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**FACULTY OF LAW, ARTS & SOCIAL SCIENCES**

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**Development of critical thinking in the L2 literature classroom in Thai  
higher education: conceptions and pedagogical practices**

**by**

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## ABSTRACT

This study investigates conceptions and pedagogical practices of critical thinking skill in the L2 literature classroom in the Thai university. An ethnographic case study was conducted to explore teachers' conceptions and expectations of critical thinking, to identify how teachers' pedagogical practices promote students' critical thinking skills and to what extent they are successful, and lastly to examine Thai students' capacity to think critically in L2 literature course and their awareness of their own capacity. Three kinds of research methods were employed: interview, observation, and document analysis.

The findings from the lecturers' interview reveal that all of the interviewees positively respond to the importance of critical thinking and express their expectation towards levels of critical thinking that they would like to see by the end of the students' study in different levels such as application, analysis, synthesis, and evaluation. According to the students' interview, many definitions of critical thinking, which reflect the abilities in three levels of critical thinking skill: comprehension, application, and analysis, are offered. The students are also aware of their own capacity to think critically. They are able to evaluate their own critical thinking ability which ranged from a low to a high level. The findings from classroom observation reveal three activities implemented in two observed literature classes that are relevant to the students' development of critical thinking: lecturing, group discussion, and student presentations. The analysis of the students' written exams in two literature courses reveal that to various extent, the students demonstrate their critical thinking skill in many different levels such as knowledge, comprehension, application, analysis, evaluation, and synthesis.

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## Introduction

Stepping into the globalization era, people in the current world seem to be affected by massive news and information from every corner of the world. Realizing that they cannot trust everything they see or hear, they need to be aware of the reliability of those sources. With this necessity, critical thinking becomes an important skill for data evaluation and nowadays critical thinking has received much attention from many educators as one of the most desirable qualities of successful learners. The ability to think critically is highly valued in all fields of study and at all levels of education, particularly at the higher education level where students have to expand their knowledge and apply it for their future career.

However, empirical studies development in higher education have shown that students' success in developing critical thinking abilities is variable, and dependent to a considerable extent on disciplinary contexts and on the learning experiences provided. For example, a recent study of criticality development in the disciplines of Modern Languages and Social Work at a UK university showed that students made progress in mastering the thinking skills and methods of argumentation associated with their discipline. However their ability to link theory and practice, and formulate independent inquiries, remained relatively inconsistent and underdeveloped (Mitchell et al 2004; Brumfit et al 2005; Ford et al 2005).

Recognizing its significance, many attempts have been made to cultivate and enhance students' capacity to think critically in many Asian countries including Thailand. As Thailand is one of the countries which has a great economic growth potential in Asia, the government realizes the need to promote critical thinking skills among Thai people, especially among students as they are valuable human resources of the nation.

Current educational reform in Thailand, which can be considered as one of the most crucial developments in the history of education in the country, is focusing on the attempt to prepare students to become life-long learners and good thinkers (Ministry of Education, 2003). Fisher (2001: 8) claims that "A successful society will be a thinking society in which the capacities for lifelong learning of its citizens are most fully realized." Hence, it is not surprising to see many teachers across Thailand are trying to translate the government's policies and guidelines in the National Education Act B.E. 2542 (1999) into learning models,

learning objectives and classroom methods. The new curriculum emphasizes authentic experience which enables students to think critically, acquire reading habits and a continuous thirst for knowledge (Ministry of Education, 2003).

In university education, literature has been considered as one of the key subjects which can enhance students' critical thinking skills. It is generally agreed that it can promote both students' cognitive and affective competence. In literary studies, the cognitive and affective are inseparably bound up together. Criticism which is important in studying literature, involves feelings and attitudes as well as intellectual activities. Many texts studied in literature courses are a natural stimulus for discussion, investigation and problem-solving in the classroom. They provide a starting point for developing thinking, learning and language skills. Moreover, they can be seen as providing a context for critical thinking and discussion on issues of importance, a stimulus to imagination, verbal and visual creativity, a contribution to knowledge about language at word, sentence and text level and an opportunity to practise active listening and speaking skills (Fisher, 2003). Students who study literature are supposed to develop their critical thinking skills and extend their experiences by articulating their responses to the texts they read. Consequently, teachers need to incorporate the concept of critical thinking in their syllabus as well as adapt their pedagogical practices to facilitate the development of critical thinking processes in order to create the most effective learning situation.

Unfortunately, this is a difficult task for most literature teachers since there are many factors involved. Firstly, the pedagogical practice of the teachers themselves is in question, concerning the extent to which it can successfully enhance students' criticality. In the authentic classroom setting where the teacher has many things to do according to his or her lesson plan, the teacher's effectiveness in helping the students to develop their thinking skills and reflect for themselves as they are reading the text is still questionable. This point is echoed by the findings of Jantrasakul (2004), which reveal that conceptualizations about critical thinking were rarely fleshed out in practice in the Thai EFL classroom. Furthermore, it would seem that in the Thai educational system, the students themselves have never previously been trained and motivated to think critically. Memorization is a favorite way to get a good score. Thus, it is likely that they may encounter some difficulties when entering the university where higher-order thinking is valued.

Secondly, it would seem that most literature teachers tend to rely on the traditional approach which concentrates on offering a single 'correct' interpretation according to text and authorial intention. Students' interaction and reflection seem to be neglected. The affective element which is an important factor in literary studies has been dismissed from the classroom. It is unlikely that promoting students' criticality will succeed under such learning conditions.

Thirdly, when considering social and cultural factors, there seems to be a conflict between the attempt of the government to promote criticality among Thai students and the expected roles of teachers and students according to Thai traditional values and culture. Religious belief is another factor which has an effect on the way Thai people perceive and interpret the meaning of the term 'critical thinking.'

From these factors, it would seem that both teachers and students are positioned amidst a tension between attempts at promoting criticality and preserving Thai culture. Also, the way teachers still attach themselves to their traditional way of teaching seems to discourage students' criticality. Therefore, it is important to investigate the conceptions and expectations of critical thinking as well as the pedagogical practice of the teacher when attempting to promote students' critical thinking skills in the literature classroom. Besides, the students' awareness and understanding of critical thinking also need to be investigated, since an awareness of their own ways of thinking may encourage them to realize the importance of critical thinking skills.

#### Aims of the study:

1. to explore English literature teachers' conceptions and expectations of critical thinking when planning the curriculum and when delivering the subject to the students.
2. to investigate how the teachers' pedagogical practice promotes students' critical thinking skills and to what extent this is successful
3. to examine Thai students' understandings of critical thinking in the study of literature, their capacity to think critically in L2 literature courses, and their awareness of their own capacity.

### **Research questions:**

1. What are the conceptions and expectations of teachers toward critical thinking when planning the curriculum and when delivering pedagogical practice in English literature?
2. What are the students' understandings of critical thinking in the study of literature?
3. Are the students aware of their own capacity to think critically?
4. How does the teacher's pedagogical practice promote students' critical thinking skills in the L2 literature classroom?
5. What level of critical thinking skills do L2 literature students actually achieve?

Chapter 1 will introduce some background about the conceptualization of critical thinking in various disciplines including literary studies in particular. Various definitions and characterizations of critical thinking will be reviewed. Qualities of critical thinkers and the significance of helping students to become critical thinkers will be discussed as well as some debates about the teachability of critical thinking skills will be included. Specifically, critical thinking in literary studies will also be examined by focusing on distinctive definitions, characteristics, and the relationship between criticality and appreciation. Lastly, a framework of development of critical thinking processes in L2 literature teaching will be presented.

In chapter 2, literature teaching in L2 contexts will first be addressed with a review of L2 literature teaching methodologies such as Stylistics, the Language-based approach and the Reader-response approach. This will be followed by a description of the current situation of literature teaching in Thai universities. The English literature curriculum will be explored first followed by some arguments about using canonical texts to teach literature. Text interpretation, teaching methodology and assessment methods will be examined respectively. The students' difficulties in studying literature and the teacher's role will be demonstrated finally.

Chapter 3 will be devoted to a description of the role of critical thinking in Thai culture. Three main factors that might affect the promotion of criticality to Thai students will be discussed here.

Chapter 4 will address the methodology and data collection used while conducting this research including classroom observation, interviews, and document analysis. Research

design and research methods will be explained and justified, followed by a description of the fieldwork administration in Thailand.

Chapter 5 will be an analysis of lecturer interviews to disclose their conceptions and expectation toward critical thinking in response to research question no.1, "What are the conceptions and expectations of teachers toward critical thinking when planning the curriculum and when delivering pedagogical practice in English literature?" The interview data is analyzed under five main headings: background of interviewee; conceptions of critical thinking in literary study; teacher's belief and attitude toward students' capability for higher order thinking; teacher's pedagogical practices and problems in promoting critical thinking in the Thai context.

Then, to answer research questions no.2 and 3, "What are the students' understandings of critical thinking in L2 literature?" and "Are the students aware of their own capacity to think critically?" the data gained from student interviews will be descriptively analyzed in chapter 6.

Chapter 7 will examine research question no.4, "How does the teacher's pedagogical practice promote the students' critical thinking skills in the L2 literature classroom?" The chapter will begin with a description of the framework developed for analysis of the classroom observation data followed by an examination of the teacher's pedagogical practices when lecturing, in six areas relevant to development of students' critical thinking: enhancing language skills, building up conceptual knowledge, engaging with text, reflecting on response, application, and evaluation. Lastly, there will be a discussion of two other activities that happened in the class: small group discussion and students' presentation.

To investigate research question no.5, "What level of critical thinking skills do L2 literature students actually achieve?" chapter 8 will examine four exam papers collected from the two observed literature courses: "Introduction to English Prose" and "Introduction to English Poetry." The students' exam paper performance will be analyzed by using a framework for development of thinking processes in L2 literature teaching, leading to a discussion on the difficulty of exam questions and the students' demonstration of critical thinking skill.

The last chapter will be an overall discussion and conclusion to the thesis. Chapter 9 will review the findings of all research questions, so as to propose a model of a reader-response approach in a criticality development process to L2 literature teaching and to assess the general contribution and limitations of the study as well as making suggestions for further research.

## **Chapter 1**

### **Conceptualization of Critical thinking**

As indicated in the introduction, this study poses five research questions:

1. “What are the conceptions and expectations of teachers toward critical thinking when planning the curriculum and when delivering pedagogical practice in English literature?”
2. “What are the students’ understandings of critical thinking in the study of literature?”
3. “Are the students aware of their own capacity to think critically?”
4. “How does the teacher’s pedagogical practice promote students’ critical thinking skills in the L2 literature classroom?”
5. “What levels of critical thinking skills do L2 literature students actually achieve?”

This chapter will first introduce fundamental conceptions of critical thinking and discuss some important debates around it. Definitions and characterizations of critical thinking will be taken from scholars from various fields such as philosophy, psychology and education in section 1.1. The researcher’s own definition and views toward critical thinking will also be included at the end of this section. Qualities of critical thinkers will be summarized in section 1.2 and followed by a discussion of the significance of helping students to become critical thinkers in section 1.3. A brief review on the teachability of critical thinking will be presented in section 1.4. Section 1.5 will be devoted to critical thinking in literary studies. The distinctive definitions and characteristics of critical thinking in literary studies will be focused on and the relationship between critical thinking and appreciation will also be addressed in this section. Finally, teaching critical thinking skills through literature will be discussed in section 1.6 and a framework for the development of critical thinking processes in L2 literature teaching will be shown in section 1.7.

#### **1.1 Definitions and characterizations of critical thinking in philosophy, psychology and education**

Acknowledging the differences in nature of each academic discipline, definitions of critical thinking from various disciplines are surveyed in this section. The followings are some

classic definitions of critical thinking given by widely recognized scholars from fields such as philosophy, psychology and education.

John Dewey, the philosopher and educational reformer, uses the term “reflective thinking” and defines it as:

Active, persistent, and careful consideration of a belief or supposed form of knowledge in the light of the grounds which support it and the further conclusions to which it tends (Dewey, 1909:9).

For Dewey, critical thinking is an active process which requires you not only to listen and learn from others, but also to think and question as well as find relevant information. What is emphasized here is the importance of the use of reasoning to support your beliefs and their implications and also the ability to evaluate that reasoning.

Edward Glaser, a co-author of what has become the world's most widely used psychological test of critical thinking, the Watson-Glaser Critical Thinking Appraisal, further builds on Dewey's idea saying that:

Critical thinking calls for a persistent effort to examine any belief or supposed form of knowledge in the light of the evidence that supports it and the further conclusion to which it tends (Glaser, 1941:5).

For Glaser, the significance is that critical thinking is not only having these skills but being disposed to use them (Glaser, 1941:5).

As a philosopher, Ennis (1987) views critical thinking as a practical reflective activity that has reasonable belief or action as its goal. His widely used definition of critical thinking follows:

Critical thinking is reasonable, reflective thinking that is focused on deciding what to believe or do (Ennis, 1987).

This involves formulating hypotheses, alternative ways of viewing a problem, questions, possible solutions, and plans for investigations.

Stephen Brookfield, an American adult educator, describes five ways of recognizing critical thinking (Brookfield, 1987).

First, he argues critical thinking is a productive and positive activity. Critical thinkers see the future as open, not closed and fixed. They are self-confident about their potential for changing aspects of the world. When people think critically, they become aware of the diversity of values, behaviors, social structures and artistic forms in the world (Brookfield, 1987).

Second, critical thinking is a process, not an outcome. Critical thinkers are required to have a continual questioning of assumptions. Critical thinking can never be finished in some final and static manner.

Third, manifestations of critical thinking vary according to the contexts in which it occurs. The indicators that reveal whether or not people are thinking critically vary enormously. For some people, the process appears to be wholly internal; very few external features of their lives appear to change. With these individuals, we can look for evidence of the critical process in their writing or talking. Fourth, critical thinking is triggered by positive as well as negative events. Fifth, critical thinking is emotive as well as rational. Critical thinking sometimes is regarded as a pure cognitive activity above and beyond feelings and emotions. According to Brookfield, emotions are central to the critical thinking process (Brookfield, 1987).

As Director of the Centre for Thinking Skills and a Senior Lecturer in primary education at Brunel University, UK, Fisher's view about the meaning of thinking critically focuses on the use of questioning and reasoning. He states that learning to think critically means learning how to question, when to question and what questions to ask. It also includes learning how to reason, when to use reasoning and what reasoning methods to use (Fisher, 1990:66).

Fisher's views on questioning are echoed by another educationalist, John Passmore, as he points out that: "We can imagine someone who was so drilled that to any assertion he responded with 'I question that!', however inappropriate the response in relation to its association. Such a person might be said to have formed a habit of questioning, but he would certainly not have learned to be critical." Learning to think critically is learning to know

when to question something and what kind of questions should be asked. It is not just asking any questions at any time we want (Passmore, 1967:193).

Similarly, John McPeck, a Canadian philosopher, agrees that critical thinking does not consist in merely raising questions but rather it is the appropriate use of reflective skepticism within the problem area under consideration (McPeck, 1981).

From this brief survey, it would seem that there are two major controversies which emerge from the literature. First, McPeck makes a remarkable argument about critical thinking which seems to contradict that of other professionals, that it is not a transferable skill. He asserts:

Thus, we may say of someone that he is a critical thinker about X if he has the propensity and skill to engage in X (be it mathematics, politics or mountain climbing) with reflective skepticism. There is, moreover, no reason to believe that a person who thinks critically in one area will be able to do so in another. The transfer of training skills cannot be assumed of critical thinking but must be established in each case by means of empirical tests (McPeck, 1981:7).

His point is that there is no universal skill properly to be called critical thinking. Critical thinking is subject-specific. There are no general skills which can be applied in all fields and therefore there is no reason to expect transfer of critical thinking skills from one domain to another. His standpoint is opposite to other people's views mentioned earlier, especially Ennis (1987) who explicitly regards critical thinking as a generalized skill or ability, which can be applied across a variety of situations and circumstances. It has been generally believed that if the students are familiar with logic and become skilful in using reasoning in one subject area, it is likely that they will use this skill in another area, too, and that this critical thinking can be transferable across disciplines.

Second, Brookfield (1987) argues that critical thinking is a process not an outcome. Interestingly, however, this point seems to be contrasted to Bailin, Case, Coombs and Daniels (1999, p.287) who argue that critical thinking cannot be adequately described in terms of the use of specific mental processes. In their view, critical thinking must be described in terms of adequately accomplishing certain intellectual tasks, and conceptualizing the critical thinker in terms of mental or psychological process and capacities should be avoided. Instead they focus on the things that critical thinkers will be able to accomplish. In other words, they emphasize the outcomes generated by the thinking.

According to the review, it could be said that critical thinking is an ability or skill which involves the use of reasoning to justify what one believes or does. It is a skill that can be applied or transferred to any academic disciplines. Therefore, there might be some differences in the detailed descriptions of critical thinking according to the nature or distinctive features of each discipline. Additionally, since critical thinking is an internal process, it is very difficult to evaluate one's critical thinking ability. Therefore, it is also necessary to pay close attention to the outcome. For instance, in order to assess the students' critical thinking capacity, which is one of the objectives in this study, criteria for evaluating or classifying the students' critical thinking ability need to be created by looking at the accomplished tasks that the students complete, in this case, by analysing students' written exam scripts. The students' writing performance will be examined to determine which level of critical thinking they actually achieve and to what extent. Thus, it would seem that critical thinking is seen to be a process as well as a product.

So far we have reviewed claims about the nature of critical thinking and some debates about it. However for the purposes of this thesis it is necessary to take a developmental perspective on critical thinking. Two key educational thinkers, Bloom (1956) and Barnett (1997), offer a model of criticality development. The educational psychologist, Bloom includes critical thinking in his taxonomy of the cognitive goals of education as the highest of six thinking skills, synonymous with 'evaluation' (the others are knowledge, comprehension, application, analysis, and synthesis: 1956). For Bloom, the ability to evaluate is fundamental to critical thinking, and the process of evaluation involves developing and using criteria of judgment. Bloom's taxonomy of cognitive goals will be adopted in this study as the starting point for a framework for conceptualizing the development of critical thinking process in L2 literature teaching (see Table 1). Six major classes in the taxonomy are correspondent with the thinking skills required in studying literature (see section 1.7).

Many educators regard Bloom's top three levels; analysis, synthesis, and evaluation as the higher order thinking skills. However, Ennis (1987:10) argues that critical thinking is not equivalent to these skills, for two reasons. First, he finds that Bloom's concepts are too vague. For instance, concerning the concept of analysis, there is no specific kind of analysis which is supposed to be taught, and this skill can be analysis of a chemical compound, analysis of an argument or analysis of the political situation. Second, the taxonomy is not accompanied by criteria for making judgment whether the activity is being conducted

correctly and for Ennis, such criteria are required for teaching higher order thinking skills. Nevertheless, Ennis' conclusion is that critical thinking is a practical activity which includes most or all of the directly practical higher order thinking skills. Acknowledging these claims, some modifications have been made in the detailed descriptions and criteria in each level of thinking skills for this study as will be shown in section 1.7.

Barnett's model of criticality development as shown in Appendix 1 has also been influential in higher education. However while the levels in Bloom's taxonomy are more skill-specific, Barnett's domains seem to be too broad for applicability to the specifics of the L2 literature curriculum. The main focus of Barnett's model lies in the integration of the three forms of criticality to become a critical person. It consists of critical reason, critical self-reflection and critical action. The levels of criticality are shown in three domains: knowledge, self, and world. In his model, critical thinking skill is considered to be one of the qualities of the first level of criticality of the knowledge domain.

Notably, the scope of critical being according to Barnett is grander than the cognitive goals of Bloom's taxonomy. What Barnett focuses on is how to integrate three forms of criticality for becoming a critical person within a mass higher educational system. Being a critical person is not only concerned with specific skills which the students deploy in interpreting the text, but also includes critical self-reflection and critical action as shown in the questions raised by Barnett (1997:111); "Does critical thinking just limit the student to deploying set logical moves on the material in front of her?" and "Does it enable the students to evaluate the text or the data in the context of an understanding of the field of study as a whole?" This wider notion of criticality has proved useful when investigating student development in practice based disciplines such as social work studies, or during study abroad (Mitchell et al 2004; Ford et al 2005). However the research reported in this thesis is not concerned with this wider notion of criticality, but with the narrower concern of developing students' critical thinking ability in classroom based L2 literature teaching. Therefore, to serve this purpose, Bloom's model appears to be a suitable starting foundation. The details of how Bloom's taxonomy is adapted will be discussed in section 1.7.

## 1.2 Qualities of a critical thinker

The qualities of being a critical thinker can be summarized into four dimensions: identifying the assumptions underlying ideas or beliefs, challenging the importance of context, imagining and exploring alternatives, and using reflective skepticism explained by Brookfield (1987) as follows.

First, trying to identify the assumptions that underlie the ideas, beliefs, values, and actions that we take for granted is central to critical thinking.

Second, challenging the importance of context is crucial to critical thinking and leads to what is called contextual awareness. Contextual thinkers view their beliefs and values as socially constructed. They realize that value systems and behavioral codes can be socially transmitted as well as generated by individual experiences. They become aware of how social context influences their thoughts and actions.

Third, critical thinkers try to imagine and explore alternatives to existing ways of thinking. Broughton (1977: 90) describes this as “the capacity to generate mentally a structure of possibilities extending beyond the empirically known world of the here and now.” Realizing that many ideas and actions from people’s assumptions might not be appropriate for their lives, critical thinkers are continually exploring new ways of thinking about aspects of their lives.

Lastly, critical thinkers do not believe in structures or practices simply because they have existed for a long time or because they have been accepted by everyone in society. They become suspicious and develop reflective skepticism which is evident when we refuse to accept as the justification for an action that “That’s just the way it is” or “That’s how things are.”

It can be concluded that critical thinking is a kind of evaluative thinking which involves both criticism and creative thinking. It is concerned with the quality of reasoning or argument which is used to support belief or action. As Fisher (2004) claims that critical thinking is contrasted with unreflective thinking which happens when someone is trying to accept and reach a conclusion without really thinking about it. It is clear that critical thinking is a valuable skill which can greatly increase people’s understanding in many contexts. However,

in order to become a good critical thinker, people should not just use critical thinking skills only in the critical thinking class, but should apply them in other studies and in everyday life, too. In other words, not just acquire the skills, but value them and use them.

### **1.3 The significance of helping students to become critical thinkers**

Considering the definitions, characterizations and qualities of a critical thinker discussed above, it is clear that these qualities are very crucial for people in the modern world. Thus, it seems that there is no need to respond to questions such as, "Why should we want the students to become critical thinkers?" or "Why do we have to teach thinking?" However, to make it more explicit, some possible answers are given as follows.

The first possible answer is so that they will be equipped to compete effectively for educational opportunities and jobs in the future. The second possible answer is that good thinking is a prerequisite for good citizenship. In a democracy, citizens have an obligation to think deeply about significant issues. Glaser (1985, p.27) suggests that critical thinking ability "helps the citizen to form intelligent judgments on public issues and thus contribute democratically to the solution of social problems." A third possible answer is that the ability to think well contributes to one's psychological well-being. The psychologist Nickerson (1987) further explains that it is likely that people who are good thinkers tend to be better adjusted individuals than not so good thinkers. However, he also points out that there may be some conflicts that arise as a consequence of thinking deeply about issues. His comment on this point is that: "And if thinking sometimes gives one pain instead of pleasure, that is part of the price of being human." The last possible answer is that we cannot afford for them not to do so. We want students to become good thinkers because thinking is at the heart of what it means to be human.

This is in line with Paul (2004) who believes that:

...if we allow ourselves to become unreflective persons, or rather, to the extent that we do, we are likely to do injury to ourselves and others, and to miss many opportunities to make our own lives, and the lives of others, fuller, happier, and more productive. On this view, as you can see, critical thinking is an eminently practical goal and value. It is focused on an ancient Greek ideal of 'living an examined life.' It is based on the skills, the insights, and the values essential to that end. It is a way of

going about living and learning that empowers us and our students in quite practical ways.

Therefore, students should be taught to be committed to think critically and reflectively about their own lives and others around them, and to realize the value of becoming a critical person which will improve the way they live in many ways. Thus, the teacher has to regularly model or show what should be reflectively examined and how to assess it critically.

#### **1.4 Teachability of critical thinking**

In schools, colleges and universities, it is apparent that students often receive knowledge disconnected from features that make it understandable and meaningful. Teaching thinking should lessen this problem of disconnected knowledge (Perkins, 1987).

O' Reilly, a Massachusetts high school teacher asserts optimism about the teachability of critical thinking skills: "Like any other skill, the critical thinking skill of evaluating evidence can be taught directly and systematically, and can be mastered by students through guided practice and repeated use" (O' Reilly, 1985).

The concept that thinking can be taught has led to two main ways of locating critical thinking skills in the curriculum. Critical thinking skills have been taught either as a separate course or integrated through a particular subject. There are many discussions on teaching thinking skills as a separate course. The focus of the debate is on the benefits and risks of teaching thinking out of context. The advantage of teaching thinking in a single course is that it is simpler than revitalizing the style of instruction throughout a curriculum. Besides, it can focus on specific issues such as home problems, career decisions or other issues which cannot be discussed in an academic course. However, stand-alone thinking courses also convey certain risks and miss certain opportunities. Perkins (1987) mentions the principal risk of teaching thinking as a separate course, which is about the problem of transfer. He claims that "Contemporary research shows that instruction offered in one context often does not transfer to other contexts, so that thinking skills taught out of the context of subject matter instruction may well have little impact on performance in the subject areas." He suggests that teaching thinking through content will solve the problem of transfer. This is in

line with McPeck's view previously mentioned in section 1.1 claiming that critical thinking is subject-specific and that it is not a transferable skill (McPeck, 1981).

## **1.5 Critical thinking in literary studies**

Literary studies provide an excellent context for the development of critical thinking. It is a very important outcome which students are expected to develop as they are engaging in close reading and analysis of texts. Here, it is important to clarify the definition and characteristics of the term "critical thinking" that are distinctive to the literature discipline. The definitions and characteristics reported here are based first of all (section 1.5.1) on interviews with two (L1) English literature lecturers and one (L2) German literature lecturer at the University of Southampton in July 2005 (These interviews are reported more fully in Kaowiwattanakul 2005). Additionally, as critical thinking is not the only goal that literature teachers want to develop in their students, the relationship between critical thinking and appreciation will also be discussed in section 1.5.2.

### **1.5.1 Definitions and characteristics**

As someone who has been teaching English literature and culture for over 30 years, McGavin believes that the term 'critical thinking' can be described as the process of analysis of language, of style, of affect which involves a recognition of how one's reading is determined by his own background and attitude. It also deals with "the alterity" or "the alterness of the text" whether it is a historical, gender, national or cultural alterness. In other words, "critical thinking" involves the use of imagination to acknowledge and explain alterity. (McGavin, 2005) In addition, "critical thinking" can be explained in terms of the ability to be able to identify social and cultural concepts by extracting them from the literature as well as evaluating and applying these concepts to situations in life (Reiter, 2005).

For McGavin, critical thinking in literature study can be identified as "analysis, engagement with the alterity and imagination." This might include 'self-reflection' which is "a capacity to acknowledge and understand your own contribution to the process of the interpretation." In addition, this involves understanding aspects of your own background such as your own upbringing, age, sex, nationality and culture which influence your personal response. This

awareness is essential when you are going to appreciate other people's personal response to the same text (McGavin, 2005).

Some conceptions of critical thinking from the fields of philosophy, psychology and education have already been described at the beginning of this chapter. However, here we can conclude that critical thinking in literature study has its own distinctive qualities. The essential thing that distinguishes critical thinking in literature is that it is mainly based on the nature or characteristics of literary texts that have been written to create a certain kind of effect on the reader, and that this requires certain types of analysis such as the analysis of the structure of a poem as well as the use of imagination to explain the literary text (McGavin, 2005). In addition, a conceptual approach and a theoretical framework are also very necessary in analyzing a literary text (Reiter, 2005). Furthermore, the kind of aesthetic interpretation that you can get from a particular text is another thing which makes it different from the other disciplines (Kaplan, 2005).

### **1.5.2 Relationship between critical thinking and appreciation**

In literary study, both cognitive and affective competence is important. The students who study literature are expected to develop both critical thinking skill and aesthetic appreciation.

In an L1 setting, it would seem that critical thinking may be treated as more important than appreciation. Literature is not a vocational subject, nor one that leads to well paid careers, so it is believed that most L1 students who decide to study literature at the undergraduate level will already possess appreciation in the first place, and it seems likely that they will want something more from a formal literature course, than the appreciation that they can gain from reading the texts by themselves. Critical thinking may be one of the qualities they would like to develop when they approach texts and engage with some literary concepts in a systematic way.

However, this is quite different from the L2 university setting where literature is taught as a part of an English degree. In an L2 context, the previous experiences of the students in reading English literature are typically very limited, particularly in English poetry. Students are not familiar with the distinctive form of the English poem. They find it difficult when they have to interpret the meaning of a poem by using literary elements such as metaphor,

symbol, or personification. In Thailand, from the researcher's experience, L2 literature students frequently express their feelings toward studying poetry that they cannot find any appreciation at all while reading a poem. Many of them confess that they are struggling whenever they have to interpret and bring out the meanings within a poem. They even comment that studying poetry should be something enjoyable, but instead they do not experience the course in that way.

L1 students already have appreciation as their inspiration, before they do their degree in English; however, in an L2 context, the reason for students to study English may turn out to be different. For example, in Thailand, not every student studies English because they love to study English literature, but because it can provide good alternatives for their future careers. As English becomes an international language, there are a variety of jobs that require students who are fluent in English. Thus, appreciation may not be the first or main factor underlying students' decisions to study English. When they come to study, they expect to gain this appreciation from their study, and yet they may be disappointed when they find that it is not pleasurable to study literature.

Hall similarly asserts that "pleasure and understanding are equally important and mutually necessary for a successful literary experience. On the other hand, students in language education typically report at best ambivalent attitudes to the use of literature, which clearly puzzles more than it provides pleasure" (Hall, 2003:397). He further claims that the research on student experiences of literature in the classroom, whether read in a first or second language, is likely to indicate an overwhelmingly negative and analytical experience in which understanding is typically prioritized by the teachers (Hall, 2003).

However, it can be argued that instead of devaluing their pleasure, students can even improve or increase their appreciation from the criticism they read or make. The process of analysis does not necessarily destroy pleasure; rather it can be a medium to gain more appreciation. According to Bleich (1975) criticism is not just text decoding but an experience of developing personal emotions. He further adds: "the emotional experience of literature can produce new understanding of oneself not just a moral here and a message there, but a genuinely new conception of one's values and tastes as well as one's prejudices and learning difficulties" (Bleich, 1975: 3-4).

Thus it can be concluded that in terms of the relationship between critical thinking and appreciation, it is not necessary that critical thinking always spoils the pleasure that one might get from reading texts. In fact, it can increase the reader's pleasure if they engage with texts more critically. Students can develop their critical thinking during the learning process as well as getting pleasure from the texts at the same time. Therefore, it is very important to create a balance between critical thinking and appreciation in L2 literature teaching.

### **1.6 Teaching critical thinking skills through literature**

There has been an increasing concern to promote critical thinking skills in the literature classroom in many educational institutions across many countries. As we have seen in the introduction, critical thinking skill has been considered as one of the most essential skills to be developed in higher education. Elaine Showalter, a well known literary critic, asserts that "overall, our objective in teaching literature is to train our students to think, read, analyze, and write like literary scholars, to approach literary problems as trained specialists in the field do, to learn a literary methodology, in short to "do" literature as scientists "do" science" (Showalter, 2003:25). Many attempts have been made by both L1 and L2 literature teachers to integrate methodological approaches such as reader-response or stylistics into the curriculum. They expect that students will be able to develop their critical thinking skill through the use of such methodological approaches. It is claimed that critical thinking skill can be developed by a critical reading process which can be related to the larger world as well as discussion activity about issues emerging from the texts. The students should be enabled to learn a set of critical reading skills so that they can apply these to the world of languages, literature, and culture around them throughout their lifetime (Showalter, 2003).

To begin with, critical thinking skill can be developed by a critical reading process. The Pakistani scholar Shaheera Jaffar claims that "Critical thinking cannot be separated from critical reading. It monitors the reading process, assumptions are made and rejected and perspectives formulated" (Jaffar, 2004:17). She believes that critical thinking involves active interaction with the text. Good readers bring their own understanding to the text and add to its dimensions. Critical reading and thinking always come together. Other scholars argue similarly, for example: "critical thinking implies that a reader is actively and constructively engaged in the process of reading. The reader is continually negotiating what s/he knows

with what s/he is trying to make sense of. The role of background knowledge and the student's ability to draw upon it are essential to critical thinking/ learning" (Collins, 1993).

In another L2 context (Singapore), Holden explains that critical reading involves students paying close attention to formal features of the text which are called "intrinsic elements" of the texts, and relating these to extrinsic elements, in the way that the text relates to a larger world. He further states that literary studies stress the ability to read slowly and carefully which is not merely for getting information. Students are expected to read with a "double sight". They need to become aware of how the medium of writing, the nature of texts themselves and also the adaptation into drama, film or other media shapes, transforms or contradicts the content of the original texts. Therefore, in order to encourage the students' critical thinking, the curriculum first should put an emphasis on teaching students' close reading skills. Through practice, they should realize that there are frequently contradictions in texts and they are supposed to ask a number of questions rather than moving to the solution directly (Holden, 2005).

Besides, teaching critical thinking skill can also be enhanced by discussion activity about the topics raised from the texts in which students can analyze the issues according to the social and historical context of that text. Jaffar (2004) argues that critical thinking in literature not only develops a keen awareness of the use of language from the aesthetic point of view but also keeps in mind current world development from a political point of view. Students who study literature will realize that language is not just a phenomenon explaining an already existing reality. In fact, words have layers of meanings to create their own reality which aim at affecting the readers in a certain way.

Jaffar (2004) proposes a model for critical thinking pedagogy which focuses on practice in interpretation, inference, analysis and argumentation. Through analysis practice, students will learn which aspects of the text control the meaning. Besides, from inference practice, students will learn how to think about what they find and relate facts to one another in a logical and coherent way. As for argumentation, though the term may convey negative connotations, students should be reminded that it is not a battle of beliefs but rather a form of inquiry. It is important to teach them to argue with responsibility. When they argue in class either on paper or verbally, they are taking a stance. Thus, giving reasons is a responsibility that follows from taking a standpoint. Jaffar believes that this kind of reasoned evaluation is

what constitutes critical thinking. Moreover, after reading the text, students should be asked to think about the significance of an issue such as “What is the issue? What makes this question an issue? Why is the answer worth knowing and what am I being asked to believe?” This will make the students think in terms of the context behind the question and help them realize the significance of an issue and see to what extent they agree with the writer. The last question will motivate them to realize that they have an identity apart from the writer. They should be aware that the author is trying to convince them to believe or think in a certain way. Jaffar points out that this is related to the ideology embedded in the text. Furthermore, this can lead to discussion about the style, language or discourse of the literary text. This kind of pedagogy will help the students not only to find answers but also to raise questions which are essential to the development of critical thinking skills.

## 1.7 Framework of development of the critical thinking process in L2 literature teaching

**Table 1:** Framework of development of critical thinking process in L2 literature teaching

<b>Knowledge</b>	A) Literary terminology and concepts	
	C) Context e.g. cultural, social, political, science, anthropology, history	D) English language
<b>Comprehension</b>	E) Literal meaning	<b>F) Interpretation</b>
<b>Application</b>	➤ Make connections of learned material (previous knowledge) in new situation (with new knowledge) ➤ Select/ transfer/ use data and principles to complete a problem or task	
<b>Analysis</b>	G) <u>Categorize/ classify</u> Recognize form and pattern in literary works	H) <u>Selection</u> Recognize which facts or assumptions are essential to a main thesis or to the argument in support of that thesis (cite relevant passages)
	J) Infer the author's purpose, point of view, traits of thought and feeling	I) <u>Recognize unstated assumptions being made by the writer (theme/ message)</u>  K) Make connections or discover a common feature in separate details of text  L) Recognize/ see the technique used in making/ writing text
<b>Evaluation</b>		<b>Synthesis</b>
➤ Make a decision in a particular situation based on a criterion ➤ Judge the validity of an interpretation or statement (prove/ disprove a statement) based on a criterion		➤ Combine separate elements into a coherent whole ➤ Produce or create work by relating knowledge from several areas

This section will introduce a framework of development of the critical thinking process in L2 literature teaching which is adapted from Bloom's cognitive goals of education as previously mentioned in section 1.1.

The framework developed in this study adopts the concept of cognitive goals of Bloom (1956, see Appendix 2) as a basis for classifying the students' level of critical thinking for many reasons.

Firstly, Bloom's taxonomy of cognitive goals has been highly recognized and widely used by educators for many decades as a basis for classifying test material and curriculum development. The taxonomy was designed to classify the student behaviors which represent the intended outcomes of the educational process. The model was designed to be applied to a range of subject-matter content and at different levels of education (elementary, high school, college).

Secondly, regarding the six major classes in the taxonomy which are knowledge, comprehension, application, analysis, synthesis, and evaluation, it is apparent that they are correspondent with the thinking skills required in studying literature discussed above. To become a successful literature student, students need to be able to demonstrate these critical thinking skills efficiently. To illustrate, broadly speaking, the students basically need to have knowledge and comprehension skill to understand the characters, settings, and events occurring in the text. Besides, application skill is also necessary for transferring data or principles they have learned to use in a new situation. Essentially, analysis skill is required to identify and interpret themes or important messages the writer intends to convey, as well as to infer the writer's point of view or traits of thought and feelings. Moreover, in order to produce a creative work such as writing a poem or a composition, the students need synthesis skill to relate their knowledge from several areas to complete the task. Also, developing their appreciation, response and interpretation of a work, synthesis skill is necessary. Finally, they also have to have evaluation skill when judging the relative validity of competing interpretations of literary works.

As Bloom's taxonomy is written in general terms as also recognized by Ennis (1987) in section 1.1, some modifications in the detailed descriptions in each level of criticality have been made to suit the process of L2 literature teaching.

To begin with, on the knowledge level, four areas of knowledge that are necessary for L2 literature students are included.

First, in studying literature, the students need to have some knowledge about literary concepts and theory. Literary terminology and concepts such as figurative language and genre or text type are examples of the background knowledge which the students need to have in literary study.

Second, they need to have knowledge of text content such as dates, events, persons, or places referred to within a text. To understand the general meaning of a text, the students need to be able to identify characters, settings, and events that happen in it.

Third, due to the imaginative nature of literary text, the texts may not contain all the elements needed for comprehension. This means that the students must make inferences drawing on their world knowledge to make sense of texts. Specific knowledge of particular historical period or social situations may be needed here to interpret particular events in a narrative. For example, Donald (2002: 265) claims that "Identifying the context is the first step in the process of inquiry, and students frequently arrive with little experience in the universe of English literature in earlier periods. Thus, in addition to gaining biblical and classical background, students need particular historical background to understand text." This may involve information related to the history, the politics, the science, the society of a given period and its different intellectual modes.

Fourth, not only do students need to have knowledge about literary terms and concepts, and about personages and events occurring in texts, as well as some cultural and social background knowledge, they are also necessarily required to have English language knowledge for the study of English literature. English language competence is one of the most important factors for studying English literature, particularly for L2 students. The students need to have English language competence such as vocabulary and grammar at certain level in order to understand a text. Moreover, English language competence is also necessary for the students in expressing their ideas in English whether speaking or writing, especially when writing an exam.

The next level is comprehension. This skill deals with the ability to determine connections between things that are important or illustrate elements and relations of things or events in the text. While students may need to merely identify facts or known information at the knowledge level, the comprehension level requires them to do more in determining or organizing the elements and relations within a literary text. The comprehension level represents a range of understanding from the literal meaning to identifying underlying themes and messages contained in a communication (interpretation). There is some overlap here within the model, as recognized by Bloom (1956) himself, since interpretation appears to be synonymous to one of the qualities in the analysis level which is to “recognize unstated assumptions being made by the writer (theme/ message).”

For the analysis level, six areas of skill are identified. According to Bloom’s taxonomy, the analysis level includes the ability to recognize form and pattern in literary works, recognize unstated assumptions being made by the writer (theme/ message), infer the author’s purpose, point of view, traits of thought and feeling, and recognize techniques used in writing a text. Additionally, the framework also includes in the analysis level the ability to recognize which facts or assumptions are essential to a main thesis or to the argument in support of that thesis (cite relevant passages) and the ability to make connections or discover a common feature in separate details of text (These points are derived from the specific thinking processes attributed to English literature courses by Donald 2002).

The evaluation skill is defined by Bloom as “the making of judgments about the value, for some purpose, of ideas, works, solutions, methods, material, etc. It involves the use of criteria as well as standards for appraising the extent to which particulars are accurate, effective, economical, or satisfying” (Bloom, 1956:185). It deals with the ability to make a decision in a particular situation based on a criterion or judge the validity of an interpretation or statement (prove/ disprove a statement) based on a criterion.

Finally, the synthesis skill can be expressed in the ability to combine separate elements into a coherent whole or produce work by relating knowledge from several areas. Here, students are expected to draw upon elements from many sources and put them together into a new structure or pattern. According to the framework (Table 1), synthesis skill is placed at the same level with evaluation. This is because in order to put elements into a whole, we already decide or evaluate which or what elements we should put together. In the same way, to be

able to evaluate or make a judgment on something, we may need to synthesize knowledge or evidence from several sources to back up or support an argument. Both synthesis and evaluation depend on analysis as a foundational process. However, the difference is that synthesis deals with rearrangement of the parts into a new or original way; whereas evaluation deals with making judgment based on a set of criteria.

The concept of synthesis can also be connected with the term 'creativity' according to Bloom (1956) since the aim of the skill is to construct new material by using combination of elements from previous experience. However, it is not completely free creative expression because in general the students are expected to work within a limit set of particular problems or materials. Synthesis skill can be demonstrated in the ability to, for example, write poetry, creative story or composition. Bloom (1956) also recognizes the difficulty of classifying essay questions. If the focus of synthesis skill is on the creative product, what could be possible in the case of the students' response to essay questions when their answers or writings seem to echo what the teachers say in the lectures? Thus, in this respect, every act of writing is not considered as an act of synthesis. Such writing could be regarded as a primary skill in expression which represents the remembering of ideas, the interpretation of given materials, and the translation of ideas into writing.

Generally speaking, the proposed framework can be viewed in either of two ways: as a ladder of hierarchical levels or separate skill sets. First, it can be viewed as hierarchical levels; that is, some levels are prerequisite to other levels. For example, the students need to firstly demonstrate control of the knowledge level in order to get into other higher levels such as comprehension, application, and analysis. Second, it can also be viewed as separate skill sets, where each level stands independently from the others, and it is not necessary for the students to achieve one level before getting to the other level. However, in an L2 setting, it is more helpful to view the framework as a series of hierarchical levels since the students need to be able to show their ability at the knowledge level, particularly as regards English language, before they can demonstrate their ability at the comprehension level; whether concerned with literal meaning or interpretation. Thus it could be said that the knowledge level is prerequisite to the comprehension level. Besides, the comprehension level is necessary for application, analysis, and evaluation. Therefore, for the purposes of this study, the framework should be viewed as a series of hierarchical levels rather than separate skill sets.

Although critical thinking is synonymous with the evaluation level according to Bloom, the researcher's view of critical thinking is more inclusive, encompassing the complete set of six skills (knowledge, comprehension, application, analysis, evaluation, and synthesis). The view is taken here that different skills or levels of critical thinking are required in combination, to achieve or complete a task or a question. Thus it can be said that critical thinking does not focus exclusively on the evaluation level or any particular level; instead it gives importance to every level which work in concert as critical thinking ability.

## **Conclusion**

This chapter has introduced the conceptions of critical thinking in different disciplines before focusing on literary studies in particular. It can be concluded that critical thinking skill is a very important skill necessary for literary studies as well as for students' lives in the future, and also that literary studies are an excellent location to develop critical thinking skill. The characteristics of critical thinking skill in literary studies might not be exactly the same as those of other disciplines. However, the characteristics which all disciplines seem to have in common are the ability to think carefully about a particular thing and making reasoned judgments. In the literature case, there might be an emphasis on the use of imagination to explain the literary text in particular. Literature teachers expect to see development in their students' criticality throughout the process of their study. Therefore, promoting students' critical thinking skill seems to be an important task for literature teachers. In order to achieve this successfully, as stated in section 24 of the Thai National Education Act (1999), the educational institutions should:

enable instructors to create the ambiance, environment, instructional media and facilities for learners to learn and be all-round persons, able to benefit from research as part of the learning process. In so doing, both learners and teachers may learn together from different types of teaching-learning media and other sources of knowledge (Ministry of Education, 2003).

It could be said that both teachers and institutions should create a learning condition which facilitates the developmental process of students' criticality. Critical thinking is not the only aim that L2 literature teachers expect their students to develop. Students should also be enabled to gain aesthetic appreciation from literary texts they study. Nevertheless, these attempts have not been shown clearly when considering the current situation of literature

teaching in Thai universities. Teachers' pedagogical practices in class as well as methodological approaches in teaching literature seem to be in question as to how effective they are in enhancing students' criticality and consequently to what extent they succeed in reaching both aims of literary studies; developing affective and cognitive competence. In the next chapter, there will be a general description about the current situation of literature teaching in Thai universities to identify some of the factors that might affect the promotion of students' critical thinking as well as aesthetic appreciation in literary study. Some literature teaching approaches that are recognized by most L2 teachers as a way to help students engage and interact with the literary texts will also be examined.

## Chapter 2

### Literature teaching in L2 Context

Following the theoretical discussion of critical thinking in literature education presented in chapter 1, chapter 2 moves to more specific consideration of issues involved in teaching English literature to L2 learners at university level. Some teaching approaches which have been widely accepted by L2 literature teachers will be reviewed to show their potential to develop both students' critical thinking and aesthetic appreciation. This will be followed by a description of the current situation of L2 literature teaching in Thai universities to identify some of the existing factors that might affect the promotion of students' critical thinking and aesthetic appreciation in literary study. This will include a discussion on the curriculum, the place of canonical texts, methods of text interpretation, teaching methodology, assessment methods, students' difficulties in studying literature and the teacher's role. This description together with the account of Thai culture and beliefs presented in chapter 3 provide a context for the empirical study described in later chapters.

#### **2.1 Methodological approaches in L2 literature teaching**

While L1 learners study English literature by focusing on literary theory to comprehend and analyze literary texts from undergraduate level, most L2 learners seem to have no idea of what literary theory is until they come to study English literature at the postgraduate level. This delay in introducing literary theory to L2 learners may come from the belief that students do not yet possess sufficient English and literary competence which is necessary for a critical analysis process using literary theory to interpret texts. Moreover, it could be said that L1 students study literature at the undergraduate level because they have already developed a basic personal appreciation of literature, so when they come to the university, they are ready for a more theoretical approach. On the other hand, L2 students (at least in the Thai setting) have not previously studied English literature, and their goal is not typically to become a scholar or a literary critic. At least in the early stages of L2 literature study, such students should be enabled to positively engage with the literary texts to provoke their personal reflection and appreciation toward the texts. Here we take the view that applying literary theory in L2 literature teaching is possible but should be introduced only when the students already possess sensitivity and confidence to respond to the texts and enjoy a

genuine aesthetic experience as well as being equipped with adequate literary and language competence for the critical analysis process.

Therefore, teaching English literature for L2 students who may have little experience in reading English literary texts and limited English and literary competence should begin by helping them engage and interact with the texts at this early stage of their learning. The followings are three approaches to the study of literature which have been widely accepted among L2 literature teachers as starting points for L2 students to access the English literature world. Reader-response theory focuses on reading as a dynamic and interactive activity, where meaning emerges from interaction between text and reader. The stylistics approach uses linguistic analysis to attend more systematically to language organization and offers a framework to analyze literary texts explicitly. Finally, the language-based approach provides a primary way for EFL learners to interact with literature by focusing on the development of vocabulary and linguistic structure to interpret the meaning of the text.

### **2.1.1 Reader-response theory**

Reader-response theory originated in the field of literary criticism as an alternative to previous text-centred theoretical approaches. In particular, it criticises the New Criticism, which tries to look at a text in an objective way to exclude feelings or emotions of the readers. The core concept of the reader-response approach is that the aesthetic experience of the reader lies in text anticipation. Literature is viewed as an aesthetic experience rather than an object of study (Klarer, 1998).

The concept of reader-response is based on theories of the reading process which concentrate on the text, the reader, and the reader's interaction with the text. This is described by Rosenblatt (1938:42), one of the originators of the reader-response approach as:

What, then happens in the reading of a literary work? Through the medium of words, the text brings into the reader's consciousness certain concepts, certain sensuous experiences, certain images of things, people, actions, scenes. The special meanings and, more particularly, the submerged associations that these words and images have for the individual reader will largely determine what the work communicates to him. The reader brings to the work personality traits, memories of past events, present needs and preoccupations, a particular mood of the moment, and a particular physical

condition. These and many other elements in a never-to-be duplicated combination determine his response to the particular contribution of the text.

In this outline of 'aesthetic' reading, Rosenblatt stresses the importance of the individual's life experience, personality, needs, and interests which are essential for the reader's response. Every reading is unique as each reader brings a different background, beliefs, and assumptions to interpret the text. Reading becomes a dynamic process in which a reader is active and reflective.

This shift of the reader's role in reader-response theory is also discussed by Iser (1978). Like Rosenblatt, Iser treats readers as active participants rather than passive audiences. The reader him/ herself is the most important factor in the aesthetic response. The meaning of literary texts is activated by the experience of the reader, which can be subjective and lead to various interpretations. It is assumed that a text creates certain expectations in the reader in every phase of reading. In every phase, the reader is required to fill in the meaning through his or her own imagination and the meaning will be completed when the reader brings his or her own personal experience to the text. The process of meaning fulfillment depends on individual background factors such as the age, education, gender, nationality and historical period of the reader.

The expectations which arise when filling the gaps can be confirmed, disappointed or reformulated by the reader during the process of reading. Moreover, a 'horizon of expectation', as proposed by Jauss (1981), can be expanded over time. According to Jauss, even though a literary work appears to be new, it does not provide a completely new set of information for the reader. It is generally organized by means of different writing styles and strategies. Hence, the reader can bring his or her experience of past reading to form expectations about any new text he or she encounters. These expectations can be any preconceptions toward plot, character or theme of the story. They can change as the readers read over the course of time according to their life experiences.

In an L2 classroom setting, students can be guided to gain this horizon of expectation by being given clues such as information about plot, character, or theme, in the case of a novel. When the students begin their reading with these expectations, they may gain a better understanding about the text rather than encountering it with nothing in their mind. As

reflecting on the horizon of expectation plays a role in building and preparing schema knowledge or preconceptions about plots, characters, or theme of the story, it benefits the students' comprehension because they begin their reading with some information in their mind. The process of confirmation or reformulation of the information which occurs throughout the students' reading process may help them gain a better understanding about the text.

The notion of the horizon of expectations may come naturally when either L1 or L2 readers anticipate the text. Nevertheless, for L2 students, this horizon of expectation may be different when they encounter literary texts in second language. The horizon of expectation does not work the same way as it does when they read in their first language. This may involve the issue of L2 cultural understanding. Due to cultural differences, some L2 students may not be able to develop expectations the same way as they do when they read literary text in their first language. For example, they may have some difficulties in predicting or guessing the plot or the ending of a story, because they may be unfamiliar with cultural beliefs and characters' motives which differ from stories they have read in their first language.

Another term coined by Langer to characterize a reading process which involves "living through the experience", is "a horizon of possibilities." This deals with an exploration of emotions, relationships, motives, and reactions in the process of reading. Langer (1992) believes that in a literary experience, by exploring this horizon of possibilities, readers continually go beyond the information which appears in a text. They orient themselves toward exploring possibilities about characters, situations, settings, and actions. She claims that:

Readers also think beyond the particular situation, using their text understandings to reflect on their own lives, in the lives of others, or on human situations and conditions in general. In doing this, they expand their breadth of understanding, leaving room for alternative interpretations, changing points of view, complex characterizations, and unresolved questions—questions that underlie the ambiguity inherent in the interpretation of literature (Langer, 1992:4).

In addition to formal essays or analytical papers, developing the horizon of possibilities can be done by means of written assignments such as logs, brief writing activities, informal letters, and written conversation (Langer, 1992).

The notions of the horizon of expectation (Jauss 1981), the concept of filling the gap (Iser 1978), and the horizon of possibilities (Langer 1992) can be applied as ways to enhance students to become an 'ideal reader' or 'implied reader.' The term 'implied reader' is used by Iser (1978) to refer to a reader who understands everything that an author wants to convey. It would seem that many literature teachers, especially L2, may find it very challenging to help their students become ideal readers or implied readers as some L2 students frequently come to class without any preparation or any expectations for their reading. The teacher then has a key role in promoting the students to have some expectations toward the text they read. This can be done in many ways such as using guided questions to make the students have some ideas about the story in mind or making a prediction about the next part of the story.

However, comprehension is not the only main goal of either L1 or L2 literature teaching. It is hoped that students who study literature also gain aesthetic experience when reading literary text. Rosenblatt (1978) distinguishes between reading for information and reading literature by describing the distinction between 'efferent reading' and 'aesthetic reading.' Efferent comes from 'effere' (Latin), which means 'to take away.' When the reader focuses his or her attention on the information he or she will get after reading, this is called 'efferent reading.' In 'aesthetic reading,' the reader focuses on his or her experience in reading through feelings, ideas, images, and characters. Both are relevant to the process of reading L2 literature.

Nevertheless, there is a claim that aesthetic reading is absent from many L2 literature classrooms. Hall (2003:397) claims that "Pleasure is empirically as well as intuitively well-established as a key factor in successful and independent literary reading, despite its absence from too many literature school-rooms." Tomlinson also claims that L2 learners are often given experience of literature in a way that is completely different from that intended by the authors and from that which they experience in their L1. He argues that from 'efferent reading' which many teachers and books are getting L2 learners to do, the students will gain little more than a few words and a grade for comprehension. He puts:

They are often asked to study texts rather than to respond to the literature in them and this often leads to a reinforcement of their tendency to read studially in the L2 and to aim for total comprehension. This in turn can lead to an emphasis on low-level linguistic de-coding and to uni-dimensional representation of the texts they are asked to read (Tomlinson, 1998:177).

It is clear that both 'efferent reading' and 'aesthetic reading' are essential in reading literature either L1 or L2. However, it has to be accepted that 'efferent reading' is necessary for L2 readers since they need to pass the stage of information gathering before engaging aesthetic experiences. Unlike L1 readers who naturally acquire English language competence, some L2 readers may need to spend some time for text comprehension and it is hoped that 'aesthetic reading', which centres on the students' experience and feeling, may come when they gain adequate 'efferent reading.'

In conclusion, the reader response approach enables students to reflect on their own feelings by actively engaging in the process of reading without merely absorbing the information written in that text. The goal of the approach is to emphasize the role of the readers and their experience in the process of their reading. Individual response which may vary according to the different experiences of the readers is significant in the approach. Moreover, exploring "the horizon of expectation" and "the horizon of possibilities" implies that multiple perspectives and interpretations are acceptable and desirable. The readers are invited to begin their initial impression of what they feel towards a text, and introduce possibilities in the meanings they interpret. In this respect, the approach seems to offer an opportunity for the students to develop their own interpretations as well as explore other alternatives which was discussed in chapter 1 as one of the significant characteristics of a critical thinker. From this review, it could be said that the reader-response approach has a great potential to develop both the students' cognitive and affective competence in L2 literature teaching.

### **2.1.2 Stylistics Approach**

The stylistics approach draws on two disciplines: linguistics and literary criticism. It can provide a way of mediating between English language and literature. Stylistics links the two approaches by extending the linguist's literary intuitions and the critic's linguistic observations and making their relationship explicit (Widdowson, 1975:4). Widdowson (1975:6) further points out that:

The linguist, then, directs his attention primarily to how a piece of literature exemplifies the language system. We will say that he treats literature as *text*. The literary critics search for the underlying significance, for the essential artistic vision that the poem embodies and we will say that he treats literary work as *messages*.

The stylistics approach gives significance to literature as a text. The priority concern is about the language and the linguistic element precedes the interpretation of the text. The value of stylistic analysis is that it can provide the means for the learner to relate a piece of literary writing to his own experience of language as well as extend that experience.

Widdowson (1975:124) also comments that the learner has to be brought to the point where he is capable of discovering meanings for him/ herself and where alternative interpretations represent an informed response. However, he claims that stylistic analysis can bring the learner to that point by developing a reading strategy for literature. The learner's response to the text here seems to be created from the stage where he / she is ready, that is, when he /she is familiar with the pattern of language and organization of the text. This differs from the way the learner responds to the text according to reader-response theory, which tries to bring out learner's personal experience and attitude from the first approach to the text.

The stylistic approach seems advantageous for students who do not already possess the sensitivity to respond to a literary text because it creates an explicit link between linguistic structure and meaning. As Short (1983:83) summarizes:

the explicit link between linguistic structure and meaning and effect is crucial for the teaching of literature, particularly to those students who do not already possess the sensitivity to respond in a precise enough way to literature. For it is only via such explicit linking that the understanding of how literature works can be achieved, either for the native students of English or for the student from overseas.

This idea is supported by Holst (1989:44) who affirms that analysis of linguistic features can assist and enrich interpretation. Using the stylistic approach does not mean that the elements of literary text such as plot, theme or character will be neglected. The aim, rather, is to direct learners' attention to aspects of language use which will increase understanding of the text itself. Additionally, in terms of the development of critical thinking, it can be seen that as the stylistic approach emphasizes the analysis of linguistic elements within a text as an aid to interpretation and enhances the students' comprehension, the students' critical thinking is also promoted here at the comprehension level of the framework presented in chapter 1 (see Table 1).

However, the stylistics approach has not attracted the attention of all literature teachers. Short (1983) claims that stylistic theory and analysis have been ignored by many literature teachers for three reasons. First is the difficulty for literary scholars to learn the new linguistics. Second is the belief that students should be exposed to good works of literature and persuaded to like them so that they can become sensitive readers. Third is the feeling that literature is a 'subjective' creation and therefore cannot properly be analyzed by 'objective' linguistic analysis.

In conclusion, a stylistics approach can provide some advantages for students who have not gained enough literary competence to respond to and appreciate the text directly. It can provide a starting point for students who do not have experience in engaging with literary text. They can have an area of analysis to begin with when they are asked to comment on any particular text. However, compared to reader-response theory, the stylistics approach seems to be less popular because most literary theorists and literature teachers are likely to value a literary artifact as significant feature more than a linguistic object, and the artistic and aesthetic qualities gained from literary analysis seem to them to be more valuable than those gained from scientific procedures in linguistic analysis.

### **2.1.3 Language-based approach**

A language based approach is increasingly popular for teaching literature courses to non-native students, particularly, for EFL teachers who want to promote the integration of language and literature. Carter and Long (1991) say about the language-based approach that its focus is on the literary text and its language primarily to provide the EFL students with an initial way to interact with literature. Literature can also be used simply as a resource which provides stimulating language activities. Carter (1996) defines a language-based approach as a process oriented, activity based and student-centered approach. He points out that a literary text in this approach is treated as a learning resource like other classroom material. By using teaching strategies such as cloze testing or matching synonyms, the students' vocabulary, understanding of linguistic structure, and the more creative aspects of language such as metaphor, symbol, and imagery can be increased (Carter, 1996). For example, in cloze testing which involves deletion of words from a text, the students may be asked to fill in the gaps with words that are semantically, grammatically, and contextually appropriate (Isaac, 2002). While a stylistics approach pays attention to the analysis of language to assist the

students' understanding of specific texts, the language-based approach seems to be more student-centered because the major aim of the approach is to facilitate the interaction between students and the texts in the reading process (Carter and Long, 1991:9). As the approach emphasizes development of vocabulary and linguistic structure to comprehend the meaning of a text, it seems that it can develop students' critical thinking at least at the comprehension level according to the framework presented in Table 1.

From the three methodological approaches discussed above, it can be seen that each approach has its own distinctive way to help students deal with L2 literary texts and develop their critical thinking. A reader-response approach enables students bring out their own personal experiences and feelings to interact with the text. The approach provides potential to develop the students' critical thinking by reflecting on their impression towards the text and exploring alternative interpretations. The stylistics approach helps students find a way to access the text and interpret the meaning. Particularly in L2 poetry courses, students encounter language which they have rarely seen in daily life. This approach offers a starting point for them to get familiar with the patterns of poetic language and some grammatical features which are distinctive for poems. A language-based approach provides an entry point for integrating literature in a language classroom.

Comparing the three approaches, it would seem that the reader-response appears to have the greatest potential to promote the students' aesthetic appreciation as well as critical thinking skill. Despite the fact that the stylistics and the language-based approach have made a contribution to the analysis of the textual structure of literary texts and therefore assist in interpreting their meaning, they are unable to account for the aesthetic value of literature which is highlighted in the reader-response approach. The students' emotional response to a text which is essential in the study of literature seems to be less promoted. Consequently at the very end of this study, having reported on an empirical investigation into L2 literature teaching and learning in Chapters 4-8, the researcher will revisit the reader response approach in Chapter 9 as a source of ideas for a model which could develop students' aesthetic appreciation and critical thinking in an integrated way.

The next section will move from international theoretical discussions on L2 literature teaching to provide some background about the history of literature teaching in Thailand as well as the current literature teaching situation in Thai universities, considering among other

issues the extent to which the approaches to L2 literature teaching outlined above have influenced current practice.

## **2.2 Literature teaching in Thai universities**

Since the English department was first established in the 1970s at Chulalongkorn University, the first university in Thailand, literature has been presented as a part of the English curriculum at undergraduate level (Faculty of Arts, Chulalongkorn University, 2005), as an essential subject which every English major student needed to study. Among the goals of Liberal Arts studies written by many universities (Faculty of Humanities, Chiang Mai University, 2008; Faculty of Humanities, Naresuan University, 2008; Faculty of Humanities and Social Sciences, Mahasarakham University, 2008), the students should be enabled to understand the relationship between human beings and the world around them as well as recognize the significance of social, political, religious and educational influences on people's lives. Studying literature which is seen as one of the ways to learn about culture, traditions, values and ideology of native speakers of English seems to reflect these goals very well.

It is generally found that in addition to the courses in their specific fields which Liberal Arts students are required to study, they also need to study other courses promoting the understanding of cultural diversity as well as the relationship between human beings and the world around them as a part of their degrees. Examples are "Language, Society and Culture" offered by Naresuan University (Bachelor of Arts Program in English, 2005); "Man and the Modern World;" and "Man and Art" offered by Chiang Mai University, 2008). From these goals it is apparent that English language competency is not the only outcome which English students are expected to develop. It is expected that students should not end up merely achieving good language competence but that they should also seize the opportunity to learn about universal life truths and the nature of human beings. Literature study offers a gateway to access those things. Also, literature provides a rich resource to develop the students' critical thinking by encouraging them to explore similarities and differences within the human condition and analyze or interpret the social values underlying the perceptions and beliefs of people in different cultures.

However, in spite of this claimed significance for literary study, English language teaching in Thailand in the 2000s puts a main emphasis on communicative purposes, particularly, for future careers. Hence, the focus tends to be on English for Specific Purposes such as for tourism, hotel management and journalism. With this current trend, the students are prepared to have specific knowledge and develop their thinking and problem-solving skills necessary for particular workplaces.

### **2.2.1 English literature curriculum in Thai universities**

Since universities in Thailand have been given full responsibilities for designing their own curriculum, the English curriculum can vary according to the university's educational philosophy. However, it is apparent that there are similarities in the English curriculum that are shared by most universities. Table 2 shows one example, the four year English curriculum for BA (English) at N University, which can be considered as a typical English programme at undergraduate level. This curriculum has been recently designed and was first used in 2005. The process of curriculum improvement begins with curriculum design by the local department which has to be in line with the general guidelines for Quality Assurance in Thailand (QAT). Then, it has to be examined and approved by the faculty, the university and the National Commission on Higher Education. The curriculum can be changed or improved again only after being used for at least five years (Commission on Higher Education, 2005). Thus, the N example reflects current thinking on curriculum design for Thai Arts students.

**Table 2: Curriculum for Bachelor of Arts in English, N University**

Units	Number of credits
<b>1. General Education</b>	<b>30</b>
<b>2. Specific Fields</b>	<b>93</b>
2.1 Core Course	6
2.2 Major	63
2.2.1 Compulsory	33
2.2.2. Specific Fields	<b>18</b>
2.2.3 Elective	12
2.3 Elective in specific Fields	18
2.4 Professional Training or Independent Study	6
<b>3. Free Elective</b>	<b>6</b>
<b>Total</b>	<b>129</b>

Students who are doing an English degree do not only study literature. As can be seen from Table 2, they are required to study some General Education units for 30 credits in their first and second year. These courses provide fundamental knowledge in the fields of ethics, geography, psychology, computer information sciences and physical education.

From their third year onwards, students majoring in English are allowed to choose to specialize in one of three fields; Language Skills, English for Specific Purposes and Literature. This is the most striking change from the former curriculum in which the students had to study all fields. From the researcher's view, the purpose of this move toward specialization is possibly to elevate the academic standard to be equivalent to other recognized universities as well as to make it correspond better with the students' purposes and needs in studying English for their future careers.

Students who want to gain English skills for particular jobs can choose to specialize in English for Specific Purposes which provides a variety of courses related to high demand jobs in the marketplace such as English for Tourism, English for Hotel Business and English for Journalism. Many of the students who choose to study in this field are already determined to work in those areas so they want to equip themselves with the necessary background knowledge and skills. As for the students who choose to specialize in Language Skills, it is possible that they do not have any particular job in mind yet so they just want to learn general English. As for the literature students, it is possible that they want to learn about the history, arts and cultural background of English native speakers, which are expressed through their literary works. Studying English for future careers might be seen as less important than personal self-development for this group of students.

No matter which field students choose to specialize in, they are required to choose either to work on their Independent Study project or carry out fieldwork in Professional Training in the second semester of their final year. In practice, students are very much encouraged to choose the latter. For Independent Study, students have to work on a topic that is approved by the teachers and present their work at the end of the semester. Professional Training requires students to work as trainees in various organizations which are approved by the university. The purpose of the training is for them to practise their English skills in real situations, and experience the kind of jobs they want to do after they graduate. They may discover what they want to do or to be from this opportunity. There is no grade for this

course, and the evaluation is pass or fail. However, they have to do a report and present their experiences both in writing and in an oral presentation at the end of their training.

This curriculum model seems to correspond to strategic directions of the Thai higher education system stated in the Framework of the Second 15-Year Long Range Plan on Higher Education of Thailand which recognizes changes and movement towards the postmodern/ postindustrial world driven by commercialization as well as global connectivity of information technology (Commission on Higher Education, 2008). The framework indicates:

Graduates and workers of the future would have different work activities, requiring new capabilities, diverse and unfamiliar from their forefather. Examples are communication skills, team working, problem solving, risk management, and just-in-time learning....We may have to revisit the concept of "Liberal Arts Education" in the Post Modern/ Post Industrial context. Work-based education, community-based education, internship/ apprenticeship with the social and real sectors, co-operative education and engineering practice school approaches need further amplification (Commission on Higher Education, 2008).

The Professional Training component of the curriculum seems to serve these purposes very well. More specifically, students are enabled to develop their thinking skills not only from the courses they study, but also from the authentic experience gained while working in a real sector in Professional Training.

**Table 3 Details of 4 year program for students who specialize in literature**

Year		First semester			Second semester	
	Code	Title	Credits	Code	Title	Credits
1	001xxx	Elective General Education	1(0-2) 3(3-0)	001112 001103	Foundations of English II Thai Language Skills	3(3-0) 3(3-0)
	001111	Foundations of English I	2(2-0) 3(3-0)	001134	Conspectus of the Lower Northern Region OR	3(3-0)
	001151	Improvement of the Quality of Life	3(3-0) 3(3-0)	001141	Introduction to Computer Information Science	3(2-2)
	001160	Human Behavior		205131	Basic Oral skills	3(2-2)
	205111	Reading Practice		205161	Introduction to English Sound System	3(3-0)
	205121	Basic Writing			Total	15
		Total	15			
	Code	Title	Credits	Code	Title	Credits

2	001xxx	Elective General Education	3(x-x)	001xxx	Elective General Education	3(x-x)
	001xxx	Elective General Education <b>OR</b>	3(x-x)	001126	Thinking, Reasoning and Ethics	3(3-0)
	001134	Conspectus of the Lower Northern Region <b>OR</b>	3(3-0)	205242	<u>Introduction to English Prose</u>	3(3-0)
	001141	Introduction to Computer Information Science	3(3-0)	205251	<u>Introduction to English Poetry</u>	3(3-0)
	205222	Paragraph Writing	3(x-x)	205232	Conversation	3(2-2)
	205241	<u>Introduction to English Literature</u>		xxxxxx	Elective in Specific Field	3(x-x)
	205262	Introduction to English Grammatical structure			<b>Total</b>	
		Elective				
	xxxxxx	<b>Total</b>				
			18			18

year	First semester			Second semester		
	Code	Title	Credits	Code	Title	Credits
3	xxxxxx	Elective in Specific Fields	3(x-x)	xxxxxx	Elective in Specific Fields	3(x-x)
	xxxxxx	Elective in Specific Fields	3(x-x)	xxxxxx	Elective in Specific Fields	3(x-x)
	205xxx	Elective in Specific Fields	3(x-x)	xxxxxx	Core Course	3(x-x)
	205343	Elective Major	3(3-0)	205xxx	Elective Major	3(x-x)
	205352	<u>American Novels</u>	3(3-0)	205344	<u>American Novels</u>	3(3-0)
	205381	<u>British Novels</u>	3(3-0)	205345	<u>British Drama</u>	3(3-0)
		<u>British Poetry</u>			<b>Total</b>	18
		Introduction to Translation				
		<b>Total</b>				
			18			
4	Code	Title	Credits	Code	Title	Credits
	xxxxxx	Free Elective	3(x-x)	205491	Professional training OR	6
	xxxxxx	Free Elective	3(x-x)	205498	Independent Study	6
	xxxxxx	Core Course	3(x-x)			
	205xxx	Elective Major	3(x-x)			
	205453	<u>American Poetry</u>	3(3-0)			
	205446	<u>American Drama</u>	3(3-0)			

	205xxx	Elective Major Total	3(x-x) 21			Total	6
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Table 3 shows details of the four year programme for students who specialize in literature. From the table, it can be seen that the students who decide to specialise in Literature have to study at least 18 credits or 6 literature courses, in addition to three compulsory Literature courses which every English major student has to attend in their second year. Therefore, the total number of literature courses required by literature students is only 9 courses for the whole four years, or 27 credits out of 129 credits.

### **2.2.2 Using canonical texts to teach English literature**

In the first semester of the second year, students are introduced to general background knowledge about English literature and to English Prose and Poetry in the second semester. In their third and fourth year, they will learn about British and American novels, poetry and drama. The scope of study is limited to British and American literature only, and other post-colonial literature from places such as Africa, the Caribbean islands, South America, Canada and New Zealand is not included in the curriculum. The English literature curriculum in most Thai universities primarily focuses on canonical texts, specifically British and American. ‘Canonical’ works are the ones which are most frequently and fully discussed by literary critics and historians and also most likely to be included in international anthologies or syllabi of college courses (Abrams, 1999).

To illustrate, British Novel courses in many universities typically include such works as “Pride and Prejudice,” by Jane Austen, “Wuthering Heights,” by Emily Bronte, “Nineteen Eighty-Four,” by George Orwell and “Great Expectations” by Charles Dickens. For British Drama, plays such as “A Midsummer Night’s Dream,” “Hamlet,” and “King Lear,” by William Shakespeare or “The Importance of Being Ernest” by Oscar Wilde are never omitted from the syllabus. Besides, in British poetry courses, most literature students need to study poets such as William Shakespeare, William Blake, William Wordsworth, John Keats, Lord Byron and T.S. Eliot.

For the American novel, works such as “The Adventure of Huckleberry Finn” by Mark Twain, “The Great Gatsby” by F. Scott Fitzgerald and “The Catcher in the Rye” by J. D.

Salinger always appear in the curriculum. Likewise, American poets such as Robert Frost, Emily Dickinson, and Walt Whitman can also be found in most poetry courses.

The commitment to using such texts probably reflects a conservative view that the classic canon can provide the best variety of English literary texts which has been accepted by many critics as worthy to read and study. However, the use of canonical texts to teach English literature in the Thai classroom has recently been challenged by Pornsawan Tripasai, a researcher and lecturer in English at Silpakorn University. Tripasai claims that using canonical texts can be a political tool to promote dominant ideology, in this case, Anglocentrism (Tripasai, 2005:12). Tripasai argues that the notion of what should be considered as great literature is debatable, and that the 'canonical' texts in fact express the subjective beliefs and values of particular groups of people (Tripasai, 2005:12). That is, students are forced to accept the ideology of authors from the western world which may be alien to Thai students in the Thai context.

Tripasai's views are in line with the well known views of Edward Said, the literary theorist and critic, who claims that British English literature, which seems to dominate the literature curriculum in many former colonies, presents a biased view of their people as lazy and uncivilized. As a result, it may create the feeling of being marginalized for the reader (Said, 1978; 1983). Similar views have also been expressed by some writers on literature in ELT, e.g. Lazar (1993), who points out that teaching literature may be identified with the imposition of particular imperialistic views. However up to now in Thailand, this seems to be a minority view point.

### **2.2.3 Methods of text interpretation**

Using canonical texts is not the only traditional practice in English literature teaching in Thai higher education. The method of text interpretation is another orthodoxy that most teachers adopt when dealing with the texts.

From my personal experience, literary texts in most Thai university classrooms are analyzed by concentrating on two approaches, using Klarer's terms (1999): a text-oriented approach and an author-oriented approach. The first approach places main emphasis on the internal textual aspects of a literary work and centres on the investigation of formal and structural features of the texts. This is related to rhetorical and stylistic approaches which are

concerned about grammatical structures, narrative structure, point of view, plot-patterns and style in the analysis of texts (as described in Section 2.1.2 above). The latter approach focuses on connections between literary texts and the biography of the authors, so that incidents in an author's life are linked with certain aspects of his or her works. In addition, the approach also focuses on aspects which may enter the texts on a subconscious or involuntary level. This may be connected to psychoanalytic literary criticism, the study of psychological aspects in the texts which may not particularly relate to the author (Klarer, 1999).

Using a text-oriented approach as a method of interpretation can be very useful for the students who might have not gained enough literary competence to tackle them independently. As we saw in section 2.1.2 above, the stylistic approach can provide a starting point for students who have no previous experience in engaging with literary texts. In Thailand, students do not have any prior experience in studying English literature at secondary school. Thus, when they have to read English literary texts for the first time, it is not surprising that they encounter many difficulties. They have problems with text comprehension, but they also do not know how to analyze the literary meaning of those texts.

Others have pointed out that students' reading comprehension problems result from their inadequacy in vocabulary and grammar, due to their limited exposure to English texts before and after their English classes (Wiroonrat and Thinsan, 1999). Moreover, it has been shown that even Thai graduate students with TOEFL scores between 500 and 600 (i.e. higher than the average score of most Thai students) still have some troubles in reading academic texts which result from low level knowledge in vocabulary and grammar (Thinsan, 2002). Therefore, it can be seen that Thai students still have to struggle with text comprehension problems because of their insufficient knowledge about English vocabulary and grammar.

Focusing on grammatical structure, narrative structure, point of view, plot-pattern and style can help students have some starting points when they have to deal with any particular text. This is a key reason why the text-oriented approach still retains its popularity in many Thai literature classrooms.

As for the author-oriented approach, background information about the author becomes a significant part of text analysis. The relationship between the author's biography and his works is established to help interpret the texts. Pornsawan argues that this focus on the author and their social background seems to create a single voice that commands conformity in text interpretation (Tripasai, 2005:13). She goes further by arguing that the authorial intention approach assumes one-way communication from the author to the reader, in which the passive reader just decodes encoded message from the author. She affirms that: "This traditional approach then has the effect in silencing the voice of literature students and removing them to the margin of the centre-texts from which they are forced to accept the social ideology of the authors" (Tripasai, 2005:13).

Despite these claims, most Thai lecturers seem to think that understanding the author's intention can be very helpful for students who are not familiar with literary texts in both styles and content. It seems not easy for them to understand the texts alone without referring back to some background information such as relevant social and political movements. Most literary works are created as the authors receive inspiration from significant movements around them. Describing people's lives, and criticizing society and politics as well as expressing personal emotions can all inspire the authors to produce their creative works. Therefore, it may be very helpful if the students can see some relationship between the authors' biography and their intention in creating their works and the contents of those texts. In this way they can better understand text development and perceive the holistic idea of those texts.

As mentioned in section 2.2.2, even with the focus on interpreting the authors' intentions, this does not always mean that the students have to completely accept the ideology of the authors. They can be enabled to become aware and conscious about their own position in their own context, without accepting everything that the authors say. This seems to be one of the most important tasks for literature teachers to deal with. To make this possible, it would seem that teaching methodology plays a very significant role in enabling students to have their own voice when reading literary texts in class. Nevertheless, the current teaching approaches used in literature classes in Thai universities are based on traditional approaches which are not likely to encourage students to develop that skill. From the review of literature teaching approach in section 2.1, it would seem that the approach with most potential to deal with this issue is reader-response. Applying the reader-response approach does not mean to

neglect the author's intention which can be very helpful for the students to interpret the meaning. The approach allows the students to explore multiple interpretations that might be gained from various perspectives. The students can develop their critical thinking from exploring "the horizon of possibilities."

#### **2.2.4 Teaching methodology**

It was mentioned at the end of section 2.1 that none of the internationally discussed L2 literature teaching approaches is used by most teachers in Thai universities. This section will describe the overall teaching approach generally found in Thai literature classrooms. L2 literature teaching in Thai universities mainly relies on lecturing. This can be explained by resource limitations such as the large number of students (50-60 students in one literature class), the small number of L2 literature teachers and the availability of rooms. These problems can particularly be found in the smaller campuses which nowadays are established all over the country more than in universities that have been in existence for a long period of time. The objective of the establishment of new campuses is to give more opportunity for students who are in distant areas to study at the higher education level. However, with insufficient resources, the teaching activity that suits the situation best appears to be the lecture.

From the researcher's previous personal experience as a literature teacher, overall, it has to be accepted that L2 literature classes in Thai universities primarily focus on explaining the content of the literary texts and presenting an interpretation of them. Therefore, the teachers remain the center of learning, contrary to the educational policy of the government which attempts to transform the Thai classroom into a learner-centered environment. Time in the classroom is mostly devoted to the teachers' explanation of background information such as the historical and social background of the authors, and its influence on their literary works. At other times, the teacher explains the use of literary devices such as simile, metaphor and symbol, believing that otherwise the students cannot understand the 'real message' of a text. In this respect, literature seems to be taught as a finished product "to be unilaterally decoded, analyzed, and explained" (Kramsch, 1985:1).

In this setting, direct interaction between students and texts is rare. Students have few opportunities in class to respond personally or express their reflections on the texts. In this

situation, it is assumed that the only chance have to students interact directly with the texts and make their own discoveries is when they are assigned to read the texts before class. What mainly happens in the classroom is the picture of students taking notes on what the teachers say about the texts. Thai students' traditional practice when dealing with the literary texts has been assumed to be to rely on their memory, and when the exam comes, to write what they have been able to memorise from the teachers' interpretation.

It would seem that this traditional teaching methodology does not effectively facilitate the students to develop their critical thinking and aesthetic appreciation. With text-based focusing, the students seem to have no room to create their own response and interpretation. However, these general impressions have to do with the surface of behaviour by teachers and students in L2 literature classrooms. To probe deeper, and to analyse the extent to which critical thinking development may be taking place, within a programme dominated by lectures and exams, is a main objective of the classroom observation component of this project, reported in Chapters 7 and 8 below.

### **2.2.5 Assessment methods**

Concerning the assessment methods in Thai L2 literature courses, the closed-examination has been accepted as the most suitable form, in line with the teaching method. Students are expected to complete three or four tasks in the examination, which usually includes one or more essays requiring them to express an opinion and support this with examples from the texts they read. The questions might appear in the form of quotations extracted from the texts, or from critical discussions of them, and ask the students to comment on the significance of the quotations.

In some courses, the students are required to do an oral presentation as well as writing an essay. However, these are considered as minor parts of the assessment. It can be noticed that this is quite different from the assessment methods that L1 students generally have to deal with in their literature courses which are typically coursework-based. In Thailand, the issue about plagiarism has not yet attracted much attention. The students are not aware about ethical problems involved in the infringement of others' intellectual property, and in an information technology world, internet sources are always available for them. If they do not realize that plagiarism is a serious academic crime, it is likely that they will use information

from the internet for their own benefit without referring back to the original sources. It could not be said that coursework alone is a practical assessment method in this context. Thus, closed-examinations appear to be the most reliable way to assess the students' knowledge.

### **2.2.6 Types of questions in English literature courses**

Given that the closed-examination provides the main opportunity for the students to express their own ideas in Thai L2 literature courses, the nature of the examination questions set is of considerable importance. It seems likely that students' critical thinking can be developed in different ways, by the use of different types of questions in English literature courses. At the same time, interpreting the question in literature courses can be problematic for many students, particularly L2 students who have little experience in studying literature. This section will therefore review types of questions generally found in such courses. The categories presented will subsequently be used when analyzing actual exam questions and student responses in chapter 8.

According to "Writing essays: A guide for literary studies" developed by the Learning Centre at Sheffield Hallam University (2000) essay questions in English literature courses can be classified into four types: a direct question, a statement or a direct instruction inviting the students to evaluate a point of view, a statement or a direct instruction inviting the students to examine a particular subject or issue, and a general question which specifies a text or an author but does not indicate any particular issue to look at. These four types of questions can be exemplified by the exam questions from the Thai L2 context which are documented in this study as seen in Appendix 3-6.

The first type is exemplified by a direct question such as "Why do you think Saint-Exupery chose to tell this story in such figurative language?" (see Appendix 6)

The second type of essay question is a statement or a direct instruction which invites the students to discuss and evaluate a point of view relevant to the text they have studied. The students need to give the evidence for and against it, accepting or rejecting it as well as developing their own explanation. For example, "Albèe's drama is an attempt to explore the deepest implications of a world in which man is out of harmony (absurd) with himself, his

fellowman, and his environment. Do you agree/ disagree with this statement? Discuss” (Appendix 6).

The third type is a statement or a direct instruction to examine a particular subject or issue. Here, the question introduces the particular topic but does not present a critical perspective for the students to respond to or evaluate. The students are expected to explore an idea or theme in relation to a particular text as well as develop their own point of view on it. For example:

“In the Little Prince, we can also find some message presented. The messages are about social and cultural issues of the time when the story was written and the place where the story takes place. The message is not only enable readers to learn more about the social and the cultural contexts but also the narrator’s opinions towards his society. Choose two issues listed below to discuss, using all clues in the story to help with the discussion.”

1. Generation gap
2. Racism (Racial discrimination)
3. Social values (e.g. materialism)
4. Modern invention (Appendix 6)

Clearly, this question requires the students to show their understanding of each theme and support their discussion with evidence from the story.

The last type is a general question which specifies a text, author or genre for the students to write about but which does not indicate any particular issue to look at such as, “Write an essay on xxxx (Name of a text or an author)”

We can see that these types of question vary in terms of the thinking skills required by the students to respond to each type of question. The first two types suggest the specific issue which the students need to discuss and also introduce a particular critical point of view on the issue that the students are expected to respond to. The latter two types of essay question are more open ended and require the students’ initial thinking to decide on the specific subject and scope of the essay.

In relation to the researcher's framework of the critical thinking development process presented in chapter 1 (Table 1), to successfully answer these questions, the students are required to demonstrate different levels of critical thinking skills. For example, the first and the third question require the students to demonstrate their critical thinking skills in knowledge, comprehension, application, and analysis level. The second question requires knowledge, comprehension, application, analysis, evaluation, and synthesis skill. There will be more detailed discussion of the levels of critical thinking skill actually elicited by these different question types, when analysing Thai students' English literature exam scripts in chapter 8.

Importantly, in responding to most essay question types, the students are expected to develop an argument in their essay. An effective essay contains a clear line of thought which contributes to the final point of view or overall interpretation which is being developed throughout the essay. There are two factors which determine the quality of the essay' overall argument. The first one is how well or reasonably the students' point of views is supported by evidence from the text. The students need to discuss their idea and interpretation in depth and support it with evidence or reference from the story or text. The second factor is the organization of the students' idea or point of view. Not only do the students need to think carefully about the points or ideas that they want to present and make them logical, but also they need to be able to connect those ideas together in order to make coherent essay. Again, the relationship between these two factors in students' actual exam scripts will be examined in the analysis presented in chapter 8.

### **2.2.7 Students' difficulties in studying English literature**

Even though English major students have studied Thai literature before, they have no prior experience in studying English literature at secondary school level, where they principally learn English grammar and vocabulary, which are very important in the university entrance examination.

Therefore, it is not surprising that at university level, students encounter some difficulties when reading L2 literary texts for the first time. Although students take a Reading course since their first year, which aims to improve their reading skills and strategies through many different contemporary text types since their first year, reading comprehension is still an obstacle for their success in literary study. In addition, it would seem that the problems are

not only about text comprehension but also about how to analyse the literary meaning of those texts. In this respect, critical thinking becomes an essential skill for them to develop in order to accomplish their study successfully. Nevertheless, it is generally found that many of them are accustomed to their learning behavior established when they studied grammar and vocabulary, as well as other subjects which require them to use mainly their memory to remember rules, structures and content. That is, they expect to listen attentively and copy what the teachers say about the topic in their notebooks and reproduce this in the exam. It is possible that when they come to study literature, a subject that expects them to use their creativity, imagination and critical thinking, they are likely to persist in relying on memorization as they find that memorizing the teachers' analysis and interpretation is enough in order to pass the exam. Furthermore, they may find that their experience in literature class is not very different from the other subjects, where they can just sit and take notes from what the teachers say.

However, this does not mean that the teachers are not making efforts to promote more active learning. Their attempts to make studying literature a more accessible and meaningful experience for the students can be seen in the activities that they try to create in class in order to enhance students' thinking skills, such as discussion groups or pair work. With the limited resources mentioned earlier; nonetheless, the results of their efforts may be disappointing.

To develop a fuller understanding of both student and teacher perspectives on these well known difficulties, the fieldwork part of the research study includes interviews with both groups, which are analysed and presented in chapters 5 and 6.

#### **2.2.8 Teachers' role**

Considering the workload of English literature teachers in Thai universities, it should be mentioned that their jobs involve not only teaching, and they have to undertake some extra-assigned works as well. Generally speaking, at university, teachers' responsibilities include teaching, administration and doing research as well as occasional tasks assigned by the university such as coordinating and organizing community projects.

Each teacher will normally be responsible for three to five courses per semester. Some courses can be shared by two or three teachers who specialize in each particular topic. A

three credits course takes three hours per week, with the exception of some skill courses such as Basic Oral Skills or Conversation and Discussion which require 4 hours a week; 2 hours for lecture and 2 hours for workshop. Thus, teaching hours for each teacher will be approximately 9-15 hours per week. Due to the large number of students, literature teachers occasionally have to teach other English language courses such as Foundations of English I and II, which are two compulsory English courses for every first year undergraduate students.

Regarding the teachers' qualifications, most English literature teachers gain a BA in English from university in Thailand and further their MA, M.Ed., Ed.D or PhD abroad. Though most of literature teachers have graduated abroad, Thai is more often used than English as the medium of instruction. The teachers want to be sure that the students can get the most accurate information from them. However, there are also many experienced teachers who attempt to use English more than 70% in class to make the students familiar with the English language as much as possible.

## **Conclusion**

Chapter 2 has provided a preliminary discussion of issues in English literature teaching in L2 higher education contexts, as a background for the study. Three teaching approaches that are widely accepted by L2 literature teachers internationally are reviewed: reader-response, stylistics, and a language-based approach. Among these three approaches, it is argued that reader-response shows greatest potential to promote both the students' cognitive and affective competence. Additionally, a preliminary description of the traditional teaching and learning situation in typical L2 literature classrooms in Thai universities is also given to reveal some of the factors which may affect the development process of students' critical thinking in literature courses, and which will be the focus of the fieldwork described in later chapters.

However, it is not only the current literature teaching approach at university level which appears to be one of the factors that affect the development of students' critical thinking. Traditional Thai cultural values and religious beliefs as well as the school teaching system also play a crucial part in this. Chapter 3 will complete the background to the study, by

discussing the role of cultural values, religious beliefs, and the school teaching system which might affect the promotion of critical thinking among Thai students.

## **Chapter 3**

### **Critical Thinking in Thailand**

In order to explain the background to the empirical research questions of this study, chapter 2 has already made a preliminary presentation of the current situation of teaching and learning in a typical English literature classroom in the Thai university, and identified some factors which are likely to affect the development of the students' critical thinking. Chapter 3 will further address the role of critical thinking in Thailand as well as three other main factors which affect success in developing students' critical thinking skills: Thai culture, the school system and religion. Attempts to promote critical thinking in some other parts of Asia will be presented, followed by a demonstration of the real place of reasoning and logic in some Asian philosophies and religions. Ways of promoting critical thinking within Thai culture are recommended, and the need for empirical research into how Thai teachers and students are accommodating to a complex set of factors promoting/ hindering critical thinking is stated. .

Critical thinking is greatly valued as one of the most important skills which students in modern society should have. Particularly, in Asia, it is also necessary for students who wish to further their study abroad to develop this skill as it is a crucial basic skill for study in the Western academic setting. Students from Asia, especially South-East Asian students, are commonly stereotyped as passive and non-critical rote-learning students (Ballard, 1995; Mills, 1997). They are perceived to be non-critical in their approach to academic texts and to lack an understanding of the requirements of analysis and critique (Egege and Kutieleh, 2004: 79).

Such descriptions from outsider perspectives seem to reflect how the students present themselves in the learning environment. Most comments seem to focus on how the students react and perform in class, when compared with the characteristics of western students. Nevertheless, from the perspective of an insider, the qualities students display can be explained as a result of their cultural background and the educational system they have gone through. This self-presentation may well not reflect all qualities that they intrinsically possess. Consequently, it is not astonishing that the characters of Asian students are often portrayed in that stereotyped way. There will be further discussion related to this issue in a later part of this chapter.

In Thailand, the significance of critical thinking is acknowledged by the government as can be seen from its educational policy which emphasizes the development of critical thinking skills among students at all levels. The goal of the educational reform in 1999 is to enable students to become critical thinkers, problem-solvers and life-long learners as the government realizes that our human resource is the most important factor which will enable Thailand to effectively compete in the global marketplace (Ministry of Education, 2003). Therefore, in order to prepare Thai people to speak clearly and logically in international settings, it is very necessary to begin the training process from the earliest stage of their learning. The schools and universities are encouraged to teach students to think critically, be rational and confident to express their individual voice both inside and outside the classroom.

Nevertheless, reaching this goal cannot be that simple. There seem to be many difficulties facing attempts at encouraging students to become critical thinkers. Teaching critical thinking appears to be a challenging task for the teachers throughout the country. There are three main factors that need to be taken into account in order to achieve the goal of developing students' critical thinking: Thai culture, educational system and religion.

### **3.1 Three main factors affecting success in developing students' critical thinking skills**

To begin with, according to Thai culture, respect for seniority has been considered as an important characteristic of good Thai people. The younger are supposed to pay respect to the elder, and to parents and teachers, in particular, as it is believed that they should be grateful to those who nurture and educate them. Gratitude is highly valued by the society. Moreover, having social harmony as an ideal, people should avoid disagreement which may bring conflict to the society. Therefore, negative attitudes or conflicting ideas which may lead to social disorder cannot be regarded as valuable characteristics. The American anthropologist Wallace has conducted ethnographic fieldwork and written about Thai and Lahu college student cultures in Northern Thailand (1996), and comments:

Whether it is possible or not, most Thais also believe that they should honor and care for aging parents. They value the following formula: If one knows ones places in family and social hierarchies and behaves appropriately, one will also be promoting social harmony.

This entails going along with the status quo, not making waves and not sharing negative feelings. Disagreeing is a chancy thing to do because if not carried out diplomatically, one would be perceived as disrupting others. This is to be avoided (Wallace, 1996:3).

The good Thai people as Wallace (2003: 1) describes them are almost always: a follower, conservative, patriotic, friendly, hospitable and yielding:

The second factor which appears to be a barrier for developing students' critical thinking ability is related to the Thai educational system. In chapter 2, we discussed the Thai higher education system; here we examine the roles of teachers and the nature of the curriculum in the wider educational system.

Corresponding closely to the overall cultural background, good teachers in Thai culture are portrayed as moral parents who look after and protect students as well as being models in their own behavior, for their students to follow. Teachers are expected to teach students what is right and wrong and what they should and should not do in the society. According to the findings of Wallace (2003: 20), teaching students to think in Thai classroom is very difficult to achieve due to these expectations about good teachers' characteristics. The teachers are supposed to treat students politely, avoiding confrontation. Likewise, the students are also supposed to show their respect to the teachers and should not upset them by asking questions. If valid, this orientation seems unlikely to promote critical thinking skills among the students.

Moreover, regarding the present school curriculum, it could not be said that it facilitates the efforts to enhance students' critical thinking skills. Though there has been an attempt to change the curriculum from teacher-centered to student-centered learning, many teachers still struggle with implementing new pedagogical practices in large classes. The typical school classroom contains 50 students or more. Thus, it is hard to access every individual student. Besides, with the need to cover the entire content in the lesson plan, there is little time devoted for discussion or inquiry and students do not have many opportunities to show their opinions in class. The tension between content coverage and chances to reflect and develop the students' thinking is not only a problem in Thai educational system but also can be found in other Asian countries such as Japan and Taiwan (see section 3.2).

In addition, regarding the teacher's workload, teachers are expected to deal with administrative and community work apart from their teaching. Their community work is often related to cultural festivals, religious commemoration and educational service for the locals. Generally speaking, school teachers' teaching hours will be approximately 24 to 36 per week, yet pay is poor. Thus, teachers often have a second job, and may neglect their routine teaching as a result. All these factors create difficulties in enhancing the students' critical thinking skill.

Furthermore, assessment methods in Thai education seem to depend heavily on multiple choice examinations including even the most important examination that students have to take in order to get into university. The number of students constrains the type of exam used at all levels of education. Open-ended examinations take a long time for the teachers to correct and mark, and so multiple choice tests appear to be the best way to evaluate students' knowledge. Also, they are more easily standardized than open-ended tests. Though multiple choice tests can be designed to test some aspects of students' critical thinking skill, this demands more time and skills in designing the exam. As a result, however, the students know that what they are required to do is look for one correct answer out of four or five answers in a list. It is not necessary to show their own opinion or think of other alternatives, and so they realize that memorization is enough to pass the exam. The assessment methods do not reward students' critical thinking, and as a result their backwash effect does not promote students' development.

In addition to cultural and educational system factors, religion is another factor that appears to have some effects on the development of critical thinking ability of Thai students in general.

Though people in Thailand have religious freedom, Buddhism is the most important religion of the country and almost 90% of Thai people are Buddhists. Therefore, it is to be expected that some behaviour patterns in everyday life are influenced by Buddhism's beliefs and teachings (Buddhadasa Bhikkhu, 1996; Somdet Phra Nyanasamvara, 1961; 2005). Unfortunately, many Thai people have been mistaken about Buddha's teachings. Some concepts such as the Middle Path and Upekkha or Equanimity have been mentioned regularly when discussing the concept of critical thinking. People have misconstrued that such teachings are in contradiction with the quality of being a good critical thinker.

Many people believe that according to the Middle Path principle they should keep a balance in everything including their mind and speech. Therefore, people should not show their opinions in an extreme way and expressing opinions in a general way is more acceptable than trying to argue with others. These people seem to believe that the concept of critical thinking cannot be compatible with Buddhism's teachings. They may therefore feel uncomfortable when they have to be more critical in making judgements.

Furthermore, the meaning of Upekkha or Equanimity has been misinterpreted. Many people have misunderstood the idea of Upekkha to mean that they should not be interested in anything or do anything, but just let everything go on in its own way. Expressing opinions and making arguments seem to be rare among people who attach themselves to this belief. As a result, people who hold this kind of belief tend to view that the idea of being critical is not practical in Buddhist society.

Together, it seems that these three factors have played significant roles in limiting the development of critical thinking skills among students in Thai society. In order to address the issue, it is important to take these three factors into consideration throughout the research study which follows. In addition, ways to adapt critical thinking related to these three factors in Thai culture will be proposed in the final part of this chapter. Moreover, it is apparent that the need to develop students' critical thinking ability is being discussed not only in Thailand but also in other Asian countries. Section 3.2 will focus on wider discussion about critical thinking in two comparable Asian settings.

### **3.2 Critical Thinking in other Asian contexts**

The endeavor to promote students' critical thinking skills is not happening only in Thailand but also in other Asian countries such as Japan and Taiwan. Davidson, himself an American teaching in Japan, claims that the main obstacles to critical thinking in Japan come from the precepts of conventional wisdom, for example; the ideas that Japanese people are not logical; that the highest truths go against logic; and explicit words and ideas should not be trusted (Davidson,

1995). According to him, Japanese people believe that “words cannot communicate our deepest or most profound thoughts and feelings” (Davidson, 1995:2). He notes:

Many people in Japan seem to have some difficulty discussing ideas or even explaining them. Few students unexposed to foreign education can express opinions on serious subjects. After they come to our junior college, students often confess that they have a lot of trouble expressing their ideas in English in class first of all because they do not have any opinions. And if they have opinions, they often cannot explain or justify them (Davidson, 1995: 2).

Besides, Davidson claims that the term “critical thinking” is itself a barrier for the development of critical thinking in Japan. Many Japanese people seem to misunderstand the meaning of the term ‘critical thinking’ when they find that the word ‘critical’ means ‘fault-finding’ in the dictionary. In fact, there is no equivalent term for ‘critical thinking’ in the Japanese language; therefore, the use of translation can create some misunderstandings about the concept, in a negative way (Davidson, 2004: 4).

In addition, in terms of social barriers, people’s social relationships play a very significant role in deterring them from expressing their opinions. Japanese people tend to preserve harmonious relationships in public. They are not likely to criticize others directly. Instead they are more likely to maintain a good relationship by presenting positive comments about each other. As Davidson (2004: 4) puts it:

However, people in Japan usually prefer not to bring [a disagreement] out into the open. So in a public setting, one often has to tread very carefully about presenting disagreement. Even a strongly-worded question can be construed as a challenge or an attack; even if it is purely an attempt at clarification.

Social peace and uniformity can be seen everywhere in Japanese society. Davidson cites Barry (1992: 63, in Davidson, 1995: 3): “it would be easier to get the entire population of Tokyo to wear matching outfits than to get any two randomly selected Americans to agree on pizza toppings.”

Similarly in the classroom, expressing disagreements can be very difficult for Japanese students. For instance, Davidson (2004: 5) gives his own experiences in asking university students to do

peer evaluations on argumentative essays. He notes that he has to explain to the students that evaluative comment is a way to help their friends to get better scores and finding weaknesses to improve is more important than positive praise. He affirms that if he does not do that the students are likely to limit their comments to agreement and compliments on positive points of their friends' essays because they do not want their friends to feel upset and want to maintain their friendships.

As in Thailand, the wider educational system in Japan appears to be another barrier to critical thinking. The New Japan Party leader Ichiro Ozawa has commented on Japanese high school students:

They are not encouraged to talk or to write. They are not trained to think or to debate. They do not even learn that there is more than one way to interpret a single issue. Memorization takes priority over analysis...From elementary school to high school, children busily cram themselves with the correct answers. They go all the way to college without developing the habit of thinking for themselves. This cannot possibly produce autonomous citizens (cited in Davidson, 1995: 9).

Also like Thailand, the entrance examinations which students have to pass to continue to the next stage of their studies are typically multiple choice tests. Students devote themselves to preparation for these tests because they know that their future very much depends on them. Therefore, they spend most of the time memorizing the facts needed in these examinations rather than practicing their thinking ability (Davidson, 1995: 3).

Likewise, in Taiwan, the concept of critical thinking did not receive much attention in the Taiwanese educational system until the last few years. The concept has traditionally been viewed negatively by most Taiwanese people (Chiodo and Tsai, 1997). Chen (1989) points out that "Critical thinking was misunderstood as criticizing, finding fault with, blaming, restructuring and differentiating." Chen further claims that, "the Chinese culture in Taiwan strives for harmony and security. Questioning is viewed as opposing the accepted ways of doing things; thus, it is not promoted by the educational system."

The absence of promoting critical thinking in the Taiwanese educational system is also evident in the findings of Chiodo and Tsai (1997). Many difficulties were noted in enhancing critical thinking in Taiwanese schools. For instance, large classes (50 students or more) and the need to cover the entire textbook create some difficulties for the teacher to vary the teaching methodology. As a result, most classes were conducted in the form of lecturing with little time devoted to discussion or inquiry. Besides, though the Ministry of Education guidelines indicated that enabling students to think critically was one of the goals of secondary education, no requirements for teaching critical thinking were stated in the individual subject teacher's manuals at both junior and senior high levels and no specific explanations of how critical thinking should be taught were included. Moreover, regarding the evaluation process, students tended to pay more attention to the information needed for their examinations. In the same way, the teacher also needed to cover endless information necessary for preparing the students for the exam, and little time was spent on problem-solving activities.

In conclusion, we can see that the concept of critical thinking in all three countries is relatively culturally bound. Though the influence of western culture is widespread in these Asian countries, the ideas of seniority and social harmony are still obvious and virtuously recognized. These values which have been rooted in the society for a very long time continue to affect the way people perceive the concept of critical thinking. Together with some other limitations such as evaluation process, teaching methodology and classroom size, it seems that such beliefs may cause some difficulties and possibly delay the success of promoting students' critical thinking skill in Asia.

The emerging questions are "Is the idea of critical thinking compatible with traditional values?" and "Are people able to develop critical thinking skill while still preserving traditional values?" The answers to these two questions will be discussed in section 3.3.

### **3.3 Critical Thinking in Asian philosophy and religion**

As many countries in Asia concentrate on how to promote critical thinking skills, it seems reasonable to ask: "Isn't there any use of logical reasoning in Asia?," "Is critical thinking a new

idea for Asian people?,” and “If logical reasoning is found in Asian culture, why do they still need to promote it?” To address these issues requires a closer examination of Asian philosophy and religion, and this is briefly undertaken in this section.

To begin with, Hongladarom (1998) claims that in fact critical thinking can be found in Asian philosophy, and that it can be compatible with Asian traditional belief systems. He argues that the critical thinking concept has already existed in Asia for a long period of time, and has roots in Asian philosophy. For Hongladarom, both India and China “do have their own indigenous traditions of logical and argumentative thinking,” though logical traditions in India and China which emphasize criticism and argumentation are dominated by the traditions that lead to social harmony and intuitive insights.

In India, at the times of Dignaga and Dharmakirti, two of the greatest Buddhist logicians, successful public debates were very important for the survival of the monasteries (Tscherbatsky, 1962: 31-34). In addition, Matilal (1990:1-8) states that Indian logical traditions are original and are not influenced by the Aristotelian ideas of the West. He shows that many topics that logicians and philosophers are interested in nowadays were discussed and researched by Indian scholars. These topics include: theory of inference, empty names, reference and existence, perception, knowledge of the external world, substance and causality. Moreover, evidence for the integration of logic and critical thinking in Indian culture can be found in the historical and contemporary successes of Indian mathematicians and computer programmers. Both professions require use of logical and critical thinking skills.

In China, the critical thinking concept can be found in two logical schools of thought: the Mohists and the Logicians. The Mohists, founded by a philosopher named Mozi who lived between 479 to 381 B.C. during the Warring States Period, appear to present the concepts of deduction and induction while the Logicians which actually grow out of the Mohists, focus on a system of logical and paradoxical thinking that is the foundation of modern science (Hongladarom, 2003: 3).

However, the logical tradition later declined in reputation. Hongladarom (1998) gives an explanation about the decline of logical traditions in India, claiming that the teaching of the logical schools was limited to the monks and a small group of educated people. Therefore, when it had to compete with other more popular traditions, there was not enough support from the general population. In China, the lack of development in modern science as it is related to the use of critical thinking ability is attributed to four factors; historical, economic, social and cultural (Needham, 1969: 190-217). The preservation of China's cultural identity was more important than material innovation and scientific development. The highest priorities were given to moralistic, ethical and historical writing (Ronan, 1978: 19). This is echoed by Fuller (1997: 80-88) who also argues that the reason why China did not develop modern science was because it was not successfully promoted. The historical, social and economic conditions were incompatible with modern science because Chinese people seemed to base the ideals of their civilizations elsewhere.

It can be concluded that even though the concepts of logical and critical thinking can already be found in the philosophical traditions of both India and China they have been neglected by their own people who tended to direct their interests elsewhere.

The idea of critical thinking and the concept of logic are also not at all foreign to Japanese people. In the Japanese language, there are words which express logical concepts, just as in English. For example, the word “zentei” means “assumption or promise,” “mujun” means “contradiction” and goriteki / ronriteki” means “reasonable or rational” (Davidson, 1995: 6). Davidson (1995: 6) also notes that Japanese people actually employ logical concepts in everyday discourse. They use reason to reach conclusions or confirm hypotheses. Besides, they often show themselves willing to listen to other people's criticism and new ideas, which seems to be a useful characteristic for critical thinking training. Therefore, we can say that the use of reasoning and the concept of critical thinking are not totally new to people in this country either, and these are actually a part of their tradition.

In Thailand, the concept of logical reasoning and idea of critical thinking can also be found in the religion that most Thai people have faith in, that is, in Buddhism. The following section will

discuss the real essence of Buddha's teachings, showing that in fact there is no part of Buddha's teachings which is not concerned with reason or logic. The concept of the Middle Path and Upekkha will be clarified first and this will be followed by the description of the Kalama Sutta, which consists of ten criteria that people should consider before they believe in something.

As mentioned previously, the two main ideas from the Buddha's teachings which people frequently misunderstand are the Middle Path and Upekkha. Some people think that these two teachings are in contrast with the characteristics of a good critical thinker who is supposed to speak up, argue and express opinion critically. They seem to feel that being a good Buddhist is in contradiction with being a good critical thinker. These false beliefs are based on an inadequate knowledge of Buddhism. Thus, the real essence of the Buddha's teachings about the Middle Path and Upekkha needs to be clarified to promote a better understanding.

In the teaching of the Middle Path, the Buddha advises every Buddhist to follow the path leading to the righteous way of life which is called "The Noble Eightfold Path." This consists of Right Speech, Right Action, Right Livelihood, Right Effort, Right Mindfulness, Right Concentration, Right View and Right Thoughts. In particular, the Right Speech means to avoid lying, tale-carrying, use of harsh language and vain talk. Besides, people who follow the Right Speech always speak only the facts they know to be useful, and at the right time (Somdet Phra Nyanasamvara, 1961).

Many people have wrongly understood that the Buddha teaches them according to this idea of the Middle Path not to do anything or to speak in an extreme way, so it seems safer not to be too critical about anything. This interpretation is quite inaccurate. In fact, the Middle Path or Middle Way in Buddhism means

to investigate and penetrate the core of life and all things with an upright, unbiased attitude. In order to solve a problem, we should position ourselves on neutral, upright and unbiased ground. We investigate the problem from various angles, analyze the findings, understand the truth thoroughly, and find a reasonable conclusion (Rong, 1996).

Accordingly, it could be said that the Buddha attempts to teach people to be as objective as possible. This does not discourage people from being critical; instead they are encouraged to

express their opinion on unbiased grounds and explore problems with triangulation. Thus, we can see that the idea of the Middle Path in the Buddha's teachings is in effect the same thing as the concept of critical thinking.

Another misconception which arises from a lack of knowledge about Buddhism is the issue of Upekkha. Upekkha from many people's understanding refers to the state of being calm, and ignoring or neglecting everything material. This is not totally true according to the interpretation of Somdet Phra Nyanasamvara (2005: my translation), Supreme Patriarch of Thailand. Upekkha or Equanimity means a state of lacking strong attachments in any attractions or desires. In other words, it relates to self-control, accepting the facts and detaching oneself from all feelings or emotions. This involves a state of awareness and seeing things with an objective view. It does not mean that people who follow the Upekkha should not be interested in anything or do anything. This misconception may lead eventually to indifference and laziness. In fact, Upekkha can help people to stay calm by using their intellect to consider things with an objective point of view that will lead finally to a balance of mind.

It can be seen that these teachings are concerned with the use of reason and logic as a foundation for their practices. Therefore, it can be confirmed that the Buddha's teachings can be compatible with the concept of critical thinking.

Furthermore, one of the most distinguished teachings of the Buddha known as the "Kalama Sutta" is the best illustration of the use of logic and reasoning. The most important principle of the "Kalama Sutta" is the idea that we should not believe or accept anything immediately according to ten criteria: 1) it has been passed along and retold for many years; 2) it has become a traditional practice; 3) it was reported widely; 4) it was written in manuscripts; 5) it was based on logical reasoning; 6) it was based on hypothesis or assumptions; 7) it was based on common sense judgment; 8) it agrees or fits with one's own opinions and theories; 9) it came from reliable speaker; and 10) it came from one's own teacher, even the Buddha himself (Buddhadasa Bhikkhu (1988).

According to these teachings, the Buddha allows Buddhists to examine and think by themselves about what they should believe or do. Buddhadasa Bhikkhu (1988: 3) asserts:

The ten examples of the *Kalama Sutta* are a surefire defense against intellectual dependence and not being one's own person, that is, neglecting one's own intelligence and wisdom in dealing with what one hears and listens to. ... Whatever one listens to, one should carefully and systematically reflect upon it.

Moreover, strictly speaking, the *Kalama Sutta* never forbids people to believe in anything either. It merely implores people to listen and think carefully before believing or accepting anything they hear. It also enables them to use their intelligence to analyze and investigate the data they receive for the first time.

We can see that in fact the Buddha's teachings; the Middle Path, the *Upekkha*, and particularly, the *Kalama Sutta* employ the same principles as the notion of critical thinking. Table 4 shows similar features shared by the Buddha's teachings: the Middle Path, *Upekkha*, *Kalama Sutta* and critical thinking.

**Table 4: A comparison of the Buddha's teachings: the Middle Path (Rong, 1996), *Upekkha* (Somdet Phra Nyanasamvara, 2005), and *Kalama Sutta* (Buddhadasa Bhikkhu, 1988) with characterizations of critical thinking (Brookfield, 1987)**

Middle Path	Upekkha	Critical thinking	Kalama Sutta
• Investigate the core of life and all things with an upright, unbiased attitude		• Identify assumptions underlie the ideas, beliefs, values, and actions	
• Position yourself on neutral ground	• A state of awareness and seeing things with an objective view	• Challenge the importance of context: become aware of how social context influences	

		thoughts and actions	
• Investigate problem from various angles, analyze the findings, understand the truth and find a reasonable conclusion		• Imagine and explore alternatives to existing ways of thinking	
		• Reflective skepticism	Don't believe or accept thing immediately according to ten criteria

Unfortunately, many Thai people seem to ignore the real essence of Buddha's teaching. They are more interested in the external layer of Buddhism, and the core of the religion has been ignored by many Thai Buddhists for quite a long period of time. Therefore, to make people realize and reconsider the value of their own philosophy will help the development of critical thinking ability among Thai people.

In conclusion, from the short review of Asian philosophy and religion given here, it could be confirmed that the concepts of logical reasoning are already present in Asian traditions and cultures. They are not new issues at all for Asian people. However, the perceived absence of critical thinking results from the way Asian people prioritizes other values more than critical thinking. Therefore, revitalization of critical thinking in Asia, particularly in Thailand, is possible as it requires merely reconsideration and adaptation to suit the circumstances of the country.

### 3.4 Incorporating critical thinking in Thai culture

It is apparent that the idea of critical thinking is not a new idea to this country, and that it can be found in every aspect of Buddha's teachings as discussed previously. Importantly, the questions which follow are how to break down the wall that obstructs the development of students' critical thinking, and how to revitalize the critical thinking concept in Thai society.

First of all, it must be shown that critical thinking can be compatible with Thai culture. In order to attain this objective, people's attitude toward the concept of critical thinking needs to be

changed. Many Thai people tend to have a negative feeling toward the term 'critical.' It seems to contrast with the idea of 'modesty' which is considered as an ideal quality of traditional Thai people. Therefore, it is necessary to change people's attitude toward the concept of being critical from negative to positive interpretations. It should be shown that expressing an opinion or making a criticism does not mean being rude or aggressive. Being polite or humble can be compatible with expressing critical ideas. People can still keep their politeness and modesty while showing their opinion in an argument. Moreover, respect for seniority can also be conserved by critical thinkers. When people demonstrate their ideas or making arguments, it does not mean that their respect toward their interlocutors is lessened. Being critical can be expressed with respect and politeness. Hence, it can be said that critical thinking skill can be practised without losing one's Thai identity. Recognizing the difficulties that may be associated with the use of the term 'critical,' it may be appropriate to introduce alternative terms such as 'evaluative thinking' or 'reasoning thinking' in educational discussions, to suit the Thai cultural context. However, the term 'critical thinking' will still be used through the rest of this study to promote an accuracy of conceptualization and interpretation of this term.

Moreover, attempts to develop students' critical thinking ability can never be fulfilled when children are allocated an unseen position in the society. As mentioned previously, the ideal behavior of good children in Thai society is to be modest and obedient. They do not have many opportunities to speak up as if they do so they might be viewed as disobedient or mischievous.

In order to achieve our ultimate goal and to enhance their critical thinking ability, children's position has to be changed. People should give an importance to children's opinions. In other words, children's voices should be heard, and they should not be discouraged when they are trying to show their ideas or opinions about any particular topic. Though sometimes their ideas may not be practical, that is only because they lack experiences. Instead of viewing them as disobedient, we should be delighted as this signifies the first steps in their critical thinking development process.

Most importantly, adults themselves should open their mind to listen to children's voices. It is very necessary for adults to accept children's opinions without prejudices. Besides, they should

acknowledge that they can still maintain their reverence from the children as long as they use reasoning and behave themselves in ways worth respecting.

Secondly, there should be some modifications in the educational system. We have seen that nowadays the Thai educational system does not seem to facilitate the development of students' critical thinking skills, so some adaptations both in curriculum and teachers' roles are required.

To begin with, critical thinking should be integrated in all educational levels from school to higher education, so that students' developmental process can go on continuously. The curriculum itself should be designed to offer students opportunities to practise their critical thinking. Changes in both pedagogical approaches and assessment methods should be emphasized, to make the curriculum better adapted to critical thinking skill.

Firstly, teaching methods should be designed to help students develop their thinking ability. To illustrate, classroom teaching and learning activities should provide some spaces to let students have their own say about particular issues in their study. For instance, group activity such as group discussion and project work which are practical in large classes can be included without any extra investment. Doing group work and oral presentations can help students express and present their idea critically and effectively. Besides, writing essays can also help students to demonstrate their ideas in written form, and to show their reflections and arguments around the topic. In fact, there has already been an attempt to integrate these kinds of teaching and learning activities in many classrooms especially at the university level. However, partly because of resources limitations such as large students' number and classroom availability, it would seem that implementation is still inefficient. Thus, reconsideration of pedagogical approaches should be taken seriously in order to make the promotion of students' critical thinking skills a practical possibility.

Secondly, the assessment methods should be redesigned to evaluate students' critical thinking ability. At present, facts are the main things that assessments require from the students, and assessment methods tend to rely on multiple choices items only, which is not the best way to encourage students to become critical thinkers. The assessment methods should be related to

teaching and learning activities in the classroom, and open-ended questions, for example, should be used in examinations. When the students know that they are required to be more critical by showing their ideas and opinions in the exam, they have to change their learning behaviours from just sitting and listening passively, to become more actively engaged in classroom activity. They will realize that using memorization to pass the exam is not enough any more.

Moreover, in addition to the curriculum, the teachers' role is another crucial aspect for the development of students' critical thinking skills. There are still many teachers, especially senior teachers, who strongly believe in the traditional ideal of good students. In their view, good students should always be obedient, modest and polite. They are not supposed to argue with the teachers in class. They are expected to keep quiet and listen attentively to what teachers say about the lesson. We can see that this is not the way to promote students' critical thinking ability. In order to promote students' thinking skills, teachers should open their own minds and listen to the students' opinions. The most well-planned teaching approaches will never work out unless teachers change their attitudes toward these things.

Besides, teachers should recognize their changing role from provider to facilitator. Many teachers may feel guilty when they have to spare some time for students' discussion or group work. They are familiar with their role as knowledge provider who is supposed to give as much information to the students as they can. Also, the teachers often fail to undertake group work as they feel that learning cannot take place without them. Nevertheless, they need to accept this change and should become familiar with routine group work which are practical and foster critical discussion if they really want to develop students' thinking ability. What they have to do is to support and guide the students in the appropriate direction and let them learn from their own experiences, to a much greater extent.

The last aspect which has an impact on success in promoting students' critical thinking skills is religion. As mentioned previously, Buddhism has many influences on Thai patterns of behaviour. Unfortunately, most Thai people who consider themselves to be Buddhists seem to misinterpret the real meaning of Buddha's teachings. They see a contradiction between Buddha's teachings and the concept of critical thinking, while if they had studied the teachings thoroughly

they would have found that the use of reasoning, logic and concept of critical thinking have never been missing from his teachings.

From all of the evidence presented above, it could be said that revitalization of critical thinking is possible in Asia as the idea of critical thinking already exists in Asian philosophy and religion, and has actually been rooted in Asian culture for a long time. In the case of Thailand, the concepts of logical reasoning and critical thinking can be found in Buddha's teachings. Unfortunately, Thai people fail to integrate these teachings in their daily practices. They tend to ignore the core of religion and turn their interest to the ceremonies instead. Thus, it is time to encourage people to study the real core of Buddhism rather than focus on the external ceremonies of religion. Moreover, traditional beliefs such as the seniority system and the ideal images of good teachers and good students still play a dominant role in the society.

The promotion of students' critical thinking ability is achievable by considering three main factors: Thai culture, educational system and religion. As people realize that human resources are important for the development of the country, they will come to accept the need to enhance Thai citizens to become critical thinkers by incorporating critical thinking as a part of the culture. Thus, it can be said that promoting critical thinking in Thailand is possible and compatible with Thai culture.

## **Conclusion**

From the literature review and discussion presented in chapters 1 to 3, it would seem that teachers in Thailand at all levels are situated among three tensions: first, the tension in the process of planning to promote critical thinking with limited resources; second, the tension between trying to promote critical thinking and preserving Thai culture and values; and third, the tension between defending aesthetic values while promoting students' criticality. Therefore, it is very essential to find out how the teachers manage to deal with these tensions. Their present conceptions and expectations of critical thinking need to be investigated, as well as their pedagogical practices in class, to see how and in what extent they succeed in promoting the students' critical thinking skills.

This study makes a contribution to investigating the present state of critical thinking in Thai education, through an investigation in one particular setting, L2 literature education in higher education. The research questions defined as a result of the foregoing literature review and discussion are:

- 1) "What are the conceptions and expectations of teachers toward critical thinking when planning the curriculum and when delivering pedagogical practice in English literature?"
- 2) "What are the students' understandings of critical thinking in the study of literature?"
- 3) "Are the students aware of their own capacity to think critically?"
- 4) "How does the teacher's pedagogical practice promote students' critical thinking skills in the L2 literature classroom?"
- 5) "What level of critical thinking skills do L2 literature students actually achieve?"

The methodology and data collection procedures of the empirical study designed to answer these questions are described in the next chapter.

## Chapter 4

### Methodology and Data collection

Chapter 4 addresses the methodology and data collection used while conducting this investigation into the place of critical thinking in L2 literature education. The overall research design and research methods will be explained and justified in terms of the underlying research questions. In order to address these questions, an ethnographic case study was conducted involving three main research methods; interview, observation, and document analysis. Interview method was used to investigate the research questions:

1. “What are the conceptions and expectations of teachers toward critical thinking when planning the curriculum and when delivering pedagogical practice in English literature?”
2. “What are the students’ understandings of critical thinking in the study of literature?”
3. “Are the students aware of their own capacity to think critically?”

Observation method was used to examine

4. “How does the teacher’s pedagogical practice promote students’ critical thinking skills in the L2 literature classroom?”

Lastly, document analysis was used to examine

5. “What level of critical thinking skills do L2 literature students actually achieve?”

The findings from interviews will reveal L2 literature teachers’ conceptions and expectations of critical thinking, the students’ understanding of critical thinking and their awareness of their own capacity to think critically. The data gained from classroom observation will show how teachers’ pedagogical practices are potentially promoting students’ critical thinking. Finally, analysis of students’ exams will reveal level of critical thinking skills that students actually achieve in English literature courses. In the chapter, the major aspects of ethnographic case study research will be explained first. This is followed by an account of how the three research methods were implemented. The fieldwork administration in Thailand is described in the final part of this chapter.

## 4.1 Overview of ethnographic case study research

This research was conducted in the form of an ethnographic case study for many reasons. Firstly, ethnographic case study offers a means to investigate teaching and learning situations in the classroom which is not primarily aimed at testing an established theory or hypothesis as in experimental research, rather its aim is to describe and theorize teaching and learning in a particular context. This allows the researcher to examine the actions of teachers and students in a particular classroom where the research problems are represented in an open-ended way. As indicated in the introduction above, this study aims to:

- explore L2 literature teachers' conceptions and expectations of critical thinking;
- investigate how the teachers' pedagogical practices promote the students' critical thinking skills;
- and examine the students' capacity to think critically as well as their awareness of their own capacity.

In line with these aims, an ethnographic case study seems to be an appropriate type of research which will allow the researcher to examine the actions and psychological dimensions of teachers and students in L2 context in an open ended way, and contribute to building a provisional model of critical thinking in L2 literature (proposed in Chapter 9).

### 4.1.1 Characteristics of case study

Unlike experimental research and survey methods, whose main focus is respectively on testing a theory or treatment and obtaining findings from a large sample, case study tends to focus on describing a phenomenon, explaining the reasons for a problem and providing background information about a situation in a local context. Cohen and Manion (1989) describe case study in the following way:

Unlike the experimenter who manipulates variables to determine their causal significance or the surveyor who asks standardized questions of large, representative samples of individuals, the case study researcher typically observes the characteristics of an individual unit - a child, a clique, a class, a school or a community. The purpose of such observation is to probe deeply and to analyze

intensively the multifarious phenomena that constitute the life cycle of the unit with a view to establishing generalizations about the wider population to which that unit belongs (Cohen and Manion, 1989: 124-5).

The meaning of case study is further explained by Sturman (1994):

'Case studies' is a generic term for the investigation of an individual, group or phenomenon. While the techniques used in the investigation may be varied, and may include both qualitative and quantitative approaches, the distinguishing feature of case study is the belief that human systems develop a characteristic wholeness or integrity and are not simply a loose collection of traits. As a consequence of this belief, case study researchers hold that to understand a case, to explain why things happen as they do, and to generalize or predict from a single example requires an in-depth investigation of the interdependencies of parts and of the patterns that emerge (Sturman, 1994:61).

Building on the definitions of case study given above, case study can also be characterized as possessing three aspects: particularistic, descriptive and heuristic (Merriam, 1998). First, 'particularistic' means that case studies focus on a particular situation, event, program, or phenomenon. As Shaw puts it, "Case studies concentrate attention on the way particular groups of people confront specific problems, taking a holistic view of the situation. They are problem centered, small scale, entrepreneurial endeavors" (Shaw, 1978:2). Second, 'descriptive' means that the findings of case studies provide a rich and complete description of the situation being investigated. Third, 'heuristic' means that "case studies illuminate the readers' understanding of the phenomenon under study" (Merriam, 1998: 30). Case studies can bring about the discovery of new meanings and extend the reader's experience. Stake (1981:47) states that, "Previously unknown relationships and variables can be expected to emerge from case studies leading to a rethinking of the phenomenon being studied. Insights into how things get to be the way they are can be expected to result from case studies."

Concerning the characteristics of case study mentioned above, it would seem appropriate to conduct this study in form of a case study. In terms of 'particularistic,' this study focuses on L2 literature teaching. It aims to investigate L2 literature teachers' conceptions and expectations of critical thinking; how the teachers' pedagogical practices promote the students' critical thinking skills; and examine the students' capacity to think critically as well as their awareness of their own capacity. Regarding 'descriptive,' the findings of this study give a depth understanding of teachers' conceptions and expectations toward a 'critical thinking' term as well as reveal their pedagogical practices when promoting students' critical

thinking skill. In addition, the study also discloses students' understanding about critical thinking in literature as a subject, their awareness of their own capacity to think critically as well as the level of critical thinking skills that they actually achieve. The findings of the study provide a rich description of L2 literature teaching at undergraduate level. Lastly, in terms of 'heuristic,' the study gives new meanings or understandings about the situation of L2 literature teaching.

#### **4.1.2 Strengths and limitation of case studies**

Case studies promote an understanding of humans when engaging in action and interaction within a particular setting. Human behavior can be seen in a more concrete way than in quantitative studies, and case studies provides a better understanding of how an intervention may affect behavior in a situation (Collins and Noblit, 1978: 26). Besides, the data derived from case studies can be presented in a more publicly accessible form than other kinds of research report (Adelman et al., 1980: 60).

However, with these advantages come certain limitations as Simon (1996) discusses:

One of the advantages cited for case study research is its uniqueness, its capacity for understanding complexity in particular contexts. A corresponding disadvantage often cited is the difficulty of generalizing from a single case. Such an observation assumes a polarity and stems from a particular view of research (Simon, 1996:225).

This is agreed by Hamel (1993: 23) who observes that, "the case study has basically been faulted for its lack of representativeness... and its lack of rigor in the collection, construction, and analysis of the empirical materials that give rise to this study. This lack of rigor is linked to the problem of bias... introduced by the subjectivity of the researcher." Guba and Lincoln (1981: 377) also claim that, "Case studies can oversimplify or exaggerate a situation, leading the reader to erroneous conclusions about the actual state of affairs."

Overall, these limitations seem to center on the issues of reliability, validity, generalizability, and subjectivity which affect all types of research. Guba and Lincoln (1981:378) point out that in quantitative study the researcher should be concerned about the validity and reliability of the instrumentation, the appropriateness of the data analysis techniques, the degree of relationship between the conclusions drawn and the data upon which they presumably rest.

In qualitative research such as case study, the researcher has to consider whether interviews have been reliably and validly constructed, the content of documents has been properly analyzed and the conclusions of the case study are grounded in the data. The researcher needs to be aware of biases that can affect the final product. Thus, training in interviewing and observation is very essential.

To exemplify the questions dealing with internal validity, they are: "How do research findings match reality? Do the findings capture what is really there? Are the researchers observing what they think they are observing?" LeCompte and Preissle (1993: 342) present four factors that lead to high internal validity of ethnographic research. First, in conducting an ethnographic study, the researcher needs to spend a period of time with the participants while collecting data. The data collected will be recorded consistently and allow the researcher to see development or changes in the situation. Second, the findings obtained from the interviews, which are a major data sources are less abstract than many instruments used in other research designs. Third, participant observation, which is the second key source of data, is conducted in natural settings reflecting the real life experiences of participants, so it can give more accurate data than that gained from laboratory settings. Finally, ethnographic analysis consists of the researcher's reflection, introspection and self-monitoring that offer the researcher an opportunity to reevaluate the data from time to time.

Taking these factors into account, the present research maximizes its internal validity by spending a period of time in a fieldwork site; that is five months (October 2006-February 2007) in two literature classrooms. Besides, the collected data was recorded consistently from the beginning to the end of the semester. This allows the researcher to see development or change in the classes. Moreover, the teacher and student interviews provide richer and more concrete information about their conceptions of critical thinking in English literature courses than could be obtained e.g. through questionnaires. Another key source of data is classroom observation. This was conducted in a natural classroom setting which reflected the authentic teaching and learning experiences of participants.

Reliability in a research study refers to the extent to which research findings can be replicated. This issue is quite problematic in the social sciences because human behavior is never static. However, Merriam (1998) argues that,

Just as a researcher refines instruments and uses statistical techniques to ensure reliability, so too the human instruments can become more reliable through training and practice. Furthermore, the reliability of documents and personal accounts can be assessed through various techniques of analysis and triangulation.

Therefore, the question then becomes whether the results are consistent with the data collected. The answers can be revealed by various techniques. For instance, the researcher should explain the assumptions and theory of the study as well as his or her own position. Also, the social context and the reasons for selecting participants should be clarified (LeCompte and Preissle, 1993). Moreover, in terms of triangulation, using multiple methods of data collection and analysis can strengthen reliability and internal validity (Merriam, 1998). As Dey (1993: 251) points out, "If we cannot expect others to replicate our account, the best we can do is explain how we arrived at our results." This is echoed by Guba and Lincoln (1981) when they mention the term "Audit Trail" to describe how an auditor authenticates the accounts of a business. Similarly, in order for an audit to take place, the researcher can enhance the validity claims of his or her research by describing in detail how data were collected, how categories were derived and how decisions were made throughout the process.

This study deals with the issue of reliability by explaining the theory used in chapters 1 and 2: a conceptualization of critical thinking in chapter 1 and of L2 literature teaching approaches in chapter 2. Moreover, in terms of triangulation, by using multiple methods of data collection and analysis: interview, observation, document analysis, the reliability of the study has been strengthened, since the data from observation can be used to confirm the findings from the interviews and the findings from document analysis can be used to confirm the data gained from interviews and observation. Finally, the study also describes the process of doing fieldwork in detail so that the readers have a clear picture of how the study was conducted and how the findings were derived from the data.

External validity is traditionally concerned with the extent to which the findings of the study can be applied to other situations. In other words, how generalizable are the results of a research study? Patton (1990: 491) argues that qualitative research should "provide perspective rather than truth, empirical assessment of local decision makers' theories of action rather than generation and verification of universal theories, and context-bound extrapolations rather than generalizations."

In contrast to quantitative research approach which seems to be non-context bound but rather universal, ethnographic case study in qualitative research tends to be more unique and embedded in a particular setting. In consequence, it is hard to generalize to other research settings. Nevertheless, many techniques are suggested by different writers to deal with the issue of generalization. To illustrate, Merriam (1998) recommends that the researcher should provide rich and thick descriptions so that readers will be able to determine how closely the situation of the study matches other contexts and whether the findings can be transferred. In addition, the researcher should describe how typical the program, event, or individual is compared with others in the same setting (LeCompte and Preissle, 1993). Besides, using several sites, cases, or situations will allow the results to be applied by readers to a wider range of other situations.

This study deals with the issue of generalizability by providing rich and thick descriptions of the context and the situation where the case happens so that the reader can understand how typical the setting is. Chapter 2 gives a description of current L2 literature teaching and learning situations in the classroom in Thai university. This includes discussions on English literature curriculum in Thai universities, using canonical texts to teach English literature, methods of text interpretation, teaching methodology, assessment method, types of questions in English literature courses, students' difficulties in studying English literature, and teachers' role. In addition, two classrooms have been studied in the empirical fieldwork, providing comparative data which help readers assess the typicality of the picture presented.

Concerning the issue of subjectivity, in quantitative study, the researcher's subjectivity is separated from the research. The goal of quantitative research is a discovery of universal value, which means that the result is universally applicable regardless of time, place, culture and other factors (Katsuko, 1995). In other words, the research results in quantitative study are isolated and exist independently from the researcher's viewpoint.

In contrast to this approach, in qualitative study, it is accepted that the researcher's personal knowledge and research experience fully influence the research (Maanen, ed. 1979). The researcher's subjectivity lies at the centre, and his/ her viewpoint and value judgments are deeply connected to the research.

From this perspective, qualitative researchers tend to shift the focus to the issue of monitoring their subjectivity rather than trying to eliminate it. Accordingly, qualitative research requires reflexivity on the part of the researcher. This means that the researcher needs to reflect on his or her own involvement in the research process as well as become aware of how his or her assumptions about the phenomenon might influence the way the researcher formulates research questions and the issues highlighted in interview topics (King, 2005). Reflexivity requires an awareness of the researcher's contribution to the construction of meanings throughout the research process (Nightingale and Cromby, 1999).

In conclusion, this study addresses the issue of internal validity by spending five months (October 2006-February 2007) in conducting classroom observation, so the collected data were recorded consistently from the beginning until the end of the semester so that the data gained from classroom observation reflects the routine teaching and learning experiences of the participants (teachers and students), and the researcher could see development or changes in the classes. Enhancing the reliability of the research is done by explaining the theories used in this study. Conceptualization of critical thinking and L2 literature teaching approach is given in chapter 1 and 2. The study also adopts three research methods to collect the data: interview, observation, and document analysis to gain triangulation data. Besides, the study describes the process of data collection and data analysis in chapter 4 to 8 so that the readers understand how the study was conducted and how the findings were derived from the data. The study deals with the generalizability issue by providing a description of L2 literature teaching and learning situation at Thai universities which includes topic such as English literature curriculum in Thai universities, teaching methodology and assessment methods so that the reader can understand the setting of the study and determine how it can be applied to other settings. Lastly, monitoring the researcher's own subjectivity is done by reflecting thoughts and feelings throughout the research process. For example, being aware of the researcher's own stance in classroom observation as being a researcher not a teacher helps the researcher focus on describing the situations in class rather than judging what the participants were expected to do or not do in the class.

#### **4.1.3 Types of case study**

This study adopted an ethnographic style of case study as a means to explore the research questions, concerning L2 literature education in Thai higher education. Ethnographic case

study is categorized as one of four broad styles identified by Stenhouse (1985). To describe ethnographic case study, he writes:

A single case is studied in depth by participant observation supported by interview, after the manner of cultural or social anthropology... Of ethnographic case study it may be said that it calls into question the apparent understandings of the actors in the case and offers from the outsider's standpoint explanations that emphasize causal or structural patterns of which participants in the case are unaware. It does not generally relate directly to the practical needs of the actors in the case, though it may affect their perception and hence the tacit grounding of their actions (Stenhouse, 1985:49).

The other three types of case study concerned with different aspects of educational action identified by Stenhouse (1985), are evaluative, educational and action research case studies. Evaluative case studies focus on the purpose of providing educational actors or decision makers with information that will help them judge the worthiness of policies, programs or institutions. Educational case study is concerned with the understanding of educational action to intensify the thinking of educators by the development of educational theory or the systematic documentation of evidence. Action research case study aims to develop the case through the feedback of information, which can guide the revision or improvement of the action. However, there might be some overlaps among these types.

The researcher has selected an ethnographic case study design according to the nature of the research problem and the questions being asked in this study. Concerning the strengths and limitations of case studies, it could be said that its strengths outweigh its limitations in this case. It offers a means to investigate complex situations in the classroom and develop understanding of these as well as potentially improving practices. Thus, when considering the aims and the nature of research questions of this study, which are to explore the conceptions and expectations of teacher toward critical thinking, to investigate how the teacher's pedagogical practice promotes students' critical thinking and to examine the level of critical thinking skills that the students actually achieve, ethnography appears to be the best approach for exploring the research questions and fulfilling the aims of the study. Since the study principally intends neither to evaluate the phenomenon nor develop the case through feedback information received, applying ethnographic style can best be used for the understanding of the situation which includes the teacher's action and thinking as well as the students' thinking and their real performance.

## 4.2 Research Methods

In order to examine the research questions, this research study adopted three types of research method: interview, observation, and document analysis. These methods can fulfill the objectives of ethnographic case study as they can be used to reveal the participants' perspectives as well as their performances. Using these three types of research methods for gathering data helps to strengthen reliability and internal validity of this research. The data gained from classroom observation can be used to confirm the findings from the interview. Also, the interview data is very useful when the researcher cannot observe participants' behaviors, feelings or attitudes toward things around them. Moreover, the data obtained from both classroom observation and interview can also be used to support the findings from document analysis. Throughout the data analysis chapter, cross references between the different kinds of data are made where appropriate.

### 4.2.1 Interview

Interviewing is the most common method of data collection in qualitative research. The main purpose of the interview is to obtain information that cannot be gained by merely observing such as the participants' feelings and attitudes about the world. As Patton (1990:196) explains,

We interview people to find out from them those things we cannot directly observe... We cannot observe feelings, thoughts, and intentions. We cannot observe behaviors that took place at some previous point in time. We cannot observe situations that preclude the presence of an observer. We cannot observe how people have organized the world and the meanings they attach to what goes on in the world. We have to ask people questions about those things. The purpose of interviewing, then, is to allow us to enter into the other person's perspective.

Interviewing can be conducted in various forms: individual, pairs and group. Each has its own advantages and disadvantages. Fife (2005) points out that group interviews can elicit information that is more social than individual interviews. In other words, group interviewing can add a new dimension or topic shared by many interviewees. However, the information obtained from group interview tends to follow the majority of the group. With this flaw, doing individual or pair interviews may give better access to the thinking of each participant.

Interview can be divided into three main types: structured interviews, semi-structured interviews and unstructured interviews. Structured interviews or formal interviews involve a set of predetermined questions in a closed-ended format. Fetterman (1989: 48) gives a comment on this kind of interview that it is a “verbal approximations of a questionnaire with specific research goals.” The limitation of the structured interview is that it may not allow the researcher to access participants’ perspectives and understandings of the world. Instead, the researcher may get only a reaction of the participants towards the researcher’s preconceptions of the world. Its main use is to gather sociodemographic data from respondents (Merriam, 1998).

The second type is the more open-ended semi-structured interview. Usually, there will be a list of questions or topics that the researcher wants to explore; however, the questions are more flexible to allow the emergence of new topics and perspectives from the interviewee. Besides, through the use of open-ended questions, the interviewee will have the opportunity to initiate his or her own responses rather than keep following the researcher’s preconceptions (Merriam, 1998).

Unstructured interviews or informal interviews can be conducted when the researcher does not know enough about the phenomenon to ask relevant questions. There are no pre-set questions, so this type requires a skilled researcher to handle a great flexibility of questions and answers (Merriam, 1998).

The semi-structured interview was chosen for this study for many reasons. To begin with, since the aims of the study are to explore the teachers’ conceptions and expectations of critical thinking, and to examine the students’ understanding toward critical thinking as well as the awareness of their own capacity to think critically, the information desired by the researcher involves the interviewees’ in-depth perspectives, opinions, values and emotions toward the concept of critical thinking. A semi-structured interview provides opportunity for the interviewees to reveal those things in detail. Moreover, as the questions in a semi-structured interview are flexible and open-ended, this will allow the interviewees to add new ideas or topics which may emerge from the conversation apart from the specific questions introduced by the researcher.

In order to conduct an effective semi-structured interview, there are some considerations that the researcher should be concerned with. Firstly, getting good data should begin by asking a good question. Their wording used in questions should be clear and in familiar language, avoiding jargons, terms and concepts from the researcher's particular discipline.

Merriam (1998) suggests three types of questions that should be avoided: multiple questions, leading question and yes-or-no questions. For example, giving a question such as, "How do you feel about the instructors and the classes?" the interviewee is likely to give a response covering only one part of the question. In addition, leading questions may reveal a bias or an assumption of the researcher, e.g. in a question like, "What emotional problems have you had since losing your job?" The interviewee may respond conforming to the point of view of the researcher, who may not be able to get into their real thinking. Lastly, asking yes-or-no questions gives almost no information to the researcher because the answer can be given with simply yes or no.

Moreover, using follow up questions is a very helpful way to get additional information about the topic. Doing a pilot interview is another way to try out the practicality of the questions. The researcher can learn which questions are confusing or useless, or some other questions might be suggested by the pilot interview. Also, it is crucial for the success of the interview to avoid arguing or debating regarding the content given by the interviewee, so as to maintain the researcher's neutrality. Besides, the interaction between the researcher and the interviewee should be conducted in a respectful, non-judgmental and non-threatening way.

Concerning these guidelines, a draft set of interview questions was planned in July 2006. The questions were designed to cover what was needed in the research questions and also flexible enough for additional information which may emerge during the interviews. Some changes were made when selecting the wordings to make the questions to be as clear and simple as possible. Besides, some leading questions were deleted to avoid the bias or an assumption of the researcher. After several revisions had been made, two sets of questions were ready to be used for both lecturer and student interviews. Moreover, since the first and second interviews were considered as pilot interviews, small changes to the questions were made for the following interviews.

#### **4.2.2 Observation**

The second type of research method used in this study is observation. Observation is used to provide descriptions of the context as well as accounts of specific incidents and behaviors that can be used as reference points for subsequent interviews. It is also conducted to triangulate emerging findings along with interviewing and document analysis, so as to substantiate the findings. Nevertheless, some critics comment about the main drawback of this method; that is it is very subjective as it depends solely on the observer's perception. It has to be accepted that human perception is very selective; therefore, the data may be unreliable (Merriam, 1998). With this flaw, it is very necessary for the researcher to monitor his or her subjectivity throughout the observation process. Training to be a skilled observer can be done, however, as Patton (1990: 201) writes, by: "learning how to write descriptively; practicing the disciplined recording of field notes; knowing how to separate detail from trivia... and using rigorous methods to validate observations."

##### **4.2.2.1 What to observe**

Though what to observe is essentially determined by the objectives of the research, guidelines are offered by many writers (Goetz and LeCompte, 1984; Borg and Gall, 1989; Bogdan and Biklen, 1992; Patton, 1990; Taylor and Bogdan, 1984) about the elements that the researcher should take into account. The first element deals with "The physical setting" such as the physical environment, the space allocated and the objects, resources and technology in the setting. Second, "The participants" should be described in terms of their number, role and characteristics. Third is "Activities and interactions" which involves questions like, "What is going on? How do people interact with the activity and with one another? When did the activity begin? How long does it last? Is it a typical activity or unusual?" Fourth, "Conversation" should include the content of conversation and the speakers (who speaks to whom). This can be recorded through direct quotations, paraphrase or summaries of conversations. Using a tape recorder will be very helpful to back up the researcher's note-taking. Silences and non-verbal behavior should also be noted when they add meaning to the exchange. Fifth, "Subtle factors" are the less obvious elements such as informal and unplanned activities, non verbal communication and 'What does not happen, especially if it ought to have happened.' The last element is the researcher's behavior such

as his or her role and thoughts about what is going on. This part is called 'observer comments' in the field notes.

Taylor and Bogdan (1984) give some additional recommendations for the researcher when entering the field for the first few days. Observers should be relatively passive and unobtrusive. In addition, collecting data is secondary to becoming familiar with the setting. Besides, keeping the first observations short is one way to avoid becoming 'overwhelmed with the novelty of the situation.' And the most important thing is to be honest in explaining what the researcher is doing. When the researcher becomes familiar with the setting and knows what should be observed, the data collection procedure can systematically begin.

Following the literature of how to conduct good observation presented above, when entering the fieldwork, the researcher's role appeared to be passive and unobtrusive. The researcher was sitting at the back of the classroom and did not get involved with the class activities. What to observe according to the guidelines was recorded in the field notes such as the number and role of the participants, activities and interaction in class, including some direct quotations and non verbal movements. More details of how these principles were put into practice are described in the fieldwork section.

#### **4.2.2.2 Relationship between observer and observed**

The researcher's stance can be categorized into four possibilities: complete participant, participant as observer, observer as participant and complete observer. Being a complete participant may cause an ethical problem as the observer's role is concealed while they are participating as a member of the group. The second type is 'participant as observer' in which the researcher gets involved in the activities but has not fully committed his or herself to the group's value and goal. The third type, observer as participant, differs from the second type as the researcher's observer activities are known to the group but he or she does not participate in those activities. The last type is the 'complete observer' in which the researcher is hidden from the group or in a completely public setting such as a library or airport (Merriam, 1998).

A major concern about observation is the effect of the observer's presence in the setting. As Merriam (1998: 103) comments that, "At the very least, participants who know they are

being observed will tend to behave in socially acceptable ways and present themselves in a favorable manner." However, this is contested by Frankenberg (1982: 51) who points out that in traditional anthropological studies the activities or actions of the researcher are not likely to change "custom and practice built up over years." This point is echoed by Reinharz (1979) who believes that the stability of a social setting is rarely disrupted by the observer's presence. This concern should be acknowledged by the researcher when deciding to conduct an observation.

In this study, the researcher's stance, during lecturing as well as group activity, is in the third type, observer as participant, for two reasons. Firstly, the researcher does not get involved with the students' group activity in order to maintain a natural climate within the students' group. It would seem that the researcher's invasion of the group may distort the students' confidence to express their opinion to their friends. They should be allowed to show their ideas independently without being too nervous about the presence of the researcher. Secondly, another reason for the researcher not to participate in the students' group activity is concerned with the issue of respecting the teacher's self-esteem and personal space. The teacher's role at this moment is to facilitate the students by walking around the room and gives some comments or advice to each group. If the researcher gets involved in the students' group, the teacher may feel uncomfortable. He or she may feel that her role is secondary to the researcher when the researcher is getting involved in the students' discussion. In other words, she may feel like her own territory is invaded by another person who has more authority. This subject is quite sensitive and may affect the original or current atmosphere in the classroom. This topic will be discussed more fully in the fieldwork part. Concerning these two aspects; therefore, being an observer as participant seems to be the most appropriate stance for the researcher.

#### **4.2.2.3 Recording observations**

Generally, recording an observation can be done by taking notes on what is going on in the situation and waiting until afterward to record the detail of what has been observed by full note writing. This can be facilitated by using devices such as audio or video recording. However, the intrusiveness of the devices also should be taken into account. Taylor and Bogdan (1984) suggest the following techniques when keeping field notes: record field notes as soon as possible after observing, summarize or outline an observation, and incorporate

pieces of data at a later time. In addition, it should be remembered that getting the main content of the conversation may be as useful as catching a “flawless verbatim reproduction” (Bogdan, 1972: 42).

The format of field notes can be varied depending on the purpose of observation. In general, most formats include three components: verbal descriptions of the setting, people and activities, direct quotations or main topic of the conversation, and observer’s comments about the situation happened. Also, the researcher can keep a fieldwork journal to reflect his or her ideas, feeling, mistakes and reaction toward the situation or even research methodology itself (Merriam, 1998). This will be discussed in the fieldwork part in more detail.

#### **4.2.3 Document analysis**

The last type of research methodology used in this study is document analysis which will be used to examine the levels of critical thinking skill that the students actually achieve in studying literature courses. The students’ exam papers in two observed literature courses: “Introduction to English Prose” and “Introduction to English Poetry” were collected. The analysis adopts the researcher’s framework designed for evaluating the levels of critical thinking skill (Table 1) as a criterion to examine the students’ work.

### **4.3 Fieldwork**

#### **4.3.1 Interviews**

Two sets of semi-structured interviews were conducted with two groups of participants. The first set of interviews was conducted individually with the lecturers, and the latter with the students individually, in pairs and in groups.

#### **4.3.2 Lecturer interviews**

The aim of the lecturer interviews was to explore the teachers’ conceptions and expectations of critical thinking when planning the curriculum and when delivering the subject to the students. The participants consisted of 11 lecturers from 5 universities from different parts of Thailand: Chulalongkorn University, Thammasart University, Chiang Mai University,

Mahasarakham University and Naresuan University. Ten are English literature lecturers and one is a philosophy lecturer.

#### **4.3.2.1 Contacting interviewees**

To begin with, contact with interviewees was made in July 2006. Responses had been given by some interviewees at that time. In October 2006, the researcher went to Thailand to begin the fieldwork and made contact with the rest of the interviewees. However, it was quite difficult to contact them since it was a vacation period. One prospective interviewee had gone abroad and another refused to be interviewed because of lack of time. Therefore, the researcher had to find other interviewees as substitutes. After interview dates had been confirmed, the interviewees were given an interview schedule covering the topics for the interview. This allowed them to prepare some thoughts about the interview topics, so that the data obtained would be more productive. The interview consisted of five parts: background information of the interviewee, conceptions of critical thinking in literary studies, teacher's belief and attitude toward students' capability for higher order thinking, teacher's pedagogical practices, and problems in promoting critical thinking in the Thai context (see appendix 7).

#### **4.3.2.2 Administering the lecturer interviews**

All interviews were conducted in Thai according to the interviewees' preference. Each interview took about 45 minutes and was audio-recorded with the interviewees' permission. They were conducted at the interviewee's offices or else in open areas at their workplace. The audio-recorder provided a good quality of sound. All interviewees were very cooperative, and they provided very useful information for the study. Generally, there was no major difficulty during the interview process, except for one which was conducted in a rush as the interviewee had many classes on that day and had only 25-30 minutes for this interview. In this situation, it was not possible to go over all of the interview questions. However, this interviewee asked what the researcher really wanted to know about her teaching, and gave her opinion about critical thinking and Thai students. After that, she gave examples of how she developed the students' criticality through her teaching methodology. Therefore, we can say that though some questions were not asked, in this case, most of the important aspects were covered.

### **4.3.3 Student interviews**

The second set of interviews were conducted with second-year and third-year students who were enrolled in the observed courses, in the second semester of the academic year 2006 at N University. The aims of the interview were to investigate students' understandings of critical thinking related to the study of literature as well as their awareness of their own critical thinking capacity. Three kinds of semi-structured interviews were carried out: individual, pair and group. There were 13 interviews altogether: one individual and 4 group interviews (one group of four, two groups of five and one group of seven students) with second-year students from course 205242 (Introduction to English Prose) and 3 pair and 5 group interviews (four groups of three and one group of five students) with third-year students in course 205371 (Introduction to English Poetry).

#### **4.3.3.1 Contacting the interviewees**

At the beginning of the course, the researcher visited the class and asked for volunteer students to do the interviews after class or at any other available time of day. The students were told that they were going to be interviewed about their experiences in studying literature. Some of them responded very positively but some had no interest in the interview as they had to prepare for exams on that day, and some had to attend other classes all day. The researcher asked the students who were willing to be interviewed to sign their names on a sheet of paper to show their consent. The interviewees consisted of 16 male and 29 female. Since they are volunteers, their academic background was varied, including students with high, average to low academic records.

#### **4.3.3.2 Administering the student interviews**

Each interview took about 30 minutes and was conducted in Thai. All of the interviews took place on campus, either in the classroom or in an open area of the School building. The interview questions were grouped in four parts: general attitudes and impressions towards studying literature, skills in studying literature, students' participation in class, and students' understanding about the conception of critical thinking and their awareness of their own capacity to think critically.

As already mentioned in section 4.2.1 about the advantages and disadvantages of conducting individual, pair and group interviews, it should be noticed that most of the interviews were conducted in groups of three to five students. This is due to the aim of creating a relaxed atmosphere during interviewing. As the researcher was known to be both a lecturer and an observer, a sense of authority was created here. Though the researcher had never taught these groups of students, the students seemed to respect the researcher and treated her as another lecturer who had power over them. Though the researcher was trying to create a relaxed atmosphere during the first individual interview, the student said that she still felt nervous about being interviewed, as if she was having an exam. While doing group interviews, however, the students were more relaxed as they were accompanied by their friends. Therefore, the researcher decided to conduct the rest of the interviews with groups in order to get more productive data from the students. Regarding the potential intrusiveness of audio recording the interview, there was no problem about this since the audio device was rather small, and the students seemed not to be affected by it.

In summary, each type of interview provides certain advantages and drawbacks. Individual interviews seem to access what the students really want to say, without being influenced by their friends. The disadvantage is the way it creates anxiety when doing a face to face interview, especially with the teacher or a researcher perceived as an authority figure. Pair and group interviews can create a more relaxing atmosphere, as the students are accompanied by their friends. However, the main disadvantage is that individual students can be influenced by their friends' opinion. Preserving a sense of group belonging, some students might not want to be different from their friends, so they answer in the same way. There is also another kind of students who are not confident to reveal their feelings in front of their friends. In this case, they may not say much when they are in a group; thus, we may not access their real thinking.

Nevertheless, all in all, in the researcher's judgment, the data obtained from all three types of interview is very useful. Focusing on emotions and feeling of the interviewees, and on the atmosphere during interviewing, are both important and appropriate in this situation, and group interviews in particular are effective for this.

Besides creating a pleasant atmosphere which is one of the keys to the success of conducting the interviews, using follow up questions is also very important in getting additional

information about the topic from the interviewees. An example of the questioning style used is given in the following extract.

(This transcription is taken from Part III on the topic: "Students' participation in class." In this section, the researcher's aim was to investigate the degree of students' involvement in the classroom. This group interview consisted of five students; three girls and two boys.)

T: *To what degree do you find yourself involved in the classroom?*

S: 50%

S: 15%

S: I think everyone wants to involve in the class but sometimes we may not be confident to show our opinion in front of the class.

S: We do not know how we will be seen by the others/

S: The words 'right' and 'wrong' always come in my mind. What will happen if my answer is wrong? Something like this.

(F1) T: *Who is going to tell you that you are wrong? Do you imagine it by yourself?*

S: Not really. But there will be that feeling all the time.

S: Some other friends may feel like you are trying to dominate them.

S (altogether): That feeling is really there, really.

(F2) T: *I can't believe that the students now still have this kind of feeling. I used to have it in my time of study. I think that the students now are very confident.*

S (laughing altogether): Not at all. That feeling has never gone. It is still with the students, no matter which year. This is our third year but we are still not familiar to present our thought in front of many friends in class.

(F3) T: *Where do you think this feeling come from?*

S: I think it is a part of Thai culture.

S: It is like when there is someone answers the teacher's question all the time, that person will be seen as trying to dominate the class and their friends. Their friends might feel to enjoy this when they do not have to answer. Just let that person does his duty. However, whenever that person gives a wrong answer, he will be seen as being stupid.

S: It is like our confidence is lessening bit by bit.

(F4) T: *So, you deal with this problem by not answering anything at all?*

S: Yes, to save ourselves.

It could be seen that follow up questions were used to elicit additional information from the interviewees as some opinions may need more clarification (F1 and F3). Other follow up questions were used to confirm the answer or opinion of the interviewee (F4). Also, the researcher's comment and experiences were shared for the purpose of showing involvement in the topic as well as shared experience with the interviewees (F2).

## **4.4 Observation**

Classroom observation was carried out in two literature classes ('Introduction to English Prose' and 'Introduction to English Poetry') in the second semester of the academic year 2006 (October 2006 to February 2007) at N University. The participants were one lecturer and 50 students from "Introduction to English Prose" and one lecturer and 60 students from "Introduction to English Poetry". 11 classes (16.5 hours) out of 20 classes (30 hours) were observed in 'Introduction to Prose' and 13 classes (19.5 hours) out of 24 classes (36 hours) were observed in 'Introduction to English Poetry'. The aim was to document the teachers' pedagogical practices and to investigate to what extent these seem to promote students' critical thinking skills. The observation focused on teaching methods, activities in class, use of questions, students' participation and assessment methods.

### **4.4.1 Background to the courses**

#### **Introduction to English Prose**

According to course documentation (not cited to preserve institutional anonymity) this course offers the students an exploration of the characteristics of English prose in three genres: short story, novel and drama. The objectives of the course are to enable the students to: understand the different genres of prose, develop their reading and writing skills through reading English prose, develop their critical thinking skill through both reading and classroom activities and apply their classroom knowledge to use in everyday life situations. Course evaluation includes five parts: attendance and participation (10%), class work (40%), book review (10%), mid-term exam (20%), and final exam (20%).

#### **Introduction to English Poetry**

According to course documentation, this course is designed to introduce students to the major techniques and various kinds of poetry written in English and improve their abilities to read poetry. The course aims to provide students with a sufficient grasp of the nature and variety of poetry, and with the means for understanding and appreciating poetry. The students will be tested on their ability to understand, interpret, and analyze poetry, based on biographical, historical, social, and cultural aspects. The evaluation of the course is divided into five parts: classroom attendance and participation (10%), class work and assignment

(35%), creative project and presentation (15%), mid-term exam (20%), and final exam (20%).

Both courses were compulsory for English major students and required no pre-requisite course. They are three credits courses which mean that there would be three contact hours per week. Both lecturers have got both B.A (English) and M.Ed (Teaching English as a Foreign Language) from a Thai university and have gained one and three years teaching experience respectively.

#### **4.4.2 Researcher stance**

As mentioned earlier, the researcher's identity was explained to participants as both a lecturer and observer. In class the role of the researcher was to sit at the back of the room and observe what was going on. This allowed the researcher to see how the teachers presented their teaching methodology and conducted the class. In addition, the students were not constantly aware that they were being observed by the researcher. Being an observer participant as discussed in section 4.2.2.2, the researcher did not participate in the students' group activity when this took place. Instead, the researcher observed group behavior from a close distance, to minimize changing or distorting the learning situation. The researcher was trying to maintain the authentic learning atmosphere as much as possible; therefore, it was felt that observing from a distance could be more beneficial for the study.

#### **4.4.3 Reaction from participants**

The relationship between the researcher and the lecturers appeared to be more like that of a senior colleague who had taught these two courses before them. However, the fact of being the 'owner' of the courses in the past seemed not to affect the participants (lecturers). As far as the researcher could observe, both lecturers were very confident in their own way of teaching and conducted their classes as naturally as they usually do except for some classes which were video-recorded. This issue will be discussed in section 4.4.5.2 again.

As for the students, though the researcher had never taught them before, they seemed to pay her respect in the same way as they do with their current teacher. The presence of the researcher as an observer in the classroom did not seem to affect the students. This might be

because the researcher was sitting behind them, so they did not realize that they were being observed. They may have felt a bit awkward at the beginning, but as they got familiar with the appearance of the researcher, this would eventually become routine. Overall, it could be said that the researcher was treated in a positive way by both lecturers and the students.

#### **4.4.4 Field notes**

The data from classroom observation was recorded in the form of field notes. The format for writing field notes in this study consisted of four parts; timeline, topic or task, description and comment. Firstly, a timeline was created along with the description of the activity which was taking place so that the researcher would know when and how long each activity took place. Secondly, the topic of each activity was also noted. Thirdly, the most important part of the field notes was the description part. In this part, the researcher tried to write as rich an account as possible. Moreover, direct quotations of teachers' and students' utterances were included in this part. The final part was the researcher's comments or reflections toward events which occurred. Though the commentary part was usually added later, sometimes the researcher had to write it down during the class while her memory was still fresh. After each class, the researcher wrote up and developed the notes in full sentences as well as adding more comments. Then, the observation data was ready to be analyzed at the next stage.

#### **4.4.5 Using audio and video devices**

##### **4.4.5.1 Audio recordings**

To back up the data recorded in field notes, audio recording was used in both classrooms. The sound quality was good since the lecturers used a microphone when conducting the lesson. The data recorded in mp3 player format was loud and clear even though the recorder was positioned at the back of the room. Most of the data obtained in this way was the lecturer's talk.

##### **4.4.5.2 Video recordings**

Video recordings were used with both classes to gain more permanent and vivid descriptions of the teaching and learning situation in a Thai typical classroom. The video data could show the physical setting in class such as how the tables were laid out, how large the room was, and what teaching medias were provided in the room. Besides, it could also give a clear picture of the teachers and students' gestures or non-verbal movements and reactions.

Despite these advantages, video-recording also came with certain drawbacks. Making video recordings was very obvious and intrusive. Both teachers and students were excited about being recorded on camera and they did not know how to react in front of the camera. The researcher tried to lessen their anxiety by locating the video camera at the back of the room. Though the picture would show only the backs of the students, this was not a problem since the focus of this research was on teaching methodology. However, this was more likely to create anxiety for the teachers as they had to confront the camera themselves.

Due to the drawbacks of video recording, the researcher decided to do recordings for only three classes; one for 'Introduction to English Prose' and two for 'Introduction to English Poetry'. Three classes were considered to provide adequate examples of the authentic situation and atmosphere of teaching and learning in Thai university.

#### **4.4.6 Collection of students' work**

In order to examine the level of critical thinking skills that the students actually achieve, the students' exam scripts were also collected. 50 copies of the students' final exam papers were collected in the "Introduction to English Prose" course and 60 copies in "Introduction to English Poetry" course. The data are analyzed using the framework of development of critical thinking process in L2 literature teaching presented in Chapter 1. More details of the analysis procedure are given in chapter 8.

This chapter has examined methodology and data collection used while conducting this research. The essential attributes of ethnographic case study research have been explored together with reasons for choosing it. The central section of the chapter is devoted to three main research methods used in this study: interview, observation, and document analysis. Guides for conducting interview and observation have been provided followed by the account of how these two methods were implemented. The chapter finished with the demonstration of the fieldwork carried out in Thailand. Data obtained from both interview and observation will be analyzed descriptively in chapter 5-7. Chapter 5 and 6 will report an analysis of lecturer interviews and student interviews. Chapter 7 will be devoted to an analysis of classroom observation. Then, chapter 8 will be an analysis of the students' exam paper.

## **Chapter 5**

### **Literature teachers' conceptions and expectations of critical thinking**

Research question one aims to explore English literature teachers' conceptions and expectations of critical thinking when planning the curriculum and when delivering the subject to the students. This chapter will address this question through an analysis of data obtained from the lecturer's interviews which are conducted with 11 lecturers from 5 universities from different parts of Thailand: Chulalongkorn University, Thammasart University, Chiang Mai University, Mahasarakham University, and Naresuan University. Ten are English literature lecturers and one is a philosophy lecturer. Chapter 4 has already fully described the interview administration in section 4.3. All interviews were conducted in Thai and were audio-recorded. They were then translated and transcribed fully; therefore, the quotations given throughout this chapter are the researcher's own translations into English of points made by the lecturers. A content analysis of the transcriptions was carried out, using five main themes in line with the interview questions. These main themes are: the interviewees' own background; conceptions of critical thinking in literary study; teacher's beliefs about students' capability for higher order thinking; teacher's pedagogical practices; and problems in promoting critical thinking in Thai context. Each main theme will be analyzed under subsequent topics related to the interview questions (see Appendix 7). The findings of the research question will be concluded at the end of the chapter.

#### **5.1 Background information about the interviewee**

Table 5 sums up the information provided by the interviewees on their educational background, showing that all of them earned their bachelor degree from a university in Thailand. Nine interviewees received a BA in English, one in French and one in Philosophy. Six interviewees have also got an M.A. in the country while two got their M.A. from a university in the United Kingdom and four from a university in the United States. Seven interviewees achieved their Ph.D. from a US university and three interviewees from a UK university. The interviewees' teaching experience ranges from four to twenty nine years.

**Table 5: Educational background of the interviewees**

No.	Institution	BA (in Thailand)	MA (in Thailand)	MA (in UK)	MA (in USA)	PhD (in UK)	PhD (in USA)	Course title	Years of teaching
1	A	✓			✓		✓	English & American Literature	7
2	A	✓ (philosophy)			✓		✓	Philosophy	over 10
3	B	✓	✓				✓	English Literature	25
4	C	✓			✓		✓	English Literature	19
5	C	✓	✓		✓		✓	American Literature	over 10
6	C	✓	✓					-	9
7	D	✓	✓				✓	English Literature	5
8	D	✓	✓			✓		English Literature	4
9	D	✓	✓				✓	English & American Literature	29
10	E	✓		✓		✓		Literature & Film	4
11	E	✓ (French)		✓		✓		Teaching Literature	4

Table 6 shows the courses taught by the interviewees. They include both language and literature courses such as "Introduction to literature", "Introduction to Prose", "Introduction to Poetry", and "Mythology" as well as "Writing," "Reading" and "Oral communication." None of them reported any training in the teaching of literature.

**Table 6: Courses taught by interviewees**

No.	Teaching courses		
	Language courses	Literature courses	Other courses
1	Translation, Writing	Introduction to Poetry, Introduction to Fiction, Novel 19 <sup>th</sup> , Poetry, Modern Short Story	
2			Logic and Symbolism
3		Modern Poetry	
4	Fundamental English, Oral Communication	Introduction to Literature	
5	Fundamental English	Fiction, Reading Literature, Literary Criticism, Modern Fiction, Shakespeare, Introduction to Literature, Individual reading and research	
6	Fundamental English	Introduction to Literature, Modern Poetry	
7		Introduction to Literature	
8	Paragraph Writing, Basic Writing, Fundamental English I & II, Preparatory English	English and American Cultural Background, Introduction to English Prose and Poetry	
9		Introduction to Prose and Poetry	

10	Reading, Conversation	British Novel, Mythology, Introduction to English Prose, Introduction to English Poetry	
11		Masterpiece of World Literature, Modern Short Story	

## 5.2 Conceptions of critical thinking in literary study

From the conceptualizations of critical thinking reviewed in chapter 1, six aspects in the lecturers' conceptions of critical thinking in literary study were identified. They are definitions of critical thinking, the distinctive characteristics of the discipline, importance of critical thinking, relationship between critical thinking and literary appreciation, expectations about student qualities as an indication of critical thinking development and expectations about students' level of critical thinking by the end of their study.

To begin with, the term "critical thinking" is defined variously by the interviewees. Example definitions include: "the use of reasoning or logic to interpret the text" (interviewee 1), "the ability to think by using several skills such as bottom up and top down reading as well as expressing it in form of speaking or writing" (interviewee 10), or "the ability to think reasonably and be able to analyze and criticize whether the work is good or not" (interviewee 9). The full range of definitions of "critical thinking" offered by the interviewees is summarized in Table 7, and related to levels of critical thinking proposed in the researcher's own model (Table 1).

**Table 7: Lecturers' definitions of "critical thinking"**

A range of definitions of "critical thinking" as it was defined by the interviewees can be summarized as follows:

Interview no.	Definitions of "critical thinking" offered by the lecturers	Level of critical thinking
1	1) The use of reasoning or logic to interpret the text 2) Using argument to present idea and convince the others to understand your point of view 3) The ability to see things from various perspectives and open to new ideas 4) Learn some moral lessons through characters from texts	•Comprehension (F) •Reflect characteristic of critical thinker •Reflect characteristic of critical thinker •Analysis (I)
3	The ability to think, analyze and criticize by using	•Relate to literary theory

	literary theory to criticize the literary work	
4	It is a quality that beyond comprehension or fact such as identifying the factor that motivates the character to do a particular action. The students have to use their thinking to analyze that	•Comprehension (F) •Analysis (I)
5	We would like our students to be able to think and analyze by themselves when they find the problem in the story	•Application
6	The ability to think and analyze by using past knowledge with supporting reason	•Application
8	The ability to criticize	•Relate to criticism
9	1) The ability to think reasonably 2) The ability to analyze and criticize whether the work is good or not	•Evaluation
10	The ability to think by using several skills such as bottom up and top down reading as well as expressing it in form of speaking or writing	•Focus on reading skill

From Table 7, it can be seen that some of the definitions of 'critical thinking' given by the lecturers explicitly reflect levels of critical thinking skill identified as relevant for L2 literature study in chapter 1 (Table1). For example, "The use of reasoning or logic to interpret the text" and "Learn some moral lessons through characters from texts" (interviewee no.1) reflect ability at the comprehension level (interpretation-F). Besides, some definitions also reflect significant characteristics of a critical thinker such as "Using argument to present an idea and convince others to understand your point of view" and "The ability to see things from various perspectives and be open to new ideas" (interviewee no.1). Some definitions relate to the use of literary theory (interviewee no.3). Some definitions focus on the use of reading skills to deal with a text and expression of ideas in form of speaking or writing (interviewee no.10).

Concerning the distinctive characteristics of critical thinking in literary study, most interviewees agree that it is broadly similar to other disciplines but believe there might be some differences in terms of content and application. Interviewee no.2, the philosophy lecturer, believes that, "Logic is a form, so we can put it into any content." However, there might be some differences as interviewee no.3 points out that:

The content of the subject is different but the way it requires the use of thinking is similar. For example, in literary study, it may be more difficult as the students have to deal with language difficulty as well. In Mathematics or Science, it may come in the

form of numbers and experiments which are quite objective; while literary study is quite subjective. In literature, it depends on people's experiences and points of view. There are many factors that create criticality for each person.

Interviewee no.5 agrees that critical thinking in literary study might be a bit more complex than in the other fields. For example, reading a general article might require students to use critical thinking skill. However, reading literature might be more complex as texts deal with many complex issues such as gender and race. Students' own experience is very essential. They need to be open and explore worlds outside their own from many points of view. They need to be able to identify the interrelation between aspects and issues appearing in the text.

All interviewees express agreement about the importance of critical thinking which for them lies at the heart of literary study. They believe that most of the students who succeed in studying literature are those who can think critically. It is the most essential skill in literary study. Nevertheless, in Thailand, they say that students study literature for the purpose of learning English language. Literature is used as a medium to learn the language in a variety of contexts; therefore, critical thinking might not be as much emphasized as in the English curriculum of the western university.

It is clear that critical thinking is a desired skill which lecturers believe students should use during the learning process of interpreting a text; however, as we saw in Chapter 2, there has been a controversy about the main purpose of literature teaching, whether it should focus on students' appreciation or interpretation, particularly in an L2 context. The interviewees' thoughts about this debate are summarized below.

Some comment that the students' appreciation should be created first at the beginning stage of their learning. For undergraduate students, the emphasis should be on appreciation since not every English student will use literature for their future career, so the literature courses they study should offer or create enjoyment and aesthetic experience that they might never encounter when they study other language courses.

Others claim that critical thinking should come in the first place and appreciation can come or occur after that. When the students understand a text clearly by reading critically, they can even appreciate it more. The students cannot appreciate without thinking. They need a critical mind to judge a literary work before they can appreciate it.

There are also some interviewees who think that critical thinking and appreciation are not necessarily at opposite poles of literature teaching, and that they can develop together. Moreover, focusing on criticality will not spoil the students' appreciation; on the contrary, it will even increase their appreciation. The more they can think critically about the story, the more they appreciate it.

Interviewee no.3 views this as a three-stage process: comprehension, appreciation and criticality. The students should understand and appreciate what they read. After that, critical thinking occurs. Though it comes last, it plays a vital role. The students who succeed best in studying literature are those who have critical thinking skills. However, if they do not have appreciation, their criticality might not be fully developed.

Regarding the qualities which lecturers see as an indication of critical thinking development, the findings show that the interviewees expect their students to be confident enough to ask questions and express their opinion in class. In addition, being observant, attaining good writing skill so as to express ideas clearly, as well as organizing the thoughts and concepts which they are asked to write about or criticize are all qualities that the interviewees expect students to have. Besides, they need to apply their knowledge about the text they are studying and perhaps re-present it in the form of plays or creative writing. Interviewee no.5 would like to see students make use of the input they get and synthesize what they have learned in form of a presentation, for example. Moreover, the use of reasoning is another quality that interviewee no.10 views as an indication of students' critical thinking development. However, interviewee no. 10 is also concerned that Thai students still lack this skill. They do not know how to express their idea reasonably and are not clear about cause and effect. Nevertheless, at least, it is a good sign that they begin to speak up and present their thinking. English language competence is also another important quality that leads to the development of critical thinking skills. From experiences of interviewees no. 8 and 9, the students who have good command of English are likely to be able to develop their criticality very quickly. In contrast, the students who have poor English language skill might have some difficulties in developing their critical thinking. This might be because the students who are good at English language can understand the text with less difficulties than those who have to struggle with text comprehension. The first group of students are also more likely to widen their reading by looking at criticism from other critics which is one of the possible ways for their critical thinking to be developed.

With regard to the expectations about students' level of critical thinking by the end of their study, interviewees no.2 and 11 admit that they do not expect much from their students. However, the remaining interviewees express their expectation about students' level of critical thinking as follows. To begin with, interviewee no.3 says that she expects the students to get into the application level. They also need to be able to analyze, synthesize and apply their knowledge into other media and production such as booklet and play as well as express their idea in form of writing or speaking (interviewee no.4). It also includes the ability to understand and express opinion toward the text and be able to compare and contrast the text they read with other literary texts (interviewee no.6). Finally, interviewee no.7 reports that he expects the students to develop themselves to an evaluation level; however, he also admits that this can only be achieved by some students.

According to the interviewees' expectations about students' level of critical thinking by the end of their study, different levels of criticality are indicated and related to the model of critical thinking proposed in chapter 1 (Table1). For example, the application level is explicitly stated by interviewee no.3. The analysis and synthesis level are mentioned by interviewee no.4. Also, the expectations from interviewee no.6 reflect critical thinking at the analysis level. Finally, the evaluation level is indicated explicitly by interviewee no.7.

### **5.3 Teachers' beliefs about students' capacity for higher order thinking**

This section reveals the teachers' beliefs and attitudes toward students' capacity for higher order thinking. Three aspects are discussed: students' academic preparation and motivation; students' development of critical thinking from year 2 to year 4; and the factors most relevant to students' development of critical thinking.

#### **5.3.1 Students' academic preparation and motivation**

In terms of students' academic preparation and motivation, three kinds of students are identified by the interviewees. The first are the well prepared students. This group of students reads the text in advance and prepares their thinking before coming to class. When they have a question, they can initiate discussion with the teacher. These students can develop their critical thinking very well and are likely to succeed in their study. Second are the less well prepared students who do some reading before attending the class, but who are reading only for comprehension and looking up the meaning of unknown vocabulary. They may not be

able to read critically by themselves nor come ready to discuss in class. The third kind of students are those who do not do any reading at all and come to class to listen to the teacher and their friends. Then, when the exam comes, they just copy other people's opinion in the exam paper. Interviewee no.10 comments on the last two students types that:

They tend to rely on the teacher which may create some pressure on the teacher to feel that she has to explain more to make them understand the story. This is not good because it may restrict the students' idea. The more the teacher explains the chances she will get to see her own words appear in the students' exam paper is higher. We do not want this thing to happen but we still do not know how to deal with this problem.

### **5.3.2 Students' development of critical thinking from year 2 to 4**

Nonetheless, all of the interviewees agree that the students develop a great deal as critical thinkers between years 2 and 4, thanks to their training on many courses. They are more critical and able to present their ideas logically. The interviewees are quite satisfied with their improvement.

### **5.3.3 Factors relevant to students' development of critical thinking**

The factors relevant to students' development of critical thinking mentioned by the interviewees can be categorized into four groups: personal factors; academic factors; family background; and other factors. Concerning personal factors, the interviewees believe that students need to love literature and love reading. They also need to have self confidence to express their own original ideas. Besides, they also need to have motivation for study. Creating motivation should be one of the teachers' tasks, for example by using film or musical adaptations of novels to create more variety. In terms of academic factors, first, the students need to have good command in English language. In addition, they need to have some background knowledge about the world around them. Interviewee no.7 explains:

The students have limited knowledge about things around them. They have little information about news and what that is going on in the world. The problem that they will find when they have to do an analysis or criticism is they do not have enough background information or input about the topic they are asked to analyze. This problem not only happens with English students of English but among Thai students in general.

Besides, he also believes that students who have good academic records generally also have good criticality. However, this is not always the case. Some students who have a poor

academic background can give an interesting point of view if they have experience about the topic they study. Moreover, the more they read the more they can think critically. When they read more, they can see and experience the world which may make them feel more confident to express their idea.

Family background is another factor which seems to affect the development of students' critical thinking. From the interviewees' experiences, students who come from a family that sees the importance of reading and tries to encourage their children to read are likely to have more potential to develop their criticality. This very much depends on how they are treated and promoted by their family. According to interviewee no.4:

For naïve students, it might take a longer time to develop this skill. The students who come from a family that gives the opportunity to think and express ideas independently are likely to succeed in developing this skill. In contrast, those whose family is over-protective and does not give them chances to do things by themselves are not likely to have quality that leads to criticality.

Finally, the other factors mentioned as relevant to the development of students' critical thinking include material used in class, teacher's personality, and teaching approach. The texts used in class should not be too distant from the students' background and interest so that the students can respond personally to them. In addition, the teacher's personality, voices and movements are also important to attract the students' attention as well as motivate them to think more. Lastly, the teaching approach is another key factor that affects the students' development of critical thinking. Interviewees believe that literature teaching in Thailand tends to follow a traditional approach which focuses on single interpretation. Other alternative points of view and interpretations seem not to be accepted. Interviewee no.8 shares his own experience about this phenomenon when he was a university student and relates this to the general literature teaching approach in Thailand:

From my own experience when I studied at XXX University, I myself was ignored when I presented different ideas from those of the teacher. Literature teaching in Thailand tends to follow the traditional approach. The teachers follow the teaching style that they were taught. It is like we tend to follow the idea of the west. When Thai students have a different opinion from the idea that the teacher had been taught when they study abroad, their idea has been ignored and not accepted. The teacher tends to focus on only one interpretation and hold on to the idea of the authority figure. Therefore, literature teaching in Thailand has not been much developed. It is

as if we follow the trend as we do not have any power or authority to create an idea that is against the idea of the authority.

#### **5.4 Teacher's pedagogical practices**

An analysis of the teacher's reported pedagogical practices in this section includes four main aspects: text selection; teaching methodology in class; development of students' reading skill; and assessment methods. The data from this analysis will be triangulated with the data obtained from classroom observation later.

##### **5.4.1 Text selection**

Most of the interviewees reported that they focus on canonical works in their literature classes. They think that the students should understand canonical works before they study other contemporary works. A good knowledge of classical literature allows the students to communicate with people all around the world and be able to discuss with others who also study in this field. They need to see the example of the classical works first. Any new piece of work should be suitable for the students who have already gained experiences in reading the classic texts.

However, an interest in using contemporary works to teach literature is also shown by interviewees no.4, 5 and 6 who come from institution C. They claim that their department is quite different from other universities. The prescribed texts have been changed in the past ten years and the focus is now genre-based. Programmes include not only classic texts but also a variety of works chosen according to each genre of literature: fiction, poetry, or drama. Contemporary works are included quite a lot, and texts will be regularly changed to incorporate new issues for discussion. Nonetheless, according to these interviewees, it has to be accepted that canonical works are still needed as a foundation to understand even contemporary works:

Anyhow, it has to be accepted that we should begin from canonical work first since it provides a good foundation for literary study. For example, Shakespeare's work has to be included in Drama course. Then, any other works can be added such as "Glass Menagerie." The Greek dramatists' work is also still used in the course since they need to have some background about western drama. But we use the canon not for the canon's sake. We use the canon because we want students to see how it can lead to many other kinds of works.

Interviewee no.3 says that generally her department uses both canonical and non-canonical works depending on the course. For instance, most of the survey courses, which are taught by many teachers in several sections such as 'American Literature,' usually use canonical texts; while other courses devised and taught by individual teacher have more independent choice of texts.

In addition to concerns about the canon, students' language competence should also be taken into consideration when selecting texts for Thai students. Most of the interviewees said that they always use original texts, but ones which are suitable for the students' language ability. They try to avoid choosing a text which contains language that is complex and higher than the students' literary level. Besides, the texts should not be too long, and text content should be relevant to the students themselves.

#### **5.4.2 Teaching methodology in class**

With regard to teaching methodology in class, the most common teaching method reported is lecturing. The lecture is used to explain the fundamental element for the students. However, interviewees no.5 and 11 stress the interactive nature of their lecturing style: "In a lecture, we are trying to not just give the information to the students. We try to ask them questions and encourage them to think more," (interviewee 5) and "In my lecture, they cannot just listen to me. I usually ask them open-ended questions such as 'How do you feel toward this character?'" (interviewee 11)

Lecturers report that small group discussion is also used in most of the classrooms. The students will be asked to work in groups to answer particular questions and share opinions. Then, they will be asked to give an oral presentation afterwards. Finally, the teachers will wrap up and add more details at the end of the class. The students are also required to write a short paragraph on the given question as their homework sometimes.

Only interviewee no.3 mentioned running a seminar course with fourth year students, on a special topic such as American Authors or British Authors. The students are assigned to do a presentation on a given topic and write a paper. This course is intended to prepare them to study at postgraduate level in the future.

Lastly, comprehension quizzes, watching films, and essay writing are also mentioned by the interviewees. Quizzes are used for checking students' comprehension. Watching a film adapted from a novel studied in class is another method that the interviewees find very helpful. For essay writing, the focus will be on the students' thinking rather than grammar or language usage. Though essay writing is mentioned by many interviewees, most of the time, the students are required to write only at paragraph level and it seems they have never been trained to write a literary paper. Interviewee no.4 admits that "This may be a wrong method. Perhaps, we should show them how to write first, show them a good example of a literary paper, especially for the beginning students."

#### **5.4.3 Development of students' reading skill**

With regard to reading, the findings from the interviews suggest that the students' development of reading skills has not been promoted much by the interviewees. In the words of interviewee no.9, "When they come to this level, I didn't promote their reading skill much ...They should have responsibility in themselves. We didn't promote their reading skill much at this level." The students are expected to read the texts before coming to class. The interviewees believe that since they receive a schedule or course syllabus at the beginning of the semester, they know what they are supposed to read and learn in each class. Interviewee no.11 suggests ways to develop students' reading skill such as watching films and reading other reference books such as the history of World War I and II, as background knowledge for some novels.

All of the interviewees tend to rely on primary texts for their literature classes. Secondary sources such as criticism do not seem to be much emphasized for this level, and are seen as more necessary for postgraduate level. However, in some undergraduate courses, students are encouraged to read secondary sources and to refer to these to support their ideas. However, the interviewees seem to show a great concern about possible plagiarism when the students deal with secondary sources, especially from the internet. Many students use internet articles without giving credit to the author. Some give credit but copy the whole article as their own work. Moreover, most interviewees said that they always remind their students to be vigilant about the reliability of the information they gain from the internet.

The findings from the interviews show that the interviewees' attitudes toward the students' development of reading very much rely on students' own responsibility to do their own

reading before coming to class. Although the importance of reading is recognized by the interviewees as one of the factors affecting the development of students' critical thinking (see section 5.3.3), the students' reading skills seem not to be promoted much by the interviewees.

#### **5.4.4 Assessment methods**

Various kinds of assessment methods are reportedly used to evaluate students' knowledge and performances. Two main closed examinations are commonly used at the middle and the end of each term. In these exams, all interviewees agree that they focus on the students' thinking skill rather than language proficiency. Generally, the exam will include two types of questions. First, there will be questions asked for general comprehension questions such as, "What happen in this excerpt?" Second there will be more open-ended questions which require students to use their critical thinking skills as, "How does this event reflect the attitude of the characters?" Such questions are intended to evaluate students' thinking, for example showing their response toward a given statement and explaining their reasons why.

Interviewee no.11 further explains that she also would like to assess the students' comparison and analysis skills. At this level, she expects the students to be able to compare and contrast their own feelings and those of the character. She states:

Firstly, the need to understand and describe the character. Then, they should be able to understand the character's motivation and also compare the situation with the situation in Thailand in terms of cultural difference. At the end, they should be able to justify the morality and way of life of the character.

Moreover, unlike other interviewees who give less importance to the students' linguistic accuracy in their writing test, this interviewee puts it as the first priority. She said:

Umm, grammar. Though I do not emphasize much about grammar but finally they should not make the same mistake again. I am always annoyed when I see the students' misspelling or wrong use of tense. This is very important. They should be more careful about this since in the future they might become a secretary or the person who writes speeches for important people. They shouldn't neglect these little important things.

Though most of the interviewees say that they do not concentrate on the students' linguistic accuracy, interviewee no.10 again highlights relations between English language competence

and critical thinking, claiming that the students who are good at grammar are more likely to think critically.

We do not focus on grammar. However, the students who are better at grammar should get higher score than those who are not, right? where they are trying to present the same idea. What I usually find is the students who are good at English tend to be good at thinking as well. On the other hand, for the students who are poor at English, their idea may not be expressed clearly due to their limitation in language communication.

In addition to closed examinations, oral presentation is another method which is used by most of the interviewees to assess the students' speaking skills. Interviewee no.3 comments that: "Speaking skill also needs to be emphasized more since many people criticize that literature students do not speak English well. Therefore, they will be trained and practised speaking skill more in the class." However, presentations are not always formally assessed since in some courses the time is very limited.

The interviewees report using quizzes in class to check the students' general comprehension of a text. Reasons given include the argument that a quiz can encourage the students to attend the class in order not to lose marks. Moreover, they need to read before coming to class in case they might fail in the quiz. Also, this helps them to stage their reading, e.g. finishing a longer novel before the exam comes.

Finally, interviewees report that students are asked to do some writing assignments which will prepare them to be familiar with the exam questions. This can be essay writing or short paragraph writing. They will be given feedback to improve their work as well.

The findings from the interviews show that in terms of critical thinking, from various types of assessment methods that the interviewees use to evaluate students' knowledge and performance in English literature courses, writing assignments and closed examination seem to be the assessment practices which can very well promote students' critical thinking skills. The students are expected to develop their critical thinking skills by expressing their own ideas toward general comprehension questions and more open-ended questions both in writing assignments and in the exams.

## **5.5 Problems in promoting critical thinking in the Thai context**

The problems reported by the interviewees in promoting critical thinking in Thai context are analyzed under four main topics as follows: factors affecting success of promoting critical thinking to Thai students; practicality of teaching critical thinking in Thai culture; difficulties in expressing critical thinking in L2; and extent of success in enhancing students to think critically.

### **5.5.1 Factors affecting success of promoting critical thinking in Thai context**

To begin with, according to the interview results, factors affecting success of promoting critical thinking to Thai students can be grouped into eight factors. There are Thai educational system; cultural value and society expectation; family background; teachers' themselves; students' themselves; relationship between teacher and student; modern technology; and reading problem.

#### **5.5.1.1 Thai education system**

The first factor is Thai educational system. Most of the interviewees agree that there are some impacts of school level education on critical thinking development. Firstly, interviewee no.2 mentions about some limitations in school education such as the curriculum. As the teachers have to follow the curriculum designed by the Ministry of Education, there is not much they can do about this. The content is too tight and there is no time for the students to think by themselves. Also, classroom size is another important matter. Interviewee no.10 shows her opinion towards this as:

I think that classroom size in school is too big. Sixty students in one class are still fine for lecturing in university. However, in school, it is the time that the students are forming their quest of knowledge. If their opportunity is closed because of the number of students, this is not fair for them.

She further explains that the teacher also cannot do much about this since they have many things to do in their hands already. Therefore, the students' habit of memorization is formed from that moment on.

Secondly, the students get used to the learning style which does not require them to use much thinking skill. They are trained to draw a circle for the best answer in multiple choice tests or filling in short answer. It would seem that the assessment method does not help students to

develop their thinking as it should be. One more important thing about the impact of education from school is identified by interviewee no.3. She points out that:

The important thing is Thai students do not write well either in Thai or in English. They have difficulty in organizing and expressing their idea either in Thai or in English. When they come to university, this is like they are asked to jump to another step from never written anything in English to essay writing.

Besides, the students are not prepared to read English literature before. However, this also depends on the school. Some students may have studied Shakespeare in a simplified version since they were in school, so they are quite prepared to study literature in university. "Anyway, this is quite rare. In general, the school still tends to emphasize the students' memorization. Some students in some schools even cannot write in English," interviewee no.5 says.

However, there are two interviewees, interviewee no. 4 and 8, who positively express that the educational system in the school has been improved a lot more than in the past, especially in the school which is located in the city. The focus is changed from the students' memorization to criticality. Nonetheless, it has to be accepted that there are some differences between schools. Some are trying to focus on critical thinking skills but some are not, so the students who come from both types of school are different.

Another interesting aspect that interviewee no.1 notices as one of the educational impacts from school level is that the students seem to be tired from their university admission examination. She views:

Another aspect is that I notice that the students seem to be tired from their admission to the university. In their final year at school, they have to work hard and get through their learning routine from Monday to Sunday, from morning till night. It seems like their inspiration in study has blown out. They do not feel excited in searching for knowledge anymore. Some students come to study with no aim, just for the degree, with no soul. Is this a result (drawback) from our educational system? The product from the school is entering university with no thirst of knowledge.

#### **5.5.1.2 Cultural value and society expectation**

The second factor is cultural value and society expectation. It has to be accepted that according to Thai culture, the society expects the children to respect the senior, do not

question, just follow adults' idea. We always believe that adults can speak louder than the children. What comes from adults seems to be more reliable than the children. The society does not encourage people to be different. Showing different opinion in this society can cause some difficulties to the person. This contrasts to what we try to teach them in class. Interviewee no.1 expresses her view toward this issue that:

In class, the students are encouraged to express their different idea but at the same time they need to be aware when presenting their different idea in a workplace outside university. They need to learn the direction and rule of the company as well. Sometimes, being too critical cannot help them survive in this society.

#### **5.5.1.3 Family background**

Third, family background is one of the factors that affect success of promoting critical thinking in Thai students. As mentioned earlier, the way the students are treated in the family very much influences their habit forming. The students who come from the family which encourage them to love reading and confident to express idea are more likely to have potential to develop their critical thinking. However, this also depends on the students themselves, which is the fourth factor. It depends on how much they really want to develop their reading and thinking. Extra-curriculum activities and the students' own interest are also important as interviewee no.4 says:

How much they like to read, how often they do extra-curriculum activities such as going to see the movie or listening to music....When they are with friends, which story they are talking to each other. What is the topic of their conversation? Do they talk about news? Do they share opinions about things or what happens around them? All these will lead to critical thinking. In daily lives, the more they share or exchange idea with the others, the more their criticality can be developed.

#### **5.5.1.4 Teachers' themselves**

Fourth, the teachers themselves are one of the difficulties in promoting critical thinking to the students as revealed by interviewee no.2 and 8. They think that the way teachers do not accept different opinions from the students might delay this development. The teachers should be open enough to listen to the students' opinion.

#### **5.5.1.5 Students' themselves**

Fifth, along with the teachers are the students themselves. As agreed by the interviewee no.4 and 7, the students themselves do not have much interest about news and things around them.

When they are asked to show their opinion or criticize something, they cannot find reasonable evidence to support their idea since they have very little knowledge or background about the topics. Besides, the students' style of learning is another factor. They usually tend to follow their learning style from other courses which might require them to use only their memory. In this way, they may pass the exam, but their thinking may not be much developed.

#### **5.5.1.6 Relationship between teacher and student**

The sixth factor is the relationship between teacher and student. The relationship between teacher and student is also very essential in developing the students' criticality. The atmosphere in class is important as well. If the students are not confident to talk and show their opinion in class, the opportunity for them to develop their criticality may be decreased. The teacher has to create a relaxed learning situation for the students. This can be achieved by using various teaching techniques in the class.

#### **5.5.1.7 Modern technology**

The seventh factor deals with the advancement of modern technology. Comparing with the past when there is no internet, the students have to think by themselves. Going to the library is the only way to get the information to write a paper. Therefore, the students need to develop their critical thinking skill as well as their reading and writing skill. Nowadays, there is a widespread of the internet, so it is easier for them to get the information and perhaps spoil their attempts to develop their critical thinking. Interviewee no.5 suggests that:

The teacher needs to adapt herself with the students in terms of using technology as media in her teaching. This can help or teach them directly how to choose the appropriate and reliable sources. Sometimes, when we would like them to have critical thinking, we may have to choose a very new story so that they do not have any other sources to help them. They need to read and think by themselves.

#### **5.5.1.8 Reading problem**

The last factor is related to the students' reading problem. A number of the interviewees accept that Thai society has not been the society of books and knowledge yet. Compared with the west, the children are promoted to love reading since they were very young. Library plays a very important role in the western society. Looking back to Thai children, interviewee no.7

says, "Our children do not like to read. When they finish the class, they play games and do other activities instead of reading or going to the library." Interviewee no.6 puts:

As I can see, Thai students do little reading. Worse than that, when they read, they read other stuffs than academic books such as magazine or comic books. They also do not have enough effort to read. They are likely to quit reading if they feel that the text is too difficult for them. They tend to just ignore it.

Therefore, we have to overcome this problem first. They should be enabled to realize the significance of reading. When they begin to love reading, developing their thinking can be done easier. In addition, book price is also another thing which causes some difficulties in promoting the students to read since books in the marketplace are quite expensive, no matter textbooks or other kinds of books. The number of books in a library is not enough for the number of the students.

### **5.5.2 Practicality of teaching critical thinking in Thai culture**

Toward the practicality of teaching critical thinking in Thai culture, all interviewees express their positive points of view on this issue very interestingly. All of the interviewees do not see critical thinking as contrast to Thai culture. From a philosophical perspective, interviewee no.2 insists that critical thinking is a universal knowledge. It does not contrast to Thai culture. He explains:

Society or culture needs to go forward. If it contrasts to culture, the society will not be developed. We will never have any new invention. The more advanced technology we have, the more we need to think. Culture is a living thing. If we freeze it, it will die. When people believe in everything without criticism, it is like we freeze culture. This is impossible.

As the interviewees realize the influence of the media which seems to manipulate people's way of thinking in today's society, they see that we need to help our students to decode the message of the media, not to be victims of its manipulation process. Thus, critical thinking should not be excluded from this society.

Most of the interviewees tend to pay close attention to the teacher's role in developing the students' criticality. They believe that Thai culture is not an obstacle for developing criticality. Rather it depends on the teachers in how open-minded they are. In the classroom, the word 'teacher' is sacred enough to make the students feel inferior in a sense of Thai

culture. Therefore, this depends on how the teachers treat their students. Enhancing this will be successful if the teacher gives the opportunity for them and creates friendly atmosphere in the class. Interviewee no.6 describes his role in developing the students' critical thinking as well as illustrates his teaching approach in class as follows:

For myself, I try to be more like friend with the students to decrease the gap between the students and me. For example, I will show my idea first and then ask them what they think about it by trying to create the atmosphere to be more like sharing than asking. I am trying not to be main pole of the class and make them see that there is no wrong answer in showing opinion. They will be encouraged to give their reason and explain why they think differently from others.

The teacher should be open-minded in order to teach literature successfully. In literature, there should be an exchanging of ideas between the students so that they can have various views in interpreting the story, looking at literary work from different points of view. "This should be what literature teacher would like to see and it should be the moment that the teacher should be proud of", interviewee no.10 says. Besides, the teacher should accept the fact that they can be wrong and it is not a crime to ask while the teacher cannot give an answer. Moreover, the teacher's answer should not be considered as a final answer; otherwise the students will not think anything by themselves, just copy the teacher's words every class. Therefore, there is no single interpretation here. What the teacher should be looking for is possible answers with enough evidence to support.

Many interviewees agree that the students nowadays are different from the past. They change a lot. They are more confident to express their thoughts. They are confident to express their idea against the teacher which we have rarely found in the past students; though this may not happen to every student. Interviewee no.9 even describes her English students as too confident. She reveals that when the students come to university, they will expose to the learning style and environment which requires them to be confident in showing their opinion. The students even have a preconception that English students should have particular characteristics in their learning behaviors. This is agreed by interviewee no.11 who views that:

In the past, it might be true that the students might be afraid of the teacher and are not confident to answer. However, it is not like that anymore...I think it is not because they do not know how to answer but I view that it is like the trend of teenagers nowadays. They are not active in their study...They seem to have no aim in

life...They do not love English. Many of them think that it is cool to study English, so for this group of students, they do not have motivation in their study.

Furthermore, interviewee no.10 suggests that we need to differentiate between the word 'aggressive' and 'confident.' The students can be confident without being aggressive. However, people usually mix-up between these two words. The children who are aggressive do not mean that they will have critical thinking. Less assertive children who are able to share ideas with others can be good at thinking.

Another possibility to develop criticality in Thai culture is expressed by interviewee no.7 as he suggests that there should be a promotion in various kinds of media such as television or radio. There should be a program that motivates the children to think and show their ideas independently. Nowadays, the media in Thailand does not support this task. In fact, there should be a policy from the government to promote the students to think critically by making a program which encourages the students to show their opinion more.

The last point of view towards this issue comes from interviewee no.3 who believes that though we may not be able to change the way people believe according to Thai culture, we can promote reading culture or the love of reading for the students. The fact that our students do not like to read may be our weak point. Literature students should be encouraged to read a variety of texts such as newspaper, magazines or even political article so that their horizon of knowledge will be widened.

### **5.5.3 Difficulties in expressing critical thinking in L2**

Regarding difficulties in expressing critical thinking in L2, with the exception of one interviewee, all of them pointed out that their students have some difficulties in expressing critical thinking in L2 to some extent. Interviewee no.3 points out that this might come from the fact that they are not good at English from the structure level. The problem occurs when they think in Thai and then translate into English word by word by not considering about the differences in the structure of both languages. Therefore, there will be some difficulties when they are trying to communicate their idea in their writing. This is agreed by interviewee no.4 who supports that the students tend to do a translation which sometimes cannot express their original thought. Besides, they are influenced by their first language. The sentence pattern that they use in their writing seems to be influenced by Thai language. Therefore, their idea

might be spoiled by their use of English language. Some students may have an interesting idea but they cannot organize their idea logically and clearly. It is quite difficult for them to express their thought or their critical idea into the language which they do not use everyday. It takes time to train them to improve their ability to think logically and organize their idea. There is only interviewee no.11 who states that her students do not have this problem. She points out that: "I think that this is not the problem for them. They can speak English very well. I also would like to know why they do not like to answer or show opinion in class. I think that the reason they do not answer is because they do not realize the value of their own thinking."

#### **5.5.4 Extent of success in enhancing students to think critically**

Toward the extent of success in enhancing students to think critically, most of the interviewees think that it is still in a low level but better than in the past. They give many reasons to support their conclusions as well as suggest some possible ways to improve the situation as follows.

Firstly, it comes from the Educational Act. Interviewee no.2 views that the Educational Act is written from the ideal by not considering about the real situation. The government wants the students to be able to think but they do not tell what it means or what quality indicates their thinking. He suggests that:

In my opinion, what the government should provide for the schools is the funding and the rest should depend on each school to manage it. The school should be more independent about its policy. I think the curriculum should be more flexible and not too idealize. The teacher who is close to the students will know about the students' need most in what they would like to learn or should learn.

Secondly, curriculum and content at school and university does not seem to promote students' development of critical thinking. Interviewee no.8 shows his opinion that:

For the undergraduate level, we can say that they can think and solve the problem by themselves in some extent. We have to accept that the content that we teach them in school or university is designed to present and give information to the students more than allowing them to think or solve the problem.

He further explains that nowadays the teachers tend to give the information to the students and assume that they will be able to develop their criticality by themselves. There is no process to train them to develop this skill in class since it takes quite a long time to do that.

There is one more opinion from interviewee no.3 regarding the school curriculum that the curriculum should be improved from the school level. Then, when it comes to the university, the task will be easier. She claims that, "if the students already have comprehension, we can take them to a higher level. However, if they do not pass even the comprehension level, we have to go back and spend the time dealing with their comprehension again. Therefore, developing their analysis or critical thinking skill might be a little bit far away aim."

Thirdly, the students themselves are key factors. The success also depends on the students. Some of them do not realize what the teacher wants them to achieve. Here, interviewee no.8 gives some comments on the students that:

They feel bored and not pay attention when they are asked to think. They expect to get the information from the teacher more than thinking by themselves. Most of these students do not want to think or show their opinion. They tend to be silent in class. This makes the teachers do not want to waste the time and ends with telling the answer to the students.

Interviewee no.10 comments on her students in a similar way. She says:

I cannot say that I am satisfied with them because they do not show that they help themselves much enough. They rely very much on the teacher...Finally, they will get used to this and feel that they had better just listen to the teacher because they believe that at the end the teacher will explain everything to them...And as being a teacher, we have to tell them finally. This may be our fault to make them get used to this but if we do not do this, they will get nothing or we cannot complete all of what we would like them to learn in the syllabus.

Fourthly, it is an effect of modern technology as interviewee no.5 points out. She thinks that it would be better if the situation is like in the past when the use of technology is not widespread as nowadays and requires students to think by themselves more. She claims: "I feel that now the students do not have much effort in their study. Their concentration in learning is rather short." This is echoed by interviewee no.6 who also thinks that the wide spreading of media has some effects on the students' development to think critically. He says: "I think the most important factor is the factor outside classroom such as the

widespread of media and influence from other countries which change our children's lifestyle."

In conclusion, the findings presented in this chapter reflect a good sign for development of critical thinking in Thai students. Though most of the interviewees are not fully satisfied with it, they still believe that it is going to be better as interviewee no.2 concludes that: "We shouldn't think it is too late. If we think that it is too late, that is the end of the story. We should think that it is possible. We should keep on trying." The preliminary conclusion that can be drawn from the analysis of lecturer interviews above is that all interviewees positively respond to the concept of critical thinking. Their definitions of critical thinking in literary study given in the interviews reflect various levels of critical thinking and related to levels of critical thinking proposed in chapter 1 (Table 1) such as comprehension, application, analysis, and evaluation. The interviewees realize that critical thinking plays a crucial role in literary study, and is a necessary tool for living in today's society in which the students need to be aware of becoming victims by media manipulation. The findings also reveal the teachers' expectations about students' level of critical thinking by the end of their study as related to Table 1 at various levels such as application, analysis, synthesis, and evaluation. Also, the teachers' attempts to promote critical thinking skills in Thai students through teaching practices and assessment methods are reported by the interviewees. Additionally, the interviewees acknowledge the problems of promoting critical thinking in Thai students and are able to identify the factors which affect the promotion of critical thinking in Thai society. Also, they eventually express their hope to make things better for the foreseeable future.

The teachers' conceptions and expectations of critical thinking in English literature subject have already been revealed in this chapter in responding to research question no.1, "What are the conceptions and expectations of teachers toward critical thinking when planning the curriculum and when delivering pedagogical practice in English literature?" The next chapter will investigate research question no.2, "What are the students' understandings of critical thinking in the study of literature?" to reveal the students' understanding about critical thinking in literature subject as well as their awareness of their own capacity to think critically through an analysis of data obtained from the students' interviews.

## Chapter 6

### An analysis of student interviews

Research questions no.2 and 3 are: "What is the students' understanding of critical thinking in literature subject?" and "Are the student aware of their own capacity to think critically?" As a first step towards answering these questions, this section reports an analysis of the interviews conducted volunteer groups of students from the two observed literature courses: second year students from "Introduction to English Prose" and third year students from "Introduction to English Poetry," in the second semester of the academic year 2006 (October 2006-February 2007) at N University.

As explained in Chapter 4, three types of semi-structured interviews were carried out: individual, pair and group. The total number of interviews is 13. There are one individual and four group interviews (one group of four, two groups of five and one group of seven students) with the second year student, involving a total of 22 students. Third year student interviews were conducted in 3 pairs and 5 groups. (four groups of three and one group of five students), involving a total of 23 students. The interviewees consisted of 16 males and 29 females; 45 in total. The ratio between males and females reflects the overall composition of the classes where the majority of students are females. The interview administration was described fully in chapter 4. All interviews were conducted in Thai and were audio-recorded. They were then translated into English as well as transcribed fully. The first data set consists of 5 interviews with the second year students. The second set is 8 interviews with the third year students. The data from all the interview transcriptions was analyzed by topics deriving from the interview questions. The findings are presented below according to these topics, and are grouped into four main parts: general attitude and interest toward studying literature, skills in studying literature, students' participation in class, and students' understanding about the conception of critical thinking and their awareness of their own capacity to think critically. Finally, there will be a detailed discussion on the students' understandings of critical thinking in literature as well as their awareness of their own capacity to think critically, so as to answer research questions no.2 and 3 directly.

## **6.1 General attitude and interest towards studying literature**

### **6.1.1 Attitude and interest towards studying literature**

Students from both years express both positive and negative attitudes and interest towards studying literature. The positive view towards studying literature is shown by the students who enjoy reading the texts and love the learning atmosphere in the class, created by the teacher whom they like. A negative attitude toward literary study is shown by other students, for many reasons. For example, some students do not like studying literature as they would prefer to study English for general and vocational purposes. One of the third year students says: "It is like we see no point of learning it. When we apply for a job, no one will come to interview or ask us about 'Who is Shakespeare?' We are supposed to be asked about our competence in English, aren't we?" (Year 3 interview no.4)

Besides, these students think that the content of the subject is very dense and complicated. They find it difficult to analyze a poem and the feelings of its author, or interpret a story. They can get the general meaning of the text but they cannot understand the underlying idea or the message that the writer wants to convey to them as the reader. One of the third year students says: "If you ask whether I understand the poem or not, I can say that 'yes' I can understand it but I need some advice from the teacher. But if you ask me to read the poem by myself and expect me to get the underlying meaning of the poem, it is hard to do that" (Year 3 interview no.1).

Moreover, the students encounter problems when they have a different opinion from the teacher. Two of the third year students say: "For me, I also like to study but sometimes I have different opinion from the teacher. So, I think this is quite difficult sometimes" (Year 3 interview no.2) and "The problem is our idea is different from what the teacher thinks" (Year 3 interview no.6). Another third year student believes that: "When my idea is different from the teacher, I will not get a good score" (Year 3 interview no.7). Additionally, the teacher's personality and style of teaching may affect the students' attitude towards studying literature. Two of the third year students say that they enjoy studying literature in their current course (Poetry) because they like the class atmosphere and the teacher. They state: "I like studying literature, especially this semester, Poetry. I like the atmosphere in class. Compare to the last two courses, I think that I enjoy studying this course" (Year 3 interview no.5) and "of the past three courses, "Background of English literature," "Introduction to English Prose," and "Mythology," I enjoy studying this course (Poetry) most. I like the teacher" (Year 3 interview

no.5). On the other hand, several second year students give more negative opinions as follows:

The teacher is very strict. I even do not want to study literature anymore. She is so serious all the time. The atmosphere in class is not very friendly (Year 2 interview no.3).

She keeps asking us why and why but we cannot give the answer to her. We have never studied English literature before and we are not familiar with the Old English language (Year 2 interview no.3).

Like Shakespeare 'Shall I compare thee to a Summer's Day' We do not know the vocabulary and the teacher keeps asking us the meaning of the poem but we cannot get it (Year 2 interview no.3).

She also speaks so fast, so we cannot catch it sometimes. We have to be active all the time in class unless we will miss the lesson or what she is saying (Year 2 interview no.3).

The teacher seems to focus on the theory which is not easy to understand. For example, when she talks about fiction, she will begin with the theory first such as what fiction is without showing us the example of fiction, so we do not get it. This is quite difficult for us to understand because we have never read it before (Year 2 interview no.2).

The teacher speaks so fast. That was the first time that we studied English literature course, so it was quite hard for me to understand and catch what she was saying (Year 2 interview no.5).

The teacher read the story in English and she did not care whether we were with her or not (Year 2 interview no.5).

These comments about a particular teacher from their previous course seem to reflect a mismatch between the teacher's teaching style and the students' learning style and competence, both English language and literary knowledge. Despite the fact that the course mentioned was their first compulsory literature course, they seemed not yet ready in a situation which required them to be active learners while they were still struggling with both language problems and literary concepts, and found themselves left behind by the teacher's expectation. Consequently, some of them did not enjoy their study and seem likely to develop a negative attitude towards studying literature.

Concerning class activities, students from both year groups report that various types are used such as pair and group work, role playing, oral presentation, and writing assignments. Overall, the students seem to enjoy doing group work more than individual work as they say

they can share their experience with other friends and help each other to interpret the poem or the text. Also, doing role play is an activity that the students think that is fun and relaxing, as it can lessen their stress from study. They report that oral presentations are rare, due to limited time and large numbers of students. Lastly, the students sometimes are asked to do an assignment either in class or at home, with varied topics and length to suit topics being studied in class. While some students express that they have problems in writing regarding grammar and vocabulary, others do not have these problems. The following comments are representative:

No, I don't think I have a problem in doing writing assignments (Year 2 interview no.1).

Not many problems. It depends on whether we understand the question or not (Year 3 interview no.3).

It depends on how much we understand the story. If we do not understand the story, we are not able to write about it well (Year 3 interview no.7).

But I have a problem in writing about grammar and vocabulary (Year 3 interview no.3).

This might be the most difficult thing for me. I think I understand the story but when I have to express what we understand by writing, it is quite hard (Year 3 interview no.1).

Also, choosing the right vocabulary to express our thought is quite a problem (Year 3 interview no.1).

There will be more discussion on the students' difficulty in writing an essay in section 6.2.5.

### **6.1.2 Benefits of studying literature**

When asked, many of the students can cite many benefits that they can gain from studying literature, while only a few seem to not realize the significance of literary study and cannot see how literature can be applied in their future career. An example of this minority view follows:

We can learn the history about many things in English literature. For example, how the world is created according to the Bible, something like that, but in terms of application, maybe I cannot see it obviously. As we live in the modern world now, the focus is on the language for communication, so the knowledge about literature is not quite related to the future career (Year 2 interview no.1).

As for the students who see benefits in studying literature, they agree that since they study English, they should know about English literature. One student claimed it offers world knowledge which provides them with common topics to talk about with foreigners (Year 2 interview no.4). Others mentioned a need for familiarity even with Roman and Greek influences in English literature, as this will provide background knowledge for studying other cultural traditions. Besides, a knowledge of English literature can provide some background when they watch a film such as *Troy*, *Poseidon* or *The Da Vinci Code* (Year 2 interview no.4). Others felt that the texts they study can be applied to real life situations, since they can learn about human nature and emotion through fictional characters (Year 2 interview no.3 and Year 3 interview no.2). Literature was seen to provide guidelines for life through morals included in fictional narrative (Year 2 interview no.5 and Year 3 interview no.3 and 7). One of the second year students says: "In the past, when we read a story, we just read it for pleasure. But when we study literature courses, there are more things for us to explore. There are many issues reflected in the story" (Year 2 interview no.3).

Furthermore, students believe that studying literature enables them to practise analyzing and thinking systematically (Year 3 interview no.4) to be more rational and know how to use reason to support their ideas (Year 2 interview no.3). One of the third year students even mentions the improvement he sees in his friends when presenting ideas in class:

I think studying literature enables us to be more confident to present our idea. I can see the improvement in some of my friends. They are not confident at first, but when they are in a situation where they have to speak or give their opinion (no matter they are forced to do this by the teacher) they can do it very well (Year 3 interview no.4).

Also, students believe that studying literature prompts them to use imagination (Year 3 interview nos.3 and 5), and learn about the culture of other countries (Year 2 interview no.3 and Year 3 interview nos.1 and 3), and about people's lifestyles, as well as to know what went on in the past (Year 2 interview no.2). Besides, they can gain a wide range of vocabulary (Year 2 interview no.3 and Year 3 interview no.8) and new expressions including some archaic words such as 'thee' or 'thou' (Year 2 interview no.2).

From the foregoing analysis of this theme (attitudes and interest), some implications for critical thinking can be noticed. Firstly, students' attitude toward studying English literature partly depends on how well they can deal with a text. The students who view that studying

English literature is difficult are those who say that they have difficulty in analyzing the underlying meaning of a poem and the feelings of its author. These students have problems when interpreting a text by themselves, and say that they need guidance from the teacher. In the model of critical thinking presented in Table 1, the ability to interpret the underlying meaning of a text as well as the feelings of its author is located on the 'comprehension and analysis' level of the critical thinking process. It seems that the students' ability to think critically at this level is related to attitude and interest in studying literature.

Secondly, students seem to believe that they will not get good score when their ideas are different from those of their teacher. Yet, being able to show points of view and explore alternative ways of thinking are significant qualities of a critical thinker. This apparent contradiction will be further discussed in section 6.3.1.

## 6.2 Skills in studying literature

### 6.2.1 Difficulties found when reading literary text

Students from both years say they have difficulties when reading literary texts. The first common problem reported in their reading is about vocabulary, where they are aware their resources are limited. They need to spend time looking up the meaning of unknown vocabulary which may affect their speed in reading, and when this frequently happens, they admit it is likely that they will get bored and quit reading finally. Moreover, they say they also have some problems with words which people do not use in everyday life. For example,

Vocabulary, because the language used in literature is quite special, not the same way that we use in everyday life (Year 2 interview no.2).

When we do not know vocabulary, we spend time looking up the meaning in dictionary, so it might delay our speed in reading (Year 2 interview no.2).

Yes, sometimes the vocabulary is quite difficult. We have limited knowledge about vocabulary (Year 2 interview no.1).

The second problem found in their reading deals with text interpretation. The students report they are not able to interpret the stories they are asked to read. The case is even worse when they have to interpret a poem as this involves an understanding of the literary technique used. A big problem mentioned by the students from both years concerns uncertainties about their own interpretations of texts, which seem to differ from that of the teacher as well as the

author. Two of the third year students from interviews 2 and 8 state: "I rather have a problem about the interpretation of the story. I interpret it differently from the teacher which is a big problem, I think." and "What I interpret is different from what the author is trying to convey. I am not sure whether my idea is correct." Lastly, it is found from the interviews that most of the students attempt to read the set text only once. This is not because they can understand the story in their first reading. Instead they confess that it is because they do not understand, so they do not want to waste time reading it anymore. They would rather quit reading such a text than go on reading it. Also, the length of the text may discourage them from doing their second reading. Only a few students from the interviews state that they prepare by reading the complete text before attending the class. Some do a little reading before coming to class but cannot finish the entire text. As for the non-preparing students, they give as their reason for not doing advance reading that they have no time since they have to do assignments for other subjects as well.

### **6.2.2 Strategies used when reading literary texts**

According to the interviews, there are many strategies that the students use in their reading. For instance, by looking at key words, the students use skimming and scanning technique to help them get a general comprehension in their first reading of a prose text. Then, in their second reading, they try to read carefully and look for main points or important parts or scenes in the text (Year 2 interviews nos.2, 3, 4, 5 and Year 3 interviews nos.1-8). However, in poetry, they will pay attention to every word since they believe each word conveys significant meaning (Year 2 interview no.3 and 5). Some students write short notes while reading (Year 3 interview no.1). Doing mapping is another technique mentioned, that helps them to organize main idea (Year 3 interview no.1). Also, some students say they like to read out loud so that they can get the feeling of the characters (Year 3 interview no.2).

### **6.2.3 Reading from secondary sources**

The interviews suggest that most students prefer using the internet to get information from secondary sources (Year 3 interview no.7 and Year 2 interviews nos.2, 3, and 5). One of the second year students says: "I prefer using internet because it is more convenient and easy to access to the information. It is just one click" (Year 2 interview no.3). Another important reason that makes the internet their most favourite way of getting information is the wide variety of information on offer, either in English or Thai (Year 2 interviews nos.1, 2, 3, and 5).

Due to the very small number of books in the library, especially for literature courses, students say they always encounter difficulty in finding the books they want. This is an added reason to use internet sources. The following comments come from second year students:

There are not many books in the library. Last semester, I went to find a book about mythology, but there was none (Year 2 interview no.3).

Our library has a very small number of books, especially in literature course (Year 2 interview no.2).

There are not many books in the library. For example, last semester we studied "Mythology" but there was no book about mythology at all in our library. Not at all. This is a true story (Year 2 interview no.2).

There are not many books that are relevant to literary study. Internet is more useful and provides a lot more information (Year 2 interview no.5).

The information the students aim to collect from internet sources is, for example, a biography of the author they are studying in class (Year 2 interviews nos. 2, 3 and Year 3 interview no. 3), a summary of a poem (Year 3 interview no.1), a collection of poems by the author studied in class (Year 2 interview no. 5), analysis of characters (Year 3 interview no.1), commentary or criticism (Year 3 interviews nos.1, 2 and Year 2 interviews nos. 4 and 5), translations of texts into Thai (Year 2 interview no.4) and examples of essay writing (Year 2 interview no.1).

#### **6.2.4 Working on essay writing**

Generally, the students from both years report working on essays in a similar style. Some write in Thai first and translate into English later. Some write their first draft in English and rewrite later to fix grammatical errors. Most say they make an outline before writing and support their idea with evidence from the story or poem, for example by quoting important lines from a poem or significant dialogue between characters. For example,

For me, writing an outline in Thai first and then write in English (Year 3 interview no.7).

For me, I write in Thai first and then translate into English (Year 2 interview no.2).

We write in English at the first time. Then, we rewrite it because it may contain some grammatical mistakes (Year 2 interview no.3).

I write an outline in English and then write in English but of course with lots of grammatical errors (Year 3 interview no.5).

Yes, we put quotations from the story to support our idea (Year 3 interview no.1).

I refer to quotations in the story to support my idea and explain my reason for doing this as well (Year 3 interview no.3).

#### **6.2.5 Difficulties when writing an essay or in examination**

The problems generally reported when writing an essay can be grouped into five categories. First are difficulties with grammar, sentence patterns and linking words. One of the second year students lists her problems: "First is my grammar. Second is the sentence pattern, sometimes I miss out the verb in the sentence. Third, I also have some problems with the connectors such as 'and, but, while'" (Year 2 interview no.1).

The second problem students mention is about vocabulary. They say they do not know how to express their idea clearly in English because of their limited vocabulary. As a result, they believe the teacher does not understand what they are trying to say. Two of the third year students report, "When we have some ideas, we can write in English but it may not cover or convey the entire meaning that we really want to say," and "We cannot find the exact word to describe our idea. There are many words to use. We do not know which word will present the exact meaning that we want to say" (Year 3 interview no.7).

The third writing problem is about time limitation in examinations. The students are nervous when taking exams and they feel really pressured about time since they cannot draft and redraft in the time allowed.

Fourth, the students say they do not know what to write. Often they do not understand the text and cannot interpret it. They lack knowledge about the story as they have not finished their reading.

The last problem mentioned by almost every student is about interpreting the question set by the lecturer. The following are representative comments:

If we do not understand the question, how can we give the correct answers? It goes in different ways (Year 3 interview no.1).

The important thing is you have to understand the question clearly and correctly. If we understand what the question needs, we can do it (Year 3 interview no.4).

Interpreting question. If we can interpret or understand the question correctly, there shouldn't be any problem (Year 3 interview no.3).

For me, giving irrelevant answers or sometimes missing the point what the question really asks and not giving all the answer that the question needs is my problem (Year 3 interview no.3).

The students' writing difficulties reported in this section are connected to their problems in English language as well as their comprehension of a text. Both are important factors in the development of critical thinking skill. At the 'knowledge' level, the model presented in Table 1 includes knowledge of English language as one of the four areas necessary for the development of the critical thinking process in L2 literature teaching. The students' limitations in vocabulary and errors in grammar usage evidently hinder their ability to express ideas in English.

As shown in Table 1 ('comprehension' level), understanding a text either at literal or interpretative level is also essential in the development of the critical thinking process in L2 literature study. These students report clear difficulties in interpreting literary text, and these are related to other problems. Firstly, because of reading problems, they have insufficient input for their writing; their inadequate knowledge of text details causes them to have nothing to write. Secondly, students' difficulty in interpreting a set question affects the quality of their essay writing, creating problems for them in giving a relevant answer to the question. This point corresponds with the comment of lecturer no.5:

Writing is one of the big problems we find in our students since it is not much emphasized at the school level. When they come to university, they will be evaluated by writing which causes some difficulties for them. We can see this very clearly in "Reading Literature" and "Fiction" courses. They cannot answer any question which is quite complex. They have problems in interpreting questions and do not know how to answer this kind of question, so their writing goes in many directions.

It can be seen that the effect of difficulties in interpreting a set question on quality of writing is acknowledged by both teacher and students. Even if students' essays reflect their critical thinking ability, they may be pointless if their answer is not relevant to for the question.

### **6.2.6 Skills that affect the success in studying literature**

To confirm evidence presented in section 6.2.1 and 6.2.5 about difficulties found when reading literary text and when writing an essay or in examination, the students are asked about skills that affect success in study literature in this section. From the interviews with both year students, reading appears to be the skill that most affects study success in literature courses. Most students think that reading and interpreting the text is the most important problem for them. Reading comes first. If they understand the text, they can write something about it. One of the third year students summarises his problem as: "I think reading and interpretation which is different from the author. I am not sure what the author intends to say to the reader. And when I got the different idea, I am afraid that it will be wrong" (Year 3 interview no.8). Besides, vocabulary and the length of texts are also obstacles for their reading (Year 2 interview no.2). Some students mention that they do not understand the story because there are many archaic vocabulary items which they do not know and this obstructs their reading (Year 2 interview no.4).

Writing in English is the second skill that most of the third year students find difficult and which affects their success in studying literature. Their problem in writing has already been mentioned in Section 6.2.5 about difficulties found when writing an essay or in examination. The students cannot write what they really want to say because they cannot think of the words in English to express their idea. Though writing is the skill which the second year students ranked in third place, these students also report difficulties when writing in their exam:

Sometimes we might have different point of view from the teacher and write it in a different way from what the teacher expects us to write, so we may lose marks in the exam (Year 2 interview no.1).

Writing. I have limited vocabulary. I have a problem with text interpretation. And what I write is sometimes not relevant to the point that the teacher wants (Year 2 interview no.4).

Second to reading, speaking in English is the skill which the second year students think affects their success in studying literature. They have problems in speaking when they have to talk or discuss in class, because of lack of fluency. Also, some mention pronunciation problems as they do not know how to pronounce some archaic English words.

Listening seems to be the skill of least concern for the students' success in studying literature. Most of the students from both years say they do not have problems regarding listening skill as the teacher uses both English and Thai in the lectures.

#### **6.2.7 Other difficulties that affect success in studying literature**

Another difficulty that is reported by both year students is cultural differences. The students say they sometimes do not know some aspects of western culture. However, most of them do not think that this is a big problem, as they have seen many forms of western culture since they were young, so they do not feel that it is too distant from them. Moreover, the teacher usually gives some background information about cultural issues embedded in the text before getting into a new story or poem. Also, they believe that the "Background of English Literature" course that they study in their second year can help them effectively to learn various aspects of western culture.

Overall, it is clear from Section 6.2 that the skills in studying literature which are most significant in the development of critical thinking in L2 literature teaching from the student perspective are reading and writing. Limited L2 vocabulary appears to be an obstacle for both. In reading, the students report that unknown vocabulary may delay their speed in reading which is likely to affect their efforts in finishing reading a text. Besides, the students also report that they have some difficulties in finding accurate words to present their ideas in writing. In addition to vocabulary, grammar, sentence patterns, and coordinating words are also reported by the students as causing difficulties in writing. These English language difficulties affect the development of critical thinking process at the 'knowledge' level, according to Table 1. Moreover, the students further state another problem they find in their reading which is text interpretation. They have some difficulties in interpreting the meaning of a text, especially poems. Sometimes they do not know what to write, because they do not understand a text and occasionally do not finish their reading. In terms of the Table 1 model, this means they have a number of problems in functioning at the 'comprehension' level.

Though the problem of interpreting a set question does not directly affect the students' critical thinking, it is very significant for the quality of their writing. The students should be able to give a relevant answer to the question they are asked, if they are to have a chance e.g. to demonstrate the critical skill of 'application.' Finally, uncertainty about expressing different viewpoints from the teacher in their writing seems to be a hindrance for being a

critical thinker, e.g. if students are to develop the critical skill of 'evaluation.' The students believe that they may lose marks in the exam if they have a different point of view from the teacher. Their lecturers do not share this view:

I would be very happy to see them confident to show their idea, confident to have their own view point and be able to find reason to support their own opinion. However, what I usually found is that the students tend to follow their teacher. The teacher's interpretation is always correct (Interviewee no.1).

I don't know about other subjects, but in literature there should be an exchanging of idea between the students so that they can have various views in interpreting the story, looking at literary work from different points of view. This should be what literature teacher would like to see. That will be a moment that the teacher should be proud of. However, this rarely happens in reality (Interview no.10).

In this respect, therefore there is a mismatch between the teachers' expectation and the students' belief, which seems likely to affect criticality development. The issue seems relevant to the Thai cultural background discussed in chapter 3. Indeed, both teachers and students recognize the influence of Thai culture on their teaching and learning styles as seen in the lecturers' interviews in 5.5, "Problems in promoting critical thinking in the Thai context" as well as the students' interviews in 6.3.2, "Degree of participation in the classroom" which follows below.

### **6.3 Class participation**

#### **6.3.1 Confidence in expressing opinion in class**

To become a good critical thinker, the students should be able to independently express what they think. As one of the teachers says: "If the students are confident to show their opinion, this should be a good indicator of their criticality development" (Interviewee no.1). Though we might not be able to justify that the students who are not confident in expressing their ideas cannot think critically, as this involves many other factors such as the students' personality, the teachers' personality, or classroom size, at least the students who are confident to show their opinion will benefit from having more opportunity to practice how to logically support their idea or argument.

However, there are very few students among the interviewees who are confident to show their opinion in the classroom. The two third year students quoted below are exceptions:

Um, actually I am not really confident. But since there is no one answering in class, I feel that I should say something. At least, I can share my idea with the teacher. If my answer is wrong, that is fine so that the teacher will give more comment and suggest a better idea (Year 3 interview no.4).

Yes, I think that I contribute a lot to class. I am quite confident to express idea. I am not confident sometimes but I just want to know that my answer or my idea is correct or not, so I have to show my idea to the teacher (Year 3 interview no.5).

The majority of students say they are not confident to express opinions in class, and offer different reasons. Some students simply comment that confidence is a general problem among Thai students as they do not like to show opinions (Year 3 interview no.1). More specifically, some say they are afraid that what they think might be different from the teacher or their friends, and if it is wrong they will be embarrassed and lose face. For example,

Sometimes I have an idea but I am not confident to speak in class. And when my friend's answer is different from me, my confidence is lessening. Therefore, I prefer to be silent (Year 3 interview no.2).

I am afraid that I will be insulted by other friends if my answer is wrong (Year 3 interview no.5).

Not confident. I am afraid that what I think might be different from the teacher. I am afraid that my answer will be wrong (Year 3 interview no.6).

If my answer was wrong, I would feel embarrassed and lose face (Year 2 interview no.3).

Some claim that if they could prepare well enough and be really sure that their answer is correct; they would be more confident and try to answer in the class (Year 3 interview no.3). Some say that they are not confident because they are afraid that when they answer the teacher will ask them a more difficult follow up question (Year 3 interview no.4). Besides, class size affects the students' confidence. One of the second year students says: "I will be confident to answer or ask the question with the teacher alone or when I am with few friends. But if in the class with lots of students I am not confident to do that." They prefer to share ideas in a small group rather than a whole class (Year 2 interview no.5).

Some students think that their confidence depends on the teacher. A second year student says: "It depends on the teacher. I am not confident to show my opinion with a teacher who is very strict. But with a teacher like YY, she gives the opportunity for the students to speak and

she is very friendly, so I feel more confident in expressing opinions in class" (Year 2 interview no.1).

From the teacher's perspective however, the students' lack of confidence may also result from the way they do not value their own ideas: "I also would like to know why they do not like to answer or show opinion in class. I think that the reason they do not answer is because they do not realize the value of their own thinking. It takes time to solve this problem" (Interviewee no.11). From all this evidence, it seems teachers may need to encourage the students more to respect and value their own opinions, in order to uplift their confidence in expressing ideas in class, and promote the resulting benefits for critical thinking.

### **6.3.2 Degree of participation in the classroom**

Students' reported participation in the classroom ranged widely from 10-90%, and was closely connected in their minds with the previous topic of 'confidence.' They believe that everyone wants to get involved, but sometimes may not be confident to show their opinion in front of the whole class. They say that they are not used to doing this, as a claimed consequence of Thai culture (Year 3 interview no.1). Concern with correctness also has an influence. "The words 'right' and 'wrong' always come to my mind. What will happen if my answer is wrong? Something like this" (Year 3 interview no.1). Two students from the same interview add:

Some other friends may feel like you are trying to dominate them. That feeling is really there, really (Year 3 interview no.1).

It is like when there is someone who answers the teacher's questions all the time, that person will be seen as trying to dominate the class and their friends. Their friends might enjoy this when they do not have to answer. Just let that person do his duty. However, whenever that person gives a wrong answer, he will be seen as being stupid (Year 3 interview no.1).

Some of the students deal with this problem by not answering at all. One of the third year students comments that, "The students who always answer in class, I think they get used to that behaviour. Like us, we also get used to the way that we just sit and listen to the lecture" (Year 3 interview no.7). However, though the students are not confident to present their idea to the whole class, many of them claim that they always share ideas and talk to other friends sitting next to them (Year 3 interview no.3 and 7).

Interestingly, the students' degree of participation seems to increase when they do group work. Most students seem to enjoy and be very happy to share opinions in a small group. Four students made comments about their participation in small groups:

In a group, there are fewer people, so we are confident to share and present our idea (Year 3 interview no.7).

We have more chances to share opinion when we are in group (Year 2 interview no.3).

Sometimes, though we answer in class, the teacher does not hear us. So, it is like we have little participation in class (Year 3 interview no.3).

But in group when we present idea, everyone will pay attention to our idea. It is like our voice is being heard (Year 3 interview no.7).

Finally, the students state that they prefer to ask the teacher questions after the class as they feel more comfortable than posing questions in front of many friends (Year 2 interview no.2).

This section reveals two further important factors which affect the students' development of critical thinking. First, the students seem to believe that there is only one right answer which the teachers expect from them; they are not confident to show their opinion because they are afraid that their answer will be wrong. Nevertheless, one of the components of critical thinking discussed in chapter 1 is the ability to be reflectively skeptical. And indeed, as previously discussed in chapter 3, this is related to the concept of "Kalama Sutta," Buddha's teachings dealing with the use of logic and reasoning, where the principal idea is not to believe or accept anything immediately. Here in the student interviews, we find an example of how Thai people pay only limited attention to the Buddha's teachings as discussed in chapter 1.

Second, class size also clearly affects the students' development of critical thinking. The students report that they are not confident to show their opinion to the whole class. They prefer to share ideas and talk in small groups to other friends sitting next to them. They think that they receive more attention from their friends in a small group while sometimes their ideas are ignored by the teachers because there are too many students in the class. A small group is certainly a good place for students to practice presenting their original idea and constructing their own argument with friends. The students may also feel more secure and

confident to show viewpoints which might be different from those of teachers or friends, in a small group setting. However, there is clearly a big gap in expectations between lecturer and students regarding whole class discussion, which may also limit critical thinking development.

### **6.3.3 Note-taking**

Generally, most of the students report taking notes in class, either in Thai or English. Their notes include meanings of new vocabulary, teacher's interpretation and comments, and friend's comments. The students say they find it is useful to review their notes when the exam comes as these provide additional comments and interpretation apart from what they get from their reading by themselves. Positively, this can widen students' perspectives about multiple interpretations they can get from different points of view. Exploring alternatives is one of the significant qualities of becoming a critical thinker as reviewed in chapter 1 (section 1.2). Negatively, it could merely provide them with 'knowledge' to repeat back in exams, allowing them to sidestep development of critical thinking skills for themselves.

### **6.3.4 Listening comprehension skill**

It is clear the students spend a high proportion of class time listening to the lecture. They say they do not find any particular comprehension problems when listening to lectures because the teacher always uses both Thai and English in the class. They report that sometimes, the teacher will read the text in English first and then translate it into Thai. Therefore, listening seems not to be a problem for studying English literature courses, at least with Thai teachers. It is possible that the teachers use L1 and translation strategy to help the students gain an understanding of the texts as they focus on comprehension more than English language competence.

## **6.4 Conceptions of critical thinking and students' awareness of their capacity to think critically**

### **6.4.1 Definition of critical thinking**

Various definitions of critical thinking are offered by the students from both years. Many of them admit to being unfamiliar with the term 'critical thinking,' and accordingly they interpret and understand it in many different ways as shown in Table 8.

**Table 8: Students' definitions of "critical thinking"**

Year	Interview no.	Definitions of "critical thinking" offered by the interviewees	Level of critical thinking
Second year students	1	Umm, I do not know the word 'critical' but I know 'thinking.' Umm...maybe creative or what.	
	2	1) Thinking about a story in what an author is trying to convey to a reader. 2) Thinking by interpreting a story from your own understanding 3) The ability to interpret and analyze	Analysis (I) Comprehension (F) Comprehension (F) /Analysis (I)
	3	1) The ability to interpret and analyze 2) Use reason to support your thinking 3) Support your thought with reason and explain to the others	Comprehension (F) /Analysis (I)
	4	1) It's the ability to think and analyze 2) With the use of EQ (Emotional Quality) 3) With the use of reason 4) Bring our own experience to support our thinking	Application
	5	1) Something about thinking 2) Maybe about developing point of view, attitude 3) Developing thinking 4) Developing our view point of seeing the world 5) See world from multiple perspectives	
Third year students	1	1) The ability to analyze 2) Our own idea with no right or wrong 3) The ability to think carefully by supporting with reason 4) Should have evidence or reason to support 5) Should be able to explain your idea to the others	
	2	The use of reason to support your thinking	
	3	1) The ability to analyze, analyze what the author wants to convey to the reader 2) With examples from the story to support our thinking	Analysis (I) Analysis (H)
	4	1) The ability to think and analyze and express it to the others 2) For example, when I read a newspaper, I do not have to use this much because it already tells what, where, when and why. However, when I read literature, I have to think a lot in order to understand the story. 3) Also, bring our own experience to use or	Application

		support our thinking 4) It is the ability to analyze, actually	
5		The ability to identify a moral lesson or main idea of a story or a poem	Analysis (I)
6		1) The ability to analyze 2) Bring our own experience to analyze	Application
7		1) Thinking systematically 2) The process of systematic thinking	

From Table 8, we can see that most of the definitions involve the use of reason and one's own experience to support thinking. The main critical thinking levels referred to are 'comprehension', 'application', and 'analysis.' When comparing the second and the third year students, it can be seen that while the definitions from the second year students include references to point of view, emotional quality, and in general more personal and 'self' oriented view of critical thinking, the third year students' definitions are focused more narrowly on analysis and reasoning, including the only reference to using evidence from texts (not personal experience) to develop an argument.

#### 6.4.2 How literary study develops critical thinking skill

All of the students agree that studying literature helps them to develop their critical thinking a great deal. They need to practice reasoning when they analyze a poem or a story. They need to think beyond the literal meaning when interpreting the symbols in a poem or a story and when identifying what the author really wants to convey. Typical comments include:

Yes, it enables us to think more, use more thinking (Year 3 interview no.1).

We have to use our thinking to interpret a symbol in a story or a poem (Year 3 interview no.4).

From the school level, we only need to memorize and go to the exam, but we have to use our thinking more when we study literature (Year 3 interview no.5).

We need to adapt ourselves. In our first year, the exam is multiple choice, so we are not required to use much thinking. However, we have to write an essay in the exam for literature course, so we need to develop our thinking skills (Year 3 interview no.6).

Help us to think beyond the literal meaning, help us to think in multiple perspectives (Year 3 interview no.7).

Because we have to practice thinking reasonably (Year 2 interview no.3).

We have to analyze when we study a poem or reading a story (Year 2 interview no.4).

We have to think beyond the literal meaning in a story (Year 2 interview no.4).

We need to interpret a story and identify what an author really wants to convey to us (Year 2 interview no.4).

- As these quotations show, most of the students focus on how they use critical thinking when dealing with a text. Only one student explicitly points out that he also needs to develop critical thinking skill when writing an essay in an exam (Year 3 interview no.6) and only one of them includes literary terminology, 'symbol,' in her answer (Year 3 interview no.4).

#### **6.4.3 Evaluation of the students' own capacity to think critically**

When asked to evaluate their own capacity to think critically, the students' views ranged widely. The students who evaluate their ability at a low level state that they cannot get into the underlying meaning of a poem or a story well enough. They believe that their ideas which are different from those of the teacher and other friends cause them to get low marks in the course. Those students who think that they have an average ability to think critically believe that they still need to develop this skill further. Some students also argue that critical thinking ability also depends on each person's interest and appreciation:

Does it depend on the person's appreciation? If we appreciate or enjoy it, we will be willing to learn more and think more. If we do not enjoy it, we are not happy to learn or do anything (Year 3 interview no.1).

Very few students evaluate their ability to think critically as being at a high level. They state that though they are aware of an improvement in their thinking it again also depends on the text being studied. If the text is not complex, they can interpret and understand it clearly; their thinking skill tends to be high. However, if they are not able to interpret the story or not sure that they can produce the same interpretation as the teacher, they feel their thinking capacity is reduced.

#### **6.4.4 Impact of literature courses on critical thinking ability**

Some students agree that they have experienced an improvement in their thinking ability through the literature courses they have studied. Three of the third year students say:

In the past, I might be interested in only reading for comprehension of the story. I might not be interested in why and how the characters perform their actions. But when I study literature, I begin to think more (Year 3 interview no.4).

Yes, at the beginning we might not have any idea or do not know how to present idea, but when we study these courses and with help from the teacher, we know how to support our idea with evidence and reason (Year 3 interview no.2).

I think I can see it obviously when I read a newspaper. My reading speed tends to be slower and I start to think about an article more carefully (Year 3 interview no.1).

Some students think that they have improved but repeat that their thinking ability still depends on text difficulty: "I think I have an improvement. But again this also depends on the story. If a story is not complex, I will be able to interpret it very well" (Year 2 interview no.5). There are also some students who think that they have improved only a little: "For me, I think I develop only a little. I have to learn more" (Year 3 interview no.5).

#### **6.4.5 Difficulties in expressing critical thinking in L2 (English)**

As seen in earlier sections, most of the difficulties reported in expressing critical thinking in English as reported by both year groups have to do with vocabulary. The students say:

Yes, I think this is a big problem for me. Sometimes, I have the same idea as the teacher but when I express it, it appears to be different from what I really want to say. When I speak to the teacher in Thai, there is no problem at all (Year 3 interview no.1).

We do not know which word should be used to describe our idea (Year 3 interview no.7).

Yes, sometimes I want to write more, but I cannot find vocabulary to describe my thoughts and feelings (Year 3 interview no.8).

When we have got an idea and there are many words to describe, we do not know which word we should use to describe our idea (Year 2 interview no.5).

Yes, this is a big problem for me. I do not know vocabulary that can express my idea. Sometimes I have to use simple word instead (Year 2 interview no.4).

Besides vocabulary, English grammar also presents obstacles for the students in expressing critical thinking in English. Some of them express their worry about using incorrect grammar in expressing ideas in English whether writing or speaking and some prefer to express their idea by writing rather than speaking. "We can think in Thai but cannot express it into

English. I can better express my thinking in English by writing than by speaking" (Year 2 interview no.4).

#### **6.4.6 Difficulties in expressing critical thinking in L1 (Thai)**

All of the students strongly agree that they encounter fewer problems when expressing their ideas in Thai, than in English. Many of them mention that if they were allowed to write in Thai, there would be no problem about expressing their critical thinking. The students claim:

If I can write in Thai, there will be no problem about that (Year 3 interview no.4).

It will be easier than in English because it is our native language (Year 3 interview no.7).

Sometimes but I am sure that there will be less difficulty than in English (Year 3 interview no.5).

Toward the use of English either in speaking or writing which is reported as one of the difficulties that the students encounter when expressing their critical thinking, it can be argued that the students should be allowed to use L1 to deal with this issue. Concerning the English curriculum, though English language competence is not a major concern in English literature teaching, as part of the English degree, the students should be enabled to develop their language ability to some extent. Using L1 in English literature examinations and coursework may solve the difficulties about expressing idea in English; however, it may not promote the students' English language competence as it should also do.

### **6.5 Discussion**

The interview data reported above has shown the students' perception and attitudes towards studying literature and revealed various factors and difficulties that they believe affect their success in literary study. We have seen that students have problems in different areas of the researcher's model of critical thinking (Table 1). Knowledge of L2 English is one of the qualities belonging to the 'knowledge' level which the students should be able to demonstrate in order to operate critically, yet students report problems with vocabulary and grammar which are hindering their reading and writing ability. In addition, interpreting both the literal and underlying meanings of a text is a necessary quality of the 'comprehension' level, but this also appears to present difficulty for the students when dealing with a text. Recognizing unstated assumptions being made by the writer (theme/ message) is one of the qualities in

analysis level. However, students report frequently difficulties in identifying such messages conveyed by an author in a text.

It seems from the analysis of the interview data that the difficulties the students encounter when dealing with texts and expressing ideas in English mostly relate to three fundamental skills in the development process of critical thinking: knowledge, comprehension, and analysis. Skills such as application, evaluation, and synthesis are not mentioned so explicitly.

However, being able to express their critical thinking and explore new ways of thinking are essential qualities of a critical thinker, which facilitate these higher level skills. According to the interviews, these qualities are impeded by the students' belief that they may get low score in an exam if they have ideas or interpretations which are different from the teachers. This is partly influenced by the importance given in Thai society to authority, in this case, to the teachers. Students' lack of confidence in showing their own voice and presenting different interpretations from others seems to be a major issue affecting their development as critical thinkers, which educators need to address.

Focusing more specifically on research questions no.2, the meaning of 'critical thinking' appears to cause some initial difficulties for the students. Some of them get no further than the assumption that it has to be related to some kind of thinking, as they do not know what 'critical' means. Others however are able to show good understanding of the term 'critical thinking.'

As shown in Table 8, various definitions that are given by the students of both years reflect some key qualities of critical thinking in literature as defined in the researcher's model (Table1), including a range of abilities from the levels of 'comprehension', 'application' and 'analysis' (see section 6.4.1 for details). The levels which cannot be identified in the student definitions are knowledge, evaluation, and synthesis. Possibly, this can be explained because the three skills of comprehension, application, and analysis are frequently required to be used in an exam (writing an essay) and when dealing with a text (reading). English language knowledge is certainly a major concern for the students and they are aware how it affects both their reading and writing in literature courses. However, none of their definitions of critical thinking refers to English language competence, which is presumably viewed as a separate skill from critical thinking.

The interviews also show some awareness among students about how studying literature helps them to develop their critical thinking skill. They state that they need to practise reasoning when analyzing a poem or a story, and acknowledge that the classroom offers some opportunities to develop and share interpretations, especially in group work. Most of them tend to focus on the abilities they need for text interpretation however, and only one student relates critical thinking skill to essay writing. The most typical pattern of classroom activity which they describe (listening to lectures and taking notes) does not seem especially likely to stimulate critical thinking beyond the levels of knowledge and comprehension, though these will be examined further in Chapter 7 and 8.

Concerning research question no.3, the interviews reveal that the students generally have some awareness of their own capacity to think critically. The students who evaluate their ability at a low level state that they cannot get into the underlying meaning of a poem or a story well enough, i.e. they believe they lack comprehension and analysis skills. Those who think that they have an average ability to think critically believe that they still need to develop this skill further, and very few students evaluate their ability to think critically as being at a high level. Moreover, the students are also aware of the difficulties they encounter when expressing their critical thinking in English. They are able to identify the problems that they see as obstacles for them to express idea in English such as vocabulary and grammar. They all agree that expressing critical thinking in L1 will cause them fewer difficulties than in English. However, the students do recognize some improvement in their thinking ability through the literature courses they have studied.

## Chapter 7

### An analysis of classroom observation

In responding to Research Question 4, "How does the teacher's pedagogical practice promote the students' critical thinking skills in the literature classroom?", the analysis aims at identifying and assessing pedagogical practices demonstrated by the teachers that promote critical thinking. The participants are two literature lecturers and 110 students: one lecturer and her "Introduction to English Prose" class of 50 students, and one lecturer and her "Introduction to English Poetry" class of 60 students. Twenty four sessions were observed: 13 for "Introduction to English Poetry" and 11 for "Introduction to English Prose." The observations were carried out in the second semester of the academic year 2006-7 (October 2006 to February 2007) at N University.

The classroom observation data was recorded in three forms: field notes, audio-recording, and video-recording. The field-notes include all 24 classes observed in two literature courses. 21 classes were audio recorded. The data obtained from audio-recording was selectively transcribed concentrating on episodes that show the teacher's promotion of critical thinking which will be presented in 15 excerpts used in this analysis. Lastly, three sessions were video recorded and this data was also fully transcribed. All obtained data was analyzed by using a framework identifying different areas of pedagogical practice which are relevant to the students' development of critical thinking. These areas of practice were identified in a bottom up way through repeated review of the observation data itself.

The section will begin with a description of the framework proposed for doing analysis of the teachers' main classroom strategy, i.e. lecturing. Six areas of the teacher's pedagogical practices are identified which are particularly relevant to the development of students' critical thinking, in line with the researcher's model (Table1): enhancing language skills, building up conceptual knowledge, engaging with text, creating personal response, application, and evaluation. The excerpts from the transcriptions of the two observed literature courses will be provided to exemplify each area of practice. In the last part of the chapter, there will be a discussion of two other less frequent activity types: small group discussion and student presentations.

## 7.1 A framework for analyzing lectures

**Table 9: Areas of pedagogical practices relevant to critical thinking demonstrated in literature classes by the teachers**

<b>Areas of practices</b>	<b>Examples of teaching practices</b>	<b>Level of critical thinking</b>
<b>Enhancing language skills</b> (Improve literacy competence e.g. Vocabulary, sentence structure)	1) Giving meaning of unknown vocabulary (excerpt 1)  2) Translating stanzas or paragraphs into Thai (excerpt 2 and 3)	Knowledge level (English language knowledge -D)  Knowledge level (English language knowledge -D) Comprehension level (literal meaning-E)
<b>Building up disciplinary concepts</b>	1) Identifying characteristics of fable, fairy tales, and short story (excerpt 4)  2) Describing type of character: flat and well rounded (excerpt 4)	Knowledge level (literary terminology and concepts-A)
<b>Engaging with text</b> (Engage with characters, situations, settings, and actions)	1) Asking students to read the poem as song (excerpt 5)  2) Posing questions to identify the story background and plot (excerpt 6)  3) Making a prediction to identify events and characters in the text (excerpt 7)	Involving emotional development  Knowledge level (specific facts-B)  Comprehension level (literal meaning-E) Knowledge level (specific facts-B)
<b>Creating personal response</b> (Reflect what students feel and think towards the text)	1) Posing questions to encourage the students to express their feelings toward the story or the poem. (excerpt 8 and 9)  2) Posing questions to identify theme of the story (excerpt 9)  3) Posing questions to identify the character's intention towards a particular event in a text (excerpt 10 and 11)  4) Posing questions to encourage the students to express their own opinion	Involving emotional development  Analysis level (I)  Comprehension level (interpretation-F) Analysis level (I)  Comprehension level (interpretation-F) Analysis level (I)

	towards an event or a situation in a text (excerpt 12)	
<b>Application</b>	1) Making connections between the characters in the previous poem that the students have studied before with characters in the current poem they are studying (excerpt 13)	Application level
	2) Identifying figurative language used in the poem (excerpt 14)	Application level
<b>Evaluation</b>	1) Asking the students to make a decision in a situation in a text (excerpt 15 and 13)	Evaluation level

Table 9 identified six main areas of practice that the teachers demonstrate when lecturing, and relates these to the researcher's model of critical thinking development. This analytic framework for pedagogical practice is derived from the observation data. The six areas are: enhancing language skills, building up conceptual knowledge, engaging with text, creating response, application, and evaluation.

Firstly, 'enhancing language skills' is a practice that plays a crucial role in helping L2 learners gain overall comprehension of a given literary text. We have argued earlier that English language has a place at the 'knowledge' level in the development of critical thinking in L2 literature study (see critical thinking framework, Table 1). L2 learners have language difficulties when reading new literary texts, especially with reference to vocabulary and grammar. With such language barriers, which may arise because of a mismatch of the text studied with the English language proficiency level of the students, the students might feel that the text is not relevant for them. Therefore, different strategies are used by the teachers to develop their language competence such as giving the meaning of unknown vocabulary and translating stanzas or paragraphs into Thai. Though language skills may not be emphasized much in literature courses, at certain times this needs to happen as the students' thinking process cannot be driven forward unless they acquire adequate comprehension of a text.

Building up conceptual knowledge of the discipline is the second area that the teacher can be expected to demonstrate in the classroom. Thinking cannot occur in the absence of

knowledge, but a conceptual framework is also needed to organize this knowledge. Developing a set of more abstract concepts is thus a necessary part of building the apparatus needed for critical thinking. Building up disciplinary concepts appears to be one of the most crucial tasks in the classroom. A concept is a “Unit of thought or element of knowledge that allows us to organize experience” (Donald, 2002). Concepts can exist at various levels of generality and abstraction and can be simple or complex. From the study of Donald (2002), across sixteen academic disciplines, two-thirds of the concepts identified were abstract. In the science courses, the majority of concepts (58 percent) were concrete; while in the social sciences only 10 percent were concrete.

In English literature courses, key concepts can be either concrete (e.g. ‘Gesture’) or abstract (e.g. ‘Lyrics’, ‘Romanticism’, ‘Absurd’, ‘Theme’, ‘Imagery’, ‘Metaphor’ etc). Presumably, concrete concepts such as ‘Gesture’ in drama might be simply understood by the students; while abstract concepts such as ‘Lyrics’ or ‘Romanticism’ may require greater discussion and explanation for successful comprehension. Conceptual knowledge, here, is taken to involve two areas of knowledge: literary terminology and concepts and contextual knowledge.

Next, when the students interact with a literary text, they are expected to engage with the characters, situations, setting and actions. At this point, the teacher needs to engage in a variety of activities to help the students to gain overall comprehension of the text, such as reading aloud, identifying characters, setting and plot, summarizing the events in the story, making prediction about the next part of the story, and translating the text into Thai. Such practices can be expected to help students to develop both at the knowledge level (knowledge about specific facts in a text) and the comprehension level (literal meaning).

The fourth area of practice that the teachers demonstrate in the class is creating the students’ personal response. In studying literature, the students should be able to achieve two significant objectives: gaining aesthetic appreciation and developing critical thinking. Both are important for literary study. Expressing personal feelings and thoughts is also one of the essential qualities in becoming a critical thinker. The teacher can encourage the students to do this by means of question posing which can be used to develop both emotional development and critical thinking. For example, for emotional development, the teachers may use question posing to encourage students to express their feelings toward a story or a poem. For critical thinking, teachers may ask students to identify a story theme or a character’s

intention which requires them to demonstrate comprehension skill at an interpretive level as well as analysis skill in recognizing assumptions that are not stated in a text.

The fifth area of interest in teachers' pedagogical practice is developing the students' application skill. Application skill deals with the ability to make connections between learned material (previous knowledge) and new situations or new knowledge. It is one of the significant critical skills necessary for studying literature. The students should be able to transfer or use concepts and knowledge previously learned to complete a problem or task. The application skill is promoted in class by the teacher, for example, when relating or referring back to a text previously studied, making a connection to the current text. Application can also be promoted by asking the students to make use of abstract literary concepts, e.g. to identify figurative language used in a poem. To be able to do this, the students need not only to have a general understanding about figurative language, but also they need to show they can determine what kind of figurative language is used in the current poem they are studying.

The last key area of teachers' practice is the development of students' evaluation skill. As we have seen, evaluation skill deals with the ability to make a decision in a particular situation based on a criterion or judge the validity of an interpretation or statement based on a criterion. Evaluation is thus central to many kinds of literary writing (for example, responding to a value judgment in an essay question). In the classroom, it can be promoted by asking the students to make a decision based on the evidence from a text, or posing discussion questions. For example, the teacher may ask the students to assume the identity of a fictional character and make a decision about the situation that the character encounters.

This section has briefly introduced the six areas of practice within lecturing identified as important for promotion of students' thinking skills. In Section 7.2 these practices are illustrated with reference to lecture excerpts.

## **7.2 Six areas of practice promoting students' thinking skills**

### **7.2.1 Enhancing language skills**

As we have seen, in the L2 classroom, language difficulties may obstruct students' development at the levels of knowledge and comprehension. To address this problem, many

strategies were observed being used by the teachers to help the students deal with these difficulties. The analysis has shown that teachers from both courses attempt to develop the students' language ability by giving meanings for unknown vocabulary and translating stanzas or paragraphs into Thai. Excerpt 1 illustrates how the teacher helps the students to deal with unknown vocabulary by directly giving meanings before they read the new poem.

**Excerpt 1** (*Introduction to English Poetry class no.6: 'The Passionate Shepherd to His Love' by Christopher Marlowe.*)

1	Teacher	I haven't told you vocabulary yet, have I? So, line 10, no, line 8 'madrigals' means
2		love song. I will tell the meaning for you so you don't have to reinterpret it again.
3		'Myrtle,' it is a kind of plant which has good smell. It is a bush. Can you find it?
4	Students	No.
5	Teacher	Which stanza? Stanza three, last line. Last line of the third stanza. And then,
6		'Clasps,' stanza five, it is a big pin for decorating the lady's dress. Amber is used to
7		modified the word 'studs' which means 'yellow.' 'Stud' means 'button.'
8		'Shepherd' 'swains' in the last stanza means 'lover.' The rest of it, I think you
9		already know the meaning.

Translating stanzas and paragraphs is another way used by the teacher to help the students understand difficult language. Examples can be seen in excerpts 2 and 3.

**Excerpt 2** (*Introduction to English Poetry class no. 9: 'Death be not proud' by John Donne*)

1	Teacher	What is the tone of this poem?
2	Students	Challenging
3	Teacher	Good, where in the poem which indicates the challenging tone?
4	Students	The last line
5	Teacher	(Then, the teacher reads the last line.) And death shall be no more; Death, thou
6		shalt die. Anything else about the tone?
7	Students	Fourth line
8	Teacher	(The teacher reads the fourth line and explains the meaning in Thai.) Die not, poor
9		Death, nor yet canst thou kill me.

**Excerpt 3** (*Introduction to English Prose class no.6: 'Appointment with love' by S. L. Kishor*)

1	Teacher	Who can give the answer why the woman refused to send her photo to him?
2	Students	(Silent and then one of the girls gives the answer) She said that she didn't expect
3		anything.
4	Teacher	Anything else? Any other reason? How can you sum up this paragraph?
5	Students	Silent
6	Teacher	(The teacher reads the paragraph out loud.) If your feeling for me is has any
7		reality, any honest basis, what I look like won't matter. Suppose I am beautiful, I'd
8		always be haunted by the feeling that you had been taking a chance on just that
9		that kind of love would disgust me. Suppose I am plain, (and you must admit that

10		this I more likely) then I'd always fear that you were going on writing to me only
11		because you were lonely and had no one else.
12		(The teacher is translating these sentences into Thai.)
13	Teacher	Why, why did the woman say something like this?

Translating is used in excerpt 2 to give evidence for the claim that the poem is written in a 'challenging tone.' To be able to identify the 'tone' of a poem, the students need to understand the meaning first. Translating the stanzas into Thai can help the students understand the meaning of the relevant stanza. It should be noted that the teacher uses this translation strategy after the students have already given their answer in lines 4 and 7. This may indicate that the main purpose of the teacher in using the translation is not to provide the students with the answer, but rather to give a clarification of the students' answer. The translating technique is also very helpful to make the students focus and ensure that they get the idea of what is going on in a particular passage. The main point at issue in excerpt 3 is for students to work out the reason why the woman refused to send her photo to the man. When the teacher notices the students' need for help from the silence that occurred in class, she deals with the situation by reading the passage from the story and translating the main idea into Thai (lines 6-11). Here, the purpose of using translation seems different from that in excerpt 2. While it is used by the teacher in excerpt 2 to clarify the students' answer, the teacher in excerpt 3 uses translation to help the students get the answer. This may not help the students learn the new language, but it helps the students gain an understanding of relevant text details (the character's thoughts) within that particular paragraph. At this point, the teacher gives more importance to comprehension than to English language competence. Throughout the observations, it is consistently seen that the translation technique is frequently used by both teachers throughout the lectures for these two purposes; that is, to clarify students' answers and to help them get the answer. Overall, the examples show how addressing language competence problems and providing/ developing relevant language knowledge is necessary for the development of critical thinking in L2 literature teaching.

### 7.2.2 Building up disciplinary concepts

From the observed classes, various ways of presenting literary conceptual knowledge are performed by the teachers such as describing characteristics of pastoral lyrics (Poetry class no. 6), identifying similarities between ballads and lyrics (Poetry class no. 5), describing the meaning and history of 'romanticism' (Poetry class no. 12), defining 'drama' and describing

types and characteristics of 'drama' (Prose class no.11), identifying the meaning of the 'absurd' (Prose class no.11). Excerpt 4 provides an example of how the teacher builds up literary concepts for the students in Prose class no.4.

**Excerpt 4**

*(Introduction to English Prose class no.4: 'Story-teller' by Saki (H.H.Munro))*

1	Teacher	We finished fable and fairy tales or folktales already, right? Today we are going to
2		read another genre of prose. We called short story. How short is it to make it's
3		called 'short story'? Is it the same as fable?
4	Students	No.
5	Teacher	Nothing is shorter than fable, right? How about fairy tales? What are the
6		differences between fable and fairy tales?
7	Students	..... (silent)
8	Teacher	Plot? Complex plot? How many events are there in the fable?
9	Students	Two
10	Teacher	There are one or two events in fable or folktales. Think about Aesop, Little Red
11		Riding Hood, how many events are there in the story? One event, one plot, single
12		plot. The plot is not complex. What else? Characters, are there a number of
13		Characters in fables or in fairy tales? How many main characters are there in
14		fable?
15	Students	Two
16	Teacher	Two. How about fairy tales? More than two, isn't it? Are the characters flat or
17		round? Are they flat or well-rounded characters?
18	Students	Flat
19	Teacher	How is it, flat character? There is no development or improvement of the character,
20		right? Or stock character, stereotype, when we think about stepmother, we will
21		think about a woman who is so mean, don't we? Godmother, we will think about
22		a woman who is kind-hearted, right? This is called, 'stock or stereotype character.'
23		Anything else? Setting. Setting in fable and fairy tales. Setting consists of place
24		and time. What is the place like?
25	Students	xxxxxxxxxx
26	Teacher	The place is like far, far away land, right? How about time?
27	Students	Long time ago.
28	Teacher	Long time ago. These are the similar characteristics of fable and fairy tales. Fable
29		also has moral lesson, right? How about in fairy tales, is there any?
30	Students	Yes.
31	Teacher	Yes, there is but it is not quite explicit, right? We have to think about it.
32		For example, in Cinderella, what is the moral lesson in the story?
33	Students	Good person deserves good thing. You get what you have done.
34	Teacher	Yes. Now, we come to short story. How short is it to be called 'short story'? How
35		can we tell which is short story which is novel? Can we count the page?
36	Students	No
37	Teacher	In short story, do you think how many events are there in the story? There usually
38		is one main event, right? So, the plot will be not complex, not like in the novel. Like
39		in Ban Say Tong (Thai novel) which is the story about the woman who comes into
40		the house to get her position back. (as the house owner's daughter) The motif is
41		similar as in Cinderella. But when she begins to go on her plan, there are many

42		events occur. This is what we call 'sub plot.' There are many sub-plots which will
43		relate to the main plot. But in short story there should be only one plot, right?
44		How about characters? Are there many characters in the short story? Ten
45		characters?
46	Students	No
47	Teacher	No. There might be four or five characters. How about setting? Is it far, far away
48		land?
49	Students	No, it is not.
50	Teacher	No, it is not necessary. Anything else? Point of view. It depends on the writer,
51		right? Normally, there are two points of view that are used. They are first person
52		point of view and third person point of view. And in third person, it can be
53		subjective or objective, omniscient or limited.

In excerpt 4, the teacher was introducing the concept of short story to the class. Firstly, she compared short story to fable in terms of length (Line 2). Then, she further compared short story with fairy tales (Line 5). To assure that the students still had the concept of fairy tales in mind, questions related to the differences between fable and fairy tales were then posed by the teacher (Lines 6-33). Then, she moves to discuss the concept of short story, which is the main objective of this excerpt, by beginning with plots, characters, setting, and point of view. Apparently, what the teacher is trying to do here is develop the knowledge of literary terminology and concepts which is part of the development of critical thinking processes in L2 literature teaching. It is noticed that in introducing the concept of short story to the students, the teacher spends some time in making a comparison between short story, fable, and fairy tales in terms of plot, character, setting, and point of view. We can see that within the confines of a lecture, the teacher is trying to keep the students thinking at the same time.

### 7.2.3 Engaging with text

Third, in order to assist students in engaging or interacting with the text, many ways of accessing literary worlds are created by the teacher. For instance, to create a friendly and relaxing atmosphere, the teacher may ask the students to read the poem out loud, or sing it. Making a prediction can help the students have some ideas about the story before reading the entire text. Question posing is another means used by the teacher to provide students with particular focuses when engaging with a new text, such as identifying setting, characters, atmosphere, and point of view as well as describing the general meaning of the poem or details of narrative incidents. Excerpt 5 shows how the teacher begins a new lesson by asking one of the students to read the poem 'Love is a sickness' by Samuel Daniel as a song. From

the observation, everyone seems to enjoy this activity and pays attention to the poem that their friend is reading.

**Excerpt 5**

(Introduction to English Poetry class no.5: 'Love is a sickness' by Samuel Daniel)

1	Teacher	Look at the poem 'Love is a sickness.' Another love poem, right?
2		Actually, I plan to bring some songs for you to listen in class, but sometimes
3		I got so many things to do, I forgot it. As you know that lyric poem is like a song,
4		right? Can you read this poem as a song?
5	Students	Yes
6	Teacher	Anyone want to be a star today? TW (the student's name), can you do it?
7		(The class is laughing.)
8	Student(TW)	Me? Really?
9	Teacher	If you don't do it, we cannot begin the lesson today.
10	Student(TW)	Ok, I will do it. Ahammm
11		(The class is laughing.)
12		(TW is reading a poem as a song. When he finishes reading, he receives
13		applause from their friends.)

Excerpt 6 shows how the teacher poses questions to help the students engage with the characters and understand the story background in terms of how the characters begin their relationships.

**Excerpt 6**

(Introduction to English Prose class no.6: 'Appointment with love' by S. L. Kishor)

1	Teacher	What is the story about? How many characters in the story?
2		What is the name of the female protagonist?
3	Students	Silent
4	Teacher	What is the protagonist's name?
5	Students	silent
6	Teacher	You haven't read the story, have you?
7	Students	Hollis
8	Teacher	What? The female protagonist's name is Hollis Mendel. There are two main
9		characters in the story. Hollis Mendel and Lieutenant Brenford.
10	Teacher	How did they know each other?
11	Students	Silent
12	Teacher	How did they contact each other?
13	Students	Letter
14	Teacher	Letter. They wrote each other the letter. But before that what is the beginning of
15		their relationship?
16	Teacher	The first page, his mind went back to that book... (The teacher reads the
17		paragraph that contains the answer out loud.)
18	Teacher	What is the beginning of their relationship? They know each other through?
19		Through the letter, but before they write the letter, what do they find?
20	Students	Book
21	Teacher	Who found the book?

22	Students	The man
23	Teacher	The man, and then the man began to write the letter to a woman. The woman also
24		wrote back to the man.
25	Teacher	How long they had been writing the letter to each other?
26	Students	13 months
27	Teacher	Have they ever seen each other before?
28	Students	never

From excerpt 6, we can see the attempts of the teacher to put a series of questions dealing with the characters' background and their relationship. Examples are: "What is the story about?" "How many characters in the story?" "What is the name of the female protagonist?" (lines 1-2) "How did they know each other?" (line 10) "How did they contact each other?" "What is the beginning of their relationship?" (line 18) "Who found the book?" (line 21) "How long they had been writing the letter to each other?" (line 25) Interestingly, to help the students with the question, "But before that what is the beginning of their relationship?" (line 14), the teacher gives a clue when she reads out loud the paragraph containing the answer (line 16).

In addition to questions asked for the purpose of describing the story background and plot, Excerpt 7 demonstrates a question being used to ask the students to make a prediction so that they may have some ideas in mind before they get into the story details.

**Excerpt 7** *(Introduction to English Prose class no.4: 'Story-teller' by Saki (H.H.Munro))*

1	Teacher	Read only the first paragraph. Firstly, look at the title and guess what's gonna
2		happen in the story from the title? What does 'story teller' mean? Setting, time and
3		place, is it still far, far away land or long time ago? And what kind of atmosphere
4		does the setting create in the story? What picture do you see from the way the
5		writer describes this kind of setting? And then, how many characters have been
6		introduced in the first paragraph?
7	Teacher	And then point of view. What kind of point of view is used in the story?
8		Is it first person or third person, subjective or objective, omniscient or limited?
9		You know, right?
10	Teacher	What is omniscient? Know everything; know what is going on in the character's
11		mind. But for limited; we cannot know what's in the character's mind.
12		Subjective; there will be the writer's comment or opinion included in the story.
13		Objective; the writer lets the reader thinks by himself, the writer does not get
14		involved in the story. What is the difference between first person and third person?
15		First person; there is a use of 'I' when telling the story. Third person; there might
16		be the use of 'he, she or it.'
17	Teacher	Ok, you may start your work now.

In excerpt 7, the students are being prepared to do group activity. They are asked to read the first paragraph from a short story entitled 'The Story Teller' as well as answer a series of questions. As can be seen from lines 1-2, the question, "Firstly, look at the title and guess what's gonna happen in the story from the title?" is posed to ask the students to predict what they story will be about from the title only. Other questions ask students to identify setting, atmosphere, number of characters and point of view, again from the first paragraph only (line 2-5). Questions about point of view follow in lines 7 and 8. The teacher is also building up literary concepts at this moment when she tries to describe types of point of view for the students in line 10-16. We can see that she tries to describe each kind of point of view in lines 10-16 (omniscient, limited, subjective and objective), as well as clarifying the difference between 'first person' and 'third person' point of view.

Overall, many different levels of critical thinking are promoted by the teachers in excerpts 6 and 7. In excerpt 6, from the way the teacher poses questions to help the students identify events and characters in the text, it can be seen that she aims to develop the students' comprehension skill (at the literal meaning level) as well as about the ability to identify specific facts in a text (knowledge level). In excerpt 7, using a prediction technique helps the students to develop their ability to identify setting, characters, events, and point of view in a text, one of the knowledge level domains identified in the researcher's critical thinking model (Table 1). Excerpt 7 also shows the teacher's attempt to build up literary concepts, specifically an understanding of different types of point of view: omniscient, limited, subjective, objective, first person, and third person. This reflects another area (literary terminology and concepts) at the knowledge level.

#### 7.2.4 Creating personal response

It is clear from classroom observation that the teachers provide opportunities for the students to reflect on what they feel and think from time to time. The first example is shown in Excerpt 8.

**Excerpt 8** *(Introduction to English Poetry class no.9: 'Death be not proud' by John Donne)*

1	Teacher	Is it difficult to read the poem 'Death'?
2	Students	Difficult
3	Teacher	Why don't you want to die? Why don't people want to die? Because you still enjoy
4		life, right?
5	Teacher	How can you describe 'death' in your opinion, Wittaya? (Student1)

6	Student1	Death in my opinion is not scary but it is a comfortable condition.
7	Teacher	This is the feeling you get before you read the poem, right? Death according to
8		Milton is not scary. After you read the poem, how do you feel?
9	Teacher	Indifferent or surprised?
10	Student1	Not scary
11	Teacher	Death is nothing.

In this class, the students are studying the poem “Death Be Not Proud” by John Donne. From line 1, the teacher asks about the students’ feelings: “Is it difficult to read the poem ‘Death’?” Then, she further wants the students to reflect on their own opinion about ‘death’ so she asks the question “How can you describe ‘death’ in your opinion, Wittaya?” (line5) This is followed by another related question in line 8, “After you read the poem, how do you feel?”

Another excerpt from the Prose class (excerpt 9) shows that this teacher also gives the students some chances to reflect on their thoughts and feelings toward the story they are reading, i.e. “Appointment with love” by S. L. Kishor. The examples are: “What have you learnt from the story?” (line1) “How do you like or dislike the story?” (line3) and “What is the thing that you like most in the story?” (line9)

**Excerpt 9** *(Introduction to English Prose class no.6: ‘Appointment with love’ by S. L. Kishor)*

1	Teacher	What have you learnt from the story?
2	Student1	True love does not come with bed of roses.
3	Teacher	How do you like or dislike the story?
4	Teacher	Who likes this story?
5		(The students raise their hands and said ‘yes.’)
6	Teacher	Who don’t like this story? Any idea of you don’t like this story?
7	Teacher	Why don’t you like this story?
8	Student1	It’s too exciting. (The students are laughing.)
9	Teacher	What is the thing that you like most in the story?
10	Student2	It’s a love story.
11	Student3	I like the surprise in the story.
12	Student4	The story is so surprising.
13	Teacher	It is the thing that is not too distant to our life, right? We can share ideas and feelings together.
14		

While the questions in lines 3, 7, and 9 ask about the students’ feelings, the question in line 1, “What have you learnt from the story?” seems to ask about the ‘theme’ of the story. Overall, therefore, the excerpt not only shows the attempts of the teacher to encourage the students to express their feelings (as in excerpt 8) and so promote affective or emotional development. Since the ability to identify the theme of the story involves the use of analysis skill, this

cluster of questions also shows the teacher's attempt to develop the students' critical thinking.

**Excerpt 10**

(Introduction to English Prose class no.6 'Appointment with love' by S. L. Kishor)

1	Teacher	Who can give the answer why the woman refused to send her photo to him?
2	Students	(Silent and then one of the girls gives the answer) She said that she didn't expect
3		anything.
4	Teacher	Anything else? Any other reason? How can you sum up this paragraph?
5	Students	Silent
6	Teacher	(The teacher reads the paragraph out loud.) If your feeling for me is has any
7		reality, any honest basis, what I look like won't matter. Suppose I am beautiful, I'll
8		always be haunting by the feeling that you had been taking a grant in just that and
9		that kind of love would be disgusting. And if I am plain,.....
10		(The teacher is translating the paragraph into Thai.)
11	Teacher	Why, why did the woman say something like this?
12	Students	Silent
13	Teacher	Don't forget that they have never known each other before.
14		Who has any love experience, use your own experience to explain this?
15		(The teacher asks the students to share their love experience. The teacher calls
16		one of the students' name.)
17	Student1	Love is a matter of physical appearance but the mind.
18	Teacher	Umm, anything else.
19	Student2	She wanted to prove.
20	Teacher	Prove what?
21	Student3	True love
22	Teacher	She wanted to prove about true love, right? Anything else?
23	Student4	Want to test the man.
24	Teacher	Want to test the man.
25	Student5	Want to prove his sincerity.
26	Teacher	Want to test his sincerity.
27	Teacher	Anything else? On the other hand, when the woman refused to send her photo to
28		the man, how did the man feel? Lose his confident? Do you think how did the man
29		feel?

Relating to the same story, excerpt 10 is concerned with the part when the man wants to see a photo of the woman; however, the woman refuses to send her photo to him. The 'why' questions in lines 1 and 11, are raised by the teacher to help the students analyze why the character decides to act in this way.

Excerpt 11 comes from the same class. The questioning in lines 1-11 is used by the teacher to elicit the students' opinion about the man's intention underlying his action, i.e. in saying that he was thirty-two. From line 6, we can see the teacher encouraging the students to further predict what the situation would be like if the man revealed his real age to the woman, the

students' answer in line 7 reflects social norms related to age differences: "People will gossip about their relationship." After that, the issues are expanded by the question in line 17-18 to compare people's attitude in Thai society and western society, the context of the story. It is apparent that the questions posed by the teacher in excerpts 10 and 11 are intended to develop the students' comprehension skill, particularly at the interpretative level, and also their analysis skill as they need to be able to recognize assumptions which are not stated in the text.

**Excerpt 11** *(Introduction to English Prose class no.6 'Appointment with love' by S. L. Kishor)*

1	Teacher	From the story, the woman told the man that she was thirty. And then the man told the woman that he was thirty-two even actually he was just twenty-nine. Why?
3		Why did the man tell the woman that he was thirty-two?
4	Students	The woman was older.
5	Teacher	So what?
6	Teacher	What would happen if the man told that he was twenty-nine? What's wrong?
7	Students	People will gossip about their relationship with age differences.
8	Teacher	What would you feel if you were the woman if the man told you that he was twenty-nine? Younger than her.
10	Students	Excellent. That's great. (The students are laughing.)
11	Teacher	Some may say that he was too young and some may like this. But in the story, the man told that he was thirty-two. Why did he say that he was thirty-two? Why is that?
14	Students	He was afraid that the woman would not accept him if she did not like the man who was younger.
16	Students	He wanted to be looked more experienced.
17	Teacher	If the man is younger than the woman, in Thai society, what is people's attitude toward this couple?
19	Students	People will gossip about their affairs.
20	Teacher	People may gossip in different way, right? Usually in a negative way. But in this story which is written in western society, do you think he was care about this matter?
23	Students	Maybe
24	Teacher	Maybe. That's why he lied her that he was thirty-two.

A final example of how the teacher uses questions to create the students' personal response comes from Poetry class no.6, when the teacher is working with the poem 'The Passionate Shepherd to His Love' by Christopher Marlowe. Excerpt 12 illustrates questions used by the teacher aiming to develop the students' comprehension skill at the interpretative level, encouraging them to express their opinion independently without worrying about any single correct answer or interpretation. This can be seen from lines 1-6 of the excerpt, where she establishes the existence of two possible points of view. Next, the students are encouraged to

look at techniques and language used in the shepherd's promises to support their answers, as can be seen from lines 11-23. Here, we can see that the teacher is promoting the students' application skill at the same time. The students are asked to identify the figurative language used in lines 11-13, needing to transfer their knowledge about this concept and use it with the current poem they are studying. Most importantly, it is clearly shown that the students are encouraged to explore both possible answers. After the discussion of the 'no' answer, the students are also encouraged to consider the 'yes' answer at the end of the excerpt in lines 29-30: "Could he make it? Yes or no? Anyone think that it's possible? The promise is possible. Is there any?" These questions clearly show that the teacher wants the students to develop their own interpretation. A close relationship between personal response and critical thinking development is shown here. We can see from the way the students are asked to respond to the questions in lines 1-6. First, the students are asked to decide whether or not the promises of the shepherd are possible. They need to think and show their opinion either 'yes' or 'no.' Then, the teacher asks the students to explore both alternatives of the answer in lines 8-10 by beginning to look at the 'no' answer first and moving on to the 'yes' answer at the end of the excerpt. This clearly shows how the teacher attempts to develop the students from initiating their personal response to a more critical interpretation.

**Excerpt 12** (*Introduction to English Poetry class no.6: 'The Passionate Shepherd to His Love' by Christopher Marlowe*)

1	Teacher	So, are the promises of the shepherd possible? Look at number three, I think it is a
2		very good question. You have to think about it. Are the promises of the shepherd
3		possible? Is he able to do that from your interpretation? Which could be possible
4		and which could be impossible? Mission impossible or possible? MI4 (The movie's
5		name) Which one do you think it is possible for him to give her? "I will make thee
6		bed of roses and a thousand fragrant posies." Can he do that?
7	Students	No
8	Teacher	If you say that "this is impossible mission, he cannot do it," it shows that it seems
9		to be elaborated. It is beyond that he can do. If you say that it is possible. There
10		are always two sides, but now we look at the impossible first. If you think that the
11		promises that he gives are impossible, then look at the techniques used. what are
12		the languages that he used, the meaning of the poem, vocabulary, connotation in
13		the poem?
14	Students	Descriptive language.
15	Teacher	Only descriptive? You said that it's over action, quite impossible, so it should be
16	Students	Over
17	Teacher	So, it is
18	Students	Irony
19	Teacher	What? It is over, so it should be
20	Students	Imagination

21	Teacher	Yes, it is imagination which is over, so it is what?
22	Students	Irony
23	Teacher	No, it is not irony. It is overstatement. Do you remember? "I will love you until the sea dries." "A belt of straw and ivy buds with coral clasps and amber studs." Are these things possible? Which one is possible? "A fair lines slippers for the cold, with buckles of the purest gold." Golden shôes, is this possible? Look at the title, 'Passionate shepherd to his love' He is a shepherd. He has imagination. He has love. He has passion. He has a very strong passion to a lady, a woman. And then he wants to persuade her to be his lover. Could he make it? Yes or no? Anyone think that it's possible? The promises possible. Is there any?
24		
25		
26		
27		
28		
29		
30		
31	Students	Yes
32	Teacher	Why? Listen to your friend why your friend thinks it is possible.
33	Students	XXXXXX
34	Teacher	Your friend said that it is not beyond his ability because he lives with nature. It can be possible. Is there anyone else think that it is possible? Why?
35		
36	Student	I think if the man really loves a woman, he can do everything for her.
37		(The class is clapping their hands)
38	Teacher	There is a will, there is a way.

### 7.2.5 Application skill

Promoting application skill is another area of practice found in the classroom. This skill includes the ability to make connections between learned material (previous knowledge) and new knowledge in a new situation. This is exemplified in excerpts 13 and 14, also from Poetry class no.6.

*Excerpt 13 (Introduction to English Poetry class no.6: 'The Passionate Shepherd to His Love' by Christopher Marlowe)*

1	Teacher	Yes, you see the word 'his love' so we assume that the poet is a man. Speaking to whom?
2		
3	Students	His love
4	Teacher	Of course, to his love. So what is he trying to do, what is he trying to say, his Action?
5		
6	Students	XXXXXX
7	Teacher	He's trying to persuade, right? There is a sense of persuasion. He's trying to persuade somebody. He's trying to persuade the girl to be his love. So, what are the reasons that he gives to her. It's like when you love someone, what would you do? Yes, it's like you are trying to make that persons sees that you are nice, you are good at that bla bla bla. Remind you of 'The Demon Lover,' right? Remember?
8		
9		
10		
11		
12		
13		
14		
15		
16	Students	Ship

17	Teacher	Yes, he said that he had ships, mariners, bla bla bla.
18		And in this poem, if you were this lady, would you like to come with him? 'Come
19		live with me and be my love...' (The teacher is reading the poem further.) I will
20		make you a bed of roses. What do 'roses' symbolize?
21	Students	Love
22	Teacher	Yes, love and passion.

In excerpt 13, the teacher helps the students to identify the action of the main character, the shepherd, concerning the girl, the nymph. To achieve this, the teacher relates the situation in this poem to the poem 'The Demon Lover' that the students have studied before (line 11). Referring back to 'A Demon Lover' helps the students to recall the character's action in that poem and apply their knowledge to the current poem, 'The Passionate Shepherd to His Love' since the main characters from both poems are trying to persuade the girls to be their lovers. The students need to use their previous knowledge to understand the current poem they are studying, so that application skill is required here.

#### *Excerpt 14*

*(Introduction to English Poetry class no.9: 'Death be not proud' by John Donne)*

1	Teacher	Can you find any figurative language used? Look at the title "Death be not proud"
2	Students	Personification
3	Teacher	Yes, anything else?
4	Students	Simile
5	Teacher	Where? Which line?
6		(The students are talking to each other)
7	Students	Death is like sleeping and resting.
8	Teacher	Do you remember "My love is like a red red rose? What is the difference between
9		simile and metaphor?
10	Teacher	It is metaphor or symbol? Any metaphor used?
11	Students	You are slave to death.
12	Teacher	Yes, compare one thing to another thing.
13	Students	So, there is a use of symbol in "rest and sleep"
14	Teacher	Yes, death is like a long sleep. But is it symbol? It is not quite symbol. It is just a comparison.
15		
16	Students	Death symbolizes "a comfortable condition."
17	Teacher	Umm, that is ok.

In excerpt 14, the teacher asks the students to identify figurative language used in the poem "Death be not proud" by John Donne. The students need to use their previous knowledge about literary concepts to do this successfully, i.e. application skill is required. In addition, in line 8, the teacher mentions the stanza "My love is like a red red rose" from another poem that the students have studied, "A Red, Red Rose" by Robert Burns to provide an example of simile. Again, the students need to make a connection between the previous poem they have

studied and the new poem. In this excerpt we can also see the teacher's attempt to build up the students' literary knowledge at the same time when she tries to explain the concept of 'metaphor' in line 12.

### 7.2.6 Evaluation

The final area of practice that teachers were observed carrying out to develop the students' critical thinking was concerned with the evaluation skill. Here, students must be enabled to make judgment based on their own reasoning and evidence. Excerpt 15 from Prose class no.6 shows an example of how the teacher attempts to develop the students' evaluation skill.

#### **Excerpt 15** *(Introduction to English Prose class no.6 'Appointment with love' by S. L. Kishor)*

1	Teacher	What do you do if you were this man?
2	Student1	I will throw the book away and run after the girl. (The students are laughing.)
3	Student2	I might run away from Hollis.
4	Student3	I might not be interested in the woman, I mean Hollis.
5	Teacher	Think carefully when you meet a young beautiful girl and at the same time your
6		appointed woman come into your sight but appears to be an old woman. What
7		would you decide to do? Think about it.
8	Teacher	Right now, the man is confused whether to follow the beautiful girl or reveal himself
9		to the old lady whom he believes that she is Hollis.
10	Teacher	The woman whom he has been longing to meet for 13 months.

The students are asked to imagine themselves as a character in the story and make a decision in a certain situation. As seen earlier, the short story used in this class is "Appointment with Love" by S. L. Kishor. The story is about a first meeting between a man and a woman who have never met each other before. They have developed a relationship by writing letters. Excerpt 15 deals with the moment when the man is waiting for the woman and is tempted by another beautiful young girl. At the same time, coming into his sight is an old lady, who appears to be his pen friend. Therefore, at this moment, the man has to make a decision either to follow the beautiful young girl or the old lady whom he believes he has been keeping contact with for 13 months. In line 1, the teacher asks: "What do you do if you were this man?" The question asks the students to make a decision about what to do in the situation described in the text.

Another example that shows the teacher's attempt to develop the students' evaluation skill can be seen in excerpt 13 presented earlier (from Poetry class no. 6). From line 18, the students are asked to assume themselves to be the nymph and make a decision whether to

become the shepherd's lover or not: "And in the poem, if you were this lady, would you like to come with him?" Again, the students are required to use evaluation skill in developing a reasoned decision.

However, from these two examples, we can see that though the teachers pose questions to try to elicit response from the students (line 1, excerpt 15 and line 18, excerpt 13), using understanding of fictional characters as the starting point, the questions do not require reflection or analysis, and the students' responses to the questions seem to be very limited as they do not give any reasoning to support their answers (see lines 2-4 of excerpt 15). The teachers' effort to encourage the students to think and elicit more opinions from the students has not met with a full response. In excerpt 15, when the teacher sees that the students' answers are quite short and need more details to support their answers, she restates the question again in line 6-7. This suggests the existence of a 'gap' between the teacher's intentions and the student response, especially evident in her words "think carefully ... think about it". When no further response is forthcoming, she then moves on to review the man's feelings towards the situation herself (line 8-10), i.e. she provides the students with the detail they should take into account when trying to answer the question, but she does not insist on any further response, leaving the students to think about the question "What would you decide to do?" by themselves.

Likewise, in excerpt 13, though the question "If you were this lady, would you like to come with him?" is posed in line 18 to elicit a response from the students, the question does not require a reasoned decision. The teacher's effort to give the students' opportunity to express their idea is less clearly shown here since the teacher moves on immediately to discuss figurative language (the use of symbol) in lines 19-20. Therefore, it could be said that though the teachers attempt to promote evaluation skill in their lectures, the success of their efforts in encouraging the students to develop a reasoned decision by oral questioning has not yet been explicitly shown in these excerpts.

In sum, the classroom data analysis shows that lecturing in both classes is conducted in form of interactive lectures which use questions as a means to stimulate the students to participate in the class. Despite the teachers play a dominant role in leading class direction, the interaction between teachers and students is likely to be two-way communication more than one-sided transmission of information. Question-posing which is used consistently in both

classes is one of the most significant features in creating the interactive lecture. It serves several purposes such as getting through details of the story, or identifying setting and theme. There are two types of question: 'close-ended' to check the students' understanding about a text and 'open-ended' to develop the students' thinking. Importantly, the classroom observation data reveals six areas of practice relevant to the development of critical thinking demonstrated by the teachers in both classes. They are enhancing language skills, building up conceptual knowledge, engaging with text, creating personal response, application, and evaluation. Each area of practice promotes different levels of critical thinking including knowledge, comprehension, application, analysis, and evaluation (see Table 9).

### 7.3 Small group discussion

In addition to lecturing which is the main teaching methodology observed in both classes, small group discussion and student presentations were also occasionally seen. Small group discussion is implemented in the later classes of the "Introduction to English Poetry" course (Poetry classes nos. 10, 12, and 13). In Poetry class no.10, the students are asked to get into group of ten and discuss three questions given by the teacher about the poem "To the Virgin, to Make Much of Time" by Robert Herrick. The three questions are "What is the general meaning of the poem?" "What is the tone of the poem?" "What is the important message that the author wants to convey?" The students spend 60 minutes in group work until the class is over. They are asked to write their answers on a worksheet and hand it in at the end of the class. In Poetry class no.12, the students are assigned to get into groups of 7. They are asked to read a poem "The world is too much with us" by William Wordsworth and discuss 5 aspects of the poem: general meaning, tone, purpose, sound devices and imagery, and figurative language. However, since the activity begins near the end of the class, the students have only 10 minutes available. Therefore, the activity continues to class no.13 and the students spend another 45 minutes on their discussion. After that, the teacher spends 30 minutes by asking each group to report on their discussion. According to the fieldnotes from these three classes, while the students are working with their group, the teacher is walking around the room to give guidance and comments. As explained earlier, the researcher did not participate in the students' group discussion. Therefore, the obtained data only comes from field notes with no audio-recordings. However, the fieldnotes provide an overall picture of how the students carried out the task. It was found that most of the students were actively engaged, and were able to share ideas about the possible answers toward the assigned

questions. All of the group discussions were conducted in Thai. The assigned group work tasks aimed to develop several levels of critical thinking. To illustrate, the three questions that the students are asked to work on in class no.10 require them to demonstrate their ability to identify general meaning, tone, and important message or theme. This involves two levels of critical thinking: comprehension (interpretation-F) and analysis (I, J) as can be seen from Table 10.

**Table 10: Levels of critical thinking skill required for doing assigned tasks in group discussion**

Class	Tasks	Levels of critical thinking
Poetry class no.10	1) What is the general meaning of the poem?	Comprehension (interpretation-F)
	2) What is the tone of the poem?	Comprehension (interpretation-F) Analysis (J)
	3) What is the important message that the author wants to convey?	Comprehension (interpretation-F) Analysis (I)
Poetry class no.12-13	1) Identify general meaning	Comprehension (interpretation-F)
	2) Identify tone	Comprehension (interpretation-F) Analysis (J)
	3) Identify the author's purpose	Comprehension (interpretation-F) Analysis (J)
	4) Identify sound device and imagery	Knowledge (A) Comprehension (interpretation-F) Application
	5) Identify figurative language	Knowledge (A) Comprehension (interpretation-F) Application
Prose class no. 2	1) What happens in the story?	Knowledge level (B) Comprehension level (E)
	2) How many characters are there in the story? and What are their characteristics?	Knowledge level (B) Comprehension level (E)
	3) What is a moral lesson that you get from the story?	Comprehension level (F) Analysis (I)
	1) What is going to happen in the story next?	Knowledge level (B) Comprehension level (E)
	2) What does 'story teller' mean?	Knowledge level (B)

<b>Prose class no.4</b>		Comprehension level (E, F)
	3) What is the setting?	Knowledge level (B) Comprehension level (E)
	4) And what kind of atmosphere does the setting create in the story?	Knowledge level (B) Comprehension level (E)
	5) What pictures do you see from the way the writer describes this kind of setting?	Knowledge level (B) Comprehension level (E)
	6) And then, how many characters have been introduced in the first paragraph?	Knowledge level (B) Comprehension level (E)
	7) What kind of point of view used in the story?	Knowledge level (A, B) Comprehension level (E) Application

In classes 12 and 13, the tasks aim to develop four levels of critical thinking: knowledge, comprehension, application, and analysis (See Table 10).

In the “Introduction to English Prose” course, group discussion is implemented at an earlier stage, in classes 2 and 4. In Prose class no. 2, the students are assigned to work in group of 5 to carry out an exercise about the “Three little pigs” story, and required to write their answers on a worksheet. The questions in the exercise involve the plot, characters, and possible moral lessons of the story. They are: “What happens in the story?” “How many characters are there in the story? and what are their characteristics?” and “What is a moral lesson that you get from the story?” To answer these questions, the students need to identify specific facts about events and characters, identify literal meanings, and identify a possible moral lesson. The questions enable the students to demonstrate three levels of critical thinking: knowledge level (B), comprehension level (E), and analysis (I) (See Table 9).

In Prose class no.4, the teacher divides the students into groups of five. The students are asked to read the first paragraph of “The story-teller” by H. H. Munro (Saki) and predict what will happen in the story as well as identifying elements such as setting, character, and point of view. The oral instruction that the teacher gives to the students is as follows:

Read only the first paragraph. Firstly, look at the title and guess what's gonna happen in the story from the title? What does ‘story teller’ mean? Setting, time and place, is it still a far, far away land or a long time ago? And what kind of atmosphere does the setting create in the story? What pictures do you see from the way the writer describes

this kind of setting? And then, how many characters have been introduced in the first paragraph? And then point of view. What kind of point of view used in the story? Is it first person or third person, subjective or objective, omniscient or limited?

The students are given 45 minutes to finish the task, and the teacher then spends 30 minutes to wrap up the answers with reports from each group. The task aims to enable the students to identify events, setting, atmosphere, image, character, and point of view. They need to have knowledge about literary concepts and specific facts, understand the meaning of the text in the first paragraph as well as application skill in determine what type of point of view is used in the text. In other words, the task requires ability in knowledge level, comprehension level, and application level in the development of critical thinking.

#### **7.4 Student presentations**

Student presentations take place in “Introduction to English Prose” classes 7-10. The teacher creates groups of five, and assigns each of them a chapter from the novel “The Little Prince.” They must prepare presentations about each chapter lasting 10-15 minutes, which have to be in English. All presentations are conducted on a similar pattern. The groups create power point presentations using the students’ own recorded voices to narrate the story, as well as music as background. The power point presents illustrations including pictures of The Little Prince, the rose, volcanoes, and other characters on different planets as well as some quotations from the story. Some groups tell the story ‘live’ while presenting accompanying illustrations from the story in power point. Some groups do not narrate the story but summarize main idea of each chapter on the power point. Two groups do a role-play, using dialogue from the story as their scripts. After role-play, they summarize the main idea of the chapters they are assigned. Most of the presentations mainly provide a summary of the chapter, and talk about use of symbols, and vocabulary. Only one group out of ten discusses significant themes or important messages of the story. At the end of each group presentation, the teacher reviews the main idea of each chapter again and raises questions to discuss.

The questions that the students are assigned to work on in creating their presentations clearly show an aim to promote critical thinking skill at different levels including knowledge, comprehension, application, and analysis. However, the teacher’s presentation of the task was not very specific, so that her attempts at promoting critical thinking skill may not have been conveyed very explicitly. However, as revealed from the students’ presentations, the

task still requires them to demonstrate several levels of critical thinking skill as shown in Table 11. Most presentations deal with general meanings of the story, vocabulary and symbol. For this, they need to be able to identify specific facts such as events, settings, and characters. Besides, they need to have adequate English language knowledge. Additionally, to be able to identify symbols, the knowledge and application of literary concepts is also required. These requirements involve the knowledge level, comprehension level, and application level. Moreover, analysis skill became involved for the group who discussed the main theme of their chapter.

**Table 11: Levels of critical thinking skill required in the student presentations**

<b>Class</b>	<b>Tasks</b>	<b>Levels of critical thinking</b>
<b>Prose no. 7-10</b>	1) Identify general meaning of the text	Comprehension (interpretation-E)
	2) Identify use of symbols	Knowledge (A) Comprehension (interpretation-F) Application
	3) Giving the meaning of vocabulary	Knowledge (D)
	4) Identify theme of the text	Comprehension (interpretation-F) Analysis (I)

### **7.5 Discussion**

The classroom data analysis has concentrated on three teaching activities that happened in the two literature courses: lecturing, group discussion, and student presentations. First, lecturing in both classes is conducted in form of interactive lectures which use questions as a means to stimulate the students to participate in the class. In both classes, the teachers play a dominant role in leading the direction of the class. As we can see from all 15 excerpts discussed in this analysis, there is a greater amount of teacher's talk than students' talk. However, the interaction between teachers and students is more like two way communication than one-sided transmission of information. Noticeably, knowledge is generated not only by the teacher but also by the students though the contribution of the latter is less than the former.

One of the most significant features used in creating the interactive lecture is question posing, which is used consistently in both classes as a means to stimulate the students to participate mentally even if they do not reply aloud. It serves several purposes such as getting through

details of the story, or identifying setting, characters, or theme. The questions can be close-ended or open-ended. The first type of question, close-ended, is usually asked to check the students' understanding about a text. For example, "What is the name of the female protagonist?" "How did they contact each other?" "How long they had been writing the letter to each other?" (excerpt 6)

The second open-ended type is very essential in developing the students' thinking because here the question does not require one correct answer; rather it provides the opportunity for the students to show their ideas, and various answers are possible. Some examples of open-ended questions are: "What would you do if you were this man?" (excerpt 15) "Are the promises of the shepherd possible?"(excerpt 12) "How can you describe 'death' in your opinion?" "After you read the poem, how do you feel?" (excerpt 8) These questions offer the opportunity for the students to create their own voice and express their ideas without worrying about one fixed answer. There is no wrong answer when the students' answers are created by relating to their own experiences or imagination as long as they are evidently and logically supported.

Significantly, the observation reveals the attempts of both teachers in promoting the students' critical thinking skill in their lectures. Six areas of practice relevant to the development of the students' critical thinking are demonstrated by the teachers in both classes. They are enhancing language skills, building up conceptual knowledge, engaging with text, creating personal response, application, and evaluation. As can be seen from Table 9, each area of practice promotes different levels of critical thinking including knowledge, comprehension, application, analysis, and evaluation.

Second, we have seen that group discussion can also potentially be used to develop the students' critical thinking, and offers a number of advantages for this. In doing small group work, the students will have a chance to learn from their peers. They will learn to listen to other's opinions which may lead them to more varied interpretations. Their perspectives in viewing the world may be widened from the exchanging of ideas within their group. Moreover, the atmosphere in small group is more relaxing than that with a large number of students in a whole class. With this small number, the students will feel secure and more confident to express their opinions, in line with the students' perceptions reported in Chapter 6: "In a group, there are fewer people, so we are confident to share and present our idea"

(Year 3 interview no.7). To become a critical thinker, the students should be able to express their own idea; working in groups can provide an opportunity for them to do this. However, it is essential that the questions that the students are given to discuss by the teacher actually require them to engage with different levels of critical thinking skills as shown in Table 10.

The last activity type examined is the student presentation. Even when the teacher's instructions about the task are not very specific, presentations still can require students to demonstrate several levels of critical thinking as shown in Table 11. With more focused instructions, the benefit could arguably be greater.

This chapter has already addressed research question no.4, "How does the teacher's pedagogical practice promote students' critical thinking skills in the literature classroom?" The findings from classroom observation reveal three activities relevant to the students' development of critical thinking: lecturing, group discussion, and student presentations. Chapter 8 will address research question no.5, "What level of critical thinking skills do literature students actually achieve?" to examine levels of critical thinking skills that the students achieve in literature courses through an analysis of student exams.

## Chapter 8

### Critical thinking in student writing: An analysis of student exam scripts

Past chapters have shed light only indirectly on the level of critical thinking skills that the students actually achieve in L2 literature courses, through an analysis of perceptions reported in interview (Chapters 5 and 6), and the activities they experience in class (Chapter 7). Research question no.5, "What level of critical thinking skills do literature students actually achieve?" will be examined directly in this chapter through the analysis of four exam papers. The papers come from the two observed literature courses: 'Introduction to English Prose' and 'Introduction to English Poetry.' There are two types of exam in each course: mid-term and final. Student exam scripts were sampled for analysis in the following way. First, all scripts were classified into three score levels according to the marks given by the lecturers in charge of each particular course. Three of the students' exam papers in 'Introduction to English Prose' were randomly selected at each level for analysis, i.e. a total of 9 papers from a class of 50 students; while five papers were randomly selected at each level for 'Introduction to English Poetry', i.e. a total of 15 papers from a class of 60 students. The symbols 'H,' 'A,' and 'L' will be used to represent the scripts from the high, average, and low score groups, respectively. It should be noted that because of the random selection process, the exam papers selected to represent each group at the mid term and final exams were not written by the same students.

All papers were analyzed using the researcher's framework for the development of the thinking process in L2 literature teaching (Table 1). Following sections will present analyses of the four exam paper samples in turn. This will begin with the mid-term and final exams for 'Introduction to English Poetry', followed by the mid-term and final exams for 'Introduction to English Prose'. The exam questions are written in many styles such as matching, filling in a table, giving short answers, and writing an essay, and are analysed accordingly. To illustrate, the students' answers when matching and filling in tables will be shown in table form followed by the analysis. Short answers will be analyzed question by question with exemplification of students' answers. For essay questions, only a summary analysis of the students' answers will be shown, due to length limitations. However, full examples of the students' writings at all score levels for each essay question are provided in Appendix 8-13.

Finally, the students' overall demonstration of critical thinking skill and how this relates to exam question difficulty will be summarized in Section 8.6 at the end of the chapter.

### **8.1 Mid-term exam for “Introduction to English Poetry” (See Appendix 3)**

The exam consists of three parts: matching figurative language and poetic terms, identifying different kinds of poem, and responding to the given poem. The students are given two hours to complete this exam.

#### **Part I: Matching**

The objective of this part is to identify examples of figurative language and poetic terms in given phrases or quotations, matching quotations in column A with terminology in column B. The first type of knowledge required is about literary terms. The students need to understand the meaning of each figurative term in column B. Then, the next thing is to consider each quotation in column A and identify what kind of figurative language is used by choosing from the list in column B. There are twelve figurative terms listed in column B while column A has only ten phrases, leaving two superfluous choices. This question requires the students to demonstrate three levels of critical thinking skills. First, the students need knowledge about literary terminology and concepts to understand the meaning of each figurative term. Besides, in order to get the meaning of each quotation, comprehension skill is necessary. Moreover, application skill is required in relating their knowledge of literary terms to particular quotations. The students are demonstrating knowledge of key literary concepts here, and the ability to apply them. However, the task has been simplified in several ways. They are doing this in isolation and with a strong scaffolding framework. They are also working with phrases not whole texts. All this is appropriate for a mid-term paper.

**Table 12: Student correct responses (Part I of Mid-term exam)**

Score level	The number of correct answers (Total =10)				
	Student no.1	Student no.2	Student no.3	Student no.4	Student no.5
High	5	4	2	5	5
Average	5	5	3	5	4
Low	2	5	1	3	1

Table 12 shows the correct answers achieved by the sample students at the three score levels in this part. What we can notice from the students' scores is that there is no significant difference among the students at all three levels. One of the low score students (L2) gets 5 correct answers, while one of the high score students (H3) gets only two correct answers.

However, when we examine the students' scores from Part II and Part III and compare them with the Part I scores, interesting issues appear. The low score student who gets 5 correct answers (L2) in Part I is not able to give any answer about technique used in Part III question 4, even though the question has the same objective as in part I, i.e. identifying the figurative technique used in the poem.. On the other hand, the high score student who gets only two correct answers (H3) in Part I does well in Parts II and III as will be seen in the later analysis. Therefore, the Part I scores provide limited evidence on students' application skill for poetic terms. Moreover, the matching style means that guessing answers is possible.

### **Part II: Giving short answers**

The exam in this part involves filling in blanks or short answers. It consists of three questions. In each question, a poem is provided which must be read in order to answer the question. Two of the three are poems that the students have never studied before, while the last poem is one already studied in class. The task is to identify the genre of each poem and give a justification for the answer: "Read the given poems or the excerpts carefully and identify the kinds of poem/excerpt with detailed explanation." This task requires the students to demonstrate several levels of critical thinking. First, the students need to have literary knowledge about the characteristics of different poetic genres. Second, they need comprehension skill to interpret the poems. Third, application skill is required for relating their literary knowledge to given poems. Lastly, analysis skill has to be used to classify the genre of the given poems. Compared to part I, though similar types of critical thinking skill are required, the Part II task seems more challenging as students need to give detailed explanations for their answers, while in part I they are only required to choose the answer from a list.

**Table 13: Student correct responses (Part II of Mid-term exam)**

Score level	The number of correct answers (Total =3)				
	Student no.1	Student no.2	Student no.3	Student no.4	Student no.5
High	3	3	3	2	2
Average	0	3	1	1	2
Low	2	0	2	0	2

The number of correct answers that the students in each level get is shown in Table 13. Three high score students get all the answers right while two of them get one answer wrong. The average and low score groups do much less well.

Looking more closely at the students' answers, we can see that all five H students can give a detailed explanation about the chosen poems, even when they identify the genre wrongly. For example, student H5 wrongly identifies the second 'Epic' poem as a 'Ballad.' However, she attempts a justification through a description of the poem:

Because it is about Beowulf who is greatest bravery. This poem is written about action more than feeling. Ballad always tells a story. It may have feeling but it has more action that we can see in line 2 "The mighty water witch, and swung his sword." It describes action of Beowulf so I think that it is ballad.

Some of the low score students who choose the correct genre do not give any explanation for their answer at all. Concerning the last poem which is familiar to all students, none of the low score students is able to identify the genre. It seems they do not benefit from the familiarity of the text.

### **Part III: Giving short answers and writing an essay**

#### ***A: Giving short answers (Question 1-4)***

In part III, the students are required to respond to the given poems by answering five questions. Two poems are presented in this part. The first one is "O Do Not Love Too Long" by William Butler Yeats and the second one is "Love is a Sickness" by Samuel Daniel. The first poem is unseen, but the second has already been studied in class. Questions 1 to 4 expect short answers from the students; while question 5 requires the students to express their ideas on a given issue in essay writing form.

Looking closely at questions 1 to 4, it would seem that the question wording might lead to some confusion. Two poems have been given, but the paper does not indicate which poem the question refers to as illustrated in question no.1, "What do you think has happened to the poet?" It seems possible that some students might respond to either the first or the second poem as a result. Alternatively, it is also possible that some students might respond to both of the poems. Nevertheless, it can be assumed that the first poem "O Do Not Love Too Long" is the poem that questions 1 to 4 refer to, as the students should be assessed on a poem that they have never studied before. In this way, it could not be said that the students' answers come from memorization. Question 5 states that the students have to refer to both of the poems to do the task (making a comparison).

(In practice, from all of the students' answers randomly selected for this analysis, none of them shows evidence of confusion about which poem to write about. This problem may have been solved by the teacher in the exam room which the researcher did not have the opportunity to attend).

Questions 1 to 4 are written as direct questions (type1) (see section 2.2.6). In responding to question no.1, "What do you think has happened to the poet?", two levels of critical thinking skill are necessary. The students need to identify past events which are referred to in the text. Besides, to understand the underlying meaning, comprehension skill is needed.

The answers of the H students show that they have better understanding about the general meaning of the poem than the A and L groups. Following are three examples of the students' answers from L, A and H groups respectively:

I think has happened to the poet is about of love (L1).

The poet so sad with his or her love that it not like hopeful and poet not forget this happened (A3).

A long love of the poet and his lover come to an end, his lover leaves him. But O, in a minute she changed" this line tells about his lover leaves him (H1).

Comparing these three answers, it is clear that the H group student can analyze the situation very well. His interpretation is clearly specified and covers the main idea of the poem. He is

also able to give relevant evidence to support his interpretation. On the other hand, the A and L group answers seem to present only some details of the poem.

The second question, "What is the most important thing the poet wants to tell us?" apparently, requires several levels of critical thinking. First, literary knowledge about the use of figurative language and knowledge about events referred to in the text are fundamentally needed. Second, to understand the meaning of the text, comprehension skill is also required for interpretation. Finally, to be able to identify a message that the poet wants to convey, analysis skill is very necessary. Examples of the students' answers follow:

The poet wants to tell about love (L3).

The poet want to tell his or her feel to love may be it (love) passed a long time or just finish but the poet still remember that fell, it is sadness or he/ her broken heart that lover leave them life and them love, that I think (A3).

The most important thing the poet wants to tell us is about love. We shouldn't love someone too long because he compares his love in a long time as the old song that make his lover is bored such as "Sweetheart, do not love too long. I loved long and long, And grew to be out of fashion, Like and old song" (H3).

Here the H and A group students make attempts to describe the key idea that the poet wants to express in the poem; while the L student seems to have difficulties in analyzing what is going on with the poet and what is the specific idea that he would like to communicate.

The third question is "What is the tone of the poem?" To answer this, the students need to know what is meant by 'tone' and to understand the feeling of the poet as well as the general meaning of the poem. Therefore, the first thinking skill required is knowledge about literary terminology and concepts. Besides, they need comprehension skill to interpret the meaning of the text. Inferring to the author's feeling helps the students to identify the tone of the poem and analysis skill is necessary here. If the students can answer the previous two questions about significant events and theme of the text, presumably, they should be able to identify the tone of the poem as well.

The answers of the A and H group students reveal that most of them are able to identify 'tone' as shown in the following examples.

The tone of the poem is sadness. I think the feeling of the poet was disappointed with his love as this stanza

“But O, in a minute she change-  
O do not love too long,  
Or you will grow out of fashion  
Like and old song” (A3)

In this poem I can get tone is sadness poem about love. All of poem to talk about sadness of poet that you can see felling of poet such as “But O, in a minute she changed. O do not love too long.” I think love of poet not perfect (H3).

Both answers show that these students can identify the poet’s feeling and analyze the tone of the poem with evidence to support their view.

Some of L group answers suggest that these students do not understand what the question is asking. For example, L1 writes: “The tone of poet is figurative language is a paradox.” Actually, the question asks about tone, not figurative language. Others do not give any answer at all for this question.

The fourth question is “What is/are the major technique(s) the poet uses in this poem? And how that helps convey the meaning of the poem.” Firstly, the students are expected to identify one or more major literary techniques used, and secondly, they need to discuss the significance of that particular technique in conveying the ‘meaning’ of the poem. To be able to answer the first question, the students need to have knowledge about literary terminology and concepts, comprehension skill to interpret the poem, and application skill for transferring literary knowledge to the given poems. Essentially, the additional skill required by the second question is analysis, which is needed to identify the significance of the major techniques used in the text.

The L group answers show that some of them are not able to correctly identify figurative language that the poet uses in the poem. The main technique that Yeats uses in his poem to compare love as an old song is simile. However, L1 answers: “The poet is technique personification. The meaning of the poem sweetheart is the woman and love is long, grow and out of to the fashion. And then love is changed of minute.” This incorrect choice is not supported with any further clarification to explain her opinion.

Most A and H group students can identify the use of simile:

This poem is simile use technique make sweet poem are Alliteration such as “love, long” (line1). “Their & thought” “We & were”, Consonance are “do & too” (line10), “love & long” (line1) And the meaning of the poem teach about love and not sure in the human can changed every time (A2).

The poet uses the simile in this poem. He compare his love’s time as an old song. “I loved long and long, And grew to be out of fashion, Like an old song.” And he satires his love between their thought as “All through the years of our youth, Neither could have know, Their own thought from the other’s, We were so much at one.” This reason maybe makes her to change (H3).

A2 says that the poet uses simile, alliteration, and consonance and also gives some examples. Likewise, H3 identifies the use of simile in the poem as well as giving an example. She also mentions the use of satire she finds in the poem. Although her discussion of satire is not clearly expressed, at least it shows her attempt to identify more than one technique used in the poem.

Nevertheless, what we can notice here is that none of the students are able to identify the significance of the figurative language that the poet uses, i.e. to state how the technique helps convey the meaning of the poem.

In summary, it could be noticed from questions 1 to 5 (which is going to be analyzed next) that they are all relatively connected. The students are expected to start from identifying the general meaning of the poem as well as an important message from the author. Then, they move on to analyze the tone and major technique used. Finally, they end by making a comparison of the attitude to love of the two poets. The basic knowledge that the students need in order to answer all questions is the general meaning of the poem which they have to identify in the first question. Presumably, they can deal with questions 2-5 only when they understand what is going on in the poem. This applies particularly to the last question which is more demanding than the first four since it is an essay question which requires the students to compare or contrast the poets’ attitude to love. It is likely that the more they can give detailed descriptions for questions 1-4, the more ideas and supporting details they can have to elaborate their comparison in question no.5.

### ***B: Writing an essay***

The central issue addressed in this essay question is the attitude to love expressed in the two given poems, “O Do Not Love Too Long” and “Love is a Sickness.” The question is “Compare or/ and contrast Yeat’s attitude towards love to Samuel Daniel’s ‘Love is a sickness.’” According to the question, the students need to analyze the attitude of each poet in each poem. (How do they think about love? What is their point of view towards love?) Then, they are expected to make a comparison or contrast, going beyond simply listing a range of similarities and differences in their attitudes. Many different levels of critical thinking skill are required in order to complete the task. In addition to knowledge of literary terms and concepts, knowledge about specific incidents referred to in the text, and comprehension skill for interpreting the text, analysis skill is also very necessary for inferring the poets’ attitude towards love as well as making the required comparison.

Analysis shows that there are some significant differences in the students’ answers at the three ability levels. Due to length limitations, only a summary analysis will be presented in this chapter. Students’ sample scripts at each score level are given in Appendix 8.

The analysis of the students’ writing at all three score levels can be summarized under several themes: critical thinking skills including different types of knowledge, comprehension, and analysis, personal voice, and composition skills. Firstly, in terms of language competence at the ‘knowledge’ level, it can be seen that almost every student encounters problems, including those who get high scores on this question. Most of them have limited vocabulary to use for describing thoughts and feelings, and there are many errors in English grammar in the students’ writing.

Secondly, the literary knowledge required by this question mainly concerns figurative language, literary terms and poetic genres. A few students do not have adequate literary knowledge, particularly about figurative language, which may result in irrational interpretations of the poem as we can see from the writing of students L2 and L5. L2 does not realize that the author (Daniel) uses metaphor to compare love with plants, and in lines 1-2 of her script, she states: “But in the poem “Love is a sickness” that present the love of animal, plants.” The absence of awareness of figurative language causes her to misinterpret the poem. In addition, L5 wrongly identifies the use of paradox and symbol in both poems which makes

her discussion less convincing. Nevertheless, as a whole, most are able to show their understanding of literary knowledge as required by the question.

At the comprehension level, most of the L group answers show that these students have some problems. They are unable to identify specific events or situations in the poem, nor to interpret or identify the general meaning of the poem. For example, student L1 describes the meaning of the poem in only two lines: "I think the poet is about love is sad because the poet is love enjoy of love and if love is sad want to be the cried may be dies of love." What she can get from the poem is the poem is sad but she is not able to identify the general meaning of the poem. As a result, she cannot proceed to compare or contrast the attitude of the two poets as she is required to do. Therefore, in her writing, there is no evidence to show that she is able to develop the levels of critical thinking which the question expects. Most of the L group students' answers are similarly short, so it is difficult to draw a definite conclusion about their critical abilities from what they show in their essay.

Regarding the analysis level, it is necessary for the students to support their argument with specific evidence from the poem in order to make it more reasonable and convincing. Again, the L group students are not likely to give relevant evidence to support their point. Some of them do not provide any supporting details at all. Some A and H group students may be able to refer to some stanzas from the poem but they are unable to discuss how these relate to the topic of their discussion.

The A group students have some difficulties in expressing their ideas and may not provide supporting detail. However most of them are able to show their analysis skill at a general level and identify the attitude to love of the two poets and comparing similarities and differences. For example, student A3 shows her ability to analyze the similarity she finds in both poems identify the general meaning of the poems to support her points. She also concludes her essay by restating the main point of her comparison (See Appendix 8 for example).

The H group students demonstrate their analysis skill very well, fully answering the question and in some cases (e.g. H1) identifying specific differences between the poems in terms of figurative technique used (See Appendix 8 for example).

Students' personal voice should also be included in their essay, that is, they should show their own ideas and feeling toward the poem presented in the question. It should be acknowledged that familiarity with a text may influence the students' originality in some way. As the students have studied the second poem "Love is a sickness" in class before, we cannot tell to what extent their ideas about it are original. It is possible that they might just copy what the teacher had said in class.

The best way to look at the students' personal voice is therefore from their analysis of "O do not love too long" which is a new poem for them. We have already seen that most of the students are able to identify the general meaning of the poem but their ability to analyze and develop their own ideas about it is varied. For instance, some of the L group can identify that the poem talks about "love of person" (L2), "love it changed" (L4); while the A and H groups are able to discuss not only its general meaning, but also the figurative language used including comparing and contrasting the poem with "Love is a sickness." They seem to know more clearly what the question requires them to do.

Finally, the students also need to have composition skill. Most of the high score students are able to construct their essay very logically and systematically. An example can be found in the writing of student H4 student's. He states his main discussion point that the two poems have some similarities and differences. Then, he analyzes the similarity of attitudes toward love in both poems followed by identifying the difference between them with evidence. However, students from the A and L groups may not be able to demonstrate this skill. In the case of student A1, though she tries to identify the similarity that both poems have in the first line, her discussion is not well-presented when compared with the H group, as a result of her language problems. The L group produce very short answers, which makes the presentation of their arguments not logical enough.

## **8.2 Final exam for "Introduction to English Poetry" (See Appendix 4)**

The final two-hour poetry exam is divided into three parts: matching figurative language and poetic terms, filling in a table, and answering questions on a given poem

### **Part I: Matching**

The first part of the exam is created in the same style as part I of the Mid-term exam. The task is matching figurative and poetic terms in column B with quotations in column A, and the critical thinking skills required are the same as in the mid-term exam. Table 14 shows the pattern of correct responses.

**Table 14: Student correct responses (Part I of Final exam)**

Score level	The number of correct answers (Total=10)				
	Student no.6	Student no.7	Student no.8	Student no.9	Student no.10
High	6	8	9	9	10
Average	9	5	6	4	7
Low	4	4	4	5	3

Table 14 shows that the student groups at the three levels H, A and L achieve substantially different scores and the score that the students in three levels get has some significant differences. Four of the H group get scores of 8 or above, four of the A group get 5 or above, and four of the L group score below 5.

Comparing the scores for the final exam and mid-term exam, it is obvious that there are some significant differences. The final exam scores are generally higher, which may reflect that the students generally have a better understanding about figurative language and poetic terms. However, it should be acknowledged that since the samples are randomly selected, the students in the mid-term exam sample may not be the same as those in the final exam sample.

### **Part II: Filling in a table**

In part II, the task is to compare similarities and differences of two given poems by completing a table. The poems are “I’m Glad I’m me” by Phil Bolsta and “The Soul Selects her Own Society” by Emily Dickinson. The students have never studied either of the poems before. The students are required to read both poems carefully and compare/ contrast them in terms of five specific aspects: speaker, personality of the speaker, language use, speaker’s intention, and theme or general meaning of the poem. To be able to deal with each aspect, we can see that the students are required to demonstrate several levels of critical thinking skill

including knowledge, comprehension, and analysis. To illustrate, in order to identify the speaker and the speaker's personality in aspect 1 and 2, the students need to have knowledge about persons or events referred to in the text as well as comprehension skill for interpreting the meaning of the text. They need to select and cite evidence to support their view (analysis level). To discuss language use (aspect 3), knowledge of literary terminology and concepts, comprehension skill for text interpretation, and analysis skill for recognizing the technique used in writing the text are all important. For the last two aspects, identifying the speaker's intention and theme of the poem, a wider range of analysis skills are needed in addition, including inferring and making connections.

The following tables (Table 15-19) show examples of students' answers for each of these five aspects.

**Table 15: Overview of student answers for “Speaker identity”**

Aspect: Speaker (who is he/ she?)			
Level	Student no.	The soul selects her own society	I'm glad I'm me
High	6	•She is one lady because in the poem use “her” to narrated.	•She is a teenage girl because I can see in first stanza, line 4-5 “If I were an angle, I'd tie-dye my wing!”
	7	•The speaker isn't a main character in the poem. It's like someone talking about other people.	•The speaker is the character who acts in the poem. And he describes himself.
	8	•The speaker is a human who tell about the soul, and the soul is woman refer to the 3 <sup>rd</sup> stanza.	•The speaker is a woman refer to the 1 <sup>st</sup> stanza woman always stick carrots in both of their ears, dye their hair, go shopping and she said that if she were an angle, angle shows clearly that the speaker is a woman.
	9	•I think the speaker is a woman. You can see the poet uses “Her and She” in the poem.	•I think the speaker is a young boy because in 5 <sup>th</sup> line, it tells about the imagination of the children. “If I were an angle, I'd tie-dye my wing!”
	10	•I think the speaker is a middle age woman who is in feminism to convey her thinking.	•The poet is the speaker to narrative about events and her vision as you can see she uses “I” to convey her thinking. As I get from the poem may be the speaker is a young woman because she always up date fashion from the first stanza.
Average	6	•She	•He
	7	•A woman of age about 25-35 years old	•A young boy from a picture above the poem
	8	•I think may be can be he and she. (don't tell about who is speaker)	•Can be a boy (I can see in “when I take off my clothes and dance down the stairs.” I think a boy can do that)
	9	•Maybe he/ she is the christian	•Maybe, he's the man who is so crazy in the other's opinion
	10	•Speaker is man, because he use word “she and her” for The Soul, which he tell in this poem.	•Speaker is woman because she said “If I were an angle” So “angle” is woman.

Low	6	-	•The speaker is the yong woman	•The baby
	7		•The speaker is a lady.	•The speaker is women
	8		•He is a young boy	•The speaker is a child.
	9			•She is a teenage. She don't change my self like star.
	10	•Emily Dickenson speak about the girl		•He is Phil Bolsta speak about himself

### Speaker

Table 15 shows that most of the H group are able to identify the speakers in both poems with evidence to support their answers, i.e. they show comprehension and 'selection' skill. Most of them identify the speaker in the first poem as a woman, except for student H7 who asserts that "The speaker isn't a main character in the poem. It's like someone talking about other people." For the second poem, "I'm glad I'm me," the students' answers are quite varied as they interpret the poem in different ways. They identify the speaker as a teenage girl, a woman and a boy. As long as they are able to support their idea with reasonable evidence, the 'selection' skill is in evidence. Noticeably, again student H7 gives a distinctive answer: "The speaker is the character who acts in the poem. And he describes himself." Though her answer seems to be reasonable, she is not able to identify who exactly "he" is at the end.

It seems that the A group can better identify the speaker in the second poem than the first poem. Two of them (A7 and A8) identify the speaker in the second poem as a boy; while the other two students (A9 and A10) think that the speaker is a man and a woman, respectively. However, regarding the first poem, only A7 and A9 can clearly describe who the speaker is. At this level of ability, it seems skills of comprehension and selection can vary with the text. Most of the low group are able to identify the speaker in both poems. However, when compared to the H students' answer, we can see that the answers of the L group do not include supporting evidences from the poem to back up their ideas as the H group do. That is, these students show general comprehension but cannot use the 'selection' skill with this kind of material.

**Table 16: Overview of student answers for "Personality of the speaker"**

Aspect: Personality of the speaker (how is he/ she like?, what type of person?, etc.)			
Level	Student no.	The soul selects her own society	I'm glad I'm me
High	6	•Loneliness person. She is individual person. I think she want to leave from confusion society.	•I think she has a confident and individual in herself. I can see from second stanza. She has identity and confident to think and act.
	7	•She is the soul and she selects where she	•He looks like the strange person for others.

	8	<p>belongs that is her room. She doesn't move and stay without paying attention to other things. She acts like a stone.</p> <ul style="list-style-type: none"> <li>•She is a power woman, she can order chariots to pause, shuts the door, refer to the word "unmoved" that show in many lines again and again.</li> </ul>	<p>Because his dress, his doing and his self-concept. He doesn't want to be someone that's a good person. But he want to be him and satisfy what he has got.</p> <ul style="list-style-type: none"> <li>•She like to do things that she wants to do. She is a self-confidence woman too. "I like who I am, and I'm all that I've got."</li> </ul>
	9	<ul style="list-style-type: none"> <li>• I think she is an educated woman. Because she requires the attention from the people and acceptance in the right of woman.</li> </ul>	<ul style="list-style-type: none"> <li>• The speaker is self-confident and accept in his identity. He won't change and doesn't do or act like other people. You can see in 7<sup>th</sup> line, "So what if I'm different and don't act like them," he dares to be different from other people.</li> </ul>
	10	<ul style="list-style-type: none"> <li>•The speaker who is in during 19<sup>th</sup> likes other ordinary woman that they get a new idea with the woman role so she is the woman who want to persuade other woman to understand in themselves which show her strong, self-confident and clever and her thinking.</li> </ul>	<ul style="list-style-type: none"> <li>•As I think, the speaker is a young woman who up date fashion so she pounds in her identity and she is a young woman who is royalty in herself. She is a modern age woman and self-confidant as you can see in the poem both first and second stanzas to show her personality.</li> </ul>
Average	6	<ul style="list-style-type: none"> <li>•She is forced by her own society. She can not act that she wants. Her life like a stone, can not move follow her own mind.</li> </ul>	<ul style="list-style-type: none"> <li>•He likes individualism and pleased when he has done what he wants to do. Nobody can't force him because he likes freedom.</li> </ul>
	7	<ul style="list-style-type: none"> <li>•She is an outside of society and her own society, I can see from the first stanzar. Sometime she is likes stone because her closes the Valves of her attention.</li> </ul>	<ul style="list-style-type: none"> <li>•He is enjoys from line 2<sup>nd</sup>, imagery from line 5<sup>th</sup>, and the important he is an efficiency in individual' himself from line 8<sup>th</sup> and the last line</li> </ul>
	8	<ul style="list-style-type: none"> <li>•May be the speaker explain to some model or sculptor (I can get "Like Stone") I think the speaker is a observe person, the speaker can explain everything that the speaker can see.</li> </ul>	<ul style="list-style-type: none"> <li>•I think the speaker has self-identity to do something that he want to do.</li> </ul>
	9	<ul style="list-style-type: none"> <li>•He/ she seems the person who has a lot of faith in the Christianity, as I can see from "Unmoved-an Emperor be kneeling Upon her Mat" it means the king might be kneeling to Mary, mother of god Jesus, "to her divine majority", etc.</li> </ul>	<ul style="list-style-type: none"> <li>•He likes the black sheep who does everything different from the other.</li> </ul>
	10	<ul style="list-style-type: none"> <li>•Personality of the speaker like the person, who close his life from evaluation. So he selects his own Society and I think he is individual.</li> </ul>	<ul style="list-style-type: none"> <li>•Personality of the speaker like the person, who doesn't care another people. So she can do everything if she want, for example "So what if I'm different and don't act like them? I'm not going to change and be someone I'm not."</li> </ul>
Low	6	<ul style="list-style-type: none"> <li>•Personality of the speaker is conceit person and she is like look a down the another.</li> </ul>	<ul style="list-style-type: none"> <li>•Personality of the speaker is she doesn't like to makes with the another. And she is the funny person.</li> </ul>
	7		<ul style="list-style-type: none"> <li>•Children like to take off your clothes and dance the flor but adult don't like the children to do it. So the poet said for adult to accept the act of children.</li> </ul>
	8		<ul style="list-style-type: none"> <li>•The speaker tell to a girl and everybody to not change yourself and idea like everyone.</li> </ul>
	9	<ul style="list-style-type: none"> <li>•He is to tell the woman. The woman is not up gate and low gate.</li> </ul>	<ul style="list-style-type: none"> <li>•He is a simple guy who satisfy himself. He has own identity. He choose the way to be himself by his own thought.</li> </ul>
	10	<ul style="list-style-type: none"> <li>•She believe in destiny, that "the soul selects her own society" Don't let herself control her society but let her soul</li> </ul>	

## Personality

All of the H group show their ability to describe the speaker's personality in both poems, as can be seen from Table 16. This time even student H7 can logically analyze the personality of the speakers.

Additionally, all of the A group also show that they are able to identify the speakers' personality in both poems. A6 and A8 improve their performance on this aspect.

On the other hand, the L group who do very well on identifying the speaker in the first task are not able to describe the personality of the speaker in "The soul selects her own society." Two of them (L6 and L8) do not provide any answer at all and the answers of the rest (L7, L9, and L10) seem to be irrelevant to the poem details. However, for the second poem, all except student L6 show that they can identify the speaker's personality. This implies that they have better comprehension of the second poem than the first. In turn, the reason behind this can be explained in terms of the differences in the language used which will be discussed next.

**Table 17: Overview of student answers for "Language use"**

Aspect: Language use (old or modern language, formal, informal, figurative languages, etc.)			
Level	Student no.	The soul selects her own society	I'm glad I'm me
High	6	<ul style="list-style-type: none"> <li>This poem have consonant each stanza, line 1 and 3, line 2 and 4. There are figurative language in this poem. It is personification that "The soul select Her old Society" in the 1<sup>st</sup> line. And use simile in last line, "Like stone."</li> </ul>	<ul style="list-style-type: none"> <li>Modern and easy language "I don't understand why everyone stares" This poem use simile in the last stanza "I like who I am, and I'm all that I've got."</li> </ul>
	7	<ul style="list-style-type: none"> <li>The poet use ordinary languages to describes the poem. He personify the soul so the soul can act like us. He also use simile to make more understanding about the action of the soul as we can see in the 1<sup>st</sup> line "Like stone."</li> </ul>	<ul style="list-style-type: none"> <li>Modern languages are used in the poem so it makes readers understand easily. We can see the metaphor used in the poem in line no.5, "if I were an angle."</li> </ul>
	8	<ul style="list-style-type: none"> <li>In modern language because I can't see thee, thou etc, and dash (-). The main figurative language is symbol. Soul stand on woman and stone stand on unmoved. In addition the poet use simile to compares the close of the valves attention like stone.</li> </ul>	<ul style="list-style-type: none"> <li>In modern language because its has many words to show such as carrots, dye hair green, shopping at sears. The main figurative language is satire, refer to the 1<sup>st</sup> line, 5<sup>th</sup> line and 2<sup>nd</sup> stanza. Especially, "I'm not going to change and be someone I'm not."</li> </ul>
	9	<ul style="list-style-type: none"> <li>The poet uses simile in comparison. You can see in the two last lines, "Then close the Valves of her attention-Like stone," it compares the Valves of her attention is like stone.</li> </ul>	<ul style="list-style-type: none"> <li>The poet uses modern language that is normal and we can understand easily. It is informal and he uses similar in comparison. You can see "I like who I am."</li> </ul>
	10	<ul style="list-style-type: none"> <li>The poet uses "the soul" is a animation</li> </ul>	<ul style="list-style-type: none"> <li>As I see in the poem, the poet uses the</li> </ul>

		that is personification and there is simile in the poem as you can see "Like stone." There is a symbol as the poet uses "the chariots" which is the symbol of time.	modern language that is common word to easy to understand. There is metaphor as you see "If I were an angle", simile "don't act like them" and symbol in fourth line that show new idea and go ahead.
<b>Average</b>	6	•The poem uses formal and modern language.	•This poem uses informal language.
	7	•The language in this poem use modern language and the figurative language is metaphor from the last line saying that Then-close the Valves of her attention-Like stone, It is inconclusion of this poem from the last line concern to the first line.	•The language in this poem use modern language and the figurative language is paradox from the last stanza.
	8	•Language use is modern language and figurative language is simile that I can see "-Like stone-"	
	9	•Old poem written in 19 <sup>th</sup> century, the religious century. Figurative language that has been used is conceit, about the purity and the kindness of god which can win the king's soul.	•Language use is modern language and figurative language is simile that I can see "I like who I am," and some metaphor that is "be someone "I'm not," and also get satire in the last stanza. I think this line satire the society such as want to be singer like TaTa and do everything like she.
	10	•In this poem use modern language and figurative language is personification "The soul" the poet make soul can select her own society and use word "she or her" for "The soul."	•Modern poem uses so much of assonances, "tie-dye" is the good one and the poet used the irony to compare the personality of the speaker, which is odd in the other's opinion, but he was satisfied that he's himself among the other's taunt. •In this poem use modern language and figurative language is simile "I <u>like</u> who I am" "don't act <u>like</u> them?"
<b>Low</b>	6	•Language in poem use modern language, formal and figurative language.	•Language in poem use modern language because use ordinary language and use formal and use figurative language.
	7	•Language use is informal because the writer use language which easy and make easy understand. And figurative language is allusion. I can see in the poem is line 1 <sup>st</sup> -4 <sup>th</sup> .	•Figurative languages is allusion. I can see in the poem line 1 <sup>st</sup> -2 <sup>nd</sup> "I don't understand why everyone stares when I take off my clothes and dance down the stairs so line 1 <sup>st</sup> -2 <sup>nd</sup> it makes I get figurative languages is allusion.
	8	•Use modern language because this poem that in romanticism use simple words and wrote about society, daily life.	•Use modern language because the poet wrote simple words. The poet use figurative language symbol you can see "if I were an angle, I'd dye my wing.!"
	9	•The language use in old languages because tell the feeling and have rhyme.	•The language use is in modern language, because it not form and use daily day.
	10	•Modern language informal language (-) She use consonance (society-majority)	•Old and formal language. He use consonance (stares-stairs, ear-sears)

### Language use

Given starting hints about old or modern language, formal, informal, and figurative language, all of the H group are able to analyze the language use in the first poem very well. They can clearly identify figurative language such as personification and symbolism. In addition, one of the students (H8) notices there is no use of older English words such as "thee" and "thou." For the second poem, they argue that the poet uses modern language on the grounds it is easy

to understand. However, though most of them can clearly identify the figurative language used in the poem, some of them wrongly identify the use of simile as can be seen from the answers of students H6 and H10, who wrongly claim that the expressions, "I like who I am, and I'm all that I've got" and "don't act like them," are similes.

Most of the A group are able to analyze the language use and figurative language in the first poem. However, one student (A7) wrongly identifies the use of metaphor in "Then-close the Values of her attention-Like stone." In fact, it should be "simile" here. The second poem seems to cause more trouble for A group students. For instance, student A7 mentions the use of paradox but does not explain this. Student A8 wrongly identifies the use of simile and metaphor and also her reference to satire. Lastly, student A10 refers to the use of simile in "I like who I am" and "don't act like them?" (the same mistake as H6 and H10). Only one student (A9) can analyze the use of assonance and irony correctly. The other student (A6) does not mention figurative language in her answer.

Finally, the answers of the L group reflect difficulty in analyzing the figurative language in both poems. For the first poem, some of them do not mention the use of figurative language at all (L8 and L9). Students L6, L7 and L9 try to analyze the use of allusion and consonance but their explanations are not clear. For the second poem, similar problems appear.

**Table 18: Overview of students' answers for "Speaker's intention/ purpose"**

Aspect: Speaker's intention/ purpose (to educate, to inform, to mock etc.)			
Level	Student no.	The soul selects her own society	I'm glad I'm me
High	6	•To inform about a selection of human	•To mock about the identity and individual of oneself
	7	•To suggest readers that sometime our souls wants to stay in somewhere separately. Sometimes we have no need to join the society.	•To persuade readers to be themselves. It will be good if we satisfy who we are and what we have. Don't try to change oneself to be the other.
	8	•To inform us that woman can do everything as well as man	•To educate us that we have to accept ours real self, we don't change ourself to act like someone refer to the second stanza.
	9	•To ask for the right of woman and accept in herself.	•To teach the reader to accept and believe in our identity.
	10	•To make us to understand in our daily lifes that we should to be a choose, not always be a choosee and stronger as the stone	•To make proud in yourself, self-understanding and self-confidant.
Average	6	•To inform	•To change attitude
	7	•Everybody must to friends family and society which we can't live alone and it make us open the window for present values of us attention more than close the window	•Everybody have freedom in opinions and dreams which it is different between person so We must to an effecientcy in individual ourself.

	8	and get everythings. •To tell about Only model can stop the time with its but person will go on.	•To tell about if you do something that people accept that you are different but this is the way to make you have self-identity.
	9	•To persuade the readers to believe and faith in her holy god, who will select her own society and bless the Christians who are out of any sin.	•To tell or persuade the readers to be your own self, although you'll be the black sheep in the other's opinion, it's good that you're yourself, isn't it?
	10	•Doesn't care another society, because his soul selects her own society	•She doesn't care another people because she can do everything like another people.
<b>Low</b>	6	•To inform	•To educate because the writer wants know is the person don't similarities.
	7		•Wants adult accept about the children to do that
	8	•To told the lady enough in your life	•To educate the every body to know why everyone stares and change everything with fashion
	9	•To certain or irony to society to some body	•Be yourself, Glad to be what you are.
	10	•Don't let the soul select her own society	

### Intention

With the exception of student H6 whose answer needs more clarification, all of the students in the H group can demonstrate their analysis skill through identifying the speaker's intention in both poems.

Most of the A group seem to better understand the second poem than the first poem. To illustrate, in the first poem, only students A9 and A10 can identify the speaker's intention; while the answers of students A6, A7, and A8 seem to be irrelevant to what happens in the poem. On the other hand, most of them (A7, A8, A9, A10) do very well in analyzing the speaker's intention in the second poem. Precisely, they seem to demonstrate their critical thinking skills at knowledge, comprehension, and analysis level very well.

Lastly, the answers of the L group reveal the effect of their difficulties in the previous tasks. Since they are unable to identify the speaker's personality and language use in the first poem, it is hard for them to analyze the intention of the speaker. Table 18 shows that none of them is able to clearly identify what the speaker's intention is. However, they seem to do somewhat better in the second poem as at least two of them (L8 and L10) can give more relevant detail in their answers.

**Table 19: Overview of students' answers for "Theme/ general meaning"**

Aspect: Theme/ general meaning			
Level	Student no.	The soul selects her own society	I'm glad I'm me
High	6	•Leave from confusion society	•Identity and freedom to think and act. The poet use the word of one girl to narrated this poem about why I must change and act like others one, I will be myself. It show a think of teenage that don't follow and be herself.
	7	•Even we have to live in the society but we still need our own place. Sometime we have to live alone, separate from society. We have no need to follow every society's trend.	•Everyone has own characteristic. Nobody is the same. Therefore you should be you. Do not change what you are to be the other. Then you'll be happy if you know who you are and what you should do.
	8	•It emphasizes on woman in society. I think it is Famanism poem. The speaker show the power of woman from the last stanza, the poet tell that known her from an ample nation, so I think she is famous and everyone include men accept her. "The woman selects her own society."	•From the title, "I'm glad I'm me" We can say that, don't chang ours self to be someone. The poet satire everyone in her society. In Modern period, full of technology, people interested in everything and want to be someone because technology can serve them. So the poet tell us to strong in our mind and admire ours self.
	9	•The general meaning of the poem is feminism. A woman can do everything like a man. She wants to show about her attention but no one doesn't look. She requires the acception in the right of a woman and the state in high level than a man from the people in her society.	•The general meaning of this poem is pound in our identity. We should not change and be someone that we don't want to be. Because the identity can express the individual of each person.
	10	•In the first stanza, the poet conveys that male and female should be equally in role and in second stanza, she compares the chariots as the time which should it worthy and the last stanza, she is a chooser who understand in the valves of her as she compares like the stone.	•The poet conveys the new idea that she seize the day, she can goes anywhere, anytime and do anything as she want which I can see in the first stanza. In the second stanza, she shows me that she self-understanding self-confident and royalty with her identity as she is she and she is good that she is glad in herself.
	6	•Society and rule	•Individualism
	7	•The soul selects her own society, shuts the door, unmoved she notes the Chariots-pausing at her low gate and close the valves of her attention which her is like the stone.	•The young boy is freedom in opinion and imagery which he is an efficienty in individual' himself.
	8	•The time can't stop you will go on because you are human. I can get it in "Then-close the valves of her attention-Like stone" That mean a model can stop time with its because it's stone can't move and can make its own society.	•You can't a different person is a bad person because that is the way to alive in society of that person. If you are different don't mean you can't alive in society but you have own self-identity.
	9	•Admiration the holy person, thing and persuade the other, this poem tells the readers that how holy the god is.	•Encourage them, being yourself is the best. Just ignore the other taunt.
	10	•The soul selects her own society because she close herself for get anything from outside.	•The speaker don't understand why everyone stare when she takes off her clothes and dance down the stairs or when she do something, that doesn't like another people.
Low	6	•General meaning is we not look a down another which personality but we must see which attention of another.	•He discrib
	7		•This poem is teach we know everybody do not similarities and everybody have different such as use the life in everybody, thing like,

	8		etc.
	9	<p>•The speaker tell about the soul selects her own society. When the society in gernalation or modern. We must up gate and close the valves. But some time some people not think them.</p>	<ul style="list-style-type: none"> <li>•The poet tell everyone about the children that everyone unknown about them. Why they take off them clothes and dance down the stairs. That is the nature of children and they like to do it. But the adult don't accept it. The poet said to the adult for known about children more than and accept them.</li> </ul>
	10	<p>•If you let soul select your own society. You'll present no more, unmoved, don't attention to anybody. So why do you have society? How can the soul selects the society for you?</p>	<ul style="list-style-type: none"> <li>•The speaker tell about to change with like star. Why everybody going change and act like them. The speaker not to think with them and not change with star or fashion. She has confident to who I am, and make good everything it a glad more than change with like star.</li> <li>•He's not going to change to be someone. He is not like anybody. He's all he has got.</li> </ul>

### Theme/ general meaning

All of the H group students clearly show their ability to analyze the theme and general meaning of both poems and can support their ideas with evidence. Their earlier success in identifying the speaker, the speaker's personality, the language use, and the speaker's intention, clearly helps them very much.

For the A group, who had difficulty in analyzing the speaker's intention in the previous task, we can see that most are unable to identify the theme or general meaning of the first poem. Only student A8 can analyze the theme of the poem. Student A6 also tries to state the theme but she does not clarify what she means by "society and rule." She does the same thing when she describes the theme in the second poem, stating "Individualism" with no further explanation. Students A7, A9, and A10 tend to summarize the poem but not explicitly analyze what the theme is. Nevertheless, in the second poem, all except student A6 attempt to identify the theme with some explanations in their answers.

As for the L group, since they could not identify the speaker's personality, the language use, and the speaker's intention, it is harder for them to analyze the theme of the poem, and none of them can give relevant answer for the first poem. However, for the second poem, they show a better understanding.

## Conclusion

In part II, it can be seen very clearly that the H group students are able to demonstrate their knowledge, comprehension and analysis skill by giving clear and relevant answers for all five aspects required by the question. Their answers reflect that they understand the meaning of both poems very well, and they provide evidence from the poems when necessary to support their answers.

The average and low score students' answers show difficulties in analyzing these five aspects, particularly the L group where students L6 and L8 do not give any answer at all for some aspects. However the A and L groups tend to respond to the second poem ("I'm glad I'm me") better than the first poem ("The soul selects her own society").

The language used in "I'm glad I'm me" by Phil Bolsta is simpler than that used in Emily Dickinson's poem, "The soul selects her own society." Bolsta makes use of 'I' in narration, which may help the students feel the author is telling the story to them. Bolsta also uses everyday vocabulary, while the language used in Dickinson's poem is more sophisticated such as "divine," "Chariots," "an ample nation," and "Valves."

Second, the figurative language of Dickinson is more complicated than that of Bolsta, which may create more difficulties for the students in interpreting the poem. For example, the students need to identify the meaning of "the soul," "society," "chariot," "an Emperor be kneeling" in order to understand the meaning of the poem. On the other hand, we can see that though the students make many mistakes in identifying the figurative language in "I'm glad I'm me," they can still get the general meaning of the poem. From the students' answers, we can say that the language level of the average and low score students seems to affect their critical thinking skills as can be seen from their difficulties in analyzing five aspects mentioned above.

## Part III: Giving short answers

Part III is similar to part III in the Mid-term exam. However, this time, only one poem is given to the students. It is "Ozymandias of Egypt" by Percy Bysshe Shelley, which is a new poem for the students. The meanings of some words are also provided. There are altogether six questions that the students need to answer, all written as direct questions. Due to length

limitations, exemplification of students' answer to the six questions will be shown in Appendix 9.

The first question is "What did the traveller tell the narrator what he/she saw in the antique land?" To answer this straightforward question, knowledge of specific facts such as persons and events referred to within the text is required. All of the students are able to locate relevant information according to the poem.

The second question asks about imagery: "How many kinds of imagery do you find in the poem? Give an example of each." First, the students need to identify different kinds of imagery used, and then, they need to give an example of each kind of imagery. Three levels of critical thinking skill are required. First, the students need to have literary knowledge, i.e. to understand the concept of 'imagery.' Second, they need to interpret the meaning of the text (comprehension level). Lastly, application skill is necessary for transferring their literary knowledge to find examples from the given poem.

Three kinds of imagery are identified by the students overall: sight, sound, and feeling. Three students from the H group show their ability to identify sight and sound imagery (H6, H7, and H10). Students H8 and H9 mention only one kind of imagery, sight. Only one A group student identifies the imagery of both sight and sound (A7). Three students identify the imagery of sight (A6, A8, and A9) and of feeling (A6), while one identifies the imagery of sound with no example given (A10). Finally, sight, sound, and feeling are identified by the L group. For example, L6 and L9 students identify the imagery of sight (Though student L6 mentions "touch", the example he refers to from the poem seems not to support what he claims to be the imagery of "touch"). L7 student identifies two kinds of imagery: sight and sound. L10 identifies both sound and feeling while L8 simply identifies the imagery of feeling.

The third question, "What is the setting (time and place)?" requires the students to identify the setting in the poem, with a clue in brackets about what the students need to include in the answer. To answer this question, the students need knowledge of specific facts such as persons, places, and events mentioned in the text. An understanding of what is going on in the text can also help the students to identify the setting, and this involves interpretation.

All the H group students show their ability to identify the setting as can be seen from the answers of students H6, H9, and H10. Four A group students (A6, A7, A8, A10) attempt to identify both time and place; while one student (A9) identifies only the place. Four of the L group (L7, L8, L9, L10) are able to identify both time and place, while one student (L6) only identifies the place.

The fourth question is “What is the main figurative language used in the poem?” Firstly, the students need to have literary knowledge about figurative language. Then, they need critical thinking skill at comprehension level (interpretation) to understand the meaning of the text. Finally application is also necessary for selecting or transferring literary knowledge to the given poem.

The students identify many different kinds of figurative language in this poem. Symbol and allegory are two kinds of figurative language identified by the high score students. Student H7 mentions the use of “algery” but it is not clear what she refers to. Symbol and irony are identified by some A group students. (A8 and A9) “Personification” and “allusion” are also mentioned by A group members. (A7, A6, and A10) However, students A7 and A6 do not give any explanation or evidence to support their answers. The L group students mention simile, personification, alliteration, understatement, and allegory in their answers (L6, L7, L8, L9, and L10). Though these students attempts to identify many different kinds of figurative language in the poem, their explanations and examples seem to be not relevant and cannot support the claims they make about figurative language.

The fifth question is “Who is Ozymandias? What are his characteristics that you can find in the poem?” To answer both questions, knowledge of specific facts about persons and events referred to in the text as well as comprehension skill in interpretation level is required.

Most of the students are able to identify who Ozymandias is and describe his characteristics. The H group do this with supporting evidence from the poem (H6, H7, H8, H9, and H10). The A group students can also identify who Ozymandias is as well as his characteristics (A8, A9, and A10). Two students (A6 and A7) interpret the meaning of the poem more literally than the others, and miss key qualities of Ozymandias. The L group students (L6, L8, L9, and L10) are much less clear that Ozymandias is a proud and arrogant king, especially student L7 who describes Ozymandias as a ‘funny’ person which actually does not show in the poem.

The last question is “What is the message that the poet wants to give us (general meaning/purpose)?” Once again a range of critical skills are required.

Most of the high score students produce reasonable answers (H6, H8, and H9). However, two students (H7 and H10) produce deviant interpretations. Neither provides evidence from the poem to make their answer more explicit and convincing. One A group student (A7) merely quotes the final stanza. The other A group students make varied suggestions about the meaning of the poem (A8, A9, A6, and A10). The L group have real difficulty in analysing the general meaning of this poem. Student L8 student does not give any answer, and the answers of the others seem illogical and not relevant to the poem (L6, L7, L9, and L10).

### **Conclusion**

In part III, the majority of the students are able to identify what happens in the poem, examine kind of imagery used, identify the setting, and describe the significant characteristics of the main character as portrayed in the poem. However, they seem to encounter some difficulties when dealing with questions 4 and 6. Concerning question 4, only one student (A9) mentions the use of irony which is actually the main technique that the author uses in the poem. The rest of them are not able to notice and identify this technique. Remarkably, the same L and A group students who had problems in Part I also struggle in identifying the figurative language in question 4.

As for question 6, most A and L group students are not able to analyze the general meaning of this poem. It would seem that they are not able to demonstrate critical thinking skills very well at knowledge, comprehension, and analysis level.

### **8.3 Mid-term exam for “Introduction to English Prose” (See Appendix 5)**

This exam requires essay writing. There are two essay questions that the students have to respond to, within two hours, plus the general instruction, “Answer the questions with detailed supports from the stories you have learnt and/or experience.” Two stories are used in this exam, and each relates to a separate question. The first is “The story-teller” by H. H. Munro (Saki). The second is “Appointment with love” by S. L. Kishor. These short stories have already been studied in class, and this should benefit the students as they are familiar

with the texts. On the other hand, in order to produce successful essays the students are required to demonstrate both English language knowledge (grammar and vocabulary) as well as composition skills.

**Question 1:** “The Story-Teller is a story within a story. Discuss how this technique helps convey the theme of the story. State your theme and support with evidence from the story.”

This ‘type three’ question (see section 2.2.6) requires the students to discuss the writing technique in relation to the theme of the story. That is, the theme of the story needs to be identified and connected to the writing technique (a story within a story). The students have to examine how this particular writing technique helps to convey the identified theme. Also, they need to back up their discussion with evidence from the story. Different levels and areas of critical thinking skill are required by this question. Firstly, the students need to have knowledge of literary terminology and concepts to understand what ‘a story within a story’ means. Besides, they also need knowledge of narrative events, persons, and places in the text. Additionally, world knowledge about the generation gap issue may be helpful for better understanding the text theme. Moreover, comprehension skill is needed to get the literal meaning of the text. The students are also required to demonstrate several areas of analysis skill such as recognizing the technique used in writing the text, identifying an underlying theme, as well as recognizing which story details are essential to the point they are making.

From the student essays presented in Appendix 10, there is only one student (H12) whose answer includes all the aspects that Question 1 requires. He is able to clearly identify the theme of the story as well as discuss the significance of the writing technique “a story within a story” in terms of how it helps convey the theme of the story.

What happens with the essays of the other students? What most of them are trying to do is identifying the story theme and giving examples from the story to support their theme, which is only part of the main task that they are supposed to do. The main objective of the question is to enable the students to analyze the significance of the writing technique “a story within a story” and how it helps convey the theme of the story. However, there is no evidence shown from most of the students’ writing that they are able to deal with this.

Instead, what appeared in most of the students' essays is the comparison of the aunt's story and the bachelor's story. The students point out the differences between the two stories and compare which one is more interesting for the children as well as decide who the better story teller is. They fail to discuss how the technique "a story within a story" helps convey the theme of the story. Most of them do not even mention the significance of the technique "a story within a story" at all.

Second, they have a problem about identifying the theme of this story. It seems that either they do not really know the meaning of 'theme' or else are not so sure how to identify the theme of this particular story. For example, student A13 identifies theme as: "I think theme is story-teller of aunt's story and Bachelor's story you can see in the story" (line 1). This does not convey anything about the theme. Another example is from student L12 who states: "Theme in The Story-Teller is the old woman, she is bad story teller" (line1). Again, this is actually a statement describing a character in the story, the aunt. Generally speaking, 'theme' can be identified in many different ways as long as it conveys some important message that the author wants to communicate to the reader. However, most of the students seem to express general details of the story as in the two examples given above. Since they cannot clearly identify the theme of the story, they are not able to present a reasonable discussion for their essay. This also reflects that they do not have adequate literary knowledge about the concept of 'theme' which is one of the areas in knowledge level of critical thinking skills that they are required to demonstrate in order to identify the theme of the story.

**Question 2:** "*There are different aspects towards love portrayed in 'Appointment with love.'*  
*In your opinion, love is ...*"

Question 2 is also of the third type (see section 2.2.6) and is intended to get the students to examine a particular aspect in the story. Again, the question expects the students to be able to express their point of view and support it with evidence from the story or their own experiences. The story that the question refers to is "Appointment with Love" by S. L. Kishor. The question is apparently a statement suggesting a particular aspect of the story; that is aspects of love. Looking closely at the question, however, we can see that it is quite ambiguous in terms of the task that the students are required to do. The question can be interpreted in two ways. Firstly, the task expects the students to examine aspects of love portrayed in the story with supporting details as shown in "There are different aspects

towards love portrayed in ‘Appointment with Love.’” Nevertheless, from “In your opinion, love is...,” it can be understood that the task expects the students to show their opinion or point of view towards love according to their own experiences, which may or may not relate to any evidence in the story. Though experienced students may realize that they should talk about the story, some students might get confused and uncertain about the direction of their answer.

For this question, the critical thinking skills that the students are required to demonstrate are knowledge of specific details in the text, comprehension at the literal meaning level to get the general understanding of the text, and application to make connections between aspects of love portrayed in the text with the students’ own experience in real life. In examining aspects of love portrayed in the text, the students may also need analysis skill in recognizing which evidence from the text is relevant to the point they are making.

From the students’ writing samples included in Appendix 11, it can be noticed that the students construct their essays in two ways. The first group of writers simply show their attitude towards love without any relation to the story “Appointment with love” at all. They just express their personal opinion by describing their feelings and experiences about love. This might be because the nature of love according to their perspective has nothing to do with the aspects of love portrayed in the story. Therefore, they cannot find any evidence from the story to support their opinion. Alternatively, they may not provide any examples from the story to support their point simply because this is not clearly indicated in the question (unlike Question 1).

The second group show their opinion about love and also give examples from the story to support their ideas. For example, student L11 describes “love’s friend and lover” (line 2), using the example of love between friends and between lovers found in the story to back up her own idea in line 1-4.

It could be said that these two kinds of answer reflect the incompleteness of the question itself. Since the question does not explicitly indicate that it requires supporting details from the story, some students simply show their personal perspective about love, not mentioning any evidence from the story. But how important is it to provide supporting evidence when

answering this question? This question has two possible answers, in terms of exam scores on the one hand, and the students' development of critical thinking skills on the other.

First, provision of supporting evidence does not always seem important for exam scores. For example, the script of student H12 shows his opinion towards love without any supporting evidence from the story, and he gets a score of 9 out of 10. On the other hand, there is a comment from the teacher, "Where is your evidence?" written on the scripts of students L12 and A11. This shows that the teacher is quite flexible about this issue, and supporting evidence does not have much effect on the scores that the students get. It seems these also depend on other factors such as the creativity and originality of an idea, idea development and essay structure.

But even if supporting evidence does not have much effect on the students' score, it is significant to the students' development of critical thinking skills. To become critical thinkers, students should not only be able to express their own opinion towards a particular topic, but they also should be able to construct a reasonable argument, and the way to achieve this is to provide evidence from the story to support their opinion (see researcher's critical thinking framework). Moreover, it also shows that they have an understanding of story details and shows their ability to select relevant details to back up their discussion.

#### **8.4 Final exam for "Introduction to English Prose" (See Appendix 6)**

The final two hour exam also involves essay writing. The two texts used are "The Little Prince" by Antoine de Saint-Exupery and "The Sandbox" by Edward Albee, a novel and a drama, both studied in class. There are three questions but the students are allowed to choose one of two questions on "The Little Prince."

The focus of the first question on "The Little Prince" is on the messages presented in the story; while figurative language is the main interest for the second question.

**Question 1:** In the Little Prince, we can also find some messages presented. The messages are about social and cultural issues of the time when the story was written and the place where the story takes place. The messages not only enable readers to learn more about the social and the cultural contexts but also the narrator's opinions towards his society.

Choose two issues listed below to discuss, using all clues in the story to help with the discussion.

1. Generation gap
2. Racism (Racial discrimination)
3. Social values (e.g. materialism)
4. Modern invention

The question provides a long introduction to prepare the students to discuss messages from the story related to social and cultural values. Again this question is of the third type which requires the students to show their understanding towards a particular issue reflected in the story. The question expects the students to discuss two 'issues' found in the story and support their discussion with evidence. First of all, the students should have a full understanding of details in the story. They should be able to analyze significant events in the story and point out which event reflects which issue. Alternatively, they might begin from looking at the issues and consider which events in the story reflect each particular issue. Several levels and areas of critical thinking skill are required in this question. Firstly, the students need to have knowledge of literary terminology and concepts to understand figurative language used in the text. They also need to have knowledge of specific events, persons, and places within the text. Additionally, contextual knowledge about social, cultural, or political issues is helpful for them to better understand the text-themes. Secondly, comprehension skill is required at both levels, literal meaning and underlying meaning, to understand what is going on in the text. Thirdly, analysis skill is needed to recognize the themes and messages developed by the writer and to determine which details are relevant to the theme they want to discuss.

The students' essays presented in Appendix 12 shows that most students in groups H and A are able to analyze the issues they choose with relevant examples from the story. They clearly state the issues they want to discuss at the beginning and then use evidence from the story to back up their points. However, students H16 and A15 do not give relevant details from the story to support the issue they want to present. There is no relationship between the examples they mention from the story and the issues they raise in their essay.

To illustrate, the first issue that H16 student tries to present in her essay is generation gap but the examples from the story that she refers to in lines 3-9 of her essay are not relevant to any aspect of the generation gap. Student A15 also mentions the generation gap issue in her

answer. However, she develops her idea by describing the aspects of "the narrow-minded of adult" and "responsibility something we love" in paragraphs 2 and 3 which are not related to the generation gap question.

Most of the L group answers also reflect some problems. Although the students attempt to analyze the issues they are asked to discuss, they are unable to give relevant examples from the story (See for example the essays of students L14 and L16, where any examples provided are not relevant to the themes discussed).

A second difficulty which students generally encounter in answering Question 1 relates to their inadequate knowledge about the terms presented in the question. Possibly, the students have a vocabulary problem and simply do not know the meaning of the words "generation gap," "racism," "social value," and "modern invention." Since they do not know what these terms mean, how can they find relevant examples to illustrate their discussion?

Alternatively, the second reason is it is possible that the students have insufficient background knowledge about the issues given in the question. Though they know what the terms mean, they still have some difficulties in explaining the concepts. For example, student L14 student is clearly confused about 'generation gap':

In my opinion Generation gap begin in the little prince story is the little prince live in his small planet there are his rose, volcanoes very thing in his planet is thing but there are the little prince is humen so his planet has little Generation gap so the little prince leave his planet for want to new thing and new knowledge from grown-ups or some place at there are many people such the world this is my opinion about Generation gap (line 1-5).

Another example comes from student L15, who also seems to lack any clear concept of the term 'generation gap':

in order to Generation gap. Is there any Generation gap I will give for example in the story "The Little Prince" in the part of "The drunked" and "The king" I will explain about "The drunked", in the future every people who bad in social and they do any problems such as kill (xxx), xxx. I think this behaviour that show effect to social in the part of "The king" in the future. Is there any problems in Thailand such as corrubision, problem of south of Thailand In my opinion it's very bad in social of Thailand and all of above link to Generation gap that show negative Generation gab (line 13-19).

These examples reflect the students' lack of background knowledge about the issues they are asked to discuss. This echoes the views of lecturer no 7 cited previously:

The students have limited knowledge about things around them. They have little information about news and what that is going on in the world. The problem that they will find when they have to do an analysis or criticism is they do not have enough background information or input about the topic they are asked to analyze. This problem not only happens with English major students but also Thai students in general.

If true, this may be a key factor which affects the development of critical thinking in Thai students.

**Question no.2:** Symbols and metaphors are present throughout The Little Prince. Why do you think Saint-Exupéry choose to tell this story in such figurative language?

The second question is a direct question (type 2). It clearly asks about particular types of figurative language used in the story, i.e. symbol and metaphor, and the reasons that the writer (Saint-Exupéry) chooses them. In responding to this question, the students need to have literary knowledge about these terms. Then they are required to identify when or where these two techniques are being used in the story, and most essentially they are also expected to explain the writer's purpose in using both techniques. The main thinking skills required to answer this question are therefore knowledge, comprehension, and analysis.

From the students' writings in Appendix 13, it can be seen that none of the high score students choose to answer this question, and all examples come from groups A and L. Most of them are able to show their ability to identify symbol and metaphor and provide examples. This shows they understand what each term means and how it is used in the story. They are also able to analyze the author's purpose in using particular techniques to narrate the story. Generally, there is no major problem appears in the students' answer for this question. We can say that they are able to demonstrate their critical thinking skills at knowledge, comprehension, and analysis level very well.

**Question no.3:** Albee's drama is an attempt to explore the deepest implications of a world in which man is out of harmony (absurd) with himself, his fellow man, and his environment. Do you agree/ disagree with this statement? Discuss.

This type of essay question requires the students to evaluate a given interpretation of the set text, "Sandbox" by Edward Albee. First of all, they should understand what the statement means; otherwise they are not able to do any discussion. Literary knowledge about the term "absurd" is required here. However, instead of using the word "absurd" alone in the statement, the teacher helps the students by including its meaning in the statement. To answer the question successfully, the students are supposed to show how man is or is not 'out of harmony' 1) with himself, 2) with fellow men and 3) with the environment. Then, they should show how the play does or does not explore the implication of this. Finally, they are supposed to express their personal opinion regarding the claims of this statement. Many different levels and areas of critical thinking skill are required to answer this question. Firstly, the students fundamentally need to have knowledge of the concept of the 'absurd' as well as knowledge of specific details such as persons, places, and events. Comprehension skill at literal and interpretative level is also necessary. The latter level may require contextual knowledge about social issues for better understanding of text meanings. Thirdly, analysis skill is required to determine which evidence is relevant or essential to the argument that the students raise in their answer. Finally, to be able to judge the validity of the statement, evaluation skill is significantly required.

Generally speaking, there are two possible ways to deal with this question. First, if the students agree with the statement, they are supposed to show how man is out of harmony with 1) himself, 2) his fellowman and 3) his environment, and to show how the play explores the implications. Finally, they are also supposed to show their opinion towards the claims in the given statement. Alternatively, if they disagree with the statement, they are supposed to show how man is not out of harmony with 1) himself, 2) his fellowman and 3) his environment, etc. However, from analysis of the students' sample essays, there is no evidence that the students are able to do all this successfully.

From the students' essays analysed in Appendix 14, it can be seen that most students in groups H and A (H14, H15, H16, A14, and A15) are able to show their ability to express an opinion and either agree or disagree with the statement. In addition, some of them (H14, H15, H16, and A14) show their ability to give examples of the characters' absurdness by presenting evidence from the text. On the other hand, none of the L group is able to show their ability to do all of this successfully. Though some answers from all groups (H14, H15, H16, A14, and L15) reflect students' attempts to analyze how man is out of harmony with

himself, his fellowman, and his environment, they all fail to demonstrate this successfully. Moreover, none of them is able to discuss how the play does or does not explore the implications of the claims. It is obvious that evaluation skill, which is required to judge the validity of the statement on how the play does or does not explore the implication, has not yet been clearly shown by any of the students.

This question seems to be more difficult than the others, in terms of how the students are supposed to respond. Unlike questions 1 and 2 which directly ask the students to discuss theme and figurative language, respectively, in question 3, the students need to interpret a statement in the question and decide by themselves which aspects they should include in their discussion. The complexity of the question increases when there are many important aspects embedded in the statement, as in this case. The students need to read it carefully and decide on the aspects they should discuss in their essay, planning and organising the material into a coherent composition. Some students may have difficulty in doing this; as a result, their answer seems to depart in many directions which may not cover all necessary aspects needed by the question. Overall, it could be said that the students have limited ability in demonstrating their evaluation skill.

### **8.5 Difficulty of exam questions**

One striking feature of the foregoing analysis of student scripts is the apparently variable use of critical thinking skills across different exam tasks. For developing critical thinkers, there are many factors which are likely to make critical thinking easier or harder for the students in exam settings. The first one is question type. As seen from the analysis above, the students' ability to deal different types of question is variable. An essay question requires the students to demonstrate their critical thinking ability more fully than short answer and matching questions. In order to answer an essay question, the students need to be able to interpret the question first, understanding what the question expects them to do and what to include in their answers. Moreover, in addition to the English language competence which is fundamentally required in writing an English essay, they need composition skill to help them organize their ideas and arguments. Short answer and matching question types require more limited answers. For short answer questions, detailed explanation may not be required. For matching questions, only one correct answer is expected, and the students can choose an answer from the lists provided.

The second factor which seems to affect difficulty is text style or genre. Analysis of the students' answers in part II of the final Poetry exam has shown that while the average and low score students struggle with identifying a theme for the Dickinson poem, they show better understanding of the Bolsta which is written in more contemporary language similar to prose style (see Table 19). The language and figurative techniques used by Dickinson are more sophisticated and complicated. It seems that the students have fewer difficulties when dealing with a prose style text. Moreover, the analysis of the Prose exams shows that most of the students show their understanding about the meaning of a text very well, which reflects their ability at the comprehension level. While the students may be required to have comprehension skill both at literal and interpretative level to understand the poem, they may need comprehension skill only at literal level to understand a prose text. On the other hand, students have difficulty in dealing with irony in both prose and poetry (see their problems with the H H Munro story). Therefore, text style or genre seems to be one of the factors which affect the ability of students at all levels to engage critically with L2 texts.

Finally, relation of the question to previous in-class discussion could be expected to make exam tasks more accessible for the students. For example, in Prose class no.10, after the students finished their oral presentations on "The Little Prince", the teacher summarised some main ideas from the text as well as identifying characteristics of the characters. Then, she raises the topic of relationships presented in the text such as the friendship between the Little Prince and the fox, and relationships between children and adults. The latter aspect relates to exam question no.1 (Prose final exam), where 'Generation gap' is one of the issues proposed for discussion. Presumably it was expected that the students should benefit from this in-class discussion when answering this question, though our analysis shows that this was not the case for all of them.

## **8.6 Overview of student's demonstration of critical thinking skill in all exams**

It can be seen that the mid-term and final exams in each course follow a similar pattern. That is, in "Introduction to English Poetry", the mid-term exam includes matching, giving short answers, and essay writing. Similarly, the final exam includes matching, filling in a table, and giving short answers. For "Introduction to English Prose", both mid-term and final exams involve essay writing. Each exam type aims to develop different levels of critical thinking

skills. Table 20 summarises the objectives and levels of critical thinking skills that the questions in both courses expect the students to achieve.

**Table 20: Objectives and levels of critical thinking skill in all exam questions**

No.	Objective of the question	Type of exam				Expected critical thinking skill	
		Poetry		Prose			
		Mid-term	Final	Mid-term	Final		
1	Identify figurative language and poetic terms	Matching (1-10) Giving short answer (4) Essay writing	Matching (1-10) Filling in the table (3) Giving short answer (4)		Essay writing (2)	Knowledge (A) Comprehension (F) Application	
2	Identify kinds of poem	Giving short answer (1-3)				Knowledge (A) Comprehension (F) Application Analysis (G)	
3	Identify significant events in the poem	Giving short answer (1)	Giving short answer (1)			Knowledge (B) Comprehension (F)	
4	Analyze author's intention in writing a text		Filling in the table (4)			Knowledge (A, B) Comprehension (F) Analysis (J)	
5	Analyze theme/ message	Giving short answer (2)	Filling in the table (5) Giving short answer (6)	Essay writing (1)		Knowledge (A, B) Comprehension (F) Analysis (H, I)	
6	Identify speaker of the poem		Filling in the table (1)			Knowledge (B) Comprehension (F)	
7	Identify setting		Giving short answer (3)			Knowledge (B) Comprehension (F)	
8	Identify tone	Giving short answer (3)				Knowledge (A, B) Comprehension (F) Analysis (J)	
9	Analyze language use		Filling in the table (3)			Knowledge (A) Comprehension (F) Analysis (L)	
10	Analyze speaker's personality		Filling in the table (2)			Knowledge (B) Comprehension (F)	
11	Compare/ contrast the poets' attitude towards love	Essay writing				Knowledge (A, B) Comprehension (F) Analysis (H, J, K)	

12	Analyze writing technique “a story within a story”			Essay writing (1)		Knowledge (A) Comprehension (E) Analysis (H, L)
13	Show opinion towards love			Essay writing (2)		Application
14	Discuss issues reflected in the story				Essay writing (1)	Knowledge (B, C) Comprehension (E, F) Analysis (H, I)
15	Identify author’s purpose in using particular figurative language to tell a story				Essay writing (2)	Knowledge (A, B) Comprehension (E, F) Analysis (H, J)
16	Identify a literary term (absurd)				Essay writing (3)	Knowledge (A) Comprehension (E, F) Analysis (L)
17	Discuss how man is or is not ‘out of harmony’ with 1) himself 2) with fellow men 3) with the environment				Essay writing (3)	Knowledge (A, B) Comprehension (E, F) Analysis (H)
18	Discuss how the play does or does not explore the implication of number 17				Essay writing (3)	Knowledge (A, B) Comprehension (E, F) Analysis (H)
19	Evaluate a statement				Essay writing (3)	Knowledge (A, B, C) Comprehension (E, F) Analysis (H) Evaluation

Table 20 shows that each objective requires the students to demonstrate more than one level of criticality. Additionally, it should be noted that within each level more than one quality or area is needed to achieve the objective. For example, the students definitely need to have the knowledge of text details and of English language to answer all the questions. The critical thinking skills shown in the table are the dominant skills which are specifically required for each objective.

The table shows that the questions in “Introduction to English Prose” exams seem to require more skills from the students than the Poetry exams; besides knowledge, comprehension, application, and analysis, evaluation is also required in the final Prose exam.

Additionally, while there is no difference in the broad critical thinking skills expected between mid-term and final examinations in the Poetry course, the final Prose exam aims at a higher level of critical thinking skill than the mid-term exam. In the mid-term exam, the students are expected to develop four levels of critical thinking skill which are knowledge, comprehension, application, and analysis; however, they are also required to develop the evaluation skill in the final exam.

The students' demonstration of these five expected levels of critical thinking skills is identified from all exams as follows.

Firstly, the knowledge of literary terminology and concepts required by the exam questions is mainly about figurative language, literary terms, genre or text type, writing techniques such as simile, metaphor, personification, symbol, lyric, epic, the absurd, and theme. According to the mid-term and final exams for Poetry, it is generally found from the students' writing that some of them do not have adequate literary knowledge about figurative language, particularly the L group. However, as a whole, most of them are able to demonstrate their knowledge of literary terminology and concepts as required by the exam questions.

For Prose exams, the key literary knowledge which is absent for most of the students has to do with the concept of "theme" and the writing technique "a story within a story", both required by question no.1 in the mid-term exam. The students are not able to explicitly identify what the theme of the story is, instead stating the general details of the story. Additionally, with the exception of student H12, they are unable to discuss the technique "a story within a story". However, it can be said that the literary knowledge required by the other questions in the final exam is demonstrated very well.

Secondly, the students also need to have the knowledge of specific details about dates, events, persons, and places provided within a text. The answers of the H group reflect this very well. Most of them can identify characters, setting, and events in a story or poem, as seen in Q1 and Q3 of the Poetry final exam, part III, and Q1 of part II, same exam.

Thirdly, contextual knowledge in areas such as culture, society, politics, science, anthropology, and history may be necessary for analyzing significant issues embedded in a

text. Literary texts may not contain all elements needed for comprehension and students may have to draw on their world knowledge to make sense of them.

In these exams, contextual knowledge is not always necessary for interpreting the chosen texts. However, though contextual or world knowledge is not directly necessary for text interpretation in this study, it is essentially an additional knowledge resource for constructing a reasonable argument. For example, in Q1 of the Prose final exam, the students are required to discuss social issues reflected in "The Little Prince." The analysis showed that some students (L1 and L2) encounter some difficulties in explaining the concept of 'generation gap'. They cannot explain it or give relevant examples from the text. As discussed earlier, this suggests that the students do not have sufficient background knowledge about the issues they are asked to discuss. Therefore, we can see that although contextual knowledge does not directly affect the literal interpretation of the text, it is a crucial element for constructing a reasonable argument in the students' analysis.

The fourth kind of knowledge which is vital for L2 literature students is English language knowledge. According to the interview findings, both teachers and students admit that English language competence, particularly reading and writing skill, is one of the factors which affects success in studying English literature. The students express their difficulties in reading English texts and writing English essay due to their limited vocabulary. Most of them point out that they have some problems in using accurate words to describe their thinking. Most of the teacher interviewees believe that the students' proficiency level in English language plays a significant role in developing their critical thinking as well as their success in studying literature:

To some extent. As I can see, some of them do not have good background in English. It is quite difficult for them to express their thought, their critical idea into the language which they do not use it everyday. It takes time to train them to improve their ability to think logically and organize their idea.

The analysis of exam scripts confirms that most of the students encounter problems about English language including the H group. Most of them have limited vocabulary for describing their thoughts and feelings, and have some difficulties to find accurate words to convey their meaning. Many errors in English grammar are found in the students' writing,

mainly at sentence structure level (e.g. tense usage, word order, capitalization, punctuation, and conjunction).

These problems can be illustrated by the writing of student L1. Her response to question 5 in part III of the mid-term Poetry exam shows how her basic communication of ideas is affected by this:

I think the poet is about love is sad because the poet is love enjoy of love and if love is sad want to be the cried may be dies of love. the poet is about sonnet because the poet has the rhyme such as

“Love is a torment of the mind	a
A tempest everlasting	b
And Jove had made it of a kind	a
Not well, nor well, nor fasting	b

However, though the students claim that language problems are a hindrance for them in expressing their critical thought in English, the L1 example above is not typical. Analysis of the majority of the students' essays has shown that although the students encounter some difficulties in expressing their thoughts in English, their ideas can still be understood to some extent. Most of the essays contain many grammatical errors of the types mentioned above but still the central ideas are communicated.

A greater problem generally found in the students' essays, particularly the L group, has to do with giving irrelevant answers. This can be exemplified by the answer of L14 student who discusses the issue of 'modern invention' in question 1 of the final Prose exam:

Next I think modern invention begin in the little prince story. in my opinion this modern invention about "thinking." Thinking between grown-ups and children such as the grown-ups see picture snake eat elephant is hat but in think of children it is snake eat elephant. Children has high imagination more than grown-ups but grown-ups like sports such as golf or political. So "think" between grown-ups and children is Modern invention. This is my opinion (line 5-10).

We can see that the writing contains many grammatical errors in almost every sentence. Nevertheless, we can still understand what he is trying to say, i.e. he is talking about different ways of thinking between grown-ups and children. He refers to the famous example when grown-ups see the picture of the snake swallowing the elephant and say that it is a hat. He explains that the children are more imaginative than grown-ups who tend to value materialism.

We can see that the major problem here is not about language, because his idea can be understood. Rather, the problem is his idea and example are not relevant to the issue of 'modern invention' which he wants to discuss in his essay. In brief, though language proficiency levels may play a role in hindering the students from reflecting what they really think, it is found that the general meaning they attempt to present in their essay is usually communicated.

As well as adequate vocabulary and grammar, the students need composition skill to present their argument. From the foregoing analysis of the students' writing, it can be seen that group differences appear here regularly, as the H group demonstrate their composition skill better than the A and L groups. Most of the H students' essays are constructed very logically and systematically. Most of them show their ability to use stage markers, claim markers, and conjunctive devices such as "Next," "Then," "In conclusion," "In my opinion," "In contrast," "On the other hand," "I think," "because," "and," "but" to unify their essay.

However, the ideas of A and L group students may not be well-organized when compared with the H group, perhaps as a result of their language difficulties. Some of their answers are also very short, especially for the L group in the mid-term Poetry exam, and this makes the presentation of their argument seem unreasonable.

The next level is comprehension skill, which consists of two layers of understanding: literal meaning and underlying meaning or interpretation, and includes the ability to determine relations among entities and events in the text.

Most of the writing of the H group shows that they have an understanding about what happens in the text, at both levels, which supports their ability in determining the relations of things and events in the text.

For the A and L group, their scripts generally reflect their ability to demonstrate comprehension skill to some extent, though the A group are better at displaying comprehension skill than the L group. They are able to describe events that occur in the text as well as determine connections between significant events by using relevant details from the text. However, some students have occasional difficulty with comprehension, probably because of language difficulties. This can be exemplified by the answer of student H13 for

question 2 in the mid-term Prose examination. The example she gives in her answer shows that she does not really understand the events in the story "Appointment with love." She wrongly identifies the characters' names and misunderstands their relationship as well as the situation in the story. She cannot correctly identify specific details and determine their relations even at the level of literal meaning.

In the Poetry course, this is even harder for the average and low score students to comprehend underlying meanings, as we saw in their scripts for Part II of the final exam (comparison of the Dickinson and Bolsta poems). The more complex poem by Emily Dickinson caused particular difficulties, so that some of the students left blank spaces in their answer, suggesting they have no idea what the poem is about. Such students may need more time and experience to deal with a text which requires them to get more than the literal meaning.

For the application level, the students are expected to make connections with learned material in a new situation. The students' demonstration of application skill is shown in several places in the exams. For example, in Part I of the mid-term and final Poetry exams, the students are asked to identify the figurative language used in the given quotations. Here, the analysis suggested that there is a significant difference between the scores the students get in the mid-term and final exam in this part, which may imply the development of their application skill.

The application skill can also be shown when students are able to make connections between aspects of the text and their real life. This can be illustrated in Q2 of the mid-term Prose exam. Most of the students at all levels are able to show their opinion towards love very well. However, some of the students simply show their personal perspective about love without supporting detail from the story "Appointment with love".

Analysis skill involves the ability to consider material in detail and determine how the parts relate to one another to create essential meaning. According to the researcher's model of critical thinking skill development, this can be demonstrated in six areas. Firstly, it can be shown in the ability to categorize or classify such as recognizing form and pattern in literary works. This can be illustrated in Part II of the mid-term Poetry exam. Three poems are provided in the questions and the task is to identify each kind of poem with explanations.

Knowledge about literary genre is also needed here. Again a group difference was found, with most H group students performing at a higher level than the others.

Secondly, analysis skill can be shown in the ability to identify critical elements or determine parts that are important. In literary study, the students should be able to cite relevant passages from a text to support an argument, or understand how small details connect with main themes in a text. Analysis shows that most of the students are able to give relevant examples to support their points, but some of them are not able to do this reliably. In the mid-term of Poetry exam, for example, none of the L group is able to give relevant evidence to support their idea, and some do not provide any supporting details at all. While the H and A groups are able to cite some stanzas from the poem, they also are unable to discuss how these relate to the topic they raise in their discussion. Likewise, in the Prose final exam, we have seen that students L14 and L16 are unable to give relevant examples from the text to illustrate the issue they want to present.

Thirdly, analysis skill involves the ability to recognize unstated assumptions being made by the writer, in other words, an underlying theme or message. It can be seen that this overlaps with the quality of interpretation at the comprehension level. No entirely clear line can be drawn in this respect between analysis and comprehension level. In the Poetry course, this skill is required in Q2 of Part II in the mid-term exam as well as Q5 of Part II and Q6 of Part III in the final exam. All of them directly ask the students to identify a theme or message that the poet wants to convey to the reader. Most of the H group can identify text theme very well, but the A and L groups seem to encounter some difficulties. However in Q1 of the mid-term Prose exam the students are required to identify the theme of "The story-teller", and in this case, most of the students are not able to do this, instead tending to write general details of the story in their answer. It seems that even for the H group, the ability to decode the underlying meaning of the text is not yet fully established but dependent to some extent on text difficulty.

Fourthly, analysis skill can be shown by the ability to infer the author's purpose, point of view or feelings. In Q5 of Part III in the mid-term Poetry exam, comparing the Yeats and Daniels poems, before the students are able to make a comparison or contrast, they need to be able to identify the poet's point of view towards love in both poems. Most H and A group

students identify the attitude of love by the two poets very well. However, most L group students are not able to do this well.

Q4 of part II in the final Poetry exam also requires the students to identify the speaker's intention, i.e. the author's purpose in writing two poems. Again, only the H group are successful, and most L and A group students are unable to tell what the speaker's intention is. Their answers are not clear and irrelevant to what the author really wants to convey. Some of them even leave blank spaces in their answer. Again the erratic nature of developing critical skills is evident, with the L group performing variably on the mid term and final exams, presumably dependent on text difficulty/ familiarity.

Fifthly, analysis skill can be expressed by the ability to make connections or discover a common feature in separate details of a text. This ability is also essential for Q5 of Part II in the mid-term Poetry exam. The students' writing shows that most of the H and A group demonstrate this skill very well. On the other hand, most of the L group encounter some difficulties. They are unable to identify the attitude toward love of the two poets as portrayed in the poems. Consequently, they cannot do a comparison or contrast as the question requires. This seems related to problems in knowledge and comprehension level as it is not clear from their answer whether they really understand what is going on in the poem or what happens to the poets.

Lastly, analysis skill can be shown in the ability to recognize the technique used in writing a text. This skill is needed in Q1 of the mid-term and Q2 of the final Prose exam. In Q1, the students are asked to discuss the writing technique "a story within a story", and as we have seen, most of the students are not able to do so. This probably relates to their insufficient knowledge about literary concept. For Q2, the students are required to analyze the significance of figurative language used in "The Little Prince." In contrast to their mid term performance, most of the students are able to identify figurative language in the text as well as show their ability to analyze the author's purpose in using it.

According to the researcher's framework, evaluation skill deals with the ability to judge the validity of an interpretation or prove/ disprove a statement. This skill is required only in question 3 in the final Prose examination, where students are asked to show their opinion about a given interpretation of the play "The Sandbox." What they are supposed to do to

successfully respond to this question is showing how man is or is not out of harmony with 1) himself, 2) his fellowman 3) his environment. Besides, they should be able to show how the play does or does not explore the implication of the claims in the given statement. Finally, they also need to show their opinion towards the claims.

Some of the students are able to show an ability to evaluate the statement to a limited extent. They are able to discuss some of the significant elements in the statement; however, their argument does not cover all the required elements. What most of them tend to do is to analyze the absurdness of each character in the story. They seem to focus on a particular element in the statement; that is the absurdity of man and his fellowman. The students' essays show limited ability in doing all of this.

Finally, synthesis skill can be expressed in the ability to combine separate elements into a coherent whole or produce work by relating knowledge from several areas. The students are expected to draw upon elements from many sources and put them together into a new structure or pattern.

When considering the students' writing in this study, it can be seen that most of the students' essays do reflect some use of knowledge from several areas and skills, as required by most of the essay questions. As we have seen however they are not always successful, e.g. when writing about the H H Munro story, where most of them struggle with recognizing the writing technique 'a story within a story' as well as with identifying theme and determining the relationship between theme and technique.

Finally, it has to be accepted that most of the students' essays have not yet reflected their originality or personal voice. Only a few students are able to show their original point of view such as student A11 who draws on her personal experience about living in a family of five children to describe the nature of children in question no.1 in mid-term Prose exam.

Another exception is student H14 who confidently shows her disagreement towards the given statement in question 3 in the final Prose exam. While the other students try to find evidence from the story to support it, H14 student independently expresses her disagreement by showing her own point of view toward the statement. It can be seen that though she is not

able to discuss Albee's attempt as the question really wants, at least her answer shows her individual voice with reasonable supporting detail.

While some of them are able to show their point of view and share their experiences toward the given topic very independently, therefore, many others are still not confident enough to freely express their own idea. However, though the ideas presented in the students' essays may not be originated by the students themselves, they are a good starting point for them to develop their own view and response to issues raised by the teacher. The students should not feel overwhelmed about the concept of originality by trying to write or think of something that nobody has said before. The experience in both the Prose and Poetry classrooms, on the evidence of these exam scripts, has provided the students with useful developmental preparation for more independent critical thinking in future.

## **Chapter 9**

### **Discussion and conclusion**

#### **9.1 Overview of research findings**

This study aimed to investigate 5 research questions:

1. “What are the conceptions and expectations of university teachers toward critical thinking when planning the curriculum and when delivering pedagogical practice in literature?”
2. “What are the students’ understandings of critical thinking in literature?”
3. “Are the students aware of their own capacity to think critically?”
4. “How does the teacher’s pedagogical practice promote students’ critical thinking skills in the literature classroom?”
5. “What level of critical thinking skills do literature students actually achieve?”

In order to examine all five research questions, chapter 1 has introduced fundamental conceptions of critical thinking and discusses some important debates around it which include definitions and characterizations of critical thinking from various fields such as philosophy, psychology and education; qualities of critical thinkers; significance of helping students to become critical thinkers; teachability of critical thinking; critical thinking in literary studies; teaching critical thinking skills through literature; and most importantly, a framework of development of critical thinking process in L2 literature teaching which is used to analyze the research data.

In chapter 2, a context in which English literature has been taught to L2 learners at a university level has been already explored. Some theoretical background of teaching approaches which have been widely accepted by L2 literature teachers is reviewed to show the possibility in implementing the approach to develop the students’ critical thinking and aesthetic appreciation. The current situation of L2 literature teaching in Thai universities is also described to reveal some of the factors that might affect the promotion of students’ critical thinking and aesthetic appreciation in literary study including a discussion on the curriculum, the place of canonical

texts, methods of text interpretation, teaching methodology, assessment methods, students' difficulties in studying literature and the teacher's role.

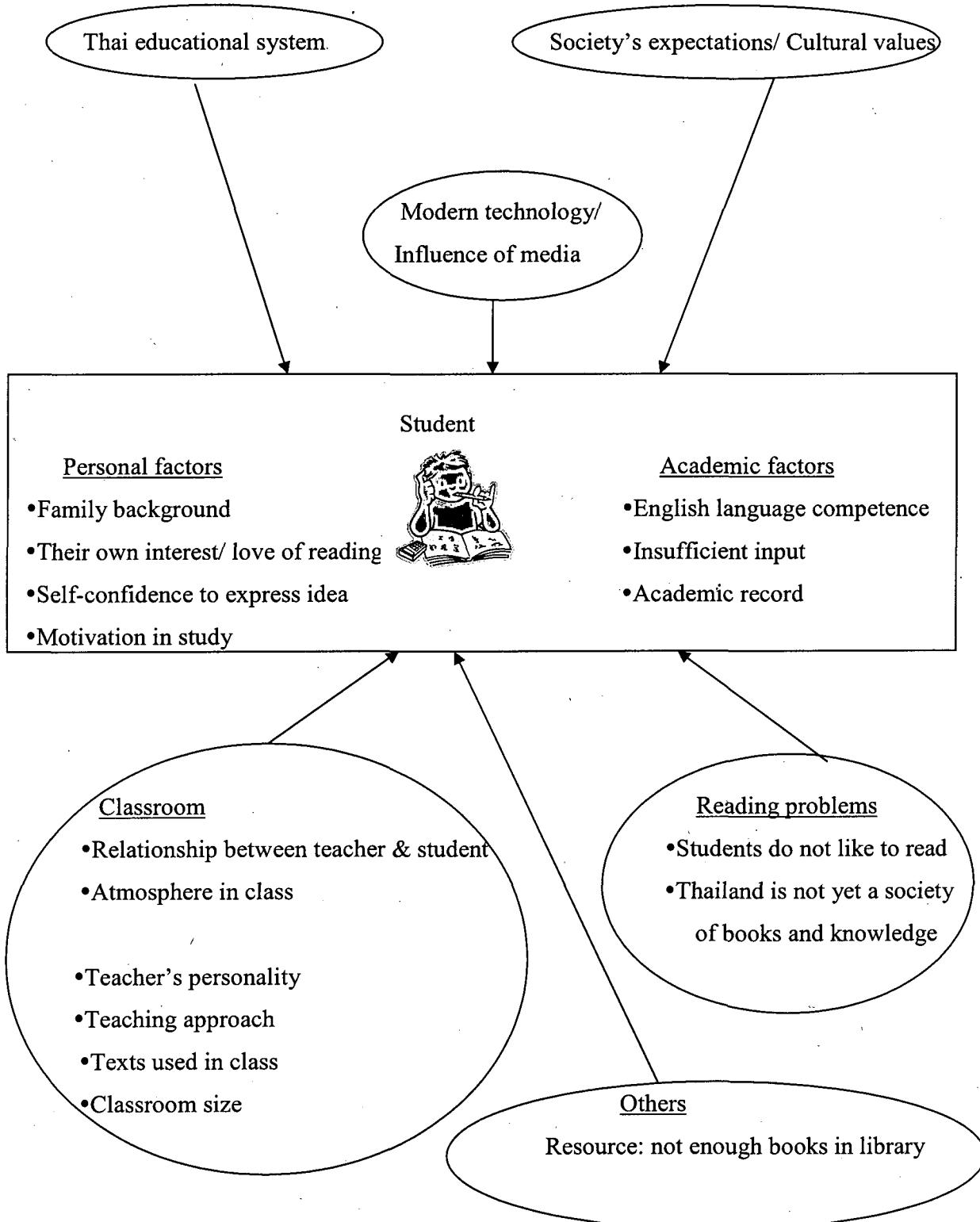
Chapter 3 further addresses the role of critical thinking in Thailand as well as other three main factors which affect success in developing students' critical thinking skills: Thai culture, school educational system and religion. The situations of promoting critical thinking in other parts of Asia such as China, India and Japan are presented. Specifically, a demonstration of the real essence in some Asian philosophies and religions related to the use of reasoning and logic such as the Buddha's teachings is also discussed as well as ways to incorporate critical thinking in Thai culture are recommended.

Chapter 4 addresses the methodology and data collection used while conducting this research including a description of the fieldwork administration in Thailand. Three types of research methods adopted to examine five research questions are: interview, observation, and document analysis. The data collected from lecturers' interviews, students' interviews, classroom observation, and students' exam papers has been descriptively analyzed to develop answers to the five research questions in chapters 5-8. The findings are summarised below.

Concerning research question 1, the findings from the lecturers' interviews show that all of the interviewees positively respond to the importance of critical thinking. They acknowledge that critical thinking is a significant skill, not only for literary study but also for any academic discipline and most importantly for the student's life. It is one of the qualities that the successful literature students should possess. Most of the students who succeed in studying literature are those who can think critically. Various definitions of 'critical thinking' were given by the interviewees as shown in Table 7. Most of the interviewees agree that critical thinking in literary study requires the use of thinking similar to the other disciplines but with differences in terms of content and application. For example, in literary study, it might be more difficult because the students have to deal with language difficulty and the content is also quite different from other fields as it is quite subjective, depending on people's experiences and points of view. The interviewees also express their expectation about levels of critical thinking that they would like to see by the end of the students' study in terms which can be related to four different levels of

the researcher's critical thinking framework, i.e. application, analysis, synthesis, and evaluation. In terms of the application level, the students are expected to transfer or make connections with learned material in a new situation such as identifying the figurative language used in a text. For the analysis level, they are expected to, for example, recognize form and pattern in literary works; recognize unstated assumptions being made by the writer; or infer the author's purpose and point of view. At the synthesis level, the students are expected to demonstrate their ability to combine separate elements into a coherent whole or produce work by relating knowledge from several areas. Finally, the students are expected to make a decision in a particular situation based on a criterion or judge the validity of an interpretation or statement at the evaluation level.

**Model 1: Factors affecting the development of students' critical thinking according to lecturer interviews**



Additionally, the interviewees point out many different factors affecting the development of the critical thinking among Thai students. These include the Thai educational system, social expectations and cultural values, modern technology and influence of media, students' personal and academic factors, classroom factors, reading problems, and others (See Model 1).

Despite identifying many factors affecting the success of promoting critical thinking to Thai students, the interviewees, all positively express their belief that it is possible to teach critical thinking in Thai culture. Though success in supporting the students to think critically has not yet been fully achieved, there are indications that the situation is improving, according to the interviewees' opinion.

Regarding research question 2, though the students may not be able to define critical thinking as explicitly as the teachers, they realize that they need some kinds of thinking skills when studying literature. Their definitions as shown in Table 8 are varied but still relate to the use of thinking in different ways. The students' definitions can be related to three levels of the researcher's critical thinking framework: comprehension, application, and analysis. The levels which cannot be identified in the student definitions are knowledge, evaluation, and synthesis. Possibly, this is because the three skills of comprehension, application, and analysis are most frequently used both in examinations and when reading a text. Besides, the interviews also show that the students recognize how studying literature helps them to develop their critical thinking skill in both reading and writing. They realize that they need to practise using reasoning when dealing with a text, for example when interpreting symbols or identifying an author's message.

Regarding research question 3, the interviews show that all of the students are willing to try to evaluate their own critical thinking ability which they view as ranging from a low to a high level. The students who evaluate their thinking ability at a low level state that they cannot get into the underlying meaning of a text well enough. Those who evaluate their critical thinking ability at an average level believe that they still need to develop this skill further. There are very few students who claim that their critical thinking ability is already at a high level. The students also recognize an improvement in their critical thinking ability through the literature courses they have studied. They all agree that there will be fewer problems for them to express their thinking

in Thai, and are aware that they face extra difficulties when expressing their critical thinking in English.

With regard to research question 4, the findings from classroom observation deal with three activities relevant to the students' development of critical thinking: lecturing, group discussion, and student presentations. In lectures, the teachers' attempts at promoting students' critical thinking are shown in six areas of practice: enhancing language skills, building up disciplinary concepts, engaging with text, creating personal response, application, and evaluation. Each area of practice involves the demonstration of different levels of critical thinking (See Table 9).

Although the analysis has shown the teachers' attempts in creating the students' personal response in the class, one clear finding is the limited degree of student participation in whole class discussion. Most of the students are not confident to express unpopular or controversial opinions. It seems this is due to several factors documented in both the teacher and the student's interviews such as cultural values, classroom atmosphere, classroom size, teachers' personality and style of teaching, and students' personality and learning habits. Yet being able to present one's own thoughts is one of the significant qualities of a critical thinker, and group discussion which is implemented in both observed classes offers a place where the students can practise expressing their ideas among friends. Corresponding to the data obtained from observation, the findings from the students' interviews also confirms that the students feel more secure and confident to share ideas with their friends in a small group than in the whole class. Moreover, the questions or tasks that the students are given to discuss by the teacher during group work play an important role in enhancing the students' critical thinking. To be able to answer the questions, the students are required to demonstrate critical thinking skill on many levels (See Table 10). Regarding the observed student presentations, though the teacher's instructions about the task were not very specific, according to the observation, the task still required the exercise of a number of critical thinking skills by the students as shown in Table 11.

Research question 5 has been answered through an analysis of the students' written exams in two literature courses, "Introduction to English Poetry" and "Introduction to English Prose." The findings show the students demonstrate their critical thinking skill to varying extents at many

different levels including knowledge, comprehension, application, analysis, evaluation, and synthesis. To illustrate, firstly, at the knowledge level, despite it is found from the students' writing that some of them do not have adequate literary knowledge about figurative language, especially the L group, as a whole, most of the students are able to demonstrate their knowledge of literary terminology and concepts. Besides, most of them also demonstrate the knowledge of specific details about dates, events, persons, and places provided within a text very well. Most of them can identify characters, settings, and events in a story or poem. Additionally, though most of them encounter English language problems, their ideas can still be understood to some extent. Secondly, at the comprehension level, most of the writing of the H group shows that they have an understanding about what happens in the text, both at literal meaning and underlying meaning or interpretation, which supports their ability in determining the relations of things and events in the text. For the A and L group, their scripts generally reflect their ability at comprehension level to some extent, though the A group are better at displaying ability at this level than the L group. They are able to describe events that occur in the text as well as determine connections between significant events by using relevant details from the text. Thirdly, the students' demonstration of critical thinking skill at application level is shown in several places in the exams such as in Part I of the mid-term and final Poetry exams, where the students are asked to identify the figurative language used in the given quotations. Also, significant differences between the scores the students get in both exams imply the development of their application skill. Fourthly, the analysis level involves the ability to consider material in detail and determine how the parts relate to one another to create essential meaning. This can be demonstrated in six areas: the ability to recognize form and pattern in literary works, recognize which facts or assumptions are essential to a main thesis or to the argument in support of that thesis, recognize unstated assumptions being made by the writer, infer the author's purpose and point of view, make connections or discover a common feature in separate details of text, and recognize techniques used in making a text. It is found that generally the H group can demonstrate their critical thinking skills at the analysis level in the six areas better, than the A and L group. Fifthly, all of the students can show their ability at the evaluation level to some extent. They are able to discuss some of the significant elements in the given statement; however, their argument does not cover all the required elements in the exam questions. Finally, most of the students' essays also reflect their critical thinking skill at the synthesis level to some extent. They are able to relate

knowledge from several areas and skills, as required by the essay questions, though they are not always successful.

Not surprisingly, the students who get high scores in the exams are able to demonstrate their critical thinking skill better than the students who get average and low scores. They are also able to demonstrate these skills more consistently, while the lower achievers' critical thinking is more affected by the set task and / or the set text. The analysis also assesses the extent to which students' English language knowledge affects their ability in expressing their thinking in English. It is found that although the students encounter some difficulties in expressing their thoughts in English, their ideas can still be understood to some extent. Most of the essays contain many grammatical errors but still the central ideas are communicated. One of the significant factors which seems to affect the ability to express critical thinking and the quality of the students' essay is interpreting a set of questions in the exam. Irrelevant answers are frequently found in the students' writing as they do not understand what the question really is and interpret the question in many different ways. This also corresponds to the findings in the students' interview, where most of the students admit that they have a problem with interpreting the question and are not certain what they are expected to do.

So far we have reviewed separately the findings gained from three research methods: interview, observation, and document analysis. We now turn to triangulation of the findings across the data sets. This further exercise shows that data collected from interview, observation, and document analysis seem to support one another well. Firstly, the findings from lecturer interviews correspond to the findings from the student interviews. To illustrate, teacher's personality and relationships between teachers and students are mentioned by both groups of interviewees as one of the factors affecting the students' confidence in expressing their opinion in class (see section 5.3.3, 5.5.1.6 and 6.1.1). More importantly for our specific focus on critical thinking, both also claim that cultural values play a role in discouraging the students to express their opinion (see section 5.5.1.2 and 6.3.2). Additionally, interpreting a set question is another factor affecting the quality of the students' writing pointed out by both lecturers and students (see section 6.2.5). Moreover, both lecturers and students mention problems regarding classroom size. From section 5.5.1.1, the lecturer (interviewee no.10) claims that classroom size is one of the factors affecting

success of promoting critical thinking in Thai context which corresponds to what the students report in section 6.3 that they will be more confident to show their ideas in a group where there are fewer students than a whole class.

These common interview findings are a useful source which helps us interpret aspects of the classroom observations relevant to the development of critical thinking. In particular we have observed the reluctance of students to develop extended comments in dialogue with the lecturer, which we have noticed limited their response to lecturer questions at the level of evaluation, for example. In contrast, we also observed students' greater willingness to discuss when in small groups. The interview data provides some possible explanations for these observations (see in particular sections 5.3.3, 5.5, 6.3 and 7.5).

Secondly, the analysis of the students' exam scripts also seems to confirm the findings from lecturer interviews. Again, we can explain some of the limitations to critical thinking observed in students' writing, using lecturer comments. In section 5.3.3, for example, interviewee no.7 points out that the students' lack of background knowledge about the world is a factor relevant to students' development of critical thinking, and this is also evident in the student exams (see section 8.4). The English language problem is also mentioned by both lecturers and students as another factor hindering the students' ability to express their critical thinking (see section 5.5.3, 6.2.5 and 6.4.5) and this is also explicitly shown in the student exam scripts (see section 8.6).

Thirdly, the data obtained from classroom observation seems to confirm the findings from both lecturer and student interviews. From the interviews, both lecturers and students claim that expressing different ideas in class or in exam is not likely to happen with Thai students because of many factors and the findings from classroom observation seem to reflect these claims (see section 5.3.3, 5.5, 6.3 and 7.5).

This mutual confirmation of the findings means that any empirical data in this study is actually necessary to gain strong validity and reliability of the research.

## 9.2 The contribution of the study

The empirical research findings provide an understanding of teachers' conceptions and expectations for 'critical thinking' as well as documenting their actual pedagogical practices relevant to promoting students' critical thinking skill. In addition, they provide insights into L2 literature students' understandings about critical thinking, their awareness of their own capacity to think critically as well as the level of critical thinking skills that they actually achieve. In this way, the study has made a contribution by expanding the type of approach traditionally taken to investigate L2 literature teaching, which is generally very applied and developmental. Very little attention has been given to developing in-depth understandings of the current situation of L2 literature teaching and learning, especially at higher education level.

The findings of the study have elaborated the theoretical discussion of critical thinking in literature education presented in chapter 1 (conceptualization of critical thinking: definitions and characterizations of critical thinking, qualities of critical thinkers, and teaching critical thinking skills through literature in particular). Moreover, the findings have also verified the practicality of the proposed framework based on Bloom (1956) for the development of critical thinking processes in L2 literature teaching (Table 1) and elaborated the classification of the students' level of critical thinking indicated in Table 1. To illustrate, the definitions of critical thinking and the expectations about students' level of critical thinking by the end of their study given in lecturer interviews (see section 5.2) reflect different levels of critical thinking indicated in the model of critical thinking (Table 1). Besides, in the student interviews (section 6.4.1 and 6.5), the definitions of critical thinking stated by the students reflect some key qualities of critical thinking as defined in Table 1, including a range of abilities which can be related to the Bloom-type levels of 'comprehension', 'application' and 'analysis.' Also, the difficulties that the students encounter when dealing with texts and expressing ideas in English mostly relate to three fundamental skills in Table 1 (knowledge, comprehension, and analysis). Furthermore, according to classroom observation, the six areas of practice relevant to the development of the students' critical thinking demonstrated by the teachers can be seen to promote different levels of critical thinking including knowledge, comprehension, application, analysis, and evaluation according to Table 1 (section 7.2).

Additionally, the findings from lecturer interviews, student interviews, and classroom observation provide a more detailed description of teaching and learning situation in typical L2 literature classrooms in Thai universities as well as showing evidence of some of the factors that might affect the promotion of students' critical thinking discussed in chapter 2; for example, issues connected with the traditional teaching approach, students' difficulties when reading L2 literary texts, learning behaviour, and teachers' effort to promote active learning in class.

It is confirmed that teachers are working with canonical texts in a teacher-led lecturing style. Also, they do a lot of traditional style work on text interpretation. Nevertheless, the empirical work shows that teachers are trying hard, within the limits of a traditional approach, to promote aspects of critical thinking, especially through the use of question posing. With the limitations of these efforts, the students show their lack of confidence to verbally respond in dialogue with the teachers in class.

Furthermore, the findings from the student exams (chapter 8) show that various types of exam questions discussed in chapter 2 actually elicit critical thinking from students at many different levels such as knowledge, comprehension, application, analysis, and evaluation.

Moreover, the findings from both lecturer and student interviews have confirmed the influence of cultural values which might affect the promotion of critical thinking among Thai students discussed in chapter 3 (sections 5.5.1.2 and 6.3.2). The observations produced corresponding evidence of students' reluctance to engage in classroom debate with the teacher, but on the other hand, the exam scripts provided positive evidence on the whole, regarding the nature and quality of students' engagement with their courses and developing critical ability on several levels.

### **9.3 Enhancing the development of critical thinking in L2 literature teaching: a proposed reader-response approach**

As shown in Section 9.2, the study has contributed significantly to our understanding of the extent to which current 'traditional' L2 literature teaching is developing students' critical thinking ability. Here we argue that the findings of the study also provide evidence for the

feasibility of a new and alternative approach, i.e. a reader-response approach to criticality development in L2 literature teaching (Model 2). We proposed this as a way to help students achieve two significant aims in studying literature, which are gaining aesthetic appreciation as well as developing critical thinking skill.

To address the student participation problem identified in student interviews and classroom observation (section 6.3, 7.3 and 7.5), it is very necessary that the teacher brings about an atmosphere in class where students are more comfortable voicing a diversity of viewpoints. As we have seen, very few students report that they are confident to show their opinion in the classroom, due to reasons such as lacking of preparation in reading, Thai cultural values, and class size. They explicitly report that they prefer to share ideas and talk in small groups since they feel more secure and confident to show viewpoints which might be different from those of teachers or friends in a small group setting.

Considering the L2 literature teaching approaches reviewed in chapter 2, this can best be achieved by an approach based in a reader-response theory, which aims to promote an individual response toward the text and focuses on reading as an interactive activity. The application of the reader-response theory in L2 literature teaching can encourage students to develop both their aesthetic and thinking skills, through design of alternative activities and teaching methods which will facilitate students' development. The approach highlights the responses and reflections of the readers as the first priority and encourages L2 students to engage with the text without worrying about searching for a correct interpretation at the first glance. When students begin engaging with the text with emotion and response, then the developmental process of criticality can begin.

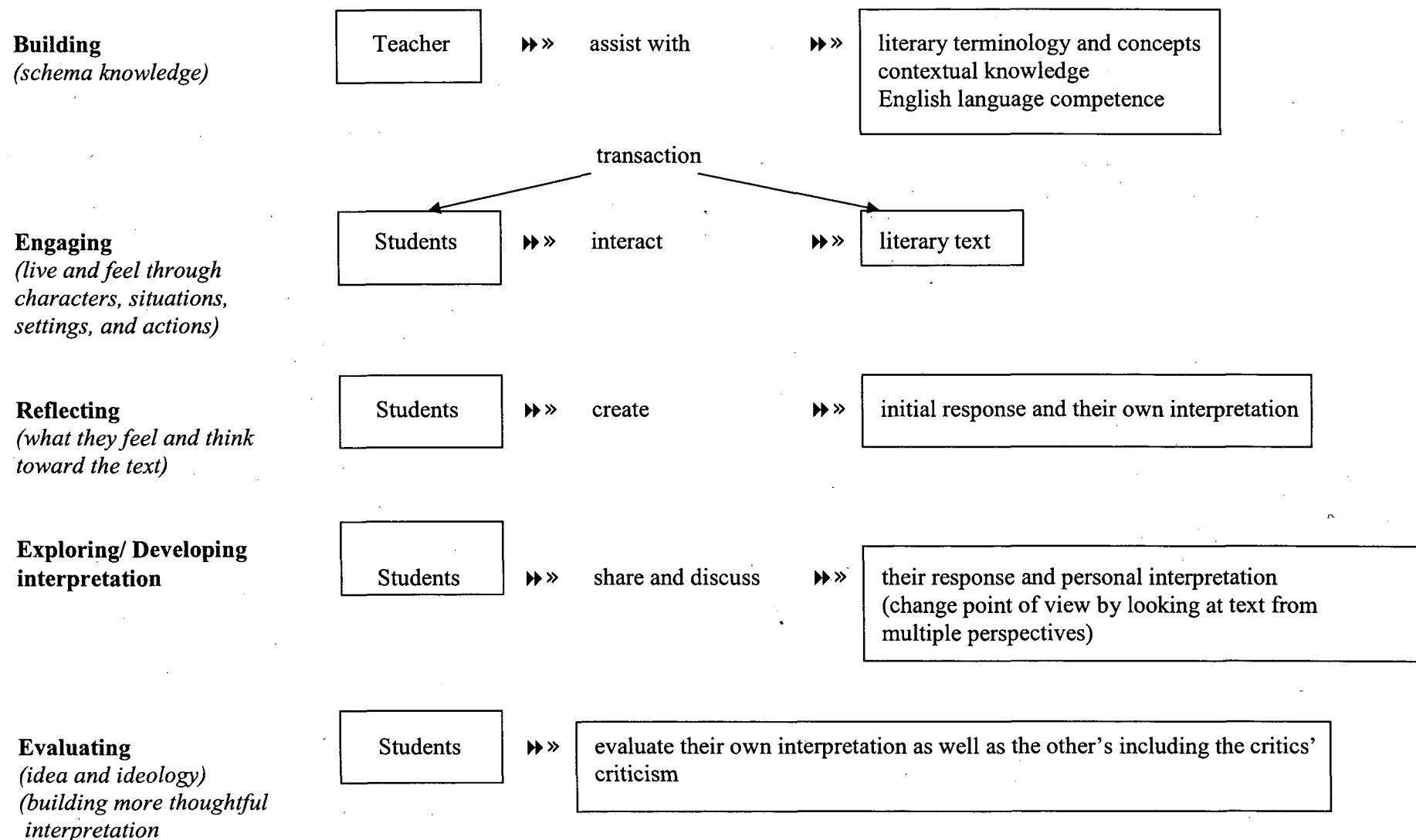
The relationship between aesthetic experience and criticality development in reader-response theory begins by recognizing the reader as a human being with emotions and feelings. This leads to a primary emotional involvement with the text. Ali (1994: 291) claims that "exploration of emotional reactions and attitude towards the text must precede any kind of interpretation or evaluation of the text." This is echoed by Rosenblatt (1938) who asserts that students can be able to pass mature judgments only after they have been allowed to interact emotionally with the text;

otherwise, they have no basis for reflecting for a more mature response. In this respect, it can be seen that here reader-response is used as a means to build emotional interaction between students and literary text as well as create appreciation and pleasure which is a foundation for engaging in criticality processes at the next stage.

Therefore, to accomplish both aims of teaching literature, which are creating aesthetic appreciation and developing criticality, a developmental model integrating a reader-response approach and the criticality development process is proposed here (see Model 2).

**Model 2:**  
teaching

**Developmental model of a reader-response approach in a criticality development process to L2 literature**



According to model 2, the first stage in the development is building up schematic knowledge which is necessary for studying English literature, particularly for L2 students. There are three kinds of knowledge that are fundamentally required for understanding a literary text, and related to the researcher's own framework of critical thinking proposed in chapter 1 (Table 1).

The first one is knowledge about literary terminology and concepts. To be able to understand a literary text which is very distinctive in writing style, the students may need to encounter specific terminology and concepts in literary discipline. Therefore, the teacher may need to provide this knowledge to the students at the beginning. As evident in an analysis of student exam scripts (section 8.1, Part I; 8.2, Part I and II; 8.4, Question 2), the students need to have this kind of knowledge to identify figurative language such as metaphor, symbol, or simile in order to carry out operations such as analysis and application.

The second is contextual knowledge or world knowledge about particular events or issues related to history, politics, science, anthropology, or other disciplines, which is needed for the interpretation of a literary text. Some texts require such contextual knowledge as a background in order to understand significant settings, characters or events. The students may need to infer to this knowledge to make sense of a text. The findings from student exam scripts showed the significance of such world knowledge for the interpretation of texts. For example, section 8.4 showed how students need contextual knowledge to discuss issues such as 'generation gap,' 'racism,' social value,' and 'modern invention.' Additionally, the findings from lecturer interviews also report an absence of background knowledge about the world as one of the factors relevant to students' development of critical thinking (section 5.3.3).

The third kind of necessary knowledge is English language. As mentioned previously, literacy level may affect students' success in studying literature, because students who have a low literacy level tend to encounter reading difficulty. They cannot understand the text clearly. As a result, they cannot think about it critically and it is not likely that they can appreciate what they do not understand. To address the problem of language difficulty and the students' literacy level as indicated in lecturer interviews (section 5.5.3) and student interviews (section 6.2.1, 6.2.5, 6.2.6 and 6.4.5), the first issue that teacher should take into account is text-selection. The teacher should consider using texts which contain language that is not far beyond students' language

competence. However, on some occasions, the students might have to encounter texts which may contain some linguistic elements and vocabulary that are complex and higher than the students' own language ability. For instance, some classic works such as Milton or Shakespeare use archaic words and distinctive grammar which may create some difficulties for the students. (There is considerable evidence in the research findings of students' difficulties with older texts, and to some extent, their reluctance to attempt to read them.) Therefore, it is necessary to improve the students' reading ability in order to help them gain overall comprehension of such texts since the students should not miss their opportunity to study those highly recognized texts merely because they use the language that is higher than the students' own ability. Instead it should be more profitable to improve the students' reading competence to the extent that they can deal with those kinds of texts. Though the main goal of teaching literature is not simply to develop the language skills, improving the students' literacy level is one of the practices that will help L2 students gain access into literary world.

Second, the engaging stage is the point where students begin their interaction with the text. Based on reader-response theory, a text will have a meaning when readers read and reformulate ideas by bringing their own past experience, beliefs and assumptions to interact with the text. Meaning emerges from the transaction between readers and text (Iser, 1978; Rosenblatt, 1938). When students begin reading, they bring themselves alive and feel through the characters, situation, settings, and actions (Langer, 1992). We saw the lecturers make limited attempts to encourage students to do this, even in the traditional teaching which was observed. In a reader response approach, this engagement is a much more central and sustained part of the teaching process.

Third, through the process of personal engagement, students should be enabled to initiate their own response and interpretation toward the text, much more consistently than was taking place in the observed traditional teaching. What they feel and think can then be expressed in form of speaking and writing. Creating personal response is one of the most significant stages leading to the development of critical thinking skill in literature class. Creating an environment where students can openly reflect and develop their responses is the key factor to make this stage possible. Again, the fieldwork showed us the potential and key role of group work, as a forum where students can start to do this. The fieldwork also showed students' need of further practice

in L2 writing as a tool for the development of critical thinking skill, under less stressful conditions than those of the examination room.

In the fourth stage, student should be enabled to further develop their own reflection and interpretation into a more critical interpretation. In other words, they should move from experiencing aesthetic value to the process of developing their criticality. This can be achieved by the process of sharing and discussing their response and personal interpretation. By sharing responses, students can broaden their perspectives on the text and will be able to see where their own positions are in relation to the group. Again, group responses can supplement their individual responses in a way they would never have thought of (Ali, 1994). Moreover, they may discover that there are many interpretations from multiple perspectives. The anxiety of searching for one correct interpretation recedes. The 'horizon of possibilities' is now open. Hence, at this stage, the students should be enabled to explore as many alternatives as possible. By changing points of view and looking at text from different eyes and voices, the students will be able to develop more critical interpretation as seeing from different eyes and speaking with different voices can encourage students to be more flexible in reading, writing and thinking (Oster, 1989). Changing lenses can help students become aware of how experience, culture, and personal value can affect their interpretations.

The final stage in this developmental model is the evaluation of interpretations and ideology. Students should be able to evaluate their own interpretation as well as the others' including the critics' criticism. For Bloom, the ability to evaluate is fundamental to critical thinking, and the process of evaluation involves developing and using criteria of judgment (Bloom, 1956). Therefore, this stage aims at practising the use of reason to make judgment to evaluate the interpretation of their own and others'. The need to develop the students' evaluation skill has been shown in both student exams and classroom observation. Most of the students' essays reflect their limited ability to demonstrate evaluation skill (section 8.4, Question no.3). Also, the data gained from observation in excerpt 13 and 15 reveal the teachers' limited effort in encouraging the students to practice their evaluation skill (section 7.2.6). We believe that the confidence in engaging with texts and forming personal interpretations of them, which are fostered systematically through a reader response approach, will lay better foundations for this final and most challenging phase of criticality development.

In conclusion, we can see that this model incorporates a reader-response approach as a means to initiate students' aesthetic experience by allowing them to respond to a literary text freely and confidently in a low-anxiety atmosphere. Also, the approach enables students to develop their individual reflection and interpretation of the text. In this situation, students' responses and reflections are treated as valuable and productive. At this point, the question is, "How can the teacher take students go beyond their own initial response and interpretation to a more critical and thoughtful interpretations?"

From Rosenblatt's point of view (1978), not only can students gain aesthetic value from a transaction between reader and text fostered through personal response, reflection, discussion and elaboration, but they can also develop their critical thinking capacity through reader-response experience. By sharing and discussing their responses and interpretation, it will help them become aware and conscious about alternative interpretations that can be gained from multiple perspectives. From this respect, "a horizon of possibilities" is being explored (Langer, 1992: 4) and this is actually the characteristic of being a critical thinker.

In addition, changing ones point of view by looking at a text from different eyes and speaking from different voice can widen students' perceptions and thoughts. They may come to realize the influence of people's background and experience on the way they interpret literary text. We can see that there is a transition between stage 3 and stage 4, in that the students are asked to move from merely their personal reaction and response into a process of developing their criticality by sharing their interpretation and changing their point of view. Also, in the last stage, by evaluating their own interpretation as well as those of others, the students are able to develop their evaluation skill.

To accomplish this developmental process, teaching methodology needs to be adapted to create an environment which encourages students to initiate responses, share reflections and interpretations, and change perspectives as well as evaluate their own interpretations.

Building on Model 2, a series of activities has been outlined in Table 21 which offers opportunities to articulate response and interpretation of literary texts from various perspectives.

These activities are designed to promote the students to gain aesthetic appreciation as well as develop their criticality.

**Table 21: Suggested activities and levels of critical thinking skill in a Developmental model of a reader-response approach in a criticality development process to L2 literature teaching**

Stages of development	Descriptions	Suggested activities	Level of critical thinking skill
1. Building schema knowledge	Teacher assists with three kinds of knowledge: literary terminology and concepts, contextual knowledge, and English language knowledge	<ul style="list-style-type: none"> <li>•Visual and audio presentation (pictures, films, wall charts, timeline)</li> <li>•List of difficult vocabulary and archaic words</li> </ul>	Knowledge (A, C,D)
2. Engaging with the characters, situations, settings, and actions	Students interact with literary texts.	Poetry reading (aloud) Role play	Knowledge (B) Comprehension (E)
3. Reflecting emotions	Students create initial response and their own interpretation.	Journal entries Individual taping Preparing notes & ideas for pair/group work	Comprehension (F) Analysis (I)
4. Exploring alternatives and developing interpretations	Students share and discuss their response and personal interpretation.	Pair-talk / group talk (sharing, comparing response & reflecting on the significance of events & characters)	Comprehension (F) Analysis (I)  *Other levels are possible depending on task
5. Evaluating idea and ideology	Students evaluate their own interpretation as well as the other's including the critics' criticism.	Essay writing	Evaluation

Table 21 suggests activities and levels of critical thinking skill in a developmental model of a reader-response approach in a criticality development process to L2 literature teaching. Firstly, through a lecture, building up the students' schema knowledge about literary terminology and

concepts as well as contextual knowledge can be done by using visual and audio presentation such as pictures and films. For example, the concepts of 'Romanticism' or 'Industrial revolution' can be introduced by using pictures and films. Besides, to assist the students about their language difficulty in vocabulary, a list of archaic words and difficult vocabulary can be made and identified to the students. This stage involves critical thinking skill at knowledge level (A, C, and D) (See Table 1).

Secondly, in the 'engaging stage,' reading (a text) aloud and doing a role play are the activities that help the students engage and interact with a text. This stage deals with critical thinking skill in knowledge level (B) and comprehension level at literal meaning (E) (See Table 1).

Thirdly, in 'reflecting stage,' the activities that will help them explicitly articulate their own voices are such as writing journal, individual taping, or preparing notes and ideas for pair and group work. This stage involves comprehension skill at interpretation level (F) and analysis level (I).

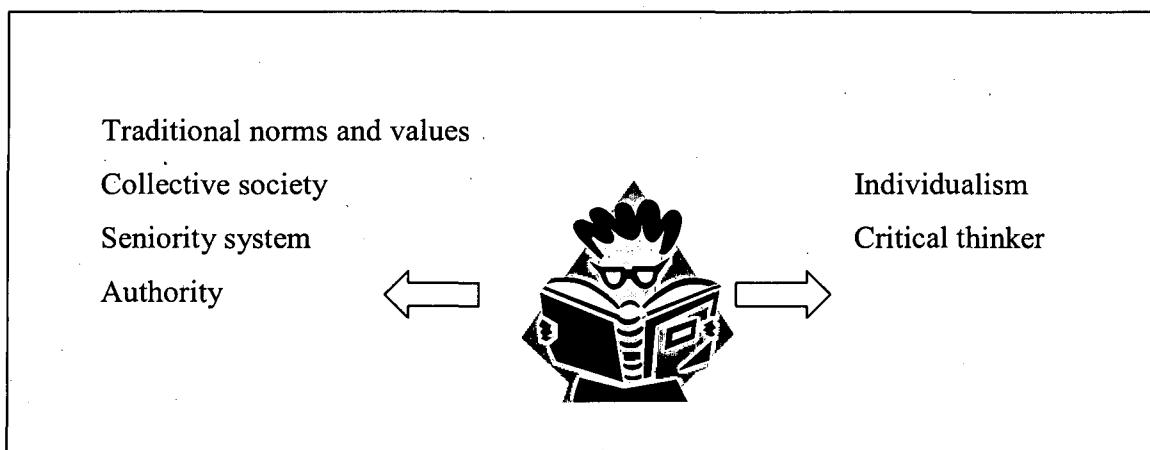
Fourthly, in the 'exploring/ developing stage,' the activities such as pair-talk or group talk can provide the opportunity for them to share, compare, and reflect their ideas and interpretations. Moreover, this stage can be a place where the students are able to develop several levels of critical thinking skills depending on the teacher's task. To illustrate, the teacher may develop the students' analysis skill by assigning them to discuss about theme or moral lesson they get from a text, application skill by identifying figurative technique used in a text, or even evaluation skill by making a decision in a particular situation in a text.

Finally, the 'evaluating stage' can be promoted by means of a writing task such as essay writing.

The proposed model attempts to create a balance between critical thinking and aesthetic experience. It incorporates a reader-response approach as a means to initiate the students' aesthetic experience by allowing them to respond to a literary text freely and confidently in a low-anxiety atmosphere. Not only can the students gain aesthetic value from a transaction between a reader and a text fostered through personal response, by sharing and discussing their response and interpretation with peers they can also develop their critical thinking and become aware of different interpretations that can be gained from multiple perspectives. The students'

attitude toward 'right' and 'wrong' answers or one correct interpretation may be changed when their perceptions and thoughts is widened by their experience in looking at text from different eyes and speaking from different voices.

From time to time throughout the interviews, the word 'right' and 'wrong' were frequently mentioned by the students. The students seem to be frustrated in expressing their own voice which might be different from that of their friends and teachers. At the moment, the students seem to be positioned in between cultural values cultivated in the society and the ideal of being an autonomous individual and critical thinker as shown in Model 3.



### **Model 3: Tension between cultural values and the ideal of individualism**

Therefore, it is hoped that the model proposed in this study may provide an alternative approach to teaching literature in L2 contexts, particularly in Thai universities, so as to promote critical thinking skill as well as aesthetic experience to the students. The model helps the students engage with tasks that require them to demonstrate their critical thinking ability, building up the knowledge necessary for studying English literature, and most importantly providing an environment in which their thinking is valued and encourage them to release themselves from their habitual rote learning style. Through the five stages of the developmental model, it is speculated that both teachers and students may find a compromise way to develop critical thinking skill more effectively and consistently in the Thai context.

#### **9.4 Evaluation of the study**

This study addresses the issue of internal validity by spending five months (October 2006–February 2007) in conducting classroom observation, so the collected data were recorded consistently from the beginning until the end of the semester and allows the researcher to see development or changes in the classes. Besides, since the data gained from classroom observation reflects the authentic teaching and learning experiences of the participants (teachers and students), this creates accurate data for the study. Reliability of the research is enhanced by explaining the theories used in this study. Conceptualization of critical thinking and L2 literature teaching approach is given in chapter 1 and 2. The study also adopts three research methods to collect the data: interview, observation, and document analysis to gain triangulation data. Data interview, observation, and document analysis seem to support one another very well. For instance, the data obtained from classroom observation seems to confirm the findings from both lecturer and student interviews. For example, according to the interviews, both groups claim that expressing different ideas in class or in exam is not likely to happen with Thai students because of factors such as cultural values, classroom size, and habitual learning style. The findings from classroom observation seem to reflect and support these claims. Moreover, the analysis of the students' exam scripts explicitly shows that the students' English language competence hinders their ability in expressing their ideas when they write English essay to some extent. This also corresponds to what they state in their interviews. Therefore, the triangulation methodology has supported the reliability and validity of the findings in this study to some extent.

In addition, the study also describes the process of data collection and data analysis in chapter 4 to 8 so that the readers understand and see the picture how the study was conducted and how the findings were derived from the data. The study deals with the generalizability issue by providing a description of L2 literature teaching and learning situation at Thai university which includes topic such as English literature curriculum in Thai universities, teaching methodology and assessment methods so that the reader can understand the setting of the study and determine how it can be applied to other settings. Lastly, monitoring the researcher's own subjectivity is done by reflecting thoughts and feelings throughout the research process. For example by being aware of the researcher's own stance in classroom observation as being a researcher not a teacher helps the researcher focuses on describing the situations in class rather than judging what the participants were expected to do or not do in the class.

The study has some limitations however. The conceptual work in this study seems to be broader than the empirical work. The study first develops a framework of critical thinking in literature pedagogy (Table 1), then integrating this framework with the aesthetic dimension and reader response (Model 2, Table 21). However, the actual empirical research does not deeply investigate the aesthetic dimension, focusing only on the critical thinking framework. Additionally, the study was conducted in the form of a case study; therefore, the findings may not be applicable to situation in every university in Thailand. Moreover, the researcher had only partial access to potentially relevant data. For example, since the researcher stance during the classroom observation was that of a non-participant for the purpose of maintaining a 'normal' classroom condition, the data gained from group discussion was limited, as the researcher did not take part in the students' groups, and could not document exactly how the students conducted their discussion among themselves. To discover what really is going on in a group may provide more in-depth data for the research.

### **9.5 Future research**

To further explore the developmental model integrating reader-response approach and criticality development process proposed in this study, an action research may be carried out. In addition, experimental research can also be very useful to examine the efficacy of the developmental model integrating reader-response approach and criticality development process proposing in this study (Model 2). Besides, as both teachers in classroom observation in this study gained only one and three years teaching experience, a comparative study with more experienced teachers is possible to investigate "Are there any significant differences in pedagogical practices promoting critical thinking skill demonstrated between senior teachers and less experienced teachers?"

## **Appendices**

## Levels, domains and form of critical being (Barnett, 1997)

Levels of criticality	Domains		
	Knowledge	Self	World
4. Transformatory critique	Knowledge critique	Reconstruction of self	Critique-in-action (collective reconstruction of world)
3. Refashioning of traditions	Critical thought (malleable traditions of thought)	Development of self within traditions	Mutual understanding and development of traditions
2. Reflexivity	Critical thinking (reflection on one's understanding)	Self-reflection (reflection on one's own projects)	Reflective practice ('metacompetence', 'adaptability', 'flexibility')
1. Critical skills	Discipline-specific critical thinking skills	Self-monitoring to given standards and norms	Problem-solving (means-end instrumentalism)
<i>Forms of criticality</i>	<i>Critical reason</i>	<i>Critical self-reflection</i>	<i>Critical action</i>

**Bloom's Taxonomy of the Cognitive Domain (Bloom, 1956)**

**Evaluation**

➤ Judgments about the value of material and methods for given purposes



**Synthesis**

➤ The putting together of elements and parts so as to form a whole



**Analysis**

➤ The breakdown of a communication into its constituent elements or parts such that the relative hierarchy of ideas is made clear and/ or the relations between the ideas expressed are made explicit



**Application**

➤ The use of abstractions in particular and concrete situations



**Comprehension**

➤ A type of understanding or apprehension such that the individual knows what is being communicated and can make use of the material or idea being communicated without necessarily relating it to other material or seeing its fullest implications.



**Knowledge**

➤ The recall of specific and isolable bits of information

**Mid-term exam of "Introduction to English Poetry"****Part I: Figurative Language & Poetic Terms**

**Identify each of the following phrases or statements in column A with its appropriate use of poetic terms in column B by putting a, b, c, ... in the blanks.**

<b>A</b>	<b>B</b>
1.....I a child, and thou a lamb, We are called by His name	a. simile b. symbol c. onomatopoeia d. irony e. alliteration f. conceit g. metaphor h. Shakespearean sonnet i. Petrachan sonnet j. Personification k. Paradox l. Overstatement
2.....O Rose, thou art sick! The invisible worm That flies in the night, In the howling storm	a. simile b. symbol c. onomatopoeia d. irony e. alliteration f. conceit g. metaphor h. Shakespearean sonnet i. Petrachan sonnet j. Personification k. Paradox l. Overstatement
3.....When you came, you were like red wine and honey, And the taste of you burnt my mouth with its sweetness	a. simile b. symbol c. onomatopoeia d. irony e. alliteration f. conceit g. metaphor h. Shakespearean sonnet i. Petrachan sonnet j. Personification k. Paradox l. Overstatement
4.....Rough winds do shake the darling buds of May, And summer's lease hath all to short a date: Sometime too hot the eye of heaven shines And every fair from fair sometime declines	a. simile b. symbol c. onomatopoeia d. irony e. alliteration f. conceit g. metaphor h. Shakespearean sonnet i. Petrachan sonnet j. Personification k. Paradox l. Overstatement
5.....The moan of the dove is immemorial elms And murmuring of innumerable bees	a. simile b. symbol c. onomatopoeia d. irony e. alliteration f. conceit g. metaphor h. Shakespearean sonnet i. Petrachan sonnet j. Personification k. Paradox l. Overstatement
6.....Oh stay! Three lives in one flea spare Where we almost, yea more than married are. This flea is you and I, and this Our marriage-bed and marriage-temple is.	a. simile b. symbol c. onomatopoeia d. irony e. alliteration f. conceit g. metaphor h. Shakespearean sonnet i. Petrachan sonnet j. Personification k. Paradox l. Overstatement
7.....Night remembers the light of a newborn star. Night remembers how he held the little star,	a. simile b. symbol c. onomatopoeia d. irony e. alliteration f. conceit g. metaphor h. Shakespearean sonnet i. Petrachan sonnet j. Personification k. Paradox l. Overstatement
8.....Do not weep, maiden, for war is kind.	a. simile b. symbol c. onomatopoeia d. irony e. alliteration f. conceit g. metaphor h. Shakespearean sonnet i. Petrachan sonnet j. Personification k. Paradox l. Overstatement

Because your love threw wild hands toward the sky  
And the affrighted steed ran on alone,  
Do not weep.  
War is kind.

9.....When I consider how my light is spent, a  
Era half my days, in this dark world and wide, b  
And that one talent which is death to hide, c  
Lodg'd with me useless, though my soul more bent a

.....  
(Rhyme scheme of 'abba abba cde cde')

10.....Click, clack, snick, snack, muck, schmuck

### **Part II: Ballad, Epic, Lyric and Sonnet**

**Read the given poems or the excerpts carefully and identify the kinds of the poem/excerpt with detailed explanation.**

1. There were three gypsies a come to my door,  
And downstairs ran this lady, O!  
One sang high and another sang low,  
And the other sang bonny, bonny, Biscay, O!

Then she pulled off her silk finished gown  
And put on hose of leather, O!  
The ragged\*, ragged, rags about our door, \* torn and old  
She's gone with the wraggle \*taggle\* gypsies, O! \* noisy, \* follow along

It was late last night, when my lord came home,  
Enquiring for his a-lady, O!  
The servants said, on every hand,  
She's gone with the wraggle taggle gypsies, O!

O saddle to me my milk-white steed,  
Go and fetch me my pony, O!  
That I may ride and seek my bride,

Who is gone with the wraggle taggle gypsies, O!

O he rode high and he rode low\*  
He rode through woods and copses\* too,  
Until he came to an open field,  
And there he espied his a-lady, O!

\* rode everywhere

\* woods of small trees

What care I for my house and my land?  
What makes you leave your money, O?  
What makes you leave your new wedded lord?  
To go with the wraggle taggle gypsies, O!

What care I for my house and my land?  
What care I for my money, O?  
What care I for my new wedded lord?  
I'm off with the wraggle taggle gypsies, O!

Last night you slept on a goose-feather bed,  
With the sheet turned down so bravery\*, O!  
And to-night you'll sleep in a cold open field,  
Along with the wraggle taggle gypsies, O!

\* fine-looking

What care I for a goose-feather bed?  
With the sheet turned down so bravery, O!  
For to-night I shall sleep in a cold open field,  
Along with the wraggle taggle gypsies, O!

The kind of poem:.....

Explanation:

.....  
.....  
.....  
.....

Then he saw

The mighty water witch, and swung his sword  
Sang Beowulf's strength. But her guest  
Discovered that no sword could slice her evil  
Skin, that Hrunting could not hurt her, was useless  
Now when he needed it. they wrestled, she ripped  
And tore and clawed at him, bit holes in his helmet,  
And that too failed him; for the first time in years  
Of being worn to war it would earn no glory;  
It was the last time anyone would wear it. But Beowulf  
Longed only for fame, leaped back  
Into battle. He tossed his sword aside,  
Angry; the steel-edged blade lay where  
He'd dropped it. If weapons were useless he'd use  
His hands, the strength in his fingers. So fame  
Comes to the men who mean to win it.  
And care about nothing else! He raised  
His arms and seized her by the shoulder; anger  
Doubled his strength, he threw her to the floor.  
She fell, Grendel's fierce mother, and the Geats'  
Proud prince was ready to leap on her. But she rose  
At once and repaid him with her clutching claws,  
Wildly tearing at him. He was weary, that best  
And strongest of soldiers; his feet stumbled  
And in an instant she had him down, held helpless.

The kind of poem:.....

Explanation:

.....  
.....  
.....  
.....

3. My love is like a red red rose  
That's newly sprung in June:  
My love is like the melodie  
That's sweetly played in tune.

So fair art thou, my bonnie lass  
So deep in love am I?  
And I will love thee still, my dear,  
Till a' the seas gang dry.

Till a' the seas gang dry, my dear.  
And the rocks melt wi\* the sun \* with  
And I will love thee still, my dear,  
While the sands o' life shall run.

And fare thee well, my only love,  
And fare thee well awhile!  
And I will come again, my love,  
Tho' it were ten thousand mile.

The kind of poem:.....

Explanation:

.....  
.....  
.....  
.....

### **Part III: Respond to the Poem**

**Read the given poem and answer the questions with supporting details.**

#### **O Do Not Love Too Long**

Sweetheart, do not love too long.  
I loved long and long,  
And grew to be out of fashion  
Like an old song.

All through the years of our youth  
Neither could have known  
Their own thought from the other's  
We were so much at one

But O, in a minute she changed-  
Or you will grow out of fashion  
Like an old song.

*William Butler Yeats (1865-1939)*

#### **Love is a Sickness**

Love is a sickness full of woes,  
All remedy refusing,  
A plant that with most cutting grows,  
Most barren with best using.

Why so?

More we enjoy it, more it dies,  
If not enjoy it, sighing cries,  
Hey ho.

Love is a torment of the mind,  
A tempest everlasting,  
And Jove had made it of a kind  
Not well, nor well, nor fasting.  
Why so?

More we enjoy it, more it dies,  
If not enjoy it, sighing cries,  
Hey ho.

*Samuel Daniel (1562-1619)*

#### **Questions**

1. What do you think has happened to the poet?

.....  
.....

2. What is the most important thing the poet wants to tell us?

.....  
.....  
.....  
.....

3. What is the tone of the poem?

.....  
.....  
.....  
.....

4. What is/ are the major technique (s) the poet uses in this poem? And how that helps convey the meaning of the poem?

.....  
.....  
.....  
.....

5. Compare or/ and contrast Yeats's attitude towards love to Samuel Daniel's '*Love is a Sickness*'

**Final exam of “Introduction to English Poetry”**

**Part I: Identify each of the following phrases or statements in column A with its appropriate use of poetic terms in column B by putting a, b, c, ... in the blank.**

<b>A</b>	<b>B</b>
1.....If she would not deny? Then as th' earths inward narrow crooked lanes Do purge sea waters fretfull salt away,	a. simile b. symbol c. onomatopoeia d. irony e. alliteration f. conceit g. metaphor h. overstatement i. allusion j. personification k. paradox l. understatement
2.....Love took my hand, and smiling did reply, Who made thee eyes but I?	
3.....When you came, you were like red wine and honey, And the taste of you burnt my mouth with its sweetness.	
4.....Till a' the seas gang dry, my dear, And the rocks melt wi' the sun And I will love thee still, my dear, While the sands o' life shall run.	
5.....So might I, standing on this pleasant lea, Have glimpses that would make me less forlorn; Have sight of Proteus rising from the sea; Or hear old Triton blow his wreathed horn.	
6.....How they clang, and clash, and roar! What a horror they outpour	
7.....Two roads diverged in a wood, and I- I took the one less travelled by, And that has made all the difference.	
8.....Do not weep, maiden, for war is kind. Because your lover threw wild hands towards the sky	

And the affrighted steed ran on alone,  
Do not weep.  
War is kind.

9.....My prime of years is but a dish of cares

10.....Dark remembers light,  
The day they separated,  
They try to be friends, but  
can't

**Part II:** The poem *The Soul Selects Her Own Society* was written during 19<sup>th</sup> century. The poem *I'm Glad I'm Me* is a modern poem. These two poems have similarities and differences. Read the two poems carefully and compare/ contrast both poems by giving your short answers in the table.

### I'm Glad I'm Me

By Phil Bolsta

I don't understand why everyone stares  
When I take off my clothes and dance down the stairs.  
Or when I stick carrots in both of my ears,  
Then dye my hair green and go shopping at Sears.  
If I were an angel, I'd tie-dye my wings!

Why can't folks accept me the way that I am?  
So what if I'm different and don't act like them?  
I'm not going to change and be someone I'm not.  
I like who I am, and I'm all that I've got!

### The Soul Selects Her Own Society

By Emily Dickinson

The soul Selects Her Own Society-  
Then-shuts the Door-  
To her divine Majority-  
Present no more-

Unmoved-she notes the Chariots-pausing-  
At her low Gate-  
Unmoved-an Emperor be kneeling  
Upon her Mat-

I've known her-from an ample nation-  
Choose One-  
Then-close the Valves of her attention-  
Like Stone-

**Part III: Read the given poem and answer the questions.**

**Ozymandias of Egypt**

I met a traveller from an antique land  
Who said: Two Vast trunkless legs of stone  
Stand in the dessert. Near them on the sand,  
Half sunk, a shatter'd visage lies, whose frown  
And wrinkled lip and sneer of cold command  
Tell that its sculptor well those passions read  
Which yet survive, stamp'd on these lifeless things,  
The hand that mock'd them and the heart that fed;  
And on the pedestal these words appear:  
"My name is Ozymandias, king of kings:  
Look on my works, ye Mighty, and despair!"  
Nothing beside remains. Round the decay  
Of that colossal wreck, boundless and bare,  
The lone and level sands stretch far away.

trunk = body

shatter = break into small piece visage = face

wrinkle = a line in the skin

sneer = show contempt

mock = make fun of

pedestal = base

colossal = a very large wreck = ruin bare = empty

*Percy Bysshe Sheely (1792-1822)*

## *Answer sheet*

### **Part I**

<b>Item</b>	<b>Answer</b>
1	
2	
3	
4	
5	
6	
7	
8	
9	
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### **Part II**

	<b>The Soul Selects Her OwnSociety</b>	<b>I'm Glad I'm Me</b>
<b><i>Speaker</i></b> (who is he/she?)		
<b><i>Personality of the speaker</i></b> (how is he/she like?, what type of person?, etc.)		
<b><i>Language use</i></b> (old or modern language, formal, informal, figurative language, etc)		
<b><i>Speaker's Intention/ Purpose</i></b> (educate, to inform, to mock, etc.)		
<b><i>Theme/ General Meaning</i></b>		

### **Part III**

1. What did the traveller tell the narrator what he/ she saw in the antique land?

.....  
.....  
.....

3. What is the setting (time and place)?

.....  
.....

4. What is the main figurative language used in the poem?

.....  
.....

5. Who is Ozymandias? What are his characteristics you can find in the poem?

.....  
.....  
.....  
.....

6. What is the message that the poet wants to give us (general meaning/ purpose)?

.....  
.....  
.....  
.....

**Mid-term exam of “Introduction to English Prose”**

**Answer the questions with detailed supports from the stories you have learnt and/ or experienced**

1. The Story-Teller is a story within a story. Discuss how this technique helps convey the theme of the story. State your theme and support with evidence from the story.
2. There are different aspects towards love portrayed in ‘Appointment with Love.’ In your opinion, love is...

Final exam of “Introduction to English Prose”

The Little Prince

Directions: Choose *only one* item to discuss.

1) In the Little Prince, we can also find some message presented. The messages are about social and cultural issues of the time when the story was written and the place where the story takes place. The message is not only enable readers to learn more about the social and the cultural contexts but also the narrator's opinions towards his society.

Choose two issues listed below to discuss, using all clues in the story to help with the discussion.

1. Generation gap
2. Racism (Racial discrimination)
3. Social values (e.g. materialism)
4. Modern invention

2) Symbols and metaphors are presented throughout The Little Prince. Why do you think Saint-Exupery choose to tell this story in such figurative language?

The Sandbox

3) Albee's drama is an attempt to explore the deepest implications of a world in which man is out of harmony (absurd) with himself, his fellowman, and his environment. Do you agree/ disagree with this statement? Discuss.

**Interview questions**

<b>Individual interviews with English literature teachers</b>
<b>Aims:</b> To explore conceptions and expectations of critical thinking when planning the curriculum and when delivering the subject to the students
<b>Part I</b> <b>Background information about the interviewee</b>
<ol style="list-style-type: none"> <li>1. Could you please tell me briefly about your educational background? (degree/major/in Thailand or abroad/ PhD topic)</li> <li>2. How long have you been teaching English literature?</li> <li>3. How many courses do you teach? What are they? For which year students? (Do you teach any language courses eg. Grammar, Writing, Reading?)</li> <li>4. Have you ever taken any training courses in literature teaching before?</li> </ol>
<b>Part II</b> <b>Conceptions of critical thinking in literary study</b> <i>(definition/distinctive characteristic/its significance/relationship to aesthetic value/expectation of CT development)</i>
<ol style="list-style-type: none"> <li>1. In your opinion, how do you define the term “critical thinking” in literary study?</li> <li>2. How is it different from critical thinking in other academic disciplines?</li> <li>3. Where do you place critical thinking in literary study? How important is it compared with other aims? (eg. appreciation/pleasure/aesthetic value)</li> <li>4. What is the relationship between critical thinking and appreciation in your opinion? (- <i>Do you think students' appreciation of the text will be spoiled by critical thinking process? / How about the classroom which focuses on critical thinking only, do you think the students' appreciation will be decreased?</i>)</li> <li>5. What qualities do you expect the students to develop as an indication of their critical thinking development?</li> <li>6. Which level of critical thinking development do you expect the students to achieve by the end of their study?</li> </ol>
<b>Part III</b> <b>Teacher's belief and attitude toward students' capability for higher order thinking</b>
<ol style="list-style-type: none"> <li>1. What are the students like in terms of academic preparation and motivation in learning literature?</li> <li>2. How do the students develop their critical thinking from year 2 to year 4 from the</li> </ol>

literature courses they study?

3. What do you think are the factors relevant to the development of students' critical thinking skills? (personal / social / academic factors)

#### **Part IV Teacher's pedagogical practices**

1. How do you choose the text for each course? (canon/non-canon/suitable for students' literacy level)
2. Do you follow any particular literature teaching approach?
3. Could you describe your teaching methodology in class?  
*(lectures, seminars, workshops, oral presentations, essay writing)*
  - *What is the purpose of each methodology?*
  - *How does each methodology develop students' critical thinking skills?*
4. With regard to reading, which is one of the most important skills for studying literature, how do you develop the students' reading comprehension skills?
  - *What do you assign the students to read? (primary source, secondary source eg. critics' criticism)*
  - *How do you assign the students to read? (external reading, extensive reading)*
5. What are the assessment methods that you use to evaluate the students??  
*(essays, take-away papers, closed examination, oral presentation)*
  - *What skills do you assess the students?*
6. How can you help students develop their critical thinking skills from the course that you teach? (give one course as an example)

#### **Part V Problem in promoting CT in Thai context**

1. What do you think are the factors that affect the success of promoting critical thinking to Thai students?
2. In terms of Thai culture, do you think teaching critical thinking can be practical in Thai culture? (Does it contrast to Thai traditional value eg. seniority?)
3. Do you have any difficulties / limitations in trying to promote critical thinking in Thai students? (class size/students' poor academic background/students' learning style/insufficient resources eg. availability of room, shortage of staff)
4. Do the students have difficulty in expressing critical thinking in L2? How?
5. How do you think students' abilities to think critically have been impacted by the education they receive from the school level?
6. According to the educational policy in the National Education Act (1999), to what extent do you think you succeed in achieving the goal of enhancing the students to

think critically so far?

### **Pair and individual interviews with students**

**Aim:** to examine Thai students' capacity to think critically in L2 literature courses, and their awareness of their own capacity.

#### **Part I General attitude and impression towards studying literature**

1. How do you experience studying literature courses?

- *Background of English literature*
- *Introduction to English Prose*

(texts / activities in class eg. pair work / group work, oral presentation / assignments eg. reading task, writing essay)

2. What do you think are the most important benefits of studying literature?

#### **Part II Skills in studying literature**

3. Regarding reading skills, what kinds of difficulties do you encounter when reading literary texts?

- unknown vocabulary/ grammatically complex sentences
- low reading speed

4. How do you manage to read the texts? (What strategies do you use when reading literary texts?)

- skimming /scanning (read for general comprehension)
- decoding every single sentence
- read translation / use dictionary
- aware of how the writer uses literary techniques (such as metaphor, simile, flashback) to convey the meaning
- others

5. Do you read from other secondary sources? For what purposes?

- internet (from which website?/ what kind of information do you get from that website?—plot summary/ character analysis/ criticism/ example of essay writing in any particular issue from the story)
- critics' criticism (books)

6. Regarding writing skills, how do you work on your essay writing? (How do you write an exam?)

- write a draft in Thai first and then translate into English

- use some quotations from primary and secondary sources to support your idea
- describe your idea without other references
- others

7. Do you have any difficulties when writing an essay or in examination?

- do not know how to express ideas in English due to inadequacy of vocabulary and grammar
- do not know what to write due to limited knowledge about the story (lack of story comprehension)
- do not know how to construct the essay (making an argument or an agreement/ using quotations and references from primary and secondary sources)
- others

8. Which skills do you think affect your success in studying literature most? Why? (reading/writing/speaking/listening)

9. Do you have any other difficulties that affect your success in study literature? What are they?

- text interpretation
- social and cultural alienation

### **Part III Students' participation in class**

10. Do you feel confident when you have to express your opinion in class? Why?

11. To what degree do you find yourself involved in the classroom? And in what ways?  
(volunteer to answer, pose questions)

12. Do you take any notes during the lecture? If yes, what kind of note-taking do you write?

13. What do you think about your listening comprehension skill during the lecture in class? Do you have any problems in listening to lecture in English?

### **Part IV Students' understanding about the conception of critical thinking and their**

#### **awareness of their own capacity to think critically**

14. In your understanding, what does the term “critical thinking” mean?

15. Do you think studying literature can help you develop your critical thinking skills? How?

16. How do you evaluate your own capacity to think critically in literature?

(high/average/low) And what make you say that?

17. Do you think your critical thinking ability has been improved by the literature courses

you have studied? (Do you have any specific experience that have enhanced your ability to think critically? Please describe.)

18. Do you have any difficulties in expressing CT in L2? How?

19. Do you encounter the same problem in your first language (Thai)?

**Examples of students' writings in Part III of mid-term examination for "Introduction to English Poetry" toward question no.5:**

Compare or/ and contrast Yeats's attitude towards love to Samuel Daniel's '*Love is a Sickness*'

**1. High score level**

**H1 student's writing**

L1 In my opinion, I think Yeats and Samuel Daniel have the same attitude because they  
 2 want tell us about the mortal love, the love that reduce everyday and someday must finish.  
 3 "I loved long and long" "But O, in a minute she changed" (William Butler Yeats)  
 4 "More we enjoy it, more it dies" (Samuel Daniel)  
 5 I think these lines of two poet have the same meaning and attitude that is having a love  
 6 and losing a love (love is not forever)  
 7 However, the poets use the same technique of writing the poem. William Butler Yeats  
 8 uses simile is the same technique which you can see from this line "Like an old song" (Line4,  
 9 stanza1) But Samuel Daniel uses metaphor is the major technique which you can see from this  
 10 line "Love is a sickness full of woes" (Line1, stanza1).

**H2 student's writing**

L1 The poem's Yeat tell about The time can change heart or mind of the human. Although  
 2 he live with his lover in long time that you can see in the last stanza  
 3 "But O, in a minute she change" And then Yeat's poem  
 4 O do not love too long tell about love too.  
 5 Or you will grow out of fation  
 6 "Like an old song."  
 7 And then The poem of Samuel tell about the love who make the human sad because if  
 8 you don't have love, you may be not enjoy. And then if you have a lot of love, you may be very  
 9 sad because you will have many problem in your love such as  
 10 "More we enjoy it, more it dies.  
 11 If not enjoy it, sighing.  
 12 "Hey ho."  
 13 Then the same thing in the two poems I think that they will try to tell about the love who make  
 14 them sad and un happy. They think that the love is very importance about they life. You can  
 15 see that Yeath  
 16 "Sweetheart, do not love too long"  
 17 I love long and long

18            And grew to be out of fashion  
19            Like an old song."  
20            Samuel "more we enjoy it, more it dies"  
21            If not enjoy it, sighing cries,  
22            "Hey, ho"  
23            They sad because they love. It is the same thing in the two poem.  
24            And then the contrast in two poems I think that the attitude of Yeath is the broken heart he try  
25            to tell about his love that the time can change it because it is very long. But the attitude of  
26            Samuel that is the love is not scarce and very important such as  
27            "more we enjoy it, more it dies"  
28            If not enjoy it, sighing cries"  
29            "hey ho"  
30            He want to tell that love is very importance in the poem above. And the Yeath's poem you  
31            can see in the last stanza that tell about the changing and broken heart. So the attitude of  
32            Yeath and Samuel is very contrast.

### H3 student's writing

L1            In the first poem, O Do Not Love Too Long by William Butler Yeats, pays attention with  
2            love too much. The poet tells himself do not love too long because it makes him to hurt. So this  
3            tone in this poem is quite sad. He tells about his lover changes or aways from him. He  
4            compare his time of love so long as an old song. As this stanza  
5            "Sweetheart, do not love too long,  
6            I loved long and long,  
7            And grew to be out of fashion  
8            Like and old song."  
9            But in the poem of Love is a sickness by Samuel Daniel, the poet was bored for his  
10            love. Love is very bad for him and the tone is sad, too. Like he tells in this poem  
11            "More we enjoy it, more it dies,  
12            If not enjoy it, sighing cries."  
13            I think, they are similar poem because it's love theme, but the poets tell about love in  
14            the different ways such as in the first poem the poet want to tell us about his disappointment  
15            in his love and the second poem presents about the poet's feeling that he gets bored in his  
16            love.

### H4 student's writing

L1            I think Yeats and Daniel have something same and something contrast. Yeats and Daniel are  
2            the same about his love they maybe have to pain about love or have to sad or disappointed  
3            about their lover because in Yeats' s poem he tell O do not love too long and O, in a minute she  
4            change this show us that he broken heart and disappoint with his love and Daniel too. But I think  
5            their poems has something different or contrast attitude love because in Yeats' s poem he tell the  
6            reader about love and he teaches that our lover may be change in a minute. So, he teaches the

7 reader that when we love whom do not love too long. But the attitude of the Daniel's poem is  
8 different from Yeats' s poem because Daniel think when we have love we should enjoy it  
9 example in his poem  
10 "More we enjoy it, more it dies,  
11 If not enjoy it, sighing cries,"  
12 In Daniel's poem tell the reader to enjoy about love does not serious but Yeats' s poem tell the  
13 reader that should serious about love because our love may be change in a minute.

## H5 student's writing

L1 There are many compares and contrasts in Yeats' s attitude love Samuel Daniel's "Love is  
2 a sickness."  
3 First, I would like to talk about contrasts between Love is a Sickness and Do not love too  
4 long. A meanings of these poems are broken heart but the poets use technique that are  
5 different. Love is a sickness says about love that has question in word "Why so?" it always stay  
6 behind 4<sup>th</sup> line in each stanza, in word "Hey ho" I think it use tone that make me suffer for a long  
7 time. It is sadness. Do not love too long says about love that uses tone "I" which make me feel  
8 that it is suffering such in line 2 "I loved long and long."  
9 Second, I would like to talk about compares between Love is a Sickness and Do not love  
10 too long. These are sadness from their lovers. I think their lovers left them. Love is a sickness  
11 compare likes "A plant that with most cutting grows most barren with best using." Do not love too  
12 long compare like "And grew to be out of fashion like an old song." In addition the poets use  
13 tones that make me feel sad about their broken heart.  
14 Finally, these are many compares and contrast attitude of writers.

## 2. Average score level

### A1 student's writing

L1 Compare. Neither Do not love too long and Love is a Sickness, it bring love to compare.  
2 Exp. Do not love too long compare love with old song and fashion  
3 Love is a Sickness compare love with sickness.  
4 everything always chang, love can change such as song when we compare love it like song  
5 when I w it was old song we not listen, it follow fashion in present. but someone love old song.  
6 Or someone when to the last point of love, love of everyone like sickness if we not care, not  
7 attention in our love, love or lover will far from us.

### A2 student's writing

L1 From the poem "O do not love too long" Tell me about feeling of a man who broken heart or  
2 sorry from a woman has been sweetheart, he sad because she changed and not love from the  
3 poem "But O, in a minute she changed-  
O do not love too long,"  
4 I think the past may be they so much love the both because in the poem he say "We were so

5 much at one."

6 And In the "Love is a Sickness" this poem teach about love in the fact way take compare by

7 around society such as plant must cutting grows.

8 "love is a sickness full of woes,

9 All remedy refusing,

10 A plant that with most cutting grows,

11 Most barren with best using.

12 Why so?"

13 And in the poem don't tell love is woes but teach to see facts and present and learn to live it from

14 "More we enjoy it, more it dies.

15 If not enjoy it, sighing cries,"

16 I think love don't make to dies, but human make themselves. Love must use "head and heart."

### A3 student's writing

L1 "O do not love too long" and "Love is a sickness" are likely. There are two poems, The

2 poet want to tell his love that not perfect and not hopeful for example the first poem to

3 talk about lover leave or go out his love the poet not understand his love. do not love too

4 long because lover change though he loved long and long. And the second poem, the

5 poet want to tell his love same the first poem that poet mistaken and sadness to his love,

6 not be hopeful but this poem compare natural of love. anyone must be meet to love,

7 sometime when we fell love someone we will enjoy and happy it and sometime when

8 we met love. it make we cries and sad. Although we never met love it make we cries,

9 too. may be we tell lonely and want someone to take care, to be friend and understand.

10 when we have problems. It is best fell. But this poem a poet want to talk love it not

11 beautiful aways. That you can see felling of poet of 2 poem in example, in fist poem

12 "Sweetheart, do not love too long. I loved long and long," and in the second poem

13 "More we enjoy it, more it dies, If not enjoy it, sighing cries," There are to talk about

14 sickness and sadness love. That is my ideas.

### A4 student's writing

L1 The poem of William Butler Yeats and the poem of Samuel Daniel have a contrast about

2 the attitude.

3 In the poem of Yeats I think his attitude is negative. He wants to show us that "too long

4 love is not good" like this stanza below

5 Sweetheart do not love too long

6 I love long and long

7 And grew to be out of fashion

8 Like an old song

9 In part of the Samuel Daniel I think his attitude is positive. He shows us that If more we

10 enjoy the love, more it dies and if we not enjoy it, it sighing cries.

11 In the conclusion there are different attitude of the two poet.

## A5 student's writing

L1 Compare two poem. the same in love and the sad love such as in the poem with "A plant that with most cutting grows, Most barren with best using. They tell to us that The thing doesn't have carefully will be dry or unhappiness don't have shining of life. but when we more carefully in the poem "More enjoy it, more it dies, If not enjoy it, sighing cries. They express that don't have every thing is balance in love. when we enjoy we must sad and don't enjoy with it we must sad the same.

7 And in the O do not love too long. love is long may be boring and don't happy too." Like an old song"

9 And contrast love is sickness don't may much in his love but Do not love too long can change 10 example she change out of fashion.

11 All through love is not the best thing but it still have fresh in mind and happiness in sometime.

## 3. Low score level

### L1 student's writing

L1 I think the poet is about love is sad because the poet is love enjoy of love and if love is sad want 2 to be the cried may be dies of love.

3 The poet is about of sonnet because the poet has the rhyme such as

4 "Love is a torment of the mind a

5 A tempest everlasting b

6 And Jove had made it of a kind a

7 Not well, nor well, nor fasting b

### L2 student's writing

L1 In the poem "Do not love too long" it have sense felling about love of person. But in the poem 2 "Love is sickness" that present the love of animal, plants. Love in person and love of animal I 3 think it the same love animal have love, have life, plant have life if you do not take care it dies. In 4 the first poem present the love that disappeared because the time but in the second poem the 5 love is sickness because broken heart have cries, not enjoy.

### L3 student's writing

L1 In two poem is the same kind of love. The poem want to tell us about the broken heart.

2 Everybody need somebody to love because love makes everybody to be happy and have soul 3 and mind. And the two poem is use the same technique. The author use beautiful word in poem.

### L4 student's writing

L1 Attitude of Yeats he saw that the loved it changed. He think that the true love do not too long but 2 its short time. But attitude of Daniel do not think that, he saw the loved is sickness would be take

3 care always. And he compare the loved with a plant make growth.

### L5 student's writing

L1 "Love is a sickness" in my opinion it the poem is a paradox. Tell about love. it don't have I,  
2 thou that show don't have human being and in every last it have Question.  
3 But "O do not love too long" it the poem is have a symbol such as "Like and old song". the  
4 poem tell about love too. but it have I, their, our, she that show the poem have human being and  
5 love, it have a good mean and everybody can understand this poem "O do not love too long"  
6 more than "Love is sickness" I think.

**Examples of students' answer in Part III of final examination for "Introduction to English Poetry"**

**Question 1:** What did the traveller tell the narrator what he/ she saw in the antique land?

He tell that he saw Two vast trunkless legs of stone stand in the dessert. He saw Ozymandias, king of king. (L10)

The traveller saw the Ozymandias's sculptor that was ruin in the antique land. (A8)

He saw two vast trunkless legs of stone stand in the dessert and also Half sunk on the sand. (H8)

**Question 2:** How many kinds of imagery do you find in the poem?

There are 2 imagery, sight and sound. I can see sight from "Two vast trunkless legs of stone stand in the desert", sound from "And wrinkled lip and sneer of cold command tell that its sculptor well those passions read." (H6)

I can see the dessert as in "stand in the dessert." I also touch how dry of the weather there as I look at the poem "half sunk,...of cold command. Moreover, I can hear sound of his words "My name is Ozymandias..." (H7)

In the poem, I can get sight in the vivid picture that there are "two vast trunkless legs of stone stand in the dessert. Next, I can hear "My name is Ozymandias" that is a man said. (H10)

I can get sight of the stone and also the dessert that full of sand, refers to line 2-3. I can picture the condition of Half sunk, refer from line 4. (H8)

I can get sight in 2<sup>nd</sup> and 3<sup>rd</sup> line, "Two Vast trunkless legs of stone stand in the dessert. Near them on the stand" I can see the picture of two legs that no body is stone and stand on the dessert. (H9)

Sight I can see from "Two vast trunkless legs of stone Stand in the dessert...appear. Sound "I met a traveller from an antique land. Who said:...appear." (A7)

I find two imageres. First, the sight "Two vast trunkless legs of stone stand in the dessert." And the physical feelings "Whose frown And wrinkled lip and sneer of cold command." (A6)

I can see the image of ancient pedestal and the barren land of desert and I think, I can understand the pain of Ozymandias, king of kings who can't find "the happiness." (A9)

Kinds of imagery I can find in the poem are 2 kind for example the poet use conversation in this poem "Who said" and I can get sound when they speak. (A10)

Imagery in the poem is sight and touch. Sight such as "My name is Ozymandias, king of kings. Touch such as "Two Vast trunkless legs of stone stand in the dessert." (L6)

I can find sight in the poem. In sight of poem, example traveller from an antique land and Two Vast trunkless legs of stone stand in the dessert, and can see near sand is half sunk, a shatter visage lies, and the word appear of Ozymandias. (L9)

2 kinds of imagery for example sight-I can see in the poem is line 2<sup>nd</sup>-5<sup>th</sup> "Who said: Two Vast trunk...of cold command" and sound-I can see in the poem is line 6<sup>th</sup> "Tell that it's sculptor well those passions read." (L7)

I feel loneliness and unhope in my life "The lone and level sands stretch far away." (L8)

I find 3 kinds of imagery in the poem. I listen many sound like sound of the sand...etc. I feel the temperature of poem. I think it's lot because the story is about Egypt. I can image that the setting is in Africa (Egypt). You'll see the African man desert...etc. (L10)

**Question 3:** What is the setting (time and place)?

In the desert at daylight. I can see from "Stand in the desert. Near them on the sand." (or between travelling of the narrator) (H6)

The setting is Egypt in 18<sup>th</sup> century. You can see in the topic of this poem "Ozymandias of Egypt" and the word "Dessert and sand." (H9)

The setting is in the dessert of Egypt that maybe at the evening after the fighting seen with the red blood. (H10)

The setting in the poem is at the desert and the time is at night time. (A6)

An antique land, on the sand in Egypt. (A7)

In the dessert of Egypt and time. I think it's now because the traveller tell that it's very ruin. (I think because a long time made it's ruin.) (A8)

The setting time is romanticism, because Shelly lives in 1792-1822 and the setting place is Egypt because the topic is "Ozymandias of Egypt." (A10)

Maybe, the narrator met this traveller in the bar, because in the western movie or poetry, bar is the place that has a lot of information by meeting with the other. (A9)

The setting is in the antique land and time is in the morning. (L7)

The setting is the dessert on the day because he can see his wrinkled on face, he stand in the desert you can see "Stand in the dessert. Near them on the sand." "Half sunk, a shatter'd visage lies, whose frown. And wrinkled lip and sneer of cold command." (L8)

I can find sight in the poem. in sight of poem, example traveller from an antique land and Two Vast trunkless legs of stone stand in the dessert, and can see near sand is half sunk, a shatter visage lies, and the word appear of Ozymandias. (L9)

The setting is Egypt at day may be in the afternoon. (L10)

The place is dessert. (L6)

**Question 4:** What is the main figurative language used in the poem?

Symbol. I think the king is a symbol of greatly. (H6)

I think the main figurative language is symbol, I think stone is stand on strong and the dessert is stand on loneliness. (H8)

The poet uses allegory. Because it tales the story in his adventure in the Egypt. He describes about the things that are in the antique land. (H9)

I think, the main figurative language is symbol as I see the dessert which give me feel lonely. At first, the poem tells me that the event happens in the dessert so it take me feel lonely and then the conclusion of the poem is empty of the dessert. (H10)

The poet use algery (tells story in sequence of time) to make this poem attractive. We know who and what happen step by step. (H7)

The poet use symbol to show about goodness can't ruin by sand. Ozymandias show he is hero and symbolizes goodness but sand symbolize bad that is sand. (A8)

Irony, as I can see in the last path from "My name" to "far away" it satires about the authority vs. the happiness that almost the person who has the high authority might lost his/ her happiness anyway. (A9)

The main figurative language use personification. (A7)

The poem uses allusion. (A6)

The main figurative language is allusion because the poet use "Ozymandias" in this poems. (A10)

Alliteration because the poem be story and squeint such as I met a traveller from an antique land. (L6)

Figurative language is personification. I can see in the poem is line 10<sup>th</sup>-14<sup>th</sup>. (L7)

The main figurative language used is simile because the poet told the reader by dessert like your work that have nothing in there as well as the man who stand in the desert alone and look far away don't have anything. (L8)

The figurative language used in poem is allegory. Because tell about the story and adventure have the steps. (L9)

I see a little alliteration from this poem like “an-antique, stone-stand-sunk” He use understatement in poem too. (L10)

**Question 5:** Who is Ozymandias?

I think he is king of Egypt who strong smart and greatly. I can see from line 10-11. “My name is Ozymandias, king of kings. Look on my works, ye Mighty, and despair” (H6)

He might be the king of Egypt due to his declaration. His characteristics are proud as we can see in these sentences “My name is.....,” and he also has effort to fight for something. (H7)

Ozymandias is a king who lives in Egypt refer to line 10 and the title “Ozymandias of Egypt.” He has a shatter’d visages and wrinkled lip and sneer of cold command. (H8)

Ozymandias was Egypt king. He is brave and powerful. You can see in 10<sup>th</sup> and 11<sup>th</sup> line, “My name is Ozymandias, king of kings: Look on my works, ye Mighty, and despair!”, it shows about the power of the king. (H9)

Ozymandias is as a cruel king who always with his passion, everything that he went full of blood as you can see “Tell that it’s sculptor well those passion read” and “Look on my works, ye Mighty, and despair!” he want to spend his colony by the war and he want to be a powerful king that show his cruel any savage. (H10)

I think Ozymandias is a great king of Egypt. He is Mighty and despair. I think may be he built the land and when the time past made everything ruin but His name still remain. (A8).

Ozymandias is the pharaoh of Egypt, I think he is the lonely person, although he has everything, has the authority, but in the reality, he has nothing. His minion would fear him more than to be faith in himself. He has his terrority, but it’s not the well known land, just only the ruin in the barren desert. (A9)

Ozymandias is king of kings and his characteristics I can find in the poem that he has self confident, because he said “My name is Ozymandias, king of kings: Look on my works, ye Mighty, and despair!” (A10)

Ozymandias is the king. He stand in the dessert and he feel cold. He is the one who rest from the war. (A6)

The Ozymandias is a traveller or may be stone. He can say and as same as life or personify. (A7)

Ozymandias is king and his characteristics are serious and lonely serious such as “Look on my works.” (L6)

Ozymandias is the man who has characteristics is he wants to win in his life although he lived alone and the purpose is far away he doesn’t fear. (L8)

Ozymandias, he is the king. He is work hard and mighty. He is despair. He is lone and level sands stretch far away. I can find in the poem he is a king and live in lonely in Egypt. (L9)

I don't know about this story much. I think he need to be a great person. He need to be king of kings. He can speak like this because he's in the place that has less people. He hasn't ever seen other side of the world. He hasn't ever seen another place. He has less education. (L10)

The speaker is Ozymandias and his characteristics in the poem are the funny person and kind person. He is good king of his people. (L7)

**Question 6:** What is the message that the poet wants to give us (general meaning/purpose)?

The poet want to warn us that nothing is remain, The king who strong and mighty must die, don't live forever. (H6)

I think the poet wants to tell us that everything is changing. Even routine such as king, someday ours life will empty like stone that stand in the dessert. "of that colossal wreck, boundless ad bare, The lone and level stands stretch far away" (H8)

The general meaning of the poem is sure is not sure. Everything can change and can't remain live alive forever. You can see in the three last lines, "Nothing beside remains. Round the decay of that colossal wreck, boundless and bare, the lone and level sounds stretch far away," it expresses everything must ruin follow the time. Nobody nothing can be alive. Although the king or the poor, everyone must die. We can bring the wealth or everything when we died. But our goodness can stay. (H9)

The poet wants to tell us that we can survive even we have any troubles. The full-filled-heart and the courage will make us overcome every problems. Keep courage! Be strong like the king of the dessert land! (H7)

The poet want to teach us that the victory isn't always with the blood as you see in the poem, it right that the king is a victor but beside him without anyone to congratulate to his victory so we need the society and anyone to be with us to share a lot of thing and feeling together. Therefore, we don't have to only take care of your self but also to other ones. (H10)

To tell about goodness still remain although everything that he did can't remain but His name can't make everyone forget. (A8)

To exhibit something which is real, to the readers that it doesn't mean the person who has everything, has the authority, has the minion, has his/ her own treasures, etc. always being the happy person, as I can percept from the last path of the poem "My name...away", only one thing that Ozymandias doesn't has is the "happiness" maybe, he's the cruel king of kings who owned the land with the fear not the kindness so no one faith in himself. (A9)

The poet wants to educate that war makes ruin and destroy everything. (A6)

General meaning is the story about Ozymandias of Egypt and purpose of this poem is should live a life with nature, because I can see from "Nothing beside remains Round the decay of that colossal wreck, boundless and bare, the lone and level sands stretch far away." (A10)

He want to know about Ozymandias of Egypt. (L6)

The poet wants to mock because on these life things are make fun of the life and make fun of the people has a happy and a good leader must is a good person of everybody. (L7)

The poet tell about story to survive. The traveller tell to know something in antique land. The speaker would like to know the life. If you have look your work and not to relax you are lonely and lifeless things. If you have a time you can go to relax or survive to everywhere. (L9)

Some of poem understand only a few person. Maybe you don't understand the poem from Tonga or somewhere like we don't understand foreign joke. I think the poet wants to give us to think less. Maybe you can't understand the poem. but It's ok. You just listen and smile. (L10)

**Examples of the students' writings toward question no.1 in mid-term examination for "Introduction to English Prose":**

"The Story-Teller is a story within a story. Discuss how this technique helps convey the theme of the story. State your theme and support with evidence from the story."

**1. High score level****H11 student's writing**

L1 In my idea the Story-Teller is the best story for the writer because in the story consists  
2 technique How do the teller or narrator tell the story. So the theme of the story is when we do  
3 something and do not well, must to believe who teach you and if you want to be a good story-  
4 teller you must have a good idea, imagination and the story that you tell is funny, modern and  
5 the children like.

6 In the story-Teller, I think the story is funny but it is the best story because in the story  
7 teach you to be a good teller. In addition, my theme is when we do something and do not well  
8 must to believe who teach you for example when the aunt tell the story for the children and the  
9 children don't interesting that the aunt's story and in the mean time the bachelor tell her about  
10 technique to tell story but the aunt don't belief him so the story that the aunt tell is not good  
11 because the aunt's story is boring, the children don't understand and is not imagination so the  
12 children don't quiet. And. If you want to be a good story teller you must have a good idea,  
13 imagination and the story that you tell is funny, modern and the children like because in the story  
14 the aunt and the bachelor want the children be quiet for example the story's bachelor is  
15 interesting because the bachelor have technique and understand what the children wants. So  
16 the story's of bachelor can do the children be quiet because the story is funny modern,  
17 interesting, don't boring and have imagination for the children although, the story of aunt and  
18 the story of Bachelor are the same but the story of bachelor, the children like because the story of  
19 Bachelor have a good girl and have many thing such as a small pigs, king's garden, the wolf and  
20 have many event such as the girl go to the king's garden and met the many small pigs and met  
21 the wolf who want to eat a good girl and don't have anybody to help her different with the aunt's  
22 story and I think the children like the bachelor's story because the bachelor have technique to tell  
23 the story such as the bachelor have the question for the children and the story is modern and the  
24 story of the bachelor is make for the children think with him.

25 In finally, the story is fun and have the moral teach you if you want to be a good  
26 teller and teach you about if you want to do something but you do don't well and if there is  
27 another one teach you, you must believe him too because it make you susugfull and I love this  
28 story because it fun and it teach me too.

## H12 student's writing

L1 The theme in the story teller is about the story of group of people that they want the silent from childrens so they try to pluck children's attention by tell a story that so difference in my opinion.

4 The writer give the techniques about telling story by use the characteristics of characters' s telling. He chooses Aunt's technique to be bored technique because she quite tell about the uninteresting story. On the other hand, the story of the bachelor is so interesting because he tells about the over story that can not occur in the real life.

8 -The techniques about telling story between the aunt and the bachelor is the passage the writer gives to the reader. He tries to give the examples that support about how to tell the story for pluck the listener's attention.

11 -I think the readers who ever read this story will understand about his purpose because in this story, it shows about the technique of telling story, the technique of plucking listener's attention and the technique of using the characters to be example clearly and understanding.

14 -Although this story is teach about how to tell the story to me but I dislike its because the story that can pluck the children's attention is quite capital for the children. I think the childrens who ever listen this story may do and think bad things because they may think this story is appropriate story and should to do follow in the future.

## H13 student's writing

L1 In the technique of the Story-Teller is a different of The aunt and Bachalor. The aunt, she speaks about a honest or she speaks no true. It is boring for the children. For example, "Why is not cows eat that farms." The answer of the aunt "Because that farm is no good tests. The Bachalor, he speake overstatement. For example: "In the garden" The girl is eaten by the wolf. After that she is no died.

6 After that, the theme in this story is "The bunchalor speaks to the new story "It makes interest" for the children because the children serious with the story of the aunt. After that The Bunchalor sees and walks to the children. He tells a new version of the story. The children enjoy and happy in his story.

10 The technique and the theme

11 I think, If the technique is good or diffence, it makes a good story. It has a relation among technique and theme. If the technique is good, the theme is good. If the technique bad, the theme is bad such as If it no Bunchalor, in the stoy is no interest or bore. It is a same as a general story.

15 Finally, The story-Teller in this my study is a good idea because it is opposit in the another story at my study.

## 2. Average score level

### A11 student's writing

L1 The theme in The story telier is the curious for anything of children are the way to wit.

2 Do you have the kids in your family? Maybe you are not, but there are 5 children in my family.  
3 Sure! I understand that what happen. It as from this story, it is normally of children when they  
4 want to know they will ask any question. We should to understand in the child's nature. If you  
5 want theme obedience to you, you should to do something is that attratre and interest for the  
6 children. Such as in the story-teller an aunt is old-fashioned and don't understand in child's  
7 nature. When the children asks a lot question, she isn't answer theme. When an aunt told the  
8 story for theme, she's story is bored and no interested for the children. While the bachelor's story  
9 is interesting for the children. It is because he is wit and imagine for tell the story. His story is  
10 different from an aunt's story. He can tell the story is that the children never heard before.

11 So, you must to understand to child's nature. When they ask any question, you should  
12 answer theme and advide to theme. You shouldn't to henpeck theme, You must explain to clae  
13 picture for the children. It is normally for the children want to find the new things. If you can  
14 understand theme sometimes you and theme are the best friend and when theme face to the  
15 problem, They will remind to you the first. At last Don't forget the question of children are  
16 importance. They will growed to the best person of nation.

### A12 student's writing

L1 There are 2 plots in this story. The theme of this story is the aunt can't telling story to the  
2 children is interested. And the bachelor can telling story to the children is interested and he can  
3 answer of the children.

4 When the aunt telling story to the children, they don't interested and see it is repeat story.  
5 They know about all this story of the aunt. The aunt tells about old ideas and old fashions. The  
6 aunt tells about doing the good thing and doing a bad thing which it is not exciting.

7 When the bachelor telling story to the children. They are interested and there are many  
8 questions for asking him and he can answer to them. The story of bachelor is interested and  
9 excited for the children. The bachelor has technique and imaginative about telling story. It make  
10 the children are interested and want to bachelor tells to them again.

### A13 student's writing

L1 I think theme is story-teller of aunt's story and Bachelor's story you can see in the story.  
2 The aunt tell a story about a children make a good thing but the last Good character is get a  
3 rewarded and have a people help them compare with a bachelor he arous a children by flicker  
4 he began tell a story once upon a time there have a good children suddenly when she get  
5 dangerous the last don't have a people to help her.  
6 You can see the different between the aunt's story and the Bachelor's story.  
7 1) The aunt's story is boring and repeated that make a children don't like aunt's story and the  
8 end of story must have a people help her.  
9 2) The bachelor's story is exciting to follow because the bachelor is witty he can understand the  
10 listener. He can create imagination to children think.

### 3. Low score level

#### L11 student's writing

L1 Technique in 'the story-Teller,' there are 2 teller.  
2 In my opinion, theme is the man wants to help children because aunt talk roundly. He isn't like in  
3 story that aunt tell. Example he wants to tell story that make children happy. In the story want to  
4 see the difference of teller because it make to feel that diffence for reader. I think that the  
5 children bring

#### L12 student's writing

L1 Theme in The Story-Teller is the old woman, she is bad story teller. Because when she tell story.  
2 She has old think. Her story is boring and not interesting. It makes the childrens have many  
3 question and they are boring. But when the man tells the story. The childrens like his story.  
4 Because his story interesting, fun and it is new story. So the best story teller, you must have  
5 interesting in your story. Your story has modern and short. When you tell, you must know for  
6 understand of people.

#### L13 student's writing

L1 From The Story-Teller use technique helps convey the theme by write the plot of story. There  
2 are many events in this story so, the easy way technique to find the theme is write plot of story  
3 by begin event with exposition, rising action, climax, falling action and resolution. In the story the  
4 author always tell the general idea, point of view, setting, character and theme in the stories  
5 such as them in 'Appointment With Love' is love is test because at first of this story the man and  
6 woman aren't meeting but one day the man meet the woman and her hasn't him thinking  
7 although, the man can choose the beautiful woman but he didn't, he choose the old girl that  
8 event show the power of love that the man give to the old woman. The story-teller have the  
9 theme in the stories because theme is the most important in plot of stories if you understand the  
10 theme and can explain it so, you can understand the stories to easy and know the general idea  
11 the author too.

**Examples of the students' writings toward question no.2 in mid-term examination for  
“Introduction to English Prose”:**

“There are different aspects towards love portrayed in ‘Appointment with love.’ In your opinion, love is ...”

**1. High score level**

**H11 student's writing**

L1 Love is the most beautiful that the people wants. The love have many meaning that you  
 2 think. The love have many feeling such as happy, sad but you can for the love is happy or sad,  
 3 up to you.

4 In my opinion the love is two way. First, love with your parents and love with another one  
 5 that you want to be love and love with parents is the pure love that everybody ever seen and the  
 6 pure love, I think everybody must wants because the pure love is the pure love is happy, funny  
 7 and beautiful such as the parents love me always as long as althong I do wrong or lazy and they  
 8 don't hit me but they teach me this is a pure love and another love is love with another one that  
 9 you want to be love. Sometime I think it not pure love 100% but love with another and want to be  
 10 love is the love that made you happy, smile and made the word of you is pink and I thing,  
 11 everybody need somebody love for take care, talking and if you want to love you must love  
 12 everyone love you too because it happy and the love you will can find every where such as  
 13 when you have meeting or party, msn, friend suggest but you must choose the best person to be  
 14 love for example Appointment with love althoug we never seen and we can know by a book but  
 15 we love together because the man is a good preson because when we want to meet the girl test  
 16 the man with look his heart. Is the man honest and in the end the man is honest because he  
 17 choose the old girl So the girl is choose the man and fall in love together. In my opinion  
 18 everybody want the pure love and want the good preson to be love. So if you in love you must  
 19 not cunning with your love because it made your love is sad. And I think love in another preson  
 20 to be love is not 100% because if you love together and you do wrong youboyfriend or  
 21 yourgirlfriend can hit you all not love you as long as.

22 So if have love I can give everything for my love and take care for my love because it  
 23 made me happy and have a good time because love is beautiful and love is pure love that  
 24 everybody wants.

25 Finally love is the woman and the man have pure love together and take care together  
 26 that made two preson have happy, a good time and the word is pink that everybody want and  
 27 concloud Love is the most beautiful.

## H12 student's writing

L1 In my opinion, Love is many things that can not limit its meaning but since I was born, I  
2 ever seen the love in many forms, thus,  
3 The first idea, love is the beautiful thing that can give to everyone in everyday with glad  
4 because if I love everyone and do only good things for them, I will get this things come back. I  
5 believe the persons who always give the good things to other one, he or she always get the  
6 happy come back like.  
7 Second, love is forgiven that I can get from my dad and mom. For example, when I do  
8 wrong thing or bad thing, they always forgive for me and give the new opportunity.  
9 Third, love is the understanding between the lover because if a person in lover can not  
10 know or understand what his or her lover want? He or she can not give the happy to his or her  
11 lover. Such as Dang likes ice cream and dislikes banana but his lover never know about Dang's  
12 like thing therefore his lover give banana to him. Do you think? Dang will happy or unhappy. So,  
13 try to know and understand about everything in your lover because you will get the love come  
14 back.  
15 Finally, In my opinion, love is the things that make the world can stay with every. If  
16 everyone in the world love together, the war will not occur, the envy is not have in people mind  
17 and that is mean, the loves is over the world.

## H13 student's writing

L1 In my opinion, love is main many anythings of love. If it is not love in anything, it makes no  
2 mean relationship. if it loves in anything, it becomes to friend, boyfriend/ girlfriend or a family. In  
3 this point, I speak to love about my parents. My parents given to love by they speak about  
4 lifestyle of me. It makes a good feelings and happy such as I study at this place. My mother calls  
5 me twice a week or My older brother calls me so. Almost they call they speak about the study in  
6 this place. Do I understand the another subjects?  
7 After that, in this point, I speak to love about my love. In my opinion, love is proved a true  
8 love by my heart and him heart. If it no prove love, it is unseen in her/ him heart. If it no prove  
9 love, we are no mean "What is my love" For example, The story in "Appointment With Love".  
10 Barmay proved a true love by Her mother becomes hers. After that the solider met the  
11 something in his calls. He sad, resieve and dinner with her mother. Her mother laugh and  
12 speaks with him "I am her mother at stand beside me." Finally, He is happy or in the present of  
13 my friend, He proved a true love. I don't know in his thinks. He likes her but she doesn't love him.  
14 He tries smile to her but She doesn't care. Until she likes him when he kept sheets for hers. After  
15 that they start to speak and smile.  
16 If you know about a true love, you listen a song of The Armchair "True Love, Rak Tae"  
17 Finally, love is happy. If we are in the culture, good society and understand in the standard  
18 of your heart.

## 2. Average score level

### A11 student's writing

L1 love is can be the best and can be the bad. love is can't deside.  
2 In my opinion, Love compare to 2 side. It is the good side and bad side. If you understand  
3 and don't lure to love, your lover will happy. In the other hand love of someone is love is blind.  
4 When they broken heart, they are killed themselves. For someone love for theme is broken heart  
5 better than you can't know to love.  
6 However love is beautiful and fresh. Either love to your family, friend or your dear. You are  
7 love for everyone if you are friendly, not your's dear. So, I confirm love is beautiful if you  
8 understand it and love from your family is warm and naïve is better.

### A12 student's writing

L1 If there is a man asks me that "What is love?" My answer is "I don't know." I think that  
2 this question is difficult to answer or definite it. Every good things in the world can occur because  
3 love such as beautiful, good feeling, taking care, giving and something like that. Not only the  
4 beautiful thing of love but also the bad thing.  
5 In my opinion, love is everything which can take me to the good thing by heart. I think  
6 that the heart is the most important of love. My lover no need to look good or material to me. I  
7 want to only one thing is love me. I can diligent studying and reading book if my lover tell me. I  
8 can smile when I think of my lover. I can do something which I never do it before for my lover. All  
9 this is result of love.  
10 When my lover and I love together. The important is understand and honest together.  
11 Both born in different familys. Some habit and idea is different too. Sometimes, I have to summit  
12 and forgive together. And the important is summition in about he is sad he has to summit in  
13 about me is. If not be this, We quarrel together and finally we are broken heart because don't  
14 understanding and summition together.  
15 In contrast, if we love them by feature or money it is fake. And this, it can someone sad  
16 and bad feeling. There are many reasons between love by the feature and love by heart. We  
17 should see about heart more the same as "Appointment With love" which Lieutenant Blendford is  
18 a little of disappoint when he see a woman who don't he thought.  
19 Finally, I think that love is a good thing and a bad thing. If you use love in a good way,  
20 you will happy with it surely. But if you use love in a bad way, you will sad with it. I get learns  
21 another one from "Appointment with love" that the feature can disappoint in sometime. And I get  
22 to know that heart is the most important of love. This is my idea about love.

### A13 student's writing

L1 In my opinion love is understand and must use time. A man in this story he  
2 communication with his lover for 13 months sometime he felt fear he always write the letter to  
3 her and her give answer to him.  
4 When I love someone I does'n want a handsome man, a rich man. I wish him

5 understand me. If I have a problem he can help me and give answer to me. Love in your opinion  
 6 I don't know but for me Love is short word but I must use a time to judgment him for choose a  
 7 person to married with me in the future.

### 3. Low score level

#### L11 student's writing

L1 In my opinion, love is love of my family and friends. There are clean and virgin. Example in  
 2 'Appointment with love' there are love's friend and lover. If he isn't choose friend, he can't meet  
 3 her because she want to know that he will choose beautiful girl who he never connect with him  
 4 or old woman who he connect for 13 months. At last he know that she wants to test him. In my  
 5 experience, I love my family because they make me very happy. They love me very much. It is  
 6 clean love for me. They can make everything for me. It is large love. I haven't see love that  
 7 larger than love of family. My friend understand me. They tell everything and answer many  
 8 questions for me. I help my friend and they can help me in every story.

#### L12 student's writing

L1 In my opinion, love is give everything for lover. Because when you see your lover is happy and  
 2 fun. You are happy, too. in my thinks, give is you give love, understand and believe for your  
 3 lover. Because when you must stay far form your lover. But you believe in lover. You will normal  
 4 in your life. so love will beautiful. If you believe in love. love make you are happy.

#### L13 student's writing

L1 In my opinion in 'Appointment With Love' story, love is no ones, on things, no where or anythings  
 2 can discuss, love is no body, love just feel or motion but love happen with everybody and love is  
 3 make people happy. We can smile or we can laugh if we have love. Sometimes love is make  
 4 people to strong but sometime love make people to weak. Love is compare with internet on your  
 5 computer if you use internet in good way it's also give you a good things but if you use internet in  
 6 the wrong way there are always give you bad things too. The things that important in love is  
 7 believe, the lover must be believed in love between the man and woman such as in  
 8 'Appointment With Love' story, although the man can choose the beautiful woman but he still  
 9 choose the old woman because the man believed in love.

**Examples of the students' writings toward question no.1 in Final examination for "Introduction to English Prose":**

In the Little Prince, we can also find some message presented. The messages are about social and cultural issues of the time when the story was written and the place where the story takes place. The message is not only enable readers to learn more about the social and the cultural contexts but also the narrator's opinions towards his society.

Choose two issues listed below to discuss, using all clues in the story to help with the discussion.

1. Generation gap
2. Racism (Racial discrimination)
3. Social values (e.g. materialism)
4. Modern invention

**1. High score level****H14 student's writing**

L1 I think that the message from the little prince are Generation gap and Racism.

2 First the Generation gap is the different idea of the grown-up and the children. In normal the

3 children are curious and high imagination. While the grown-ups are serious but I think that both

4 idea are correct because there are reason to support for theme idea. Such as the grown-ups told

5 the narrator's picture was a hat, the grown-ups don't wrong because they look like that. Another

6 one is the narrator draw a box for little prince and little prince see a cheep is that he want in the

7 box. While the narrator doesn't see anything in the box. From any example can show me that the

8 grown-ups and the children are different idea.

9 Second: Racism

10 I can know from a geographer wearing Turki costume to present his planet is that he can

11 discover. But no any people are obedient him. After that he change to wearing international cloth,

12 the planet is discover by Turki geographer is pass from national.

13 From two message it can show that any people have own idea. So the idea of the grown-ups,

14 children, geographer and national people are different. But I think that either who you are or what

15 are your race you can happy and you can talk with another person without the problem if you

16 open your mind for admit and sympathetic to other.

## H15 student's writing

L1 There are many social and cultural in the little prince which I saw. I will tell only two things.

2 The first is generation gap in the little prince story. Generation gap of the grown-up and

3 the children. They are different about imagination. The grown up without imagination. They

4 look only one view point I can see from the little prince story. The narrator who is child show

5 the picture to grown up. They look is a hat. In fact, the picture is boa digesting the elephant

6 inside. For the children have imagination, they look several view point and look every thing is

7 beautiful. I can see from the narrator look the boa digesting the elephant inside isn't like the

8 grow up look is hat.

9 We will see the grow-up look only outside and only one view point is doesn't like the

10 children many view point. The children can look is the boa digesting the elephant inside. All

11 these come from generation gap of the grown-up and the children.

12 The second is social values.

13 The many people care social and see social is many values. I can see from the one

14 people is Turkist presentation about something but he wear Turkist suit. The people don't

15 believe him. One times he presentation again by he wear Europain suit. There are many

16 people believe him because Europe is universal.

17 So, we will see the many people care social very much. They agree only the thing

18 which is universal.

## H16 student's writing

L1 In the little prince there are about social and cultural issues of the time. It is because there

2 are many generation gap and racism. The first thing in the little prince have generation gap,

3 because it teach he more knowledge. I can see from the little leave his planet to another planet

4 for finding who understand to him and he found the new experience for add to his knowledge.

5 That it teach me about the experience is importance. And when he learn about the tame from

6 the fox, he can know about something that very important for him. Which he want to know the

7 thing is importance, he must take care and have the relationship with somebody or something.

8 That it teach me about the tame, if I want to the lover I might want to take care those thing and

9 responsibility to my lover all time.

10 And the little prince show the different idea between the grown-ups and the children. That the

11 grown-ups look at thing by brak, slightly and position. It not the same the idea of the children, that

12 used the imagine, them experience. That I can see from the grown-ups look at the picture and

13 tell that is a hat. The grown-ups answer is hat, because they look at thing by brak. But the

14 children look at the picture and tell that is a boa-inside. It is because they used the imagination.

15 So, I can know about the different idea between the grown-ups and the children.

16 The second thing in the little prince have racism. I can see from the many people not

17 believe the Geographer when he get dressed Turaky costume. And when he get dressed from

18 Europein costume, many people believe him. It show to the values of racism. That it importance

19 for who get in a materialism or nationalism.

20 Finally, in the little prince there are about social and cultural issues of time, because

21 there are many generation gap and racism. In my opinion, in the little prince is teach me about  
 22 everything. That it add to my knowledge, such as the new experient is important in my life and I  
 23 can know about the materialism or nationalism is important for something.

## 2. Average score level

### A14 student's writing

L1 In the Little Prince story, first issue I choose Generation gap because Adult and children have  
 2 different in thinking. Such as when the narrator draw a boa which has an elephant in it. If adults  
 3 see it, they will tell it is a hat. But if children see it, they will tell it is boa-digesting. In addition, I  
 4 think when we grown-up, our imagination or innocence will disappear.  
 5 Second issue I choose Racism because in this story has one chapter which has a Turkish  
 6 astronomer. He find a new planet but he wears bad dress and nobody trust him. But when he  
 7 wears good dress, he get trust from everybody.  
 8 Lastly, I think imagination create the beautiful world always and we shouldn't forget it.

### A15 student's writing

L1 1) Generation gap  
 2 In the story of The Little Prince. The narrator want to shown about the different idea of the  
 3 child and grow-up. The child have imagine to see the picture but the grow-up do not imagination  
 4 to see the picture. We can see in the chapter 1 and 2. The grow-up look the first picture and say  
 5 "it like a hat" but the child say that "a snake is eating elephant." So it's different idea of the both.  
 6 In the story tell about the narrow-minded of adult. The first thing the prince mets, the King,  
 7 he like to order. He is lonely, he don't have friends. The Little Prince mets the king, vain man,  
 8 dranked, business man, geographer but the Lamplighter the prince is admire, but the prince can  
 9 not live there because the planet is small planet. They don't have friends, they are stay alone  
 10 without fellowman. Each day they are respond to them work, and not take care anotehr people,  
 11 but the little prince want to have friends. We can see the prince say "Good morning Good  
 12 morning! Be my friends."  
 13 The story tell about responsibility something we love. For example The little Prince and  
 14 rose. We can see in the story before the prince leave to his planet. he take care his rose  
 15 everyday. he feed the water for his rose.  
 16 In the story I try to learn a new thing for useful in my life. the story is good idea.  
 17 2) Social values (e.g. materialism)  
 18 In this story are many materialism. We can see in the chapter 3-4. it tell about dress.  
 19 When somebody want to explain something in front of the class, they must to wear a suit and  
 20 make them good looking.  
 21 We can see when the prince met the king, business and other people. They don't care  
 22 other people. they are interesting for a job.

## A16 student's writing

L1 1) Generation gap

2 In story the little prince have generation gap. Generation gap from the little prince make different point between grow-up and children. Grow-up don't understand in point children. from the story children have point different from grow up. Grow-up look picture is hat but children look is elephant, we will see children look in picture and have imagination more grow-up. Children look in side use imagination but grow-up look outside don't understand the same child.

7 Different point between children and grow-up, it make grow up don't know

8 "what children want?", don't understand child idea.

9 In ture life Generation gap make grow-up don't understand children, it make children have problem and feel lonely!

11 2) Social values

12 Materialism in the little prince we can see from the little prince travel to another planet, the little prince meet people every character. one in planet the little prince go to, the little meet to rich man him rich star, interesting star don't interest another thing. In planet the little go to every people have materialism.

### 3. Low score level

#### L14 student's writing

L1 In my opinion Generation gap begin in the little prince story is the little prince live in his small planet there are his rose, volcanoes very thing in his planet is thing but there are the little prince is humen so his planet has little Generation gap so the little prince leave his planet for want to new thing and new knowledge from grown-ups or some place at there are many people such the world this is my opinion about Generation gap. Next I think modern invention begin in the little prince story. in my opinion this modern invention about "thinking." Thinking between grown-ups and children such as the grown-ups see picture snake eat elephan is hat but in think of children it is snake eat elephen. Children has high imagination more then grown-ups but grown-ups like sports such as golf or political. So "think" between grown-ups and children is Modern invention.

10 This is my opinion.

#### L15 student's writing

L1 1) I choose generation gap because when the narrator is young. He draw the picture in picture is snake ate elephant. When he give for old man. They don't understand. They told him picture don't interesting and absurd. But when he need the little prince, the little prince understand and interesting. It look like now. Mother and son, we can speak everything with one. We don't have generation gap. We have closely, attached and relationship. In the characteristic mother has to get angry easily, scary, august and reliable. And the children have innocent and pure.

7 2) I choose racism because in the little prince, you look for you take uniform don't look like other people. You don't accept form other people. In now you have black skin or asian people. You don't accept from American people.

## L16 student's writing

L1 When I finished study "The Little Prince" I can find some message presented and also  
2 the narrator's opinions toward his society. I will choos two issues are social values and  
3 Generation gap to discuss.

4 in concerning about social values. Is there any social values I will give for example in  
5 the story "The Little Prince" in the part of "The light lampter" and "The fox." In the part of "The  
6 light lampter" I can get about patient of him because he work all 24 hour not at all to rest and he  
7 do for more people he not self-fish I think the message of the part of "The light lampter" and  
8 guide to make people do not self-fish and patient to do they work. And in the part of "The fox" I  
9 think the fox with the Little Prince have good relationship and In my opinion the fox can teach the  
10 good relationship to the little prince. I think the message of the part "The fox" that show about  
11 friendship values, mind values and all above link to social values that show behaviour of human  
12 being.

13 in order to Generation gap. Is there any Generation gap I will give for example in the story  
14 "The Little Prince" in the part of "The drunked" and "The king" I will explain about "The drunked",  
15 in the future every people who bad in social and they do any problems such as kill (xxx), xxx. I  
16 think this behaviour that show effect to social. in the part of "The king" in the future. Is there any  
17 problems in Thailand such as corrubision, problem of south of Thailand In my opinion it's very  
18 bad in social of Thailand and all of above link to Generation gap that show negative Generation  
19 gab.

**Examples of the students' writings toward question no.2 in Final examination for "Introduction to English Prose":**

Symbols and metaphors are presented throughout The Little Prince. Why do you think Saint-Exupery choose to tell this story in such figurative language?

**1. Average score level**

**A14 student's writing**

L1 The little prince likes a fable because this story has many symbols for easy to understanding.  
2 When I read this story, I can see the symbols that makes me understanding so easy. For  
3 examples, the little prince is the child that is very naïve and want to know everything. The rose is  
4 a symbol of the beautiful woman that very sexy and seductive. She is very self-confident and  
5 proud in her beauty. When she think, she is very beautiful, she doesn't care everyone. She is  
6 vanity. The fox is the animal that shy because he is in only forest. He doesn't see more people.  
7 The fox is very clever because he can learn by himself. The fox is a loyal animal. The snake is a  
8 cruel animal. When we talk about snake, we can imagine the powerful animal in our mind and  
9 fear it. The snake doesn't want to befriend with someone. The character of people in each planet  
10 is symbol of the human that is different in many ways, such as someone is good but someone is  
11 bad person. I can know about the role of each person in each work. I think, the narrator wants to  
12 shows me about the important of person in the world. When I finish this story, I can know about  
13 the difference of human.

**A15 student's writing**

L1 Symbols and Metaphors are presented throughout The Little Prince. In my opinion, the narrator  
2 wants us to understand the behavior of children easily. Children are innocent. From the story, the  
3 little prince symbolizes children and the rose is woman who is arrogant. First time, the little  
4 prince can not understand behavior of the rose, he doesn't understand she is arrogant. At last,  
5 when he learn something from the earth, he understand the rose. From these, the narrator tell us  
6 children can not understand something easily and he wants us to understand children deeply, so  
7 he choose to tell this story in such figurative language.

**A16 student's writing**

L1 In the Little Prince story, there are using figurative language. I think the narrator uses symbol  
2 and metaphors because he wants to reader uses idea, when read this story. Sometimes we talk  
3 about love, we always have not tell to the words. If we want to tell our lover that "I love you", we  
4 can send the roses to their so the rose is symbol of love. Such as in the Little Prince story, the  
5 Pirot and the Little Prince use the star which is symbol of their miss, friendly, and take are. In the

6 other hand using symbol and metaphors is very important. Also I think that symbol and  
7 metaphors there are many meanings.  
8 Symbol is using something which symbol of other things such as when we talk about love, we  
think of a rose, red, and many things.  
9 freedom and dove  
10 Metaphor is compare between two things that A is B.  
11 In my opinion, There are using symbol and metaphors in the Little prince story. The narrator  
12 uses a rose which is a flower in the planet of Little prince because a rose is love of Little prince  
13 anything elas.  
14 Also The narrator using figurative language because he wants to reader uses idea or  
15 imagination. If he write the story by is not using figurative language. It makes them bored and  
16 don't want to read. when we read, There are everything in this story, we never use imagination.  
17 Also I think the narrator use figurative language because in this story there are interested. The  
18 reader uses imagination. Symbol is general of idea which everybody can understand.

### 3. Low score level

#### L14 student's writing

L1 The author choose to tell the story in such figurative language because He compare  
2 something in the world which It may don't have values for someone but It may will have value for  
3 someone. He want to give everybody look everything For heart.  
4 In the story Little prince, He give symbol of the star is happy of the narrator because When  
5 the narrater miss the Little prince, He looked the star. On the star is the house's The Little prince.  
6 The narrator will happy when He hear laughter's The Little prince so The star have important for  
7 him.  
8 The star may will don't have important or meaning but It have meaning for The narater.

#### L15 student's writing

L1 Because Saint Exupery may want the reader to think follow with his idea. The symbols and  
2 metaphors is the thing that must use the imagine to think with its. It may make the reader  
3 understand easily if the reader have the imagination. I think the symbols and metaphors in the  
4 Little prince story is the things that is used to make the reader to be the good reader because  
5 they must use their brain and imagination. In the little prince there are many symbols and  
6 metaphors such as  
7 -The little prince and the narrator---the symbol of the difference idea between the grown-up  
8 and the children  
9 - The sahara desert---The symbol of lonely  
10 I think, all of the symbols or metaphors of Little prince give the many think to me such as the  
11 knowledge, the new view to see the world but the most important thing that Saint-Exupery wants  
12 to tell this story in such figurative language is "the imagination of him" He wants the reader  
13 should to have like him.

## L16 student's writing

L1 In my opinion the narrator choose to tell this story in such figurative language because the  
2 narrator want to show and state the difference of character of actors. In using symbol and  
3 metaphor in story, it use readers to understand charactor of actors in story such as symbol of  
4 actor, symbol's the narrator is alone, symbol's the little prince is pure, innocent etc. Mataphor in  
5 the story, it use the readers to understand character of actor too such as different of thinking of  
6 children and thinking of grow-up is the grow-up like to think about something that it make them  
7 good look in society but children like to think about enjoyment by don't worry with society and  
8 metaphor in the different of imagination of children and gronw-up is the gronw-up like to use the  
9 imagination outsides thing only but children have many imagination and they can use  
10 imagination inside's thing such as gronw-up see the picture's narrator is hat but picture's narrator  
11 is the elephant eat snake. So the narrator uses symbols and metaphor in the story, it use to the  
12 readers feel and understand in charactor of actors in story. When we read it, we understand  
13 object narrator that writing this story and we can use imagination follow narrator and know  
14 narrator want to show what in the story.

**Examples of the students' writings toward question no.3 in Final examination for "Introduction to English Prose":**

Albee's drama is an attempt to explore the deepest implications of a world in which man is out of harmony (absurd) with himself, his fellowman, and his environment. Do you agree/ disagree with this statement? Discuss.

**1. High score level**

**H14 student's writing**

L1 No, I disagree with this statement. It is because I think that it is up to some country/ some family.

3 In my opinion absurd has in any country in the world but it is up to some country that are more or less. Such as in the Sandbox the narrator wants to satirise American society is that ignore and don't take care theme family or theme parents. It is because they are dominate by materialism.

7 For example in the Sandbox I can know from Mommy married with Daddy because daddy rich. In the same time they are don't have self-Awareness I can know from Mommy: In fact Mommy is kind But in the Sandbox Mommy is ingrate and cruel. I can know from they took Grandma from the farm and they moved Grandma to the big town house and fixed the place for Grandma under the store and gave an army blanket and own dish for Grandma.

12 Daddy: In fact daddy is leader but in the sandbox daddy is hen-pecked Mommy. I can know from the dialogue between Mommy and daddy. Such as

14 Daddy: Shall we talk to each other?

15 Mommy: Well you can talk if you want and you can think of anything new.

16 Daddy: No, I suppose not.

17 Mommy: of course not.

18 From this dialogue show me that Daddy is hen-pecked Mommy.

19 Grandma: In fact Grandma is reasonable and serious but in the Sandbox Grandma is childish or old& baby.

21 I can know from Grandma shovelling sand over herself and scream of Grandma is like baby, such as: GRAAAA!

23 Young man: In fact he is fearful but in the Sandbox he is unfearful smile and innocent. Such as he is endearing smile to Mommy and say Hi!

25 Although that is to satirise American society, I think that there are event is like the sandbox in Thai society but little not much.

27 However many country are absurd in something not perfect in everything. So I disagree with a world in which man is out of harmony. It means to anything are absurd but I think that it is

29 absurd in something but the course of absurd is from materialism of human. So human should to  
30 reduce and improve themselves and back to do correct thing. Such as take care your parents  
31 and your family. If you can do like this, I think you will be happy etnally.

### H15 student's writing

L1 There are many drama in the world which man is out of harmony and not out of harmony.  
2 In Albee's drama is an attempt to explore the deepest implications of a world in which man is out  
3 of harmony.  
4 In my opinion, I agree about this statement because the world in the current is the same  
5 as Albee's drama. The human are interested only metarail until they are not self awareness.  
6 They forgot take care their family and not interested about moral. It is the same as The sandbox  
7 of Albee which is out of harmony because all character forgot self awareness. We will see from  
8 the story. I chose only one character.  
9 The Mommy in the story, she is cruel and doesn't love her husband and her mother. I see  
10 from the story, The Mommy dump her mother in the sandbox and abandon her is lonely. In  
11 addition, she imposing to her husband. I can see from, she tell to her husband "Shhhhh...Be  
12 still...wait. When Daddy tell "It's nighttime" and "It's hot."  
13 We will see the Mommy in the story is hen-pecking and curel which are different from  
14 true life. the mother must be kind, humble, have moral and take care her husband and her  
15 family. Especially, her mother who take care her since she is child. she must take care very  
16 much.  
17 So, These make me agree with Albee's drama because the world in the current is out of  
18 harmony is the same as Albee's drama who want to satire the social of human in the current  
19 which is immoral.

### H16 student's writing

L1 I agree with this statement, because at present many people in the world interested  
2 materialism more than the happiness of family. That I can see from the Sandbox. It want to  
3 satirize the role of many people in the world. Such as the role of Mommy in fact family is  
4 generous, to pay attentions to members of family and take care everybody in her family. But in  
5 the sandbox she is thankless, cruel and don't take care the members of her family. It like the  
6 Mommy that interested materialism more than the happiness of family. It makes she forget take  
7 care another person in her family. That I can see from mommy took her mother off the farm,  
8 moved she to the big house, fixed she to under the stove and don't take care. Which it show  
9 mommy is thankless to her mother.  
10 The role of daddy in fact family is leader, brave and hard-hearted. But in the sandbox he  
11 is weak, afraid his wife and not leader. I can see from he don't think anything new, he said "shall  
12 we to talk each other", he said. "No...I suppose not." It show he afraid his wife.  
13 The role of Grandma is grown-up, profound and have reason. But in the story she is  
14 childish and haven't reason. I can see from she has voice a cross between a baby's laugh and  
15 cry "Ahhhh! Graaa! It show she is childish.

16 The Young man is fearful, senmidable and have power. It is because he is Angel of  
17 death. But in the sandbox he is innocent, don't fearful and joke. I can see from he stand with an  
18 endearing smile all day and said "Hi". It show he wasn't fearful.

19 That every characters in the sandbox are absurd, because they don't make function or  
20 the role of themselves. Which this story want to tell the reader should come back to pay attention  
21 to your family. And take the function or the role of each characters is better than the last time.

22 So, I agree with this statement, because the people in the world intered materialism  
23 more than the happiness of family. That in my opinion we should take care our family more than  
24 the materialism. It is because love of family it better than love in materialism.

## 2. Average score level

### A14 student's writing

L1 I agree with this statement because sandbox have absurdity in many ways. First, Sandbox has  
2 absurdity in role of performer. Such as daddy role who should be a leader of family but in the  
3 Sandbox daddy is a coward and a weak man. I see from first scene daddy and mommy live in  
4 the beach. Daddy tell mommy 'I'm cold' etc. In addition, mommy role should be a housewife. In  
5 contrast, in this she behaves like leader of family. I see from she decide to do everything by  
6 herself. Fuethermore, she is henpecked daddy. I see from dady said 'I'm cold' but she said  
7 'Don't be silly.' Later, grandma role should love peace and behave like general adult. But in the  
8 sandbox she behaves like a childish such as sometime she dislike mommy's behaviour so she  
9 cry GRAAAA!! Etc. Last, youngman role is an Angel of Death. In real life Angel of Death should  
10 be afraid person but in the sandbox Angel of Death is cheerful person and isn't afraid like I think.  
11 Last, Sandbox has absurdity in setting. Some setting was inserts strange scene. Such as  
12 nighttime has a thunder by haven't rain etc.  
13 However, the Sandbox have many absurdities, it makes me see reflecting life of the most people  
14 in society. In addition, it teach good thing for me too.

### A15 student's writing

L1 Yes, I agree the drama is absurd. The narrator want to show abou the differents characteristic. In  
2 fact the character are self-awareness, but in the story they are not self-awareness. We can see  
3 the story "Daddy is weak in the story, we can see he say "I'm cold, I'm hot." and he is afraid  
4 mommy. he say "Shall I talk to each other?" In the real life Daddy must be leader of the family.  
5 He must strong and brave for do everything it's happen, he must not weak. In the story the  
6 character are absurd behaviour of human being. For example Mommy is dormineering in the  
7 story. we can see that "Shhhh Be still...wait" Mommy say with daddy. Grandma, she is out of  
8 harmony because she look like a baby. We can see the grandma laugh and cry "Ah-hhh,  
9 Graaaaaa!" She look like a baby. In fact the grandma must to respect for the family because she  
10 is a old woman and a lot of experiercer.  
11 Mommy, she is like to order everybody in the family. in fact Momy must kind for family. She must  
12 to take care her family.

13 Youngman, he is so absurd because he can not say another word. he can say only word "Hi!  
 14 Hello" "he from southeast califonia" the line is out of harmony.

### A16 student's writing

L1 In my opinions, I agree with this statement. from story the sandbox we can see several things, such as Mother in true life to be good housewife, follower, ganerus, love her mother and her husband but in story she don't have this thing, not to be good house women, leader, brave, don't love her mother and her husband. Father in true life to be leader, brave but in the story he follower wife, not to be himself, don't brave, weak. Granma in true life look old, good-heart differant from the story she make herself to be is baby, talking to the audience and burry herself in sandbox, it look wrong from cultural. Young man is angle of date must look faithful but in the story not faithful, come to talk with man and come from carifonia. From I tell this, Mother, Father, Granma and young man and musician don't have "Self-Awareness" and role.  
 10 This people not play in role, in sometime granma talking to the audience and use musician play or stop by herself, mother interested sound from her fellowman and audience, musician do follow granma tell, this all look don't to be nature in drama.

### 3. Low score level

#### L14 student's writing

L1 In my opinion I agree In number 3 because human in the world have many gap and many social So there are many out of harmony such as somebody like to marry with rich persons for comfortable in the future such as mommy in the sandbox story. She marry with daddy because deddy is rich and after that she doesn't take care her mother she ungrateful to her mother or daddy should be leader and strong but feeble or somebody should be grown-ups but doing body is children such as gramma.  
 7 I think this is some example about American family. if we are ungrateful fellowman see us is bad person. Finally, we are Thai we should love mother, Father and family and we must grenteful to mother, father.

#### L15 student's writing

L1 I agree with this statement. Because when people do every things with himself, his fellowman and his environment. It has to discuss and interesting in himself. But something which man is doing, it don't look like out of harmony. Which man is out of harmony with himself by using many money with powder, cristal, car and expensive house for beauty in him life. which man is out of harmony with his fellowman example when your nightbour don't like pet bet you like pet very. When it sound, its sound is boring. It will do closely people with you don't content, annoying and resentful. Which man is out of harmony with his environment by cut many tree for deaptementstore, bar drive golf, swimming pool. But something, it has to discuss what we do for. Example we do school and playground for chilrend, student. We do read for everybody when we use car or walk. We do park for relax, run, play for everybody.

11 Human being like to do his content which he don't care everybody stay near him. He is selfish  
12 sometime you can call out of harmony.

### L16 student's writing

L1 When I study finished "The sandbox" of Albee's drama is an attempt to explore the  
2 deepest implications of a world in which man is out of harmony (absurd) with himself, his  
3 fellowman, and his environment. In my opinion I disagree with this statement.  
4 in concerning I disagree with this statement because absurd of man in drama, the  
5 sandbox. it's non-sense in the part of father hot in the night cold in the day and it have sound like  
6 thunder in out of stage which not about the story in my opinion. It's non-sense. And In the part of  
7 grandma. She look like the child more than adult I think it's very bored. And the character of  
8 mom I think she's ungreatful. behaviour of she satire social in the future about son ungreatful to  
9 parent that show the problem of family. And In the part of A man is out of harmony (absurd) I  
10 think it's very bore for readers but sometime I think it's joke.  
11 to concluding when I study finished "The sandbox" of Albee's drama is an attempt to  
12 explore the deepest implications of a world in which man is out of harmony (absurd) with himself,  
13 his fellowman, and his environment. In my opinion. I disagree with this statement.

## A selection of the lecturer interviews

Interviewee no.1

## Part I: Background information of the interviewee

Topic	Lecturer no. 1
<b>Educational background</b>	<ul style="list-style-type: none"> <li>◆ BA (English) Chulalongkorn</li> <li>◆ MA and PhD (English and American Literature) University of Oregon, USA.</li> <li>◆ PhD topic - Orientalism in Ralph Walmore Emerson's work</li> </ul>
<b>Year of teaching</b>	7
<b>Courses of teaching</b>	Translation, Writing, Intro to poetry, Intro to fiction, Novel 19 <sup>th</sup> , Poetry, Modern short story
<b>Experience in literature training course</b>	no

## Part II Conceptions of critical thinking in literary study

Topic	Lecturer no. 1
<b>Definition of CT</b>	<p>The use of reasoning or logic to interpret the text</p> <p>Using argument to present idea and convince the others to understand your point of view</p> <p>The ability to see things from various perspectives</p> <p>Open to new ideas</p> <p>Moral purpose—learn some moral lessons through characters from texts</p>
<b>Distinctive characteristics from other subjects</b>	May be similar to other disciplines but might be a bit different in terms of the medium which is literary texts
<b>Importance of CT</b>	Is it necessary that critical thinking has to be at the opposite pole of appreciation? Should they come together? In my opinion, they can come together. The ability to think critically can come together with appreciation. We expect the students to have both: critical thinking skills and appreciation. Appreciation is the basic or foundation for their love of reading in the future. We cannot refuse that in practice it might be difficult to make literature becomes an interesting subject because

	<p>nowadays it seems that we read less and less since there are many activities which are more entertaining. Therefore, the question is how to encourage the students to read more. For example, the students need to read at least two times in order to be able to think critically. The first time, they may read for comprehension and then the second time to make some notes and analyze. They need to some efforts to do these things. However, the thing is the students feel that they have many things to do, many subjects to learn. They have no time to think. They expect the teacher to tell the answer or interpretation for them. We can see that this is not the way that they can improve their thinking skills. Especially, about the traffic jam nowadays, the students spend many hours for traveling to university, so the time for them to review or revise the lesson is rare. Therefore, this is a difficult and challenging task for the teacher to overcome.</p>
<b>Relationship between CT and appreciation</b>	<p>At the beginning, the students may feel that this is quite a hard job to spend the time to read and think critically. Sometimes, they might feel that they want to read for pleasure only. But I believe that students' criticality can be improved and developed if we (teacher and students) have patience and attempts to do it. And finally, their appreciation will also be increased. Definitely, as many people said, sometimes, when we critically read literature or watch a movie, we can see the</p>
<b>Expecting of qualities as an indication of CT development</b>	<p>I would be very happy to see them confident to show their idea, confident to have their own view point and be able to find reason to support their own opinion. However, what I usually found is that the students tend to follow their teacher. The teacher's interpretation is always correct. And they are ready to do note-taking from what the teacher says. As Thai society gives the importance to the teacher, to the authority. Therefore, if the students are confident to show their opinion, this should be a good indicator of their criticality development. Last year, I had one student who came to talk to me that she thought that Jane Eyre was gay and she would like to write paper on this topic. I gave her a trial to do this task. Finally, she came with a piece of writing which was different from our usual academic writing. Her writing style was like she was writing a letter to the audience. There was a use of "Dear reader" in her paper. I had to consider myself what I should do with her paper. In the end, I gave her score as she deserved to get. She came to talk to me that this was the thing that she was long to do. She wanted to try writing new style, not just academic writing as she was always assigned to do. Therefore, this is what I want the students to be, confident to try new thing and have new perspectives. Also, they need to know where and when they can do this. It might not be appropriate when writing for an academic journal but it may be an excellent idea for a magazine or newspaper. I would like them to be creative and confident to show their idea in a proper way at the proper time.</p>

	<p>Q: So, how do you mark this kind of paper?</p> <p>A: I will look at their argument. Is it convincing? For form or tone, that is alright, fine, if they really want to try.</p>
<b>Expecting of student' level of CT by the end of study</b>	

### Part III Teacher's belief and attitude toward students' capability for higher order thinking

Topic	Lecturer no. 1
<b>Students' academic preparation and motivation</b>	<p>Basically, I believe that everyone has his own ability to think by innate. (nature) However, not every student can succeed in studying literature. In other words, they might be good at other subjects which can be expressed in the other area of their lives. This is just a part of their learning.</p>
<b>Students' development of CT from year 2-4</b>	<p>In some year, some of them can develop their thinking very well. We can see their development quite clearly from year 2 to year 4. We observe that they work hard in class, ask question and present interesting idea. When we meet them again in their fourth year, they do very well in their exam paper or essay paper. They are more critical and be able to present their idea very logically. I am really happy with this group of students.</p> <p>However, there are some groups of students who seem to be not interested in their study. We can notice from their work. Some works seem to be finished the night before the dateline. Actually, they have a potential to do a better job. I believe that they can do it better if they put their mind into their work.</p>
<b>Factors relevant to students' development of CT</b>	

### Part IV Teacher's pedagogical practices

Topic	Lecturer no. 1
<b>Text selection</b>	<p>Most of them are canonical works. At the same time, we try to add more non-canonical works as well. We believe that they should understand canonical work before they learn non-canonical work. Canonical work will be a foundation to understand other contemporary work.</p> <p>In addition, we try to change the story such as every two years. Yes, we also use the text which is suitable for the students'</p>

	language competence.
<b>Particular teaching approach</b>	I have no theory in teaching. I also would like to have one.
<b>Teaching methodology in class</b>	<p>Basically, I use lecture to explain the fundamental element for the students. Sometime, they will be asked to work in group and share opinions. They may be asked to answer the same question so that they can learn from their different opinion. Besides, sometimes they will be given a topic and present their group idea in class. (oral presentation) I like them to do group activity so that they will have a chance to learn from each other. It will be good if there is a mixed ability in each group because they can help one another to achieve the task.</p> <p>For some novels which might be complex for the students, we have to explain for them first to make sure that they can understand the story. We cannot expect them to read and understand the story before coming to class. And when they come to class, they will be ready for the discussion. This is impossible. Therefore, when they come to class, we might have to come along with them, read with them as well as explain the story. In the end, we can use the question.</p> <p>At first, there will be lecture for their general comprehension. Then, there will be a part of showing opinion which might be different or against the view that they interpret from the story. There will be a question like "What do you think about those issues? Where is your stand point? Which one do you agree or disagree?"</p>
<b>Development of students' reading skills</b>	We use primary source. But they may need to search for secondary source for writing an essay in some courses. This is also another issue that we worry about. Some students use the article from the internet without giving any credit to the real author. Some gives credit but they copy the whole article. We need to explain the issue about plagiarism to them. Many literature teachers are currently tired of this problem even we always remind the students about this issue. In Thailand, people have not had an awareness about the plagiarism issue yet. We just want them to show their idea. It does not have to be a very sophisticated idea. We want them to show their original idea and try to present it clearly.
<b>Assessment methods</b>	
<b>Example of course</b>	

#### Part V      Problem in promoting CT in Thai context

Topic	Lecturer no. 1
<b>Factors affect success of promoting CT to</b>	The first one is Thai educational system from the school level. We do not train our students to be able to think and search

Thai students	<p>for knowledge by themselves. The teaching method tends to be like spoon-feeding. The students see the teacher as the authority. This deals with the culture and the conformity of the society. We do not encourage people to be different. Therefore, the person who has critical thinking should be the person who is confident to be different, confident to present his or her thoughts which may against the others.</p> <p>In an academic discourse, we can learn from one another. We shouldn't feel that we think different from the others. Everyone has his own contribution to develop the scholarship. If everyone has the same idea, how the field can be developed.</p> <p>Back to the question, yes, one thing we have to accept is our culture. The society expects the children to respect the senior. Do not question, just follow adult's idea. Showing different opinion in this society can cause some difficulties to the person. This contrasts to what we try to teach them in class. In class, the students are encouraged to express their different idea but at the same time they need to be aware when presenting their different idea in a workplace outside university. They need to learn the direction and rule of the company as well. Sometime, being too critical cannot help them survive in this society.</p>
Practicality of teaching CT in Thai culture	<p>Above seems to be a problem deals with critical thinking. But from another angle, we need to help them realize the influence of the media which seems to manipulate people's way of thinking in today society. From this view, critical thinking shouldn't be excluded from this society as well. How can we help our students to decode the message of the media and not be victims of its manipulation process? This is important to develop our country, not just our students.</p>
Difficulties/limitations in promoting CT	<p>Classroom size, umm I forgot about this issue because there is no problem about classroom size or classroom availability at this university. This is also an important issue. For literature class, the number of the students should be around 15-20 which will be most appropriate for developing students' critical thinking. With this number, the teacher and the students will be getting closer and have a sense of unity and belonging as well as a sense of trust. When the students present their idea in class, they may never feel reluctant or losing face in front of their friends and teacher. If they can feel that they can rely on their friends and feel comfortable to express their different idea to the others, this will be a good start for critical thinking. We further hope that one day the students will be able to say that they disagree with their friends' idea and show</p>

	<p>their argument against that. However, this is quite difficult because Thai society does not get used to the idea of criticizing one another. Therefore, this should start from the small classroom where the students feel that they can argue against the other without considering it as a personal matter.</p> <p>Q: How about the resources?</p> <p>Not enough but it is getting better than before. This is also a problem, especially, when the students work on their thesis. (for post-graduate students)</p> <p>Q: Number of the staff?</p> <p>Number of the staff is fine. However, in a way that the university is becoming autonomous university, many programs have been designed to raise more money for the university. As a result, teacher's work has to be stretching. If we would like to develop the students' criticality, for example, in writing course, the students require interaction with the teacher in providing feedback for them. Time in class may not be enough for doing this. And as the teacher has too many jobs in her hands, the time available for doing this may be lessen which is not good when we say that we want to develop their critical thinking. This is my concern about autonomous university. There seems to focus on quantity not quality. The class size may become bigger in the future. This might not be a current problem for this university but in the future it might be.</p>
<b>Difficulties in expressing CT in L2</b>	<p>In some extent. As I can see, some of them do not have good background in English. It is quite difficult for them to express their thought, their critical idea into the language which they do not use it everyday. It takes time to train them to improve their ability to think logically and organize their idea.</p> <p>Q: Some of them might have their idea but cannot express it.</p> <p>Yes, that's right. It is not because they cannot think. Some might have a very interesting idea but they cannot organize their idea logically and clearly. Second, as you said, they cannot express it in English. They might be able to do this in Thai but when it has to be in English they cannot.</p>
<b>Impact of education from school level to CT development</b>	<p>This is quite a problem. They get used to the learning style which does not require them to use much thinking skill. It seems like their purpose of study is to do the test. Not mentioning about writing argumentative essay in English, even writing an essay in Thai, they already encounter some difficulties because they are not trained to do this. They are trained to draw a circle for the best answer in multiple choice tests or filling short answer.</p> <p>Another aspect is that I notice that the students seem to be tired from their admission to the university. In their final year at</p>

	<p>school, they have to work hard and get through their learning routine from Monday to Sunday, from morning till night. It seems like their inspiration in study has blown out. They do not feel excited in searching for knowledge anymore. Some students come to study with no aim, just for the degree, with no soul.</p> <p>Is this a result (drawback) from our educational system? The product from the school is entering university with no thirst of knowledge.</p> <p>Nevertheless, some students have potential to develop their critical ability but they have never trained to bring it out. This causes some difficulties in developing the students to be more critical. In some way, there is also a resistance from the students in the way they feel discouraged to write critical paper. This also affects some of post-graduate students. Ideally, we expect the students at this level to be able to write well and think well. However, some cannot do that successfully. I really concern about this point.</p>
<b>Extent of success in enhancing students to think critically</b>	<p>This is a big question. I think that our students are smarter than before. Comparing with my generation, they have more exposure with many sources around them. In my time, there is no cable TV. We have never heard any English sound on the television. But the students today, when they come in their first year, they are very fluent in English. (especially speaking) They tend to be confident to show their opinion. This is different from the past. At the same time, their confidence sometime can be over the limitation which I don't know whether it comes from the western influence or not. Therefore, I think we should keep balance between these things. Certainly, they should develop their thinking but at the same time they should also respect adult or senior who have more experience than them. They should be aware that they can learn from these people as well as develop or broaden their thinking eventually.</p> <p>I also wonder how and where the balance should be. How can we maintain our traditional value while developing their critical thinking at the same time? It might take some time in achieving this. Overall, I think that it should begin from the school level and from the family. When they come to university, it seems to be too late and difficult. This mission should be taken very seriously from the national level.</p>

## Interviewee no.4

### Part I: Background information of the interviewee

Topic	Lecturer no. 4
<b>Educational background</b>	BA (English) Chiang Mai University MA (English Literature) Central Michigan State University PhD (English Literature) Washington State University PhD topic-
<b>Year of teaching</b>	19
<b>Courses of teaching</b>	Fundamental English (1 <sup>st</sup> year) Introduction to Literature (2 <sup>nd</sup> year) Oral Communication (1 <sup>st</sup> year)
<b>Experience in literature training course</b>	no

### Part II Conceptions of critical thinking in literary study

Topic	Lecturer no. 4
<b>Definition of CT</b>	It is a quality that beyond only just comprehension or fact. For example, the students should be able to understand and can identify the factor that motivates the character to do any particular action. It is not just they know what happens in the story but it is something beyond the comprehension. It may not be indicated clearly in the story because it is not a fact, so the students have to use their thinking to analyze that. "Why and How" are the key questions which will lead to critical thinking.
<b>Distinctive characteristics from other subjects</b>	I think there might be some similarities and differences from the other disciplines. It might be different in terms of the content in each subject but anyway it still requires the use of thinking.
<b>Importance of CT</b>	Very much. In high school, the students might study literature for just pleasure but when they come to the university level, they should gain more than that. They might have to know about philosophy, society or even religion because literature can link to these things. If they cannot think critically, they are not be able to relate and see the relationship between literature and these things.

<b>Relationship between CT and appreciation</b>	I definitely don't think that focusing on criticality will spoil the students' appreciation. On the contrary, I think it will increase their appreciation. The more they can think critically about the story, the more they appreciate it. Probably, they might even go back and read the story again and again because they enjoy it.
<b>Expecting of qualities as an indication of CT development</b>	From my experience, those who can think critically already have this skill from the beginning. When they come to study, they can apply and adapt the story with the situation in their lives.  I myself as well as many teachers also question about whether this skill can be developed or not. However, I think critical thinking skill might be developed. We try to use the questions which encourage the students to think more than memorize. We expect them to think beyond the literal meaning, beyond what is written in the story and understand the relationship between what they have read in the story and what that is going on in the real world. Therefore, the students need to be imaginative and open-minded. They need to read a lot and have experiences about the world. For the naive students, this might take a longer time to develop this skill. The students who come from the family that gives the opportunity to think and express idea independently are likely to succeed in developing this skill. In contrast, those whose family is over-protected and not giving them chances to do things by themselves are not likely to have the quality that leads to criticality.
<b>Expecting of student' level of CT by the end of study</b>	For our undergraduate students, they are required to do final project in 489 course. The course requires them to read well and be able to analyze, synthesize and apply their knowledge into other media and production such as booklet and play. They are also expected to express their idea in form of writing or speaking.

### Part III Teacher's belief and attitude toward students' capability for higher order thinking

Topic	Lecturer no. 4
<b>Students' academic preparation and motivation</b>	The students do not prepare much. Overall, I give about (they prepare) 50-60% in the first year. There might be about 20-30% of the students who are well-prepare (read in advance 70-80% of the story). There are many kinds of students. Some read as they are assigned. Some read more than they are assigned to do. And some do not do any reading at all and come to class to listen to the teacher and friend. Then, when they go to the exam, they match the other people's idea with what they have just read before the exam. You see, these kinds of students will never get anything. They do not think by themselves. On the other hand, the students who are well-prepared, they read the story in advance and when they have question, they can begin the discussion with the teacher. These students can develop their critical thinking very very well.

<b>Students' development of CT from year 2-4</b>	Certainly, they are improved. Some students might never read English literature or English books before they come to university. Some have never read even Thai literature. Therefore, in the first year (2 <sup>nd</sup> yr), they need to learn how to read literature. Then, in the second year (3 <sup>rd</sup> yr), they can move on to reading for more pleasure and appreciation as well as more critical. Finally, in their final year (4 <sup>th</sup> yr), they are expected to have critical thinking to be able to do their 489 project.
<b>Factors relevant to students' development of CT</b>	

**Par IV Teacher's pedagogical practices**

<b>Topic</b>	<b>Lecturer no. 4</b>
<b>Text selection</b>	<p>It depends on the course. We try to avoid using canonical text. The texts have been changed in the past ten years. In the past, when I study here, we mainly focus on canonical text. However, in the past ten years, we have changed the focus into genre-based. There will not be only the classic text but it will include a variety of works according to each genre of literature: fiction, poetry, drama. Anyhow, it has to be accepted that we should begin from canonical work first since it provides a good foundation for literary study. For example, Shakespeare's work has to be included in Drama course. Then, any other works can be added such as "Glass Menagerie" Greek's work is also still used in the course since they need to have some background about the western drama. But we use canon not for canon sake. We use canon because we want them to see how it can be developed into many other kinds of works.</p>
<b>Particular teaching approach</b>	<p>I do not have any particular teaching method since I haven't learned about the theory of teaching. I tend to follow the way as I was taught in the past. I think the method which is effective for me should also be effective for my students. Let me describe in terms of the characteristics of good literature teacher. First, certainly, she should love reading. She should love literature. Can you remember Ajan Soravanee? Can you remember the way she express her love of literature and the way she shows her emotion when she talks about the story? It is so impressive. I think when the teacher shows her love of literature to the students, they can feel it. And I quite believe that they may feel the same way. My teaching method is to teach from what I believe.</p> <p>Also, we are trying not to lecture much but it is hard to avoid this. For example, in Drama course, at first the teacher and</p>

	<p>students may read the story together. Then, when comes to the point which contains metaphor or symbolic meaning, teacher may ask the students' opinion, what they think about this or how they interpret it. If they do not get it, the teacher will guide them by using the question to lead to the answer. I think this is an effective method. We try to encourage the students to think by themselves by the use of question and activities. For example, in Drama course, they may be asked to draw a map or a picture of the stage and use their imagination how the actor and actress perform on the stage they draw. Then, when they feel that they are a part of the play, it is expected that they will have more to say in the discussion.</p>
<p><b>Teaching methodology in class</b></p>	<p>We try to reduce lecture to 45%. Also, we have activities in class which will end with a small group discussion with the teacher. We give the question "How and Why" for them to work in group. Then, they are asked to present their group's idea to their friends.</p> <p>For essay writing, we have a particular course to practice the students' writing skill. However, it may not be specific for practicing how to write a literary essay as the content will be about writing an essay in general. This may be our weak point to separate writing course from literature course. But we also have 470 course which teaches the students how to write literary paper.</p> <p>This might be another weak point. Our literature course does not emphasize writing skill much. For writing course, definitely, we focus on writing, grammar, organization but for literature course, our focus is on idea and thought. Most of the writing task in literature course is in a paragraph level.</p> <p>When the students have difficulties in their writing (do not know how to begin a paragraph, how to support their idea), we help them by showing an example of a good piece of writing and ask them to give the score for that work. Their score is more or less the same as the teacher. We can see that they know how a good writing is going to be like. They recognize which is good and which is bad but they might not have enough experience to produce a good one by themselves. Then, we are showing them how to write and organize their idea.</p> <p>Q: But they had not been told at the beginning about how to write? They are asked to write by themselves first?  - yes, ummm... this may be a wrong method. Perhaps, we should show them how to write first, show them a good example of literary paper, especially for the beginning students such as in 250 course. Sometimes, it is hard to say.</p>
<p><b>Development of students' reading skills</b></p>	<p>For undergraduate students, we focus on primary text. Secondary text will be used for postgraduate students.</p>
<p><b>Assessment methods</b></p>	<p>Writing test (mid-term &amp; final exam)</p>

	Quiz Oral presentation
<b>Example of course</b>	

## Part V Problem in promoting CT in Thai context

Topic	Lecturer no. 4
Factors affect success of promoting CT to Thai students	First, it depends on how they are treated in the family as I mention earlier. Second, how much they like to read, how often they do extra-curriculum activities such as going to see the movie or listening to music. Third, when they are with friends, which story they are talking to each other. What is the topic of their conversation? Do they talk about news? Do they share opinions about things or what that happens around them? All these will lead to critical thinking. In daily lives, the more they share or exchange idea with the others, the more their criticality can be developed.
Practicality of teaching CT in Thai culture	I don't think that Thai culture is an obstacle for developing criticality. It depends on how open-minded the teacher is. For example, if the teacher begins by showing her opinion first and the students sharing their idea. After that the teacher says "That's right. It is possible." This will make them feel relaxed and confident to participate more. The teacher can be wrong. And it is not a crime to ask while the teacher cannot give an answer. On the contrary, the teacher who never gives an opportunity for the students to ask and share idea, the students are not able to develop their thoughts much.
Difficulties/limitations in promoting CT	<p>The students' own background plays a very important role in developing their criticality. Those who come from the family that encourage them to think are likely to develop this skill quicker than those whose family does not encourage much.</p> <ul style="list-style-type: none"> <li>- About the internet resources, the students are always told to check the reliability of the information they get from the websites.</li> </ul>
Difficulties in expressing CT in L2	Yes, the students have some difficulties for them to express their thinking into English. They tend to do a translation which sometimes cannot express their original thought. Besides, they are influenced by their first language, Thai. The sentence pattern that they use in their writing seems to be influenced by Thai language. The sentence structure of Thai and English is different. Therefore, their idea might be spoiled by their use of language. It is necessary to encourage them to think in English and write in English.
Impact of education from school level to CT	As I can see, I think that the school is improved a lot than in the past, especially the school which located in the city. There

<b>development</b>	are more extra-curriculum activities for the students. There is an attempt to make a relationship between the students and the community.
<b>Extent of success in enhancing students to think critically</b>	I can not tell exactly. I think that it might be about 60-65%. From 489 course, as maximum, 2 from 5 students will get grade A. And the other might get B or C. In my opinion, if there are only A and B, we can say that we are successful in developing their criticality. There should not be C at all.

## A selection of student interviews

## Year 2

1<sup>st</sup> interview (01) -1 student

## Part I General attitude and impression towards studying literature

Topic	Students' opinion
Experiences in studying literature courses	<p>-Background of English literature</p> <p>S: I like it because I can learn many things from this course such as how man is created onto the world, the story of Adam and Eve. (urr, I feel nervous to be interviewed)</p> <p>T: Don't worry. Try to be relaxed.</p> <p>T: How about the teaching methodology? There is lecture, right? Is there any group work?</p> <p>S: Yes, there is.</p> <p>T: Do you like it?</p> <p>S: Yes, I do. I prefer to do group work more than individual work.</p> <p>T: because?</p> <p>S: Because sometimes the teacher will ask us to do a role play and I like acting. This is a relaxing activity and it can lessen my stress about the study. (laughing)</p> <p>T: Do you feel much stress about your study? (laughing)</p> <p>S: Yes, sometimes. (laughing) For example, when I study Greek Mythology, there are many characters (gods and goddesses) and each one has his own personality. We can understand the characters more when we do a role play.</p> <p>T: How about the assignments, have you got any problems about that?</p> <p>S: No, I don't think I have a problem in doing assignments.</p>
Benefits of studying literature	<p>S: We can learn the history about many things in English literature. For example, how the world is created according to the Bible, something like that, but if in terms of application, maybe I cannot see it obviously. As we live in the modern world now, the focus is on the language for communication, so the knowledge about literature is not quite related to the future career.</p>

Topic	Students' opinion
Difficulties found when reading literary texts	<p>T: Do you have any difficulties in reading?</p> <p>S: Yes, sometimes the vocabulary is quite difficult. We have limited knowledge in vocabulary. When the exam comes, if we don't know the vocabulary, we cannot do the exam well.</p> <p>T: How do you manage to read, for example, "Appointment with love", the story that you have just learnt from today class. Did you read in advance?</p> <p>S: (laughing) yes, a little.</p> <p>T: Do you use any reading strategy?</p> <p>S: Yes, first, I will look at the title and go over the story. If I do not get it, I will read it again and again. If I still do not understand the story, I will ask the teacher in class to explain (such as about the plot or setting) to me one more time.</p> <p>T: Do you use dictionary?</p> <p>S: yes</p> <p>T: How often? For every word or?</p> <p>S: Quite often, when I find difficult vocabulary. But for some difficult words sometimes I can use a predicting skill to make a guess.</p> <p>T: That's very good. How about the metaphor or techniques that the author uses, do you recognise it when you first read the story?</p> <p>S: Umm, I do not realize it for the first time of my reading. I will understand it when the teacher explains in class.</p> <p>T: So, the first time of your reading, you read just for understanding, right?</p> <p>S: yes.</p>
Strategies used when reading literary texts	
Reading from secondary sources	<p>T: Do you read from the secondary sources, like the internet?</p> <p>S: Yes, I do.</p> <p>T: What kind of information do you want from the internet?</p> <p>S: For example, the information that we cannot get from the book. It could be the story that has some similarities with the story we learn in class and then I can adapt it for my study.</p> <p>T: Anything else? How about the example of essay writing?</p> <p>S: No, ummm sometimes, not quite often.</p> <p>T: How about the criticism that the other talk about the story such as "Appointment with Love" that we have learnt? Have you ever read it on the internet?</p> <p>S: No.</p>

How to work on essay writing	<p>T: How do you work on essay writing? Do you write in Thai first? Like the reflection that the teacher asked you to do in the class today, how do you work on that?</p> <p>S: I am trying to write in English as much as I can. But sometimes when I do not know how to write in English I will write in Thai and then translate into English later.</p> <p>T: So, the first draft that you have written for the reflection today is in English, right?</p> <p>S: Yes, it is but it contains many grammatical mistakes.</p> <p>T: Actually, the teacher will not focus on grammar that much, isn't she?</p> <p>S: Grammar? May be because I have very little knowledge in grammar (laughing) so I make a lot of mistakes. But many teachers such as Ajan Paul told me that we shouldn't worry much about grammar. We should focus on our thinking.</p>
Difficulties when writing an essay or in examination	<p>T: In Background Literature course, the exam is in the form of essay writing, right?</p> <p>S: Yes.</p> <p>T: How do you write an essay for the exam?</p> <p>S: Normally, I will memorize the role of each character in the story.</p> <p>T: Do you have to show your opinion?</p> <p>S: Yes, I do.</p> <p>T: How do you support your opinion? Or you write from your idea solely?</p> <p>S: I will show my opinion first and then give the evidence from the story to support my idea.</p> <p>T: Ok. Do you have any difficulties in writing?</p> <p>S: Yes, I do. First is my grammar. Second, the sentence pattern, sometimes I miss the verb in the sentence. Third, I also have some problems with the connection using such as and, but, while...</p> <p>T: It seems like you are so worried about grammar.</p> <p>S: Yes, I do.</p> <p>T: Do you have any difficulties in expressing your thoughts in English?</p> <p>S: Umm, not much. I think my main problem is about grammar.</p> <p>T: So, you don't have problems about expressing your idea in English?</p> <p>S: Yes, I don't have problem.</p> <p>T: Good.</p> <p>T: About constructing the essay, do you know how to construct the essay?</p> <p>S: Yes, I do. But I do not follow it exactly.</p> <p>T: In that case, how do you write/ construct it?</p> <p>S: Usually, I write in one paragraph.</p> <p>T: Can you explain more?</p> <p>S: I write everything within one paragraph, no introduction, no conclusion. (laughing)</p> <p>T: I see.</p>
Skill that most affect the success in studying literature	<p>S: I think it could be writing and speaking skills. But speaking skill is not emphasized much in literature course, so it should be writing skill.</p> <p>T: Why is that?</p> <p>S: Sometimes we might have different point of view from the teacher and write it in a different way</p>

	<p>from what the teacher expects us to write, so we may lose the score in the exam.</p> <p>T: Any other skills that affect your study? What grade have you got in Background Literature course?</p> <p>S: I got D+.</p> <p>T: Have you ever evaluated yourself why you got D+? What are your difficulties?</p> <p>S: (laughing) It is difficult, teacher. Maybe I did not pay attention to the study enough. The content is so packed and I have to understand the characters in the story. For example, Zeus has many children. We have to memorize them. Also, I have limited vocabulary when I have to write.</p> <p>T: How about the interpretation? Do you have to interpret the story?</p> <p>S: Umm, I don't think I have to interpret anything. Usually, the meaning is exactly from the story in Background Literature course, I mean.</p> <p>T: How about in Introduction to Prose course?</p> <p>S: Prose, ummm, yes, we have to interpret the story sometimes.</p> <p>T: But you interpret a lot in Poetry, right?</p> <p>S: Yes, I do. Because we have to use our imagination in poetry course. The meaning cannot be gained literally from each vocabulary. We have to use imagination to interpret the poem.</p>
Other difficulties that affect the success in study literature	

### Part III Students' participation in class

Topic	Students' opinion
Confidence in expressing opinion in class	<p>S: It depends on the teacher. I am not confident to show opinion with the teacher who is very strict. But for the teacher like, Yao, she gives the opportunity for the students to speak and she is very friendly, so I feel more confident in expressing opinion in class.</p>
Degree of involvement in the classroom	<p>T: like in today class?</p> <p>S: 90%</p> <p>T: You can give the answers every time the teacher asks, right?</p> <p>S: Yes, I do. (big smile) When I read before class I will be confident to answer the teacher because I am sure that my answer is correct. For the question which I am not quite sure, I will not answer immediately. And when the teacher tells the answer which is the same as I think, next time I will be more confident to do this.</p> <p>T: So, do you read in advance every time you come to class?</p> <p>S: Only the subject that I think I can understand it by reading alone. But some subject like poetry, I cannot understand it when I read it by myself. When I ask my friends, they do not understand it, too. So, who else can I ask? There is no point of reading it. That's why I do not want to read it before coming to class.</p>
Note-taking	<p>T: Do you take any notes?</p> <p>S: Yes, I do.</p> <p>T: Can I see it? What did you write?</p>

	<p>S: like plot, setting, or what the teacher said in class, vocabulary.      T: They are in both Thai and English.      S: Yes.</p>
Problems about listening comprehension skill	<p>No, because the teacher speaks Thai in class. I may have this problem with the foreign teachers in the other subjects. I am not familiar with their accent. Sometimes, they speak so fast and very loud. It shocks me what they are saying. I cannot catch it. The teachers may think that since we are English students, so we should try to understand.</p>

**Part IV Students' understanding about the conception of critical thinking and their awareness of their own capacity to think critically**

Topic	Students' opinion
Definition of critical thinking	<p>T: Could you give me the definition of critical thinking? Do you know what it means, the word "critical thinking"?</p> <p>S: Umm, I do not know the word "critical" but I know "thinking"</p> <p>T: Can you guess what kind of thinking it is? In a critic way.</p> <p>S: umm.. may be creative or what...</p> <p>T: You haven't seen this word before?</p> <p>S: no, I haven't.</p> <p>T: It deals with the ability to think or criticize in a critical way. (The researcher is trying to explain this in Thai)</p> <p>S: Oh, I See.</p>
How literary study develops critical thinking skill	<p>T: Do you think studying literature can develop your critical thinking skill?</p> <p>S: Yes, we have to think a lot when we study this subject. For example, Zeus is a playful God and what kind of person he represents in today society.</p> <p>T: How about "Appointment with Love" that we study today, do you have to think about anything?</p> <p>S: Oh, there's a lot to think in this story.</p> <p>T: For example?</p> <p>S: In "Appointment with Love", we learn how to test the man that he is sincere or not. If he is interested in the woman's beauty, he may have never met his girlfriend (female protagonist) in the story.</p> <p>T: So, you think that your thinking has been developed when you study this subject?</p> <p>S: Yes, we have to analyze the story.</p>
Evaluation of their own capacity to think critically	<p>S: umm, may be in average level.</p> <p>T: Why do you say that?</p> <p>S: I can think in some way but not in a critical way or high level. I cannot understand the story since the first time I read it, sometimes we have to interpret it.</p>
Improvement of critical thinking ability by literature courses that the students have studied	

Difficulties in expressing critical thinking in L2 (English)	S: Sometimes. Sometimes, when I share idea with my friends, we may use the different vocabulary to tell the story.
Difficulties in expressing critical thinking in L1 (Thai)	<p>T: Assume that we read "Appointment with Love" in Thai, do you think you will have difficulty in reading it?</p> <p>S: No, I don't think so. Because when we read in English, we have to translate into Thai since it is not our native language, right. But when we read the story in Thai which is our first language, we can get the story immediately. In English, we have to translate, interpret and analyze which we do not need to do that when we read in Thai because we can understand it immediately.</p>

## Year 2

2<sup>nd</sup> interview (02) – 4 students, 2 girls, two boys

### Part I General attitude and impression towards studying literature

Topic	Students' opinion
Experiences in studying literature courses	<p>T: Can you tell me your impression in studying Background Literature course last semester?</p> <p>S: It is a difficult subject. The content is so packed. The textbook that we used is bigger than the dictionary.</p> <p>S: The teacher seems to focus on the theory which is not easy to understand. For example, when she talks about fiction, she will begin with the theory first such as what fiction is without showing us the example of fiction, so we do not get it. This is quite difficult for us to understand because we have never read it before.</p> <p>T: How about activities in class? How do you feel of doing group work and pair work?</p> <p>S: It is difficult.</p> <p>T: Why? What is difficult?</p> <p>S: The questions assigned by the teacher are difficult.</p> <p>T: Any presentation?</p> <p>S: No.</p> <p>T: How about the assignments? Take home or?</p> <p>S: Yes, sometimes</p> <p>T: Individual or in group?</p> <p>S: Both</p> <p>T: Can you give me the example of assignment?</p> <p>S: such as identify theme and conflict.</p> <p>T: How long is it? How much do you have to write?</p> <p>S: Varies, just trying to write to cover everything that the questions ask.</p>
Benefits of studying literature	<p>S: (long pause) promote us to use the imagination.</p> <p>S: get to know the Old English words such as "thee or thou"</p>

	S: It is the same way as we should read Thai literature. It is fun. We will have a chance to know the history, what was going on in the past, people's lifestyle.
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## Part II Skills in studying literature

Topic	Students' opinion
Difficulties found when reading literary texts	<p>S: Vocabulary because the language used in literature is quite special (sometimes old), not the same way that we use in everyday life.</p> <p>T: How about grammar? Is grammar your difficulty when reading?</p> <p>S: No, I don't think so.</p> <p>T: How about speed in reading? Do you finish reading it in time before coming to class? Or have you ever read before class?</p> <p>S: (laughing) I think very few students read it before coming to class.</p> <p>S: I think that I have a very low speed in reading.</p> <p>S: When we do not know the meaning of vocabulary, we spend the time to look up the meaning in the dictionary, so it might delay our speed in reading.</p> <p>T: So, how do you manage to read the story?</p> <p>S: Look up the meaning of vocabulary every time I do not know the meaning.</p> <p>T: You mean that you read every word in the story?</p> <p>S: Umm, not really, not every word but almost every sentence.</p> <p>S: I read only once.</p> <p>T: Why, you mean that you can understand it since the first time you reading it?</p> <p>S: No, I mean I do not understand it, so I do not want to waste time reading it again.</p> <p>T: In that case, why don't you read it again may be you can get it when you read it the second time?</p> <p>S: Umm, the story is quite long. This discourages me to read it again.</p> <p>S: I read for the general comprehension and look up the meaning of unknown vocabulary sometimes.</p>
Strategies used when reading literary texts	<p>T: Do you use any reading strategies such as skimming or scanning?</p> <p>S: scanning, but when I do scanning, again there are too many vocabularies that I do not know.</p> <p>T: So, you use dictionary very often, right?</p> <p>S: Yes, indeed.</p> <p>T: You have already learnt about figurative language, right? Do you notice the use of figurative language since the first time of your reading?</p> <p>S: (laughing) Oh, I don't think so. Just comprehension (general idea of the story), I still cannot get it, how can I understand the use of figurative language?</p>
Reading from secondary sources	<p>S: Yes, we sometimes search for the information on the internet.</p> <p>T: What kind of information do you want?</p> <p>S: For example, the example of Ballad which I cannot find in the library. Our library has a very small number of books, especially for literature course.</p> <p>S: We search for the poem, the biography of the author.</p>

	<p>T: Anything else?</p> <p>S: There is also a paraphrase of some poems on the internet. Sometimes, we adapt it for our essay.</p> <p>T: How about the secondary sources from the library?</p> <p>S: As I said, there are not many books in the library. For example, last semester, we study Mythology and there is no book about Mythology at all in our library. Not at all. This is a true story.</p> <p>T: Have you speak to the teacher about this matter?</p> <p>S: I went to ask the librarian and she said that we could borrow books from the other library from our main campus in Phitsanuloke which takes about two days. But I don't want to wait that long. Besides, we do not see the content within the book. We see only the book title, so how can we know that the information in that book is relevant and useful and not too difficult for us to read.</p>
How to work on essay writing	<p>T: Do you have any difficulties in writing?</p> <p>S: Umm, I don't think so.</p> <p>T: How do you work on your essay writing? Write in Thai first or in English?</p> <p>S: For me, I write in Thai first and then translate into English.</p> <p>S: I write in English.</p> <p>S: Umm, in both ways.</p> <p>S: Both ways, I will write in Thai when I do not know how to write it in English.</p> <p>T: Does the teacher teach you how to write or construct the essay?</p> <p>S: umm, not yet.</p> <p>T: So, what is your exam like last semester? Is it in the writing form?</p> <p>S: Asking for only short answer.</p> <p>S: The teacher just wants us to understand the story in the beginning, so we are not required to write in many paragraphs or in form of essay writing.</p> <p>T: Do you use any evidence to support your answer?</p> <p>S: Yes, I do. The teacher always asks us to do this such as "from which line or how do you know."</p>
Difficulties when writing an essay or in examination	
Skill that most affect the success in studying literature	<p>S: May be reading.</p> <p>T: So, you think that you may have a chance to get A if you read well?</p> <p>S: um, well, not really. Maybe I have to understand the story, too.</p> <p>S: For me, reading as well. Vocabulary and the length of the story are the obstacles for my reading. Writing is not quite a problem for me because I can use my own words to express the idea.</p> <p>S: In my case, it might be reading, too. When I do not understand the story, I don't want to continue reading it.</p> <p>S: Reading as well. When I do not know the vocabulary, I cannot understand the story.</p> <p>T: So, how can we solve the problem of unknown vocabulary? We do not need to know every vocabulary, don't we?</p> <p>S: Yes, but sometimes it is a key word that you have to know the meaning unless you will not understand the whole story.</p>
Other difficulties that affect the success in study literature	T: Anything else? Interpretation?

	<p>S: Yes, such as in poetry, the meaning is not from the literal level. We have to understand the understatement in the poem as well.</p> <p>T: How about the cultural aspect? Do you feel that the western culture is far from our culture?</p> <p>S: I think it is new knowledge for us to learn.</p> <p>S: We see many forms of western culture since we were young, so we do not feel that it is too distant from us.</p> <p>T: For example, in the poem that we learn "The Nymph" do you find any difficulties in the cultural aspect from the poem?</p> <p>S: No, I don't think so. I can imagine the picture of the society at that time.</p>
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### Part III Students' participation in class

Topic	Students' opinion
Confidence in expressing opinion in class	<p>T: Do you feel confident in showing your idea in class?</p> <p>S: No.</p> <p>T: Why is that?</p> <p>S: I am afraid that my answer might be wrong.</p> <p>S: For example, in Poetry course, it is difficult to interpret the story, so we do not know how to answer.</p> <p>S: Yes, we do not know what to answer because we do not understand it. We do not get it.</p> <p>S:</p>
Degree of involvement in the classroom	<p>S: very little 20%</p> <p>S: If I read before the class, I can answer the teacher's questions and I will involve the class more.</p> <p>T: See, you know how to study, you know that if you read before class you will better understand the story and you can contribute or involve in the class in some ways. You know the way but you don't do it, right?</p> <p>S: ...laughing (with feeling ashamed-the researcher guesses)</p> <p>T: Have you ever asked the question in class?</p> <p>S (two girls): I ask the question after the class.</p> <p>T: Why? Feeling more comfortable?</p> <p>S: Yes.</p> <p>S (boy): I ask every time when I do not understand.</p> <p>S (boy): Me too.</p>
Note-taking	<p>S: Sometimes</p> <p>T: What do you like in your note? Can you show me?</p> <p>S: Vocabulary, the meaning or message that the author wants to convey.</p> <p>T: From the teacher's lecture, right?</p> <p>S: Yes.</p> <p>T: In which language?</p>

	<p>S: Thai</p> <p>T: How about the opinion of your friends in class? Have you ever written it down?</p> <p>S: No, I don't think it is much useful.</p> <p>S: Sometime it is similar to my own idea, so it is no need to write.</p>
Problems about listening comprehension skill	No, because the teacher speaks Thai. She will read the story in English first and then translate into Thai.

**Part IV Students' understanding about the conception of critical thinking and their awareness of their own capacity to think critically**

Topic	Students' opinion
Definition of critical thinking	<p>T: Have you ever known this word before "critical thinking"?</p> <p>S: No.</p> <p>T: Can you guess what it means? You know the word "thinking", right? So, thinking in a critical way.</p> <p>S: silent...</p> <p>T: Actually, you already see this word in the course syllabus of this subject? Do you bring the course syllabus with you today? Have a look together. Where is it?</p> <p>S: (the students are trying to look for the word "critical thinking in the course syllabus")</p> <p>T: How do you understand it? What kind of thinking?</p> <p>S (girl): Thinking about the story in what the author is trying to convey to the reader.</p> <p>S (boy): thinking by interpreting the story.</p> <p>T: interpret in what way.</p> <p>S: interpreting from your own understanding.</p> <p>S: silent...</p> <p>T: Does anyone have a dictionary? Look for its meaning from your dictionary?</p> <p>S: (The students are searching the word "critical" in dictionary.</p> <p>S: See, critical—criticism, it's similar to interpreting that I said before.</p> <p>S: I see, the ability to interpret and analyze.</p> <p>T: Good. Do you think that you can develop your critical thinking ability from literature courses you study?</p> <p>S: Yes, when we read a poem, we have to interpret the poem.</p> <p>T: We have to go beyond literal level, right? For example, in the short story that we learn today, we do not want to study only what, where, when and why, right? We want something more than that. You see in the question number 7, "What is the message that the writer want to say?" This is not just "what, where, when, why question" anymore, right? We have to use our.....</p> <p>S: Critical thinking.</p> <p>T: See. You got it.</p> <p>S: (all laughing)</p>
How literary study develops critical thinking skill	

Evaluation of their own capacity to think critically	<p>S (boy): In some extent. I think I have my own idea.</p> <p>S (boy): I can criticize but usually it is different from the teacher. Umm, but anyway it's still in a low level, not high.</p> <p>S (two girls): not much.</p> <p>S (boy): My idea is different from the others.</p> <p>T: So, what's wrong? Doesn't the teacher tell you that there is no right or wrong in expressing your opinion in literary study?</p> <p>S: silent, umm yes.</p>
Improvement of critical thinking ability by literature courses that the students have studied	
Difficulties in expressing critical thinking in L2 (English)	<p>S: Yes, I have limited vocabulary. I have to use Thai- English dictionary to find the meaning in English very often.</p> <p>S: If the story is written in Thai, I may have a chance to get A.</p> <p>S: (other students are laughing)</p> <p>S: I think I have high ability to comprehend the story but since the story is written in English, it causes some difficulties for me.</p>
Difficulties in expressing critical thinking in L1 (Thai)	<p>T: Have you ever encountered this difficulty in Thai? If you have to criticize the story in Thai, what do you think?</p> <p>S: I think there will be fewer problems than in English.</p> <p>S: We cannot find the exact word in English for what we really want to say.</p>

### Year 3

#### 1<sup>st</sup> interview (01) – 5 students, three girls + two boys

##### Part I General attitude and impression towards studying literature

Topic	Students' opinion
Experiences in studying literature courses	<p>S: To be honest, it is very difficult.</p> <p>S: It seems like a piece of art that is hard to access into.</p> <p>T: What makes you say that?</p> <p>S: It is difficult when we have to analyze the poem and the feeling of an author. How can we know that when we are not the one who writes it?</p> <p>S: Sometimes, we do not know what the author really want to say in the poem?</p>

	<p>S: If you ask that do I understand the poem, I can say that yes, I understand it but I need some advice from the teacher. But if you ask me to read the poem by myself and expect me to get the underlying meaning of the poem, it is hard to do that.</p> <p>S: Also, it depends on each person's interest.</p> <p>T: (<i>So, in your case, do you have any interest in study literature?</i>)</p> <p>S: A bit (laughing)</p> <p>S: In terms of the business application, I think the subject is a useful source for product development in business. For example, everyone knows Zeus, the supreme god in Greek Mythology. We can apply his character in the product in some way.</p> <p>T: How about the text used in the courses? Is it (the language) too difficult for you?</p> <p>S (altogether): No, it is not too difficult for us.</p> <p>T: How about activity? Do you like doing pair work or group work?</p> <p>S: It depends on the topic or the question.</p> <p>T: Do you have to do any oral presentation?</p> <p>S: Yes, we do. Always.</p> <p>T: In which course do you mean?</p> <p>S: Background of English Literature.</p> <p>T: How about assigned reading? Have you ever read before attending the class?</p> <p>S: Sometimes because we are very busy with the other subjects.</p> <p>S: We may get confused if we read many subjects at the same time.</p> <p>T: So, you solve the problem by not reading anything at all?</p> <p>S: Yes. (laughing)</p> <p>S: For me, I read it almost every time before attending the class.</p> <p>T: How about writing assignment?</p> <p>S: This might be the most difficult thing for me.</p> <p>S: I think I understand the story but when we have to express what we understand by writing, it is quite hard.</p> <p>S: Also, choosing the right vocabulary to express our thought is quite a problem.</p>
Benefits of studying literature	<p>S: Know about western culture. It is very interesting.</p> <p>S: The idea can be developed for business as I mention earlier.</p>

## Part II Skills in studying literature

Topic	Students' opinion
Difficulties found when reading literary texts	<p>S: Pronunciation</p> <p>T: That is reading out loud. How about reading silently?</p> <p>S: might be vocabulary.</p> <p>T: How about grammar?</p> <p>S: not that difficult. Grammar is not a problem for me because we learn it since the primary level.</p> <p>T: How about speed in reading?</p>

	<p>S: It depends on the story.      S: For me, I think I read very slowly.      S: If I have similar experience like in the poem or the story, I can understand it easily.</p>
Strategies used when reading literary texts	<p>S: Looking for key words. Try to identify “what, where, when and why”      T: How do you manage to read?      S: The first time I will read for general comprehension.      S: For me, the first time I will look for vocabulary only.      S: Predict the story in the first time of my reading.      T: How about your second reading?      S: I will write short notes on a separate paper.      S: I like to do a mapping. I think it helps a lot so that we do not have to go back and look for the main idea in that paragraph again.      T: Do you use dictionary when reading?      S: Yes, always.      S: There are many unknown vocabulary, especially Old English Words.      S: Some Old words even are not in the dictionary.      T: So, what do you do then?      S: We look up the meaning from internet.      T: Good I am going to ask you about this issue next.</p>
Reading from secondary sources	<p>T: How do you search for the information on the internet?      S: For example, for me last semester in Background English Literature course, I use Game Online webpage. Nowadays, there are many games that adapted from Mythology story. As I said before that I can see the application of this in business.      S: I get to know the characters of God and Goddess from this game.      S: Yes, we can see the movement of the characters and it is fun.      S: It is more interesting than just reading in the book.      T: What kind of information do you want on the internet?      S: Analysis of the character      S: Summary of the story.      S: Comment or criticism</p>
How to work on essay writing	<p>S: Normally, I write in Thai.      S: I will try to think in English and write in English.      S: I am not good at grammar, so I prefer to write in Thai first.      T: Do you give evidence to support your idea?      S: Yes, we put the quotations from the story to support our idea.      S: And the teacher is very serious about reference or giving credit to the original writer.      S: Yes, she is quite serious about this.      S: But finally, we have to put our own idea in the essay.</p>

Difficulties when writing an essay or in examination	<p>S: Time is very limited.      S: Getting nervous when taking the exam.      S: It is only one chance. If we make a mistake, it is not likely that we will have time to go back and rewrite it again.      S: I think the time should be expanded.      S: I feel really pressured about the time.      S: Also, we have a problem with interpreting the question.      S: Yes, sometimes we do not understand clearly what the question really wants. Each of us interprets the question in a different way.      S: When we hand in our paper and see that our idea is different from our friends, we feel a bit worried. S: If we do not understand the question, how can we give the correct answers? It goes in different ways.      S: If our idea is different from the teacher, we will lose mark.      T: Any problems about essay structure?      S: No, we don't think we have a problem with that. We all know how to construct the essay.</p>
Skill that most affect the success in studying literature	<p>S: Reading      S: Writing      S: Reading and writing      S: If we misunderstand the story we will never write it reasonably.      S: Actually, I think literature should be the subject that we should sit and enjoy reading. However, with the reason about time and mark, we do not experience it in a pleasant way.      T: So, you feel very stress when study literature?      S: It is like when you read cartoon, you have ever read cartoon, right? You do not have to memorize the characters' names. You do not need to remember who their parents are. You can just sit and relax reading it. And it is amazing that you can remember it all automatically by this way.      T: Actually, one of the main purposes of studying literature is for pleasure. Why do you all feel so stressed about it?      S: (laughing altogether) It is so difficult. We have to analyze it.      S: Which I think there shouldn't be right or wrong about the opinion.      S: Yeh, (altogether) we agree with him.      S: Yes, that is absolutely right.      T: So, you think the teacher should be more open-minded?      S: Yes.      T: How about cultural differences?      S (altogether): There is no problem about this issue. We should open to new things. We don't think we have difficult about that.</p>
Other difficulties that affect the success in study literature	

### Part III Students' participation in class

Topic	Students' opinion
Confidence in expressing opinion in class	<p>S: Sometimes  S: This is a problem of Thai students. Thai students do not like to show opinion. In our group, we like to do a group tutorial after class.  T: Good good.</p>
Degree of involvement in the classroom	<p>S: 50%  S: 15%  S: I think everyone wants to involve in the class but sometimes we may not be confident to show our opinion in front of the class.  S: We do not know what we will be seen by the others/  S: The words 'right' and 'wrong' always come in my mind. What will happen if my answer is wrong?  Something likes this.  T: Who is going to tell you that you are wrong? Do you imagine it by yourself?  S: Not really. But there will be that feeling all the time.  S: Some other friends may feel like you are trying to dominate them.  S (altogether): That feeling is really there, really.  T: I can't believe that the students now still have this kind of feeling. I used to have it in my time of study. I think that the students now are very confident.  S (laughing altogether): Not at all. That feeling has never gone. It is still with the students, no matter which year. This is our third year but we are still not familiar to present our thought in front of many friends in class.  T: Where do you think this feeling come from?  S: I think it is a part of Thai culture.  S: It is like when there is someone answers the teacher's question all the time, that person will be seen as trying to dominate the class and their friends. Their friends might feel to enjoy this when they do not have to answer. Just let that person does his duty. However, whenever that person gives a wrong answer, he will be seen as being stupid.  S: It is like our confidence is lessening bit by bit.  T: So, you deal with this problem by not answering anything at all?  S: Yes, to save ourselves.</p>
Note-taking	<p>S: Yes, in both Thai and English.  T: What do you write in your notes?  S: Translation of vocabulary in Thai.  S: Summary of the teacher's lecture in my own words.</p>
Problems about listening comprehension skill	<p>S: No problem at all.  S: Except with the foreign teacher, we have problems when listening to their accent.</p>

**Part IV Students' understanding about the conception of critical thinking and their awareness of their own capacity to think critically**

Topic	Students' opinion
Definition of critical thinking	<p>S: The ability to analyze      S: Our own idea with no right or wrong      S: The ability to think carefully by supporting with reason.      S: Yes, should have evidence or reason to support      S: Should be able to explain your idea to the others</p>
How literary study develops critical thinking skill	<p>S: Yes, it enables us to think more, use more thinking      S: Enable us to see that there are always two sides of things in the world.      S: There are different ways to interpret thing.</p>
Evaluation of their own capacity to think critically	<p>S (altogether): in a low level      T: Why do you say that?      S: We cannot get into the understatement of the poem or the story well enough.      S: Does it depend on the person's appreciation? If we appreciate or enjoy it, we will be willing to learn more and think more. If we do not enjoy it, we are not happy to learn or do anything.      S: Also, depends on the story. For example, we really enjoy studying the story about God of War as we usually play an online game which uses the characters of Greek god. We are so happy to learn more about these gods in the class.      S: But some stories we have heard before like Cinderella or Little red riding hood. They are so boring. We just can't wait the story to be finished. We do not appreciate.      S: We feel stressed about the study. Actually, they are bed time stories for children, but the version that we learn are adapted and written in a very complicated style which requires us to think and analyze more.      S: I think we should be asked to assume ourselves to be a character. "If we are Cinderella, what should we do in that situation? Should we tell the Prince immediately or what do you do?"      Actually, we should be asked to do this kind of activity. There shouldn't be right or wrong answer.      At least, we attend the class regularly, pay attention in class, understand the story and are able to answer the question; our score should be not too bad.      S: If the purpose of studying literature is for pleasure, the teacher should make it to be more enjoyable.      T: They should come together; the pleasure and critical thinking. Do you think you succeed in obtaining these tow aims?      S: Yes, we can say that, in some extent.      S: If we are not stressed, we can do it better. I am pretty sure about this. Like sometime, we got only three out of ten. Oh!!!! This is a real nightmare!!</p>
Improvement of critical thinking ability by literature courses that the students have studied	<p>S: I think I can see it obviously when I read a newspaper. My reading speed begins to be slow and I start to think about the article more carefully.</p>

Difficulties in expressing critical thinking in L2 (English)	S: We know how to analyze the texts. S: Yes, I think this is a big problem for me. S: Sometimes, I have the same idea with the teacher but when I express it, it appears to be different from what I really want to say. When I speak to the teacher in Thai, there is no problem at all. S: Also, as I told you, the exam time is giving too much stressed. It is only one chance. You cannot miss it.
Difficulties in expressing critical thinking in L1 (Thai)	S: No problem at all.

### Year 3

#### 2<sup>nd</sup> interview (02/1) – Pair, two girls

##### Part I General attitude and impression towards studying literature

Topic	Students' opinion
Experiences in studying literature courses	S: We got F from Introduction to Prose last semester. There are many students who got F in this course. S: Actually, I like to study literature. I enjoy reading the story. S: For me, I also like to study but sometimes I have different opinion from the teacher. So, I think this is quite difficult sometimes. T: How about the activity in class? S: There are individual, pair and group work which I think are good way to help me understand the story. T: How about the assignment? S: There are very few assignments to do. T: Oral presentation? S: Yes, but not often such as doing a role play. T: Do you have to write any essay writing? S: Yes, sometimes, descriptive writing.
Benefits of studying literature	S: I learn about human nature and emotion through characters in the story. Be able to compare the situation. T: How about you? S: The same.

##### Part II Skills in studying literature

Topic	Students' opinion
Difficulties found when reading literary texts	S: I don't think I have a problem in reading. It is fine. S: But I rather have a problem about the interpretation of the story. I interpret it differently

	<p>from the teacher which is a big problem, I think.</p> <p>S: Do you use dictionary when reading?</p> <p>S: Not often, I will try to guess the meaning from the context.</p> <p>S: I use talking dictionary.</p> <p>T: Do you read in advance before attending the class?</p> <p>S: No (laughing)</p> <p>S: To be honest, no because there are many assignments to do from another subject.</p> <p>S: It will be good if we can read it before coming to class.</p> <p>T: You know that it is good, but you do not do it.</p> <p>S: Yes, I cannot do it.</p>
Strategies used when reading literary texts	<p>S: Sometimes, I like to read out loud because I can get the feeling of the characters.</p> <p>T: Do you use scanning and skimming techniques?</p> <p>S: Not really. Some vocabularies are Old English words such as 'thee or thou' which we do not see or use it today.</p> <p>S: Sometimes, I use scanning.</p> <p>T: Do you notice the use of figurative language at the first time of your reading?</p> <p>S: No, we try to get the general comprehension of the story first.</p>
Reading from secondary sources	<p>S: Yes, sometimes.</p> <p>T: What do you want from the internet?</p> <p>S: I normally search for the example of the poem.</p> <p>T: How about you?</p> <p>S: The same</p> <p>T: How about the comment or criticism?</p> <p>S: Um, yes, sometimes, I compare my idea with those in the criticism.</p> <p>T: How about the library?</p> <p>S: We rarely go to search for information in the library. The content is already in the handout which the teacher gives to us.</p>
How to work on essay writing	<p>S: In English but with many grammatical mistakes.</p> <p>T: How do you support your idea?</p> <p>S: I will give the evidence from the poem or the story to support my opinion.</p> <p>S: Sometimes, I include the others' idea such as my friends to support my answer.</p> <p>T: Do you know how to construct the essay?</p> <p>S: Yes, but sometimes I don't have time so I write everything in one paragraph.</p>
Difficulties when writing an essay or in examination	S:
Skill that most affect the success in studying literature	<p>S (altogether with laughing): Writing</p> <p>T: Why?</p> <p>S: Grammar</p> <p>S: If we do not know vocabulary, how can we write it?</p> <p>T: How about if you can write in Thai?</p>

	<p>S: Definitely, we can do it better. There will be no problem at all.  T: So, you think that if you can express your thinking in Thai, you will have no problem about this at all?  S: Yes, of course.</p>
Other difficulties that affect the success in study literature	<p>S: Interpretation  T: But it is fine, right if you have different opinion or interpretation from the teacher?  S: When we express it orally I think it is fine because it is just showing opinion. However, when it is an exam time, we will lose our score.  T: How about cultural differences?  S: In some extent.  T: Like what?  S: The language in an Old period.</p>

### Part III Students' participation in class

Topic	Students' opinion
Confidence in expressing opinion in class	<p>S: Not really. I am afraid that my answer will be wrong.  S: Sometime, I have an idea but not confident to speak in class. And when my friend's answer is different from me, my confidence is lessening. Therefore, I prefer to be silent.  T: If the class size is getting small, do you think you will be more confident to show opinion in class?  S: Yes, I think so. I think I will be more confident if the number of students is less than it is nowadays.</p>
Degree of involvement in the classroom	<p>S: 50%  S: 50%  S: If I can give answer in front of the class, it will be higher. We are just sharing the idea with each other.  S: We sit next to each other in class, so we have chances to exchange our opinion.</p>
Note-taking	<p>S: Yes, both in Thai and English  S: This includes my friends' comment and opinion in class.</p>
Problems about listening comprehension skill	Not at all.

### Part IV Students' understanding about the conception of critical thinking and their awareness of their own capacity to think critically

Topic	Students' opinion
Definition of critical thinking	<p>S: umm, talking to themselves, critical.....  S: The use of reason to support your thinking</p>
How literary study develops critical thinking skill	S: Yes, I do. This subject requires us to express opinion and idea. We have to share

	and present our idea with the others.
Evaluation of their own capacity to think critically	<p>S: 60%</p> <p>S: 70%</p> <p>S: I think I can do it better in writing but in speaking I do not do it well.</p>
Improvement of critical thinking ability by literature courses that the students have studied	S: Yes, at the beginning we might not have any idea or do not know how to present idea, but when we study this course and with help from the teacher, we know how to support our idea with evidence and reason.
Difficulties in expressing critical thinking in L2 (English)	<p>S: Yes, sometimes, I cannot think of the vocabulary to express my idea.</p> <p>T: How do you deal with it?</p> <p>S: I try to use a simple word with the same meaning instead.</p>
Difficulties in expressing critical thinking in L1 (Thai)	No

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