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Poetry reading pedagogy for English language learners: Overcoming cultural barriers

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Abstract

　A novel approach to English reading pedagogy was developed to provide an authentic and interesting syllabus for an English as a Foreign Language (EFL) collegiate class. Initially prepared as explorative teaching method, the course design emanated from an enjoyment of poetry with the paramount purpose to make the reading experience genuine, evocative and student centered. This paper will briefly discuss reading pedagogy in the EFL context, the international accessibility of poetry and a poetry reading course design and reactions developed at a Japanese university by understanding and managing cultural differences and expectations.

Keywords: critical thinking, culture, EFL, poetry, reading pedagogy

英語学習者のための詩の朗読教育：文化的障壁の克服

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Introduction

Teaching EFL methods offer many alternatives and reading with its particular challenges can be daunting. In preparation of a reading syllabus, many instructors use textbooks and/or graded readers with aplomb. Confronted with the task to teach reading at a Japanese university, with no fault directed at traditional materials, these options in my opinion were pedantic, prosaic and graded readers patronizing. Additionally, the general frustrations and failures finding ways to elicit critical thinking or even to complete homework in college EFL classes were common complaints among colleagues. My objective was to teach reading with authentic materials that students would complete, understand, stimulate critical thinking, and have fun.

Several coincidences inspired the course design: a best loved poem and a book of poetry. As it happened, *The Road Not Taken* poem by Robert Frost, my muse for forty years, was also a lightening-rod for research in Indonesia (Pendell, 2013; Pendell & Andilolo, 2017a, 2017b, 2020). Especially the last stanza resonates in my soul:

> *I shall be telling this with a sigh*
> *Somewhere ages and ages hence:*
> *Two roads diverged in a wood, and I–*
> *I took the one less traveled by,*
> *And that has made all the difference.*

Frost's poem is an English literature classic. The poem's short simplicity belies its philosophical considerations of destiny and risk. This is particularly poignant for college students who face significant life choices.

The second inspiration came from a collection of children's poetry edited by Caroline Kennedy, *A Family of Poems: My Favorite Poetry for Children* (2005). The collection was compiled from her childhood. In lieu of Christmas presents to her parents, Caroline recited favorite poems. Caroline Kennedy was Ambassador to Japan 2013–2017 and her parents were, U.S. President John Kennedy (1961–1963) and Jacqueline. The collection contains many long loved poems.

Poetry is a universal and an ancient tradition pursued for pleasure and central to the human existence. Poetry takes all life as its province. Its primary concern is not beauty, philosophical truth, or persuasion, but with experience. Across time and culture, poetry has been written and eagerly read or listened to in all kinds of conditions. Why? First and simply, poetry gives pleasure and enjoyment. Secondly, poetry might be defined as a kind of language that says more, and says it more intensely than ordinary language. Language has different uses and most commonly language conveys information. Poetry, never effusive, is tightly integrated and organized communicating significant experience. The

primary concern with poetry is the experience of others and of ourselves. Poetry can increase the intensity and range of understanding and even act as a clarifying lens.

Poetry functions not to tell about experience, but to allow the reader to imaginatively participate. It is a means of visualizing life more fully, more deeply and with greater awareness. Poetry promotes this in two ways. First, by broadening of experiences i.e., making us acquainted with a range of experiences out of the ordinary. Secondly, by deepening experience felt more poignantly and more compassionately than everyday experience allow.

Frost's poem and the collection by Kennedy illuminated the beauty of the English language. In poetry, words paint pictures with sounds, and most of all experiences. So inspired and armed with famous and short poems, my reading class would discover a heuristic journey in authentic English, written by iconic poets and legendary verse. Hoping to make a difference, a novel approach to reading EFL pedagogy would travel a critical road of poetry.

Culture, Reading & Common Ground

There exists a great deal of research on reading pedagogy and intriguingly across cultures there is common ground. Interestingly, two different countries and cultures share similar challenges: Indonesia and Japan are countries that support English education and both are saddled with cultural hurdles hampering reading comprehension. This paper will provide a brief discussion of cultural considerations and its implications.

Reading pedagogy through the lens of cultural challenges is clarified in Schema Theory, which states, "every act of comprehension involves one's knowledge of the world" (Carrell & Eisterhold, 1983, p 73). Simply put, reading comprehension is related to familiarity with the topics. Context schema or cultural knowledge as Kapland (1966) reports is composed of specific understandings that affect comprehension. For example, in my Japanese EFL classroom these directions were not understood: "On Deck!" (Line up!); "Batter Up!" (Begin!). The commands required explanation even though baseball is very popular in Japan.

Schema relevant to reading comprehension studies concur that reader/text are interactive processes (Rosenblatt, 1994) with implications for the EFL teacher. Cultural schema is pertinent in preparing reading syllabi. One must take in account the level of the text, assess how actively students use their schema, and cultivate interpretive strategies to enhance and develop reading comprehension (Al-Issa, 2006). By enabling and activating available schema, EFL students become better readers. In addition, reading things that interest students contributes to schema activation and comprehension (Krashen, 1993). Moreover, classroom activities and teaching techniques designed to activate the student's related schema serves comprehension success. Germane to poetic context, Asbersold & Field (1997) suggest, "If the topic... is outside (students) experience or base of knowledge, they are adrift to an

unknown sea" (p. 41). If the content is unfamiliar especially relative to culture, reading comprehension diminishes. It follows that the selection of reading materials is best served by interest, relevancy, knowledge and culture.

An Indonesian context has a series of challenges for reading pedagogy. Indonesian students, especially those from rural areas, have a deep-rooted Javanese cultural philosophy: *Manutlanpiturut,* to obey and to follow; *Ewuh-pakewuh* meaning feeling uncomfortable and uneasy. Reading skills with concurrent critical thinking, discussions, and assessments that are at the core challenging, are remote or absent abilities for Indonesian learners. As Setiono (2004) suggests, students bound by cultural contexts cannot openly challenge or criticize. Further evidence of the importance of addressing schema is supported by Rukmini (2004) suggesting new university students lack interest in reading classes since they are not familiar with explanation and discussion genres commonly used in reading (Masduqi, 2014).

In the Japanese context there are cultural challenges teaching EFL learners to read because of daily exposure, grammar/translation pedagogy and the 'pass the test' mentality. Almost everything in Japan is written in Japanese. Consequently there is limited exposure to reading English and logically, not much need to read. Hence, lowering motivation for learners. Secondly, while English education now begins in the fifth grade in Japan, the approach remains traditional grammar-translation. This fosters memorization skills not reading comprehension skills. Nor does this method employ active discussions. Critical thinking in the English language learner environment is a somewhat foreign concept. Furthermore, Japanese culture emphasizes a reluctance to speak up, as in the Japanese proverb: *Deru kugi wa utareru- The nail that sticks out gets hammered down*. Add to that, most English syllabi 'teach to the test' as there are crucial entrance exams students take to enter high school and college. In summary, lack of cultural references, reluctance to critically ask, traditional ways of learning and test scores priorities has put reading in the category of unnecessary, difficult and unpleasant.

In the context of EFL reading students' cultural backgrounds and schema are active elements affecting all stakeholders in approach, comprehension and enjoyment. English teachers who take stock of cultural schema can create supporting conditions for effective, student-centered teaching from which learners are motivated. And to that end, what is motivation? Dörnyei (1998) states simply that motivation theories in general seek to explain the fundamental question why humans behave as they do. As a result of these challenges and cultural schema, many EFL learners never get past the sentence level of reading or bound to reading for specific purposes, let alone consider reading for fun or critically examine curriculum.

Poetry: International Lingua Franca?

Poetry has been a part of all cultures worldwide. Before the written word, oral traditions recounted

as legends and poems narrated history and sustained cultures. For over five centuries written poetic traditions have existed in Indonesia and Japan. This cultural schema supports abstract experiences that poetry elicits. Relative to reading pedagogy, there is sufficient schema to introduce a poetry reading class.

Indonesia has a long tradition of poetry from spiritual contexts as well as vocalizations that encompass sound, meaning and experience. Mantra, an ancient type of poetry, is from a religious context. Reciting and hearing mantras, which are considered magical, give power and inner strength. Indonesian poetry started as a verbal form of expression through *pantun* and *syair*, where sound is a vital component (Hutanamon, 2015). Additionally in the Javanese culture of *Nembang*, poems are sung at sacred and important events. Feelings or ideas are manifested through the combination of rhyme, rhythm and meter. Relative to reading pedagogy and available cultural schema, the knowledge and appreciation of sounds in language are significant. Poetry with the juxtaposition of sounds form images: an artistic expression- an abstract experience. The Indonesian poetry schema of sound is especially relevant to the class design suggested forthwith.

The literary record of Japanese poetry has a long history that embodies the very essence of Japanese identity. Originally influenced by Chinese poetry from the Tang Dynasty (618–907 CE), through the ages various forms developed, for example *tanaka* (*waka*) are poems with five lines in a 5–7–5–7–7 meter. *Waka* or *tanaka* poetic traditions inhabit modern Japanese culture in one curious example: *Karuta* is a competitive poem card game in which 100 *waka* poems are written on two sets of 100 cards. The poems are from *Hyakunin Isshu*, 小倉百人一首, a Japanese anthology of one hundred classic Japanese *waka* poems by one hundred poets compiled by the famous scholar and poet Fujiwara no Teika (1162–1241 CE). The game is played as part of a poem is read out from the *yomifuda*-reading card. The rest of the poem is written on the *torifuda* card laid out on the floor. Players win the *torifuda*- grabbing card, by slapping down on the matching card with speed and zeal, sometimes finding the matching part of the poem after hearing one or two syllables of the *yomifuda*. In a consummate reserve culture, this game is loud, fast and furious.

Another pervasive Japanese poetic tradition and popular worldwide is haiku with three lines in a 5–7–5 meter. Haiku is an international enjoyed genre and all Japanese learn and know haiku. This globally known example by Basho is a journey of existential simplicity: an experience of the unknown and mundane.

Basho: *Frog Haiku*

古池や	*Furu ike ya*	*The ancient pond*
蛙飛び込む	*Kawazu tobikomu*	*A frog leaps in*
水の音	*Mizu no oto*	*The sound of the water.*

Ezra Pound: *In a Station of the Metro*

> *The apparition of these faces in the crowd:*
> *Petals on a wet, black bough.*

From a haiku schema, the leap to the quintessential Imagists, Ezra Pound's *In a Station of the Metro* is a natural progression. Pound was inspired by Japanese haiku and *ukiyo-e* imagery. For the students, conceptual comprehension was available and more. Not only were students able to tap into their cultural schema, they were allowed the freedom to enjoy poetry by just reading slowly the eloquent sounds of "... a wet, black bough."

Poems in all cultures exemplify a concentrated and organized communication of significance and with the value added of individual experiences, deliver enjoyment and relevance. Poetic verses reverberate in culture whether words or just sounds. It is a journey and like stories told and retold, it is how we make meaning and memories as we experience the world. In the pantheon of English language there exists legendary verse and given the opportunity, EFL students should experience, such as:

Into every life some rain must fall,	Longfellow
"Hope" is a thing with feathers,	Dickinson
Hold fast to dreams,	Hughes

The lines above are as well known to a native English speaker culturally as the *Nembang* are to Indonesians or the *Hyakunin Isshu* and haiku are to Japanese. Poetry is perhaps not a *lingua franca*, nevertheless there is common ground.

Learning through the Lens of Poetry

A student-centered approach to the reading class design assessed student character, schema, classroom activities and parameters of the poems. First consideration was the limitations students. The majority of university students have good attitudes, however the culture of homework and coming prepared for class was not so prevalent. Asking students to read outside of class would be a battle lost more than half the time. This was a fight not worth having. Consequently, the reading class design would be created with student-centered, classroom activities. Next, was the attention to culture and assessing the available schema for the genre. Indonesia and Japan have a long affinity, history and appreciation of poetic thought and accompanying abstract concepts. Surprisingly applicable, poetry as a method of communication has history that transcends cultures, as poetic traditions exist internationally.

Next were the considerations of classroom activities and teaching techniques to activate the student's related schema, aid comprehension and enjoyment. Demonstrative classroom activities were designed to stimulate considerations of sound. For example, listening to crickets on YouTube after reading the middle stanza of *The Lake Isle of Innisfree* by Yeats, "Dropping from the veils of the morning to where the cricket sings." Finally, the selection parameters for the poems were confined to famous, short and personal regard. Additionally, if language was archaic or abstruse the poems were not used. A suggested list of the poems is provided (See Appendix 1). These poems were accessible and command great status in the pantheon of English language. Guided by the available student schema, student-centered participation, creative explanations and appropriate poem selection, students were given the freedom to interpret poems through their experiences. Journeys down critical roads became available.

The class procedure and homework remained constant (See Appendix 2). Consistent organization of class activities and homework enabled students to navigate confidently as most students had little previous experience with English poetry. One poem was read per class, although occasionally two poems were read. An important approach to homework was upheld. Students were required to submit a paragraph, which was a typed, Word document proofed by Spellcheck. However, they did not need to be concerned about any grammar or format. As it turned out, counter-intuitively, this released and freed students from their fear of making mistakes.

Reading class at this Japanese university is a one-year course required by English majors. Class size ranges from 35–40 of mostly second year students and meets once a week for ninety minutes. In 2020, the reading class changed to an on-line format, which required a few adjustments. Students in the online class research five to ten vocabulary words, report on three interesting things about the poet and record themselves reading the poem. Additionally, links for sounds and various supporting materials were included to activate student schema, encourage creative process and help with comprehension. The paragraph writing requirements remain. Exemplary of the critical comprehension and reading poetry enjoyment, two poems with associated homework samples from 2020 On-line Reading classes are provided and are exhibited as submitted.

Poem 1

Walt Whitman: *A Noiseless Patient Spider*

> *A noiseless patient spider,*
> *I mark'd where on a little promontory it stood isolated,*
> *Mark'd how to explore the vacant vast surrounding,*
> *It launch'd forth filament, filament, filament, out of itself,*
> *Ever unreeling them, ever tirelessly speeding them.*
> *And you O my soul where you stand,*
> *Surrounded, detached, in measureless oceans of space,*

Ceaselessly musing, venturing, throwing, seeking the spheres to connect them,

Till the bridge you will need be form'd, till the ductile anchor hold,

Till the gossamer thread you fling catch somewhere, O my soul.

Homework Prompts: *The Noiseless Patient Spider* by Walt Whitman

    1–   What are your favorite line(s), give your reasons;

    2–   What do you feel in your very soul? What is the most meaningful thing in life?

Student Homework

    (Student 1)

I confirmed the Japanese translation of this poem. There were many Japanese translations, but the one I chose was a little difficult because it was a classic Japanese translation. Through this work, I was able to know the immense feelings of the spider. Of course, the spider does not speak. I will not express my will, but the way of life is truly magnificent. I dream of covering the sky with that little body. While silent and enduring, he is just trying to achieve that grand dream. And even if the spider doesn't reach his dream, he repeats it over and over, and his heart tries to fulfill his dream. So is the soul of the poet. The soul has a dream of reaching somewhere in the open sea, leaving it alone without touching anyone.

    (Student 2)

My favorite lines of this poem is "It launch'd forth filament, filament, filament, out of itself." Because I felt the spider's strength from this line. A spider never expresses its will, but endures something and launch forth filament toward its target. Reading this sentence, I realized that the joy of life is not to give up, even if you are interrupted, but to endure hardships and try again and again. Another line I like is "Ceaselessly musing, venturing, throwing, seeking the spheres to connect them." Because I have learned that what you can grab if I work hard is not a dream, but what I can't grab it's endlessly ahead is a dream. And this line made me realize that my life can be most enriched by striving to get a little closer to dream.

    (Student 3)

This poem looks like simply, but when I read this poem, I thought it is very deep. Because it makes me think about the meaning of my existence. My favorite sentence in this poem is "Ceaselessly musing, venturing, throwing, seeking, the spheres to connect them". I think it means searching for who I am. I think the most meaningful thing in life is just to think about it and live it. It makes little sense to live without thinking about anything. So, I think it's important to be aware of myself throughout my life. It was very interesting poem. I'm grad to read it.

Poem 2

William Butler Yeats: *The Lake Isle of Innisfree*

> *I will arise and go now, and go to Innisfree,*
> *And a small cabin build there, of clay and wattles made;*
> *Nine bean-rows will I have there, a hive for the honey-bee,*
> *And live alone in the bee-loud glade.*
>
> *And I shall have some peace there, for peace comes dropping slow,*
> *Dropping from the veils of the morning to where the cricket sings;*
> *There midnight's all a glimmer, and noon a purple glow,*
> *And evening full of the linnet's wings.*
>
> *I will arise and go now, for always night and day*
> *I hear lake water lapping with low sounds by the shore;*
> *While I stand on the roadway, or on the pavements grey,*
> *I hear it in the deep heart's core.*

Homework Prompts: *The Lake Isle of Innisfree*, by William Butler Yeats

1－ What are your favorite line(s), give your reasons;

2－ Where is your Innisfree?

Student Homework

(Student 4)

My favorite line is "There midnight's all a glimmer, and noon a purple glow, and evening full of the linnet's wings." (line 11 to 13) I felt refreshed and brighter. I think that a bird wings is very beautiful.

My Innisfree is my hometown. My hometown is very countryside, so there is a lot of nature. For example, cliff is called "Tojinbo" and park where is surrounded by nature. I was going there when I was a small. I have a peaceful mind and sooth my soul then. Also, surrounded by nature, I can carefully consider many things. Nature is essential to my life. From this poem, I learned the wonderfulness of nature.

(Student 5)

My favorite line is "And live alone in the bee-loud glade." It seems lonely to be alone in the empty lot. But somehow, the loneliness was eliminated by the sound of bees chirping. Rather, I felt peace when

the scenery came to mind. Bee is originally a formidable creature that harms humans. But I don't think the bees that come out here are not scary bees. When I imagined the scenery, I imagined honey scent and bees smiling. I think it's wonderful to have a world so peaceful that no one can interfere with it. I was able to see this wonderful view. That's why I chose this line as my favorite.

(Student 6)

My favorite sentence is "There midnight's all a glimmer, and noon a purple glow, And evening full of the linnet's wings. This sentence is peace and very idyllic. My mind is full of happy. This sentence makes me imagine a quiet and natural place. There were many other wonderful sentences and I was drawn to the charm of this work. I was convinced that this work is teacher's favorite. Thank you for your good material. And I was having so much fun! I look forward next week's assignments. Thanks to this task, I can know the emotions of various poets.

The effectiveness of the course can be assessed by participation and comprehension (Wahyudi, 2002). Perhaps not presented in the metrics academics often rely on, there is demonstrative evidence as well as anecdotal reports that support the merits of this teaching model. When courses don't work, as reported by Moritoshi (2009), the indicators of low motivation include: poor attendance, poor participation and poor preparation. This course was the antithesis. The reading class described has been taught four years with over 3000 assignments submitted. Less than five out of 3,000 assignments were not submitted. In every class, every student submitted every last one of the homework assignments. Weekly, critical minds developed and expressed new ideas or perspectives driven by personal experience. It is the pinnacle for any teacher to participate in successful learning. Most of all, it is thrilling to witness students apply skills in creative, critical and discerning discourse with enjoyment. Reading the students' weekly homework, recounting their experiences and perspectives was a pleasure, and at times, thrilling as many students produced elegant writing navigating critical roads less traveled.

Conclusion

Poetry is a multi-dimensional language with at least four dimensions: intellectual, sensuous, emotional, and imaginative (Perrine, 1956). To harness this potential requires considerations of culture, not as a descriptive or category but *culture is a verb*: a dynamic process of collective sense-making (Street, 1993). Cultural approaches to reading take in account students' attitudes about reading in English, experiences, family background, religion, peer group and daily access to media, internet and global technology. EFL teachers should pay careful attention to their students, not only from a focused pedagogical lens, but also in terms of students' schema, culture and human relations.

The power to simply have fun cannot be diminished. Having the freedom to experience and learn is enjoyment that carries learners into new realms. The use of poetry in EFL classes has been documented (Budden, 2007). This course design contains critical considerations for English reading pedagogy with following parameters: student-centered; authentic and accessible poetry; stimulating and creative class activities; freedom and fun.

Indonesian and Japanese EFL students are suited to this reading pedagogic method. Both cultures carry adequate schema to appreciate the abstract elements of poetry, as well as similar inhibitions educationally and socially. Both student learners have rarely approached English for fun. This lesson offers a structured guide to critical analysis, practice in oral and writing skills and uses simple computer skills.

This critical road of poetry pedagogy provides a class design to explore authentic English, written by iconic poets and legendary verse in a creative and encouraging environment. A novel approach down a critical road of reading EFL pedagogy. And that has made all the difference.

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Appendix 1: Suggested List of Authors and Poems

Author	Poem Title
Maya Angelou	Passing Time and Still I Rise
W. H. Auden	Funeral Blues
William Blake	The Tyger
Elizabeth Barrett Browning	How do I Love Thee
Robert Burns	A Red Red Rose
Lord Byron	She Walks in Beauty
ee cummings	i carry your heart with me
Emily Dickinson	"Hope" is the Thing with Feathers
Emily Dickinson	I'm Nobody! Who Are You?
John Donne	No Man is an Island
T. S. Eliot	Four Quartets: We shall not cease from exploration
Robert Frost	Fire and Ice
Robert Frost	The Road Not Taken
Mary Elizabeth Frye	Do Not Stand at my Grave and Weep
William Ernst Henley	Invictus
Langston Hughes	Dreams and Dream Variations
Joyce Kilmer	Trees
Henry Wadsworth Longfellow	The Rainy Day
James Russell Lowell	The Vision of Sir Launfal
Walter de la Mare	Some One
Anaïs Nin	Risk
Ezra Pound	In a Station of the Metro
Beatrice Schenk de Regniers	Keep a Poem in Your Pocket
Sir Walter Scott	A Serenade
William Shakespeare	Sonnet 18: Shall I Compare Thee to a Summer's Day
Shel Silverstein	21 Short and Sweet Poems Remembering Childhood
Robert Louis Stevenson	The Swing
Sara Teasdale	There Will Come Soft Rain
Alfred Lord Tennyson	Crossing the Bar
Dylan Thomas	Do Not Go Gentle Into That Good Night
Unknown	Kasajizo
Walt Whitman	A Noiseless Patient Spider
William Butler Yeats	Lake Isle of Innisfree

Appendix 2: Poetry Reading Class Summary Procedure

Poetry reading class design promises to be inspirational, authentic, enjoyable, and along the way, develop critical thinking and writing skills. Step by step:

- o Choose iconic English language poems no longer than four or five stanzas.
- o First Day Introduction; Experience iconic English poetry; Words/Sounds in juxtaposition; Individual interpretations; Reading for fun!
- o Give a copy of the poem to all students; Read the poem (to punctuation) out-loud as students follow; At the end of each stanza, explain the vocabulary, consult YouTube for sounds of crickets, lake water lapping, linnet and so on.
- o Divide the students in pairs and have each student read a stanza or alternating lines (reading to punctuation); Repeat and alternate so each student read all lines; Rotate pairs.
- o After six or seven pair rotations, have students mark one or two lines they like and give their reasons; Continue the pairs reading rotation with students sharing the lines they like and reasons for the remainder of class.
- o No discussion of symbolism, structure or any analysis.
- o Homework assignment: Students type a paragraph; Word Document; 150–200 words; 12 Font; Times New Roman; Word count at the bottom, e.g., (WC: 155); Use Spellcheck; Grammar mistakes OK; Ideas are the singular task.
- o Paragraph Topic Prompts:
    (1) Choose the line or lines liked and give reasons.
    (2) Question varies, but directs a personalizing the poem experience.
- o Homework is graded for submission and spelling only; No edit.
- o Next class have student pairs read the poem then partner's homework; Rotating pairs for 〜 15 minutes.
- o Introduce and begin next poem.

Sometimes cultural barriers are easy to predict, but often they don't become apparent until you're actively working together. Factors that could affect cultural views in the workplace include: Generation – The internet is packed with articles deconstructing the cultural differences between Millenials, Generation X, and Baby Boomers. While many of the differences between us are overblown, our varying life experiences and stages in life can strongly influence how we act and think when it comes to working. Work Experience – When someone moves from a larger corporation to a startup or vice versa, In addition, many ELLs come from cultural backgrounds rich with poetry and folktales. From the epic poems of ancient civilizations to more modern political poems written during the 20th century, poetry opens an interesting historical and cultural window, and students may already be quite knowledgeable about the poets and poems that are an important part of their heritage. There are a number of ways to use poetry in the ELL classroom. This article focuses on how to introduce poetry to ELLs and integrate it with reading instruction. For ideas on teaching poetry writing to ELLs, take a look at Wr Overcoming the language barrier reading practice test has 13 questions belongs to the Education subject. In total 13 questions, 8 questions are Matching Information form, 5 questions are Sentence Completion form. Library requests in the field of science and technology showed that only 13 per cent were for foreign language periodicals. Studies of the sources cited in publications lead to a similar conclusion: the use of foreign- language sources is often found to be as low as 10 per cent. The language barrier presents itself in stark form to firms who wish to market their products in other countries. Language learning strategies and the effectiveness of English language teaching at the tertiary level education. 2012 / Wasilewska Joanna A. Thornbury (2002) argues that a grammar-focused pedagogy enhanced and perpetuated by commercial grammar books delivering an 'atomized view of language' (p. 99), precludes authentic language use. A core assumption of current CLT is that 'meaningful communication results from students processing content that is relevant, purposeful, interesting, and engaging' (Richards, 2006, p. 23). Whereas learners of English, the lingua franca of the Internet and most of the world, may attain this ability after a few years of study, such a level of automaticity is an extremely ambitious goal for the learner of an LCTL like Turkish. well as to identity LK interference and to analyze the general characteristics.The Objectives: -to identify linguocultural interference as a linguistic phenomenon -to provide the general characteristics of linguocultural interference -to analyze cultural Barriers in English Language Learning -to provide a Socio-Linguistic Perspective -to analyze the main interference factors -to make a survey of the linguocultural interference overcoming in the English language. Different cultures, accordingly, have different attitudes, traditions and upbringing, and what might be perceived in one culture as an adequate personal space might be seen in another culture as another person's space.Cultural barriers, in this

In addition, many ELLs come from cultural backgrounds rich with poetry and folktales. From the epic poems of ancient civilizations to more modern political poems written during the 20th century, poetry opens an interesting historical and cultural window, and students may already be quite knowledgeable about the poets and poems that are an important part of their heritage. There are a number of ways to use poetry in the ELL classroom. This article focuses on how to introduce poetry to ELLs and integrate it with reading instruction. For ideas on teaching poetry writing to ELLs, take a look at Writing Poetry with English Language Learners. Introducing ELLs to Poetry. Video: The Power of Poetry. Furthermore, President Roosevelt. Overcoming Language and Cultural Barriers in School 11. abolished the use of the German language with the United States entering into WWI (Crawford, 1999). Meaningful activities, through the use of reading cooperatives, were designed to contextualize the student's learning at school with their home cultural experiences. Rodriguez-Valls (2009) points out that proposition 227 was enacted to immerse second language students in English. Researcher Mays (2008) brings to light how quickly English Language Learners (ELL) are labeled "at risk" because they do not score well on standardized tests. Consequently, they are not called upon in class as often, and are not expected to excel to the same degree that their English counterparts do. Cultural barriers is when people of different cultures are unable to understand each other's customs, resulting in inconveniences and difficulties. An example would be a Chinese living in Canada. The most significant cultural barrier would be language — if the Chinese doesn't know how to speak English or French, it'd be almost impossible to communicate with anyone. This means that they'd have a hard time doing even the simplest of things, such as ordering food at a restaurant or talking to friends.