



An Investigation of EFL Undergraduate Students' Performance in Cognitive Poetic Schema

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دراسة أداء طلبة الجامعة دارسي اللغة الإنكليزية في مخطط الإدراك الشعري

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المخلص

من الممكن إن يساعد الإدراك الشعري طلبة الجامعة دارسي اللغة الإنكليزية--باعتبارها لغة أجنبية- على تحقيق فهما أفضل لما يقومون به وللسبب الذي يدفعهم للقيام به0 وكذلك يساعدهم في إيجاد سبل جديدة لعمل تلك الأشياء وتحسين السبل القديمة لديهم0 لذا تحاول هذه الدراسة ملئ فجوة من المعلومات بخصوص السبل المتبعة من قبل هؤلاء الطلبة في معالجة (فهم) الشعر الإنكليزي0

تهدف هذه الدراسة الى: 1. تحديد مكونات مخطط الإدراك الشعري المستخدم في تفسير قصائد اللغة الإنكليزية0 2. إيجاد مستوى أداء الطلبة في مخطط الإدراك الشعري المستخدم في تفسير قصائد اللغة الإنكليزية0 3. معرفة فيما إذا هنالك أي فروق معنوية بين أداء الطلبة في مختلف مكونات مخطط الإنجاز الشعري. 4. معرفة فيما إذا هنالك أي فروق معنوية بين أداء المراحل الأربع للطلبة في مختلف مكونات مخطط الإدراك الشعري0 تكونت عينة الدراسة من 100 طالبا وطالبة من قسم اللغة الإنكليزية في كلية التربية للبنات في جامعة بغداد وثلاثة قصائد شعرية من كتاب Stockwell الشهير الإدراك الشعري (2002) **Cognitive Poetics** 0 كما تم بناء إختبار تشخيصي وكذلك بناء نموذج كخطة لقياس أداء الطلبة في مختلف مستويات الإدراك الشعري0 أخيرا تم جمع البيانات ومعالجتها إحصائيا للحصول على النتائج اللازمة للإجابة على أسئلة الدراسة وتحقيق أهدافها. أخيرا تم التوصل الى بعض الإستنتاجات والتوصيات0

الكلمات المفتاحية: مخطط الإدراك الشعري , أداء الطلبة , دراسة أو بحث الأداء

Abstract

English cognitive poetics could help undergraduate students achieve a better understanding of what they do and why they are doing something. It also helps them find new ways of doing things and improving old ways that they have. Hence, this study intends to fill a gap of information about the way Iraqi college students process English poetry.

This study aims at: 1. Pin-pointing the components of cognitive poetic schema (CPS) used by EFL undergraduate students for interpreting English poems. 2. Identifying students' level of performance in English CPS. 3. Finding whether there are any significant differences among students' performance in the various CPS components. 4. Finding whether there are any significant differences among the four levels of undergraduate students' performance in the various components of the CPS rubric.

A sample of a hundred EFL university students and a sample of three poems of Liverpool poets are involved in the study. A diagnostic test that includes the various CPS components of Stockwell (2002) as well as a rubric that represents the scoring scheme of the test have been constructed and applied to the intended sample of students. The collected data are interpreted statistically in order to obtain the required data, answer the raised questions, and achieve the aims of the study. Finally, some conclusions and recommendations are stated in terms of the obtained results

Key Words: Cognitive Poetic Schema, Students' Performance, Investigation

Section One: Introduction

1.1 Statement of the Problem

Literature provides learners with valuable authentic information about the fundamental human issues and values. It engages learners on a personal level and enables them to live in the world of fiction. Reading literature, particularly poetry makes students familiar with different linguistic forms and cultural information about the original community of the foreign language. Vasques et al (2013:96) state that literature increases learners' receptive vocabulary and facilitates transfer to active structure of knowledge.

Moreover, poetry develops students' ability to taste beauty in a sophisticated language. It helps students develop the skills and capabilities necessary to cope with the ever-changing modern world (Younis,1998:20). However, studying literature has not been tackled in its right way and the way of encountering any genre, especially poetry, is a matter of mystery to all university students .It is the same as what MacLeish's (2019)says that a poem should be "equal to: not true."

Cognitive poetics (CP, for short) might help students achieve a better understanding of what they do and why they are doing something, even to find new ways of doing things and improving old ways that they have. The researchers hope that the investigation of this issue may help to fill a gap of information concerning the way Iraqi EFL undergraduate students' performance in cognitive poetic schema (CPS, for short) especially; no previous work has investigated the intended area of study.

1.2 Aims of the Study:

1. pin-pointing the components of the CPS that can be used by EFL undergraduate students for interpreting any literary text
2. finding out students' level of performance in CPS used for interpreting English poems.

3. finding whether there are any significant differences among the four levels of the EFL undergraduate students' performance in their CPS.

4. finding whether there are any significant differences among the students' performance in the six components of the CPS rubric.

These aims will be achieved through answering the following questions:

1. What are the CPS components used by undergraduate students in the interpretation of English poems?
2. What is the average level of undergraduate students' performance in the CPS used for interpreting English poems?
3. Are there any significant differences among the four levels of the EFL undergraduate students in their CPS?
4. Are there any significant differences among undergraduate students' performance in the various components of the CPS?

1.3 Value of the Study

The current study is expected to be of value by its attempt to investigate EFL undergraduate students' performance in CPS, as follows:

1. The findings of the study inform university lecturers about the difficulties faced by their students in understanding English poems.

2. This study is of value to specialists who have an interest in teaching any genre of literature, so as to adopt appropriate teaching techniques.

3. It could be of value by finding out the effect of cognitive notions on the interpretation of English poems or any piece of poetry.

4. This study also helps EFL undergraduate students to understand and interpret English poems or any genre of literature.

5. The obtained results may fill a gap of information in teaching English poems by supplying information about the kind of CPS, the four-year undergraduate students possess.

1.4 Limits of the Study:

The study is limited to the four levels of EFL undergraduate students at the College of Education for Women, University of Baghdad who are studying three poems written by three Liverpool poets' (Adrian Henri, Roger McGough and Brian Patten) during the academic year 2018-2019.

1.5 Operational Definitions of Basic Terms

1.5.1 Investigation: It is the systematic process of collecting and analysing data about undergraduate students' level of performance in CPS used for interpreting English poems.

1.5.2 Performance: It refers to EFL undergraduate students' achievement in the various components of the CPS rubric.

1.5.3 Schema: It means the underlying mental structure which accounts for the organization and digesting of any poetic topic, text, or discourse that a students encounters.

1.5. 3 Cognitive Poetics: It is the critical component of all literary education. It deals with the aspect of poetry in a principled manner, i.e. systematically account for the relationship between the structure of the poetic texts and their perceived effects.

Section Two: Cognitive Linguistics, Cognitive Poetics, and Schema Theory

2.1 Cognitive Linguistics

Cognitive linguistics is considered a contemporary approach to language, language learning, and conceptual structure. It is distinctive in investigating the relationship between human language, the mind, and socio-physical experience (Evans,2012) Dancygier (2017:1) thinks that though cognitive linguistics is a new discipline of language study, it grows very fast. It began in the 1980s with the work of the linguists like Ronald Langacker,

Charles Fillmore, and Len Talmy, and this leads to a series of progress in many linguistic branches as well as it contributes to the study of cognition and communication. The most important addition of cognitive linguistics is its assumption that meaning is an inseparable part of linguistics.

Cognitive Linguistics refers to the study of language that “began to emerge in the 1970s and has been increasingly active since the 1980s ...” (Croft and Cruse 2004:1). Evans and Green (2006:3) state that cognitive linguistics is a new school of linguistic thought that emerged at the beginning of the 1970s.. They consider it as “an approach that has adopted a common set of guiding principles, assumptions and perspectives which have led to a diverse range of complementary, overlapping (and sometimes competing)theories.”

Enfeild (2017:13) thinks that cognitive linguistics research has explored and focused on the aspects of extra general cognition that support learning the language which leads to the discovery of principles of conceptual structure that learners construe or represent things. Besides, a further assumption for cognitive linguistics is that language study is usage – based as language emerged from usage. Dancygier (ibid: 5) adds that cognitive linguistics has developed “methods, concepts, terminologies, and consistent frameworks to cover the complexity of meaning emergence, in all its multiplicity and variety.”

Ungerer and Schmid (2006: 328) state that: “since many more people are engaged in teaching English than in linguistic analysis, it is only natural that each new linguistic approach is soon examined for practical applications, especially for foreign language teaching.”

2.2 Cognitive Linguistics and Language Teaching

Holme (2009:218-219) believe that language classes should have the following three essential things:

- Re- embedding linguistic form in the imagery and movement acquire meanings. Bodily movement, gesture and the imagined projection of the self in the learner's imagination can help him embody new forms of linguistic symbolism;
- Engaging the learners in the explicit analysis of form and meaning. This may help the learners to find the constructions that carry the meaning that they purport to convey. Education aims to develop both the native and non-native speakers' repertoire and recycle the contexts that will promote the use of these words and constructions ;
- Establishing a forum may foster usage by working outwards-in (i.e. from context to language form), but inwards –out (i.e. from words and their constructions to different modes of use).

Ungerer and Schmid (1996: 273) echo this opinion by stating that cognitive linguistics contributes to pedagogical grammar and language teaching by liberating the form from content division. Holme (2009:226) states that the classroom activities that have communicative goals should be encouraged to enhance usage. The teachers have to work 'outwards-in' from context to language form and 'inwards-out' from words and their construction to different modes of use. He considers language in the schoolroom is not a vocational instrument that should stimulate meanings in drama, scenarios of both contemporary and historic concern. Holme (ibid: 230) concludes that "Language learning is less about releasing the learner on a stream whose mingled significances reduce them to hapless flotsam, and more the assemblage of a semantic resource for their future creative engagement with the contexts that they will encounter" .

2.3 Cognitive Poetics (CP)

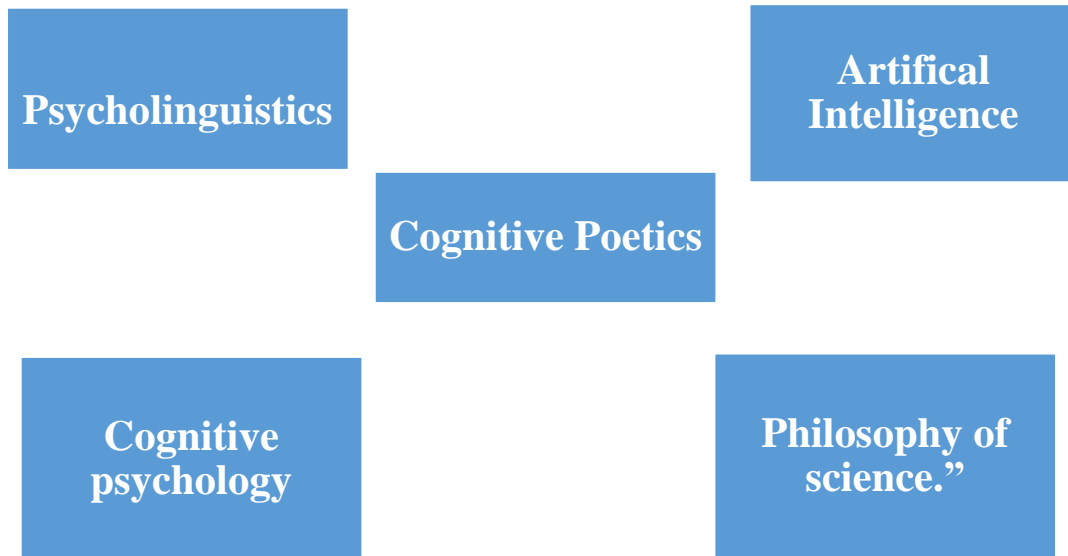
Indeed, CP is considered today a critical component of all literary education (ibid: 405). For Turner (1992: viii) cognitive rhetoric in literary criticism means “the analysis of acts of language including literature, as acts of a human brain in a human body in a human environment which that brain must make intelligible if it is to survive”. This cognitive rhetoric is developed later on as CP.

Lopez (2010: 33) thinks that CP deals with the interaction between the mental processes in reading the literary genres and the whole text. Steen and Gavins (2003:5) name two varieties of CP: the first variety oriented towards cognitive science and the social sciences such as, empirical and social psychology (Gibbs 1994; 2003; Oatley 2002, 2003), and the second one is closely related to the rise of cognitive linguistics (e.g. Burkr2003; Crisp 2003; Hamilton 2003; Stockwell 2002, 2003, 2009).

Cognitive poetics has the privilege of offering a cognitive theory that connects literary texts with their recognised or unrecognized effects. Tsur (2008:1) considers cognitive science an “umbrella term covering the various disciplines that investigate the human information processing: Cognitive psychology, psycholinguistics, artificial intelligence, and certain branches of linguistics, and of the philosophy of science.” All of the above sciences contribute to the existence of CP. Moreover, Freeman (2009) mentions that cognitive poetics is Janus –faced as it looks toward both sides which are the text as well as the mind. This thing constructs both a theory of literature as well as a theory of mind.

The four domains are cognitive psychology, psycholinguistics, artificial, intelligence and certain branches of linguistics, and of philosophy of science. Table (1) summarizes the domains of cognitive science, as it can be the umbrella under which the four domains are put under it.

Table 1: The Four Domains of Cognitive Science Fields (Tsur, 2008: 2)



Cognitive poetics is the new appeal to literature that involves the reader in understanding and interpreting any literary piece s/he is asked to appreciate. Steen and Gavins (2003 :1 -2) assert that a new art of forms directed to new audiences by new media ,i.e. CP which relates the structures of the work with the observed psychological effects on the reader.

Cognitive poetics connects between theories that relate linguistics to cognitive structures and processes. Semino and Culpeper (2002: ix) state that it "provides more systematic and explicit accounts of the relationship between texts on the one hand and responses and interpretations on the other." Cognitive poetics developed over the past twenty years or so from several different strands.

Cognitive poetics embraces a broad array of theoretical and methodological approaches. A focus on CP is critical as it plays a vital role in interpreting any literary genre. The instructors', as educators, the primary focus is literary interpretation as they have the responsibility to assist and

teach students the intimate relationship between meaning and world knowledge. Turning the students of literary genres into cognitive ones is not an easy task as it demands a new way of looking at the literary reading. Taking CP into account helps those students or readers to conceptualize these genres differently. Freeman (Cited in Semino Culpeper, 2002: XII) emphasizes that CP has an "explanatory power" as it illuminates the conceptual explanation of how meanings are created in the production and reception of texts.

The researchers agree with Stockwell's (2002:6) wordings, in his book **Cognitive Poetics**, that CP is a way of thinking about literature, but not a framework in itself. Besides, it is as Gavins and Steen (2013: 11) think that CP offers both teachers and students an approach that presents the literature and literary analysis as it is based on general cognitive experience. Furthermore, it enables them to make use of other types of art forms shortly.

Therefore, it is necessary to direct the attention of Iraqi literary scholars to this new movement in Applied Linguistics as well as in ELT as it enriches and adds insight to the field of language teaching profession. This study addresses this issue by checking EFL students' ability in managing their CPS when they are introduced to poems that they have not read before. Furthermore, they are asked to answer certain questions about the poems.

2.4 Schema Theory

Schema theory is "an active organization of past reactions or experiences". Consequently activation of knowledge is highly influenced by some factors like participants' emotions, interests and attitudes. A schema is the basic unit of prior knowledge which operates and plays an active role in comprehension and it changes to match the addition of the new added experiences of the participant "[T]o break away from this the 'schema' must become, not merely something that works the organism, but something with

which the organism can work" (Bartlett,1932:201). Many psychologists who came after Bartlett did tackle the schema theory. The schema was then introduced by some scholars like Piaget (1952) Rumelhart (1980), Carrel (1980) and Hudson (1981).

Schallert (1982:17 maintains that one's knowledge of the world interacts with the forthcoming information to have a memory representation that goes beyond the real information. However, it was first introduced in reading by Rumelhart (1980:36), as a previous knowledge in the discipline of reading comprehension. Rumelhart (ibid:34) states that the schema is "a data structure for representing the genetic concepts stored in memory."

Moreover, Anderson (1977:369) thinks that "every act of comprehension involves one's knowledge of the world as well." So the reader brings different types of prior knowledge to reading, and he activates different types of schema to expect a particular type of reading text. Oatley (2003:166) states that in reading, a reader assimilates what he reads to the already known schema that is postulated in the mind. The more we know the better we understand. Furthermore, the reader constructs the world suggested by the text by projecting what he knows. Oakley (2007:215) states that schemata represent the structures of imagination in which the mental faculty mediates all judgment. As such, imagination synthesizes different modes of representation like images, concepts, sensory percept as well as images.

Yet the first discipline to introduce this term is psychology, it has portrayed schema as the interpretation of a group of past experiences of reactions. In other words, and as (Eysenck and Keane 2000:250) explain that when a learner approaches a written text he begins to react by building his understanding through what he already knows about the data in a text. Hence, the repeated exposure to similar objects and situations allows the schema to be created and built. Richards and Schmidt (2010: 510) believe that schemata

are “the theory that in comprehending language, people activate relevant schemata allowing them to process and interpret new experiences quickly and efficiently. Schemata are of a vital importance and dynamic existence as they compile details in addition to the change of the course of experience when new information or events contradict the existing schemata (An,2013:130). Thus schemata are mental framework that arrange generalized information in the mind about situations, events, actions, and feelings (Richards,2015:35).

Therefore knowledge of schema theory is of a great importance to teachers who are responsible for recommending materials for reading instruction. The relationship between texts and schemata is two-way: while the schemata tend to pave the ground around the rules for how a discourse will be interpreted, discourses may push the readers to adjust the existing schemata and create brand new ones (Rumelhart & Norman 1978; Cook 1994: 182–84).t

The researcher agrees with Silberstein (1994: 7) when she explains that nearly all regarding students depend on their “poetry schemata” for any information about how poems mean and appear. Their “intimacy schemata” determine the relationship between the persons represented in the poems.

2.5 Relation of Schemata with Thinking and Remembering

For Anderson (1994:469-82), schemata are of vital importance in thinking as well as remembering, as follows:

1. As new knowledge is gained by assimilating the new information into the existing one, subject-matter should almost always build on background knowledge.
2. The existing schemata help to earmark the attention on the important new materials.
3. Schemata direct the forthcoming experience

4. Schemata guide the learners towards recalling the type of information needed
5. Schemata ease the thinking processes of summarizing and editing
6. Schemata bridge the gaps in memory as they generate the missing information.

Masuhara (2013: 377) thinks that “Schema theories do not explain well how the mind creates, destroys and recognizes schemata or how schemata are retrieved from the memory during the comprehension process. The question remains how we can help the learners to activate the relevant memories to achieve comprehension.” The instructor’s basic and ultimate goal in teaching any literary genre is to achieve comprehension.

To conclude schemata organize prior experience whenever the learners/readers need to understand the forthcoming situation(s) through using and getting lessons from past experiences to enrich and comprehend the newly ones. Hence, the failure of learners of a foreign language is due to their lack of the appropriate schemata that facilitate their understanding of any text. What is interesting about schemata is that it is unique as it is connected to their readers.

2.6 Cognitive Poetic Schema (CPS)

2.6.1 Restructuring

The process that helps in building new learning on existing knowledge is called restructuring. Richards (2015:747) defines restructuring as “a process of accommodating new linguistic information into one’s existing knowledge.” Restructuring is the central process in learning any new information. Van Patten (1993:436) thinks that restructuring involves processes that “mediate the incorporation of intake into the developing system.

2.6.2 Schema preservation

“Where the incoming facts fit existing schematic knowledge and have been encountered previously” (Stockwell 2002:79). It is as Cook (1990:225) states that the literary genre “may add to the existing schema, while preserving their basic structure intact.”

2.6.3 Schema reinforcement

“Where incoming facts are new but strengthen and confirm schematic knowledge” (ibid)

2.6.4 Schema disruption

“Where conceptual deviance offers a potential challenge” (Stockwell, ibid). Cook (ibid:224) considers the three processes of schema destroying, schema construction and schema connecting as schema refreshment.

2.6.5 Schema accretion

Stockwell (ibid) thinks that schema accretion is the one “where new facts were added to an existing schema, enlarging its scope and explanatory range.” It is the normal kind of gathering information. It occurs through exposure to the acquired concepts.

2.6.6 Schema refreshment

Semino (2009:65) thinks that schema refreshment is “the blending of two very different situations into a single text world results in a potential for “schema refreshment.” As for Stockwell (ibid:80), schema refreshment is “where a schema is revised and its membership elements and relations are recast (tuning, de familiarization in literature.” Stockwell thinks that literature is very important to the reader as it brings a change, i.e. refreshment in the sets of knowledge saved in the human mind.

2.7 Liverpool Poets

Liverpool poets are a term that comprises of three poets that come into being as a phenomenon in modern poetry. They appeared on the literary

scene in 1967 as Lucie-Smith coined his anthology of their work and they gained recognition in print in 1967 in their famous book *Penguin Modern Poets 10: The Mersey Sound*. What distinguishes the poems of those poets is their performance. Those poets are recognized as poets who gave readings in the clubs and coffee bars in the 1960s.

Lucie – Smith (1968:5) thinks that their poetry has made “its impact by being spoken and listened to, rather than being read.” Performance poetry is one of the most popular directions in contemporary poetry where it is presented in front of the audience

2.7.1 Adrian Henri

He was the first of the three musketeers. He was born in Birkenhead in 1932, but brought up in the seaside of Rhy1 in North Wales.

Henri’s poetry retained a freshness and directness of approach best savoured perhaps in performance when he was often accompanied by musical instruments. Influenced by the French symbolists and the Beat generation, “Henri’s work was often free in form and rich in imagery” (Poetry Archive 2005-2010 cited in AL-Saadi 2012:15).

2.7.2 Roger McGough

The second Liverpool poet is McGough who was born in Lither land, Liverpool in 1937 educated at the university of Hull. O’Reilly (2008) thinks that McGough is prolific as he published more than 50 books of poetry for children and adults as well as plays. He is so influenced by Cummings’s poems in using lowercase letters.

Thorne (2006: 384) states that McGough shares the same ideas of Henri’s that poetry reflects their beliefs that poetry should be popular and anti – academic. The tone is often humorous and the subject matter is of everyday life.

2.7.3 Brian Patten

He was born in Liverpool in 1946. He began writing poetry at Sefton Park Secondary School and at fifteen worked as a cub-reporter on the Bootle Times.

He read many books and many poems for poets like Walt Whitman, Rimbaud, Baudelaire, and Apollinaire. He was influenced by the contrast and the bizarre style in Apollinaire's poems.

The reasons for selecting Liverpool poetry as a material of the diagnostic test of the current study are as follows:

1. The characteristics of having easy rhythm and easy syntax encourage the researchers to use the poetry of those poems as a suitable material of the constructed test to the four levels of the students at the.
2. The Liverpool poems are filled with images, of their environment, such as streets, cafes, buses, parties, cinemas, and chip shops, as all these images attract students' attention as young people.
3. The wording, as well as the themes and images, are simple and easy to grasp. Besides, some of Liverpool poets' poems suit the background and the experience of the Iraqi students concerning the teaching process, childhood and the drawbacks of war. Furthermore, they reflect the Vietnam War in their poems which is the same situation that we passed through in Iraq. Moreover, the approach of Liverpool poets gives the impression that "they are real people expressing their real feelings about real problems" (Lakshimi, 2000, Online).

After reviewing the Liverpool poets, fifteen poems have been chosen for each poet, i.e. five poems from each one. The selection is based upon the subject matter that touches upon the same background knowledge of the University Students. These poems are given to a jury of specialists to select the most appropriate poems that match students' background as well as the substance of the poems that could be suitable to students' knowledge.

Section Three: Procedures

3.1 Population and Sampling

Population means “any set of items or individuals, etc. which share some common and observable characteristics and from which sample can be taken (Mousavi, 2012:542). The population of the current study includes 369 EFL female university students at the College of Education for Women/ University of Baghdad during the academic year 2018-2019, and they are distributed in the four levels. They are 112 students in the first year, 76 in the second year, 101 in the third year, and 107 in the fourth year, as shown in Table (3.1).

Table 3.1: The Population and the Sample of the Study

Year	Population	Pilot	The rest	Sample
First	112	30	82	25
Second	76	30	46	25
Third	101	30	71	25
Fourth	107	30	77	25
Total	396	120	276	100

From each level, thirty students are randomly taken as a pilot study. Hence, the total number of the pilot students is 120. Thus, the remaining original population is 276. From the remaining original population, only (100) students distributed evenly in the four years are chosen, as shown in Table (3.1). Those students represent the sample of the study that constitutes 40% of its original population.

3.2 Determining the Item Types.

The intended objectives, the number of the questions of the test as well as their weightage in accordance with their number in each component of CPS have been specified in Table (3.2). The types of test items are subjective

ones. The diagnostic test is divided into six types of CPS management. For each type, there is either one question or two, depending on

Table 3.2: Objectives and Weightages of the Diagnostic Test

Objectives	Weightage in %	No. of Questions(Marks)
Knowledge Restructuring	10	1
Schema Preservation	20	2
Schema Reinforcement	20	1
Schema Accretion	20	2
Schema Disruption	20	2
Schema Refreshment	10	1

the clarity of the type of schema management (See Appendix 1).

Table (3.2) shows the objectives and its weightage, the number of the questions as well as the percentages that are put by the number of the items allotted to these areas. The assigned weights reflect the emphasis given or put on each item and aim of the test as well

3.3 Preparing Relevant Test Material

Before constructing the diagnostic test the syllabuses of English poetry for all the four years of college study are surveyed. The fourth year English poetry is related exclusively to the 20th century, whereas the third year students study the poems of the late 18th and 19th centuries. The second year students are acquainted with the poetry of the 16th and 17th centuries. The first year course is divided into three parts; the first part is dedicated to the study of poetry, whereas the second part concentrates on prose and the last part concentrates on the nature of drama.

The reasons behind selecting the involved poems are as follows:

- (a) the poems are modern and the words are not so difficult to grasp by the college students regardless of their level in the department,

- (b) they are unlikely to have been read or studied by the students,
- (c) the poems have the same subjects/ideas that are related or identical to the students' background, everyday lives as well as cultural background such as, the relationship between a father and a mother, the relationship between a teacher and his students, and lastly the Bat poem which is related to cartoon films that the students may come across when they were children, and
- (d) because as Bachman and Palmer (2000:197) state that “making inferences about test- takers’ language ability is what the test seeks to evaluate and not their knowledge of a particular discipline or topic.” Hence, the actual knowledge that the students possess is what the present test aims to highlight and pinpoint.

These poems have been exposed to specialists in literature at the Department of English, College of Education for Women as well as other departments of English in Iraq and outside Iraq. The jurors have agreed upon the poems whose titles are *Bat poem by Adrian Henri*, *Identification by Roger McGough*, and lastly *Geography Lesson by Brian Patten*.

3.4 Construction of the Diagnostic Test

A diagnostic written test has been constructed to diagnose how much the respondents can answer the questions set for them to interpret the CPS of the selected poems that match their previous background knowledge.

To design a diagnostic test, several steps should be included: a detailed account of the purpose of the test, the domain(s) that are included in the test, the description of the participants, and definitions of the constructs to be measured. Written test items are constructed in light of the objectives and weightage of the diagnostic test. Hence, this test is purposefully designed to measure the actual use of CPS components by the involved university students to interpret the poems taken from those of Liverpool poets.

After the unanimous agreement on the poems, the way is paved for constructing the items of the test. The CPS management of Stockwell's CPS (2002: 81) has been adopted. The types of CPS management that are fully explained in section two includes: knowledge construction, schema preservation, schema reinforcement, schema accretion, schema disruption, and schema refreshment. The first draft of the test that contains six items and covers all types of CPS management is given to a jury of specialists to check its suitability to the level of the students. Then its reliability is obtained which is 0.86 and its items are analysed. To make sure that the test directions have no complexity, the students are asked to write responses that are short and simple.

3.5 Preparing the Scoring Scheme Rubric

The instructions, the arrangement of the tasks in the assessment, the duration of the assessment and the production of the record from the responses of the test takers are done. Rubrics are tools developed to assess the performance of the students. Hence, the rubric in this study lists the dimensions that comprise the performance to be evaluated which are: knowledge restructuring; schema preservation; schema reinforcement; schema accretion; schema disruption and schema refreshment. After identifying and listing the dimensions, the specific criteria are used to evaluate the performance in conformance of the gradation of each dimension with three levels of quality.

As for Mousavi (2012:654), a scoring scheme is a procedure for giving numerical values or scores to the test items. He suggests three steps in scoring, the first of which is defining the components of scoring, and in the current study, the types of the CPS which represent the constructs are considered and decided to be included in the diagnostic test.

Operationally, the construct is the second step that helps in determining the responses of the examinees. Assigning the number of the test-takers is the last step suggested by Mousavi. Gradations are the descriptive levels of quality starting with the lowest level and ending with the highest one. For each component, the distribution of scores is as follows: (0) (1-2), (3-4) and (5), as shown in Appendix (2).

Examinees' responses have been quantified by allocating 0, 1-2, 3-4 and 5 scores. Different levels are assigned for students' responses to each item of the present test. The scoring scheme has allocated (5) marks for each component, from (0-5). These scores are given by the nature of the questions and the function that they play. Hence, the highest score an examinee could obtain is (30), whereas the lowest is (0).

3.6 Final Administration of the Test

The final version of the test has been administered in one sitting on the 15th May 2019. The 100 participants proceed at their rate shared in the experiment during regular class time. As soon as the participants enter the class, they are given the test which consists of three poems and question and answer sheets. A clear explanation about the purpose of the test, the time allotted for stating their responses, the basis for the test, and the procedures for writing their responses, are all clarified to the examinees(see Appendix3).

3.6 Statistical Tools

The following statistical formulae have been used to analyse the collected data and achieve the aims of the study:

3.6.1 Pearson Correlation coefficient

3.6.2 One- Sample T- test

3.6.3 Alpha Cronbach Formula

3.6.4 ANOVA:

3.6.5 Scheffé Test

Section Four: Analysis of Data, Discussion of Results, Conclusions, and Recommendations

The collected data have been analysed statistically in order to answer the raised questions and achieve the intended aims of the study as follows:

4.1 Results Related to the First Aim

The various components of the CPS managements have been identified in the second section of the study, in order to achieve the first aim that reads **"pin-pointing the components of the CPS that can be used by EFL undergraduate students for interpreting any literary text"**. Those components include: restructuring, schema preservation, schema reinforcement, schema disruption, schema accretion, and schema refreshment.

4.2 Results Related to the Second Aim

To achieve the second aim of the study which reads **"finding out students' level of performance in CPS used for interpreting the selected poems"**, one sample T-test formula has been used to compute and determine whether there is any significant difference between the obtained level of performance and the theoretical level of performance.

Table 4.1: The Mean Scores, Standard Deviations, and T. Values of Students' CPS

No Students	Mean Score	Standard Deviation	Theoretical Mean	DF	Computed T- value	Tabulated T- value	Sig. 0.05
100	46.71	14.04	45	99	1.22	1.66	Not sig.

The obtained results show that the computed T-value (1.22) is lower than the tabulated T-value (1.66); hence, there is no statistical difference between the theoretical mean (45) and the obtained mean scores (46.71) at

significance level (0.05) and DF (99), as shown in Table (4.1). This means that the students' CPS is at the average level, but they are particularly poor in CPS. Generally speaking, this reveals EFL undergraduate students' weaknesses in the four levels to answer the questions of the CPS are so clear.

4.3 Results Related to the Third Aim

As far as the third aim is concerned which reads as: “**finding out whether there are any significant differences among the four levels of the EFL undergraduate students in their CPS**”, ANOVA formula is used.

The significance of differences among the four levels in students' CPS is found out by using ANOVA. Results show that the computed F-ratio which is 5.226 is larger than the tabulated F-ratio which is 2.758 at a level of significance of 0.05 and 3 and 96 degrees of freedom, as shown in Table (4.2). This reveals that there are significant differences among the four levels of the students in their CP.

Table 4.2: The Mean Scores and Standard Deviations of the Four Levels of the Students in CPS

Source of Variance	Sum of squares	Mean square	Computed F- ratio	Tabulated F- ratio	DF	Level of Significance
Between Groups	2737.640	912.547	5.226	2.758	3	0.05
Within Groups	16765.360	174.639			96	
Total	19503.000					

Table 4.3: ANOVA and the Mean Scores of the Four Levels of the Students in CPS

Levels of Students	No Students	Mean	S.D
1 st year	25	49.88	10.948
2 nd year	25	43.60	11.715
3 rd year	25	39.96	11.844
4 th year	25	53.36	17.353
Total	100	46.70	14.035

Table 4.4: Scheffé Values for the Comparison among the Four Levels of the Students in CPS

Level of Students	1 st level	2 nd level	3 rd level	4 th level
1 st Year	-----	6.280	9.920	-----
2 nd Year	-----	-----	3.640	-----
3 rd Year	-----	-----	-----	-----
4 th Year	3.480	9.760	13.400*	-----

*Scheffé critical value for the comparison between the fourth and the third levels is 13.400 which means that there is a significant difference between the two levels and in favour of the fourth level in CPS. However, there are no significant differences as comparing the fourth with the first and the second levels, respectively. This indicates that the fourth level is the best among the four levels. Then, the first and second levels are followed. Whereas, the third level shows an obvious weakness among the other levels, as shown in Tables (4.3) and (4.4). This may be due to their level as a constellation when they were enrolled in the Department of English, i.e. they were very poor and weak in English.

4.4 Results Related to the Fourth Aim

In order to achieve the fourth aim concerning **“Finding out whether there are any significant differences among EFL Students’ Performance in the six components of the**

CPS”, One-Way ANOVA is used.

Table 4.5: The Mean Scores and Standard Deviations of the Students' Performance the Six Components in CPS

Group	N	Mean	S.D
Restructuring	100	10.26	2.79
Preservation	100	8.73	3.15
Reinforcement	100	6.77	3.08
Accretion	100	6.38	2.86
Disruption	100	7.12	3.25
Refreshment	100	7.50	3.81
Total	600	7.79	3.43

Table 4.6: ANOVA for Finding out the Significance of Difference among the Mean Scores in CPS of the Six Components

Source of Variance	Sum of squares	Mean square	Computed F- ratio	Tabulated F- ratio	d.f	Level of Significance
Between Groups	1054.593	210.91	20.85	2.21	5	0.05
Within Groups	6007.780	10.11			594	
Total	7062.373					

The significance of difference among the six components in students' CPS is found out by using one way-ANOVA. The obtained results indicate that the computed F-ratio 20.85 is larger than the tabulated F-ratio 2.21 at a level of significance (0.05) and the two degrees of freedom of (5) and (594), as shown in Table (4.6).This reveals that there are significant differences in students' performance among the CPS components.

Table 4.7: Scheffé Values for the Comparison among Students' Performance of the Six Components in CPS

Group of CPS Components	Restructuring	Preservation	Reinforcement	Accretion	Disruption	Refreshment
Restructuring	-----	1.5300*	3.4900*	3.8800*	3.1400*	2.7600*
Preservation	-----	-----	1.9600*	2.3500*	1.61000*	1.2300
Reinforcement	-----	-----	-----	0.3900	-----	-----
Accretion	-----	-----	-----	-----	-----	-----
Disruption	-----	-----	00	0.7400	-----	-----
Refreshment	-----	-----	0.7300	1.12000	0.38000	-----

*Scheffé critical values for the comparison between "restructuring" and the other components, (1.5300, 3.4900, 3.8800, 3.14000, and 2.7600) respectively, show that there are significant differences among students' performance in the six components and in favour of "restructuring". There are also other significant *Scheffé critical values between students' performance in the "preservation" and the other components: "reinforcement, accretion, and disruption" (1.96000, 1.61000, and 1.61000), respectively and in favour of preservation as shown in Table (4.7).

These results indicate that the involved sample of EFL students show higher CPS in the two components "restructuring and preservation" than the other four components. As the new information presented in the poems is devised for interpreting the new information on the already existed information in students' minds," restructuring" occurs. This means that those students could access the new piece of information and assimilate them easily.

4.5 Discussion of Results

In terms of the obtained results, EFL undergraduate students who are with different English proficiency show different abilities that are reflected in their responses. The most obvious level that scores higher than the other three levels is the fourth one. Fourth-year students have a sort of awareness for the whole components of CPS in English poetry. This may be due to their experience in understanding of literature as they are at the final level of their undergraduate study

"Schema disruption" occupies the highest rank as it shows EFL students' de familiarization if not having a different interpretation of the three selected poems. This "schema disruption" is resolved by "schema reinforcement and schema preservation" as the students' reinforce and preserve the schema that they have restricted in the first place when they read the poem for the first time. They reach to the "refreshment schema" during their reading of the poem, but they could not highly reach the "accretion schema" .Giovanelli (2010:216) explicates that there is a danger in focusing on what the text is about more than focusing on the way it operates. This issue could be attributed to different reasons such as, college instructors have certain textbooks to cover within the duration of time allotted for each textbook. Besides, they are required to enrol their students in examinations, and check their attainment in those examinations.

Conversely, the researchers think that teaching literature especially; poetry to EFL undergraduate students remains limited to teaching facts or content, about poems and getting the major themes.

4.5 Conclusions

In terms of the analysed data and obtained results, some conclusions and recommendations are stated as follows:

1. The CPS management is of vital importance in teaching any literary genre, especially poetry.
2. The level of performance of the four year university students in CPS management is inadequate and unsatisfactory.
3. The general level of the third-year university students in English poetry is disappointing and thwarting.
4. Iraqi EFL university students are deficient in the various layers of CPS management.
5. Cognitive Poetic Schema management is mostly unfamiliar to the university instructors of English literature as well as to their students.

4.6 Recommendations

1. University faculty have to be acquainted with the theories as well as a working knowledge of CPS management as they are of vital importance to them to recommend materials for poetry instruction.
2. University instructors are recommended to read and apply CPS in their reading of any literary genres. This may help them to understand the literary styles that accompany these types of genres.
3. EFL College Students should be trained well and encouraged to analyse literary texts, especially poetry based on their schemata.
4. The CPS management should be incorporated in the academic syllabuses of the departments of English in Iraqi Colleges of Education.
5. Students should be encouraged to read literary books at the various years of their college study in order to maintain their imagination and interpretation of any literary genre.

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APPENDIX (1): The Test Material

1. Knowledge Restructuring- The creation of new schema based on old templates:

When you are introduced to the poem, what can you expect the poem is about?

2. Schema preservation-Where incoming facts fit existing schematic knowledge and have been encountered previously:

What information can you get after you read this poem? What is the incoming information that you get from the poem which is equal to the existing knowledge that you have?

3. Schema Reinforcement- where the incoming facts are new but strengthen and confirm schematic knowledge:

Why the incoming information from reading the poem strengthen and confirm the old knowledge that you have?

4. Schema accretion- where new facts are added to an existing schema, enlarging its scope and explanatory range:

How does the added new information enlarge your schema about the poem?

5. Schema disruption- where conceptual deviance offers a potential challenge:

Describe in two lines how the cultural information that you get from reading the poem challenges you or your schema.

6. Schema refreshment-where a schema is revised and its membership elements and relations are recast (tuning, de familiarization in literature):

Semino (2002:102) refers to the "occurrence of changes in somebody's schematic knowledge in the light of new experiences.

After reading the poem, list the things that modify (change) your present schema.

APPENDIX (2):The Rubric for Scoring Scheme

s-s	0	1-2	3-4	5
<p>1. Knowledge Restructuring The creation of new schema based on old templates</p>	Not answering the question	Giving random answer	Reflecting on past experience	Giving a new title depending on her own experience
<p>2.Schema preservation- Where incoming facts fit existing schematic knowledge and have been encountered previously</p>	Not answering the question	Explaining the lines does not reflect the exact meaning	Explaining the lines reflects the meaning clearly	Explaining the lines reflects the meaning exactly
<p>3 .Schema Reinforcement- where the incoming facts are new but strengthen and confirm schematic knowledge</p>	Not answering the question	Failing in presenting new ideas	Reaching different ideas but not new ones	The new ideas strengthen the respondent's schematic knowledge
<p>4. Schema accretion- where new facts are added to an existing schema,</p>	Not answering the question	Failing in adding new explanations	Expanding her explanation with additional knowledge	Expanding her explanation with more additional knowledge

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enlarging its scope and explanatory range.				
5.Schema disruption- where conceptual deviance offers a potential challenge	Not answering the question	Failing in giving challenging ideas	Giving incomplete challenging ideas	Giving complete challenging ideas
6.Schema refreshment- where a schema is revised and its membership elements and relations are recast	Not answering the question	Giving information from the poem itself	Evaluating the poem with limited information	Evaluating the poem with a clear and direct information

APPENDIX (3):The Questions Sheet

Dear Student,

The researchers purport to conduct a study to investigate your Cognitive poetic schema management in interpretation the poems of the Liverpool poets.

Kindly read each of the three poems carefully. In not more than three lines, answer each of the following questions:

1. When you are introduced to this poem, what can you expect the poem is about?
2. What information can you get after you read the poem? How does the incoming information fit the existing knowledge that you have?
3. Why does the new incoming information (figures of speech like simile, metaphor, image etc.) from reading the poem strengthen and confirm your old knowledge?
4. What do the new facts add to your literary background knowledge? How does it enlarge your schema after reading this poem?
5. What are the surprising ideas that you gain after reading the poem? How do they violate your formal or informal cultural knowledge?
6. After reading the poem, list the things that modify (change) your present schema.