can give them the introduction of learning auditive, because there are many different ways of learning: some people learn better by touching things, some people learn better with visual connections, and some people have a very good auditive memory, for example, Zoe and Camelia, recited the poem willingly without me asking them to do it, because they manage to memorize it auditive. So some pupils can be good at it but they don’t know it because they have never been asked to do it.

so do you think poems in the oral form at the beginning is useful for some pupils but not useful for others?

possibly. It’s difficult to tell, because they have never had an access to it before. So those pupils are not used to it, it is not necessary because they can’t do it, because they haven’t been trained to do it. It’s like being able to ride the bicycle. Riding a bicycle is useful for everybody. But if you have your first bicycle when you are sixty, it’s still good for you. But maybe you just haven’t got the technics to do it. It’s a reflex.
J: so you think poems can help them...
80A: develop reflex.
81J: and help them develop their phonological awareness?
82A: yep.
83J: do you think they are aware of such...
84A: they are too young to understand such concept.
85J: so you just let them unconsciously...
86A: of course. Like in England, children who are learning rhymes when they are three years old. They are not consciously of what they are doing.
87J: ok. So first they are influenced unconsciously. And then someday they will find it...
88A: it’s not necessary.
89J: ok. Why do you think it’s not necessary to reflect the structure...?
90A: because the importance of the oral tradition, the objective is just to understand why you are memorizing it. The objective is to understand why it is important in terms of communication.
91J: but for them it’s a foreign language. Do you think it’s better for them to reflect the structure of the language? They don’t need to think about...
92A: that’s called grammar exercise. If you want to do the grammar exercises, you just give them grammar exercises to do, and then they will reflect the grammar structure. Reflecting the structure of the language in 5e through poetry is very boring.
93J: I mean the structure of pronunciation.
94A: ah, it’s not the same. Ah, yeah, if I say the pronunciation of this word poem, and I say, repeat poem. Ok, the pupils repeat the word poem. If I don’t begin to explain why it’s important to repeat the word poem, have they understood subconsciously the fact. but you just lose your credibility as a teacher. They will lose total interests of what you are doing.
95J: I mean... I don’t mean that you have to increase their consciousness. I just ... how to say... they just need to learn some poems and then they will think about it themselves.
96A: (laugh...) they are already twelve years old. They are not going to think about that by themselves.
97J: think about the word stress which is different from French, no?
98A: not that age.
99J: which age they will be aware...?
100A: Eh, I think, probably sixteen, seventeen maybe?... when they go to “lycee”. Some pupils might, they are interested in language. But the majority they are not able to think about “oh, what is the word stress in this word.
101J: just to compare... maybe they don’t know the term word stress or syllables, maybe sometimes they compare ... like the word intelligent and the intelligent in French, the pronunciation, they compare...
102A: maybe, but not well by themselves. Unless you say the whole word, think about the whole word in the following in the different word stress. You can give it to them as homework. But I don’t think they are interested enough to do that sort of metalinguistic reflection. You know, they are too young. They are interested in video games. They are not interested in how many syllables in this word.
103J: do you think when they try to read, or try to practice the oral poem, sometimes they will find it different...?
104A: well, the only poetry they are going to do is in class. They are not going to do poetry at home.
J: practice...no? you don’t think they will?
105A: no. of course no.
106J: ok. The next question is: when you ask the pupils to perform the poems in the group, do you think it’s a task or something else?
107A: yep, that’s a task.
108J: why do you let them do the task in the group?
109A: In the group? Why not? Why do they have to be individual? There is no rule of performing a poem in a group or individually. You can do both.
110J: ok. But normally it’s in a group.
111A: not necessary. There is no fixed rule about it. 23:21
112J: but in your class 5e3, they perform in group.
113A: sometimes they perform in groups, sometimes they perform on their own. They can choose.
114J: but basically they are all the tasks?
115A: yeah.
116J: why do you let them do the tasks? It’s more motivated?
117A: why do I let them do the tasks? Why do I let them read the poem?
118J: but just now you told me that it’s a task. And why do you let them do the task?
119A: why do you let them do the tasks?
120J: why do you let them do the tasks? Is it more motivated?
121A: oh, I don’t understand the question. What do you mean by task?
122J: like they organize the word and perform it.
123A: a poem is a performance out loud or something that is created with words. So otherwise it’s not poem, it’s story. A poem is oral communication.
124J: so you don’t think it’s a task?
125A: yes, it’s a task. Telling a story is a task. Talking about how I feel it’s a task. Explaining...em...take an example of the 5e poetry they did about childhood, talking about your memory from why are you happy when you are young. It’s a task.
126J: ok. So you think a task has motivated them?
127A: yes, of course. All the oral communication is a task. Interviews, or describing something new in the family... that are all tasks.
128J: because you think tasks are more meaningful?
129A: yeah. Of course that’s why we have to use tasks.
130J: and practical?
131A: yeah.
132J: ok. In 5e3, have you told the pupils to pay attention to the rhymes of the poem? Or pay attention to some phonetical structure...or...
133A: because if I got poems with rhymes, I say eh, eh, eh... rhymes with eh, eh, eh...so we did crumbling how the school is crumbling. There are rhyming couplets, some and some rhymes with some and some. So it’s a tip to help them. So yeah, tell them, but it’s not the most important, because some poems don’t rhyme.
134J: so you think it’s a tip.
A: absolutely yep.

J: to help them to...?

A: it’s a technique to help them memorize certain words that are not spelled like they are pronounced, or certain words they may not familiar with. So rhyme helps, because most rhymes of children, most poems of children, they have repetitive rhymes, repetitive patterns, because that works best.

J: and they will pay more attention to the pronunciation with the rhymes?

A: it’s a technique for them to associate the rhymes.

J: to associate some rhymes...

A: in the poem.

J: but because rhymes like a location...let them to locate the rhymes in some similar words. It’s a way to analyze the pronunciation structures.

A: it is for us. But they don’t realize. Because it’s not necessary for a child to understand that. You do it subliminally without thinking.

J: ok. Just to train them to do it ...

A: to anticipate, the last word at the end of the sentence, most have the sound because it’s written in the couplets, pairs with rhymes. So you know, if I say they are rhyming couplets, every other sentence rhymes, so it allows them to anticipate the pronunciation.

J: OK. The 6th question: do you think learning poems can make pupils... I also asked this question about the structure and intonation. So you don’t think there are any factors influencing pupils’ awareness of language structures?

A: not directly. But it depends how you use it in the context. In the poems... the poem is not something exists on its own. So the poem is the oral demonstration of other thing will do it at the same time. Other thing that you are studying, and the poem, or the jazz chant, or the songs are just the oral realization of what you are studying at the same time in the class.

J: so you think poem is a tool to practice what they have learnt.

A: of course. In the document, or in the exercises, it allows them to use it in a task-based activity which is more pedagogically gain oriented, or the children who are not interested in studying the language with the pen or have the difficulty with the grammar, it allows another access to the language.

J: so you think poem is another access to the language?

A: access, yeah.

J: it will be more interesting for the children to practicing?

A: of course.

J: and it’s more practical for them to use this language in the poem?

A: well, of course, because they know their memory is going to absorb it, even if they are not very concentrated, even they can’t repeat it perfectly, they can repeat something. So we are not looking for perfection. We are looking for something, you know, kids only remember about 20% of what you tell them. And it doesn’t matter whether it’s music, sounds, texts, vocabulary, generally they remember 20 to 25%. So even if they remember 25%, it’s 25% they can’t get from the book, they can’t get from the exercises, and they can’t get through these.

J: so do you think poem is a better access to practice?

A: it’s one of variety. You can’t exclusively use the poetry. You have to tack it on, attach to something else. But poetry has a same function of the chant, the song or any other types of oral
communication that you can use in a group.
158J: and why do you use more poems?
159A: because you ask me to...
160J: LOL...ok...
161A: otherwise I would do some songs.
162J: but sometimes songs will influence their word stress?
163A: it depends what to choose. For example, when I was teaching in the primary school, I did a song called considering yourselves at home, and it is very useful for the word stress, because considérer in French, in English it’s consider. And automatically, because of the rhythm of the song, you can’t say considER. It doesn’t work. So you have to say conSider, otherwise you are too slow with the music. So the music can force you to respect the word stress and the stress of the sentence.
164J: but there is an example about ... there is a song but I don’t remember the name. the words change the stress because of the music.
165A: yeah, that’s why you have to be careful about what you choose. If you choose something that is contemporary modern song, it can be a bit unreliable. So it’s better to choose something that the word stress is respected. But that is not essential because you always explain “because of the rhythm of the song, the word stresses change”.
166J: so it takes more time to choose an exact...useful song.
167A: exactly.
168J: and the poem?
169A: it’s the same. That’s why you have to be very selective about what you choose.
End of first recording. 2015-06-22
170J: what factors influence pupils’ awareness of language structure?
171A: they can be cultural influences, they can be influences through media, they can be influences from family or home environment, advertising. So it can be vast, very vast things influencing the structures, the knowledge of the structures of their language.
172J: do you think their own conditions will influence these?
173A: you mean their in tellectual level?
174J: yeah.
175A: Er...no. the researches that they have done have proved that children who have a good understanding of syntax in most of languages are not necessarily the ones who have access to education. So when they do the research on the children who work in Philippines, for example, the children who can speak two or three different languages, and they also have different intellectual structures. It is not because they have been in school. So linguistic intelligence is not connected to academic intelligence. It can help. But it’s not essential.
176J: I am very curious about the research...
177A: oh, it’s going back to twenty, thirty years now. When I started teaching, I’ve got a book at home. It’s called .... I can’t picture the book now...it’s call... something intelligent... I’ve got the book at home. It’s something in intelligence... I can’t remember. It’s different type of intelligence, so how we see intelligence. But it was considered to be a very good book for the beginning, when you begin teaching to understand about different types of intelligence. There is no one type of intelligence...
178J: who’s the author?
A: I can’t remember. You know, when I started teaching, it was 1994, so it’s 21 years ago. So I can’t remember. But it was a good book to remember the research in the book.

J: ok. So the book influences your belief in teaching?

A: my pedagogical development, yep.

J: so...what about their enthusiasm? And the motivation towards the other language will influence their awareness in language structure?

A: yeah. Everything comes from motivation, not just in English, but in everything. So if you have a motivated child, they are going to learn better, maybe not quickly, but they will learn better. And they will make connections that a child who is not willing, not motivated will not make.

J: make connections between what they have learnt and ...

A: between the various layer and what you are teaching, the linguistic, cultural, social, eh, communicative, well, phonological, some of them may be motivated, automatically they will make connections.

J: so you think the inner factors are the most important influence?

A: which factor?

J: inner factor, the factor that come from themselves.

A: ah, inner, ok. We say, internal factors

J: internal...

A: eh, the majority of kids, or anybody learn anything, adults as well, your relationship with what you are learning is more important than the subject matter knowledge. Of course, you have to develop the relationship with your study, whether it’s music, writing, dancing, science, you have to have some tight relation. Otherwise, it’s knowledge, for the sake of knowledge, which is very impressive, but it is not what I call learning, that’s just memorization of facts.

J: but it’s not learning. So learning is to put what you have learnt into practice.

A: yeah, or make connections, or put together, or absorb the information that you have been given. Whether it’s something auditive, or something visual, or to make sure something understood and it can be used, or reproduced.

J: so absorb, what do you mean by absorb?

A: when you integrate something completely, like brushing your teeth to become reflexive, you absorb how you brush your teeth because you become shown. So normally you have to be able to brush your teeth after trying for one year or two years when you are a baby. And by the time you get the age of twelve, if you can’t brush your teeth properly, it’s too late.

J: so you believe behavior...

A: repetitive behavior contributes largely (to) the way we learn things, yeah. Pavlov’s dogs, have you not read the research of Pavlov’s dogs? With a little bell...

J: yes, it’s familiar to me...

A: I think there are a lot of true things that you can train people to react in a certain way when you put them in a certain condition, they will be ready before.

J: so you think this contributes to learning?

A: yep. Definitely.

J: but not the cognitive development contributes to this?

A: eh. I think it depends on how you develop it. You can develop it by... for example, giving feedback or by commenting your own performance. Let’s say, like, tell me what you did badly, tell...
me what you did well. And they will say “ah, I forgot the intonation” or “forgot the say...” so and
then they can take this step back and think what they have done. 07:19
204J: so you think these can also be combined together?
205A: yes.
206J: I don’t know if your pupils ever ask you some rules of pronunciation, morphology or
syntax?
207A: they don’t even know the rules of syntax of their own language.
208J: no?
209A: I mean the fact is so. Some of them in their own language, it’s terrible.
210J: 5e?
211A: I said the French teachers, their English is better than their French, written. The mistakes
they make are just... and there is a good pupil, if you look at the letters, motivation letters to do
“section européen”, it’s horrible. I was quite shock when I read the letters in French.
212J: the writing? Or the ...
213A: not, the spelling, wrong words ...
214J: grammar...
215A: yeah...
216J: so they have never asked you something like this? Rules of pronunciation?
217A: eh, in English, as I remember, the rules of pronunciation is (are) not fixed. There are always
exceptions. So if you give them one rule, and then one year later, you tell them “oh, there is
exception, oh, there’s added exception”, I prefer to approach it from let’s look at all the points in
common, and let’s say, this group of words has this pronunciation in common. And I don’t say it’s
a rule, because there are too many exceptions. The links between the written and the spoken
words in English are so vast. You are digging a big hole for yourself if you say the grammatical rule,
the phonological rule, words spelt like this, very dangerous.
218J: so they learn the words, and then...
219A: we don’t learn in groups; we learn in blocks. So we try to make connections, sound
connections between a group of words that they know already.
220J: and they can find the rules by themselves?
221A: or they can find the common points between all those words. Which permit to make more
sense and try to teach too many grammatical groups. The grammatical groups that you will find
in the university. But this state, it’s better to use what you got, even you don’t understand the
rules. The rules are not that important. English children don’t know grammatical rules in English.
222J: Yeah, like Chinese people, they don’t learn Chinese grammar. So they don’t ask you like this.
Why don’t they ask you, like the word turtle, “ur” pronounces [əː], they didn’t ask you?
223A: ask me what? Why it’s pronounced [əː]? No.
224J: No? ok. So we come to question 10. It’s the organization of English lesson.
225A: a typically English lesson?
226J: a poetry lesson. 5e3 and 4e.
227A: that’s very different. 4e and 5e, there is no connection. When you study to be a teacher,
there are certain points I take on I think are very important to respect. One, you have to try to
use many different competences in possibility one lesson, listening, speaking and writing. So you
have to combine them. Two, you have to combine a mixture of high level energy activities and
low level energy activities. So when I do the class, I generally try clueing and tuning the energy
level that is occurring in the class. That is, if I need to change something spontaneously, I don’t mind doing it.

228J: actually, you will teach the things that you will teach, according to their level?

229A: of course, because it’s designed by the program.

230J: and because they have different levels in one class, how can you manage it?

231A: eh, so several techniques for managing different levels, either you put them in pair with somebody can help them, like Rebecca and Zakaria. So when he doesn’t understand “open your book”, she says (in a low voice) “open your book”. So somebody else can push him. Or you got somebody, for example, I mean this is the things I do without thinking. If I give instructions to kids who I know is in difficulty, I know that they don’t understand “open your book”. I say “open your book on page 7”, so there are different ways of assisting a pupil without necessary bringing attention to the fact that you are helping them. Sometimes when I do listening comprehension, I give different questions to different kids. Eh, so I give multiple choices to the children that are not very good, and then more open questions to children who are more…have more ability. So let’s call differentiation. So why do the differentiation? But there are multiple millions of ways of differentiation. It doesn’t…just have to be what you do …eh, on the piece of paper. It can be the way you speak with the person, or the way you use your hands to get the information...

232J: body language?

233A: yeah.

234J: ok. So what’s the third point. Sorry I interrupted you...

235A: so we talked about high energy level, low energy level, mixing and combining the four competences, and I think you have a program to respect. So you know in advance you have final activity has something relatively practical. So you are not teaching the grammar so they learn grammar, you teach them grammar that they can use to do something else. So when you are teaching, you have to try to bring in something that is connected they are going to do at the end. So that’s your common denominator. Your common connection between all the activities: poetry, writing, speaking, listening. At the end, they have to produce something, orally or with the computer. That was connected between all the classes before.

236J: do you think they progress?

237A: somebody did, yes, something brilliant…eh, presentations.

238J: they come in the class and present…?

239A: eh, we’ve look some of them in class…on a software tool.

240J: software?

241A: a computer writing presentation.

242J: ok. So, you have to show all the presentations?

243A: no, because it’s an individual, it’s an online presentation tool. So I haven’t got their password. It’s online.

244J: online?

245A: online.

246J: but I don’t know in which way they perform it.

247A: an online presentation tool, it’s...

248J: is it something like powerpoint?

249A: yep.

250J: oh, powertune. So they did it with this software and present it in front of the class?
A: yeah. You know it?
J: Yes, I saw the pupils doing it, 4e, did it.
A: yeah, that’s right. It’s the same tool.
J: and the same to perform.
A: yap.
J: ok. And for the 5e3 at the beginning, normally in each lesson when I was here, you let them repeat the poems they have learnt, and sometimes after that they will continue to learn a new poem...
A: yeah.
J: or to read the poem.
A: yeah.
J: and after that for the next half of the lesson, you will do with the exercises?
A: something else yeah.
J: why?
A: like I told you before, you have to combine reading, writing, listening, speaking.
J: so exercise is...?
A: writing. The mechanical exercises, sometimes they did it at home, they come to the class and we correct it. So we do, em...group correction, inter-correction, to see if they can apply what we did in the class on their own, and when they come to the class, they correct the work they’ve done. So it’s very important to correct the work they do together, because they need to evaluate yes or no: Can I manipulate the vocabulary of the structure correctly in the condition given in the ... so that’s correction first, and they move on and do something else, taking a step further or we continue with listening or speaking exercises that we do in the previous class.
J: so the poem functions as listening and...
A: as a ritual, as like a ritual, listening and speaking ritual.
J: and to warm up the atmosphere?
A: yeah, and to make sure that everybody’s state. You know, there are 28 of them. If you don’t do a speaking or listening ritual, are they going to say anything? You know, there is nothing worse in a language class when there’s nobody speak. I can’t do that, how to get the pupils speak. You have to force them to speak.
J: so to learn a poem or to do an exercise, it’s a task for them?
A: yeah, forces them to respect pronunciation and intonation. They know that, they know that, as soon as they arrived at 6e. I expect them to do that. So...eh, yeah, a listening and speaking ritual.
J: ok. But in another of 5e2, what have you done in the class?
A: I did most of the stuff, but not poetry. The most same things. They did the PowerPoint presentations with suggestions, and instead of doing our new school, we did...eh, it’s quite interesting actually, we did suggestions about jobs. So for example, I don’t like school, I don’t work, why don’t you become a dancer? Why don’t you study cooking?
J: it’s like a dialogue.
A: well, it’s like over-group suggestions, so in the end we just prepare... we did ... we focus on two or three different things, school uniforms, which I did the poem in 5e3, and that was 5e2 who suggested to me. They say can’t we do school uniforms? They are ones say: yes we want to develop a pirate school uniforms. So 5e2 said about school uniforms, and we talked about the
jobs. Why don’t you work in the hotel if you like tourism, why don’t... so we did something very different when we didn’t do the poem.

276J: ok. Basically both of the classes are enthusiastic and motivated in learning English?
277A: Both classes. Both 5e are enthusiastic, yeah. I don’t think the motivation comes through poetry itself.
278J: ok. So the last question is about the atmosphere in classes. What do you think the atmosphere in 5e3, 5e2 and 4e?
279A: ok.
280J: ok? All of them are ok?
281A: yeah. This year, I haven’t got any problems in classes to taught. So part from one or two elements that they are always be in a group of 27 children, they are not going to get 27 perfect children. That doesn’t exist. But globally the atmosphere is ok.
282J: they cooperated with you in classes.
283A: yep. even the pupils are in difficulties to work or co-work with, which in past has been always the case, because you have some kids with mentally instable and they were just exploded. They don’t like what we are doing.
284J: yeah. But why?
285A: because they are mentally disturbed. They should be in the hospital.
286J: but this year, in your classes?
287A: I haven’t got anyone.
288J: you don’t have such pupils with mental illness?
289A: no. This year I don’t have.
290J: fortunately.
291A: yes! That’s nice.
292J: so I think I’ve finish all the questions. Thank you!
293A: ok. You’re welcome. Good luck if I don’t make any sense.

294J: what’s the purpose that you let the pupils perform a poem? For example, my dog has got no manner.
295A: You mean why did we decide to do a theatrical poetry?
296J: yes.
297A: because I think it gives an added dimension to the poem. It would become less fixed in its performance. It becomes more performance in less a recitation. So it’s something to perform rather than to read. Like the poem that I show you back to the bear hunt, you know that man who wrote that poem. That’s something we do in England: we perform poems; we don’t just read it. English children always do poems with actions. So for me, it’s part of my culture. We all do with (claps her hands with rhythm), we don’t have poems with no actions. It’s horrible. Read the poem like this (sit quietly without action), it’s horrible.
298J: so with actions help you...
299A: respect the rhythm, the intonation; it can be the rhyme. And as it comes from the ...as I said, oral traditions that pupils use to talk about their family, historical events, cultural development. Most of poems that children learn in England very early on come from some political, historical, social reason that create it. That’s why they developed poems, this oral tradition to make sure you remember about these events, or that person, or what happened to
some and some...
300J: yes. And English poems have a lot of different features from French poems, because English is more rhythmic?
301A: yeah, it’s a more rhythmical language. Yeah. And with what we exploited that to make it easier to remember. That’s why, for example, English is more rhythmical than Welsh, and that’s why Welsh haven’t got a lot of children’s poetry. Welsh is more literary, high literary writing, eh, because the Welsh, their oral tradition was stories, and weren’t poems or chants. There was stories: once upon a time, there was a man who bla bla bla...There were poems, with English...em...oral traditions as we were frequently (claps hands ) telling and rhyming chants and listening.
302J: because of the character of English?
303A: Because we are thinking ...because of the character of English language which is easier to ...
304J: with more rhythm...
305A: yeah, which Welsh aren’t like that at all.
306J: the feature of Welsh is more flat?
307A: more ... it’s more...language, like German.
308J: oh...ok. Thank you!
309A: that’s ok.
Appendix 9

Interview with teacher T

1J: Hello, T. I am going to ask you some questions. And this interview will be confidential and anonymous. So the first question is “what’s the purpose for you to use poems in your English class?

2T: eh, I think it’s interesting to use a poem for the musicality, eh, because learning a foreign language has a lot to do with the music of the language and the intonation and so on, and I think where the poem, poetry is the most helpful in learning a foreign language.

3J: to learn the intonation?

4T: yes. It’s more about the sounds of the language... than the meaning of the language.

5J: ok. So can you conclude in which way you can use the poem in the class?

6T: eh, in which way... we can, eh, explore the poems...eh, explore the poems visually, with the rhymes and also the similarities...

7J: visually? How visually?

8T: eh, well, I think it’s very important for the students to have a view of the poems for the understanding. So, eh, they can mind the poem possible...yeah, have a picture of the poem so that the meaning appears to them. They can memorize the poems, they can write the poems, they can create a new poem from the pattern or set the pattern for the original poem.

9J: following the pattern?

10T: yes. And they can act the poem. I think that’s very important for them to act the poems.

11J: yes. Why do you think it’s important to act the poem?

12T: eh, because they... it helps them memorize, and also they...they have a better feeling of the situation, and better understanding, I think, to act a poem.

13J: better understanding the language? The meaning of the language?

14T: yes.

15J: their awareness of the structure of the language?

16T: Both, I think. [...] The structure of the language is very intuitive. I don’t think they will analyze the structure of the language a lot, at their age.

17J: I mean, the structure of the pronunciation, the word stress, the intonation.

18T: yeah, no, the structure, I mean the sentence structure. It’s very...it has to be very intuitive. They don’t really analyze at that age.

19J: and what about the structure of the pronunciation, the word stress, the intonation?

20T: it has to be worked in repeating the words...yeah, repeating the words...

21J: repeating, so you think through repeating they have the reflection of the...?

22T: I don’t believe much in reflection. I think it’s more immersed...

23J: so do you think poetry can help them immerse in the language?

24T: yeah.

25J: so you don’t believe in the conditioned reflex?

26T: reflex conditionnel...what do you mean by conditioned reflex?

27J: because by repeating again and again, they will have the ...

28T: well, yeah. It’s similar to impregnation, to immersion...?
J: immersion?
T: the kind of conditioning, no?
J: eh, but in the theory, they are different. But you just need to tell me what you think, it doesn’t matter.
T: what I am trying to explain is that... they don’t really reflect on the structure of the language.
J: they don’t think about...
T: no. They just do it, and practice it, and immerse it.
J: so it’s consciously learn the things?
T: yes. I think so.
J: ok. So normally you let the pupils listen to the poems at the beginning, they will not read the written form?
T: no.
J: they just listen?
T: yeah.
J: and why?
T: because it’s very important that they merge in the language, in the English language. They have their reading habits with the French. And as soon as they have the text in front of their eyes, they go back to the French reading habits, which make them get a wrong pronunciation. I would rather let them hear, hear the sounds, and integrate English sounds before they read. However, inspired of these, you will notice when they have the text, they fell into the French habits.
J: so do you have any solution to avoid this situation?
T: ah, well, when they have the texts, I make them read or recite, and I correct them as much as I can, and insist the word and repeat the word until they integrate the right pronunciation.
J: integrate the right pronunciation?
T: yes. But for some it takes a lot of time.
J: yes, at least they have progressed?
T: yes.
J: ok. Eh. So why did you let the pupils pay attention to the rhymes of the poem?
T: well... I think it will prepare them for the further study of phonology in college. Em, to kind that of family of words with the same ending, same pronunciation, like “here, dear”. It’s very important that they have a bunch of vocabulary available when they get to college and have already these...feeling of the words and sounds, family of sounds.
J: ok, family of sounds. In spite of their having, I mean, the words with different spelling, they have the same sounds.
T: yeah, I make them notice that sometimes, like writing the words on the board, comparing and seeing two spellings of the same sounds, sometimes. But just... I don’t read it specifically.
J: yes, just let them notice by some implicit ways.
T: yes.
J: ok. During May and June, they write a piece of poem, or maybe some parts of the poem, like “my mother calls me something something...”
T: yeah.
J: and this time they learn how to use some parts of the poems, what do you think about it?
T: em... I think it’s too difficult. They knew words rhyming with... But it was difficult for them to find the... what kind of words works. And sometimes they will make... to work a noun where an
adjective, where a noun is needed. So it was a bit difficult to ... you know, to tell them “yes, it rhymes, but technically, or grammatically you cannot put it there, because it’s adjective. It’s not...” you know, I think this would be complicated.

59J: ok. But they start to use some words with the same or similar rhymes in the poem?
60T: yes...I mean it was interesting for them to find a lot of words rhyming, yeah.
61J: they feel it interesting?
62T: yes.
63J: ok. Do you think it’s a sign of awareness of phonology?
64T: it is. Sure, it is. That’s what they do in the pre-school for French.
65J: in French?
66T: yeah, phonology.
67J: they also learn some French poems and even some rhymes?
68T: yeah, some poems and some rhymes, yeah.
69J: in pre-schools?
70T: yeah. Maybe it’s interesting for you too. It’s a pre-school phonology class.
71J: oh, yes.
72T: maybe late now, because ... but...
73J: in French?
74T: yeah. But maybe interesting.
75J: yes. I can know the way of teaching.
76T: phonology, yeah.
77J: ok. Thank you for your suggestions. So...just now I asked, do you think learning poems can make pupils aware of the structure of language, or the pronunciation and intonation?
78T: eh... intonation for sure, pronunciation, yes, but not more for any kind of text. Eh...structure of the language, yes, in the sense, it’s repeated in the poem. But I would say that these can be also learnt through repetitive(ly) children books. You have a lot of children books with stories, where the structure repeated itself. So repetitive structures, we don’t have to look for in poetry necessary in class. It can exist in poetry, but also it exists also in the children books, other kinds of literature. Eh, I think, what is interesting, eh, in poetry really the musicality as I say, possibly is acting. The acting can be applied to also literature. You know, let them act a book of story, it’s...might be easier with poetry.
79J: because poetry is short and they can repeat and repeat?
80T: yeah.
81J: if they use some stories, they can’t repeat some sentences when they act it?
82T: yes.
83J: maybe they will feel boring when they repeat too many times?
84T: yeah.
85J: eh, just now you told me, eh, poems can increase their awareness of pronunciation and intonation, but not more than other. What do you mean?
86T: well, when we read the text, when we... I don’t know, when we... I mean, I am very be (/) careful of the pronunciation, and I know, not only in poetry the pronunciation is the focus. It’s the focus on any kind of texts. Or when we do the question-answer, the communication situation, I try to pay attention to pronunciation.
87J: and so...if I didn’t misunderstand, you mean poems contribute less to the pronunciation and
intonation than others?
88T: not less, but not more. (chuckling). Intonation yes, pronunciation...so so..
89J: intonation yes?
90T: intonation yes, because of the rhythm.
91J: so it contributes more than others?
92T: yes, yes.
93J: ok. And what other factors influence pupils’ awareness of the language structure. I mean, the language structure including the syntax, pronunciation, and intonation.
94T: what the other factors...
95J: for example, the pupils’ intellectual abilities, their enthusiasm, or motivation, or perseverance, or teachers’ help, or home background...
96T: well, the... I think the children have to be actors. They have to act. Every time they get the opportunity to present themselves, they learn. You know, I have the example yesterday, you will see today, because we have to continue. They have to introduce themselves. I mean, by evaluating now, they will introduce themselves. They come up to the front of the class, and they present themselves. And the other thing like asking questions. And they (are) all willing and volunteering to do it... I mean, there are not so many... you have to go and introduce yourselves. They are all very enthusiastic. So when they get the chance to express what they know, they are enthusiastic.
97J: ok. So you think it’s an important factor?
98T: yes, to be able to interrupt and to... yeah, to express themselves.
99J: and what about the language awareness itself?
100T: eh... I think the only class... not the only class, but the class with whom I can do it the most is CM2. And they have the reflection about the language. I don’t think the little ones have this kind of reflection. Or they don’t express it. Maybe they have it, but I don’t perceive it. From the other ones, I get a lot more questions. You know, about vocabulary, or the structures, or the verbs, or... although I don’t...
101J: the pronunciation?
102T: yeah...not only the pronunciation, but they are very interested in the structure...
103J: the word or the structure? I mean, syntax?
104T: yes.
105J: and what else of the structure?
106T: verbs.
107J: verbs?
108T: yeah. How to construct the conjugation...
109J: oh, the conjugation... ?
110T: yeah.
111J: ok. So it’s the morphology?
112T: yeah.
113J: so...eh...but I still don’t know what the factors... there are more motivation influencing their awareness?
114T: I think so. All the awareness, and also their ability to analyze their own language. I think if their reflections are on their own language and English, so I think it’s related.
115J: ok. So other factors are also important, even with teacher’s help, their education at home
or...?
116T: well, education at home is difficult to say. I don’t see the students who are succeeding. Some of them, they have the help at home. And there are a lot of ... not that they have a lot of help in English, because I don’t give them a lot of homework except I ask them to memorize the poem. And this is the only English homework I give. But the parents make them do things that are not requested by school. And they speak with them, very pushed. Julien is as well. I mean, their ability is naturally ability. But there is a lot of work by the parents behind that. And some of them don’t have this at home. But what is important is the bilingual factor. Some of them are bilingual. And I think this influences the capacity to learn.
117J: yes, eh, Celine is bilingual. She’s not English and French, but Chinese and French.
118T: well, when I say bilingual, I mean that if they know the language already. They have the ability to ...
119J: to reflect?
120T: yes, reflect, and to hear, to... even if they don’t reflect, to hear, practice, they are used to different sounds, more than to French....
121J: so what about the teacher’s help? Do you think... in two ways, one is explicit way; the other is implicit way. Which one will help them learn the language?
122T: well...implicit is what...they ... implicit, I think, you mean they...
123J: the teachers provide more information, provide more materials, provide more access for them to learn. And explicit way is to point this is like that, but not like that... to tell them directly. They just receive the information directly.
124T: I would say there are more explicit than implicit. But I don’t ...sort of things... I don’t know.
125J: I think your way is more implicit...
126T: implicit.
127J: normally explicit is just to let them memorize the rule.
128T: oh, yes, yes.
129J: implicit is induce something to...
130T: yeah, yeah, I understand what you mean. Yeah, yeah, I understand. We don’t...yeah, I see what you mean. we are not supposed to do explicit at the young age. We are supposed to teach grammar rules, the irregular verbs, so we are not supposed to do that. It’s more ...yeah, practicing the structure and they will learn. But sometimes they have questions about the structure, but as I say, it’s more for the other ones.
131J: yeah, they are willing to learn.
132T: yeah. Because maybe they are driven by explicit teaching in French.
133J: ah, ok. Because in French classes, they learn it explicitly?
134T: well, yes, but also they have the capacity of analyzing some of them. So they keep this necessary to analyze when they learn English.
135J: it’s a good sign of transfer?
136T: yes.
137J: before, we talked about the analysis. When your pupils ask you the rules of pronunciation, spelling, or syntax, what do you think? It’s a good sign?
138T: Yes. It’s a sign of curiosity and I am very happy to bring them the rules. Even I have to go fast, you know, go in depth. The problem is I know this only serve a few of them, and I will leave behind a lot of them. Because the problem is, by doing this, I have good students, only the good
students, and that’s not my law. I am more here to help the students who got the problems, you know.

139J: ok. You go fast?
140T: yes, when I do it, I do it fast.
141J: and their curiosity, does it mean their awareness of the language itself?
142T: it’s higher, yes.
143J: it’s higher?
144T: yes.
145J: now the question is the organization of your lesson. Can you explain it? Because normally first it’s the day routine, and then they repeat the ... em, how to say it...the poems they have learnt before...
146T: yes...
147J: and you let some of them perform it,
148T: yes.
149J: and then they will start to learn new things.
150T: yes.
151J: why do you do this?
152T: oh, because I think it’s necessary to reactivate what they already learnt.
153J: yes.
154T: and the routine can enable them to be confident. I mean there are things they know for sure, because they have been repeating. It gives them confidence.
155J: to warm up?
156T: yeah. And then they need to refresh, reactivate they have already learnt. So that’s important. And then, eh...bring some novelty, because otherwise they would be bored, and you would probably notice if you spend a lot of time doing the same thing, they end up being bored. And because there are so many students, only of them participate at the time, and the others get bored 157and start moving.
158J: ok. You think in a few minutes, 15 minutes or 10 minutes, you will start new things.
159T: yes, I think 10-15 minutes is the maximum.
160J: yes. Ok. And how do you feel the atmosphere in the lessons?
161T: it’s... it’s good. They show the enthusiasm.
162J: in both classes?
163T: yes. As I want, I mean, I don’t see many never participate. Some participate then others, but I think they show some enthusiasm about the language.
164J: so, do you think it helps English learning?
165T: yes.
166J: eh, I think it’s not necessary to ask you why...(chuckling)
167T: (chuckling) why enthusiasm is important...eh, that would be the question.
168J: yes, the atmosphere ...
169T: atmosphere, yeah, it’s obvious. If you are in a happy and pleasant class, it helps the learning and confidence.
170J: yes. Ok, thank you very much.
171T: You’re welcome.
J: so when you tell me you believe in immersion. Why did you explain something about English in French, when they ask you some questions when you want to explain the meaning?

T: because I don’t leave those who need the explanation without an explanation, although I think it will be helpful to answer a few of students. I don’t want to deprive them of the information they are asking for. This happens to me in French, something about grammar. Sometimes it’s too difficult. But if there is a question, I have to answer it. Even if I know it is only helpful for one in ten of the students.

J: yes. And when you introduce a new poem, sometimes you will explain the poem, the meaning in French.

T: yeah.

J: And why did you do that?

T: because I have to be fast. And it goes fast when I explain it in French. It’s not ideal, but ...

J: ok. And do you think, with some French explanation, it will help them to understand it well?

T: yes, I think sometimes the translation helps.

J: and maybe it will be easier for them to accept the new poem?

T: yes. A little bit.

J: when you find it you have time, are you still doing it... How to say it, are you explaining the poem in French?

T: I have used some French to some point, but ... yeah, I have to... I mean the more I am hurry to teach, the more French I will use.

J: ok. But basically, you use some French to explain?
J: to help them understand easier?
T: yes.
J: ok. Eh, in case they feel too frustrated?
T: yes.
J: ok. Thank you.
T: You’re welcome.
Appendix 10

A Poem for 5e

Homework

My robot always does my homework.  
He helps me every night.  
The trouble is, I built him 
so the answers are seldom right.

My dog also helps me with my homework.  
He does it every night.  
He always answers the questions 
and he always gets them right.
Appendix 11

My Dog Does My Homework (for CM2)
My dog does my homework
at home every night.
He answers each question
and gets them all right.

There's only one problem
with homework by Rover.
I can't turn in work
that's been slobbered all over.

--Kenn Nesbitt

A Funny Dog Poem for Kids

From the book When the Teacher Isn't Looking
Appendix 12

My Dog is Not the Smartest Dog

A Funny Dog Poem for Kids

From the book *My Hippo Has the Hiccups*

My dog is not the smartest dog alive.
He seems to think that two and two is five.
He’s sure Japan’s the capital of France.
He says that submarines know how to dance.

It seems to me my dog is pretty dense.
He talks a lot, but doesn’t make much sense.
Although I love my dog with all my heart,
I have to say, he isn’t very smart.

--Kenn Nesbitt
Appendix 13

My Teacher Calls Me Sweetie Cakes
A Funny School Poem for Kids

My teacher calls me sweetie cakes.
My classmates think it's funny
to hear her call me angel face
or pookie bear or honey.

She calls me precious baby doll.
She calls me pumpkin pie
or doodle bug or honey bunch
or darling butterfly.

My class is so embarrassing
I need to find another;
just any class at all
in which the teacher's not my mother.

--Kenn Nesbitt
Appendix 14

Why not

The smiling sun is shining,  
on a warm October day.  
When Saturday is coming,  
we go outside and play?

Why not have some apple pie  
in your picnic basket?  
And let’s chase a butterfly.  
A great day out, isn't it?

--by JIANG Qianhong
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Résumé

Développement des capacités métalinguistiques chez des élèves apprenant une langue étrangère en utilisant la poésie

La thèse actuelle propose un modèle interactif de capacité métalinguistique, de poésie et d'apprentissage des langues étrangères. Elle vise à examiner l'influence du cours d'anglais langue étrangère basé sur la poésie sur la capacité métaphonologique des élèves, et à explorer des relations entre leur capacité métaphonologique et les facteurs d'apprentissage tels que la pédagogie des enseignants, les stratégies d'apprentissage des langues des apprenants, l'exposition linguistique à l'anglais en dehors de la classe et les commentaires des élèves sur le cours d'anglais auquel on a intégré la poésie.

Deux études de cas visent à enquêter sur le développement de la capacité métaphonologique des élèves dans le cours d'anglais avec poésie, ainsi que les relations mentionnées ci-dessus. Une combinaison de méthodes quantitatives et de méthodes qualitatives est utilisée dans cette thèse. Les résultats de la quasi-expérience indiquent que la classe d'anglais prenant appui sur la poésie facilite le développement de la capacité métaphonologique des élèves dans une certaine mesure. La théorie de Bialystok (2001, 2012), la « noticing hypothesis » de Schmidt (Schmidt, 2010) et la poétique cognitive de Tsur (2008) sont utilisées pour analyser et expliquer les résultats des tests de capacité métaphonologique.

Mots clés : capacité métaphonologique, poésie, poétique cognitive, anglais comme langue étrangère

Abstract

Development of Metalinguistic Abilities: Young Learners Learning a Foreign Language by Using Poetry

The present study proposes an interactive model of metalinguistic awareness, poetry and foreign language learning. It aims at examining the influence from poetry-embedded class of English as a foreign language on pupils’ phonological awareness, with considering the relations between their phonological awareness and the factors in ecological learning environment that includes teacher’s instruction, learners’ language learning strategies, linguistic exposure to English that learners receive outside of classroom, and pupils’ feedback on the poetry sequence.

Two case studies are conducted to probe into the development of pupils’ phonological awareness in the context of poetry-embedment English class, as well as the relations mentioned above. A combination of quantitative methods and qualitative methods are employed in the current study. The results of quasi-experiment of phonological awareness indicate poetry-embedment English class globally facilitates the development of pupils’ phonological awareness to some extent. Bialystok’s theory (2001, 2012) Schmidt’s noticing hypothesis (Schmidt, 2010), and Tsur’s cognitive poetics (2008) are employed to interpret the results of phonological awareness tests.

Keywords: phonological awareness, poetry, cognitive poetics, EFL