

INTEGRATION OF VISUAL ART IN LEARNING
FIGURATIVE LANGUAGE AMONG EFL ENGLISH
LITERATURE UNDERGRADUATE STUDENTS

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FACULTY OF EDUCATION
UNIVERSITY OF MALAYA
KUALA LUMPUR

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ABSTRACT

This research explores the integration of visual arts as a promising area for scholarly research, offering creative approaches that reshape human experience across diverse contexts. The study investigates the potential of incorporating visual arts to enhance the impacts of learning within the realm of literature education. Previous research has shown that students learning English as a Foreign Language (EFL) often face challenges with figurative language, making literary texts difficult to comprehend. To address this, the study employs a systematic Arts-Based Action Research (ABAR) methodology to explore how drawing can help undergraduate EFL students grasp figurative language concepts. Eleven undergraduate EFL students studying English Literature were selected as participants for the main study. This qualitative action research, conducted over three and a half months, examined innovative strategies for incorporating drawing into literature instruction, going beyond the limitations of traditional text-based learning. Through three research cycles, the researcher refined techniques that integrated drawing with cognitive expression, symbolic art, collaborative learning, and textual connections rooted in cultural contexts. Each cycle involved targeted interventions using visual art elements, design principles, visual thinking strategies, and literature learning concepts. Anchored in Richard Mayer's Cognitive Theory of Multimedia Learning (CTML), the study revealed that by integrating these strategies, participants engaged more deeply with sensory memory, allowing them to better connect with figurative language by drawing on their cultural backgrounds. This study proposed a way to design interventions to integrate visual art – specifically drawing – not simply as an expressive output, but as a structured, sensory-driven and cognitive learning tool that enhances EFL learners' understanding of figurative language. The findings also demonstrated improvements in the researcher's

teaching practice, emphasizing the importance of focusing on the learning process rather than the outcome. This study makes a significant methodological contribution to the ABAR framework by providing further evidence of its effectiveness in non-Western settings. Additionally, it extends the application of CTML theory, highlighting the benefits of prolonged sensory memory engagement. The research offers practical insights for educators seeking to integrate visual arts into their teaching practices.

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ABSTRAK

Integrasi seni visual sebagai bidang yang menjanjikan untuk penyelidikan ilmiah, menawarkan pendekatan kreatif yang membentuk semula pengalaman manusia dalam pelbagai konteks. Kajian ini meneroka potensi penggabungan seni visual untuk meningkatkan impak dalam pembelajaran bidang pendidikan sastera. Penyelidikan terdahulu menunjukkan bahawa pelajar yang mempelajari Bahasa Inggeris sebagai Bahasa Asing (EFL) sering menghadapi cabaran dengan bahasa kiasan, menjadikan teks sastera sukar difahami. Bagi menangani isu ini, kajian ini menggunakan metodologi Penyelidikan Tindakan Berasaskan Seni (ABAR) secara sistematik untuk meneroka bagaimana lukisan boleh membantu pelajar EFL peringkat ijazah sarjana muda memahami konsep bahasa kiasan. Seramai sebelas orang pelajar sarjana muda EFL yang mengambil jurusan Kesusasteraan Inggeris terlibat dalam kajian ini. Program intervensi telah dilaksanakan selama tiga setengah bulan yang bertujuan untuk menyediakan strategi inovatif dalam mengintegrasikan lukisan dalam pengajaran sastera, melangkaui batasan pembelajaran berasaskan teks tradisional. Melalui tiga kitaran penyelidikan, penyelidik memperhalusi teknik yang menggabungkan lukisan dengan ekspresi kognitif, seni simbolik, pembelajaran kolaboratif, dan hubungan teks yang berasaskan konteks budaya. Setiap kitaran melibatkan intervensi yang disasarkan menggunakan elemen seni visual, prinsip reka bentuk, strategi pemikiran visual, dan konsep pembelajaran sastera. Berlandaskan Teori Pembelajaran Multimedia Kognitif (CTML) oleh Richard Mayer, kajian ini mendapati bahawa dengan mengintegrasikan strategi pembelajaran berasaskan seni peserta lebih mendalami memori deria mereka, membolehkan mereka berhubung dengan bahasa kiasan dengan lebih baik melalui latar belakang budaya mereka. Kajian ini mencadangkan cara membentuk intervensi mengintegrasikan seni visual - khususnya

lukisan – bukan hanya sebagai output ekspresif, tetapi sebagai alat pembelajaran kognitif yang berstruktur dan didorong oleh deria yang meningkatkan pemahaman pelajar EFL terhadap bahasa kiasan. Penemuan juga menunjukkan terdapat peningkatan dalam amalan pengajaran penyelidik supaya menekankan kepentingan memberi tumpuan kepada proses pembelajaran berbanding hasil pembelajaran. Kajian ini memberikan sumbangan metodologi yang signifikan dalam kerangka ABAR dengan menyediakan lebih banyak bukti keberkesanannya dalam konteks selain negara Barat. Selain itu, kajian ini juga memperluaskan aplikasi teori CTML dengan menekankan manfaat penglibatan memori deria yang lebih lama. Penyelidikan ini menawarkan pandangan praktikal kepada pendidik yang berminat untuk mengintegrasikan seni visual dalam amalan pengajaran mereka.

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LIST OF ABBREVIATIONS

ABR	: Arts-Based Research
ABAR	: Arts-based Action Research
CTML	: Cognitive Theory of Multimedia Learning
EFL	: English as a Foreign Language
MQA	: Malaysian Qualifications Agency
VTs	: Visual Thinking Strategies

CHAPTER 1

INTRODUCTION

1.1 The Background of the Research

Shrouded in rich mystery that surrounds ancient cultures, the earliest forms of literature are uncertain in authorship and date. From epic narratives to spells, these literary forms were explored by researchers for centuries and their unfixed forms have been studied. In ancient Greece, where the great Aristotle regarded the arts as a form of “mimesis” (imitation), marked the development of literary texts and forms of literature with the blossoming of tragedies and comedies. Fast forward to the Medieval Age and later to the Renaissance and then Modern literature, studies began to flourish on what literature truly is, what marks its forms and what meanings it gives to humanity.

Today, literature is part of the learning experience of a language student. If reading about literature had always been about the contemporaries of a targeted author who wrote a text during a particular time period, then the role of the reader is to also read the sketches in the early collection of the author’s works. Nevertheless, in today’s context, the reader is not the intended targeted reader of the author because of the separation between time and culture. One noticeable significance is that when the author writes, he or she sets forth a meaning, attempting to guide the reader’s response. Fast forward today, literature is widely used in English as a Foreign Language (EFL) classrooms to improve reading skills and navigate students to learn about the outside world (Kubik, 2010) as being part of English syllabi. Learning about literature assists learners' imaginative capabilities and helps them gain cultural perspectives beyond the English Language towards pleasure, politics, and philosophy (Showalter, 2003). It is undeniable that learning literature shapes an individual’s reflection of the world, heightens aesthetic competence, allows a complex

understanding of the world we live in and promotes a higher level of self-awareness (Metzler, 2012). Recently, Abubaker and El-Badri (2022) explain that reading literature is a process engaged by the reader with a literary text to become involved in events, settings, actions, characters, ideas, atmosphere, and feelings at the same time to enjoy the language of the text itself. The notion of reading a literary text involves the reader being aware that all that surrounds the reader is summoned by the text. The process involves principles whereby reading is regarded as a constructive process that requires the reader to be motivated, critical and fluent, making it a gradually developing skill (Frankel et al., 2016). When a reader reads the text, he or she may not exactly arrive at the meaning of the text. Hence, for readers to understand the text, they must be engaged in the process of interacting with the literary text. This interaction produces meaning, understanding and comprehension of the literary work known as interpreting literature. Looking back, Goldman (1990) posits that interpreting literature involves paraphrasing or providing the meaning of a phrase in its context. Whereas Goldman (1990) continues to explain that interpreting literary work implies what parts of the targeted literary work mean, represent, express and how these parts fit or contradict other elements in the text at the same time how these works relate to others in a genre or tradition. Even so, interpreting literature involves reasoning, processing of information and critical thinking between a text and a response, highly regarding the reader as an active interactor with the text. Swirski (2001) connotes that interpreting a literary text affects the reader in practical consequences for the way he or she should interact with the targeted literary work. Lately, Van Duinen and Mawdsley Sherwood (2019) argued that texts communicate meaning, contribute ideas and allow connections to happen between the reader and the author. These texts, as discussed by Van Duinen and Mawdsley Sherwood (2019) are known as stories. These stories will reflect on the experiences of the reader to make sense of them, giving the text meaning and guiding the reader's response.

A few decades ago, Rosenblatt's (1982) transactional theory provided educators and readers alike a doorway to interact with the text to make sense of it despite the time period and setting. Rosenblatt (1982) continues to argue that texts can be approached and read aesthetically as well as from an efferent stance and the reader's purpose in reading the text simply defines the perspectives assumed. An efferent stance entails narrowing pieces of information. Aesthetically, reading texts tends to be associated with feelings, attitudes and ideas that relate to the reader's experiences of the world. So to speak, Rosenblatt (1982) discusses the notion that reading for exploratory purposes will require "...an opening of the shutter...to admit a broader field of awareness" (p.23). It is very clear here that the process of reading a text and arriving at its interpretation simply relates to the reader's ability to move between the two stances (efferent and aesthetic stance). Van Duinen and Mawdsley Sherwood's (2019) discussion on how visual arts can be used to respond to literary texts highlighted overlapping similarities between Rosenblatt's (1982) stances and the types of responses gained from writing a visual or formal art analysis. Among the similarities reported were the instances where the reader, who is also the viewer of the artwork, observed the artwork in terms of form, subject matter and material, directly engaging in visual analysis. This act is very similar to Rosenblatt's (1982) efferent stance. Riding on this fact, the researcher would like to put forward the claim that the integration of visual arts in literature indeed includes the meaning-making process, coupling it with the forms of art, and bringing the viewer to a platform to include his or her personal connections to arrive at the interpretation of the text. This simply correlates with Rosenblatt's (1982) aesthetic stance. Hence, the integration of visual arts into literature teaching and learning offers learners to adopt research methods to search for representations of figurative language within the text's historical contents, translating the images, blending excerpts, images and words to organise learner's research (Van Duinen

& Mawdsley Sherwood, 2019). These “visual notes” as mentioned by Van Duinen and Mawdsley Sherwood (2019) are more than just textual representations rather, notetaking with visuals. The researcher would like to argue that texts do communicate meaning and share ideas; however, what anchors learning is perhaps the ability to make connections with the knowledge that is being created.

That is to say, Showalter (2003) emphasised the need for educators to be more flexible in their teaching of literature since it has become more demanding due to students’ behaviours and attitudes. Perhaps, a shift in the ways literature is being taught and learned is necessary. This situation calls for attention after a study by Benfares (2023) explained that literature students face two major obstacles in learning literature, firstly, the embarrassment of admitting they lack the strategy to read and understand the text and secondly, students do not have the time to read texts. From both ends, teaching and learning literature can be a daunting task. The problem arises when EFL students face all sorts of challenges in learning literature for instance, low motivation, lack of confidence, lack of prior knowledge, low proficiency and difficulty in understanding literary texts (Tayib & Hassan, 2020), students often end up memorising literary devices, literary elements as well as answers. Rahman (2018) observed that EFL students even at the undergraduate level tend to be less critical and argumentative in reading literary texts since literary texts are often viewed as unpleasant, and difficult and learners will have a high tendency to end up in an ultimately unsuccessful process of text interpretation. This is likely due to the reason that EFL students who enrol into a Literature course have limited background knowledge, unable to understand the textual content and complex organisational structures of the text (Rahman, 2018). The monotonous self-study, copying of “right” answers online, inability to derive the meaning, articulate it well or even make connections, as well as restricted discussion-based activities, are among the reasons why

there must be a shift in learning about literature. Sadly, and most unfortunately, students who step into the undergraduate level tend to fall into a “faded” momentum of learning literature, demotivated by the learning process itself. The cycle repeats because students who have not been exposed to learning about literature will end up being unable to practise their analytical skills. They eventually end up memorising the text, and literary devices and even go to the extent of searching online for answers without developing proper literary competence. Either it falls back to the lecturer’s duty to revisit the basics of learning literature again, or the student perishes from the course. This observation is quite alarming because already being poor in the language, such approaches may affect students’ motivation in learning literature as they may regard it as a tiresome and boring subject with the lack of elaboration and discussion on literary texts (Mohamed, 2018).

Therefore, this research is the product of reflective practice and action, purposed to come to terms with the most crucial question for the researcher as a lecturer in a private university in Selangor, Malaysia, namely the question: “How can the researcher teach literature more effectively and help students harness the skills of learning about literature?”. For some time, the researcher has been dissatisfied with the outcome that even after three years of being part of an English Language and Literature degree programme, EFL undergraduates may not necessarily develop the skills needed to understand and interpret a literary text. Hence, if literature learning is undeniable in its role, the question is what then are the methods that educators can adopt to impart the goals of learning literature? Therefore, the researcher explored an alternative method to teach literature and assist students in learning about figurative language.

1.2 Reflections on Past Teaching Experiences and Visual Arts Use in this Study

The researcher is a lecturer working at a private university in Malaysia and teaches three literature-related courses mainly literary theories, literature and other disciplines as well as literature and film. The students in the class are mainly undergraduate EFL students from Mainland China, Indonesia, Russia and local Malaysian students. In this section, the researcher reflected on her own teaching based on Schön's (1987) Model of Reflection. According to Schön's (1987) Model of Reflection, there are three forms of reflection which are reflection-in-action where reflection is conducted in the midst of an action, reflection-on-action where a reflection is done after the event has taken place with the help of another party and, reflection-for-action where it involves a proactive practice taken to guide future actions.

The need to ensure that the researcher's students learn effectively is her core responsibility as a lecturer. The researcher is highly concerned about the teaching strategies and methods that she uses in her assigned courses to make sure her students understand the basic concepts. As the researcher's lecturing profession grew, she began to realise the responsibility to ensure the quality of teaching and learning. One of the ways was to deconstruct her own teaching practice and constantly search for ways to improve. The researcher constantly reminds herself that there is no singular solution to every problem but there is a common method that can be used to improve a teaching and learning experience. The researcher's reflection-in-action phase started subconsciously when she was assigned two freshman classes and one third-year class. The researcher found herself constantly trying to keep her lessons interactive and interesting so that students remained motivated to learn more. The university where the researcher is currently working offers a three-year undergraduate English Language and Literature

programme under the School of Arts and Social Sciences. The researcher has been assigned to teach mainly first and third year English Literature major students.

The researcher's motivating factor in conducting this study began on a specific day where after giving a two-hour lecture on the basics of how to analyse literary texts, she gave her students a poem that she had written and published in 2015 and assigned them the task of analysing and interpreting it. The very first thing her students did was to turn to their iPads to surf the Internet for answers. The researcher observed them quietly and saw their faces frown and whispers were heard. Knowing that the students could not find any answers, they attempted to discuss among themselves but failed to arrive at any form of conclusion or interpretation. The researcher then guided them and gave them another short story. This time, they tried without the help of the Internet. Again, the same cycle and response repeated. Throughout the researcher's experience teaching undergraduate level students, she has observed that her students often face difficulties interpreting literary texts and the researcher had to find out why. The more the researcher spoke to her students during consultation hours, she noticed that her students had difficulty understanding figurative languages. There seemed to be a disconnection between what they know and how they translate the knowledge into their understanding. The researcher's students commented that they memorised the meanings of figurative languages to assist them in understanding a literary text. With another group of students, the researcher gave them an assignment on Aristotle's *Hymn To Virtue* and they were asked to analyse how the great philosopher used figurative language to reflect his praise for virtue. To her surprise, the researcher's students repeated the meaning of the figurative language and gave examples without providing a discussion of how the figurative language explains Aristotle's praise for virtue as shown in the figures below:

For the first paragraph, a definition of virtue was given through the appropriate use of personification. After that, the importance and necessity of attaching to ethical principles were emphasized through the citation of deities by Aristotle throughout the secularisation process. Firstly, Aristotle provided the example of the Dioscuri brothers. The twins, known for the myth of Gemini, showed altruism with a pure nerve in ties of a consanguine city, which could also be interpreted as a virtue in closeness, dedicating everything to saving his life. Secondly, he chose the names Aias and Achilles to signify heroes of warfare and courage. The trial of Death's portal for the two giant heroes was exerted to foil the tremendous status of virtue. Thirdly, to make it more intuitive to feel the power of morality, Zeus, the Greek God, and Muses, the Greek Goddesses, were elucidated. In this sort of way, not only did it satisfy the secular nature of the propagating ethic principles but also preserves the literary nature of the hymn.

Figure 1.1: Student Assignment Sample 1

Tone

The speaker of the poetry utilizes a serious, solemn, and sad tone to express the phrase of Hermias' deeds and great virtue.

Character Type

The character mentioned in the poetry like the twins of Stout Herakles and Leda, Aias and Achilleus are typical representative who would like to endure toil even death for virtue. The speaker tried to make use of these well-known figures to express his phrase of the brave deeds of Hermias.

Figure 1.2: Student Assignment Sample 2

The researcher began to take down notes to record the incidents in the class because this will furnish her with an understanding of what and how she should tackle this matter.

Below are some excerpts from the researcher's observation:

Incident 1:

I gave them "Cattleya". They (the students) quickly claimed that Cattleya was about friendship because flowers mean friendship. When I probed deeper and asked about the figurative language they can find in the poem and what it possibly means, they identified a few but provided a very diverse interpretation of the poem to which many interpretations surfaced. (Fieldnote: 30/3/2023)

Appendix 1.1: Fieldnotes taken from the researcher's personal class observation

Incident 2:

We started with Kaki Lima. They focused on the date in the short story. As a practitioner, I intervened and asked them to focus on the imagery that the author painted about memory lane and how it explains the friendship between the two main characters. They looked at me with a blank stare. As a researcher, I decided

to continue observing. For an entire ten minutes, only two students were giving me a variety of answers and the rest were silent. (Fieldnote: 31/3/2023)

Appendix 1.2: Fieldnotes taken from researcher's personal class observation

Reflecting on the researcher's observations, she started to realise that something was happening. The researcher reviewed the questionnaire feedback provided by the department at the end of the semester regarding her teaching practice.

6	Lecturer explained the course information clearly and effectively with varied pitch, volume, tone and speed of voice.	0	0	0	4	16
7	Lecturer was enthusiastic, dynamic and energetic in conducting course.	0	0	0	0	20
8	Lecturer encouraged students' participation and cooperation in class and also guided students to solve problems successfully.	0	0	0	4	16
9	Lecturer provided clear and adequate academic consultation and feedback for students in or outside class.	0	0	0	4	16
10	I was motivated and stimulated by the lecturer to think critically and learn creatively.	0	0	0	4	16

Figure 1.3: Student Feedback Sample on Teaching Quality (Mid-Term Evaluation)

6	Lecturer explained the course information clearly and effectively with varied pitch, volume, tone and speed of voice.	0	0	0	1	19
7	Lecturer was enthusiastic, dynamic and energetic in conducting course.	0	0	0	1	19
8	Lecturer encouraged students' participation and cooperation in class and also guided students to solve problems successfully.	0	0	0	1	19
9	Lecturer provided clear and adequate academic consultation and feedback for students in or outside class.	0	0	0	1	19
10	I was motivated and stimulated by the lecturer to think critically and learn creatively.	0	0	0	3	17

Figure 1.4: Student Feedback Sample on Teaching Quality (Final Evaluation)

From the results above, the researcher knew that her students were very satisfied with her teaching quality and methods as all of them gave the researcher a full rating. The researcher found this interesting and began to question why her students were still facing literature learning difficulties if there was nothing concerning about her teaching practice. The researcher then began to investigate the comments given by her students to better comprehend the situation.

the tasks are a liitle bit difficult for me sometimes
Everything is good.
the slice of powerpoint is soooooo much that it is quite hard to catch the main point. and i think it is better to have an summarization
1. Give more examples to make the theories more concrete and easy to understand. 2. Make less slides for each class.
Hope slides can reduce the number.

Figure 1.5: Student Feedback Comments Sample (Mid-Term Evaluation)

1	Really good already
2	the context can be shorten a little, because it's too difficut to learn them all.
3	The work is too heavy which shorten my passion on it.
4	I don't think there is anything need to be improved.

Figure 1.6: Student Feedback Comments Sample (Final Evaluation)

Here, the researcher observed that her students felt the tasks were difficult and most of them had commented that the researcher had too many lecture slides and were overwhelmed by the heavy workload in learning literature. Interestingly, Benfares (2023) also confirmed that undergraduate students even today still struggle to approach literary texts out of being embarrassed to admit that they had not been able to execute the basics by not having the right strategies to read and understand a text. In the same study, it has been reported that although the English Literature programme as a whole does not require a significant amount of time required compared to courses from other faculties, students still feel that they have insufficient time to read texts causing them to be overwhelmed (Benfares, 2023).

With the number of different approaches and strategies to teach literature that are already being applied and practiced, the researcher started to question her current teaching practice and method. The researcher had always provided her students with as much literary information and notes that she believed will help her students understand better. At the end of each lecture, the researcher constantly gave space to her students to discuss certain topics and the reading materials provided were all according to the designed syllabus. At times, video clips were inserted to enhance their understanding.

Unknowingly, the researcher's students were having a hard time following. Therefore, the researcher contemplated the need to devise innovative and interesting strategies that would improve this situation. This was done through reading around the subject as well as discussions with the researcher's fellow colleagues who are also lecturers. On top of that, the timely External Examiners' visit to evaluate and provide input to lecturers in the middle of the semester encouraged the researcher to "include her experiences with the arts into her practice" and shift the focus to the students, allowing them space to create their own personal reflections. The researcher had always believed that using visuals will make lessons interesting and arouse students' learning (Shabiralyani et al., 2015) but the researcher never attempted its application in her teaching due to the feeling of being pressured to finish the syllabus and teach according to how it has conventionally been. To further confirm the researcher's justification, Purwati et al. (2022) introduces the need to support adult learning, knowing that adults in the EFL context are more self-directed, experienced in independent learning, more motivated by intrinsic and extrinsic motivations, aware of the intentions of learning and able to cope with different types of learning that focus on learners. Purwati et al. (2022) call this "andragogy" and suggest that more research that incorporates the concepts of andragogy (self-concept, experiences, readiness to learn, motivation, need to know and problem-centred learning) must be delved into further because it has not entirely been focused in the EFL context. Although this study will not focus on the discussion of andragogy, needless to say, visual art integration falls under the helms of andragogy where Becker (2020) identifies visual art integration as an alternate strategy and approach to teaching where learners engage, construct and demonstrate understanding and learning through an art form, serving as an alternative to communicating ideas and feelings, whilst making interdisciplinary connections. This simply coincides with how adult EFL learners are ready to learn independently, relying on their experiences and exploring various learning methods. As

a matter of fact, Becker (2020) also supports the notion that visual arts integration promotes social and academic outcomes in various ways. For instance, visual art is capable of providing a more equitable learning culture, outperforming conventional, academic-focused settings where learning is measured through texts and exams, narrowing academic performance gaps at the same time developing meaningful conversations between learners and educators where the qualitative language involved will be able to call to attention the details of a more sustained learning.

The researcher found that Silverstein and Layne (2010) promoted the notion that there has concurrently been a developing interest in art integration approaches to teaching and learning. A growing body of research has highlighted the positivity and given full support to how visual arts is an effective and profound method for teaching and learning among different communities. From first language acquisition to second language and foreign language learning, the role of visual arts in assisting language learning, teaching and development has yielded authentic and useful knowledge in academia (Burger & Winner, 2000; Jordan & DiCicco, 2012; Wilhelm, 2004). When visual arts is incorporated with language speaking, listening, reading, and writing, it creates a doorway for high levels of analysis and at the same time challenges learners to explore and make sense of their environment, resulting in learners finding avenues for sophisticated communication and comprehension. Hence, the researcher started to develop the intention to explore the integration of visual arts as a method for EFL English Literature students to enhance their learning about literature, and in this sense, figurative language.

1.3 Statement of The Problem

Generally, it is no doubt that experts have in fact experimented with various methods and strategies to see how the human brain produces a cognitive connection with each process

involving teaching and learning. From the 1970s until today, educators and researchers have been trying to produce various creative and innovative teaching methods and approaches to improve student engagement and learning. Interestingly, visual art has sparked and reaped positive results on psychiatric patients and special needs children. These studies have been well documented within the art therapy scope and psychology literature globally (Leavy, 2015). To bring it further, researchers such as Becker (2020), Cabrera (2022), Moerman (2020), Caterall et al. (1999), Caterall & Peppler (2007), Chi (2017), Craig & Paraiso (2008), Eubanks (2002), Baker et al. (2002), Gambrell and Koskinen (2001), Ingraham & Nuttall (2016), Martello (2017), Stevenson & Deasy (2005) - just to name a few, have realised the possibility of bringing drawing using mediums such as crayons and colour pencils, into the education field and have henceforth been actively exploring the processes involved. These studies have mentioned that visual arts integration in education has reaped possibilities in increasing student motivation, enhancing learning experiences and sense of anticipation, and lowering anxiety at the same time obtained positive feedback and acceptance from educators. While the focus has been emphasised on the English language component in these studies, the study of how visual arts play a role in English literature learning is still at a novice stage and stands a gap to be filled. The researcher argues that there is a call to investigate if incorporating drawing using soft pastels as a tool in literature teaching and learning (which is at the point of this study still underexplored) will produce the same efforts and results as Hussein and Al-Emami (2016) and Salim (2023) highlights the process of teaching and learning literature as a daunting task and in the same studies, the researchers have also put forward how difficult it is to arouse students' interest in learning literature. This claim is supported by Suliman and Yunus (2014) who discussed how difficult it is to create interesting and meaningful literature lessons and oftentimes, educators feel like they were "unguided" (Salim, 2023). To top it off, Showalter (2003) and Benfares (2023) have also

highlighted the stance that researchers should shift their focus to exploring interesting literature teaching and learning methods that will help learners associate with the development of individuals and society.

Speaking of which, Becker (2020) has reported that using visual art in teaching and learning will diminish the borders of education and society. While there seems to be a growing body of research in the area of how visual arts is being used in education, there is still a mismatch between what educators believe and what they do generally. The researcher would like to argue that although studies have claimed that visual art has been used, the extent to which these studies observe its implication is primarily grounded by the fact that art in teaching and learning is a means of enjoyment to increase motivation (Eubanks, 2002; Knapp, 2012). Educators seem to be hesitant in applying visual arts integration in a classroom out of the concern that such practice will take too much time, and preparation and cause a shift of focus in learning (Knapp, 2012). To justify this, Baker (2016) asserts that there is a lack of understanding of how educators can incorporate visual arts into education. As such, educators constantly feel anxious and burdened by the fact that most of them abandon the idea of integrating the arts into their practice. This claim is supported by Papoi (2016) and Jantti's (2019) study where mainly due to the lack of experience in integrating visual art into lessons, educators often feel inadequate to incorporate and use visual art in their teaching practice. That being said, the potential of arts-based integration to scaffold learning is currently underestimated due to its focus on language learning, its flexibility and concern over final outcomes as being more expressive than cognitive. This is due to the fact that previous studies along this line have only explained the success of the visual arts integration based on the artworks produced such as Moerman (2020), Jantii (2019), Tolvanen (2018) and Zhang (2022) from a foreign language perspective. As much as Eisner (2002a) have emphasised that visual arts

integration cannot be used to measure academic achievement, the researcher highlights that an evaluation of the intervention that explains the extent to which visual arts integration can assist EFL students is still necessary from a qualitative stance to provide more grounding to fortify studies on visual arts integration in the field of literature. If the emphasis is placed on the evaluation of the artwork, then the focus will be diverted towards art criticism and the quality of the artwork rather than the student's learning. Theoretically speaking, as Mayer (2020) in his *Cognitive Theory of Multimedia Learning* has highlighted the use of multimedia in teaching and learning, studies have argued that more research needs to be conducted to discover approaches for intensive knowledge producing strategies such as learning from multiple representations, self-explanations and inquiry learning (Sorden, 2012). In other words, the theoretical gap in *Cognitive Theory of Multimedia Learning* has been put forward to question how knowledge is transferred in each memory channel to increase learning. Riding on this, there is a call to attention to focus on how visual arts can be incorporated into teaching and how realistic is painting and drawing in improving learning (Tolvanen, 2018). Therefore, the practice of incorporating visual arts in literature must be explored (Baker et.al, 2016) due to its flexibility. The studying of these strategies to incorporate drawing using soft pastels into literature fills the gap in this study.

1.4 Research Aim

This research aimed to examine how visual art, particularly drawing using soft pastels, can be used in learning about figurative language among undergraduate EFL students.

1.5 Research Objectives

The three overarching research objectives that guided this study were:

1. To explore the strategies of integrating visual art, particularly drawing using soft pastels, in aiding EFL literature students to interpret figurative language.
2. To evaluate the effectiveness of visual art practice, particularly drawing using soft pastels, towards EFL literature students' ability in interpreting figurative language.
3. To improve the researcher's teaching practice of integrating visual art, particularly drawing using soft pastels, in scaffolding EFL literature students' figurative language learning.

1.6 Research Questions

This study was guided by the following three research questions:

1. How do visual art strategies, particularly drawing using soft pastels, aid EFL literature students to interpret figurative language?
2. How effective is visual art practice, particularly drawing using soft pastels, towards increasing EFL literature students' ability to interpret figurative language?
3. How can the researcher improve her teaching practice of integrating visual art, particularly drawing using soft pastels, to scaffold EFL literature students' figurative language learning?

1.7 Significance of the Study

This research is significant to educators and practitioners as it offers insight into integrating drawing using soft pastels in teaching and learning specifically in figurative language learning. Serving as an initiative to integrate visual art in literature teaching and learning, this study offers educators alternative teaching strategies to teach figurative language to undergraduate EFL literature students. This study contributes to ease the

alarming situation where literature teaching and learning has been stereotyped as a daunting task due to a lack of motivation among students to learn literature and educators' lack of experience and initiative to teach literature (Salim, 2023; Mohammed, 2018; Alshammari et al.,2020; Parkinson & Thomas, 2022). Besides, universities seeking to improve educators' teaching practices may also find this study applicable to its context with similar situations. The contribution of this research will also evoke new interest and perspective in using creative teaching methods in an undergraduate setting to improve the quality of education. Each process, challenge, understanding and data collected from this study will provide insight into practical applications in an undergraduate EFL setting. This study offers an alternative approach to support EFL learner's figurative language learning through non-traditional methods. The procedures of this action research can also be translated into an example for undergraduate institutions to practice interactive and engaging teaching methods. This claim is supported by Becker (2020) who promotes the idea of visual arts integration as an alternative teaching strategy to engage, construct, demonstrate and communicate knowledge. Also, to further fortify the use of visual arts in education, this study seeks to further extend the evaluation of the success of the visual arts integration in assisting EFL students to learn about literature that previous studies had not done.

Theoretically speaking, this research explores if visual arts integration employing drawing using soft pastels fulfils its potential as a tool in teaching and learning about figurative language in an EFL setting. As claimed by researchers such as Baker et al. (2002), Becker (2020), Cabrera (2022), Caterall et al. (1999), Caterall and Peppler (2007), Chi (2017), Craig and Paraiso (2008), Eubanks (2002), Gambrell and Koskinen (2001), Ingraham and Nuttall (2016), Martello (2017), Moerman (2020), Stevenson and Deasy (2005) who have supported the idea that visual arts integration promotes cognitive

connection with learning, this study identifies if drawing using soft pastels may be able to guide EFL literature students to distinguish meaning, seek further knowledge, detect cultural assumptions, decode language use, think creatively, defend judgement and engage with a close reading of the text as the grounding and reflection of the entire process (Showalter, 2003).

To top it off, as studies have reported that there must be further studies of how visual arts integration in an EFL setting can be conducted due to educator's lack of experience and training (Sotiropoulou-Zormpala, 2016) and how this integration improves learning (Tolvanen, 2018), this study contributes to the knowledge of how drawing using soft pastels in literature teaching and learning can act as a future guide and approach for educators. Parallel to that, this is a stepping stone to learn the content and knowledge of integrating visual arts in other disciplines as well be it the primary, secondary or undergraduate setting in a non-Western context.

Lastly, as the incorporation of visual arts, in general, has been reported to reap positive results in learning, EFL students who find it difficult to understand figurative language will have an alternate approach to learning in line with contemporary approaches that they may find more engaging and hands-on.

1.8 Definition of Terms

This section explains the following definition of terms as the overarching terms that are used throughout this study. The definition of terms are important to maintain clarity and consistency in this research.

1.8.1 (a) Visual Arts Integration

Silverstein and Layne (2010, p.1) regarded visual arts integration as “...an approach to teaching in which students construct and demonstrate understanding through an art form”. Visual arts integration is deeply informed by the position that the process is “...actively built, experiential, evolving, collaborative, problem solving and reflective” as argued by Silverstein and Layne (2010, p.1) drawing from the Constructivist lens. In the process of visual arts integration, learners create their understanding of the world through an art form where learners are engaged creatively to connect that art form with a targeted subject. These art forms can be listed as dance, drama, photography, music and so on. However, to maintain the scope of this study, this research was built on this context where visual arts integration suggests that drawing (a form of visual art) using soft pastels based on Hameed’s (2022) elements and principles of art will lead to the possibility of students being able to learn about figurative language and thus, enable them to interpret the text.

1.8.1 (b) Drawing (A Visual Art Form)

Generally, visual art is known as visual works of artistic expressions that are primarily visual in nature, guided by the innate response of human beings to create and communicate meaning (Mittler, 2006). Visual art is visual in nature and can comprise various forms such as paintings, drawings, sculptures, illustration, collage, photography and so on. These art forms mirror reality, are pleasing to the eye and reflect the artists’ values, ideas and beliefs (Mittler, 2006). To maintain the focus of this study, visual arts in the context of this research referred to drawing using soft pastels. Generally, drawing is the basic skill needed for an individual to begin creating an artwork. Dating back to history, the earliest forms of art were discovered in caves during the Paleolithic age in the form of symbols even before there was evidence of formal language possession. These early forms of cave drawings served as a representation of prehistoric events and

humanity. Today, drawings serve as a marker for locations, expressing thoughts, indicating directions and so on. According to Carroll and Gilmore (2023), drawings can be understood from a dimensionality approach where lines, shape and colour contour becomes the essence of what defines a drawing. To extrapolate further, drawing is the basic practice for comprehending an object or subject's structure. In the context of this study, drawing is the way in which a learner uses an art medium (soft pastels, in the case of this study) to illustrate and convey mental representations formed in their sensory channels to articulate their thoughts and understanding in a visual form through symbols and icons by applying basic elements and principles of art. Drawing in the context of this research incorporates the integration of selected visual art elements and principles of art as Carroll and Gilmore (2023) highlights, drawing is a dialogue between the artist and the art medium. Further elaboration of why this soft pastel was selected as the art medium for this study is explained in Chapter Three.

1.8.2 Figurative Language

According to Betjemann (2023), figurative language creates meaning by luring the reader to comprehend something (known as the “vehicle” – the figurative language used to describe it) by virtue of its relation to another thing, action or image (the “tenor” – the thing being described). Often, figurative language is used by authors to create a depth of complexity in their writing and at the same time exert a lasting impact on their audience by referring to the use of a name, object, or action to represent an idea where something concrete is being used to associate with a symbol that provides greater importance or significance in explaining a targeted concept or idea (Indeed Editorial Team, 2021). The following figurative language have been confirmed during the preliminary interview in this study in accordance to Xiao's (2016) study on the difficulties faced by EFL Chinese

students on figurative language guided this research in providing a selection of figurative language:

1.8.2 (a) Metaphors

Abrams and Harpham (2014, p.260) defined metaphors as words or expressions “...in literal usage (that) denotes one kind of thing that applies to a distinctly different kind of thing without asserting a comparison”. In the context of this study, metaphors are words or phrases that have been poetically used to symbolise another object, character, or incident that is non-literal. In other words, a metaphor is a form of figurative language used by literary authors to compare opposite and unrelated things. For example, “the world is my oyster”.

1.8.3(b) Personification

Personification is the practice of attaching human traits to non-living things, objects or concepts. For example, the dancing fire. Similar to the above, personification in this study was used to create a visual representation that can help the participants in this study to imagine how an object or character interacts with his or her environment. Personification guided the participants to relate to the targeted object or character that is personified to arouse their emotions in interpreting the text.

1.8.2 (c) Symbolism

Symbolism is the use of symbols to represent something that is larger than itself. The use of symbolism in a literary text often requires careful attention as its impact on the text’s interpretation can be very evident due to its consistent influence in the text over the reader. Any symbol in the text can influence the reader so much so that it subtly shifts the

perception of the characters, ideas or themes in a literary text, moves the reader towards a specific direction and causes the reader to slowly arrive at the main meaning or goal of the selected text.

1.9 Scope of the Study

This research included eleven undergraduate EFL English Language and Literature participants from a private university in Malaysia. The issue of credibility is addressed in the methodology section of this thesis. Selected English literary works across different genres were selected with a focus on three poems and three short stories. This study involved eleven student participants and one lecturer who acted as a peer observer. As explained in the definition of terms, this study included drawing as the main art form to achieve the aim of this research. Soft pastels were selected as the art medium because the selected participants for this study are not art majors thus they do not have any background in art, therefore the researcher had to refrain from using high-level art mediums that required specific training and skill sets to use. As emphasis, because visual arts cannot be used as a tool for academic achievement (Eisner, 2002), the researcher retained the fact that this study was conducted from a qualitative standpoint and drawing using soft pastels was used only as a form and this study did not seek to evaluate the quality of the artwork. In addition, the reviewed literature revealed that EFL learners struggle to cope with figurative language, specifically metaphors and metonymy (Al-Khawaldeh et al., 2016; Dastjerdi, 2007; Shakfa, 2012; Xiao, 2016). In this study, the researcher conducted a preliminary interview to confirm the literature and based on the data findings, the researcher streamlined the figurative language selected for this study with a focus on metaphors, personification and symbols as these were the three main figurative languages that the participants highlighted they struggled with the most. On top of that, the short stories selected for this study were *Hills Like White Elephants* by Ernest

Hemingway, *Happy Endings* by Margaret Atwood and *The Diamond Necklace* by Guy de Maupassant. The poems included *A Sick Rose* and *The Poison Tree* by William Blake and *I Wandered Lonely As A Cloud* by William Wordsworth. The selection of these literary texts was based on Alemi (2011) and Bibby's (2014) criteria for selecting literary texts for the EFL context where it has to be shorter in length, at the same time familiar to them. These selected texts met the criteria and the authors of the texts are familiar to the participants because these are the authors that have been covered throughout their study at the university.

1.10 Limitations of the Study

This research adopted a qualitative arts-based action research framework to achieve its aim. Therefore, this study does contain some limitations. Firstly, this study focused on drawing using soft pastels in an undergraduate EFL literature setting to learn about figurative language. This research considers metaphors, personification and symbolism confirmed by the participants during the preliminary interview about the figurative languages that they specifically struggled in and as suggested by previous literature (Al-Khawaldeh et al., 2016; Dastjerdi, 2007; Shakfa, 2012; Xiao, 2016). Because of the nature of this study, the location for this research was targeted at one private university in Selangor, Malaysia, where a total of eleven EFL students from mainland China and Indonesia were included as participants. The selection criteria for these participants is explained in the third chapter of this thesis.

Besides this, time and cost were crucial factors in this visual arts integration study since the hands-on activities required sufficient resources and reflection for each action research stage. Due to the nature of action research which is cyclical, one full cycle of this action research stretched over a period of approximately one month, where one cycle

consisted of four phases with one main intervention that was conducted on a Friday afternoon. Each intervention lasted about four hours each in order to cover all selected literary works within the set time frame. As mentioned as there were three cycles for this study, the three interventions were considered to be conducted within the participants' study period during the semester. The researcher had to ensure that the time used was maximised and had to make sure the interventions were effectively conducted.

Because the participants selected for this study were relatively small in size and the duration of each cycle is within a limited period of time due to participant's semester breaks, the results for this study may not be generalisable in the context of other participants from different English language backgrounds. Nevertheless, the results of this study provided a detailed execution of drawing using soft pastels as a form of visual art integration to assist undergraduate EFL literature students to learn about figurative language.

1.11 Summary

The role of visual arts in increasing students' learning experience, sense of anticipation and motivation in classrooms as well as its effects on psychiatric patients, and special needs children have been well documented. Having said so, there is a missing link on how visual arts integration plays a significant role in education within the field of literature. Hence, this study was designed to understand how integrating drawing using soft pastels is being used to learn about literature, specifically, figurative language in an undergraduate setting with EFL learners.

CHAPTER 2

LITERATURE REVIEW

This chapter discusses the literature and relevant framework to this study. Often, these two are usually separated; however, in arts-based practices, theory and practice often intertwine (Leavy, 2015). Separating both strands will cause this research to appear arbitrary. This chapter begins by first discussing a background about literature learning, its current teaching approaches and methods, challenges faced by undergraduate EFL students in learning about literature and then introduces the call for a different approach to combat the current issues. All these topics mentioned are necessary to establish the context of this study and provide an understanding of the problem that this study seeks to investigate. Besides showing existing scholarship, this chapter will also discuss past teaching practices using visual art integration to highlight the gaps in this area and at the same time discuss the theoretical framing of this study.

2.1 Learning About Literature

Learning about literature is by and large measuring learning to understand and interpret the text. To properly do that, it requires a certain skill of analysis and critical thinking. In their study, Allami and Ghenim (2022) discovered that 37% of their respondents interpreted literary text by analysing it, 36% relied on historical background, 18% relied on personal experience and only 9% studied the author's intention. Interestingly, 78% view literature in terms of feelings and emotions, whereas 70% of the respondents perceive literature as a form of art (Allami & Ghenim, 2022). Reading a literary text is ultimately a challenging task, and is a skill obtained that requires proper guidance and training on how to carefully understand and interpret texts. On the contrary, the responses

in Allami & Ghenim's (2022) study confirmed that emotional responses are almost non-existent at an undergraduate EFL literature context despite what the students believe and revealed that textual interpretations seem to occupy the class content where learners rely heavily on language and historical background to interpret texts, and this accounts for the presence of some traditional approaches where teacher-centredness, memorising and reproducing texts for exams paved a way for more objective interpretations of texts. Hence, their study highlights the situation faced by educators and learners in what they believe literature learning is about versus what is actually practised and produced.

To extrapolate further, dating back to the 1970s, Kingston et al. (1970) reported that there was a rising confusion and concern among educators during that time at the undergraduate level on the highly personal and subjective nature of reading literary texts. How classroom learning is being translated where learners are expected to attain critical reading of the literary text, conceive a conscious delight of reading literature, and educator's heavy reliance on student's responses to judge their student's understanding of the text mainly dominated the success or failure of the class (Kingston et al., 1970). Kingston et al. (1970) also observed that a large number of learners still fail to develop the knowledge, comprehension, and desire to read literature on their own that are necessary for reading imaginative literature. The basis of this argument lies in the opinion that learners are mostly unaware of the highly personalised process and nature involved in encountering the literary text (Kingston et al., 1970), discouraging research in this sense due to the subjectivity in responding to the literary text. Moving forward to the millennium era, such occurrence is still evident and ongoing where studies such as Sell's (2005) still reported educator's reluctance in teaching literature. A further discussion on this will be highlighted in Section 2.3 of this literature review to elaborate on the challenges faced in literature education.

To provide a clearer understanding, before the 1960s the predominant view was that literature contains a structure, and this structure can be interpreted, however, the 1960s marked a reaction to Jerome Bruner's *The Process of Education*, the importance of structure in reading literature was carefully re-examined in 1960 due to the need for greater emphasis on reading comprehension skills that became fundamental (Veal, 1966). The main concern for this movement was the structure of literature containing external, formal qualities and repetitive patterns that develop the relationships between form and content, as well as an interactive literary experience between the respective reader and literary works, under the influence of various critical theories stances (Evans & Walker, 1966). Based on the assertion that the fundamental structural elements of literature can be found in "different forms and the recurrent themes" (Kingston et al., 1970, p.53), Burton (1964) proposed a four-layer structural explanation of literature that included "... (1) themes—man and deity, man and nature, man and other men, and man and self; (2) modes—romantic, comedic, tragic, ironic; (3) genres—novel, short story, poem, and play; and (4) the individual selection". He claims that learning to read literature entails being aware of these layers of structure. Every lesson on reading literature is taught in this context (Burton, 1964). A couple of years later, Burton (1971) redefined these three categories into (1) substance – learner's understanding and views of developed and dramatized themes and ideas, (2) mode, (3) form - referring to various literary genres and subgenres, structural components like a setting, point of view, dialogue, and specific literary devices such as metaphors and symbols that are used in multiple genres.

To complement this, Walker (1966) pinpointed nine basic points in the process of learning literary structures: firstly, examination and text reading ought to be part of the study of literature in order to identify structural relationships, inductive research should be utilised

to investigate the structure, the structure then provides it with coherence, making it possible for a unifying effect and the overall pattern of relationship that holds the parts together is called structure. Walker (1966) continues to add on how form and configuration are studied about structure, and that it should begin with an overall perspective to study structure, and this will help learners to understand and interpret literature. Walker (1966) further outlined that understanding structure allows learners to appreciate literature while meaning starts to surface as the reader realises the processes involved in crafting a literary work. In addition, Walker (1966) also delved into the fact that the study of structure enables learners to apply general principles relevant to literature, composition and research, leading learners to understand better and write better as they gain comprehension of how writers merge pieces together.

Undeniably, the study of structures in a literary work is indeed a core, external form of approach to reading literary works very popular among educators. However, while the structure of literature—whether general, thematic or otherwise—remains a key concern for many educators, as well as a useful starting point for a lot of research, it should not be the only factor considered when teaching students how to understand and interpret a text. The learner in this sense is by no means exempt from fundamental difficulties in understanding what he or she reads. For example, in reading drama works, the learner is required to visualise the action and setting to fully comprehend the intended effect. The learner is also required to “face” a variety of stanzaic structures and irregular syntax frequently found in poetry and fiction works; the learner encounters time changes, shifting scenes, and plot changes. As emphasis, the researcher puts forward that literature, even with a general approach, moves learning beyond the more conventional tasks of locating facts, identifying main ideas, increasing rate and comprehension, and so on.

On the contrary, Hapsari (2011) foregrounded the stand that the process where a close reading of the text and understanding its structure is significant for learners to grasp its meaning. This claim was put forward by Culler (2002) who argued that poetics should be given more priority than hermeneutics to encourage aesthetic appreciation of literary works among learners. Misson (1998, p.1) on the side note, suggests that the emphasis on literary theories might result in the deviation of focus that considers what the literary text intends to “concern with textuality”, meaning “how readers negotiate with them to produce meaning” and will eventually lead to the “rejection of the individuality of valued texts”. Interestingly, this claim was agreed by Carter and McRae (2014) who indicated such styles will cause learners to develop “knowledge about literature” rather than “the knowledge of literature”. Carter and McRae (2014) were concerned about literature teaching as a process rather than a product. Instead of being concerned about whether the students interpret the text successfully, educators should be concerned about the teaching processes involved to assist learners in developing literary competence. Hapsari (2011) however explains that in the ESL and EFL context, a critical analysis in a hermeneutic approach would benefit learners’ literary competence more. Regardless of one’s stance, however, both hermeneutics and poetics in learning literature cannot be divorced or separated.

In addition, the question of what educators want students to learn continues to be an ongoing discussion. Showalter (2003) highlights the condition where educators tend to define their courses based on syllabi rather than what educators want students to learn. As much as with the introduction of the taxonomy of educational objectives by B.S. Bloom in 1956, that has brought about a revival in teaching practice in the sense that the

forming of the learning objectives has provided a guide for educators in forming and carrying out assignments, the teaching of literature should be aimed at teaching students to read literature as a form of craft (Showalter, 2003). That being said, the researcher highlights the notion that educators have the responsibility to teach students to learn how to recognise complex differences in language use, identify figurative language and differentiate its literal and metaphorical meaning, seek further knowledge about its content, be aware of cultural assumptions, think creatively to broaden experience and knowledge, read the text closely with detailed attention to the language use, create literary texts, discuss and analyse literary works and defend critical judgement. Without having all these, learners may miss out the entire outcome of learning literature in general. For this study, the researcher emphasises that learning about literature involves engaging with the text through the process of developing an understanding of the forms of expression to arrive at the meaning of the text.

2.2 Literature Teaching Approaches and Methods

In this section, the researcher finds it crucial to review the literature regarding the approaches used to teach and learn about literature. Having an understanding of these approaches will establish the context of this study where the strengths and weaknesses of these approaches will be put forward as well as create a foundation related to this study's objectives and aims on the necessity to seek a more creative and alternative approach in the teaching and learning of figurative language. Novianti (2016) suggests that Carter and Long's (1991) language model, cultural model, and personal growth model have been practiced by educators and remain some of the popular approaches to teaching literature. Even so, the effectiveness of these approaches that are still being practiced contains some weaknesses. As much as educators do prefer a certain teaching approach, Salim (2023) discusses the notion of how literature teaching is not confined to one single model; rather,

educators will intertwine these models in their practices into three phases mainly, the preliminary phase, content cultural and synthesising phase. The preliminary phase will include the comprehension of texts with the assistance of simple language activities followed by appreciation of cultural knowledge and finally responding, reacting and analysing the text. The sections below discuss these approaches.

2.2.1 The Language Model

As the name itself suggests, the language model places emphasis on the use of language in the literary text. This model is grounded on the belief that literary language is different from everyday ordinary language therefore it is worth studying. Novianti (2016) highlights that the language model emphasises grammatical, syntactic and lexical facets of literary texts that can be quite mechanical, thus, demotivating learners and the pleasure of reading literary works. In other words, the language model provides a variety of language instruction activities, focusing on brainstorming activities, rewriting of texts as well as emphasis on vocabulary and comprehension. The emphasis on language structures solely mutes the aesthetic appreciation of literary works and thus, regards literature simply as a collection of information that can be decoded through linguistic features (Novianti, 2016). Although it does appear to help students improve their proficiency in the language as the focus is on linguistic enrichment, this model involves the incorporation of a wide scope of other ways that are required to guide learners to express their opinions on the concept of the text.

The researcher argues that the language model may not entirely be effective in learning figurative language or literature as a whole altogether. As emphasis, relying on decoding linguistic features as this model suggests, may appear difficult for EFL learners who do not possess good command in the English language. This complex model may not appeal

to all learners especially for those whose learning style lean towards a more practical approach. With its emphasis on the linguistic features of the text, the researcher supports Novianti's (2016) argument that the language model perhaps may appear dull to learners in this sense, causing them to be demotivated. This clearly demonstrates the need to create a strategy to learn about literature from a more creative and practical lens, which this study aims to achieve.

2.2.2 The Cultural Model

This model is regarded as an expansion of the language model. Carter and Long (1991) illustrate the cultural model as an approach that uses literary texts to understand the culture, ideologies, and background of the author. To add on, Jabeen and Sarifa (2022) indicate that the cultural model emphasises the significance of culture, values, and historical contexts of a literary work. The educator's role is to provide input to learners in such rich cultural and historical aspects. Apparently, Ilyas and Afzal (2021) highlighted the limitations of this model that students who reacted fast to the cultural model will gain higher scores than those who are unfamiliar with the culture. Hence, this model eventually will end up segregating learners into how they interpret texts and whether they are good at it. On top of that, Ilyas and Afzal (2021) also claim that since this model does not emphasise on historical backgrounds of literary texts and authors, making the teaching and learning of literature dull and arid as the educator is the main guide in this approach while learners simply play a small part in learning. Even though the cultural model is regarded as a traditional approach, educators can choose to incorporate modern technologies to assist teaching and learning. On a positive note, Ilyas and Afzal (2021) explained in their study that the cultural model can be modified to suit cultural norms to create cultural familiarities that will help learners to gain more autonomy and motivation in their learning. To refute this claim, Novianti (2016) asserts that the cultural model

creates a lack of focus on linguistic elements that contributes to the meaning of the text. However, Carter and Long (1991) suggested educators merge the language model and employ the cultural model. Carter and Long (1991) believe that cultural elements associated with literature should be incorporated while analysing a text by adopting a language-based approach.

As much as these studies have highlighted the possibility of employing this approach in literature teaching and learning, the researcher again argues that this approach may appeal more to native speakers who are proficient in the English language and those who are familiar with the Western literary canon. Therefore, the researcher highlights the notion that it is significant for a study to be conducted to create an approach to literature teaching and learning that may not be entirely biased towards a specific literary canon but one that resonates with learners from diverse cultural backgrounds.

2.2.3 The Personal Growth Model

As a combination of both the language and cultural model, the personal growth model emphasises the linguistic aspects in the context of the targeted literary text's culture, enabling learners to freely express their aesthetic appreciation towards literary texts at the same time, allowing learners to fully explore culture and ideology while analysing linguistic elements of the text. The personal growth model entails learners engaging with reading the text, appreciating and valuing them and making connections with their own experiences and themes of the text. Novianti (2016) also explains that educators who use such an approach aim to reword the literary texts into another language that learners understand. However, Ling and Eng (2016) indicate that the paraphrastic approach is more relevant for low-proficiency learners where literary texts are rephrased and simplified. Here, the researcher suggests that perhaps it is necessary to look into the

possibility of introducing a holistic literature teaching approach and model that can be applied in all situations and contexts.

In relation to literature teaching models, Miliani (2003) discusses three other approaches that are used in the teaching of literature: the traditional approach, the language-based approach (this model has been discussed in the earlier part of this section hence the researcher will not repeat this explanation) and reader-response approach.

2.2.4 The Traditional Approach

The traditional approach also known as the teacher-centred approach emphasises the role of the teacher as the main navigator during lessons. Jabeen and Sarifa (2022) explained the teacher-centred approach as an approach that inarguably emphasizes the teacher's role. The teacher mainly plays the role of imparting knowledge and adopts lecturing, demonstrating, and explaining techniques. Showalter (2003, p.32) identifies this form of approach as "performance teaching" where the educator "performs" the model of inquiry. However, taking into consideration that EFL students are not first-language or second-language learners, educators may be required to use different strategies to engage learners to interact and provide opportunities for them to actively converse in the targeted language at the same time make the lesson attractive. Jabeen and Sarifa (2022) continue to explain that such an approach will demotivate learners and can be a burden to some learners. To support this claim, Showalter (2003) stated that this approach runs the risk of the educator monopolising learning.

In regards to this, the researcher put forward the notion that as an EFL educator who is seeking to improve teaching practice, she herself is guilty of practicing this traditional approach. Similar to other EFL contexts, teaching and learning of literature may be quite

traditionally taught in a sense whereby learners already face multiple challenges (which will be highlighted in the next section) and now, educators are trying to disseminate as much knowledge as possible to learners with the hope that they will learn something along the way. The researcher argues that if such practice continues to exist, it will then cause learners to be entirely disconnected from enjoying the learning process itself. All the more, the learners may not be able to arrive at the aesthetic stance of appreciating a literary text as put forward by Rosenblatt (1982). As such, this study aims to provide a strategy that might contribute in preserving the aesthetic and efferent stance of learning about literature.

2.2.5. The Reader-Response Approach

The reader-response approach on the other hand focuses on the readers as the main role in reading, understanding, and interpreting a literary text. The learners are regarded as active participants and recipients, shaping their ability to independently read, assimilate and appreciate literature. Regmi (2021) states that the reader-response approach indicates the role of the teacher as the sole meaning maker of the text, which shifts to a mediator and constructive critique in the second and last approaches. This approach interestingly assumes that students are not passive receivers in extracting the text's meaning. This approach draws on Rosenblatt's (1993, as cited in Regmi, 2021) key ideas focusing on the different and aesthetic reading of literary texts. The former is significant in searching for information while the latter is used for critical interpretation of the text. According to Regmi (2021), the reader-response approach uses a learner's prior experience and critical stance. This means that while reading the text, the student encounters the message of the text and arrives at a meaning at a certain point. This approach promotes learners' critical thinking, imaginative and emotional responses as well as personal growth (Maley, 2012). Learners mostly engage in exploring, discussing, role plays and improvising their creative

writing skills. Showalter (2003) believes that this approach focuses more on the learning experience rather than the teaching. This subtle approach helps learners feel more at ease and creates lesser tension in Literature learning whilst allowing learners to “rest” on literary texts longer (Showalter, 2003). For the purpose of this research, the researcher finds that employing the reader-response approach in this study where learners will be able to engage with the text more effectively is necessary. Nevertheless, what is missing here is the right strategy to accompany this approach to trigger learning.

To further provide a background of other approaches available in the teaching and learning of literature, Regmi (2021) also discussed several other approaches that have been practised such as:

2.2.6 Stylistic approach

Regmi (2021) indicates that the stylistic approach to teaching literature analyses the mode of literary expression, encouraging learners to cross beyond the surface meaning of the text. Lazar (1993) suggests that the stylistic approach to teaching literature involves careful selection of literary course materials where both features of language and literary merits are considered. To ensure there is an increase of deeper understanding of literary works and increased motivation among learners, literary texts are often selected for language interpretation and language-targeted approaches that emphasise stylistics (Lazar, 1993). An example of this approach is when the students are encouraged to respond to the textual features, style and mode of communication of literary texts rather than their own aesthetic experience.

2.2.7 The Philosophical Approach

The philosophical approach according to Febriani et.al (2022), is an approach that is used by educators to emphasise on teaching moral values embedded in literary texts by relating philosophical beliefs and affects one's actions. Mainly, to teach literature using this approach simply means to educate learners on how the goals of learning literature is to teach morality. Febriani et.al (2022) suggested that by doing so, learners will also be able to understand the underlying philosophical concern of the text. This approach has several similarities between the language based and reader-response approach whereby it produces thinking skills at the same time enhance proficiency levels through productive skills when answering and questioning some philosophical questions.

To explain how these models and approaches relate to this study, the researcher builds on Salim's (2023) remarks that the teaching of literature is not confined to one single model or approach, rather, it embodies a variety and mixture of models and approaches to make the teaching and learning of literature effective. Unlike conventional literature teaching approaches, the researcher integrated drawing into her study to dissolve the boundaries of how one single model and approach would lead to a particular way or style of learning about a text, causing either learners to feel unguided, demotivated or educators to feel like teaching literature is daunting. By doing so, the researcher argues that teaching literature will no longer need to abide by a set of "rules" but rather creating a supportive environment for learners to participate, critique, and appreciate the interpretations of texts initiated by their own insight and participation. However, for the sake of literary analysis and data collection in particular, the researcher employed a combination of selected approaches to facilitate the intervention. For instance, the reader-response approach was applied in this study to guide the discussion section in the intervention. In the final stage of the intervention, the researcher assigned the participants to demonstrate their

understanding through reflexive writing as suggested by Febriani et al. (2022) which will be discussed later in this chapter.

2.3 Challenges Faced by EFL Students in Learning About Literature

It certainly cannot be denied that literature learning at an undergraduate EFL level presents challenges despite being undeniable of its role in education and society in general. Since the 1980s when interest in the teaching and learning of literature rose, researchers have been interested to discover how learners learn literature, how teachers teach the subject and even to the extent of defining what literature is and why we should study it. To fully understand the significance of visual art as a tool in education as well as to out forward the case of this research, one cannot avoid including a discussion on studies that have claimed why EFL learners struggle in learning literature.

In the earlier section of this literature review, it has already been mentioned by Kingston et al. (1970) that educators were concerned about the highly subjective nature of reading literary texts, reporting a huge concern where learners fail to learn to develop literary understanding. Moving forward to the millennium era, studies by Buyukyavuz and Inal (2008, as cited in Isikli & Tarakcioglu, 2017), Cetintas (2010, as cited in Isikli & Tarakcioglu, 2017), Isikli and Tarakcioglu (2017), Novianti (2016), Musthafa (2013), Al-Mahrooqi and Al-Wahaibi (2012) and Rahman (2018) have reported common issues as well as challenges faced by these EFL learners such as low English language proficiency, inadequate teaching methods, inability to interpret and understand literary texts, lack of confidence and inequality between the educator-student relationship where the educator possesses more knowledge and plays a more dominant role that leads to a contradiction to twenty-first-century learning. Apparently, universities are given the autonomy to craft their contents and approach (Mohamed, 2018), thus Isikli and Tarakcioglu (2017) and

Salim (2023) explain how the literary texts selected by educators are mismatched with the learner's language ability. To intensify the seriousness of this matter, Salim (2023) reported that 85.71% of respondents feel like they do not have the blueprint to teach literature because of the diversity of the needing to emphasise on culture, religion, history, critical theory, sociology, anthropology, translation, language, and much more. Inevitably, this causes a negative response and attitude towards the learner's learning experience due to their inability to keep up with the pace and workload (Al-Mahrooqi & Al-Wahaibi, 2012; Salim, 2023). To highlight this unsettling issue, Mwape (1984, as cited in Isikli & Tarakcioglu, 2017) had raised the concern before about how learners perceive English literary texts as difficult to understand without assistance from educators. The length of lectures and literature teaching methods according to Al-Mahrooqi and Al-Wahaibi (2012) is a common challenge faced by EFL learners. Similarly, Isikli and Tarakcioglu (2017) as well as Salim (2023) also put forward their concerns that there is a heavy reliance on educators for answers and in such cases where the educator is untrained specifically or unable to provide learners with answers, the learners' performance will be deeply affected. The problem then continues where twenty-first-century learning is not practised in this sense if the dominant role of the educator in communicating the knowledge is evident in the EFL English literature classroom. The researcher posits the stand that this contradiction will lead to demotivation in learning literature. In fact, Alshammari et al. (2020) reported in their quantitative study six challenges faced by EFL English Literature students namely, literature inherited difficulty, cultural misunderstanding and misconceptions, negative attitudes towards learning literature, intrinsic demotivating factors, poor prior knowledge and instructional difficulty were among some challenges highlighted as well.

In addition, Rahman (2018) debated how poor English language proficiency is the main contributing factor to why learning literature is such a major problem among EFL university students. Generally, the English language itself is not a *lingua franca* nor does it even occupy the position of a second language among EFL learners hence, the limited use of the language in seminars, workshops, and symposia is only because it is regarded as the main global language and medium of science and technology is not enough (Rahman, 2018). Although it is quite evident that this does benefit groups of people directly involved in the cycle (mostly academics), unfortunately, the transfer of the English language is only limited to them. Among English Literature students at the targeted university for this research, English is not practised as a *lingua franca* amongst English Literature students, it was perceived that reading literary works becomes an unpleasant, difficult, and unsuccessful process as claimed by Rahman (2018) often resulting in the situation where learners are clueless about what they are reading despite knowing the individual word meanings. Of course, Rahman (2018) also highlighted other factors such as language functions and socio-pragmatic factors as some other factors that EFL learners experience in understanding literary texts which the researcher will not dwell on to maintain the focus of this research. In addition, Sofi (2015) conducted a study on the reasons why Saudi Arabia EFL learners struggle to learn Literature is also mainly caused by low English proficiency levels. Likewise, Alhamdi (2014) as well as Isikli and Tarakcioglu (2017) blame learners' poor English communication skills as the reason why this issue occurs. According to the researcher's experience and observation in the field of teaching English Literature, it is believed that learners with a high proficiency level in English study and perceive English literary texts much easier compared to low proficient level learners. This claim is supported by Krishnasamy (2015) who again, posits the claim that the learning process of English literature has to do with EFL learner's proficiency level and indicated that unless English Literature programmes are designed to cater to and

reflect their real levels of proficiency, there is a huge risk of mismatching learners' language skills and the literature learning which in return will result in the failure of the course implementation.

As understood, the studying of literature cannot be separated from the study of language. Leech (1996) explains that we typically understand that language cannot be independent of literature and vice versa. Literature is part of a resource for the studying of language and language's role obviously cannot be exempted because, without language, there will also be no literature. Unfortunately, Khatib et al. (2011) highlighted the fact that literature is a neglected aspect of language learning and most of the attention has been streamlined to the study of only the language itself and more visible practices of the roles of language in real-world situations. To support the claim that this issue here is still intact, ongoing, and unresolved since years ago, Parkinson and Thomas (2022) observed that learners reported feelings of helplessness due to the lack of experience learning literature, low confidence because learners feel like they know nothing about literature even learners from European countries. But the problem surfaces in Nelson et al.'s (2019) study where they learned that EFL learners lack research skills, critical thinking, time management and other soft skills needed to succeed in learning literature and sadly, most of the learners are ignorant of this. This in turn affects their participation in class and ability to connect with the literary text.

Very interestingly though, Sell (2005) learned that the reluctance of educators in teaching Literature is one of the contributing factors to why learners also struggle in developing their language competency. Politically speaking, a handful of educators themselves in EFL countries assert that by teaching literature they are maintaining colonialism and imperial culture, whose canons are dominated by the notion of white supremacy. Such is

also evident in the case of Hussein and Al-Emami's (2016) study where the researchers found that Literature is often perceived as a menace to the national and Muslim identity, posing as a tool of cultural colonisation which attempts to instil anti-religion and anti-cultural values. On top of that, Sell (2005) also reported that educators themselves observe literature as being the "unrealistic" part of language learning which is contradictory to learning the language as it is because the latter seems to be more "realistic". It is rather unfortunate to know that educators have such a perception towards the role of literature in learning. The researcher would refute this claim by again highlighting Mohamad's (2018) study that literature is a resource in language learning and that both literature and language cannot be separated. If separated, the learning of English becomes meaningless and insignificant. To resolve this matter, a method must be used as the "anchor" to bridge, establish, build, and reconnect the dots. Thus, the researcher highlights that although there are solid reasonings on why EFL learners have problems with learning, perhaps the focus should then be placed on aiding this matter by first establishing the fact that by learning literature, learners develop their language competency, form cultural understanding and gain critical thinking skills.

To establish the ground for this study, the researcher puts forward Dastjerdi's (2007) study that established the claim that undergraduate EFL students specifically face problems when learning about metaphors. Dastjerdi's (2007) study asserts that developing EFL learners' English proficiency level does not aid their problem with internalizing or interpreting figurative language, specifically metaphors in a significant way. To add on, Al-Khawaldeh et al. (2016) also claimed that Arabic EFL learners also face difficulties in learning idioms. Xiao (2016) who also studied figurative language in the context of Chinese EFL students learned that these learners also faced challenges in metaphors and metonymy. It is important to highlight that there is in fact a lack of study

in this area of exploring which specific figurative language EFL learners specifically find difficult or challenging. Despite the claims by the literature, the researcher still conducted a preliminary interview with the participants to emphasise on the types of figurative language that EFL learners struggle with to further refine the scope of this study.

2.4 Learning with Structure

There has been a wave of recent studies that have incorporated, experimented with, and implemented other methods, tools and approaches to literacy teaching and learning. Interestingly, Jordan and DiCicco (2012) discussed how visual arts, when incorporated into a classroom, create a familiar medium of understanding among learners. In this current era of accountability, learners from a very young age to adults alike are all bombarded by visuals from television, social media, billboard advertisements and visuals on computers and devices. These images that are surrounding consumers are everywhere and consumers make sense of them from personal experiences, encounters with these images and how everyone interprets them. When learners are extracted from these familiar experiences into a plain, blank habitat or room full of texts, it is no doubt that they will struggle to cope with learning. These demands have called for a vehicle of learning to create an experience for learners that will transform what learning can be and will be in the future. There is no doubt that visual arts play a crucial role in this matter. Jordan and DiCicco (2012) highlighted how the use of visual arts in a classroom increases student motivation, creates interest, and improves attendance which in return, results in learners benefitting from the classroom.

As a matter of fact, Dewey (1907) discussed how traditional text-based teaching approaches will result in the formation of dull classrooms, producing students who are unresponsive in nature. To extrapolate further, one ought to possess critical and individual

thinking skills to understand a literary text or even gain an understanding of a literary work. For example, one of the techniques of teaching and learning literature, the memorization technique (Carter & Long, 1991) creates an implication that such an approach will limit critical and creative thinking - two essential skills needed in literary studies and creates a drawback in terms of knowledge formation and connection (Oxford Learning, 2017). In the case of Saudi Arabia for example, Arab institutions have reported that educators' rote memorization is the chief learning method. Learners are expected to reproduce the same answers stated in the reference text or notes given by the educator (Hussein & Al-Emami, 2016) resulting in learners memorising the answers and text without understanding them completely. There is a give-and-take to this claim, however. Although perceived negatively, Showalter (2003) discusses how this form of pedagogical method is very useful in poetry where learners take possession of the literary work and recite it to fully embrace it, turning it into a companion. Unfortunately, Showalter (2003) also highlighted that this is a dying approach. As Dewey (1907) suggests, teaching and learning should involve classroom activities, intuition, life skills and engaging experiences. The argument that the researcher puts forward here is that visual arts integration clearly engages with the aesthetic and efferent stance of teaching and learning literature (Rosenblatt, 1982). One of the alternatives of visual arts integration is that it places the learner as the main central focus under the facilitation of the educator. This in return challenges thought process, builds learner confidence and allows learners to be more critical of literary texts. When learners are being given to create his or her own learning experiences rather than being dictated by an educator, the learners will in return experience a safe space of learning where they can exchange thoughts and ideas. At the same time, these experiences will become an experimental space for learners to consider the experiences of others as well.

Considering the fact that visual art integration brings about so many benefits, the researcher argues that integrating visual art into a classroom cannot be done as a standalone intervention without peer engagement. Facilitated by the educator, these shared experiences mentioned in the previous paragraph will later become learning in a literature classroom. As such, Zhang (2022) discusses that visual arts integration helps develop social-emotional skills, communication strategies and cultural awareness during activities.

Professionally, the researcher emphasises that the role of visual arts in helping EFL learners to learn about literature is an area that must be paid attention to delineate new ways, methods, and approaches in the teaching and learning of English Literature among EFL learners. As much as this area has been neglected, we certainly cannot deny the part it plays. As Berghoff and Borgmann (2007, p.23) states,

“...aesthetic experiences are apt to happen when students interpret artworks and when they use media and tools of art to capture new ideas - to represent, explore, respond emotionally, confirm, formulate plans and take action based on what they have come to understand differently or on a deeper level”.

This is in line with a study conducted by Sancar et.al (2021) that highlighted how educators need to develop based on their professional and individual features. In regards to proposing a different method in teaching practice, it is significant to note that educators ought to be effective in both their content and pedagogical knowledge. As mentioned by Sancar et al. (2021) educators should know how to teach rather than what to teach. Here, the researcher argues that visual arts integration, when conducted correctly, will involve learners to improve their communication, self-reflection and pave the way into cognitive, social and mature, emotional discussions and analysis of literary texts. In addition, visual arts integration allows learners to engage with visuals by transferring ideas in a text and

better expressing it via images (Akimova, 2020). By transferring these texts into the tangible, the selected text's possible posture and interpretation can be explicitly analysed as an attempt to analyse its meaning, craft and form. Van Duinen and Mawdsley Sherwood (2019) elaborates further by saying that literature teaching and learning can be done via visual arts integration by first textually annotating the noting patterns of the text and frequently asking questions about the identified patterns in the text. In doing so, learners will sooner or later be engaged in identifying how to visualise the figurative language. By doing so, an educator's perspective of student's outcomes in terms of achievement, sociocultural development and educational needs will be attended to. Collaborative efforts and supportive activities during these integrations will open doors for more coaching, and support services as well as research opportunities among educators to develop professionally (Sancar et al., 2021).

Riding on this, after learners are engaged in the process of creating a visual artwork, learners will engage in visual art analysis which will in return involve the viewer to view the piece of art in terms of form, subject matter, and material (Van Duinen & Mawdsley Sherwood, 2019). This coincides with how literature and visual art both deal with formal analysis and aesthetic appreciation. By making personal connections to the experiences involved, the teaching and learning of literature is then deemed successful. In terms of scaffolding learning, visual arts integration in the teaching and learning of literature will engage learners to be involved in research. The process of scaffolding learners into this process will demystify and debunk the assumptions about art and the artistic process itself. Van Duinen and Mawdsley Sherwood (2019) argues that when artists create an artwork, they also need to be involved in the process of brainstorming, research and practice. An extension of all these practices will of course extend the process of learning

about literature and reinforce the understanding of the cultural, historical and social contexts of the literary work.

2.5 Learning with The Arts: A Cognitive Connection

Reyner (2004) defines art as an “open-ended or unstructured activity”. Art can be as simple as it is quite hard to define. For some, art is defined by its maker while to others, art is something that appeals to the audience aesthetically. To define art, one must revisit the ancient texts of what is perceived as “art”. To Plato, visual art was a form of *mimesis* (imitation) and *techne* (skill). Beauty and truth, however, according to Plato, were of a higher order than art. On the contrary, Aristotle believed that art is not confined to *mimesis* or *techne* rather, “one had to know its matter, its maker and its purpose, as well as its form” (Adams, 2018, p.4). Aristotle illustrates how arts improve nature by and through different means, increasing knowledge that contains truth and beauty.

The essence of this discussion dates to prehistoric times when arts have been a form of communication deeply engraved in human civilization. Petroglyphs or rock paintings, pictographs in the form of cave paintings, sculptures and megalithic stone art were the basis of humanity. It tells the narrative of humans. It represents the beginning of civilization, history, culture, trade, language, and other entities that made us human. Uniquely, the pioneering stage of Greek literature established the first forms of literary works in Roman literature and then the Middle Ages to the Neoclassical period, the Romantic period, and the Renaissance which observed the birth of literary works and the famous, William Shakespeare, all up until today in the twenty-first century have shaped the narratives of humans as well as much as art. Parked under the umbrella of the arts, literary works have been the driving factor that pushes humanity forward. Subsequently, the role of arts has progressively impacted human development in many areas such as the

medical fields particularly in psychology for healing and therapy purposes, architecture, business, and education just to name a few. One cannot deny the significance of the roles of arts in shaping human life. Specifically, in the education field, arts in the twenty-first century have been widely used as a learning component for young children to adults to build confidence, creativity, and other life skills across the globe, sustaining the position of the arts as a form of limitless power to sustain human life and creating a better experience of the human condition in education (Dobbs, 1998).

The conversation continues if the underlying problems raised by previous research about the problem with literary teaching and learning can be resolved by tackling individual learners and teacher issues or if there should be a method or change of style in how English Literature lessons are conducted. Rather than a bottom-up approach when dealing with the individual takes place or a top-down approach where there needs to be an amendment to the policy, the researcher extrapolates an arts-based approach where a change of method in English Literature teaching and learning can be studied and carried out to resolve this matter. Smithrim and Upitis (2005) and Burger and Winner (2000) gathered quantitative data to test learners' achievements and scores by comparing students who received programmes with art integration versus those who did not. Burger and Winner (2000) who studied how visual arts are used to teach reading suggested two mechanisms: there is a cognitive connection between visual art training that increases learners' attention and at the same time enables learners to deduce patterns visually. If such is the case, then this will motivate learners to read hence resulting in their improved reading skills. Burger and Winner's (2000) study provided evidence that visual arts integration did create a positive impact on reading but fall short of identifying the causal relationship between both proposed mechanisms. Nickell (2003) conducted an eighteen-week study to help poor language learners improve their oral fluency, written accuracy

and reading comprehension through visual art integration emphasising activities such as word walls, read-aloud and draw-and-tell strategies as well as books, posters and story illustrations to promote higher-order thinking skills. To support this idea, Eisner (1992, as cited in Nickell, 2003) reckons that learning and art creation (imagining) is interconnected whereby a learner will not know the language if they cannot imagine. Eisner's (1992, as cited in Nickell, 2003) argument was based on the reasoning that when a learner creates an image, be it visual, auditory, or tactile, the image in return enables the learner to construct the meaning of it through text. A learner who is not encouraged to imagine or create hence will find it hard to learn how to read. Nickell (2003) in his study guided learners to have a visual example of a finished story instead of a written one and his study concluded that integrating arts into reading makes a positive difference in the learner's learning experience.

Quite interestingly, Winner and Cooper (2000) later conducted another study to fortify their claim that there is an absence of a causal exchange between visual arts and academic achievement. The authors brought forward three arguments. Firstly, the cognitive structure argument is on the basis that unless cognitive skills learned while working with the arts are explicitly made known to the learner, it is unlikely that learners will successfully transfer those cognitive skills to other academic areas (Winner & Cooper, 2000). Despite this, both authors identified that arts could provide increased motivation, encouraging perseverance, high standards, bonding, and stress reduction and this leads to their third claim that such a phenomenon is known as an "epiphenomenon" where schools that integrate arts in academics may already have a variety of other factors present in spurring learning thus, arts is only a tool (Winner & Cooper, 2000). Despite some scepticism, Winner and Cooper (2000, p. 24) reinstated that "...there is indeed a relationship between arts education and composite measures of academic achievement,

and this relationship can be generalised to both new subjects who might have been selected for these studies and to future research studies on this question”. Interestingly though, the researcher argues that the stance to fully understand effective learning through the arts should lean on the notion that perhaps the arts should not be treated as simply a tool only, that is being compartmentalised or work as “proof” that academic achievement can be achieved. Eisner (2002b) warns against using arts to “test scores”, and bolster language skills and academic achievement. The researcher argues, separating arts as a single unit in measuring achievement cannot be used as a sole indicator to validate the success of arts integration. The end focus is not on the product or result but rather on the process and the extent to which learners fully gained from the lesson. Learners will need to be involved in constructing their learning environment, experiences, and knowledge of art integration. A symbolic cue is then necessary to provide a shared semantic knowledge within a group of learners. For instance, Allen and Butler (2020) found that learners have the ability to recognise literal drawings and they prefer using symbolic representations to articulate conversations. As figurative language is already abstract in this sense, this in return, reduces conversational constraints when trying to explain the meaning of a figurative language. Nickell (2003) states there is a more active relationship between “conversation” and “silence” as proposed by Catterall (2002). Physical teacher-learner interaction calls for a “conversation” while silence is the unheard and undiscussed inner thought. An investigation is, therefore, necessary to understand learners’ “silence” to churn out a study that is a reliable indicator of how an arts-integrated classroom operates in equipping learners with knowledge of art integration in learning literature. From the above studies, the researcher concurs that studies about arts integration constantly emphasises on how it is used simply as a “tool” rather than a method, focusing on the process. Up to this point, understanding how the arts can be incorporated into teaching

and learning must be explored to create a more streamlined emphasis on the process of how visual arts can be integrated.

2.6 Teaching and Learning with Visual Arts

By and large, “art” can be categorised into four different areas - visual arts, drama or theatre or narrative art, music, dance, or movement. In recent years, the fifth edition, digital arts, started to gain popularity (Peppler, 2010). Poldrack et al. (1998) provided an investigation of how incorporating visuals in learning increases brain activity in which the brain constantly shifts, organises, and categorises data to facilitate understanding and memory. This exploration is an approach to investigate nonbinary ways as well as frameworks that will guide educators to envision different methods of teaching and learning literature. As a matter of fact, Learning Everest (n.d.) categorises visual arts as a “preference using symbolism and different formats, fonts, and colours to emphasise important points. It does not include video and pictures that show real images, and it is not visual merely because it is shown on a screen”. Learning Everest (n.d.) listed these categories for teaching and learning practices that lean towards such a preference: the preference to draw and work with maps, colour, space, decoration, diagrams, plans, charts, graphs, logos, design, and tasks that detect patterns and page layouts that appear striking with spectacular displays. In education, image construction, spatial arrangement, and drawing symbols are all parts of the practice. However, one of the most obvious criticisms is that learners’ learning experience is being restricted due to their preference for incorporating more than one mode of learning and this model requires educators to dominate the lessons (Learning Everest, n.d.).

Therefore, the researcher puts forward a discussion here to emphasise on the need to carefully attend to the matter of how visual arts can be used in teaching and learning and

in the context of this research, in a literature setting. As mentioned earlier, the teaching and learning of literature has been increasingly challenging. As Benfares (2023) observes, English literature majors are becoming passive and traumatised by the load of learning and educators themselves are also questioning learner's apprehension toward literature. As this matter has been a huge concern, perhaps the use of visual art in this sense, may be able to propel the culture of literature teaching and learning forward. According to Mayer (2020) who argues that learners learn from pictures and words rather than texts alone, visual art in teaching and learning of literature will enable learners to engage with the cognitive process where words will be translated into the working memory of learners, then organised into a verbal model and images into a pictorial model, creating representations merged with prior knowledge to build long term knowledge. When visual art in this sense is being integrated, mental representations are being built from these words and images that will organise information and transfer knowledge to learners. This is supported by Wammes et al. (2019) who studied how drawing does improve memory when one engages with multiple cognitive processes that includes sensory channels. Here, it is put forward that a learner will need to integrate three sources of information mainly, elaborative, motoric and pictorial to improve their memories through drawing. According to Wammes et al. (2019), this will form a multimodal memory trail that facilitates performance later on, allowing a retrieval of information from multiple sources be it motor, tactile or visual. It is argued, as the researcher agrees, that such a process allows more time for learners to spend in encoding an item due to the fact that learners are engaging with their sensory channels, they are able to then strongly integrate and activate more centers in the brain to generate knowledge (Wammes et al., 2019). Hence, there ought to be careful investigations of the best practices and strategies to be involved in visual art integration which this research serves and pursues.

When it comes to the basics of visual art, it is important to first distinguish the fundamentals of applying visual arts into teaching and learning. To further enhance this discussion, Arnheim (1974) discussed that art elements are fundamentals that include balance, shape, form, space, light, colour, movement, dynamics and expression as the basic fundamentals of art in the past. Moving forward, Hameed (2022) highlights elements of visual art as the fundamentals of composition that make an artwork, and are guided by techniques known as principles. The elements of visual art, according to Hameed (2022) includes line, shape or form, space, value, colour, texture while the principles of art include emphasis, balance, unity or harmony, contrast, movement or rhythm, pattern or repetition, scale or proportion. This study incorporated the use of elements and principles of art in the interventions. It is crucial to highlight these elements and principles of art to showcase its application in the drawing process during the interventions. As already mentioned, although this study does not focus on the quality of the artwork produced, these elements and principles of art guided the implementation of drawing in the learning process, allowing and enhancing the participant's senses. As put forward by Novak and Schwan (2021), engaging with the drawing process that incorporates these elements and principles of art stimulates mental representations, intensifies emotions and leads to long term memory acquisition. Hence, the implementation of these elements and principles of art connects the integration's framework to the analysis of the figurative language later on.

2.6.1 Elements of Art

Line

As the most basic element of art, lines are used to direct the observer's point of view using horizontal, diagonal, vertical, curvy, zig zag lines and so on marked by a moving point that guides the actual borders or edges of a particular shape (Hameed, 2022). Lines are

generally known to have greater length than width marked by a vanishing point. Kandinsky and Rebay (1979) studied about lines and they claim that lines evoke movements for instance, a straight line may reflect cold movements or something that is emotionless. As lines are put together, it creates form, a shape or an object that becomes an artwork.

Shape/Form

Shapes or forms can be divided into either geometric or organic shapes. To extrapolate further, contained areas that are two-dimensional, created with an enclosed line are known as shapes while forms are enclosed three-dimensional columns measured in width, height and depth (Hameed, 2022). Shapes will take on a form by highlighting shadows and different colour values to create depth in an artwork. Generally, boundaries will determine the object's shape. However, Arnheim (1974, p.47) adds to the claim that the object's shape is also influenced by "...the skeleton of visual forces created by the boundaries (that) may, in turn, influence the way boundaries are seen". This means that individual perception of shape is determined by the visual experiences the individual encounters. Arnheim (1974) continues to explain that the object's shape refers to the existing boundaries that the artist chooses to include such as the lines, masses and volumes as well as the structural skeleton shaped in perception by these material shapes.

Space

Closely related to form, Arnheim (1974) discussed how space does not refer to a neutral and empty background but refers to a physical space where the actual physical surrounding in which the artwork is situated and the pictorial space that refers to the depth of illusion and dimension created in an artwork. In addition, space according to Arnheim (1974) influences the way an audience experiences the artwork and the emotions,

meaning and mood evoked by the experience itself. Hameed (2022) discusses that space creates a dimension for the viewer using positive space (referring to the area the subject takes) and negative space (the area under, through, between and around). These spaces can be open, closed, near or far to lead the viewer's eye to perceive the emotions of the artwork.

Value

Value is perceived as the darkness or brightness of a particular colour where a tint is used to create a lighter colour tone and adding black will create a darker shade of the colour (Hameed, 2022). The purpose of colour is to create dramatic effects to the artwork's composition.

Colour

On top of that, colour, according to Arnheim (1974) interacts with form, space and light to further create effects, mood and emotions that is similar to the function of light. Arnheim (1974) argues that by contrasting colours, a sense of dynamic tension in an artwork's composition will be enhanced. Colour creates the overall mood or feeling of an artwork. Hameed (2022) proposes the term hue (which refers to the name of the colour), saturation (referring to the colour's intensity or amount) and temperature (referring to whether the colour is in a cool or warm tone). In creating artworks, Arnheim (1974) explains that light interacts with form and space to create visual effects that again, evoke meaning, mood and emotions. By simply adding or removing the light in an artwork according to different hues and saturations, the artist will be successful in creating a range of emotional and atmospheric effects for his or her viewer.

Texture

Texture refers to the surface of a particular artwork. For example, smooth, matte, sharp, bumpy and so on. The use of texture in artworks adds a sense of touch and sight to the viewer (Hameed, 2022).

2.6.2 Principles of Art

Emphasis

Emphasis in artworks refer to the points of interest that guides the viewer to the focus of the artwork. It is mostly created through contrasting colours, and different hues to enhance different shapes and forms.

Balance

Arnheim (1974) explains that balance in art does not mean creating symmetries; rather, the distribution of weight in an artwork is influenced by the location and direction of the artwork's subject. Arnheim (1974) then explains that there are two general remarks to be added in balancing an artwork: firstly, the subject matter and the composition ought to rest in point to balance the entire work's structure. In other words, balance can be regarded as symmetrical, asymmetrical or radial impressions that create the stability or equality in the artwork's composition (Hameed, 2022).

Unity/Harmony

According to Hameed (2022), unity or harmony in an artwork is achieved when the artwork's subjects are linked, common and equal. When an artwork has unity, the work will be perceived as harmonious, creating a sense of completion.

Contrast

Contrast is a term used to describe the differences in composition often achieved through the use of different shapes, colours, and values (Hameed, 2022). By simply creating contrasting forms and colours in artworks, these dynamics will help to create a sense of tension and energy (Arnheim, 1974). Affected by movement, contrast, balance and rhythm, the dynamics of an artwork highly rely on the viewer's experience of time. Arnheim (1974) highlighted that the dynamics of artwork will only be successfully portrayed when the movement of the subject fits into the details of the entire artwork logically.

Movement/Rhythm

Movement, as discussed by Arnheim (1974) refers to the changes in form, colour, light and space experienced in still and moving images. While being able to create dynamics and tension in an artwork, Arnheim (1974) also explained that movement in artworks creates a sense of depth and dimension. Rhythm and movement can be created through repeated patterns for instance.

Pattern/Repetition

Pattern or repetition is something that occurs repeatedly in an artwork, carrying a consistent or varying pattern (Hameed, 2022).

Scale/Proportion

Scale or proportion is known as the size and scale of the elements in a design and its relationship with objects, parts and the entire artwork.

The artists' intention can simply be cued by merging the elements of visual art and its principles. Arnheim (1974) explained that the artist must have a clear sense of emotions and ideas that they aim to communicate and thus, by combining all these visual elements, the artist will successfully arrive at it. Then again, the concept and interpretation of expression are highly related to the viewers' social and historical experiences. Having said all these, all these elements are proposed to intertwine with each other to orchestrate learning. Hence, the educator's role is significant to a level where he or she must be able to design learning experiences using a wide range of multimodal pedagogies, to create opportunities for learners to explore and perform their ideas through meaning-making processes. As Lim et.al (2022) supports the fact that educators need to create and merge creative knowledge representations into a collective experience through meaning-making resources to encourage and enhance student learning experience. This, of course, is in line with what the arts are called to do. Delving into the fact that visual art creates opportunities for learners to explore meaning-making, the idea of integrating the elements and principles of art will simply helm together the ideas intended to be presented by the learner through multiple creative methods and ways.

As such, Lok (2014) discussed strategies to incorporate visual arts into an EFL context. In order to fortify student learning, educators will need to encourage routines and celebrate a positive classroom culture that uses visual arts through purposeful and intentional integration (Lok, 2014). Lok (2014) also highlights the importance of having clear expectations when integrating visual arts, using different art materials and focusing on student oriented and process driven tasks during lessons. The researchers argue that in order for such experiences to take place in an EFL setting, there is a need for educators to carefully plan and integrate visual arts into this context. Rather than focusing on the product or result of the integration, there has to be a call to attention that is paid on

frameworks and strategies that emphasise on creating a process-driven experience for learners. The following subsection explains its context.

2.6.3 Visual Thinking Strategies

Visual Thinking Strategies (VTS) by Philip Yenawine can be defined as the skills to conceptualise and present ideas, data and thoughts in the form of pictures and words, reducing the amount of communication through texts (Schraw & Richmond, 2022). VTS is critical in terms of enabling individuals to comprehend symbols, pictorial messages and visuals to construct meaning. Vice versa, VTS allows individuals to also understand symbolic and pictorial images to generate meanings of texts. Schraw and Richmond (2022) believes that in order to engage with VTS, learners will be required to engage in metaphorical thought processing, mental models, visualisation and proper imagery construction. In other words, VTS is a skill that requires learners to activate their general thinking skills. To put forward this argument, Yenawine (2014) explains that VTS allows more student-centred learning processes where the educator facilitates and does not dominate and that VTS allows inductive and deductive reasoning, evidence evaluation, analysing arguments, problem solving skills, logical thinking as well as metacognition. This simply means that learners are facilitated by facilitators who help them to look at works of art and talk about their observations of increasing complexities, backing their ideas with evidence, listening and considering others' viewpoints and discussing a possible variety of interpretations (Yenawine, 2014; Schraw & Richmond, 2022). While entering into the third phase of this research, VTS will come into play to navigate the conceptual framework of this study which will be further discussed in the framework section. Yenawine (2014) breaks down VTS into these elements:

- *The Group*: where participants should come from similar experiences
- *The Subject*: artworks that contain familiarity and ambiguity at the same time

- *Silent Looking*: allowing participants to be silent while looking at the artwork before speaking
- *Good Questions*: carefully designed questions to enable participants to enter into discovery mode to examine and reason about unfamiliar objects
- *Facilitation*: responding to participants' questions by pointing at the artwork to maintain eye focus
- *Paraphrasing*: acknowledge responses
- *Linking*: connecting all individual responses
- *Closing*: grounding and summarising free-range questions and valuing work

These elements of VTS are highly valuable attributes and are very useful in operationalising how visual arts integration can be employed in a literature class. To support this, a study by Eubanks (2002) confirms the implication of the listed strategies. Eubanks (2002) included visual cues and communicated simple instructions, encouraged peer tutoring during lessons as well as incorporated cooperative learning to encourage learners to share. Ortuño (1994) also puts forward the claim that visual art stimulates active exploration where learners communicate about artworks and this helps stimulate analytical skills, eases the transition from language acquisition to focus on exploration of literary concepts and broadens cognition. Nevertheless, as much as this is concerned, the use of the list of elements suggested above can be problematic too because it begs the question of whether all participants should come from similar experiences as listed in the first element. When talking about experiences, it does not just refer to students taking a similar course but rather their backgrounds. Some of them are trained or not in art, cultural and social values, and even their perception of using art. Nevertheless, Yenawine (2014) stands firm in explaining how in VTS, insights from others will be able to close the gap in the sense that more meaning is being obtained and produced to equip learning.

Yenawine (2014) further explains that VTS conforms to the way the human brain operates to comprehend the world around us, making VTS an effective method. As a matter of fact, Yenawine (2014) argues that VTS stimulates authentic learning where learners embark on reading the meaning of the expressions (in artworks) without the need for them to draw from experiences and background knowledge. Rather, the social dynamics created by VTS facilitation paves the way for learners to lay a platform for others to learn by “tapping” or “climbing” on each other’s ideas or points (Yenawine, 2014).

With all these being said, Yenawine’s (2014) VTS coincides with Arnheim (1974) where the artistic practice itself is the form of inquiry aimed to provoke, describe, explore and unsettle (Leavy, 2017). Understanding how this works within this research implies that visual arts integration practice requires recognition of not just the construction of knowledge because of just the material, but also being aware of the personal and collaborative experiences of how the arts can be used in an education setting.

However, in order for VTS to take place, there is a need to understand how visual literacy works in conditioning knowledge. Schraw and Richmond (2022) explains visual literacy as a significant cognitive process that comprises visual communication, visual language, visual learning and visual thinking skills influenced by the use of visual displays. Schraw and Richmond (2022) discusses the notion that in order for learners to understand how to engage in VTS, learners will need to develop visual literacy skills that include:

1. Decoding the symbolic language where learners must be able to understand the purpose, symbols and relationships depicted within the symbolic language;
2. Evaluating the limitations and quality by assessing whether the visuals presented clearly and accurately communicates its purpose;
3. Interpreting the visuals to model relationship and solve problems, enabling the viewer to interpret meaning and make inferences about it;

4. Explaining the meaning and implication as well as broadening its meaning and concepts;
5. Interpreting and explaining the concept or theory;
6. Comparing different elements on display and translate them across multiple visual displays;
7. Utilising visual displays to rescale and display the true size of elements included in it.

Based on the discussion above, it can be said that such features describe a competent individual with a deep expertise of visual literacy skills. In light of this matter, an individual will also be required to engage in visual thinking to be successful in this whole package. Visual thinking according to Schraw and Richmond (2022, p.82) is the “...ability to conceptualise and present thoughts, ideas and data as pictures and graphics” where texts are reduced and replaced with words. Visual thinking thus, is a skill that requires “metaphorical thoughts, mental models, visualization and properly constructed source of imagery” in a “...symbolic, pictorial message to generate messages” (Schraw & Richmond, 2022, p.82). Hence, for an individual to understand fully how to engage in VTS, he or she must be able to engage in thinking skills that require him or her to have inductive and deductive reasoning, ability to evaluate evidence, analyse and critically refute arguments, problem solving skills, logic and self-reflection skills.

2.7 Integrating Visual Arts Practices in an EFL Setting

The very first thought that would come to the mind of an educator when he or she hears about integrating visual arts into literature is about the purpose of it. What is the final gain? Is it intended to increase learners’ understanding of the text? To express their feelings and reactions to the text? Responding to literature with visual arts of course goes

by both directions, however when woven together, using visual arts as a tool for learners to learn about literature and by applying these strategies of visual arts integration will pave a way for more opportunities to support argumentative thinking and problem solving skills that optimises internal memory, reduces cognitive load, and aids imagination which will lead to the creation of knowledge (Schraw & Richmond, 2022). This section reviews teachers' practices in integrating visual arts. Teacher's practices are discussed to provide an idea of how arts are being integrated into a classroom and the weaknesses of using visual arts integration will be discussed as well.

2.7.1 Teacher's Practices in Using Visual Art Integration

The use of visual art that combines creative activities and learning has been quite noticeable in reaping positive feedback. Nevertheless, there is no commonly accepted understanding on how visual arts is used to scaffold learning. Jantti (2019) studied the beliefs and attitudes of Grade 7 to 9 EFL teachers in Finland and how these teachers implement visual arts in their classrooms. Interestingly, Jantti's (2019) study found that participating teachers had little to almost no experience in integrating visual arts in their teaching practice. Three participants consciously integrated the arts while the other two had it indirectly. For instance, two teacher participants in Jantti's (2019) study offered freedom of expression to students and allowed students to submit their assignments via an exhibition and portfolio, resulting in a space for self-inquiry to allow students to dwell and familiarise themselves with culture and learning by exploring art movements and then painting a portrait. In the teaching and learning of literature, it is essential for a learner to gain cultural awareness and recognition of national and international dimensions of cultural values as well as understanding of different cultures. It simply broadens the perspectives of English Literature learners about the variety of different cultural works that should be made known to humanity. In an earlier study conducted by Ceylan and

Bolukoglu (2015), integrating visual art in a classroom will result in acquiring additional information about culture and diversity where learners become aware of the different actions and behaviours related to customs and traditions at the same time learners will be exposed to familiarise themselves with their own native culture and different cultures beyond their scope.

Jantti (2019) also observed one teacher orally describing a landscape and students were required to reimagine and paint it while another teacher combined essay writing with pictures. Apart from producing positive psychological effects and learning attitudes, using arts-based methods in an EFL context does serve as a tool to switch the teacher's role into an artist, creating diversity in the classroom, and contributing to learners' self-inquiry as reported by Jantti (2019). Here, the researcher proposes that integrating visual arts into an education setting has to go through a process of intervention in order to carefully observe its effectiveness in improving learning grounded by a framework within the subject area. Because this study had not spoken about how educators can actually integrate visual art formally, neither did it explain how teachers or educators can improve in their teaching practice to observe how visual art can help them to develop professionally, this study then falls short of providing significant guidelines or framework on how these activities contribute to learning and educator development.

On quite similar grounds, Rosario Regan's (2018) study reported that teachers in schools implemented art-based methods by coupling them with innovative and specific instructional strategies, especially workshops to allow students to be more critical in their understanding, take more risks, build communication, and increase class focus. The researcher supports the notion that perhaps there should be other aspects when approaching visual art integration in teaching and learning that surpasses all these. It is

certainly easy for the educator to value the final result more at the expense of the student's learning. While not entirely against Rosario Regan's (2018) study, the researcher argues that this study does not quite explain how each intervention can be done in a classroom. When it comes to visual art integration, Craig and Paraiso (2008) also learned that incorporating arts into English language classrooms promotes a strong cultural identity and individual voice during discussion sessions among learners. This supports Leavy's (2015) and Eisner's (2002b) claim that working with the arts requires imagination more than the act of doing itself, therefore, it gives full authority to the learner to act upon his or her imagination to form knowledge, where the role of the teacher changes and learners are more involved in their learning. However, the researcher posits the question: does the role of the teacher or educator simply stop at change? If so, what sort of change is that? The position of an educator goes beyond dispersing knowledge or facilitating discussion. With this in mind, the researcher conducted this study to find out her role as an educator in this area and how does her teaching practice can contribute to the professional development of other educators. As Sancar (2021) highlights, educators may be experts about a subject area however, being knowledgeable itself is insufficient to apply these in any context as every classroom and learner differs. Hence, it is crucial for educators to provide and apply practical teaching experiences focusing on teaching strategies, activities and knowledge (Sancar, 2021).

As much as these studies above have reported the teaching practices of EFL teachers who tried integrating the arts in their lessons, what seems to be lacking here is that there is no indication of whether the implementation of the arts-based method can be done before, during or after the lessons. Although it seems at this present moment that arts integration seemed to surface during lessons (Sotiropoulou-Zormpala, 2016) and after (Jantii, 2019), the studies did not report how did it surface, what were the indications or instances where

arts integration took place or if any arts integration was done before the lessons were conducted. The processes seem to be ignored. Apart from that, the research was conducted in a Western country and none of it was done in a Literature class in an undergraduate setting. Furthermore, Craig and Paraiso (2008) observe that when students were allowed to create drawings and illustrations in an unstructured art period, learners began interacting and discussing their artworks which in turn lowered their affective filters. It was also reported that the teacher of the class displayed their artwork around the classroom, and it created a platform for students to discuss their artwork freely. Even though Craig and Paraiso's (2008) study mainly focused on Hispanic students, this study did support the foundation of arts-based methods as a tool to provide opportunities for learners and researchers to yield more knowledge. Craig and Paraiso (2008) suggested that teachers include more art experiences in various content areas, encourage more talking, allowing students to celebrate and display their artworks in the practice. This claim is supported by Moerman (2020) who agrees that reflective talks should be incorporated into arts-based practice to develop the learner's ability to create, express and communicate occurrences, thoughts, and experiences for researchers to learn more about arts-based practice in education.

Tolvanen (2018) on top of that, investigated the use of visual arts to teach English among ninth graders in a Finnish school using co-teaching, task-based teaching, and learning, learning by doing and content and language-integrated learning frameworks. The seven transversal Finnish National Core Curriculum transversal competence were considered when Tolvanen (2018) designed her study. Tolvanen (2018, p.23) reported that the strength of using visual arts in the designing of her material package is that the topics can be modified based on the group's knowledge and in return, it encourages participant and student self-reflection. However, Tolvanen (2018, p.23) also noted that grammatical and

vocabulary are still being taught on a need basis. Learner-led orientation somehow appeared to be a weakness in Tolvanen's (2018) study as it relies heavily on students' responsibility to promote their learning whereas the author insisted that schools and teachers will still need to come into the picture to navigate the level of standard requirements. While learner-led group orientation is a highly promoted aspect of education in today's terms, the researcher argues that learners also ought to be given the space to work individually as well. Such is the case where Tolvanen's (2018) material package includes both individual and group learner-led orientations. The flexibility of incorporating visual arts into language learning is indeed a direction that must be explored further. Tolvanen's (2018) study is essential because studies on how visual arts are incorporated into literature are still very scarce and "disconnected" in a way where there seems to be a missing loop of the effectiveness of visual arts integration in education. How visual arts is being applied, and what were the processes involved seemed to be the missing link in this equation. While studies such as Tolvanen (2018) have been designed, trials in real-life settings, evidence of learners' experiences and how much learners fully benefit from it are still rather unclear. As Tolvanen (2018) also remarked that further studies need to be carried out if visual arts integration matches learners' interests and if the method is realistic in assisting the learners to improve their learning.

Besides that, Zhang (2022) also conducted a study on how visual art is being integrated and reported that learners should be given interpretive visual arts tasks where learners will first engage in one-way communication (listening, reading and viewing). Once learners engage in this, they will then move on to presentational visual arts tasks that include the artmaking process which will then be graded using a rubric. In similar ways, Zakaria (2006) discussed the utilisation of visual art exercises in language teaching and learning among dyslexic primary students has proven that arts integration is potentially

effective in reshaping literacy education in Malaysia. Their research was part of the Dyslexia Pilot Programme by the MoE in March 2004. Both researchers employed text-based visual arts activities such as drawing, colouring, use of flashcards, and compact discs to illustrate elements of visual arts, printing, collage as well as modelling activities. The interesting highlight in Zakaria's (2006) study was "iconic writing" where images, icons and word pictures were used as a strategy to assist differentiation of letter orientation. This strategy has been reported to support meaningful phonetic-word association creation based on the English and Malay language in which they promoted the use of bilingual teaching approaches in fostering language learning and teaching. It was observed that the participant in Zakaria's (2006) study used Malay phonetic associations to spell an English language word using icons and vice versa for instance, *cawan* (cup) was used as an icon for the alphabet "c" to spell the word "cat" following two other icons, *ayam* (chicken) for the alphabet "a" and *tembikai* (watermelon) for the alphabet "t". It is very interesting to note the picture-word forms of writing seemed to have aided a dyslexic participant to cope with his reading difficulties, supporting Dyson's (1986) study. In support of this claim, Chi's (2017) study concluded that learners find art helpful in being a facilitator, stimulus, refresher, and guide. Nevertheless, the observations conducted by Chi (2017) are still based on the researcher's perspective as the data generally concluded the meanings of students' artefacts. Such data is insufficient to strengthen the position of visual arts integration in education; neither can it provide evidence if learners fully obtain new knowledge of art integration. As such a study has been conducted in Malaysia (purely as a setting itself), there is still insufficient knowledge of how arts integration can also contribute to helping EFL learners to learn literature.

In regards to this study, the researcher argues that careful attention must still be placed on what learners need to do to respond to the text. Within the context of literature, it is

significant to emphasise rather than asking the learners to visualise characters, or in this case, the figurative language in the text as according to how the original author intends it, the learners must present their own attitudes and feelings as they read through the text and create their own representations of it. As mentioned by Van Duinen and Mawdsley Sherwood (2019), meaning is also attributed to how the learner creates the artwork through his or her personal connections with the text. To observe what comes after the production of an artwork and further understand the processes that might happen in between, Knapp (2012) took advantage of using visual thinking to stimulate German language learning among learners of different levels. Knapp (2012) encouraged learners to formally describe, personally reflect, create biographical sketches of art movements and conduct critical comparisons. By introducing art terms and modelling activities, Knapp (2012) discovered that such practices evoke strong emotional responses when it comes to reflective writing. Interestingly, Knapp (2012) guides his learners, to begin with a visualisation of what the learner intends to symbolise, engage in the art-creating process and later link the visual to the textual. Knapp's (2012) strategies have reported how such practices enable students to have a personalised experience of meaningful understanding of literature, language and culture. To support this, Shockley and Krakaur (2021) also claims that integrating visual art increases problem-solving skills and reflective abilities among learners. These studies seem to confirm the implication that arts integration plays a role in highlighting its benefits and pros among stakeholders but falls short in illustrating how arts integration is applied as a core in steering learners towards their goals. Apart from this, this study was conducted in an elementary school setting. Whether or not such an approach is suitable to be adopted at the undergraduate level is still yet to be uncovered.

As much as these studies do not have a corresponding strategy in integration of visual arts into education, there are several noticeable occurrences in these studies that can explain

how visual arts can be integrated into the teaching and learning of literature in an EFL context. These approaches include the following features and are evaluated based on the final artwork produced in the form of a portrait, landscape drawing, colouring, illustration and even paintings. These visual arts integration strategies will include the following approaches based on the studies discussed:

- allowing freedom of expression by reimagining images
- self-inquiry
- learner-led inquiry
- reflective talks
- essay writing
- unstructured art periods

Interestingly, these strategies can be further modified to fit the context of the teaching and learning of literature in a EFL context using visual arts integration. For the purpose of this research, the researcher asserts however, that although these studies have evaluated the success of the integration via the artworks, such evaluation may not be able to explain if the learners are actually learning in this sense. Therefore, there is a call to extend the evaluation of visual arts integration in assisting EFL learners in which this study will attempt to do.

Firstly, it is important to discern that there is no particular strategy or approach that will fit the context of each situation. Therefore, it is necessary for educators to combine or merge several strategies and approaches based on selected recommendations. As the purpose of the teaching and learning of literature based on Showalter's (2003) teaching literature criteria, the targeted EFL students should be able to distinguish meaning, seek further knowledge, detect cultural assumptions, decode language use, think creatively, defend judgement and engage with a close reading of the text as the grounding and

reflection of the entire process. These approaches to learning literature coincides with the purpose, elements and principles of art where Van Duinen and Mawdsley Sherwood (2019) asserts that literature teaching and learning can be conducted via visual arts integration by textually annotating the noting patterns of the text and frequently asking questions about the identified patterns in the text. In return, learners will be able to be engaged in identifying how to visualise the targeted figurative language to achieve the purpose of learning about literature. Truly, the focus should be placed on the process and the product.

As a matter of fact, drawing is the most basic means by which artists engage to express their ideas and feelings. Mittler (2006) explains that having the knowledge of the related mediums used in drawing including its processes will enable the artist to recognise and respond and give form to those feelings and ideas. Drawing, according to Mittler (2006) involves the process of portraying a particular object, scene, decorative symbolic meaning through the use of basic art elements involving an instrument such as pencil, crayons, pastels, chalks or even sticks over a surface, leaving marks behind of its passage. Most drawing mediums are dry in nature. Drawing is different from painting, where the artist arranges the art elements on surfaces that will visually appeal and something shock and provoke thoughts (Mittler, 2006). Having said so, drawing mediums can also be used to create similar effects as painting using specific art mediums, art elements and principles. In drawing, artists aim to express their ideas and feelings via different subject matters in art for instance, landscapes, portraits, still life images, historical events and so on via art mediums such as crayons, chalks, charcoal, ink, graphite and so on. All in all, the purpose of drawing is that it aims to give form to the artist's feelings and ideas, many of which are shaped by the artist's experiences.

The question of how drawing will play a role in this study is as such, where the researcher argues, drawing has been used in the teaching and learning of English in an EFL context as reported by various studies by Jantii (2019) and Tolvanen (2018) just to name a few. As much as these studies have incorporated drawing into their study to create artworks that implements the use of art elements and principles, there is no mention of whether or not these artworks fall under a particular tool or practice. Perhaps, these studies were simply aimed to achieve the goals of visual arts integration where educators will allow freedom of expressions and use of mediums. When learners read a literary text, he or she will engage in similar situations in literary analysis as discussed in the first chapter of this study. The process of engaging with the text will be further enhanced when the process of transferring it into forms of images is involved. While the reader reads the text, he or she then positions himself or herself with the experiences (for instance, race, gender, identity, religion, philosophy) and concentrates on pursuing informed knowledge of these areas, and later use their skills to provide information in forms that allow viewers to extract knowledge and interpret content. Knapp (2020) further argues that drawing explores various topics within the production of modes of support such as religion, patronage, class, industries, technology, power dynamics, and so on through visual narratives. It can be said that drawing in this sense acts as a means of expanding the narratives of a text and persuades thinking.

To extrapolate further, Akimova (2020) argues that visuals transfer ideas in a text to better express it via images and by transferring these texts into images, the targeted audience will be able to arrive at the literary text's interpretation and meaning. As mentioned before, there is no one particular strategy or method that can work for all literature learning contexts, therefore, based on the studies that have been reviewed above, the researcher highlights the use of drawing that can encapsulate all the forms of visual art

and the artworks produced in the studies above. The implication of drawing using soft pastels as a medium will simply highlight the essence of visual art as a tool to learn about literature where it works as a form of qualitative inquiry in research (Eisner, 2002b). These forms of inquiry is an avenue to learning where the learner who does not have direct experience to the context of the literary work will gain access to the features of the language in relation to the artwork they are commenting on as an avenue to learn about the figurative language that appears essential to the text. The purpose of drawing in a way coincides with the direction in which visual arts is a tool to illustrate the text into images that applies principles and elements of art. To further better understand the position of drawing in this context, Wammes et al. (2019) positioned drawing as a way of improving memory during encoding. By creating a movement in response to a particular word or phrase, learners are actually creating a response, processing verbal content at a deeper level systematically, in order to create a movement to that word or phrase. Hence, Wammes et al. (2019) confirms that the act of drawing itself during learning improves memory by integrating three sources of information namely, elaborative, motoric and pictorial. This simply means that by engaging with more sources of information, the learner will form a multimodal memory trace that will facilitate memory performance. However, it is important to note that Selby (2022) argues that drawing do not simply function as mere decorators of the text, rather, it also aims to defend, illuminate and position thoughts, ideas and to communicate social, political and historical content. As such, since drawings are not limited and bounded to a particular art genre, this will allow space for the participants to fully engage in the artmaking process as suggested by Leavy (2015) and Akimova (2020). The artmaking process will involve the participants simply engaging with the different art elements and principles to illustrate what they understand about the text. By doing so, the participant who engages with the text and the image produced will stand the chance of identifying and articulating the moments in the text,

arriving at textual analysis and interpretation via responses from peers as well. Then, the teaching and learning about literature and in this case, figurative language, shifts from teacher-centered to learner-centered which fits the theoretical perspective of visual arts integration in this study.

2.7.2 Weaknesses in Using Visual Arts Integration

Needless to say, Jantti (2019) reported that the lack of artistic imagination, resources, time, and difficulty in designing arts-integrated education was among the responses given by the teachers that describe the challenges faced while engaging in visual arts integration. The study reported that there is an immoderate amount of work on arts-integrated assignments on top of what teachers are already actually doing, provoking a negative feeling concerning teachers' time, workload, and well-being in this sense. Time, being the most crucial factor, has caused teachers to feel that using arts-based approaches is too laborious and teachers will need to gather diverse materials to prepare for their lessons. Sotiropoulou-Zormpala (2016) claimed that teachers faced difficulties in implementing arts-integrated activities as it requires a more aesthetic approach and responsiveness where teachers seemed to lack the training to be equipped for such approaches. However, Jantti's (2019) study proved otherwise where the EFL teachers who claimed to have a lack of imagination reported that they were quick to come up with assignments when asked to.

On top of that, Nicoll (2018) also explained some drawbacks in using visual arts in education, particularly, visual thinking. One of the obvious critiques of visual thinking is that if the educator and learner alike do not have any background knowledge in the targeted subject, then learning will be disrupted and will simply become a mere vague discussion of abstract words (Nicoll, 2018). As the process of visualising something

involves relating ideas to what learners experience, should the experience being visualised be flawed or lacking, then, the process of learning is disengaged. The problem arises such that people interpret symbols differently based on their personal experiences, and this remains a very difficult matter to combat without prior background and knowledge of the targeted subject. There is a tendency, therefore, for an educator to begin illustrating a concept, and end up gaining irrelevant answers from the original intention.

To combat this, matching the right tools and thinking style to the right situation is necessary. Eisner (2002) suggests that for visual arts integration to achieve their fullest potential, a view on the conditions of learning in and through the arts is a crucial focus. To highlight visual arts integration where learners take ownership of their own learning experience, resolutions from the student's perspective are required and, in this sense, possible. Likewise, it is the same for teaching. Learning is insignificant when associated with a one-time affair. For instance, a teacher who uses clay for a week and then switches to oil paints the next week will cease to observe and achieve competency and mastery among her students. Eisner (2002) states that it is therefore necessary for teachers to allow space and time for students to work with the materials intelligently for them to fully make sense of everything and the matter of sequence, awareness and ideas also play a crucial role in integrating the arts. Eisner (2002) continues to explain that such imaginative construction must be used to embody a purpose not regarded as a simple text or script or writing but rather, a flexible discovery that represents reflection, imagination and a medium that speaks both about the artwork and its creator.

2.8 Integrating Visual Art Into Action Research

The reason why the researcher intended to propose this research from an action research lens is mainly because this study seeks to improve teaching practice and at the same time

investigate ways to improve student's learning about literature by applying visual art tools and approaches in the interventions. To avoid confusing readers, the researcher now explains how visual arts is being incorporated into traditional action research. From the lens of various scholars, the researcher laid a foundation to clarify how visual arts intertwines with research. To begin with, Papoi (2016) believes that learners' experiences in classrooms when arts are being incorporated into teaching and learning are very context specific. That being said, it means the individualistic nature of arts makes them unquantifiable. Epistemologically, as the researcher agrees and argues, every undergraduate student's experience in the classroom with the arts is wholly individualistic and thus, cannot be quantified nor discretely categorised. While this is true and researchers do recognize and expect that targeted phenomena and participants' actions will differ, Papoi (2016) argues, as the researcher does, that by investigating the local we can gain information and understand literary learning across contexts. This, however, does not provide the premise that generalizability is the aim or outcome. To explain further about how visual art is being incorporated into action research, the traditional arts-based research (ABR) lens employed is explained by Wang et al. (2017, p. 11) where ABR "...satisfy artist-^[1]_{isEP} researchers' desire for an in-depth understanding as well as a need for surprise, and potentially "unsettle" things, raising awareness of significant social, educational and political issues whilst offering opportunities to embark on further inquiry and actions". While ABR recognises the expectation that every phenomenon as well as human action can appear differently in various contexts, Eisner (1981) argues that our understanding of the whole context can be amplified by making these experiences more vivid. The researcher asserts that interrogating the fine-grained qualities of the way visual arts integration is employed in an undergraduate EFL setting will provide findings that reveal a complexity of understanding which practices matter for learning about literature and why. However, due to the fluidity of visual arts integration strategies, the researcher

contended that it is important to provide an approach to accompany the interventions in the education context to fortify the research progress and cycle. As mentioned above, since the emphasis of this research is to closely unearth how visual arts is being used in education, particularly, in learning about literature, therefore, the researcher incorporated an action research method that incorporates visual art as a tool in the interventions. According to Jokela and Huhmarniemi (2018), this sort of method is also known as arts-based action research (ABAR), a type of case-specific developmental research that echoes the conventions of typical action research.

To put forward this claim, Jokela and Huhmarniemi (2018, p. 9) highlights ABAR as a strategy that “...guides the progress of research in the cycles of action research and uses art as a catalyst for development work — for example, empowerment or the better design of environments”. As supported by Leavy (2015), art practices are a set of methodological tools produced naturally that are utilised professionally by researchers across various disciplines in all phases of research, adapting it holistically and engaging theory and practice. Studies of how art plays a part in education, in general, have been quite celebrated in much older research and have reported the reasons why art is important in practice and research. Reyner (2004) reports the developmental goals of art which comprise physical (fine-motor, visual, eye, hand and brain coordination, spatial awareness), cognitive (decision making, problem-solving, cause and effect understanding, non-verbal communication), social (social and oral language skills, sharing, respect, multicultural awareness) and emotional (independence of choice, self-expression, sensory pleasure and satisfaction, self-esteem). In line with this, emphasis on how the arts increase motivation, classroom participation and attendance (Baker et al., 2002; Cabrera, 2022; Caterall et al., 1999; Caterall & Peppler, 2007; Chi, 2017; Craig & Paraiso, 2008; Eubanks, 2002; Gambrell & Koskinen, 2004; Ingraham & Nuttall, 2016;

Jantti, 2016; Leavy, 2015; Martello, 2017; Moerman, 2020, Rosario-Regan, 2018; Sotiropoulou-Zormpala, 2016; Stevenson & Deasy, 2005; Tolvanen, 2018; Walker et al., 2011; Wilhelm, 2004; Zakaria, 2006), lowers affective filters (Craig & Paraiso, 2008) at the same time improves test scores (Burger & Winner, 2000; Butzlaff, 2000, as cited in Jordan & DiCicco, 2012; Wilhelm, 1995), provides new tools for educators to help build background knowledge (Gambrell & Koskinen, 2001; Wilhelm, 2004) where learners who are unfamiliar with a period or theme can be gained from this practice. In the study of literature specifically, older research has also reported support towards art integration in research and practice where paintings (Kleppe, 2018; Newfield, 2014; Wolf, 2006), films (Hoglund, 2017; Schwartz, 2009) photography (Dressman, 2015) and creative movement (Delchamps, 2018) contributed to the renewing and reinvigorating of literary studies.

On top of that, Wang et al. (2017, p. 11) highlight that ABAR is in line with traditional qualitative methods that include grounded theory, phenomenology, ethnography, and narrative study and it focuses on “...how people make sense of the world, to create meaning, and is regarded as a transdisciplinary approach” and these are exactly the research questions this study explores about learning about literature through arts-based methods. Wang et al. (2017, p. 11) remind us again that arts integration satisfies a researchers’ aim to gain detailed understanding of specific phenomena that may provide knowledge to other recommendations for action. Leavy (2022, p. 191) explains that the cornerstone of arts in research is that it is a rich and emergent process that will lead to unexpected results and insights The role that arts-based action research plays in this study, therefore, helped the researcher not only to understand each situation but also to understand complexities and uncertainties. This is then needed in this research because the goal of this study is not to obtain a context for justification but rather the researcher

asserts that there is a context needed for discovery. In this sense, this means that ABAR aims to illuminate, build understanding and allow us to challenge our assumptions of how the arts are being used in literary studies.

Arguably, ABAR does examine the results of what is being produced at the end through a different approach. Many concerns of course have been brought up about whether or not qualitative studies or in this sense, ABAR can be regarded as “empirical”. Barone and Eisner (2012) wrote that the word *empirical* is derived from the Greek word empiricism which originally entails “experience”. Numbers and hard data are difficult to experience whereas what can be said to be easily experienced is a set of qualities and these qualities are what we define as qualitative research. Jokela and Huhmarniemi (2018) explain that ABAR does involve developmental objectives whereby these approaches are broken down in terms of objectivity and subjectivity, and theory-orientedness as well as practicality. Objectivity-theoretical research aims to develop objective methods quantitatively whereas subjectivity-theoretical research uses methods aimed to interpret, understand and create meaning whereby the artist-researcher is involved in developing and reflecting on their creative process.

To push the borders of an alternative paradigm in the research field, Leavy (2015, p. 8) introduced the idea of arts-based research (ABR) which is a transdisciplinary method to achieve “...trustworthiness and new concepts that properly identify the benchmarks against which scientific success could be measured” as observed by the major shifts in academic research in the 1970s which deals with art therapy approaches in the medical field. Heavily influenced by Eisner’s work, Leavy (2015) suggests that the advent of ABR increases the boundaries of our methodologies repository and fosters critical discussions about social scientific practice’s essence. To liquidate the concrete nature of quantitative

research, the researcher employed visual art in action research from a qualitative stance to concretize our perspective of what it means to know and learn something. Kingston et al. (1970) highlighted the fact that literature reading and writing is a personal process and this has discouraged research in this area. To deal with this problem, Leavy (2015, p. 18) wrote that the creative arts allow researchers to derive and evaluate the complex meaning-making process and idea formation that defines what research is as well as what it is meant to be. Visual arts integration is a paradigm with a solid ethical foundation because of its adaptability to be employed in the service of tackling important challenges or real-world difficulties. As explained by Leavy (2015, p. 24-27), it is supportive in the following ways:

- holistic in nature in the sense that it encapsulates and employs transdisciplinary framings,
- politically and emotionally captivating, moving, powerful and evocative as means of communication,
- fosters consciousness and critical thinking,
- communicates information about the human experience associated with diversity, prejudice and individual differences,
- improves participation and promotes dialogue for multiple meanings and advances scholarship while at the same time conducting user research.

Although there is a vast pool of literature that explains the types of art in practice, the researcher will draw on Wang et al.'s (2017) discussion because it relates to and explains the role of art generally in the research context. Wang et al. (2017) classifies it in forms of: visual art, sound art, literary art, performing art and new media and further suggest that arts-based research is presented in three core families that shape the overarching framework: research about art, art as research and art in research. Wang et al. (2017)

drafted a table to illustrate the comparison between research about art, art as research and art in research:

Families	Research about art	Art as research	Art in research
Nature	Both qualitative and quantitative inquiry	Artistic inquiry	Qualitative inquiry
Primary identity of the artist-researcher	Researcher	Artist	Researcher
The role of art	Art as a content area	Art as a way of inquiry	Art as a methodology or means to an end
The relationship between art and research	Qualitative (or quantitative) inquiry into artistic topics	Research methods supporting artistic inquiry	Artistic forms supporting qualitative inquiry
Perspective of the artist-researcher	Outsider	Insider	Insider

Table 2.1: The comparison between research about art, art as research and art in research (Wang et al., 2017)

Research about art looks at art-related topics without particularly producing the object studied or creating a physical form of the artwork such as art history studies, music and theatre studies, simply implying the role of aesthetics and how it is a form of social engagement. Art as research on the other hand promotes the involvement of the artist-researcher to understand art as an inquiry, with a focus on the artistic process. Lastly, arts in research emphasises more on the research process of learning about social and behavioural science phenomena, focusing on designing or incorporating artistic methods in research.

Traditionally speaking, arts-based research (ABR) by itself according to Leavy (2015) is a holistic and integrated practice to research that is process-oriented, fluid enough to be incorporated in all stages of research and linking it with theory and practice. To provide an explanation as to why the researcher chose to use the term ABAR as a navigator in this study, the different paradigms practised in social research will need to be discussed to

illustrate the different alternatives that follow these paradigms. To put it as simply as it is, social research is divided mainly into the positivist (quantitative) and the interpretive (qualitative) approaches. Leavy (2015) articulates that positivism realises the truth as a discoverable process, that can be measured and controlled via an objective means employed by neutral researchers, in which reality is independent of the research process. On the contrary, the interpretive approach seeks to “...challenge positivist assumptions about social reality and our study of it, making the use of this method outside of anthropology pivotal” (Leavy, 2015, p. 9). This sort of approach according to Leavy (2015) calls for a revisitation of power within the knowledge-building process to avoid creating knowledge that marginalises the minority. What is debated here is that qualitative studies allow researchers to fully understand the process of knowledge creation, and how it is done, rather than the “what” (results) is being produced.

To further streamline the arts-based method employed in this study, the researcher focused only on the visual art aspect which includes drawing. Leavy (2022, p. 207) indicated that visual art genres rely on visual images and practices to tap into the power of visual art to “...provoke, evoke and express nonverbal and preverbal knowledge”. As the nature of this research will deal with art research, this study will solely focus on a qualitative inquiry where art is drawing will be used as a means to an end. To explain further, Jokela and Huhmarniemi (2018, p. 12) highlight Greenwood and Levin’s claim that ABAR is “...a way of working in the field, of utilising multiple research techniques aimed at enhancing change and generating data for scientific knowledge production. Action research rests on processes of collaborative knowledge development and action design involving local stakeholders as full partners in mutual learning processes”. The starting points of this practice-based research are also “...unified by the cyclical progress of the project, alternating between planning, practical action, reflection, and evaluation”

(Jokela & Huhmarniemi, 2018, p. 12). In addition to being practice-based, Jokela and Huhmarniemi (2018) also explain that ABAR also contains identical profiles to design research whereby it involves a cyclical process based on planned interventions, aimed at solving practical problems and developing a functional theory. On top of that, ABAR also identifies with service design where artist-designers aim to solve community problems using communal and interactive methods (Jokela & Huhmarniemi, 2018).

2.9 Theoretical Perspective and Conceptual Framework

In order to navigate the theoretical perspective of this study, the researcher grounded her study based on Richard Mayer's Cognitive Theory of Multimedia Learning (CTML). Multimedia, according to Mayer (2014) is a form of learning that occurs from both words and pictures rather than words alone. In this sense, words can appear in a spoken or written form while the pictures can appear in the form of graphical imagery for instance illustrations, paintings, photos, animation, videos and so on. To provide a brief introduction of this theory, CTML draws its theoretical foundations from three other cognitive theories mainly, Baddeley's model of working memory, Paivio's dual coding theory and Sweller's theory of cognitive load (Sorden, 2012).

According to Mayer (2014), CTML is about the concept that learners pursue meaningful connections between words and pictures and that the target of learning is to encourage learners to "...build coherent mental representations from the presented material" (Sorden, 2012). The role of the learner in this sense is to engage with the material actively, thus, constructing new knowledge. Mayer (2014) argues that CTML is based on three theoretical assumptions: the dual-channel assumption, the limited capacity assumption and the active processing assumption.

2.9.1 The Dual-Channel Assumption

Assumedly, human beings process visual/spatial as well as auditory/verbal information from very separate channels. For example, when visual or graphic materials such as illustrations, comics, animations, and videos are presented to the viewer, we begin to process the information in the visual channel. Likewise, the same goes to auditory materials where human process auditory materials in our auditory channels. According to Mayer (2020), the concept of separate information processing channels is connected with Paivio's dual-coding theory where our verbal and visual channels in our working memory can be simultaneously utilised to process information in order to enhance learning.

2.9.2 The Limited Capacity Assumption

Having said all that has been discussed in the above subsection, the amount of information processed in our processing channels are limited as well. For instance, when a viewer visits an art exhibition, he or she may only be able to contain a few images in his or her visual channel of working memory at that moment, reflecting only selected portions of the presented material rather than remembering the exact copy of the artworks. In similar ways, a learner will only be able to remember a few words in a verbal channel of working memory in one go.

2.9.3 The Active Processing Assumption

Mayer (2020) argues that learners do not simply learn passively; rather, learners learn when they are engaged in cognitive information processing to build a coherent mental representation of the learner's learning experience. This active cognitive processing involves highlighting important and relevant information, organising the information into cognitive structures and integrating them with prior knowledge (Mayer, 2020).

According to Mayer (2020), learners accumulate information in three types of memories that are sensory (where information is stored for a very short time), working memory (where information is actively processed to create mental modes or schema) and long-term memory where information processed will be stored for a longer period of time as presented in Figure 2.1 below:

Memory store	Description	Capacity	Duration	Format
Sensory memory	Briefly holds sensory copies of incoming words and pictures	Unlimited	Very brief	Iconic and auditory sensory representations
Working memory	Allows for holding and manipulating incoming sounds and images	Limited	Short	Pictorial and verbal representations
Long-term memory	Permanently stores organized knowledge	Unlimited	Permanent	Knowledge

Figure 2.1: Mayer's Three Types of Memory Stores (Gao, 2022)

Figure 2.2 presents the human processing system based on CTML assumptions. In line with the dual-channel assumption, a learner's sensory and working memory are divided into two separate channels - where the one on top deals with auditory sounds that coincides with verbal representations while the one at the bottom coincides with visual images and deals with pictorial or graphic representations (Mayer, 2020). Based on the limited capacity assumption, working memory is bounded by the amount of working memory involved and thus, can only process information at one go in a sense that only several images or sounds can be contained in the visual and auditory channel of working memory. An active assumption then further indicates that learners will actively select knowledge processed in working memory, organising the material into coherent structures and integrate the new knowledge with prior knowledge that is stored in the long term memory which in return facilitates new information processing (Mayer, 2020).

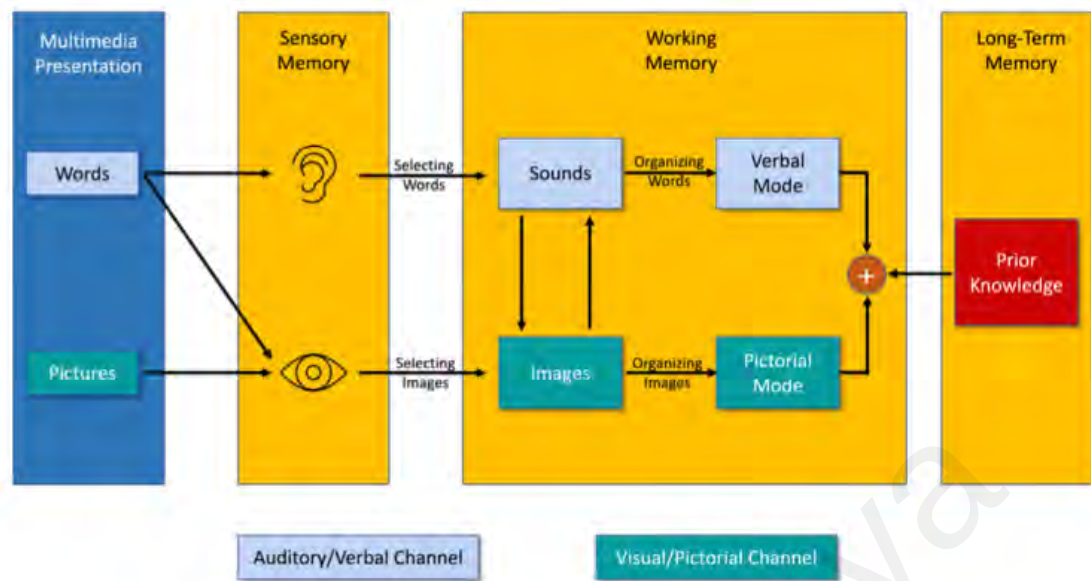


Figure 2.2: Mayer's Cognitive Theory of Multimedia Learning (Mayer, 2020)

To extrapolate further, the further left side of Figure 2.2 depicts the raw materials (visual images and sound images of words) that enter the working memory. The conversion of sound into the visual image and vice versa is depicted by the arrow from sound to images and the arrow from images to sound. On the right side of the figure, long-term knowledge (pictorial and verbal mental models and links between them) is built in working memory (Mayer, 2020). The red-coloured box simply indicates prior knowledge where the learner's background knowledge in the long-term memory can now facilitate new information that enters the working memory. When doing so, relevant knowledge helps the working memory to retain new information and organise it into established mental representation in long-term memory (Gao, 2022). Therefore, Sorden (2012) highlights that there are five major distinctions of what makes meaningful learning from words and pictures:

1. Selecting relevant words for processing verbal working memory
2. Processing visual working memory
3. Organising selected words into verbal model

4. Organising selected images into pictorial model
5. Integrate verbal and pictorial representations together and with prior knowledge

Besides this, Mayer (2020) continued to put forward these instructional principles in CTML that are relevant to this study:

- Coherence Principle: Learning is improved when additional materials are excluded
- Redundancy Principle: Learners learn better from both graphics and narration than from separate graphics, narration, and printed text
- Spatial Contiguity Principle: Learners improve in learning when corresponding words and pictures are placed close to each other rather than apart
- Temporal Contiguity Principle: Learning is enhanced when corresponding words and pictures are presented simultaneously rather than in sequence
- Pre-training Principle – People learn more deeply from a multimedia message when they receive pre-training in the names and characteristics of key components.
- Modality Principle: Learners learn better from graphics and narration than from graphics and printed text.
- Multimedia Principle: Learners learn better from words and pictures than from words alone.
- Personalization Principle: Learners learn better when the words are in conversational style rather than in formal style.

In order to create a theoretical grounding for this action research, the researcher drew on the principles of CTML to design and develop the intervention as well as implement and evaluate it. Engaging and applying such principles enabled this action research to fulfil its core aim to examine how drawing using soft pastels can be used in the teaching and

learning of figurative language in an EFL context. To provide grounding on how CTML can be applied in education, Sorden (2012) listed several principles for educators to take note of when applying CTML to guide meaningful learning:

Learner-Centered Focus

Mayer (2005) emphasises on the principle that how people build mental representations from words and pictures is the core focus of CTML. To extrapolate further, CTML focuses on the learners. The emphasis is never placed simply on technology as a medium in learning and as a matter of fact, Mayer (2020) reminds educators that multimedia can take form in still images with words and that it is an instructional method, not entirely about the use of technology.

Managing Cognitive Load

The principle of managing a learner's cognitive load simply means that educators must be aware to increase learning interest and design engaging activities that are not directed at schema acquisition and automation that can exceed the limited working capacity of a learner, causing learning to be hindered. The key here is to maintain a focus on the concepts of learning, adapting lessons to fit the learners' zone of proximal development.

Task Analysis

Educators are encouraged to ensure learners have understood key core knowledge and tasks. Lessons ought to be adjusted to the levels of learner's expertise. In order to scaffold learning, task analysis should be conducted during the lesson to organise skills and information needed to learn and perform educational objectives (Sorden, 2012).

Guided Instruction

To discover learning, educators are encouraged to guide learners via clear instructions rather than leaving and providing learners the freedom to fully explore learning. Mayer (2020) proposes four principles for providing guided instructions mainly, giving space, providing feedback, working examples and engaging in guided discoveries.

Interactivity

This principle is in fact still under research according to Mayer (2020). However, it is known as infusing interactive moments in lessons such as learner control and feedback guidance. There are relatively six principles to integrate interactivity in CTML mainly, providing the right learning environment, behavioural activities, cognitive and metacognitive activities, motivation and emotion, learner variables and learner outcomes.

Having said that, every theory is meant to be tested, questioned and expanded. There are critics who have mentioned the scarcity of research that calls into question the multimedia principle where learners learn better with words and pictures (Sorden, 2012). There were researchers who have questioned and criticised the narrowness of this theory in supporting learning in a sense that because CTML focuses on comprehension of physical and mechanical systems, how does the theory support or is even applied in immersive learning environments (Gall, 2004). The question or not whether the results obtained from CTML studies in controlled classroom environments can be flexible and applied to more dynamic classrooms to measure learning. However in response to this, Mayer (2020) had been arguing about how CTML does not place emphasis on the sophisticated technology rather, the instructional methods. Therefore, there is a call in this theoretical field to further study which instructional treatments will contribute to which cognitive process

and how is it done at the same time finding the balance to manage cognitive load in a learning environment.

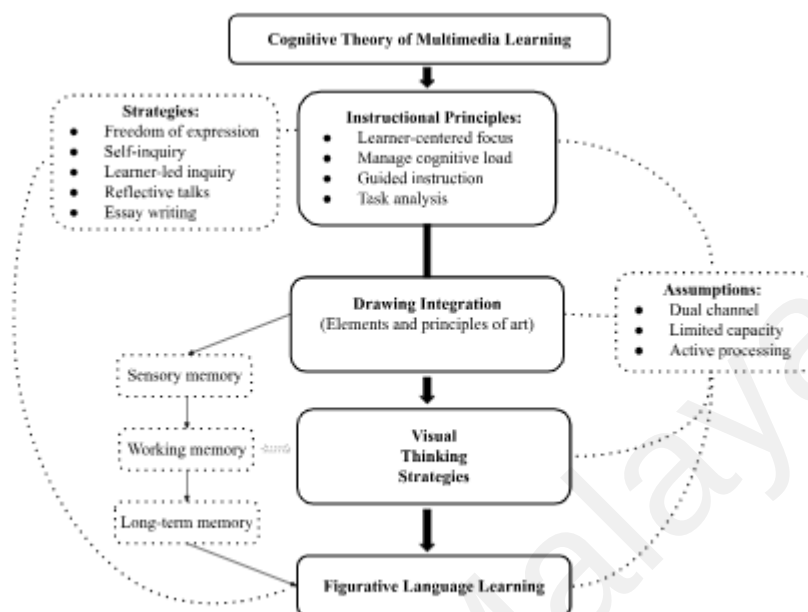


Diagram 1: Modified version of The Cognitive Theory of Multimedia Learning incorporated with the key concepts of this study

Diagram 1 reflects how CTML is being merged with the key concepts of this study. The detailed intervention will be explained in Chapter Three of this thesis.

In recent years especially, Chau et al. (2019) have coined and promoted the use of “physical multimedia systems” as an addition to CTML where learning via touch is emphasised to extend learner’s sensory channels. This mainly capitalises on how learners interact and manipulate physical objects when learning to increase learning experience and decrease learner alienation towards a particular subject. According to Chau et al.’s (2019) study, an additional sensory channel that deals with the sense of touch (tactile) is being applied into their research and has directed their participants’ learning experience towards engagement with audio, images and physical artefacts. Their study had reported

how knowledge overload in a sole sensory channel (unlike traditional CTML) is being spread out across three channels now (tactile, sight, auditory) and in return, reduces cognitive overload. On top of that, Novak and Schawn (2021) also conducted a study on how engaging with our sense of touch leads to long-term memory acquisition by inducing mental stimulations that result in improved memory processing and intensifying the emotions of learners. Nevertheless, Novak and Schawn (2021) had also argued that in order for effective learning to happen by engaging the sense of touch, activities must be accompanied alongside auditory and visual instruction. In light of this study, the researcher incorporated drawing using soft pastels as an additional sensory channel (tactile) in the interventions accompanied by visual and auditory instruction as recommended by Novak and Schawn (2021) to expand the theory.

2.10 Summary

It is therefore undeniable that the teaching and learning of literature will require new breakthroughs in this sense as there have not been many innovative methods to improve the teaching and learning of literature. Over the years, students have faced major obstacles in learning about literature and educators do not seem to know how to go about it. Based on the literature reviewed, visual arts integration may offer new measures to improve this situation.

Riding on the literature reviewed, it is therefore undeniable that an investigation of how visual arts can be integrated in a literature setting must be brought to light. Using the conceptual framework designed above that includes art elements to guide the visual arts integration, VTS that offers perspectives to discuss the selected figurative language in the selected texts as well as Showalter's assumptions in the teaching of literature, this study offered an investigation of how visual arts can be applied in the teaching and learning of

literature for undergraduate EFL students to learn about figurative language from the theoretical lens of the Cognitive Theory of Multimedia Learning. An elaboration on how the art elements and principles of design, VTS and Showalter's (2003) assumptions about literature teaching is further discussed in the next chapter under the data collection section to carefully explain how the interventions were conducted at the same time highlight the systematic steps to data collection.

Universiti Malaya

CHAPTER 3

METHODOLOGY

3.1 Introduction

In Chapter 3, the research methodology and discussion of the research methods, procedures and design are discussed. Because the researcher was mainly eager to find out what are the ways in which drawing can be integrated into a literature course, the researcher was motivated to comprehend the situation she was in and also make improvements to promote both professional and personal development. The researcher adapted action research principles as the main navigator for this study to serve as an implementation of alternative teaching practices.

3.2 Research Methodology Selection

Based on the literatures reviewed in Chapters One and Two, it can be concluded that undergraduate EFL learners face challenges when it comes to learning about literature due to low English language proficiency, inadequate teaching methods, inability to interpret and understand literary texts, lack of confidence and an imbalance of power in the educator-student relationship (Al-Mahrooqi, 2012; Buyukyavuz & Inal, 2008, as cited in Isikli & Tarakcioglu, 2017; Cetintas, 2010, as cited in Isikli & Tarakcioglu, 2017; Isikli & Tarakcioglu, 2017; Musthafa, 2013; Novianti, 2016; Rahman, 2018). Drawing from personal experiences, the researcher did not deny that her students in general faced quite similar challenges mentioned above. In the early stages of this study, the researcher gathered fresh feedback from her students to confirm if such a case was really happening among them. The reason for this is that the observation that the researcher had at the time of this study was based on personal assumptions, observations and informal conversations among fellow colleagues and students. One of the pieces of evidence that the researcher

could gather to explain how students felt about learning literature was their course evaluation form. Among some of the comments given were about lessons being too complicated to understand and their own inability to decipher underlying philosophical nuances. This was an interesting observation because the literature above has mentioned that EFL learners struggle to comprehend literary texts (Rahman, 2018) however, further investigation may need to be conducted to explain such related phenomena in this study. The figures below were some of the feedback from the evaluation that the researcher had gathered:

2 | the tasks are a liitle bit difficult for me sometimes

Figure 3.1 Student Course Evaluation Feedback 1

it is quite hard to catch the main point.

Figure 3.2: Student Course Evaluation Feedback 2

7 | NOTHING AS IT IS MY PROBLEM OF DISABILITY TO UNDERSTAND PHILOSOPHY IN ENGLISH

Figure 3.3: Student Course Evaluation Feedback 3

Hence, the researcher was triggered to improve her teaching practice by closely exploring how visual art is being used in learning about figurative language, and this study was conducted along the lines of action research. The selection of this methodology for this study was a choice that was quite intentional. The researcher believes by embarking on action research, she will achieve the goal of yielding a descriptive observation of findings to understand in-depth the particular target. Conventionally, McNiff et al. (1996) explained that action research identifies with other linear research methods in generating knowledge, at the same time providing significant evidence to support that knowledge

through an inquiry process where new theories emerge with existing knowledge. Nevertheless, action research differs from traditional linear research because it heavily involves the researcher acting and researching on their own practice, employing professional values as an essential role throughout the entire research process (McNiff et al., 1996). Due to the nature of this research, the researcher started to believe that McNiff et al.'s (1996) emphasis on professional values eventually directed her to create her own personal reflections of her educational values and how she had successfully or unsuccessfully communicated these values in her teaching practice as a lecturer.

3.2.1 Expressing Educational Values

As a lecturer herself, the researcher constantly seeks to emulate and effectively communicate her teaching values in her practice. Generally, the researcher identifies her teaching practice as respect, integrity, tolerance and accountability. As such, her epistemology of teaching practice is heavily embedded in these values she believes in and are identifiable in her daily interactions with her students, colleagues and mentors at work. Having said that, the researcher sees the current structure of the module in the private university that she is working at contains a major hindrance to promoting more person-oriented experiences in learning about literature due to the limited time schedules and excessively long reading lists. Thus, the researcher is constantly occupied with creating and designing her lectures to fit this context. Most of the time, the researcher notices herself rushing through a lot of lecture content. The fact that the researcher's students do not really engage in critical discussions, end up memorising figurative language, the interpretations of the text from the internet and even to the extent of being unable to understand simple concepts of literary analysis made her question the effectiveness of her own teaching practice. At times, students find it difficult to explain how literary theories can be incorporated or used in textual analysis. Because of this, the researcher realized

that she at times does violate her own teaching values especially in the area of accountability and being tolerant. The researcher does question if she is actually practicing tolerance in her teaching practice and if she is accountable for her own personal professional growth as an educator. The researcher continues to hope that her lectures and classroom exercises will be so successful that they will be independent to critically think and analyse the literary texts, and be engaged in classes with their peers to form critical judgments.

3.2.2 Action Research Selection Rationale

In the beginning of this chapter, the researcher had briefly mentioned that action research was the selected method of this study. Here, the researcher would like to expand a discussion about why this method has been selected. To begin with, action research simply means the action of bringing about change and research which takes form in increasing understanding and learning (Dick, 1993). To extrapolate further in the field of education, Koshy (2005) explained action research as an act of creating new knowledge based on enquiries conducted within an educational setting aimed at personal and professional development by learning through action. Along similar lines, visual arts can also be incorporated into action research and is helmed within the frames of anticipating how an arts-based method will constructively inform interactions with future educators. As a lecturer herself, the researcher is dedicated to a practice of ongoing improvement of her own development and provides personal reflections for how she is doing things and why she is doing what she does (Whitehead & McNiff, 2006). The researcher assumed that this platform would give the researcher the opportunity to articulate a portrayal of purposeful actions rooted in theories and knowledge about integrating visual arts, specifically drawing into the teaching and learning of literature.

Accordingly, the reason for the researcher's choice of action research is connected to her position as a lecturer, making the researcher a direct practitioner undergoing research within the frames of a social situation at a private university in Malaysia. Consequently, the researcher is committed to see and experience personal change and in her teaching practice, on top of that, the improvement among other participants, colleagues and mentors as well. As mentioned in the earlier section in Chapter One of this study, a timely external examiner's visit prompted the researcher to include visual art as a tool in her teaching practice. On top of that, what also gave the researcher the inspiration to conduct this study from an action research approach is also through the teaching evaluation from the researcher's Head of Department which she considered as the benchmark to improve the researcher's practice (see Appendix 4). Based on the evaluation given, it was recommended that the researcher should include more visual art incorporation in her teaching practice. The researcher also intended to understand and learn how a specifically designed context and tool can activate participation in a literature course.

3.3 Research Site and Participant Selection

Due to the nature of this study, the research site where this research was conducted is very important in terms of improving the researcher's teaching practice and developing professionally. On top of that, the researcher's participant selection also dictated the success and failure of this study. For clarity, an overview of how the researcher came to select her research location and participants in this study who each played their respective roles in this research is explained below.

3.3.1 Location

As mentioned in the previous section, the researcher is also a lecturer at a private university in Malaysia. Due to this, the researcher was guided by her intentions of

improving her teaching practice and developing professionally. The action research cycles were set up with selected EFL students from the English Language and Literature department at this private university which the researcher is currently working at. For the purpose of data protection, the researcher may not be able to reveal the exact name of the institution she is currently attached to as clarified in the research ethics code. Nevertheless, since the context of this study was targeted for undergraduate EFL learners and the aim of this action research is to improve the researcher's teaching practice, the university in which she was teaching was therefore selected as the study location. This is in line with the nature of action research as a systematic procedure conducted to improve teaching practice. The research site of this study was established in 2016 with more than eighty percent of international students from Mainland China, Indonesia, Africa, Philippines and Russia who are enrolled in a wide variety of foundation, undergraduate and postgraduate programmes. There are currently twelve faculties in total and the English Language and Literature department is under the School of Humanities and Communication. The School of Humanities and Communication offers courses such as a Bachelor's Degree in Journalism, Chinese Studies, Advertising and English Language and Literature. The English Language and Literature programme was established in 2019 and the department has successfully attained full accreditation by the Malaysian Qualifications Agency (MQA) in mid 2022. Students who enrol in the English Language and Literature programme are mainly from Mainland China, Indonesia, Russia and Malaysia. This three-year programme offers students a range of courses from the English language, literature and also translation studies. Each two intakes per academic year will recruit students who are interested in pursuing studies in the fields of English language, literature and translation studies. Up to date, there are ninety-two students in total.

To accommodate the research ethics, the researcher had a brief discussion with her Head of Department to conduct research in this particular university that she is teaching in at the early stage of this study. Since the English Language and Literature department of this university was relatively quite new at the time this research was proposed, the researcher's Head of Department was open to opportunities to involve students in research and at the same time promote lecturers to improve their teaching practice. The researcher then wrote a proposal as well as applied for ethical clearance with the UMREC (which is explained in the last section of this chapter) and submitted it to the Head of Department for approval to conduct this research within the perimeters of this university.

3.3.2 Participants

As mentioned previously because of the nature of this study as being action research, the researcher selected participants based on the intake batches she had taught in the past and current semesters at the time this study was conducted to obtain an accurate investigation of how to improve the researcher's teaching practice. It is important to note that the participant selection for the actual research followed the following criteria explained below. Because a pilot study was necessary for this study, the research participant selection is explained from two lenses.

Firstly, the pilot study participants were selected based on a convenience sampling method where eight first year English Literature students from the same major (English Literature) were recruited. Eight participants were selected for the pilot study due to their availability during the pilot study time slot and as the primary goal of the pilot was to test the feasibility and reliability of research instruments and procedures, the statistical significance was not considered as the results will not affect the intention of this pilot study. These first year students are a good and accurate representation of novice English

Literature students who do not necessarily understand how to interpret or analyse literary texts and are still at the phase of discovering it. It is important to note that these pilot study participants are a different group of students who are not related and similar to the actual study participants. These first-year students were from the 2023 April intake and they are English Literature majors from Mainland China who had just enrolled into the programme. To provide a justification for this, involving participants from a different background from the actual study will enable the researcher to identify and address issues pertaining to the survey instruments before deploying it to the actual study. In addition, based on the UMREC's code of ethics, using a different group of participants for a pilot study mitigated the risk of ethical issues where it helped protect the actual targeted participant's responses during the study. As such, the final data and results produced are not replicated and are authentic. Although the pilot study participants were not selected from the same group of study, they shared similar backgrounds to the actual participants where they are also EFL students who may not exactly have possessed the skills of interpreting and analysing literary texts.

For the actual study, a purposive sampling method was used to select eleven research participants who are active students from the English Language and Literature department across all intakes were selected. All these eleven participants took part in all three research cycles. The selection criteria for the participants were based on the university's threshold chart where any student who falls under a B- grade and below is considered as a poor student. To further confirm the selection of student participants for this study, the researcher made a comparison of their results with their course's assessments. Those students who have obtained a higher grade than B- will also be included if their continuous assessment score is below half of the total score of the assessment. Based on the trend, there were eleven students who fell under these criteria. These eleven students

were selected as the participants for this study after receiving a recommendation and confirmation from the Head of Department. To ensure these were the participants that really needed assistance in their learning journey, the researcher also proposed their names to their course lecturers to confirm their strengths and weaknesses. All the participants are EFL students from Mainland China and Indonesia who are non-Western participants. There were nine female and two male participants, each of them ranging from the age of nineteen to twenty one. Out of the eleven, there was only one participant who was a programme transfer student from the Physics department. The main reason why these students were selected as participants for this study was to provide a more accurate representation of undergraduate EFL learners who had difficulties in learning about literature since English is not their native language and they had learned this language specifically as a foreign language in their respected home countries. In addition, the participants shared similar experiences, because they came from the same grade category as compared to those who have scored higher, and this allowed space for more open discussions in a less threatening environment. These participants were first contacted via WeChat to obtain their agreement if they would like to participate in this research. Once agreed upon, a virtual meeting was set up with the participants to first provide a briefing on the research and commitment as well and a consent form was distributed to the participants after receiving ethical clearance.

The researcher also included a colleague who is also a lecturer in the same department as a peer observer during the activities to observe the teaching during the integrations. The lecturer was selected based on a criterion sampling based on three criteria: possess at least a Master's Degree, taught an English Literature related course for at least two semesters and have remained in the same course for a minimum of two semesters. The reason why these criteria were important was mainly due to the area of expertise and experience with

working within the arts field. This particular colleague is a female who was selected for this study because she has a background in arts and cultural management from London thus, remained as the perfect candidate as an observer. She obtained her Bachelor's Degree in English Language and Literature Studies from a local university in Malaysia in 2016 and then graduated from her Masters Degree in Arts and Cultural Management in 2018. She has henceforth also been working as a freelance curator and art writer for local magazines and art websites in Malaysia. With her experience, this will increase the finding's credibility. A physical invitation was given to this lecturer to obtain her approval and agreement to act as a peer observer. Once agreed, she was briefed face-to-face regarding the research and its commitments. A participant information sheet, consent form as well as data protection form was given to her after receiving ethical clearance.

3.4 The Action Research Process

The previous few sections intended to foster an understanding of why the researcher selected action research as the main navigator for this study and how visual art is being incorporated into action research, known as ABAR. In the previous sections, the researcher highlighted a few perspectives about ABAR and how ABAR's processes are similar to traditional action research cycles. The term "action research" was coined by social psychologist, Kurt Lewin and interpreted by Mertler (2009) in the following diagram:

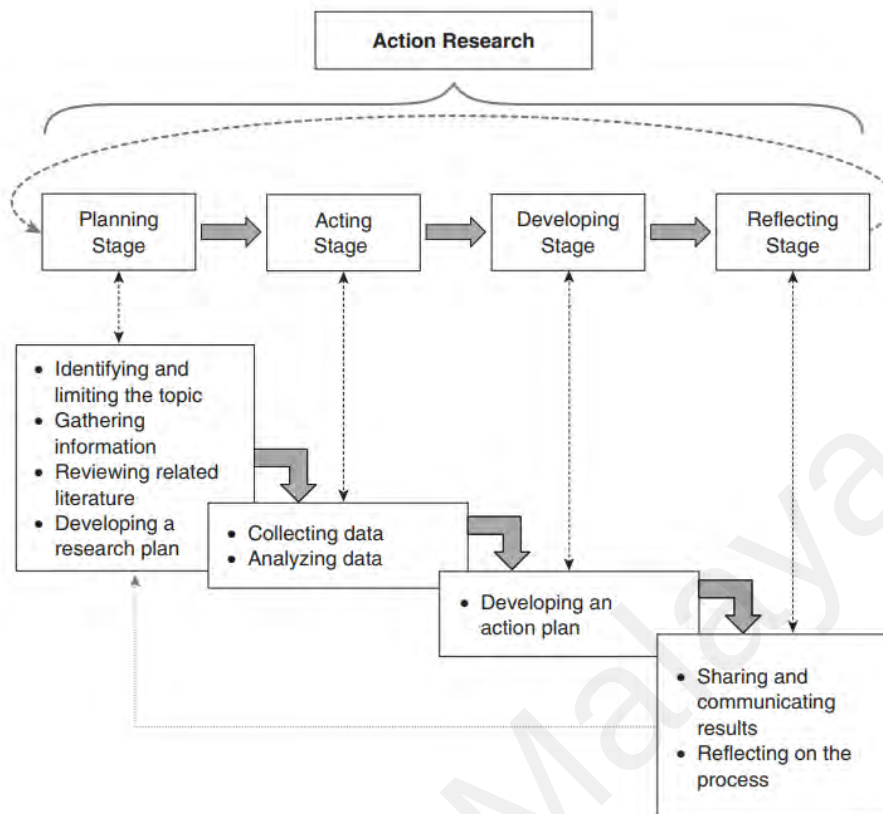


Diagram 3.1: Mertler's (2009) Action Research Process

It is crucial now to highlight that action research is not a traditionally linear process but has been regarded historically as cyclical in nature (Mertler, 2019). Hopkins (2002) suggests that various action research models and its specific features derived from Lewin's original model are marked by an initiated intervention, and is prescriptive in nature. Thus, Hopkins (2002) argues that action research leans towards the practitioner, to solve problems and eclecticism. Hence, if a particular researcher feels restricted by the initial proposed framework, a more flexible approach can be used to interpret the outcomes of the research. Although there are many models of action research, all share common areas that are relevant to this study. The researcher found Mertler's (2009) model fitting to this research, because the researcher was aware that she was motivated to understand her situation and her student's situations, at the same time to be engaged and involved in the entire research process as well. The researcher's subject area of

interest, as previously mentioned, is to explore how visual arts, particularly drawing, can be used as a tool to learn about figurative language. On similar grounds, the researcher also wanted to create a change in her professional teaching practice. The researcher also wanted to motivate her students to construct their own knowledge, be self-aware and engage in personal development. Second to that, the researcher based this research on a qualitative stance as Mertler (2019) suggests that qualitative research is interpretive in nature and contains multiple realities, and pays attention to detail. Because this research and what the researcher intends to do coincides with Mertler's suggestions, the researcher chose to embark on a qualitative route for this study to provide an understanding of how visual arts, specifically drawing can be incorporated in a literature classroom and because the ABAR intentions coincide with a qualitative stance.

Based on Mertler's (2009) model, the researcher incorporated the framework with Mertler's (2009) model to provide a clearer understanding of the steps that the researcher took for this research. The researcher incorporated elements of the research framework in the model to fortify the theoretical and conceptual grounding of this study. The researcher's main concern in conducting this research as mentioned in the previous sections, was to equip herself with personal growth and development by utilizing an efficient research approach. The researcher also wanted to seek knowledge of how visual arts can be used as a method to construct EFL learners' understanding of figurative language at the same time involve them to develop themselves and make changes to their learning experiences. By doing so, the researcher was able to create effective teaching and learning lessons to stimulate learning among them.

To provide a clearer layout for this study, the following diagram further illustrates the researcher's research process that includes action research and this research's framework:

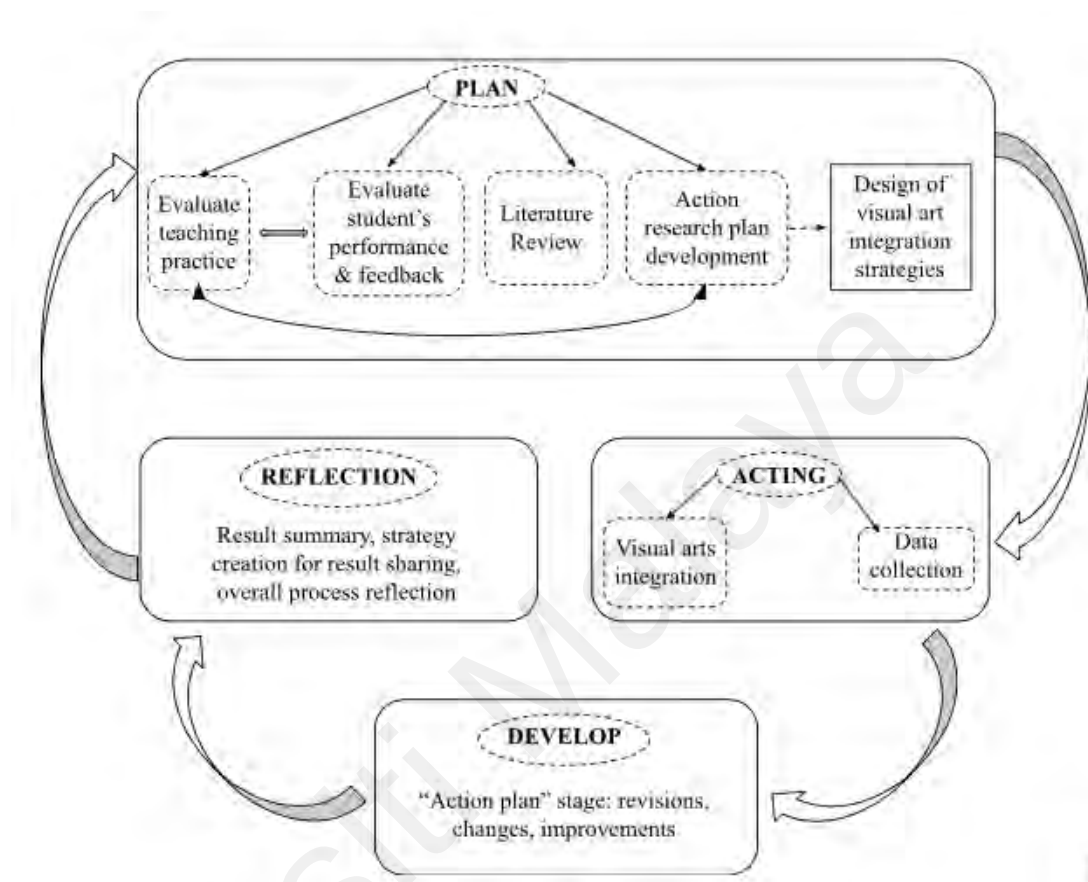


Diagram 3.2: Arts-based action research plan

3.5 Action Research Plan

In this section, the phases of the research design is explained in detail based on the diagram above. This also includes a thorough explanation of the execution plan of this study.

3.5.1 Selection of Soft Pastels as the Medium of the Artwork Creation

As discussed in Chapter Two (2.7.1(a)), this study incorporated the use of drawing. To provide more details, the researcher specifically used drawing using soft pastels, as a medium for the artwork creation process. The purpose of why soft pastels was selected

as the art medium in this study is simply because it is easy to use for beginners without the need to attend any formal art training. As a matter of fact, the participants selected for this study are English literature students hence, they may not possess any formal skills or acquired any training in visual art. Also, the focus of this study is not to evaluate the quality of the artwork produced but rather, to simply investigate the use of visual art as a tool. As pastels provides more direct sensory engagement, which aligns with Chau et al.'s (2019) expansion of Mayer's CTML theory, the use of soft pastels highlights the role of tactile interaction in cognitive processing. The use of soft media will facilitate intuitive and imaginative thinking that will support learners in externalising their literary interpretations in this study. As compared to other art mediums that require technical art forms, soft pastels will foster creative confidence without the need for prior artistic training (Barone & Eisner, 2012). Similar to crayons, soft pastels are also easily purchased, however, are not really used as a dry art medium in visual art training, schools or institutions. Therefore, this created interest among participants to use this medium at the same time allowed the participants to develop a new skill.

3.5.2 Detailed Breakdown of Each Research Process

This research was conducted in three main cycles. One cycle prolonged for a period of one month. Each cycle is broken down into four further phases as reflected in this ABAR plan above in Diagram 3.2 explained in the subsections below. Each cycle consisted of one main intervention that lasted for four hours each. The intervention contains two activities where the first activity incorporated drawing in the readings of selected short stories (*Hills Like White Elephants* by Ernest Hemingway, *Happy Endings* by Margaret Atwood and *The Diamond Necklace* by Guy de Maupassant) and each second activity incorporated drawing in the readings of selected poems (*The Sick Rose* by William Blake, *I Wandered Lonely as a Cloud* by William Wordsworth and *The Poison Tree* by William

Blake). To remind readers, the reason why these short stories and poetry were selected as the main literary texts was simply because the researcher wanted to observe if there were any differences in the results produced if two different literary genres were used. To justify the selection of these Western texts that was used in a non-Western setting, the researcher argues that this selection was intentional firstly due to the nature of the university's programme that does not incorporate the use of non-Western texts. To adhere to the MQA standards of the programme, the researcher considered selecting texts written by authors who have been selected to be studied in the original programme's syllabi. Secondly, selecting these seemingly foreign texts also facilitated comparative analysis, revealing the notion of how different cultural contexts affected the participant's understandings of the figurative language. The activity breakdowns can be found in Appendix 8.

3.5.2 (a) Phase One: Plan

In Phase One, the researcher evaluated her current teaching practice and reviewed selected literature to develop the research plan for this study. Evaluation feedback on teaching methods were evaluated. To understand the level of the students, the researcher reviewed and evaluated their given previous assignments on literary analysis to confirm the issues that they were facing. On top of that, the researcher conducted a group interview with the participants to confirm the phenomena (preliminary interview) in the early stages of this study. The researcher's teaching reflection notes were also studied to understand the situation that the students were facing. This action here was done only during the first research cycle because the researcher intended to understand the conditions and situation that her student participants were facing. Hence, it was not necessary to repeat this step in the second cycle.

As there are many approaches to integrating arts into education, it was significant for the researcher to also gain an adequate understanding of how the strategies can be implemented in the context of the student participants. Based on the reviewed literature, there seems to be a scarcity of literature that explains the step-by-step procedures on how to incorporate visual art into literature teaching. Because the way visual art is incorporated into teaching is a customized approach for every educator and setting, the researcher therefore found it necessary to design her own strategies to integrate visual art into literature teaching. Systematic interventions were planned out and carefully designed to monitor the integration of drawing at the same time study its effectiveness in aiding undergraduate EFL English Literature learners to learn about figurative language. Based on the literature reviewed in Chapter Two, the researcher had identified the following overall strategies that have been used by other researchers in integrating visual arts into teaching and learning:

- allowing freedom of expression by reimagining images
- self-inquiry
- learner-led inquiry
- reflective talks
- essay writing
- unstructured art periods

Based on these suggestions, the researcher carefully planned the activities accordingly. As mentioned, the participants were students across different intakes, therefore, it was difficult to arrange a proper time where everyone could make it, therefore, the researcher had to make sure that the activity timings were effective, yet not too intense for them. Even though it was a four-hour long intervention, the researcher broke each intervention

into two separate activities with a short break in between. This action here was repeated for each cycle.

3.5.2 (b) Phase Two: Acting

In Phase Two of this research, the researcher conducted the interventions and integration of drawing using soft pastels in each research cycle. This was where the data were collected. In any case where the researcher had to give any explanations during the intervention, the researcher intentionally used soft pastels and additional visuals as the main teaching tool at the same time to draw out key concepts to represent ideas as proposed by Latham (2017).

Since time was an important factor in this study, each intervention was conducted on the same day for four hours to gain first-hand results. As mentioned, each intervention consisted of two activities. Once the first activity was done, the second activity proceeds to examine if the strategies were able to work for a different literary genre which are poems. It must be noted that new teaching practices must hold a significant difference from old teaching practices by incorporating visual art in order to evaluate if integrating drawing can improve teaching practice as a literature lecturer. The researcher had identified six concepts that were applied in this study based on Yenawine's (2014) concepts:

Notice and wonder

At this stage, the participants identified the selected figurative language mainly: metaphors, personification and symbolism (as confirmed during the preliminary interview) in one selected literary text in each cycle's initial intervention. The participants were assigned an amount of time to try and consider what these selected figurative

languages possibly entailed. They were allowed to take notes however no discussions happened here. The researcher made observations in the form of field notes to record what happened at this stage and what went through the minds of each student as they wrote down their own notes. Simultaneously, the peer observer also took observation notes at this phase.

Create artwork

During this stage, the participants were given the space and time to draw their own interpretation of what the figurative language meant to them in a visual way. As participants began their task, the peer observer and the researcher recorded and made field notes to identify any specific moments where participants seemed to develop additional ideas as to what each figurative language meant.

Silent looking

Here, participants were then asked to display their artworks in front of the other fellow participants. The participants were given another five to ten minutes to look at the artwork quietly. Here, they were given the space to also look at other participant's work. Discussions were allowed at this point of time.

Reflect

The participants were then allowed time again to reflect on their understanding of the figurative language. They were also allowed to add any additional details to their artwork and record any word, phrase or thought that came into their mind. The researcher took field notes at this stage to record any indication where the participants seemed to reflect a clearer understanding of the targeted figurative languages. This process took about another ten minutes.

Facilitation

During this stage, the participants were guided to have a discussion of each of the following questions as suggested by Yenawine (2014):

- What is going on in the picture?
- What do you see that makes you say that?
- What more can you find?

As a practitioner, active listening was required to guide these open-ended questions. The participants were guided to observe the balance, shape, colour, light and expression (Arnheim, 1974) and how these elements suggested the meaning of the figurative language. The discussions were recorded and field notes were taken. Any instructional moments that scaffolded figurative language learning among the participants were taken note of.

Linking

Finally, the participants were guided to link supporting and contrasting ideas together. They were given the platform to discuss the literary work and what they understood about the interpretation of the figurative language that helped them to understand the text. This stage is linked to phase four which will be explained below. In this phase, the participants were observed if they were able to distinguish meaning, seek further knowledge among peers about the text, detect cultural assumptions, think creatively, defend their judgements and conduct a close reading (Showalter, 2003). Here, an immediate follow-up group interview was conducted to gather feedback from the participants. The aim of this is to detect any weaknesses of the proposed activity and make further improvements.

3.5.2 (c) Phase Three: Develop

In Phase Three, an “action plan” was conducted. This was the stage where any changes, revisions and improvements were made and re-strategized for the execution of the second and third research cycle. The strategies that were implemented were assessed to determine the amendments needed for the next cycle. In this phase, the researcher referred to the comments given by the peer observer as a benchmark to evaluate the strategies. The comments given were taken into serious consideration and the researcher amended the strategies according to the recommendations of the peer observer. On top of that, the short essays produced by the participants were able to imply if the visual arts integration did eventually assist the participants to learn about figurative language. A comparison from their previous written assignment was made to explain the phenomena. Having said that, a post-intervention interview also confirmed if the integration was successful or not and any unsuccessful attempts of the strategies will also be considered when planning the next cycle.

3.5.2 (d) Phase Four: Reflection

This phase included developing a baseline to understand the weaknesses of the previous intervention and proceeded to explain the results of the initial intervention as well as reporting the data. To establish a clear understanding, the researcher discussed the reflections by engaging in reflective writing as suggested by Goh (2016) which is a form of free-writing that is divided into three parts: reaction, relevance and responsibility. According to Goh (2016), the reaction phase is part of the affective domain where a researcher re-examines the evidence gathered and provides a response to how they feel about it. The relevance domain on the other hand is under the cognitive domain where the researcher will relate how the evidence relates to teaching and learning, how it has contributed to the knowledge of understanding teaching and learning, or what are some

improvements that can be made (Goh, 2016). Lastly, the responsibility phase is classified under the psychomotor domain where the researcher will explain the applications and possible alternatives that can be implemented in his or her teaching practice.

Hence, to maintain and ensure the researcher's reflections followed a systematic order, the researcher used the structure below to guide the reflections:

State the experience of the action you have implemented	
State an aspect of learning point	
Discuss your learning point	Reaction
	Support from expert source
	Relevance
	Responsibility

Table 3.2: Writing a reflection on action (Goh, 2016, p.111)

In the second and third cycle, the selection of the text was changed to confirm the results of the first cycle.

3.6 The Researcher's Position in this Research

This action research design employed an observational study as suggested by Mertler (2017). This means that the researcher's role in this study is a practitioner-researcher. According to Mertler (2017), an observational study simply means the researcher is someone that is trusted by the participants, and the researcher's role is to observe and also participate as an active member. The reason why the researcher selected this route is that by doing so, the researcher would be able to learn first-hand how the actions of the participants correspond with their words, enabling the researcher to observe patterns and behaviour (Mertler, 2017). To elucidate further, Mertler (2017) also explains that there are varying levels for this particular research design where participation may fall at any point of this continuum.

At the observer stage, Mertler (2017) explains that the researcher has little or almost no interaction with the participants. Observations are mostly done at a distance where research participants are mostly unaware that they are being observed. At the observer as participant point, the researcher remained as an observer however, the researcher began to interact with the participants briefly but did not teach, offer advice, provide assistance or answer questions (Mertler, 2017). At the participant as observer point, the researcher began to take a more active role within the context of the research. Mertler (2017) highlights how the researcher will begin to interact with the participants more but continues to observe and take notes. Finally, the full participant point is where the researcher becomes a fully functioning member of the "community" as well as the researcher (Mertler, 2017). Mertler (2017) again explains how in an observational study, the researcher has a tendency to find himself or herself at different points along the continuum during different data collection stages.

3.7 The Pilot Study

Although more commonly done in quantitative studies, Malmqvist et.al (2019) argue that pilot study in qualitative research is important to increase the quality of the research by ensuring the details of the research is made explicit, where the focus is to identify the necessary modifications to research questions or research procedures to gather rich data. On top of that, conducting a pilot study will allow researchers to predict other issues that may arise during the research and deal with the challenges that may come such as dealing with instrumentation rigor and biases (Malmqvist et.al. 2019). Based on the reviewed literature in Chapter 2, it is noted that visual art integration strategies are flexible and will require further studies to fortify its position in education (Jantii, 2019 and Sotiropoulou-Zormpala, 2016). Although there have been other researchers who have studied how visual arts can be integrated in education, these studies could not identify whether these strategies are applicable in a non-Western EFL context. In order to explore its effectiveness, a pilot study was first needed as an essential first step to ensure the trustworthiness and utility of this study. Hence, the researcher designed the pilot study to involve several steps that included constructing strategies, interview questions as well as preparations for the pilot study.

The main aim why a pilot study was needed in this study was to critically interrogate the strategy exploration of integrating drawing, in aiding undergraduate EFL literature students from non-Western context to interpret figurative language as well as to evaluate the effectiveness of the current ABAR design. Mainly, this pilot study's intention was to ensure that the management of this research was properly handled and issues that arose pertaining to this matter could be addressed earlier and sorted out using an introspective approach. Accordingly, three different types of findings were expected chronologically:

- Findings that indicated how useful is visual art integration in teaching and learning about literature;
- Findings regarding the data collection (how effective are the interviews);
- Findings regarding the feedback of the current rubrics to evaluate the effectiveness of the visual art integration.

The data collection process for this pilot study involved eight first year English literature students from one particular literature course who had just enrolled on the programme based on a convenience sampling method. These students did not have any prior knowledge in English literature. Upon consent, the students were then engaged in this pilot study. The reason why these students were selected based on a convenience sampling method is because the researcher had direct access to them and these students came into the course with limited prior knowledge on how to analyse and interpret literary works. Hence, these eight participants made the best and closest samples that were similar to the participants of this actual research. The text selected for this study was Edgar Allan Poe's short story, *The Tell Tale Heart* (1843) due to the text's length which was close to the intended text that was selected for the actual study. For this pilot study, the researcher allowed students to use pens, markers and pencils rather than soft pastels. As the aim of the CTML theory is to highlight the significance of reducing the extraneous cognitive load among participant, using familiar writing tools allowed participants to focus on initial figurative language interpretation than struggling with new artistic tools as the goal of the pilot study is simply to explore the strengths and weaknesses of the interventions and identify potential research design issues. Based on the insights by the pilot study, it became clear that while using familiar tools did lower the barriers initially, the participants did not fully leverage on the tactile and sensory engagement stances – which is crucial to this study's framework. Therefore, the researcher opted for soft pastels later

– a medium that will support tactile, embodied learning as mentioned by Chau et al. (2019) and is aligned with the CTML theory. Because this is a pilot study, the researcher also felt there was a need to reserve the use of soft pastels for the actual study. On top of that, the data collection method that was evaluated in this pilot study was only the interview as the researcher intended to ensure the quality of the interview meets the standards of what is needed to produce high-quality data. A face-to-face preliminary interview was conducted to gather insight from the pilot study participants on the challenges they faced as a literature student and their responses in using visual art to understand figurative language. For this pilot study, the initial draft of the proposed preliminary interview questions was used to evaluate if those proposed questions fitted into the context of this research. The second interview questions were also evaluated after the pilot study's intervention. One of the instruments used for this evaluation was a qualitative questionnaire which was distributed to the pilot study participants before and after the intervention. Along these lines, the researcher also took notes on whether or not the interview questions fitted into the research's context. The pilot study participants' artworks were also captured using a camera for analysis purposes and fieldnotes were taken to document students' responses to ensure that this data collection method meets the standards of qualitative data collection. Although this research required participants to complete a short essay after the intervention to evaluate the effectiveness of drawing in the teaching and learning of figurative language, this pilot study did not include the short essay writing. The purpose of why the writing phase was not included in this pilot study was to maintain the core purpose of this pilot study at the same time to make sure the pilot study participants will not inform their other programme coursemates about the questions that will be asked lest it will affect the final data collected later on. To also ensure the effectiveness of the marking rubrics and short essay questions, both the questions and marking rubrics that were used for the evaluation phase were sent to the

lecturer cum peer observer of this study for vetting purposes. Additionally, the lecturer was also requested to fill in a Google Form evaluation to confirm if the interview questions related to herself as a peer observer fitted the context of this main research. The reason why this peer observer was not included in this pilot study was mainly because her involvement in the data collection phase leaned towards the secondary aspect of the main study hence it will not significantly affect the objectives of this pilot study.

On the day of the pilot study, a face-to-face physical interview was conducted with the eight pilot study participants. This preliminary interview was conducted to gain feedback on their struggles as an English Literature major and what were their challenges in learning about the text. The interview was conducted by the researcher and their responses were recorded using a voice recorder which was later transcribed. After the interview, they were given a Google Forms evaluation sheet to fill in concerning the quality of the interview. Later, the pilot study participants engaged in the visual art integration briefly. During the intervention, a camera was used to document the artworks created by the students and fieldnotes were also taken to record interesting discussions and incidents during the intervention period. Once finished, the pilot study participants were again interviewed using a voice recorder to understand their experiences during the intervention and they were again required to evaluate the interview using Google Forms again. The content of the Google Forms was mainly to gather insight and feedback concerning the quality of questions, interviewer's conduct and whether the questions were able to reflect the aim of the study. The interviews were scheduled and lasted about 50 minutes for the preliminary interview and 21 minutes for the post-intervention interview respectively. On top of that, the intervention occupied almost two hours excluding an additional 20 minutes of time given to the pilot study participants to fill in the Google Forms evaluation of the interview.

3.7.1 Confirmation of Visual Arts Integration Framework and Strategies (Pilot Study Objective 1)

During the planning phase (reconnaissance), the researcher had spent two weeks (over a stretch of a three hour class per week) to observe the students' responses during classes. This was an entry observation that the researcher had done because the researcher was trying to observe any indications where these students were somehow able to engage in self-inquiry, learner-led and reflective talks independently as well as how do they understand the text or were there any indications where unstructured or unplanned use of visual art was being executed. The researcher did not want to intervene in the process and interrupt what might happen, hence, the researcher proceeded to observe the pilot study participants by quietly taking observation notes from a distance. As the researcher conducted observations, the researcher noticed that out of the eight pilot study participants, one of them read the texts given during class and drew mind maps that had random icons in them with a mind map filled with arrows and smiley faces. This pilot study participant then started to share what she had drafted with her other peers and a conversation took place. Although it was observed that an in-depth analysis was not present, the fact that a conversation was initiated when the rest of the pilot study participants saw the artwork was very interesting. During the interview, the pilot study participants mentioned that visual art did in fact assist them to enhance their understanding of the text by assisting them to use their receptive and productive skills. The reason why this initial interview was conducted is mainly the researcher to understand how that phenomena happened and the researcher had to understand it first-hand from these students who initiated the first steps. The interview questions were drafted and the students were interviewed briefly as a group which is explained in the next subsection.

Based on the literature reviewed in Chapter 2, there were several visual arts integration strategies that had been noticed in previous studies that are allowing freedom of expression by reimagining images, providing self-inquiry moments, engage in learner-led inquiry and reflective talks, essay writing as well as encourage unstructured art periods. Due to the flexibility of integrating visual arts, the researcher had to ensure what could work for this study and what may not work at the same time provide improvement. As mentioned by Malmqvist et.al. (2019), the researcher aimed to ensure the quality of the research is preserved. Yenawine (2014) breaks down VTS into these elements: the group, the subject, silent looking, good questions, facilitation, paraphrasing, linking and closing as discussed in Chapter 2. Interestingly, the researcher found whatever had taken place during that observation was already part of the students engaging in VTS.

Next, the researcher decided to put this intervention in action. The researcher started with a brief one hour lecture to introduce Sigmund Freud's *Psychoanalysis* and concepts of the ID, Ego and Superego and after that, the students were given time to read the text and create the artwork. Conversations began to start right after the pilot study participants had finished reading the text. The researcher recorded field notes of what she observed. Initially, the pilot study participants seemed clueless and the researcher wrote "...frowns and confused looks. Total silence in the class. Participants stared blankly at the text. All you hear are whispers". Looking at the situation, the researcher proceeded to ask the students, "how do you feel after reading the text?". The response that the researcher had gotten was that they could not understand the text and did not understand what the author was trying to imply. A pilot study participant responded, "why would the unnamed character do that? Who was he and why is he so annoyed by the eye?". It was then the researcher knew it was time for the visual art integration to happen as the student initiated the right question. The researcher proceeded to ask them two simple questions:

1. If you were to use any shape to represent how you feel now, what would it be?
2. If you were to represent the main unnamed narrator (from the short story) with a drawing or doodle, what would it look like?

One pilot study participant then responded, “How can I draw how I feel?”. Yenawine (2014) and Eisner (2002) believed in the notion that individuals can express their understanding of the text through drawing however, as an educator, the researcher believes it is important for me to “mine”, discover and extract this understanding from the students so that they themselves can transfer what they know and utilise what they have to gain knowledge. The researcher repeated the question again but this time, provided some hints of visual art elements and principles as these pilot study participants were not trained professionally in visual art. The researcher asked the following question: “Using any line, colour, icon, shape, how can you represent the main unnamed narrator and how you feel about him?”. Immediately, the students then started to draw. The use of these elements of art is essential to guide the pilot study participants to engage with their cognitive skills to represent their thoughts through an artwork allowing participants to utilize visuals to transfer ideas in the text and better express it via images (Akimova, 2020). The literary text’s possible posture and interpretation can be intensively analysed as an effort to determine its meaning, craft and form as how both literature and visual art involves formal analysis and aesthetic appreciation. Telfer-Radzat and Brouillette (2021) believe that when it comes to visual art integration, educators must allow space for exploration because the process of integrating visual art involves initiating the meaning-making process that was very important to encourage learners to find their narrative, supported by the any selected art genre or medium. As this continues, the attitude and behaviour of the learner towards the topic given will be shifted, creating strong impulses that will challenge learners to correspond and make connections between the parts of the brain, engaging its sensory perceptions and language centres (Yenawine, 2014).

Interestingly, the pilot study participants had a shared experience where they admitted knowing what they had to do but appeared to be confused about how to transfer what they know into images. Although this incident can be viewed as a negative response, the researcher believes that this shared experience is very valuable. According to Telfer-Radzat and Brouillette (2021), images are connected to the imagination where individuals visualise actions and inscribe these images into lasting ideas. The lack of definite instruction, in this case, unveiled more implications of visual art integration in a classroom.

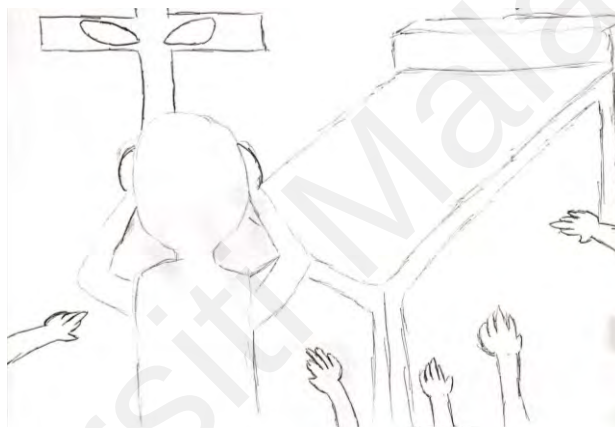


Figure 3.4: Pilot Study Participant Sample 1

In one of the samples created by one student in this pilot study, the participant immediately responded that he felt a sense of horror and terror. He transferred what he felt into his drawing using organic shapes to represent how feelings and emotions are abstract and intangible, explaining that the narrator in the story was a madman in the interview.

Berghoff and Borgmann (2007) emphasised on the point that using visual art enables individuals to formulate their personal responses by capturing new ideas to explore and represent emotions, confirm plans and comprehend the deeper level of texts. Based on this claim, the researcher requested for the students to display their artworks in front of

their peers and allowed them time to reflect on the artworks silently. Should any additional sketchings were required, they were allowed to make amendments to their work. This thought transferring process is not usually a simple task as emotions and ideas lean towards an abstract note and can be highly subjective in nature. It was very natural for the pilot study participants to respond to the task and used shapes to represent their thoughts. Arnheim (1974, p.47) claims that an object's shape is influenced by "...the skeleton of visual forces created by the boundaries (that) may, in turn, influence the way boundaries are seen". This simply explains how an individual's perception of shape is determined by the experiences her or she encounters. In addition, Arnheim (1974) also explained that the object's shape refers to the existing boundaries that the artist chooses to include such as the lines, masses and volumes as well as the structural skeleton shaped in perception by these material shapes. With this in mind, the students managed to transfer what was on their minds using shapes that create the boundaries of their experiences.



Figure 3.5: Pilot Study Participant Sample 2

What can be further observed in this pilot study was that when the pilot study participants used colour that interacts with form, space and light (represented by shadows), as observed in Figure 3, the colour created an effect, mood and emotion, evoking a sense of dynamic tension in the artwork's composition (Arnheim, 1974). The student's artwork

was observed to translate what Yenawine (2014) calls “evidential reasoning” where the artwork serves as evidence to back ideas. By merging all these elements, the pilot study participants arrived at an expression that embodied their intention. While the pilot study participants were creating their artworks, they were also actively engaging in conversations with their peers about the unnamed character in Poe’s work. Some of the observed conversations included dialogues about the main character being self-absorbed and driven by the desire and urge to murder.

Student A: I think the main character is simply agitated by the eye.
 Student B: But I don’t get it, why the eye? What is so agitating about it?
 Student C: He is consciously looking for the traumatising eye.
 Student B: So does this mean someone agitated him? Someone preyed on him?
 That is why?
 Student A: Is it another representation of his memory?

[Pilot study recording]

While the pilot study participants were conversing, two other participants started producing the following artworks:



Figure 3.6: Pilot Study Participant Samples 3

Intriguingly, the students were actually articulating their own interpretation of the text by responding to the ID, Ego and Superego of the unnamed character. They argued with

reference to the text stating in the interview that they felt the character's driven desire was perhaps a recurring memory from a trauma. This simply confirmed the stance that using drawing allowed thought and idea conceptualising to happen in the form of graphics, replacing texts with words as Schraw and Richmond (2022, p.82) argues is a "...metaphorical thought(s), mental model(s), visualization and properly constructed source of imagery" in a "...symbolic, pictorial message to generate messages". The argument here is that the pilot study participants were engaging in constructing their own learning environment, without the need of an educator to intervene, they were able to provoke their own participation and reflection of the text.

To guide the discussion, Yenawine (2014) mentioned in VTS about allowing learners the "permission to wonder". VTS provides learners with a student-centred process to explore and learn to look at works of art, engage in critical conversations about their observations of the artwork, increase complexities, support their ideas with evidence and at the same time allow space for learners to engage and listen to other viewpoints. Hence, the role of the educator is to facilitate these conversations, creating a safe space for new and diverse interpretations to surface. Based on this claim, the researcher selected an artwork for the students to gaze silently upon:

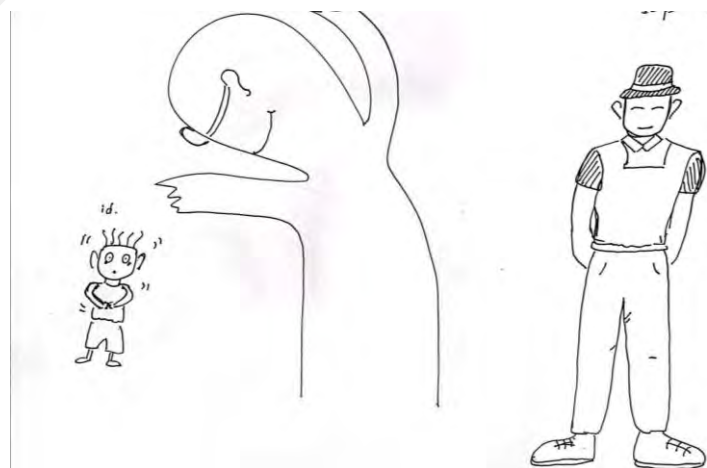


Figure 3.7: Pilot Study Participants Sample 4

The “permission to wonder” according to Yenawine (2014) emphasises that it is crucial for educators to give the space for learners to think before allowing them to speak. The process of gazing at the artwork paves a way for deep curiosity , allowing learners to participate in active thinking to extract meaning from complex situations. Whatever that is visually seen by the learners will then initiate engagement ranging from observation habits and skills to critically inquire the meaning or message of the subject (Yenawine, 2014). The more the researcher utilized Yenawine’s (2014) VTS, the more the researcher found the pilot study participants engaging in natural conversations and deep analysis of the text:

- What is going on in these pictures?
- What makes you say that?
- What more can you find?

These pilot study participants were conversing about the theme of guilt and innocence using the psychoanalysis theory by Dr. Sigmund Freud. The participants were actively discussing the main character’s Ego that is torn between his desire to murder yet his Superego tells him otherwise.



Figure 3.8: Pilot Study Participant Samples 5

According to the nature of visual arts integration, the educator-researcher's role is not to dominate the learning, but rather, to allow and facilitate space for participants to engage with their artworks and allow new knowledge to surface (Leavy, 2015). To further confirm this, the researcher asked the pilot study participants, "I heard you conversing about the main character while you were all engaged in the drawing process. What are the characteristics of the main character?" As the conversation continued, the researcher slowly navigated the question towards "how does this reflect the themes of the short story?". As observed in the figures above, the pilot study participants were able to transfer their knowledge of the psychoanalysis theory that had been taught in class onto the drawings. Conversations about how the main character's ID, Ego and Superego helped fortify the theme that the unnamed narrator had a fight between his guilt versus his conscience. While the pilot study participants were highly engaged in explaining their ideas and engaging in critical conversations about the text, the researcher was able to observe that they also started to conduct self-researching tasks to seek clarity and engage in active conversations and exchange of new knowledge (Telfer-Radzat & Brouillette, 2021; Benfares, 2023). This collaborative conversation seemed to increase the class motivation and engagement even among the students who were naturally quieter in class. This observation seems to confirm Craig and Paraiso's (2008) emphasis of how learners will begin interacting with their artworks which in turn lower learner's affective filters, creating a space for learners to properly discuss their artworks freely during unstructured art periods. Knowledge here is being yielded, providing the opportunity for learners to learn. This claim is supported by Moerman (2020) who explains that reflective talks should be included into visual arts integration to develop learners' ability to create, express and communicate occurrences, thoughts, and experiences for researchers to learn more about arts-based practice in education. To further argue, Van Duinen and Mawdsley

Sherwood (2019) also highlights that there must be an extension in the process of brainstorming, research and practice in learning about literature to reinforce the comprehension of cultural, historical or social knowledge of a literary work. Having said that, it is important to clarify that learners cannot simply arrive at a text's interpretation by solely relying on visual arts integration.

Zhang (2022) argues that visual arts integration helps develop social-emotional skills, communication strategies and cultural awareness during activities. To explain this, it was observed that the pilot study participants in this pilot study were able to illustrate their prior understanding of these "horror-like" elements and discuss its representations to Gothic culture at that time, claiming that the supernatural elements and author's mental instability reflected who he was and the time he lived in.

The data above confirmed the first pilot study objective where the findings indicated that visual art integration in teaching and learning about literature is useful in guiding students to participate in visualising their thoughts, engage in critical conversations at the same time creating communication and cultural awareness. However, one of the weaknesses gathered from this pilot study in this aspect was that the students still required basic guidance in terms of navigating the art creation process. Perhaps, this matter was due to the student's lack of exposure or training in the arts which is why the role of the educator-researcher is crucial to provide the first "mining" experience. As such, the researcher included a more thorough hint of visual art elements and principles in the later framework.

3.7.2 Confirmation of Data Collection Methods (Pilot Study Objective 2)

To achieve the second objective of this pilot study on findings regarding the data collection (how effective are the interviews), data was collected via Google Form as seen

in the figure below where participants will be required to fill in open-ended questionnaires that evaluate the effectiveness of the questions as well as researcher's professionalism.

Pilot Study Evaluation Form (Preliminary Interview)

Thank you for taking part in this pilot study. Your feedback will help improve this research and contribute to studies on how visual art can be used as a tool to learn about literature.

clara191@gmail.com [Switch accounts](#)

Not shared

* indicates required question

Can you please explain your experience during the interview. (e.g. was the interviewer approachable, do the questions feel out of place, offensive...)

Your answer

Which is the easiest question to answer during the interview? And why?

Your answer

Which question do you find the most difficult to answer? And why?

Your answer

Which question do you find the most difficult to answer? And why?

Your answer

Explain if the questions during the interview actually reflects the purpose of this study in terms of identifying your struggle as an English Literature student.

Your answer

List any improvements that can be made for the interview questions

Your answer

[Submit](#) [Clear form](#)

Figure 3.9: Google Form Evaluation

On top of that, a matrix was constructed for the analysis of the interview questions as reflected in the figure below:

**MATRIX FOR INTERVIEW EVALUATION DURING PILOT STUDY
PRELIMINARY/ POST-INTERVENTION INTERVIEW**

INTERVIEW QUESTIONS	PROCEED/UNABLE TO PROCEED (Y/N)	COMMENTS

Table 3.3: Matrix for Interview Evaluation During Pilot Study

The purpose of this matrix was to identify the usefulness of the interview guide. The matrix was divided into three columns: interview questions, proceed or unable to proceed

as well as comments. In the second column, the researcher identified if the interview questions can be retained or not. In the third column, the researcher left comments about the interview questions for instance, whether the questions require modification, rewording or should it be withdrawn entirely. A transcription of the interview was generated verbatim and the data was analysed using Merriam's (2019) recommendations which included the following steps: category construction/coding where open coding took place and sorted into axial codes which were then categorised into different categories, naming the categories where the investigator introduced terms, concepts and categories about what surfaced from the data and finally becoming more theoretical where data will be organised to develop a theory. It is important to note that because this is a pilot study and not the actual research, therefore, the researcher only engaged in a brief coding suggested by Merriam (2019) to maintain the objectives of this pilot study and this research as a whole.

3.7.2 (a) Overview of the Interview Guide Evaluation (Preliminary)

Based on the data collected from the interview guide evaluation, the responses were very positive in the sense that the participants commented about how the questions were thought-provoking, and interesting and they had an enjoyable experience during the preliminary interview. They also commented that the interviewer was approachable and did not have any further comments on that. One participant wrote, "I find the interview questions interesting as it helps provoke impromptu thinking on the spot. It also helps you recap rapidly regarding every topic you've studied". The students also explained that the questions were easy to answer as well because the questions were mostly based on their personal experiences of how they view learning about literature. However, when asked about the most difficult question to answer, the participants found that question 8 about figurative language was the toughest to answer because they could not understand what

was it and neither could they remember what are figurative languages. Nevertheless, all participants explained that the research questions in the preliminary round did achieve the main aim of this study and did not require any amendments where one student responded, “Yes, it does because it reveals our motivations and eventually our difficulties and how the integration will lessen the difficulties so that we can fulfil our motivation”.

Even though the Google Form evaluation from the respondents was positive, the researcher on the other hand made remarks on some modifications that the researcher took note of for the interview guide. These remarks were made based on the exact moment and situation that the researcher felt like she was in during the interview. The researcher remarked that some questions appeared to be repetitive and required to be omitted. For example, question 3 on the most memorable lesson is related to question 1 and question 4 about what motivates students to learn literature is related to question 1 as well. On top of that, questions 7 and 8 were also repetitive. Due to this repetition, the researcher omitted these questions from the actual research cycle. Question 11 was also omitted as the question did not seem to be relevant. In order to enhance the clarity and flow of the interview, the researcher included the following questions during the preliminary phase based on the directions of answers by the students:

1. How do you jot down your thoughts?
2. How do you express your abstract ideas?
3. What is the most basic element or foundation required in order to understand a literary text? Kindly elaborate on those skills.

The researcher also amended question 9 from “The basics of learning literature is knowing the figurative language. Which figurative language(s) do you find the hardest to understand and interpret?” to “the basics of learning literature is knowing the

figurative language. Kindly elaborate on the challenge of understanding the figurative language(s) you find the hardest to understand and interpret” to enhance the clarity of this question.

3.7.2 (b) Overview of the Interview Guide Evaluation (Post-Intervention)

Based on the Google Form evaluation gathered from the pilot study participants, the responses obtained were both positive and negative in terms of their experience during the post-intervention interview. The participants felt a little tired after the intervention and one responded that the questions were slightly hard. However, the rest of the respondents provided positive feedback and they still had an enjoyable experience. The participants commented that the questions related to their experiences with the visual art integration were the most interesting to answer while the most difficult question was about whether or not visual art assisted in learning about figurative language as well as the question about if visual art assisted them to understand cultural perspectives. The participants also responded that no amendments were required for the questions and that the interview achieved its aim.

From the matrix for the interview evaluation, the researcher remarked that question 4 would be better off merged with question 4 and remodified to a clearer statement: “Kindly share your most memorable and least memorable experience when you tried integrating visual art into learning figurative language”. The purpose of this is to enhance the clarity of the question. Regarding this, questions 5,6 and 7 was be omitted in the actual study as the researcher found some data to be repetitive and the participants were repeating their answers.

3.7.2 (c) Overview of the Content in the Participants' Answers

As mentioned in Chapter One, this research aims to examine how visual art, particularly drawing using soft pastels, can be used in learning about figurative language among undergraduate EFL students through the following objectives:

1. To explore the strategies of integrating visual art, particularly drawing using soft pastels, in aiding EFL literature students to interpret figurative language.
2. To evaluate the effectiveness of visual art practice, particularly drawing using soft pastels, towards EFL literature students' ability to interpret figurative language.
3. To improve teaching practice of integrating visual art, particularly drawing using soft pastels, in scaffolding EFL literature students' figurative language learning.

As this pilot study's intention was to identify if the current method, planning and management of the interview is suited to achieve these main research objectives, the researcher also reviewed the interview data content of the pilot study participants. Also, it was mentioned in the previous chapters that although the literature review in Chapter Two has identified the list of figurative languages that EFL learners struggle with, it was crucial on the researcher's part to also to confirm that from the researcher's end in this pilot study. On top of that, the researcher also had to comprehend learners' study patterns and learning methods and understand their challenges.

Interestingly as discussed in Chapter Two, Allami and Ghenim's (2022) study concluded that emotional responses are closely non-existent among undergraduate EFL literature settings despite what the students believe. However, this pilot study had proven a more positive outlook as the pilot study participants pointed out that they actually enjoyed learning about literature due to interesting topics and their exposure to various knowledge and discoveries. In addition, the pilot study participants also reported how learning about literature was very applicable to their daily lives. As such, these participants are motivated

by their purpose of self-discovery, self-satisfaction in acquiring knowledge and fulfilling their life curiosity to learn about literature. The pilot study participants had noted challenges such as having too many assignments to complete and too many literary works to read, personal attitude towards reading and difficulties in interpreting the text due to figurative language as well as some topics being too philosophical. This pilot study has also confirmed that learners do struggle to learn about figurative language, especially metaphors, irony and symbolism.

The data from the pilot study also showed that visual arts is a commonly used method for learners to learn about literature. From the responses given by the pilot study participants, visual art was mentioned and favoured by the participants as a very effective method and tool to learn about literature apart from doing more reading. The participants highlighted visual art methods such as drawing, indulging in artworks, mind mapping and comic strip illustrating. The pilot study participants provided their personal responses on when they felt visual art integration actually aided them in learning about figurative language. Quite interestingly, the pilot study participants' responses differed when it came to the question: at what point during that particular integration where you find yourself gaining and understanding figurative language? Participants provided two diverse opinions: before the integration and after the integration while some explained that they did not really find themselves gaining a complete understanding of the text because some were confused as to why different interpretations of the text surfaced after the integration. While this seems to the researcher like a very interesting finding that will need to be investigated further, the researcher decided to proceed with the interview to maintain the focus of this pilot study which is to ensure the quality of the interview questions. However, the researcher left a remark on the matrix to remind herself that if such an instance occurs in the actual study, this phenomenon is worthy of attention and investigation. Hence, the researcher

included a follow-up question: “Can you please elaborate more on why you think you have not experienced any improvement”? Nevertheless, this confirmed the fact that the interview questions are applicable.

Simultaneously, the pilot study participants also reported that they engaged in using other forms of visual art such as films, videos as well and music to help them as one of the pilot study participants commented, “There are some things that we cannot express really well. And maybe visual art is the way for you to express it completely. I believe art is exactly like text in a way. For text, we have to read between the lines. And for art, we also have to do the same. See between the paint or something”. Responses gained from the pilot study on the effectiveness of using visual art were very positive and they explained very clearly how visual art integration allowed them to understand abstract concepts that they find difficult to articulate, evoked emotions, allowed a step-by-step process to enhance understanding and categorise concepts, encourages discussions by providing different insights and viewpoints and helps provide an overview. Some of the challenges shared by the participants included not knowing what to draw and how visual art integration still required them to have prior knowledge of the topic. To add on, the pilot study participants also noted that having conversations and discussions among their peers also assists them in understanding the text as such practices allow them to break down complex concepts.

3.7.2 (d) Interesting Phenomena From The Pilot Study Data

The researcher found these findings really interesting as the researcher managed to gather rich data from the interviewees. They were able to answer the questions smoothly and the data gathered did provide clear guidance for matters that will be further investigated in more detail during the main research. One interesting phenomenon that caught the researcher’s attention was, there was a mixed response from the pilot study participants

when asked about when (referring to the phase) in which visual art integration paved a way for them to learn about figurative language. Although the responses were positive on how visual art integration enhanced their understanding of abstract concepts and so on, there was a moment during the interview where the pilot study participants were unsure if visual art integration actually did scaffold their learning. This here is a phenomenon worth investigating in the actual study.

3.7.3 Confirmation of Visual Arts Integration Rubrics (Pilot Study Objective 3)

For the analysis of the rubrics, all the comments, responses and evaluations from the peer observer cum lecturer of this study were transcribed verbatim. It is important to note that the rubrics as shown in Appendix 10 are intended to achieve the third research objective of this study where the participant's understanding of the text will be evaluated to comprehend the extent to which students are able to use drawing to learn about figurative language, enabling them to arrive at the text's analysis and interpretation. The researcher would like to again emphasise that the rubrics are not meant to test the quality of the artwork (Eisner, 2002). As such, the grading method used in these rubric leans more towards providing feedback and comments. For this cause, a matrix was constructed for the analysis as reflected in Table 3.4.

SECTION	CRITERIA	COMMENTS
	The content of the rubrics is well thought out, concise and clear	
	The content of the rubrics is suitable for the level of the students	
	The content of the rubrics covers cognitive, affective and psychomotor skills.	

Rubric content	The content covers areas of evaluating the student's understanding of figurative language	
	The content covers areas of evaluating the student's textual analysis and interpretation of the selected text	
Terminology	Terminology is used appropriately	
Language	No errors in spelling, grammar and typography are found	
General comment(s)		

Table 3.4: The analysis matrix for the short essay rubrics

The peer observer for this study concluded and agreed that the content of the rubrics is well thought out, concise, clear and suitable for the evaluation of the intervention. Besides, the peer observer also commented that the rubrics covers all different skills (mainly cognitive, affective and psychomotor) that coincides with the country's accreditation requirements at the same time evaluates the student's analysis and this coincides with the objectives of this research. The peer observer commented, "The rubric above matches the needs of the learning outcomes and allows sufficient objectivity for the lecturer to evaluate students' work".

3.7.4 Reflections from the Pilot Study

The pilot study that was undertaken consisted of several approaches that influenced the main study, to indicate how useful is visual art integration in teaching and learning about figurative language, to interrogate how effective are the interviews and gather feedback of the current rubrics to evaluate the effectiveness of the visual art integration. By conducting this pilot study, the researcher found that the interviews especially could be improved with modest effort. Improvements were made according to the feedback given by the participants as well as reflection notes to ensure that the questions asked were

suitable to achieve the objectives of this research. Since one of the main data collection methods was from interviews, the researcher had to ensure the quality of the data obtained is competent and the interview technique is well planned. From the pilot study, it can be said that some repetitive and unrelated questions during the preliminary and post-intervention interview have been omitted. Whereas, the questions about how the participants studied literature will require more elaboration and guiding questions. Also, redundant questions about their knowledge of figurative language appeared to be slightly redundant and complex, therefore, the question was rephrased into a more direct one. The improvements that were made will be applied in the main research. Neither the interviewer nor the participants were affected by the presence of the voice recorder. On top of that, the marking rubrics that will be used to achieve the third objective of the main research received positive comments by the peer observer.

The intervention process was also conducted to demonstrate how useful visual art integration is in teaching and learning about literature. Although there were at some points where the participants felt as if they were quite clueless, Telfer-Radzat and Brouillette (2021) explains that in visual arts integration, images are connected with imagination, and it allows individuals to create visualisations of actions and inscribe these images into lasting ideas. Hence, the lack of account of a “good” or “clear” instruction exposed the implications of visual art in a classroom. Based on observations, the participants were already aware of what they needed to know and how to execute and express their understanding of the text through drawing. Regarding this, Telfer-Radzat and Brouillette (2021) explained about the significance of exploring areas of uncertainty when iterating visual arts into education. As a matter of fact, the process of visual art integration simply involves the meaning making process to provide insight to learners to find their narrative, supported by the artwork. This will in return affect the behaviour and attitude of the

learners, creating strong cognitive impulses that challenge learners to engage with their sensory perceptions and language centers. As Mayer argues and the researcher argues as well, the continuity of meaningful connections between words and pictures and the aim of learning is to encourage learners to form comprehensible mental representations from the material that is presented. Therefore the role of the learner is to engage with the material activity to arrive at knowledge creation. Based on CTML's temporal contiguity principle, learning is improved when corresponding words and pictures are presented simultaneously. When a learner engages with the art creation process that involves the elements of art, they are activating their cognitive skills to represent their thoughts through the creation of an artwork. With that, they will be able to make use of visuals to convey ideas in the text and better express it via images (Akimova, 2020). The literary text's possible posture and interpretation can be intensively analysed in an effort to determine its meaning, craft and form as how both literature and visual art involve formal analysis and aesthetic appreciation.

During the pilot study data collection, participants responded naturally to the given instructions. When asked to represent their thoughts using shapes, the researcher observed that their perception of shape is determined by the visual experiences they encounter. As Arnheim (1974, p.47) claims an object's shape is influenced by "...the skeleton of visual forces created by the boundaries (that) may, in turn, influence the way boundaries are seen". To add on, Arnheim (1974) also explained that the object's shape refers to the existing boundaries that the artist chooses to include such as the lines, masses and volumes as well as the structural skeleton shaped in perception by these material shapes. With the idea of balance and shape in mind, the participants of this study managed to transfer what was on their minds using shapes that created the boundaries of their experiences. Besides, Arnheim (1974) also explained that the implementation of light

interacts with form and space to harness visual effects that evoke meaning, mood and emotions. According to CTML, these elements are what solidify the assumption that learners' verbal and visual channels in our working memory can be concurrently utilized to process information to enhance learning. What is suggested here is that learners are able to conceptualise at the same time present their thoughts and ideas in the form of graphics, replacing texts with words as Schraw and Richmond (2022, p.82) argue is a "...metaphorical thought(s), mental model(s), visualization and properly constructed source of imagery" in a "...symbolic, pictorial message to generate messages". What is meant here is that the pilot study participants were actively engaged in the construction of their learning experience without the presence of an educator, and were able to initiate their own participation and response. Hence, this confirms the active processing assumption that learners learn when they are engaged in cognitive processing to form coherent mental representations of their own learning experiences through highlighting relevant information, organising them into cognitive structures and integrating them with prior knowledge (Mayer, 2020).

Interestingly, the pilot study participants were engaged actively in critical conversations about the text's interpretation, whilst conducting self research and exchanging new knowledge. Having said that, there was an increase in motivation and engagement among those who were slightly quieter in class. Perhaps the notion that rises here is that learners will eventually start to interact with their artworks, lowering affective filters thus, creating a safe space for learners to freely discuss their works as Moerman (2020) discusses that reflective talks should be incorporated into visual arts integration to develop learners' ability to create, express and communicate occurrences, thoughts, and experiences for researchers to learn more about arts-based practice in education.

One of the very provocative phenomena that caught the researcher's attention however, was when a mixed response surfaced from the participants when they were asked about the phases in which visual art integration allowed them to learn about figurative language. Although the intervention had reaped positive feedback and results, the participants were unclear whether or not visual art itself was the initiator that scaffolded their learning. This here to the investigators is a phenomenon worth investigating. Perhaps, this phenomena here coincides with Rosario Regan's (2018) study, as the researcher argues, proving that arts integration assists academic achievement by promoting creativity and higher-order thinking skills rather than increasing student scores. As mentioned, visual art does not aim to "test" scores but rather serves as a tool to enhance understanding and learning among students. To elucidate further, Van Duinen and Mawdsley Sherwood (2019) highlights that there must be an extension in the process of brainstorming, research and practice in learning about literature to reinforce the comprehension of cultural, historical or social knowledge of a literary work. According to Mayer's CTML, the limited capacity assumption is that the amount of information processed by a learner's processing channel is limited at one go. Riding on this, it is made known from this pilot study that it is impossible for learners to arrive at the interpretation of a text without further research on the knowledge of the literary work and having sole reliance on the integration.

In summary, it can be confirmed that the framework that has been proposed employing the lens of Richard Mayer's Cognitive Theory of Multimedia Learning revealed the strategies of integrating drawing that are absent in traditional approaches based on the pilot study data. Hameed's (2022) elements of art, Yenawine's (2014) Visual Thinking Strategies and Showalter's (2003) concepts of literature learning that were also included grounded the framework of the intervention also played a part in this pilot study to

investigate if visual art can serve as a tool in the teaching and learning of literature. A more detailed explanation can be found in the next section.

3.8 Data Collection

After conducting the pilot study and confirming data collection methods, the researcher proceeded to plan data collection methods for the actual research. Again, because this study was built on Eisner's (2002) stand where the arts should not be used to test academic achievement, the researcher chose not to use quantitative data or solely rely on artworks alone to measure the success or failure of the arts-based methods. To not interfere with the researcher's main job as a lecturer, main responsibilities, the participant's class timing or disrupt course implementations, the researcher dedicated four hours per intervention that consisted of two activities. Each intervention was conducted on a Friday after class hours on a timing that the participants all agreed upon. As mentioned above, each research cycle lasted for a month to complete all four action research phases. In total, this study spanned over a period of three and a half months (equivalent to one study semester) to integrate this visual art integration study on a separate day, time and setting which included the pilot study. This section here explains the data collection methods in detail for this study.

To begin with, Guilleman (2004) defines the process of drawing as a meaning-making process bound with power relations, social experiences and technological interaction. As educators, the researcher argues that it is significant to visit the connection between imagination, memory and meaning-making. In relation to this, Eisner (2002) explains that visual arts allow us to refine our sensory system and arouse our imaginative abilities to represent our world through an idea or image. This enables learners to explore and anticipate opportunities that will form, communicate and provide input and meaning to

others. Knapp's (2012) study suggests educators to first help learners visualise symbols and then engage in the artwork creation process. This involves imagination. Hence, the data collection framework engaged the creative process by incorporating Hameed's (2022) art elements and principles to guide learners in the visualisation stage. In line with Hameed's (2022) elements and principles of art, these art elements and principles will guide the conceptual understanding of drawing, within the parameters of this study. Emphasis on these selected elements and principles of art by Hameed (2022) guided the imagination process, aid memory building and provide meaning. This contributes to existing knowledge of how drawing can be incorporated into this framework to assist EFL learners in figurative language learning as seen in the diagram below:

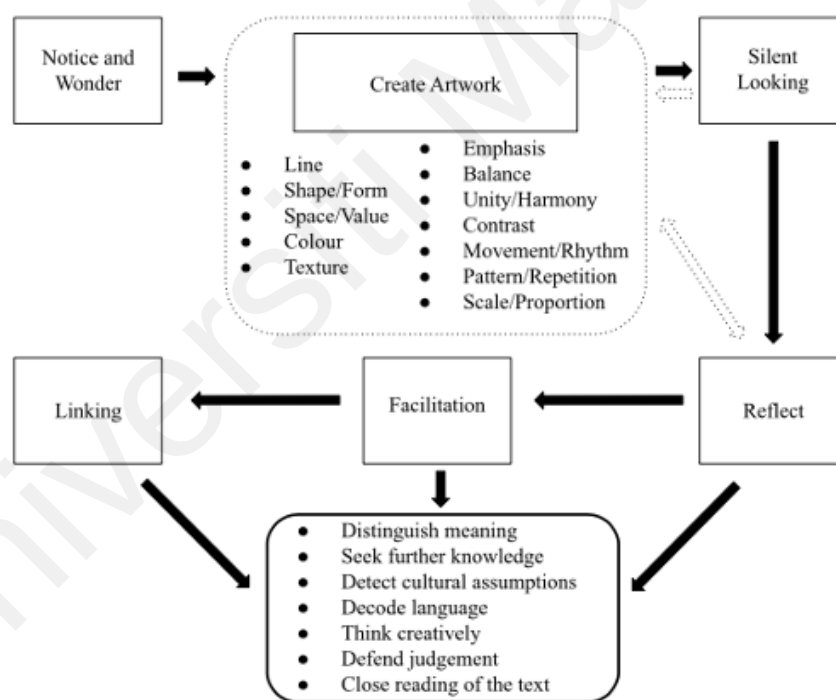


Diagram 2: Data Collection Framework of the Study

To facilitate the third stage of this action research (development), the researcher reinvented Yenawine's (2014) VTS to fit the integration of arts where the following concepts will be employed: notice and wonder, creating the artwork, silent looking,

reflecting, facilitation and linking. Some elements in the original VTS framework by Yenawine (2014) will be omitted, specifically *the group*, *the subject*, *good questions*, *paraphrasing* and *closing*. The reason why the researcher chose to omit these elements is that firstly, *the group* that involved the participants of this research already come from a similar experience and setting. Hence, there was no need to recruit other learners from other EFL contexts since this study was also a reflection of the researcher's own teaching practice in this specific site and participants. Secondly, *the subject* was omitted because this research involved the participants in the process of creating the artwork. Unlike the original framework that requires educators to source for images that contain familiarity and ambiguity at the same time (Yenawine, 2014). In addition, *good questions* and *paraphrasing* was replaced with the term, reflect and facilitation, because it coincides with the nature of the arts-based method as being reflective and also educators are expected to facilitate sessions (Leavy, 2015).

Later, Showalter's (2003) concepts provided further justification for the reinvented VTS. The researcher employed Showalter's (2003) teaching literature criteria where the targeted EFL students should be able to distinguish meaning, seek further knowledge, detect cultural assumptions, decode language use, think creatively, defend judgement and engage with a close reading of the text as the grounding and reflection of the entire process. As Knapp (2012, p.26) also emphasises, "linking the visual (back) to the textual is also key: it is ultimately the goal of this approach to using visual art in literature". The purpose of why Showalter's (2003) work was selected to provide the concept of what teaching literature should entail is due to Llyod and Emmett's (2023) discussion who agreed with Showalter's (2003) claims of how literature teaching and learning today should decenter and disturb the top-down model of teaching, allowing students to be aware of their own responsibilities as a learning community. In many similar ways, the

integration of drawing in this study approached teaching and learning of literature by contextualising literary works and making participants the focus of the lesson. Llyod and Emmett (2023) tapped on Showalter's (2003, p.36) discussion providing similar directions where active learning is a "...shift away from content to practice and process". This in return combated the issue that literature pedagogies are "chaotic" and "daunting" (Mohammed, 2018; Salim, 2023).

3.8.1 Observations

Because the selected research design required the researcher to be a practitioner-observer for this study, the researcher based the data collection method as an unstructured observation as suggested by Mertler (2017). An unstructured observation is used when the researcher is required to participate and conduct the research simultaneously, allowing the researcher flexibility to attend to other activities in the classroom and at the same time engage in observation (Mertler, 2017). Mertler (2017) also highlighted that when conducting observations, the researcher will need to record field notes as a form of written observation of what they see taking place during the activity. Since writing field notes may be insufficient to depict the richness of the details of what the researcher planned to observe, the researcher used a camera to record videos of the interventions, a phone camera to capture interesting moments and a voice recorder as a tool to record discussions and important observations. Additionally, according to Jokela and Huhmarniemi (2018), good formats of observations include a notebook where the researcher documents observations in photographs and written text, a file where the researcher writes his or her personal observations and attaches photographic documentation for memory and a voice recorder to record the observations. The researcher also included photographic documentation to exhibit the contemporary art process as a form of study material to gain

knowledge, evaluate purposes, and report and plan new projects. The researcher designed a template (see Appendix 11) to maintain a systematic manner of observation for personal and the peer observer's field notes.

3.8.2 Interviews

In the early stage of this study, the researcher conducted a focused-group interview with the eleven participants before the drawing intervention. To provide a more solid explanation for this, the researcher conducted a focused-group interview session with students who come under the EFL category and selected them based on their previous semester's results to understand the challenges that they face as EFL students in a literature course. The researcher also wanted to find out and confirm the specific figurative language that they found hard to comprehend despite having literature claiming that learners struggle with metaphors and metonymy the most (Dastjerdi, 2007; Xiao, 2016). The division of the focused-group interview was based on the participants' availability for the slots that had been arranged. As their lecturer, the researcher already had the written assignments produced by the students and as discussed in Chapter One of this research, the researcher had mentioned how she noticed that her students struggled to learn about literature, especially figurative language. Therefore, this interview conducted before the intervention allowed the researcher to confirm with her students if such a problem exists before the researcher began the first intervention. This was also to ensure that every claim that the researcher had made was not based on own personal assumptions. The interview aimed to understand the struggles and concerns that the students faced when learning about literature. The researcher first conducted a semi-structured interview to understand the student participants' attitudes and beliefs in learning literature and at the same time understand their learning patterns and motivation.

Later, the researcher interviewed them on the challenges they faced when learning literature and the specific figurative language that they found difficult to understand. This preliminary interview lasted for approximately thirty-three minutes per group (thirty-three minutes for Group 1 and thirty-two minutes for Group 2). As clarified, this preliminary interview was only necessary at the beginning of this study to better understand the nature and learning patterns as well as struggles of the participants. This preliminary interview was not repeated in the second cycle.

After each cycle's intervention, the researcher conducted post-intervention interviews with the participants to confirm their experiences and how effective drawing using soft pastels is in assisting them to learn about figurative language at the end of the interventions. This post-intervention interview was repeated in all three cycles after each intervention. As mentioned, this interview was conducted immediately after the intervention ended to gather fresh insight from the participants. Due to the number of participants, the researcher divided them randomly into two groups: Group 1 and Group 2 randomly. While the first interview was conducted with Group 1, Group 2 observed the session. This is also known as a two-way focus group interview. According to Nyumba et.al (2018), a two-way focus group interview will allow the second group participant's conclusion to be different than the first. As such, richer data will be gathered. The researcher highlighted that at this point, the post-intervention group interview was scheduled with the students to gather data on how well they have understood the topic and at the same time to confirm if the intervention has in one way or another provoked and anchored their learning about figurative language after each lesson. The reason why the researcher conducted this interview immediately after the artwork was produced at the end of the intervention was to gain a first-hand understanding of the experiences that the students go through and to provide an explanation of whether or not they understood

figurative language after the drawing integration, which remains as a phenomenon of interest throughout this study. Each post-intervention interview lasted approximately twenty to thirty minutes per group. In total, there were three post-intervention interviews that were conducted after each intervention in all three cycles. As a reminder, each of the three post-intervention interviews were conducted in two different groups.

On top of that, a physical one-on-one interview was also conducted with the peer observer to confirm, understand and gather insight about the phenomena that took place during the interventions after all the three cycles had been completed. Although the peer observer was given the task to observe and write field notes during the intervention and about the researcher's teaching practice, this final interview was necessary to help the researcher to understand the situations that took place during the interventions in each cycle and for the researcher to better investigate the nature of how drawing aided the participants to better learn about figurative language. This interview lasted approximately twenty minutes.

3.8.3 Document Analysis

For the evaluation of the effectiveness of using drawings for the teaching and learning of literature, documents such as samples of students' assignments were first collected to analyse the problems and issues faced by EFL students in learning about literature. Besides that, after the intervention had been conducted, participants' artworks were also documented to provide explanation to participants' understanding of the learning of figurative language. The researcher built on Jokela and Huhmarniemi's (2018) suggestion whereby analysis of the final products can be churned into student artefacts and processed into a photographic material such as a photo collage or even an art installation. As mentioned before, participant's artworks were displayed in the class in order to engage in VTS. Since these artworks were displayed during the silent looking phase in this research

which later led to the reflecting and facilitation phase, the documentation of these artworks was necessary to serve as evidence once the framework application has been done. The materials compiled in the research were analysed based on themes, classification and groups. A discussion was later made to see whether or not the research dialogues with the final product.

On top of that, participants' short essays at the end of each cycle were also documented to serve as data to evaluate the effectiveness of using drawing to learn about figurative language. The method used to analyse the data was discussed in the data analysis section of this study.

3.8.4 Reflective Teaching

As mentioned above, the reason why the researcher chose action research as the main methodology was to reflect on her teaching practice. The researcher also conducted a reflective teaching process after each lesson. Mertler (2017) suggests that reflective teaching helps educators examine actual practice and helps diagnose areas of improvement. The three aspects that were reflected included 1) the actual event or lesson, 2) the recollection of the event or lesson and 3) reviewing and responding to what actually happened during the event or lesson (Mertler, 2017). The third step is the crucial step because this led to the planning and follow-up action of this research. For reflective teaching, the researcher included videotaping her own teaching and a peer observation by a fellow colleague who wrote observation notes but her role will only be an observer. As explained in section 3.5.2 (reflection) in this chapter, the researcher's reflections were organised into three parts: reaction, relevance and responsibility where the researcher re-examined the evidence gathered and provide a response, connected how the evidence relates to teaching and learning and discuss its contributions and improvements as well

as engage in explaining the applications and possible alternatives that can be implemented in the researcher's teaching practice. The researcher used the table (Table 3.2) drafted in subsection 3.5.2 (d) of this chapter to guide the reflections.

3.9 Data Analysis

Merriam (2009) explains that data collection and data analysis in qualitative studies should be a simultaneous process to avoid repetition and unfocused data analysis. This research employed Merriam's (2009, p. 176) suggestion on how findings "...can be in the form of organised descriptive accounts, themes or categories that cut across the data, or in the form of models and theories that explain the data", thus following the conventions of a thematic data analysis method. For a detailed illustration of how the data was coded, kindly refer to Appendix 14. The transcribed interview data and observation notes were analysed based on Merriam's (2009) steps which include the following:

3.9.1 Category Construction/Coding

In the open coding phase, Merriam (2009, p. 178) explains this process as "...making notations next to bits of data that strike you as potentially relevant for answering your research questions". The instructional moments, elements and strategies in which drawing was employed during the employment of the course were remarked on and grouped as axial codes. These axial codes were then sorted into categories. The classroom observations that were recorded in detail were discussed. This process is known as focused coding. According to Bailey (2018), focused coding is the process where the researcher hones into more detail on what seems to be relevant to the research. The purpose of doing so was to engage in major decision making about what is relevant to achieve the aim of this research and what is not. These data codes were categorised according to themes and a discussion was made on this in Chapter Five.

As mentioned in the beginning of this section, this study employed a thematic analysis to make sense of the data. To further explain, Bailey (2018) highlighted two types of themes in a thematic analysis: topical themes where most of what occurs in the field is reflected in the data and overarching themes where the underlying ideas, assumptions and conceptualisations are coded. Bailey (2018) also asserted that in thematic analysis, researchers will use the term “theme” without needing to contextualise it. Hence, the researcher coded the data based on these assumptions.

3.9.2 Naming the Categories

Merriam (2009, p. 184) suggests “...the names of your categories can come from at least three sources (or a mix of these sources): yourself, the researcher, the participants, or sources outside the study such as the literature. The most common situation is when the investigator comes up with terms, concepts, and categories that reflect what he or she sees in the data”. As such, these categories were compared to the strategies and elements indicated by other scholars in the first phase of this research to ensure that it is “responsive, mutually exclusive, exhaustive, sensitising and congruent, ” (Merriam, 2009, p. 185). Here, the data codes were discussed in further detail to provide a clearer explanation of how drawing was applied in the field of education and this phase coincides with the next phase.

3.9.3 Becoming More Theoretical

Merriam (2009, p. 188) describes this phase where data are organised chronologically and move from concrete description to abstract levels to describe the phenomena. Here, the analysis categorised the data, interprets it and analyses it, making inferences to generate the theoretical outcome of the research Merriam (2009, p. 188) describes this process as “...thinking about data—theorising—is a step toward developing a theory that

explains some aspect of practice and allows a researcher to draw inferences about future activity”. In this phase, the researcher specifically answered the research question: how does integrating drawing offer EFL literature students the ability to interpret figurative language? The relationships between each category were explored.

For the purpose of providing a clearer context to how drawing scaffolded learning is, the researcher separated the data analysis into two parts. Firstly, where the researcher arrived at the principles of integrating drawing and secondly, the strategies of integrating drawing. To extrapolate further, Bailey (2018) suggested two general approaches related to arriving at a theory, mainly the top-down or theory driven approach for researchers who already know what themes to look for, derived from theoretical perspectives and the data driven. To maintain a systematic and rigorous order of data analysis, the researcher employed a top-down approach for the principles of integrating drawing where the themes are derived from the theoretical perspective and literature review (Bailey, 2018). Once the researcher had arrived at the analysis of the principles of integrating drawing, the researcher opted for the bottom up approach, known as the inductive approach where researchers will not have preconceived themes and allow the themes to emerge from the data (Bailey, 2018).

Based on the selected research methodology, the researcher ensured that this action research in integrating the arts is based on the framework that was developed. Each phase of the action research cycle (Phase One, Phase Two, Phase Three and Phase Four) were tightly followed. Each intervention in each cycle carefully followed the activities planned to ensure the timing and integration followed a systematic order. Reflections and feedback from field notes and the peer observer was taken into serious consideration as well during each research cycle to ensure that the research aim can be achieved. As Jokela and

Huhmarniemi (2018) explains, action research can be quite messy progress as the stages put forward by Mertler (2009) is not sequential or linear progress. It does require the researcher to constantly move back and forth with the data to evaluate, improve and draft the best practical options to be implemented. Between each session with the students, the researcher evaluated her arts integration based on the framework that was developed. Any actions or practice that requires improvement were adjusted and the above stages were repeated until the data has achieved a point of saturation.

As it has been mentioned in Chapter 2, Section 2.2.5 that this study draws on a reader-response theory (Rosenblatt, 1978) to frame the interpretive roles of the participants in engaging with the literary texts in this study. As this theory posits meaning as created through the transaction between the reader and the text, influenced by personal, cultural and emotional experiences, this study further exemplifies how drawing was used as an alternative mode of the reader's response, enabling participants to externalize their understanding and personal engagement with the text's figurative language. The visual artworks created by the participants serve as multimodal "readings" of the text, that aligns with the reader-response's theory of subjective, situated interpretations.

It is also significant for the researcher to note that an art theory is not included in this study to interpret the artworks as the goal of this study is not to achieve the interpretation of the artworks, rather, to explore how art serves as a tool to guide figurative language learning – understanding the integration process rather than the art interpretations. It is also highlighted in Diagram 1 (Chapter 2) that Yenawine's (2014) VTS already serves as the method of discussing the artworks produced.

3.10 Claims to Knowledge

In order to maintain the accountability of this research to academia, the researcher had to explain how the claims to knowledge are reasonably fair and accurate. Mertler (2017) introduced the following concepts that must be addressed in conducting action research:

1. Validity of research data
2. Trustworthiness

3.10.1 Validity of Research Data

Validity, according to Mertler (2017) is the extent to which data has been accurately collected and measures what it intends to measure. As the researcher read through some areas to highlight the validity of the data, the researcher came across McNiff's (1991) proposed steps to establishing validity which is suitable for the context of her own practice and also the qualitative stance:

3.10.1(a) Self-validation

Upon reflection on this, the researcher realised this study can only be done by the researcher herself and because of the researcher's experiences in teaching literature and visual art, this process had aided the researcher to identify relevant literature which informed her reflections constructively. As an educational enquiry begins with a declaration of values and often the cycle of imagining solutions comes in because of the denied values (McNiff, 1991), the researcher constantly finds herself reflecting on her practice to seek improvement in what she does and also develop herself professionally. Therefore, the researcher puts forward the claim that she has been regularly admitted in the journey of action research even before she had started scientifically investigating this process. The researcher was already involved in her own processes of self-reflection to

validate her beliefs and claims of knowledge. The notion that the researcher was able to critically reflect on her own teaching practice, question and explore an understanding of her teaching experiences and share it openly (McNiff, 1991) with reference to relevant literature made the researcher believe in the authority of her own scholarship.

3.10.1 (b) Peer validation

To avoid any misunderstandings of how the researcher's work was being validated, it had to be scrutinised by people and validated externally (McNiff, 1991) who could provide the researcher with constructive feedback and criticisms for improvement of future actions. The task of a peer validator was to listen to the researcher's claims to knowledge, consider the evidence and agree that improvement has or has not taken place (McNiff, 1991). In this case, the researcher invited a peer observer who is also the researcher's colleague, to participate in this research. This colleague is an experienced literature lecturer and art curator with whom the researcher has been working very closely on several projects. This peer observer acted as an advisor and critic throughout the research period.

3.10.1 (c) Learner validation

The researcher also recorded videos about the reactions of the participants towards using visual arts as a method for learning figurative language. The way in which the participants' data are protected due to the video recording was explained in the research ethics section below. However, for learner validation, the researcher ensured that all interview transcripts were transcribed verbatim and later sent to the participants for confirmation.

3.10.2 Trustworthiness

Trustworthiness according to Mertler (2017) refers to how accurate and believable the data are. Mertler (2017) believes that data triangulation in action research can be achieved by a process called triangulation. For the purpose of this research, the researcher used the following triangulation methods suggested by McNiff (1991):

3.10.2 (a) Prolonged and Persistent Participation at Study Site

The researcher conducted this study at her own workplace as mentioned in the first part of this study. The researcher used an ABAR method for this study that included three research cycles. Each cycle included one intervention that was made up of two activities using different selected literary texts. Each intervention was four-hours long with a short break given to participants in between each activity. The researcher began the cycle of the action research inquiry with a one-week interval to allow space and time for evaluation of strategies, amendments, reapplication and repetition of the research cycle. Each cycle included four phases. In such a case where the results are unsatisfactory, the researcher repeated the cycles until a point of data saturation was achieved.

3.10.2 (b) Member Checking

Member checking involves asking participants to confirm their interview transcripts and interpretations of their interviews to ensure that the researcher has presented their ideas accurately (Mertler, 2017). The researcher transcribed all audio-recorded interviews verbatim and sent the interview transcripts by email to every participant. Each participant then confirmed that the transcriptions had been clearly reported and identified any misunderstandings or errors.

3.10.2 (c) Peer Debriefing

To enhance overall credibility, the researcher invited a colleague who is also a literature lecturer cum art curator to assist her in reflecting, reviewing and critiquing the researcher's processes of data collection, analysis and interpretation (Mertler, 2017).

3.10.2 (d) Analyse Negative Cases

Mertler (2017) suggests that another method of data triangulation in action research is to attempt to identify negative cases and revise the pattern until it fits the context of this research. Because this research uses ABAR as a methodology, the researcher applied this method as part of the data triangulation and made amendments to the second action research cycle if such cases were necessary.

3.11 Ethical Considerations

To address the notion of ethics in this research, the researcher adhered to the requirements of the University of Malaysia Research Ethics Committee (UMREC) code of ethics. According to the UMREC codes (2013), the researcher applied for the UMREC consent from Universiti Malaya and distributed consent forms to the participants and had to ensure their identities are protected. On top of that, because the researcher conducted a pilot study, this consent form was also a necessary document for the researcher to obtain according to the UMREC code (2013).

An application for the UMREC approval was submitted on the 7th September 2023 and the approval was obtained on the 10th November 2023. Kindly refer to Appendix 5 for the approval letter by the UMREC. Upon attaining the approval, the brief research proposal was sent to the Head of the Department of the English Language and Literature to obtain approval at the same time explain the objectives of the research. In the brief

proposal sent to the Head of Department of the English Language and Literature department, a non-disclosure agreement form was also provided to the Head of Department to ensure that all data including the identities of the participants were kept private.

For the pilot study, the participants were approached in class and a participant information sheet was distributed alongside a consent form. The actual student participants who had been identified as part of this research were also given a participant information sheet (see Appendix 7) as well as a consent letter to obtain permission for all photographs, artworks and interview data to be recorded in this research report. The names of the student participants including their student identification card number were blacked out to protect their identities. The participants' confidentiality was considered whereby the researcher used only their initials to represent their names to protect their identities. All documents that relate to ethical concerns are attached in the appendices. As mentioned in the above sections, video recordings were used as a data collection tool. Hence, the researcher required the participants to wear a mask during the interventions to protect their identities and refrain from calling their peers by their actual names during discussions or interviews.

Besides this, because this study involved a peer observer who is also a lecturer at the same university and department that the researcher is currently teaching at, it was also important for the peer observer to also understand the ethical considerations of this study. Before the briefing about the research, the researcher provided the peer observer with a participant information sheet to provide details about the research plan and stages. Later, a physical meeting was set up with the peer observer to explain the details of the research again and a non-disclosure form and consent form was also given to the peer observer for

consent purposes. The non-disclosure form was given mainly so that the peer observer understands that should any question arise, the peer observer should approach the researcher and never reveal the information of the participants of this research to any party.

Universiti Malaya

CHAPTER 4

DATA FINDINGS AND RESULTS

4.1 Introduction

This chapter highlights the results and data collection of this research. The following sections seek to achieve the main research aim of this study that is to examine how visual art, particularly drawing using soft pastels, can be used in learning about figurative language among EFL students at the undergraduate level. Three main questions that guided this research are as follows:

1. How do visual art strategies, particularly drawing using soft pastels, aid EFL literature students to interpret figurative language?
2. How effective is visual art practice, particularly drawing using soft pastels, towards increasing EFL literature students' ability to interpret figurative language?
3. How can the researcher improve her teaching practice of integrating visual art, particularly drawing using soft pastels, to scaffold EFL literature students' figurative language learning?

As this study was grounded on Richard Mayer's *Cognitive Theory of Multimedia Learning* and framed within the perimeters of a conceptual framework that incorporated basic art elements, Yenawine's *Visual Thinking Strategy* and Showalter's key ideas of teaching and learning literature, the following sections explain and present the analysis of data collected based on the theory and concepts presented in Chapter Two.

Integrating visual art into teaching and learning, as claimed by Lim et al. (2022) engages learners to learn in creative ways by tapping on their funds of knowledge to create collaborative and creative construction of new knowledge. Therefore, the data collection method for this study was carefully designed to ensure that the participants of this study fully benefit from this research and enough data is collected for knowledge creation. The data instruments (interviews, artwork documentation, video and audio recording) used in each research cycle was aimed at investigating the strategies of integrating visual arts in the teaching and learning of figurative language among EFL English literature students. After each cycle, the data were coded and studied to identify the strategies and effectiveness of integrating drawing into the teaching and learning of figurative language. The researcher also considered ways to improve teaching practice by integrating drawing to scaffold students' learning.

4.1.1 Confirming Previous Literature and Assumptions

As discussed in Chapter 1 of this study, the researcher observed that her students had been very satisfied with her teaching methods; however, the researcher had to find out why they were still struggling to learn about literature. As scholars mentioned in the literature review had also discussed the notion about how visual art can be used as a tool to improve learning, the researcher was motivated by this to explore the possibilities of how visual art can be used to scaffold learning. The researcher reviewed and evaluated the participants' previous assignments on literary analysis to confirm the issues they were facing. The data code presented below has been classified into themes and sub-themes regarding the phenomena. The table below presents the data of this study to maintain the clarity of this section:

Themes	Subthemes	Codes
Challenges in identifying figurative language	Lack of understanding of the meaning of each figurative language	• Cannot identify • Self-interpretation • Cannot understand words
Difficulty in analysing figurative language	Unable to elaborate figurative language	• Identify but cannot explain • No elaboration
	Unable to relate the figurative language directly to the text	• Identify but unrelatable • Off context
	Misunderstanding of figurative language	• Identify but incorrect • Unsure
	Reliance on own interpretation	• Cannot identify • Self-interpretation • No textual reference
Lack of English proficiency level	Dependence on translation apps	• Limited vocabulary • Use of translation apps • Unfamiliar words
Challenges in reading engagement	Affective factors towards reading	• Feel confused • Unproductive reading • Feeling bored • Unimpressive reading sessions
Cultural competence barriers	Difficulty in connecting with other cultures	• Unable to interpret culture • Cannot understand and connect to other cultures

Table 4.1 : Data presentation of issues faced by the students in their assignment about figurative language

Based on the data obtained, there were five main themes that were identified after the coding process: difficulty in analysing figurative language and challenges in identifying figurative language that were faced by the students. The subsections below explain the data according to each theme and subtheme:

4.1.1 (a) Theme 1: Challenges in Identifying Figurative Language

- *Lack of understanding of the meaning of each figurative language use*

Since using figurative language is the basic to understanding a text, there were participants who could not identify figurative languages. For example, Student Y only

provided examples of lines from the text in one of the assignments given during her course of study:

And for “good men”, the tragedy is the brightness of life taken away by the approaching of death- what once made life a green bay is nowhere now, and it is a fact that cannot change by humanities. So, this paragraph is still raging, and the object of anger here is the fading of light and beauty rather than death itself. This part compares life to a green bay to depict the passing of goodness.

Figure 4.1: Student Y Assignment Sample

To confirm this, Student D and Student P also highlighted in the preliminary interview session and expressed their difficulties in identifying and understanding the figurative language in the text, mainly due to their lack of comprehension of figurative language:

Student D: “.....I also feel confused when I read novel by myself.....I feel very hard to understand the content and how to appreciate those literary devices...”
[Cycle 1/I1/G2]

Student P: “...the most barrier of my learning literature is when I meet many, many unfamiliar words that I cannot recognize. So basically, it really stops me from comprehending the content”
[Cycle 1/I1/G2]

Their statements indicated the lack of understanding of figurative language as one of the challenges faced throughout their learning journey. Upon confirming that the participants really struggled to learn about figurative language, the researcher also confirmed the types of figurative language that the participants were struggling to understand. This section below describes how metaphors, symbolism and personification were identified as the three main figurative languages that the participants struggled with.

4.1.1 (a) (i) Exploring Metaphors, Symbolism and Personification As A Challenge

After organising the data, the three main figurative languages that the participants struggled the most with are metaphors, personification and symbolism. These three confirmed figurative languages were selected as the main figurative language that were considered in this research. As reflected in the interviews below, the data showed that the

participants repeatedly mentioned these three figurative languages as the ones that appeared challenging to them.

Student Y: I feel the most difficult figurative language for me is metaphor. Because it's not like similar. We have the word like ads. It could help us figure the device. But metaphor is just like, it's nothing very distinctive that could help us..."

[Cycle 1/I1/G2]

Student H: To me, the most difficult part in most difficult one is also the metaphor. I hate them the most, because they sometimes draw examples, draw metaphors from the Holy Bible. I know nothing about the Holy Bible...it's pretty hard to identify the metaphor and personification..."

[Cycle 1/I1/G2]

Student C: "Sometimes when I read Shakespeare for example, in his drama, used many men for related to Greek myth. So, I have to... some of it I can't understand. So, I have read the Greek drama first to understand those metaphor"

[Cycle 1/I1/G1]

Student P: "...I cannot distinguish symbolism and metaphor in English, because they don't have words like as or like, but they just imply something".

[Cycle 1/I1/G2]

Student D: The most difficult part for me is symbolism, because I think usually metaphor or simile, will use longer sentence or more complete sentence to express. So at least I can know there is a literary device there. And I think that the word is similar to that of a simple word. So I think that the word is similar to that of a simple word. There is a literary device there. But for symbolism usually, it only uses some words, or the different diction from common use. So it's hard for me to imagine how the deeper meaning is related to this word.

[Cycle 1/I1/G2]

Student X: Just I said that you need to know the culture and history. When you analyze literature in some particular literature, you may need to know what's happened in this time. And you also need to learn that some symbolizing. It has a lot of objects, symbolize something, and that matter for meaning something you need to learn..."

[Cycle 1/I1/G1]

To maintain the scope of this study, the researcher emphasised on these three selected figurative languages as the main focus in the interventions across all three research cycles.

As much as most of the participants dwelled on the notion that the hardest part about learning literature was mainly incorporating the theories of literature, understanding the cultural perspective and the need to have prior knowledge about the author's historical background, the participants also claimed that analysing literary text is a difficult task. During the interview, when asked about their least memorable experience or challenges they faced in learning about literature, all of them agreed that analysis was the toughest for them. Riding on this point, one of the participants, Student P, offered his feedback about how figurative languages may translate to a different meaning when used in their mother tongue thus, resulting in the fact that they eventually end up using their own perspectives to interpret and understand the text.

Student P: "I find that many definitions of the literary devices from English are different from that in Chinese. So especially when you have to remember all the terms that represent that device. And if I had to say one, I cannot distinguish symbolism and metaphor in English, because they don't have words like as or like, but they just imply something".

[Cycle 1/I1/G2]

From the researcher's perspective, this phenomenon appeared to be interesting because the participants mainly focused on how important it was for them to understand literary theories and cultural contexts to interpret the text. However, whether or not they have been aware that the basics of learning about literature is actually to first be able to identify the figurative language is quite alarming in this sense.

4.1.1 (b) Theme 2: Difficulty in Analysing Figurative Language

Based on the data, it was observed that the participants faced difficulty in analysing figurative language on top of identifying them. From here, four other subthemes were attained.

4.1.1 (b) (i) Unable to elaborate figurative language

The researcher noticed of how her students (in this case, the study participants) were capable of identifying figurative language nevertheless, their discussions mostly did not reflect their understanding of the figurative language and text.

1. Simile. Death means endless dark which is similar to the "night". "Light" means being alive while "the dying of the light" means death.
2. Repetition. In line 1, 6, 12, 18, Thomas used repetitions in "Do not go gentle into that good night". In line 3, 9, 15, 19, Thomas used repetitions in "Rage, rage against the dying of the light." All these repetitions imply his strong against attitude towards go gentle to death.
3. End Rhyme. The whole poem use "T" and "Y" as the end rhyme which makes the poem featuring strong rhythm.
4. Metaphor. In line 10, Thomas used a metaphor in "Wild men who caught and sang the sun in flight". Thomas uses the sun to cue the life. He encourages people to chase the sun which means enjoy the life.

Figure 4.2: Student J Assignment Sample

As observed in the participant assignment samples above, Student J for instance was able to identify the figurative language in the given assignment, mainly, simile and metaphors to name a few however, there was a lack of further explanation of the figurative language, resulting in an essay that did not really fulfill the main discussion required. The elaboration of the figurative language was not discussed nor did it reflect the student's understanding of the selected text. This simply confirmed the data in the previous section where the participants did face difficulties in exploring the meanings of each figurative language.

4.1.1 (b) (ii) Unable to relate the figurative language directly to the text

As seen in Student Z, Student S and Student X's assignment sample below, the students also felt difficult to relate the identified figurative languages to a particular text.

Metaphor: a. In “Do not go gentle into that good night,” the poem uses night as a metaphor for death, communicating the idea that death is inevitable, but people should use the greatest courage to resist the arrival of death. In the meanwhile, we are supposed to cherish our life and value the time we have now. (Poem Solutions Limited, 2023a)

b. In “Hold It a Little Closer,” the phrase “Time seems to belittle you” expresses that we cannot control time, it is the power of nature, so the sentence shows a kind of powerless and sadness, and time will keep running out, everyone dies eventually.

Student Z

the sky” is to say how time flies. It is to say time ticks so fast that we could not catch up it, which is also the reason why the author wanted her father to hold the time closer. The death of grandpa is a unavoidable fact, but it doesn't mean the author held a negative mood. In line 12, the author said “no more tears” and wish life could be happier and longer. Sometimes death is not running out of time and losing our lives, but stepping out of time. It reminds me of a saying that the terrible thing is not death, but forgetting. Reading this poem, what impressed me most is that death is not only death, but also a new birth, which is a continuation of life. As line 20 and line 21 say, the author's grandpa will witness the birth of a new life and hold it closer to his heart, showing the author's tender feelings instead of sorrow.

Student S

unwilling to see his father leaving him, so he cheers up his father to fight. Metaphor and symbolism are also well-employed. “good night”, “the dying of the light”, “dark”, “the last wave” and “blinding sight” all represent death, which makes the abstract notion “death” more concrete, more vivid and more understandable. Here is a question ----- Why does the author describe death as a good night? Actually the answer is very simple. Because for those who are tortured by illnesses, peaceful death is always a big temptation compared with struggling. (游走春秋, n. d.) Even though, he inspires old people to fight against death actively, never

Student X

Figure 4.3: Student Z, Student S and Student X's assignment sample

Although they were able to identify the figurative language and some examples, their explanations were mainly derived from their own personal interpretation, causing the essence of the literary text to be missed out. When asked during the interview, the participants commented that they did not really understand figurative language and how it is applied in a textual analysis hence, they end up interpreting the text from their own perspective. One of the participants for example, mentioned in an interview about how she struggled to comprehend the author's intentions most of the time, resulting in her using her own interpretation:

Student Y: “...when I want to understand what the author wants to express and what the

emotions they want to express, I feel hard because I can only understand it from my own perspective...so it makes me feel confused”.

[Cycle 1/I1/G2]

Again, the data above confirmed the claim that these undergraduate EFL English Literature students faced difficulty in analysing figurative language on top of identifying them.

4.1.1 (b) (iii) Misunderstanding of figurative language

The data codes also reflected how the participants also had misunderstanding of the meaning of figurative languages. As reflected in Student C’s essay below, Student C mainly identified the figurative language. The student was unsure if that particular line in the poem was a metaphor and thus, Student C ended up explaining it based on her own understanding of what it seems like the text means. This caused Student C to entirely overlook the main theme of the poem and why the author intended to write that way.

The entire poem is also full of imagery and literary techniques. In the first line, the poet uses a simile to compare time to a bird; and the fifth line— “But sometimes it wont just listen”— might be a metaphor, likening time to a piece of music. In any case, all of these highlight the difficulties of grasping time promptly and the briefness of life. Subsequently, the topic sentence of the poem emerges. Similar to Thomas’

Figure 4.4: Student C Assignment Sample

As observed in the sample, Student C’s assignment sample lacked further elaboration of the context of the targeted figurative language, making this essay potentially weak.

4.1.1 (b) (iv) Reliance on own interpretation

Apart from that, there were also instances where the participants were unable to explicitly identify the figurative language hence, they resorted to relying on their own understanding and interpretation without providing a proper alignment to the next. Their assignments

were mainly general assumptions, without any proper reference drawn from the text. For example, Student D's assignment sample where the participant did not even mention which figurative language that she was explaining about and the discussion was mainly an assumption about the two poets who were used in this assignment without any proper indication from the text.

Comparing the two poems side by side, for the tone of the two poems, the first is passionate and angry while the second is sweet and gentle. For writing objects, the first is written to the poets old and dying father while the second is written to the poets elderly grandpa. They are both the poets dearest ones. But the first is also a reminder of the poet himself. For the emotion to be expressed, Thomas hopes his father wont accept death obediently but will fight against death and find hope in the fight, even if it still ends in death. Also, he hopes he himself will be

Figure 4.5: Student D Assignment Sample

Based on the sample above, Student D's essay lacks critical perspective and argument as to why the poet reacted that way. Analysis if the figurative language seemed to be drawn from a personal note rather than a critical discussion. These data presented above indicated a cycle whereby students who are unable to elaborate and relate the figurative languages eventually end up misunderstanding the figurative languages due to their heavy reliance on their own interpretations.

Because the researcher came from an English as a Second Language (ESL) background, the researcher may not fully understand how the participants who come from an EFL background learn about literature. To better explore and understand how the strategies can be approached and applied later on, the researcher had to first comprehend their current ways of learning about literature. The data was then coded and presented into several themes where the lack of English Language proficiency, challenges in reading engagement and cultural barriers were among the main reasons why the participants felt challenged to learn about literature.

4.1.1 (c) Theme 3: Lack of English Language proficiency level

- *Dependence on translation apps*

Based on the data collected, it was not surprising that the participants claimed that their lack of English proficiency was mainly the reason for the poor ability to understand the text. All the participants admitted using either translation tools or apps to translate English texts into their own native language during studying. Other times, during discussions, they mainly conversed in their respective native languages as well to aid comprehension. The participants' feedback showed that the lack of understanding of English words was mainly the root cause of why this problem exists.

Student L: "I think the most challenging I made is the vocabulary. Especially some academic vocabulary in the lecture. Make me very confused about the teacher's say. And I can just use the translation apps to translate the word. And sometimes we also make me confused when the Chinese meaning shows. It also, I cannot understand".

[Cycle 1/I1/G1]

Student J: "I think the problem for me is, though I can read an English book, but I can't say word, the ability of it compared to when I read Chinese books. That means when I read Chinese, I will feel, wow, the writing is such beautiful, but when I read English, I can't feel such feelings, so it's such a pity".

[Cycle 1/I1/G1]

Student A: "When I read an English article or an English book, at first I will focus on literature, but if I made some words and free this, or even sentences in order that I am not familiar with, maybe I will focus on the words and sentences and phrases instead of the literature itself".

[Cycle 1/I1/G1]

Student X: "When I read an article, especially the fiction or some stories in English, then it has a lot of words that is unfamiliar with me. So I usually go to the Chinese version first, and then I want to start with the English version, though it is a must. And also, I will start reading several books at the same time, it's the period of time, then like I read the A and I read B at the same time, so I will lose interest in A at its half, and then I won't read it after"

[Cycle 1/I1/G1]

Heavy reliance on translation apps due to low English proficiency levels also indicated that undergraduate EFL learners may potentially misunderstand the meaning of the

figurative language due to some possible reasons, for instance, the inaccuracy of translation apps. This can be quite an alarming state. If the problem is not dealt with, it may cause further misunderstanding of figurative languages and the rest of the literature learning process.

4.1.1 (d) Theme 4: Challenges in reading engagement

- *Affective factors towards reading*

Out of all the participants that were involved who claimed that language was a barrier to them, there were also participants who highlighted that they do not have the motivation to read literary texts.

Student V: “When I'm listening to the lecture, when he or she is talking about like ideology or something philosophy, anything abstract idea, I feel like I understand, but not understand at the same time. And by the end of the day, I will forget most of it. And the second challenge is to get the motivation to read literature”

[Cycle 1/I1/G1]

Student F: “For me, my attitude towards literature is very general, it's like other subjects. It's just not for my ability. I cannot gain the production and make myself more productive in literature. That's why literature cannot attract me. It cannot be attractive to me”.

[Cycle 1/I1/G2]

The participants expressed their confusion about abstract literary concepts that caused them to feel unmotivated to learn about literature. On top of that, the participants also expressed how learning literature is beyond their ability hence, they do not really enjoy learning about literature. In addition, there was also a particular student, Student F, who detests writing and claims a lack of motivation when it comes to writing about metaphors specifically. As she explained in the preliminary interview :

Student F: “Why is because for me, I just write metaphor and what uh was the uh metaphor as something? Yes, it's very uh how to say boring and it's not impressive”

[Cycle 1/I1/G2]

4.1.1 (e) Theme 5: Cultural competence barriers

In addition, cultural barriers were also one of the reasons why one of the participants felt he cannot understand literary texts.

Student P: “I think also the cultural barrier, because when you read some articles or novels, you may find, even if you translate into Mandarin or other languages, you still cannot understand it. You can get the feeling when you interpret or translate”.

[Cycle 1/I1/G2]

Participants also expressed how they find it difficult to relate to the culture presented in the literary text. Even after the participants had translated the texts into their own native language to enhance their comprehension, they may not necessarily arrive at it.

During this phase of this research, the researcher confirmed the phenomena that the participants did struggle to firstly, understand what figurative language is and they also faced challenges in identifying figurative language mainly metaphors, personification and symbolism, how to interpret the text and most interestingly, they were unaware perhaps that the basic to learn about literature was to first be able to identify and understand figurative language. On top of that, language proficiency, cultural barriers and affective related factors were also among the factors that affected their learning. Therefore, as a researcher-practitioner, the researcher considered all these factors in designing the intervention.

4.2 The Principles of Integrating Drawing

To maintain the flow of this research, the table below presents a clear description and summary of the interventions for clarity purposes. This table explains the different principles used and implemented in all three cycles as well as its results and outcomes.

As mentioned in the methodology section, these data were coded based on a top-down or theory driven approach to act as an initial coding guide that allowed the researcher to refine the definitions during the analysis towards the later part of this study at the same time identify data that meets the criteria of integrating visual arts into teaching and learning as suggested by previous literature (Bailey, 2018). These principles are important to provide the fundamental propositions to incorporate drawing strategies in the teaching and learning of figurative language.

Component	Breakdown	Cycle 1	Cycle 2	Cycle 3
Strategy	Engaging Senses from Image to Expression	• Introduce figurative language • Introduce basic elements and principles of art • Introduce text • Identify figurative language • Create artworks (all basic elements and principles of art)	• Introduce figurative language • Introduce basic elements and principles of art • Introduce text • Identify figurative language • Create artworks (colours, shapes, lines)	• Introduce figurative language • Introduce basic elements and principles of art • Introduce text • Identify figurative language • Create artworks (colours, shapes, lines)
	Giving Permission to Wonder	• Display artworks • Reflect on artworks	• Display artworks • Reflect and facilitate discussion simultaneously *educator is still minimally involved in facilitating discussion	• Display artworks • Reflect and discuss simultaneously *educator no longer needs to facilitate the reflection and discussion *participants voluntarily explained their own artworks

				without being told
	Mining to Trigger Thoughts	- Facilitate discussion - Linking	Linking *time is prolonged *space for open discussions with minimal interjection from the educator	Linking *time is prolonged *space for open discussions with almost no interjection from the educator
Outcomes	Fostering Openness	- Discussions and reflections were brief - Still shy and mostly quiet	- Discussions and reflections were more insightful - Still shy but started voicing out more	- Discussions and reflections were very insightful - Significant increase in sharing opinions
	Textual Enlightenment	- Discussions and reflections were brief - Surface understanding developed	- Discussions and reflections are slightly more insightful - Slightly deeper understanding developed	- Discussions and reflections are very insightful - Much deeper understanding developed
	Increased Use of the English Language	- Not present - Relied heavily on translation apps and native language	- Slightly present - Relied less on translation apps and native language	- Total use of English - No more reliance on translation apps and native language
Weaknesses and Limitations	Texts must have vivid descriptions	Texts must have vivid descriptions	Texts must have vivid descriptions	Texts must have vivid descriptions
	Use of own native cultural background to understand text	Use of own native cultural background to understand text	Use of own native cultural background to understand text	Use of own native cultural background to understand text
Teaching Practice and	Process above	Rushed introduc-	More time and space	Complete time and

Professional Development	outcome	tion	• given • Still facilitating and navigating intervention • Emphasis on colour, shapes and lines	• space given • No longer facilitating and navigating intervention • Emphasis on colour, shapes and lines
	Fostering accountability and tolerance	• Guided artists to discuss and reflect • Allow independent discussions with guidance	• Guided artists to discuss and reflect • Allow independent discussions with guidance	• Allow artists to take ownership of their own artwork discussion and reflection • Allow independent discussions with almost little guidance

Table 4.3: Summary of the interventions in this study

In light of this ABAR, the figure below presents the principles mentioned above to promote clarity. The diagram below is drafted based on the data from the interventions (see Appendix 9).

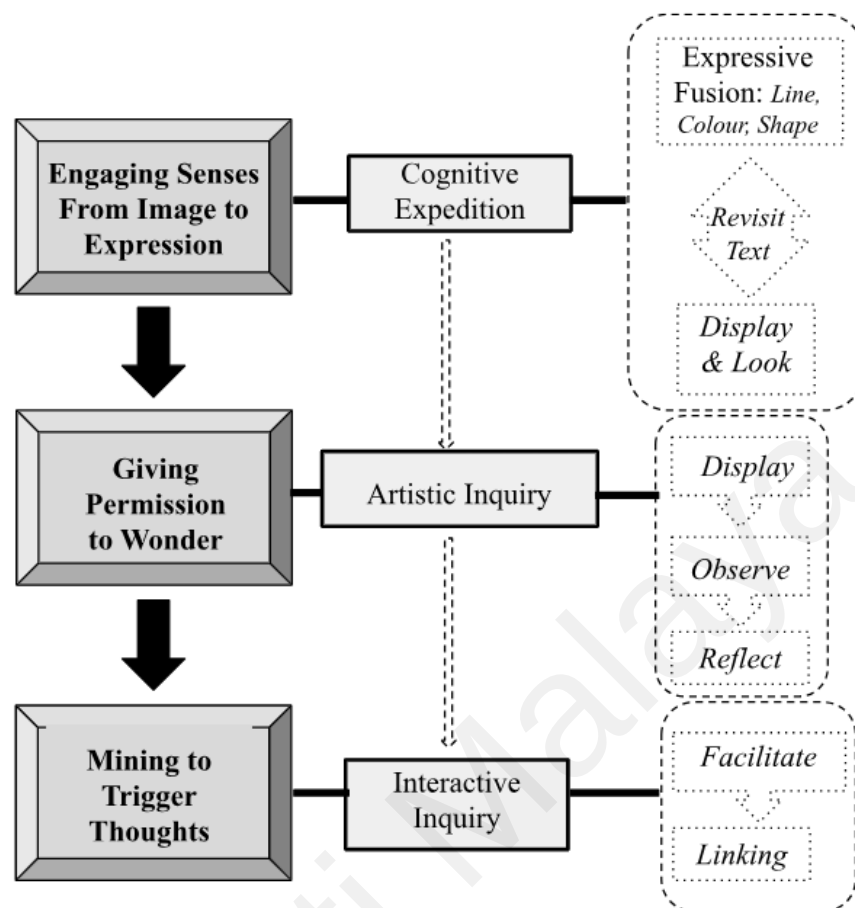


Diagram 4: A summary of the principles to integrate drawing into the teaching and learning of figurative languages

Several themes have been identified based on this top-down (theory-driven) approach to explain the principles involved in scaffolding the teaching and learning of figurative language among EFL students through drawing. :

- Engaging senses from image to expression
- Giving permission to wonder
- Mining to trigger thoughts

Based on the data, the researcher carefully tabulated the codes to properly present the themes and subthemes that have been obtained from the data collected. The researcher presented “themes” as “principles” for clarity purposes for the data analysis chapter to not confuse readers with the strategies explained in the next section. The reason for this was mainly because at the point in which this section’s data was coded, the researcher

had yet to arrive at a level of theory. Only when the researcher had established the relationships between each principle, was the researcher able to finally build upon the concepts that are related to arrive at a theoretical finding (Bailey, 2018). However, the researcher found that coding the principles of integrating drawing was necessary as well to establish the credibility of this research and at the same time fortify the research contributions to this field of study.

Themes (Principles)	Subthemes (Sub-principles)	Data codes
Engaging Senses From Image to Expression	Cognitive expedition → Introducing the figurative languages → Text engagement	• Reading • Knowing • Exploring • Identifying
	Expressive fusion → Applying visual art elements → Text with vivid descriptions → Drawing symbols	• Colours • Lines • Shapes
	Revisit text	• Re-reading • Pause
	Display and look	• Showcase artworks • Look/observe
Giving permission to wonder	Artistic Inquiry	• Displaying artwork • Observing artwork • Reflecting on artwork
Mining ToTrigger Thoughts	Interactive inquiry	• Curious • Share • Discuss

Table 4.4: The table refers to the main themes and subthemes gathered from the data codes that reflect the principles of integrating drawing into the teaching and learning of figurative language

4.2.1 Principle 1: Engaging Senses from Image to Expression

This main theme mainly expresses one of the principles involved in integrating drawing using soft pastels to learn about figurative language. Engaging senses from image to

expression encapsulates the notion of cognitive expedition where participants were introduced to the figurative language and engage with the text. Secondly, the participants mainly engaged in an expressive fusion between applying visual art elements mainly colours, lines and shapes into the drawing process while revising the text with vivid description.

4.2.1 (a) Cognitive Expedition

As mentioned previously, each cycle's intervention lasted for four hours. Each intervention session consisted of two separate activities known as Activity 1 and Activity 2. In each cycle, the researcher mainly emphasised on introducing the figurative language as well as textual engagement in the first part of each activity to provide basic comprehension of the concepts that were involved in this study to the participants such as the principles and elements of art which appeared unfamiliar to the participants as they are not visual art majors. The flow of activities can be found in Appendix 9. At the start of the first intervention, the researcher wrote in the field notes:

Practitioner researcher: "students started reading the texts quietly...very quiet and silent".

[Cycle 1/I1]

Later, the researcher noticed that one participant, Student V, began circling and identifying figurative language however the participants remained very quiet. There were at least four participants, Student Z, Student X, Student C and Student H who continued to identify the figurative language. As the activity went on, the participants were still relatively quiet and later, the researcher took notice of how some of them started conversing in their own native language. The researcher recorded:

Practitioner researcher : "Student L and J are conversing in Mandarin. Student C started

translating the text”.

[Cycle 1/I1]

Following the intervention plan during the second activity, the participants were again briefed about the figurative language first followed by the basic elements and principles of art. Upon the reflection results of Cycle One explained below, the researcher improvised and made amendments to the interventions and repeated the cycle. Cycle Two mainly considered the suggestions given by the peer observer and observations conducted during Cycle One. Therefore, adding an explanation of the figurative languages to allow participants to refresh their understanding of the selected figurative language, prolonging the discussion session during the intervention and the implementation of Yenawine's (2014) VTS were considered in this cycle. The intervention activities were revisited and adjusted to provide a clearer workflow to enhance the understanding of the participants. Cycle Two's interventions also incorporated two activities following *Happy Endings* by Margaret Atwood and *I Wandered Lonely As A Cloud* by William Wordsworth. In each activity of Cycle Two, the participants were initially given a brief lecture to introduce them to figurative language, following the intervention plan shown in the appendix. The participants were also briefed about the meaning of figurative language, the purpose of figurative language, how figurative language is used in a text and explanations about the meanings and examples of the targeted figurative language mainly, metaphors, symbolism and personification. As mentioned, these figurative languages were selected as part of the codes obtained from the preliminary interview at the beginning of this research where the participants highlighted these three figurative languages as the main ones that they struggle to comprehend. The basic elements and principles of art were repeated in Cycle Two as well.

4.2.1 (b) Expressive fusion

During the interventions in Cycle One, the participants were actively engaged in applying visual art elements in the drawing process. This process involved an active mind processing act where the participants engaged with their thoughts and used specific symbols, images and colours to illustrate what they were thinking at that moment onto physical drawing paper. This act actively engaged the participants in the meaning making process. As one participants claimed:

Student M: “I would say drawing out the symbol in the paper and making it and composing it so that it is related and reflected the story and the poem so that it could make sense and help me to understand the text better”.

[Cycle 3/I1/G2]

When instructions were given to begin their drawing task, the participants were reminded to be concerned about the outcome of the drawing. As this part of the activity started, some of the participants immediately used different colours to draw images using basic art elements as reflected in the figures in Figure 4.11.

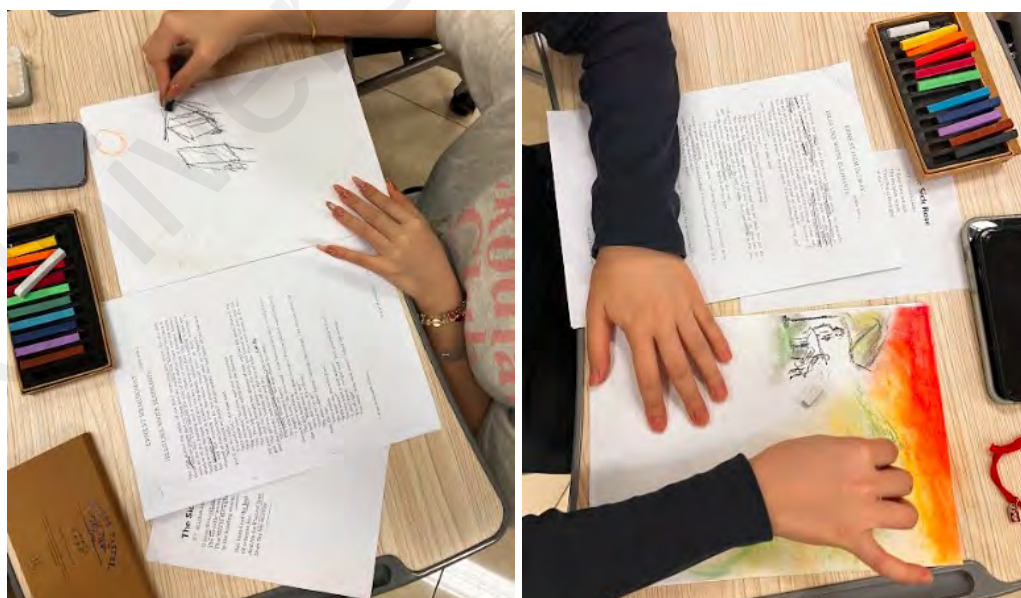


Figure 4.11: Student Y and Student F engaging in drawing using soft pastels

After this, all participants were engaged in the drawing task; however, the researcher noticed Student Z taking out her cellphone to search for images. This situation was confirmed by the field notes taken by the peer observer:

Peer observer: “Some participants begin drawing, some look hesitant. Lecturer encourages students to begin using the pastels (some students did not begin drawing). Students are mostly working by themselves”.
[Cycle 1/I1]

By Cycle Three, the researcher also observed that the participants began to develop confidence in exploring the use of different colours, shapes, rhythm and scale in Cycle Three as the researcher remarked in the field notes:

Practitioner-researcher notes: “Students gain confidence with the colour. Merge bolder, warm colours. Images/drawings start to improve and become clearer”.
[Cycle 3/I1]

As observed in the participants’ artwork, the researcher could confirm that the participants were now very comfortable with the drawing phase and were very explorative when it comes to using colours as reflected in the images below:

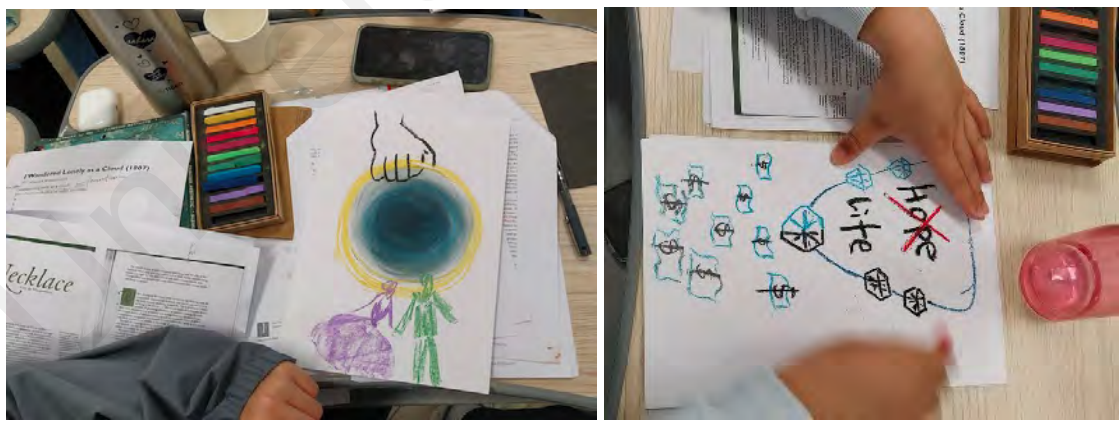


Figure 4.12: Student’s sample works during the drawing phase in Cycle Three (intervention one)

Upon finishing their drawings, the participants took their own initiatives to display their artworks in front of the classroom and to the researcher’s surprise, the participants were already discussing their artworks in front of the class while looking at the drawings of their peers.

When the participants were asked to further elaborate about their choice of colour use in their artworks in the first intervention of Cycle Three especially the use of blue and black in their artworks, the participants responded:

Student J: “Blue is a color of descent? And you, you, you want you elegant, elegant and uh the black also uh always bring the scent of dirty and uh something uh like that, decent, decent job labour,labour”.

Student Z: “Because the diamond necklace is uh the luxurious and expensive, expensive ones. And uh but it, uh it, it, it's a shape contrast between the deadness and the life of the woman. So maybe it represents the upper society or upper classes that live a lecture,luxurious life”.

[Cycle 3/I1]

By the second activity of Cycle Three, the participants appeared to already know what to identify and interpreted the meanings of the figurative language through their artworks using specific symbols and representations. Again, the researcher noted in the field notes:

Practitioner-researcher notes: “Use of colours are getting bolder and bolder”

[Cycle 3/I2]



Figure 4.13: Sample artworks produced by Student F in the first of Cycle Two (left) and second activity of Cycle 3 (right) indicating the use of bold colours, lines and shape

This time round, the participants took a much shorter time to finish. In ten minutes, they were already done with the drawings and the drawings were no longer empty-like pages

and it filled up the spaces of the drawing paper as reflected in the diagram above. For instance, Student F used different colours, lines and shapes to illustrate the personification and symbolism of the diamond necklace in Guy de Maupassant's *The Diamond Necklace* (see left picture in above figure). Student F included a hand grabbing a golden ring with a black hole in the middle of it signifying greed and the inability to break free from the obsession of wealth. The black hole indicated how the protagonist was deeply sinking into something that was about to degrade them.

4.2.1 (c) Revisit text

In Cycle One, the researcher realised some participants moving back and forth between the text and their drawing. A few moments later, the researcher noticed a participant, Student X, stopping, however about a minute later, Student X started reading the text again. This participant then looked at her friend's drawing and started laughing. Student X then pauses and goes back to the text and then continues drawing. About ten minutes later, the researcher also noticed more participants pausing to read the text. A little while later, Student F started conversing with another participant, Student Y, about the setting of the text naturally. Their conversation was recorded using an audio recorder and a photograph was taken to confirm this:

Student F: "I know I know. So I think it's part of that Yeah, so it maybe reflects the couple who have seven years of age I'm not sure but he likes that because the girl trying to make the boy agree with her and the boy is like it's ok alright everything is ok I will do the reading called YueYueHuaXue".

Student Y: "Because they give something like a metaphor oh yeah and they just put all the things in the dialogues and the dialogue is priceless at least to me I feel like I get lost when I'm reading this conversation, this dialogue because I don't know who said this so I can't clearly understand who said which one I can only feel like two persons and one has a point of view and another person does not agree with this person and they got conflict and then this person said ok, I will follow you if you say that but if I follow you, I will get hurt like this but I could follow you, I will follow you, like they are just calling".

Student F: I feel they leave the space for others to do choice, but actually they are not really leaving the space for choice. to take the bags alone and the last page the last three paragraphs the third paragraph which one? he picked up the

two heavy bags especially It especially expresses the situation that the man is doing things alone. Alone?

[Cycle 1/I1]



Figure 4.14: Student Y, Student F, Student S and Student D engaging in a discussion independently during the drawing process using soft pastels integration
The researcher recorded in the field notes:

Practitioner researcher: “Student S and Y started conversing (with student F). (Eventually the whole) Group A is conversing...describe setting. Group B also discussing while Group C and D still drawing.

[Cycle 1/I1]

Very interestingly, the researcher noticed a moment when Group B were conversing, Student V and Student M who were in Group B revisited their drawings, pointed at the texts, and added more images. This was confirmed by the field notes of the peer observer stating that the lecturer (the researcher) did not interrupt the participants when the conversations were going on. What happened was that the researcher wanted her participants to feel at ease and continue the conversations to allow more data to emerge. The peer observer also provided her insight during the post-intervention interview where she highlighted that this act of comparing and contrasting the text and the drawing provided space for the participants offered them more room for discussion,

Peer observer: "...when the researcher allowed the participants to explore their thoughts by themselves in that moment when they were allowed to draw, so that was very successful. And also, the researcher managed to take a stance away from them, meaning that she did not give them additional guidelines as to what the poems or the short story actually meant, and students were allowed that space. So I felt that was very successful".

[Post-Interview/PR]

Group A on the other hand were still reflecting on their drawing whilst talking about the setting of the text, however, later slowly went into the breakdown of the characters where the researcher wrote:

Practitioner researcher notes: "Student F and S: the girl is very strange. Student H: "They are talking about something. I feel like it's not about the hills but about something".

[Cycle 1/I1]

Group B on the other hand were still discussing and pointing at the text in their native language (Bahasa Indonesia) and it was observed that Student S and Y from the other Group had a conversation about not understanding the text however, managing to slowly explain something in their own native language. Group C also started conversing in Mandarin. The conversations then lasted for about another additional thirteen minutes. These were the artworks that the participants mainly discussed about:



Figure 4.15: Drawings using soft pastels integration that the participants were mainly referring to and started discussing about.

Student J highlighted that while she was drawing, she would go back and forth the text to search for vivid descriptions and would proceed to ask “why was it described that way”. By doing so, Student J was able to break down complex metaphors and symbolisms by comparing and contrasting them and finally arrive at an understanding of the text.

4.2.1 (d) Display and look

In the first activity of Cycle One, the participants were given the instruction to go around the class and look at their peer's artworks. Some of them started laughing and discussions took place.

Peer observer: "Lecturer gives instructions for students to display and observe other students' work - "observe the message" that is probably in their peers work/drawing - allow students to add on to their artwork".

[Cycle 1/I1]

After which, their artworks were also displayed in the front of the classroom as shown in the figure below:

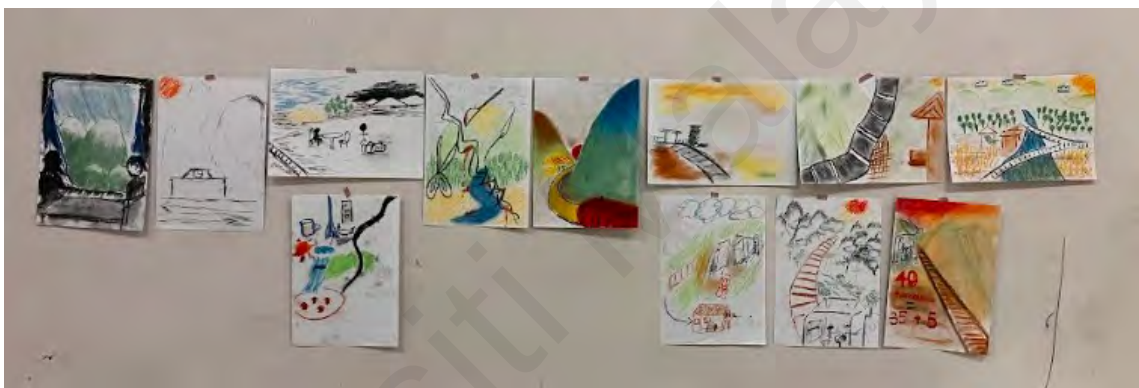


Figure 4.16: A display of participants' work

In the second activity of Cycle One, the researcher wrote in the field notes that the participants seemed to be quite familiar about what to do and expect. They also appeared more confident. About a few minutes later, the researcher observed that Student J was already done with her artwork and Student Z searched for image references online.

The researcher then encouraged the participants to observe others' artworks. The researcher found that the participants were already quite familiar with the tasks and about 12 minutes into the activity, more than half of the participants had already completed their task and had already started discussing William Blake's *The Sick Rose*. When the participants were asked to display their artworks in front of their peers and by looking at the drawings, they were guided to look silently at those pictures.



Figure 4.17: A display of the participants' artworks of Margaret Atwood's *Happy Endings*

Conversations about the displayed artworks started almost immediately and began very naturally.

By the second activity of Cycle Two, the participants displayed their drawings in front of their peers confidently without being told to. The participants did take time to silently look at the drawings of their peers. This time round, the participants' works seemed to portray a more nature-like drawing of a peaceful scenery.



Figure 4.18: A display of participant artworks in Cycle Two

It was observed that the participants were able to identify the figurative language as recorded in their conversations about the artwork during the reflection and facilitation phase where the participants were actively engaged in the discussion about their artworks.

When asked about what had they observed in the artworks, the Student F managed to convey her understanding of the figurative language and even provided examples from the poem:

Researcher: “How is that a personification?”

Student F: “He is comparing his loneliness to the clouds”

[Cycle 2/I2]

Her response showed that she was able to identify the figurative language from the text accompanied by the artwork and with reference to the artwork, Student F was able to provide a short description to reflect her understanding of the personification in the text. In the second intervention of Cycle Two, the participants commented that they took interest in the way other participants presented those images that allowed them to observe how others approach the figurative languages.

4.2.2 Principle 2: Giving Permission to Wonder

Based on the post-intervention interview conducted after Cycle One, it can be confirmed that drawing using soft pastels was the most effective when participants started to discuss and explain their artworks based on the themes observed. From the interview, the participants mentioned that it provided different perspectives to the text:

Student A: “I think the most exciting part for me is when all the members artwork will be touched on the whiteboard and the other try to explain their meanings because we try to explain the others work maybe we can understand what others think about and we can judge out work from others and see some difference between them”.

Student D: “The most exciting part for me is when some other people try to explain their thoughts through the drawing. It provides some new perspective for me to understand the content”.

Student J: “And the most memorable thing I think is admiring as a painting attached on the whiteboard and listen to their sharing because in the first page, I have observed that Hemingway mentioned the small operation. But at that time, I don't know what that actually, but then M says it's an abortion. So I understand totally”.

[Cycle 1/I2]

This is confirmed by the peer observer as well during the post-intervention where she explained when the participants appeared to be excited during the intervention,

Peer observer: “So I felt there were two. One mainly when they understood what they wanted to put on paper, what they wanted to draw. The next would be when they started to see their friends' drawings on the board. And when they started discussing after that, they became more excited and motivated to continue to figure out more”.

[Post-interview/PR]

Based on whatever that has been articulated by the participants, it can be asserted that they realised that the drawing was successful in assisting their learning during the intervention when artworks were displayed at the front of the class and when a discussion was accompanied with that. It enabled the participants to gain different perspectives of the figurative language. .

4.2.3 Principle 3: Mining to Trigger Thoughts

This main theme and subthemes were derived from the intervention process where the participants actively engaged in discussions about their artwork. To provide an overview, the role of the practitioner is now shifted to a facilitator.

4.2.3 (a) Interactive inquiry

The essence behind this section of the intervention is to promote VTS based on Yenawine's (2014) concepts. This experience enabled participants to dive into deep analysis, trigger their responses towards the text and begin to discuss it. In Cycle One, the researcher prompted the participants using Yenawine's (2014) VTS and the participants began talking about first the colours, and how the drawings did make them feel that Hemingway's text is about a journey between two couples and an argument did take place however, the lady character in the story was masking something. Student F raised her hand and mentioned that she was curious to see Student M's work.



Figure 4.19: Student M’s artwork of Ernest Hemingway’s *Hills Like White Elephants*

Out of this curiosity, the participants highlighted during the VTS session how there was a scissors and a knife in Student M’s drawing and also took notice of the red drops of blood dripping on that cord-looking image. After which, Student M responded:

Student M: “ it's the surgery that they are talking about. I think this text is about abortion. So the description that she said about the mountain, the river, and the trees is about like the child, like their whole world, their future.”.

[C1/I1/G1]

The hills like white elephants in this text is the metaphor the unborn baby, and it was evident how the participant used the scissors and surgical knife to depict how the umbilical cord of the unborn baby was being cut – further illustrating how this story is a metaphorical narration about abortion, leading to the “white elephant” that symbolises the purity of an unborn foetus.

4.2.3 (b) Artistic Inquiry

The data gathered from Cycle One’s first and second intervention confirmed the implications of integrating drawing into the teaching and learning of figurative language by the peer observer’s observation where the peer observer reported that the activity

started with a reminder about the elements of art and reading of the text, *The Sick Rose* by William Blake. The peer observer noted that the participants automatically carried on with the drawing once they were done reading and she also observed that the role of the practitioner researcher was mainly to encourage and prompt participants to discuss and reflect. During the discussions, the participants were observed to be fully engaged with one another and were exchanging their thoughts and this was also confirmed by the peer observer's observation notes:

Peer observer: "One of the students started sharing her thoughts/perspective with friends. Lecturer observes but does not interrupt. In the same group, other friends begin to share their understanding of the short story".

[Cycle 1/I1]

4.3 Research Question 1: The Strategies of Integrating Drawing

Based on the reviewed literature, there is a scarcity of research that highlights the strategies of integrating visual art into the teaching and learning of literature. To address this gap, the following subsections explain the strategies of integrating drawing to learn about figurative language to learn about figurative language in an EFL context.

After arriving at the principles of integrating drawing in this study, this section of this research aims to make meaning of the data to answer the first research question: How do visual art strategies, particularly drawing using soft pastels, aid EFL literature students to interpret figurative language? As mentioned in the data analysis section in Chapter Three, the researcher analysed this data based on the bottom-up (data-driven) approach. The table below further discusses the themes that surfaced from the data collected on the principles of integrating drawing. The table below presents how these themes were reflected:

Line-by-Line Coding	Creating Categories	Relationship Between Categories	Redefined Potential Relationships	Generated Themes	
Horizontal lines	Lines	Enable participants to draw mental representations	The ability to engage in forming mental representations enabled participants to tangibly represent what was on in their mind using symbols.	Cognitive expression through symbolic art	
Curved lines					
Vertical lines					
Diagonal lines					
Cool colours	Colours				
Warm colours					
Mixed colours					
Geometric shapes	Shapes				
Organic shapes					
Intense colour hue	Saturation and Emphasis				
Less intense colour hue					
Full drawings	Unity				
Chronological drawings					
Drawing pictures and images	Artistic expression				Enable tangible expression using symbols
Random drawing					
Artwork displayed	Observa-tion and		Collaborative learning is fostered	Collaborative learning through	

Observe other drawings	display	Triggers collaborative learning	through visual engagement that will result in enhanced cognition of figurative languages	visual engagement
Discuss about drawings	Discussion and explanation			
Others explain own drawings				
Gain new perspective	Cognitive understanding	Organise mental representation and cognitive comprehension		
Understand other's thinking				
Foster understanding				
Break down concepts	Conceptual organisation			
Organise images in brain				
Focus on feeling	Emotional engagement	Engaging with meaningful emotional nuances of the literary text	Aligned content with native culture helps with emotional engagement and connection with text	Textual connection through native cultural engagement
Improve feelings				
Realise emotions				
Immerse in text				
Connect with author				
Transform text into image	Visual represent-			
Visual impact				

Vivid descriptions	ation			
Use own culture	Prior knowledge and experience	Personalised exploration of native cultural content		
Share personal experience				

Table 4.5: The table presents how the data were coded based on a thematic analysis

To present the data in a more tangible format, the researcher drafted the diagram below to indicate how drawing using soft pastels aid EFL literature students to interpret figurative language.

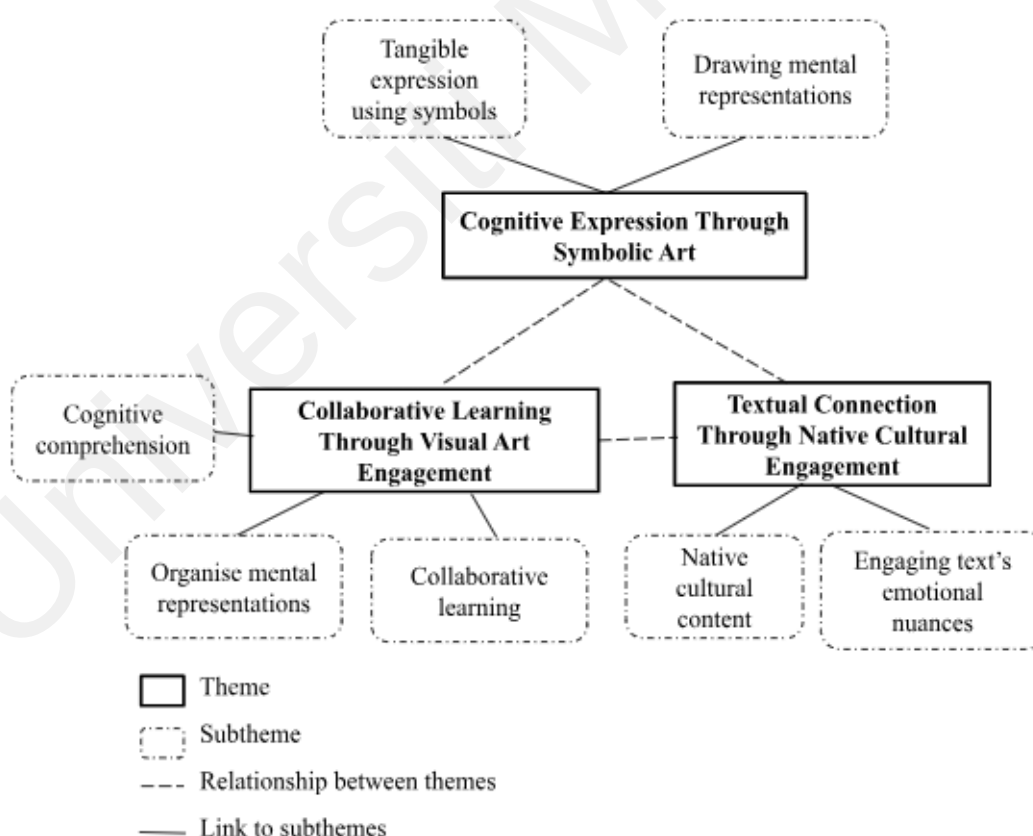


Diagram 5: The figure shows the relationship between the main themes and subthemes.

4.3.1 Strategy 1: Cognitive Expression Through Symbolic Art

Following each lecture, the researcher ensured that some basic knowledge about the elements and principles of art were provided in each cycle's interventions. Knowing that the participants are not visual art major students, this introduction and recap during each cycle allowed them to have a better concept about its implementation in their drawing later on. The participants were observed to use horizontal, curved, vertical and diagonal lines in their artwork creation process. They also incorporated the use of cool, warm and mixed colours alongside geometric and organic shapes using various colour hues. The use of colour was the most evident in the interventions. The colour black was mainly used to illustrate the main subjects of their drawings and the participants were also generally observed to use warmer colour hues to illustrate the background of their artworks. The use of lines and space in the participants' works were quite obvious especially when it came to a particular image that they would place an emphasis on.



Figure 4.20: The use of lines, colours and shape were evident in the participants' artworks

In regards to the creation of the artwork, it was specifically mentioned that when the text has very specific and vivid descriptions, it enabled the participants to engage better with how they made sense of the text in their minds as well as visually.

Student Y: "I don't have that space imagination so I can't draw specific points and their

very detailed drawings, but I feel like if I raise some other's knows, if it is a gothic fiction and it has castles, and it has some old estates or family estates, I can feel that I could draw the castle and will feel, oh, maybe it is gothic fiction and it maybe happened in the olden 18th English century?"

Researcher: "So you are saying if there are probably more descriptions in the text you are good to arrive at the meaning better using drawings?"

Student Y: "Yes".

[Cycle 1/I1/G1]

This incident made this phenomena worth investigating and discussing. At this point of time, the researcher had to find out why this condition exists that each time a participant engages in the drawing process, a text with vivid descriptions allowed the participants to imagine and created more detailed drawings that enhanced their understanding of the figurative language versus texts that lack of explicit descriptions of the imageries. Perhaps, the claim by Student F might be able to justify why:

Student F: "I feel because we are visual animal, right? So the visual art for us is more easy to understand"

[Cycle 2/I1/G1]

4.3.1 (a)Tangible expression using symbols

It was noticed that the participants were more aware about the use of visual art elements in Cycle Two compared to Cycle One. For example, the figure below shows a more vivid use of colour to represent certain narratives through the awareness of shape and lines as well as short written texts that are being included in the drawings to present their thoughts, represented through symbols. Student F, however, drew a slightly different drawing compared to the other participants. The use of colour to create contrast at the same time repetition of lines creates a rhythm and movement in Student F's work:

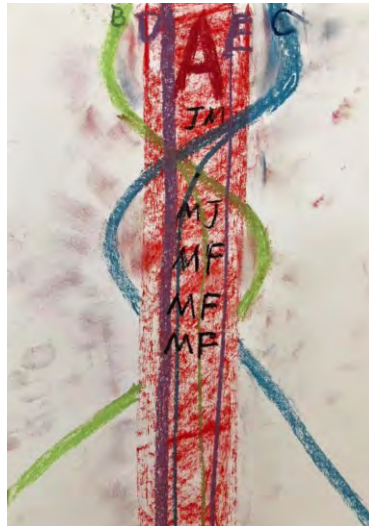


Figure 4.21: A display of Student F's artwork of Margaret Atwood's *Happy Endings*

The participants commented that representing the figurative language using various symbols derived from different shapes, drawings and colours allowed them to express what they understood by symbolising the figurative languages using certain visual art elements that they were familiar with. In the post-intervention interview for instance, one prominent code that surfaced was how the participants used symbols.

Student V: "I try to make use of the text in the literary to make sure the symbol is related to the context of the text"

[C1/I1/G1]

This incident was also observed by the peer observer who also commented during the post-intervention interview,

Peer observer: "So when the short story was first given, I felt like students were struggling a little bit, not very sure what they should start drawing. But once they looked at their friends and then they started to meddle a bit with the soft pastels, I think they got better after that".

[Post-interview/PR]

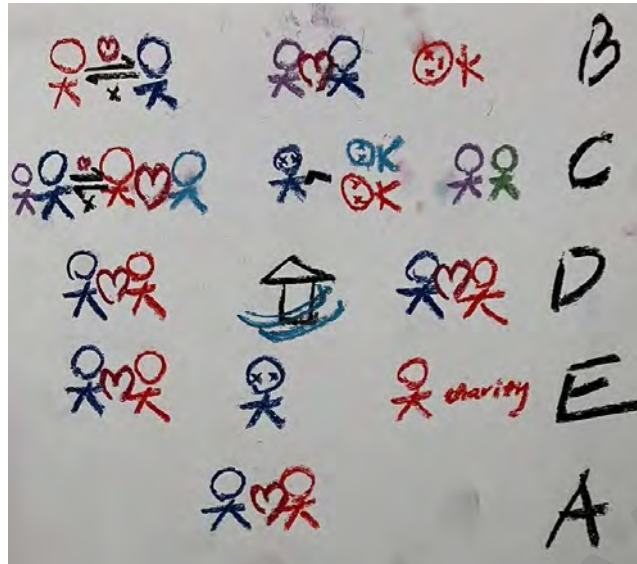
This data was consistent throughout the post-intervention interviews and were reflected in the drawings of the participants. When the participants could tangibly articulate their thoughts, they engaged with their senses to arrive at understanding. This data also indicated how when the participants touched the soft pastels, it allowed them to create a

sense of tangible connection with their mental representations. This sub-theme is connected to the next sub-theme presented below.

4.3.1 (b) Drawing mental representations

In the first activity of Cycle Two, due to the nature of the text that was broken down to six parts, most of the participants drew their artworks in a narrative sequence as shown in the samples below. The application of the principles of art were also present and observed in their artworks where the participants actively applied the use of balance, unity, contrast, movement, pattern and scale to represent personification in Atwood's text as presented:





Figures 4.22: A display of the participants' artworks of Margaret Atwood's *Happy Endings*

As shown in the examples in Figures 4.22, the participants drew the symbol of the characters, John and Mary, in a narrative drawing following the sequence of events that took place in the short story. Each sequence of events was carefully drawn to create a storyline to show the chain of effect that was going on in the characters' lives, suggesting different alternative endings. The main "happy ending" drawn in the artworks were presented as the main focus of the narrative, with each storyline breakdown attached to it. The use of visual art elements was used in the artwork creation process to show how John and Mary eventually detaches from their symbolic "happy ending" by representing the symbols with human-like stick figures and the drawing of the house. The drawing of the rainbow that signified promises showed what a "happy ending" should intend to look like; however, the contradicting drawing of the heart breaking proved otherwise. Even the drawing of the wedding ceremony and the contradicting pictures of the skull and graves drawn by the participants illustrated their interpretation of the "happy ending" symbol that appears to be quite opposite. The personified concept of a "happy ending" is depicted as a recurring force that is cyclical with an invincible force guiding the couple

towards certain events that appeared to differ in events but eventually ends the way it should.

In the following activity, the participants mostly used cool colours such as blue and green in their drawings. The participants were observed to take pauses in between their drawings and revisit the texts and then continued with their task. At this point, the researcher wrote in the observation notes that the participants appeared to be more confident and the process appears to be much easier and simpler for the participants now compared to the first cycle.



Figure 4.23: Students mostly used cool colours in Wordsworth's *I Wandered Lonely As A Cloud*

In the second activity of Cycle Two, the participants also highlighted the use of specific colours in their drawings to reflect and represent certain symbolic meanings about the text:

Student J: “I think the colour of daffodils is the colour of hope so the yellow symbolise a spirit of free, or anything happy or happy and uhh...joyful and bring pleasure and hope”.

[Cycle 2/I1/G2]

To confirm their understanding, the researcher recorded their discussions where Student J and M explained thoroughly about what they have understood about the figurative language that they had managed to identify:

Student J: “The writer compared daffodils to stars and uhh...their personification he said in the first verse and we are the only people who can dancing but the author says the daffodils dancing so this is a personification so this shows his life to the daffodils”.

Student Z: “Maybe the flowers is come out of its root but it can symbolise the arrival of the spring and it can adjust in a away where the arrival of the..because spring is a flower, spring, lakes, trees and hill..it’s something in nature so we can imagination that these are used to represent nature and the uhh...daffodils can come out it means the spring is coming and the ..renew of something”.

[Cycle 2/12/]

Through these data, the participants had confirmed that they simply illustrated their mental representations in the form of drawings and used colours to represent what was going on in their minds to make sense of the figurative language. Whatever image that was formed in their minds was articulated in their drawings.

As the peer observer explained, when participants meddled with the soft pastels, it increased their sense of exploration using drawing as well:

Peer observer: “I think exploring the material that they have, because it may be new to them. Of course, colours are interesting, but they've never maybe touched soft pastels or understand how it feels like using soft basalts. But once they started using it on the paper, then they started to be slightly more confident”.

[Post-interview/PR]

This tangible form of connecting with the text by drawing mental representations enabled the participants to articulate what cannot be articulated, and this is a phenomena worth discussing in Chapter Five.

4.3.2 Strategy 2: Collaborative Learning Through Visual Art Engagement

Another theme that emerged from the data was collaborative learning through visual art engagement. In the first activity of Cycle Three, the participants were actively discussing Student F’s work and as a practitioner, the researcher prompted her to explain more about

why she used certain colour and representation in her drawing to which she replied:

Student F: "The different color symbolize the colorful life and uh in the middle is the necklace and the necklace symbolize the vanity is that vanity and the something uh like the whole to I like the black, the black hole to observe the powerful of life."

Practitioner-researcher: "But why is the black hole there"?

Student F: "Because in the novel, the this couple uh be dragged from the middle class to lower class by this necklace, like the blackhole".

Researcher: "Anyone sees something else and in the middle"?

Student F: "There's not only this couple, it also symbolize a lot of people in this society. So inside is a lot of people, not only black".

[Cycle 3/I1]

Interestingly, while Student F was explaining, Student M and Student Y also participated in the discussion very naturally:

Student M: The first one where the necklace reflected the woman's, um, consequences how she chooses for the real necklace. Even though her friend lent her the fake necklace. She worked so hard for 10 years and it resulted her with, uh, old age wrinkles and it really is not worth it. How she, how she chases those luxuries and riches just to find that it actually all fake. And she turned out to work twice as hard, maybe more even to obtain something that is not real in the first place, right?

Student Y: "I think also for her um painting on a black hole or circled by the necklace. And it can also um..symbol, the vanity is admirable. The vanity is too deep to see it in".

[Cycle 3/I1]

Following this, Student F and Student P then actually pointed out that they really admired Student M's drawing and started a discussion about it in which Student F requested Student M to explain her drawing.

Student M: "Destructive sorry, destructive, destructive in, in what they might elaborate more. It's like, uh it's pulling you down all the money and the diamond, it seems so pretty and all. But then it costs you a life. It costs you time the, the debt that they, the woman and her husband have to pay back in order to get the real, it's really time consuming for them. It takes a part of their life. 10 years is a long time. So your life is sort of like wasted. That's why the colour black maybe can symbolize that part".

Student F: "I agree with her. And for me, I feel the money is like a base to support this necklace and this necklace is like a trap. I don't know how, what's the name? The chain? Yeah. The chains and the black is like iron and the blue is like a diamond itself. So it used a metaphor here".

Student M: "It is like putting the necklace in the pedestal, something like that. Like putting the necklace in the pedestal, like glorifying it, like worshiping the

necklace”.

[Cycle 3/I1]

This discussion here apparently anchored the participant’s learning by allowing more space for different perspectives and interpretations to surface. The other participants were observed to agree on what their peers were conversing about and the discussion continued before the researcher went on to the linking phase where the researcher summarised the participants’ discussions. By allowing the participants to bounce conversations about their artworks, the researcher found this act was very helpful for the participants to confidently express their ideas.

In the second activity of Cycle Three, the participants displayed their artworks and started engaging with each other naturally at the front of the classroom very naturally about their artworks. Student H then goes back and adds something onto his painting. Student V and Student M started engaging in a conversation followed by Student Y and Student F and Student H, Student P and C followed afterwards. Their active engagement was very intriguing to me because the conversations were natural and it felt like there was a positive atmosphere in the classroom. During the reflection phase, Student F voluntarily raised her hand, went out to the front and asked if she could explain her own artwork. The participants were actively engaged in listening to her and in between, the other participants began to add comments to her artwork suggesting that her drawing was about wrath, anger and fury. The continued input from the rest of the participants indeed added more conversations and meaning to the session. A detailed discussion actually took place during that session about the colours of the drawings as well and how those colours each represented certain symbols:

Student P: “I’m trying to say see the atmosphere. The background is actually red. OK?
But the tree itself is green”

Student Y: “I didn’t that hidden anger because the background is actually red and the

tree is actually green”

Student F: “ So orange is here and yellow is here way their lights in the uh because there's a point the line mentioned uh it says and I sung it with smiles. The smile is here. So here is red and here's orange and here's he was pretending to be happy while being angry”.

[Cycle 3/I2]

4.3.2 (a) Cognitive comprehension

In the second activity of Cycle One, the participants were observed to have gained confidence in what they should do. As the study proceeded, the artworks were then displayed and Yenawine's (2014) VTS was again used to guide the discussion. This time, even more conversations and different interpretations started surfacing. The participants seemed to gain more engagement in voicing out their opinions.

Student M: “The woman is sick and the rose represents the woman so it seems like there is a man who has a mistress and the mistress is sick”.

Student C: “The beautiful woman but her heart is evil. And the author is cheat by her. The woman seduced him”.

Student V: “Crimson joy. Crimson is red. Joy is happiness. So I think I can hear the husband and the mistress. He seems happy because the mistress is dying. Because he mentioned that “dark secret love”. Because the rose is sick, the mistress is sick and crimson joy so he is happy that she is sick and dying that's why maybe perhaps their affair can become another like...real love?”

Student Z: “In the poem, the writer says his “dark secret love” so I think the rose actually represents the...and the flies is destroyed, the life of the rose I think uhhh..maybe the darkness is represents..uh.. Darkness represent the..the...dark...society? And the...uh...rose...uh...maybe represent the knowledge of class in this society”.

Student Y: “I feel like uhh...hidden love. It's not a love that grows out of each other. It's like a hidden love. Only the man likes love this person and I feel like the woman is a perfect woman. Why they are in this..there is only a man who can get that woman. I feel like the man was safe and they are dreaming. He said we can find, he can't get that woman when in his dream so he wants to saying that he is not that perfect that woman but actually she, he is describing a woman”

Student V: “Maybe the man is a stalker...Uhhmm maybe there is a woman that has uhhh like terminal illness and there is a stalker that stalks her that she became depressed. When she is dying she feels happy because she will be free from this man”.

[Cycle 1/I2]

As noticed from the recordings, the participants provided very different responses about the poem. The participants were able to conclude that the poem was about a woman, love and destruction. The interpretations of the metaphors and symbolisms were quite diverse, nevertheless.

In the intervention of Cycle Two, this time, the discussion also started very naturally. The participants initiated their own conversations about the displayed artworks. The participants mentioned how they see a lot of couples that were the main subjects of their drawings. It is crucial to note that during each intervention, the discussion or the facilitation phase in this research was also crucial as participants commented about how the drawing phase itself had already helped them to transfer their understanding to a physical form however, the facilitation phase enhances it:

Student J: “Because drawing is your self understanding but discussing it can be compounded and may be more complicated”.

[C2/I1/G1]

This notion that was highlighted by Student J confirmed that drawing did indeed assist student’s personal understanding of the figurative language; however, it has to be accompanied with a thorough discussion among the other participants to further enhance their understanding and promote more discussions and insight to the interpretation of the figurative language:

Student J: “Maybe uh...when we see the picture uh of others, we can see something or totally different from ourselves and we can uh by see, by combining the two pictures, we can see more, uh we can see more about the message or the article or the point that um we, our, we ourselves didn't see”.

[C2/I1/G1]

4.3.2 (b) Organise mental representations

To add on, another two participants commented that their learning and understanding of the text started even right before the discussion. These participants explained that the moment they started engaging in the drawing process, they were already starting to make sense of what the text was all about.

Student X: “The most exciting part for me is that learning figurative language is some kind of tedious and boring. And if we add visual art into it, it makes it more specific and interesting, and the one where we see other people's drawings. It's like different ideas, sparkles, different, more than an abstract figurative language”.

[Cycle 1/I1/G2]

When asked to elaborate further, Student X commented,

Student X: “Because when you're drawing, you are thinking. You are thinking how to... How to draw what the author wants to tell us by visualizing it because by choosing the color, you can realize the emotion of this text, such as you choose red. Maybe that means passion, you choose blue, that means code bloody like that”.

[Cycle 1/I1/G2]

This process appears to be quite interesting. Most of the participants do not have background in formal visual art training and since they are English Literature majors, the participants may not immediately have a direct image to draw in their minds when they encounter the text.

4.3.2 (c) Collaborative learning

Although the participants had achieved a competent phase in this study as discussed in Phase Three of Cycle Two, the researcher conducted another cycle to fully confirm the strategies involved in integrating such methods in figurative language learning at the same time to ensure that the researcher's teaching practice is the most effective compared to the previous cycles. After evaluating the implications of Cycle Two, the researcher continued to improve on the intervention in Cycle Three. Based on the data, the researcher noticed that an emphasis should be placed on the use of colours in the artwork creation

process and a focus on independent discussion among the participants. Another observation is that the artist themselves should be encouraged to provide their input on their artwork to allow more meaningful discussions to surface during the reflection phase. Based on these facts, the researcher improved the intervention activities and implemented them in Cycle Three. The figure below illustrates the concepts of the framework integrated with the interventions:

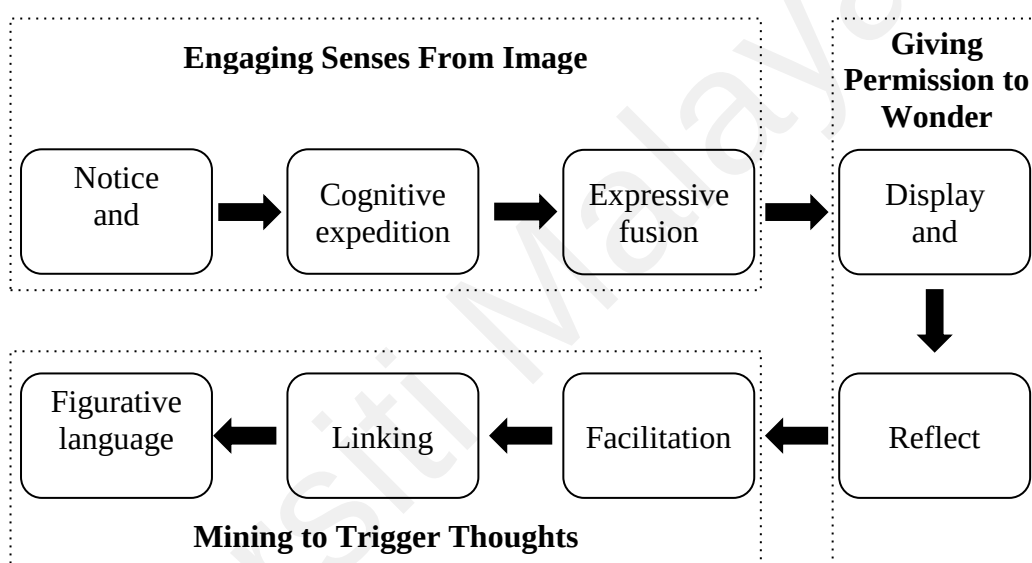


Diagram 6: Drawing Framework Integrated with Key Concepts

The participants agreed that displaying their artworks in front of their peers allowed them to gather more insight to their peers' works during discussions, and enhanced their understanding of the text as well when the creator of the artworks explain their drawings during the post-intervention interview of Cycle Three:

Student A: "This uh the most excited part is to when the this artist explain their art paintings. It's really interesting because uh it's one feeling when I reading the poetry myself and it's also another kind of feeling to see the drawings of the uh of other students. And also it's uh something different when they explain themselves themselves. So uh it's have it offers me lots of dimension to understand uh work of literature".

Student V: "I think both the drawing and discussion because the drawing itself is not enough because usually the drawing is based on the reader interpretation of the poem. But by seeing the other, the others drawing and also discuss together, I think we could have more perspective and what is the hidden

meaning and perhaps the hidden clues that we miss when we are analyzing the poem and the text”.

[Cycle 3/I2]

4.3.3 Strategy 3: Textual Connection Through Native Cultural Engagement

One of the assumptions positioned by Showalter (2003) was that English Literature learners must be able to arrive at developing cultural assumptions. From the data, it was observed that the participants of this study made strong textual connections with the intended meaning of the figurative languages when they engaged with their own native cultural backgrounds to make sense of the meanings of the selected figurative languages and by connecting with them emotionally.

4.3.3 (a) Native cultural content

During the interventions across the three main cycles, it was observed that the participants relied heavily on their native cultural assumptions to understand the figurative language. This phenomena appeared as a very interesting moment during the interventions as the researcher mentioned previously in the beginning of this chapter, that the participants had a problem of misunderstanding the meanings of figurative language and to ease that, they used their own interpretations and personal reflections. As a result, they ended up misunderstanding and misinterpreting the actual meaning of the figurative language. However, the data revealed that when learners incorporated their native cultural backgrounds and used that as a comparison to represent the figurative languages, they managed to arrive at understanding. As reflected in the post-intervention interview:

Student Z : “ I like this in Chinese. You can see that is coming out to mean the spring, the arrival of spring. So it uh maybe it's, it is my culture”.

Student J: “I don't know what other countries said. I think because Chinese are the person or the people uh who are so shy and he uh they didn't uh they don't express themselves directly so they just want to uh use something like flowers or animals or other things to represent their meaning”.

This data indicated a scenario where the participants arrived at the understanding of figurative languages when they incorporated their native cultural backgrounds to make mental representations of the direct figurative language. By doing so, they avoided misinterpreting the figurative languages and this enabled them to have a pictorial understanding of what the figurative languages mean.

4.3.3 (b) Engaging text's emotional nuances

In addition, another sub-theme that surfaced was how by integrating drawing enabled the participants to engage with the emotional nuances of the text. The participants discussed about how the use of visual art elements especially the use of colour allowed them to engage with the author's feelings and emotions:

Student X: "I think the most interesting part is uh when I was drawing the, the picture of the poem, uh I discovered that the colour I used uh actually uh show the same temperature, the the color blue, green and yellow, they all give me a sense of delight, some kind of relaxation. So I can uh better relate to the author's feeling."

[Cycle 2/I2/G1]

Based on what has been asserted by the participants, the use of colours enabled them to delve into understanding the inward emotions of the author by first engaging with their own personal emotions. Once the participants engaged with their emotions, they used different colours to represent the mental representations (images) in a tangible form. The data simply proved that when the participants used their native cultural backgrounds and created mental representations of the figurative language, they were able to emotionally connect with the author and the text.

4.4 Research Question 2: The Effectiveness of Integrating Drawing

The effectiveness of integrating drawing using soft pastels as an aid for EFL English Literature students must be perceived from a manner in which they are able to explain the figurative language after the intervention. As this is a crucial point in the process as well to investigate if the integrations were able to scaffold their learning about figurative languages, the researcher coded these data based on their sample essays and the participants' post-intervention interview as well as the interview conducted with the peer observer. Based on the data gathered, the researcher present the themes and subthemes in the table below:

Themes	Subthemes	Data codes
Sensory Memory Engagement	Confirming prior understanding through mental representations	● Imagination about figurative language ● Create convincing images
	Decoding language by triggering senses (visual and touch)	● Colours, shapes, lines to represent figurative language ● Use of soft pastels (touch)
	Distinguishing meaning by illustrating tangible images	● Draw what comes to their minds ● Using mental images to represent symbols ● Drawing pictures
	Seeking further knowledge by increasing affective domain	● Connect with character emotionally ● Connect what other peers feel about the text ● Connect with the author
Cultural Background Engagement	Bringing in own cultural assumptions	● Adapting own native culture ● Prior background knowledge about native culture

Table 4.6: The table refers to the main themes and subthemes gathered from the data codes that reflect the effectiveness of integrating drawing into the teaching and learning of figurative language

4.4.1 Effectiveness 1: Sensory Memory Engagement

Based on the data gathered, the strategies highlighted in the first section of this chapter had proven its effectiveness in increasing sensory memory engagement among learners to make sense of the figurative languages. This section illustrates the effectiveness of drawing in scaffolding figurative language learning.

4.4.1 (a) Confirming Prior Understanding Through Mental Representations

An interesting finding gathered from the research data is that drawing enabled the participants to create mental representations or symbols in their minds. These symbols appeared in their minds in the form of images. When the participants first read the text, they already had a brief understanding of what the figurative languages could possibly mean. Through the interventions, it confirmed their prior understanding of the figurative language. As commented:

Student P: “Yeah, it actually transforms the text into our image in, in our heads so that we can better comprehend the content”.

Student V: “It's fun. So that uh I don't have to stress out trying to understand the text. I can just have fun and draw random things whatever in my mind”.

[C2/I1/G1

This excerpt from the post-intervention interview in Cycle Two simply showed how when the participants read the text, mental images were formed in their minds. In other words, the participants already had prior knowledge as to what the metaphors, symbolism and personification entailed in the selected texts, however, by having these mental representations, it fortified their understanding of it. These mental representations enabled the participants to imagine how the figurative language actually looked like in a pictorial form. From the post-intervention interview gathered from Cycle One, Student C expressed how drawing enabled her to create mental representations in her mind about the figurative language and later helped to confirm what she had originally understood

about the figurative language. Upon observing the images being surfaced in her mind, Student C commented:

Student C: “It helped me convince the scene of the test to express the thing. I think the things in the first test, Hemingway writes, is a complicated thing, like the contradictory between reality and ideal or something. So if I draw it down, I think it's more vivid than I speak it out”.

[C1/I1/G1]

This data was confirmed via the post-intervention interview with the peer observer where she also exclaimed:

Peer observer: “I think it was quite refreshing in a sense where students were able to express not just through whatever they were thinking, but also based on whatever they were drawing...”

[PO/Post-interview]

When the participants first read Hemingway’s text in Cycle One, they were unable to imagine that the figurative language could be presented visually. Upon observation, when the participants began to read the text, mental representations started to form in their mental modes about how a white elephant would actually look and when the participants incorporated it into a physical drawing, they started to slowly use lines (visual art element) to trace out an outline or shape of a white elephant as shown in the figure below:

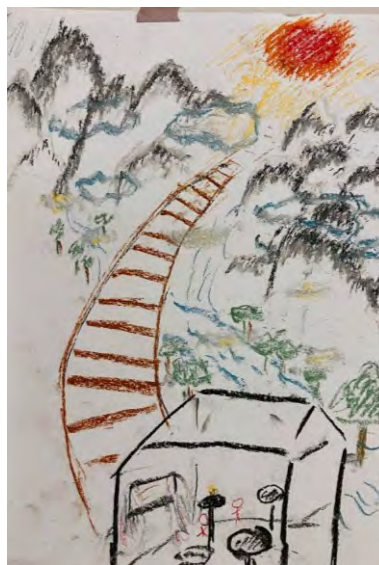


Figure 4.24: A sample drawing by Student P showing how the participants attempted to use visual art elements to illustrate hills in the shape of white elephants

When these mental representations were formed, the participants were able to slowly picture how the figurative language looked and when they tried to incorporate their background knowledge about what each metaphor, personification and symbolism could possibly mean, they slowly began to develop a better concept of its interpretation.

The participants were then asked to write a short essay after the end of each intervention. In the first intervention of Cycle Two for instance, the participants were asked to write a short essay about Atwood's *Happy Endings* to confirm if drawing using soft pastels did aid participants' understanding of the selected figurative languages. The question was: *Happy Endings* by Margaret Atwood is a short story that contains instances of figurative language use. Explain how these figurative languages work in reflecting what the text means. Write your response within 80 to 100 words. The participants were given twenty minutes to complete the short essay. The short essay will be graded according to the rubrics attached in Appendix 9 to evaluate if the participants fall under the beginning, developing, competent or accomplished category. Reflecting back on the results in Cycle One, the participants managed to achieve the competent category. However, compared to the data gathered from Cycle Two, it can be said that the participants have made significant improvements in terms that the participants' answers appear to be interesting, complex, well supported and thoroughly executed throughout their writings.

Symbolism / Metaphor "Hills like White Elephants"
Why does the author say that the hills are like white elephants? The white elephant-like hills here are to show the loss in emotion and the author's sympathy and helplessness to the matters happened at that time. It's the symbol of the baby they once had and the responsibility. Also, the kinds of drinks mentioned in the article are the man's kind of self-punishment, which is a way to get rid of the responsibility, the real world and the past. ~~one~~ ^{the man} ~~between the couple and the surgery they girl had~~ ^{should}
The conflict ~~between the couple and the surgery they girl had~~ ^{between the couple and the surgery they girl had} reflects the relationships and ~~societal~~ ^{social} conditions. Everyone wanted to escape from the responsibility and was in a numb. They lost in themselves which was affected by the war.

There is a symbolism of an unwanted pregnancy in the conversation between the American man and the girl. The girl mentions that the hills look like white elephants, which is a metaphor for her pregnancy. She also talks about the scenery in the banks of El Estero that represent the couple's future happy life. The underlying tone in the couple's dialogue implies that the girl wants to keep the baby, while the man tries to persuade her not to. The man uses repetition to emphasize that he will not force her to abort the baby if she doesn't want to, but then he tries to convince her that it is natural and everybody has done it. The man is being passive-aggressive, and the girl tries to act like everything is fine; this foreshadows that the abortion is a foregone conclusion. Towards the end of the story, there is a mention of two heavy bags that have labels on them from all the hotels the couple had spent the night. The two bags are a metaphor that represent their relationship and what they have been through.

The most obvious technique used in the story is symbolism. From the title "hills like white elephants", it uses the simile. But in fact there are some trees, so it doesn't look like white elephants. Maybe white elephants represent some other things. We know the story is about the argument ^{between} that a couple ~~she~~ if the girl have abortions.

We only see the superficial part. The boy and the girl argue about whether to have an abtion. The girl takes a larger view and suspects that the boy doesn't love her anymore, so she repeat to ask the boy if she does, he will love her again. But the boy hypocritically says the the girl's wishes are the main one. In fact, We can see the boy is a fake one. Although he says it depends on the girl, he just cares about himself. While the girl thinks more long-term and she cares about the boy.

Figure 4.25: Student Z, Student A and Student V's sample essay (competent category)

For example in this first activity, the participants were asked to identify the figurative languages in Hemingway's *Hills Like White Elephants* and based on the sample essays above, Student Z, Student A and Student V fell under the competent category for this particular cycle. These sample essays reflected how the participants were actually able to engage with their mental representations to imagine and picture how the scenes actually looked like. From their sample writing, they vividly explain the metaphor of the white elephant that symbolises a baby. From there, the participants were able to come up with an explanation in their essay where they connected their mental representations with what they believe the metaphor actually symbolised.

4.4.1 (b) Decoding Language by Triggering Senses (Visual and Touch)

Another significant finding that surfaced from the data was when drawing was effective in enabling the participants' visual and tactile senses to be triggered to aid the participants' learning process. As such, learning about figurative language does not become a theoretical one, rather, it triggers their visual and tactile senses to better engage

with their affective stances (this was highlighted later in 4.2.1 (a) (iv)) to further develop a deeper understanding of the figurative language (dealing with their affective stance). Traditionally, as discussed in Chapter Two, although learning about literature does not really engage with the sensory memory, the data gathered from this study had proven that triggering senses, in particular, visual and tactile, is one of the significant effective products to learn about figurative language. In this study, the participants simply highlighted that integrating drawing triggered their senses to better immerse and process the figurative languages better. For instance, Student U commented that drawing enabled her to visually convey the meaning of the figurative languages, reinforcing understanding and learning:

Student M: “I would say drawing out the symbol in the paper and making it and composing it so that it is related and reflected the story and the poem so that it could make sense and help me to understand the text better”.

Student V: “Symbol. I would say the symbol is interesting because different symbols have different meanings. So I try to make use of the text in the literary to make sure the symbol is related to the context of the text”

[C1/I2/G1]

Student U adds:

Student U: “The most exciting part for me is a drawing process. When you are drawing, you can fully get immersed in the story. If you just see the characters on the paper, you'll feel that it's abstract and you feel you are detached from the whole story. But if you can draw, then you can better immersed in it”.

[C1/I2/G2]

In fact, Student M also added:

Student M: “Uh when I try to break down the abstract concept and try to uh conjure up an image in my mind and draw it down during the drawing”.

[C3/I2/G1]

In Cycle Three, Student M again confirmed her stand:

Student M: I think by drawing, we can understand that uh visualizing art and writing art is linked very closely uh as, as I pick, as I draw a apple uh which is very red, red.

[C3/I2/G1]

The use of colour for example, is one of the visual art elements that enabled the participants to fully draw connections between the tangible and intangible representations.

Student X: “Because when you're drawing, you are thinking. You are thinking how to... How to draw what the author wants to tell us by visualizing it because by choosing the color, you can realize the emotion of this text, such as you choose red. Maybe that means passion, you choose blue, that means code bloody like that”.

[C1/I2/G2]

The use of colours in this sense enabled the participants to express the figurative language much better. Riding on these data about how integrating drawing is effective in triggering senses, all these were confirmed during the post-intervention interview with the peer observer:

Peer Observer: “ I think exploring the material that they have, because it may be new to them. Of course, colours are interesting, but they've never maybe touched soft pastels or understand how it feels like using soft pastels. But once they started using it on the paper, then they started to be slightly more confident”

[PO/Post-interview]

The peer observer simply explained how using soft pastels is a special act from the participants that actually triggered their senses to engage with an art tool to mediate their understanding, learning and knowledge retention.



Figure 4.26: Participants using soft pastels to engage in their visual and tactile senses in Cycle Two

As shown in the figures above, the participants were actively engaging with their sense of touch and visuals to illustrate the figurative languages in a tangible form. For instance, the symbolism in Atwood's *Happy Endings* and Wordsworth's daffodils were carefully drawn by the participant on the left and right. Student X later confirmed in the post-intervention interview:

Student X: "I discovered that the color I used uh actually uh show the same temperature, the the color blue, green and yellow, they all give me a sense of delight, some kind of relaxation".

[C2/I2/G1]

4.4.1 (c) Distinguishing Meaning by Illustrating Tangible Images

Having explained all the data codes above, this subtheme, illustrating tangible images is also one of the very significant findings in explaining the effectiveness of using drawing to learn about figurative language. After being able to mentally represent the symbolism, metaphors and personification in their minds, the drawing process simply engaged with the participants' senses that were later translated into tangible forms of artworks. Upon identifying the figurative language, the participants began to identify figurative language in the text. Once completed, the participants then illustrated their mental representations of the figurative languages (in the case of the selected diagram below, the hills), in a tangible form of an artwork as shown in Figures 4.27.



Figures 4.27: Participants' sample artworks using drawing to carefully illustrate the figurative languages in Ernest Hemingway's *Hills Like White Elephants*

When this has been carefully drawn, the participants were then able to explain what the metaphor about the hills meant and what it symbolised in the text. As explained by Student H:

Student H: "the most memorable thing for me is to arrange those information or symbols properly. "

[C1/I2/G1]

The participants claimed that by doing so, they were able to carefully see their thoughts in a physical form of artwork that helps them to comprehend their thinking and clarifies their thought processes. As Student X explained:

Student X: Because when you're drawing, you are thinking. You are thinking how to... How to draw what the author wants to tell us by visualizing it because by choosing the color, you can realize the emotion of this text, such as you choose red. Maybe that means passion, you choose blue, that means code bloody like that"

[C1/I2/G2]

As shown in the figures below, Student J and Student C carefully used lines, shapes and colours to illustrate what happened in each stage of Margaret Atwood's *Happy Endings*. By producing these tangible forms of artwork, they were channeling their mental

representations of what a happy ending actually symbolised versus the reality it actually depicted. Through the careful use of these visual art elements, they were able to distinguish the meaning of each text section through the drawings.



Figures 4.28: Student J and Student C's sample artworks of Margaret Atwood's *Happy Endings*

To confirm the effectiveness of drawing, the participants were given a short essay to complete after each intervention. Compared to the previous cycle, The participant (Student C) was also observed to be able to draw further knowledge and gather ideas from her prior background knowledge about Shakespeare to connect to the text. Compared to Student C's essay in Cycle One where this participant falls under the beginning category, Student C's essay now does reflect minor efforts in making some discussions to distinguish the text's meaning and provide simple references to the text. Although further judgements of the material discussed were neglected altogether and insufficiently

explained, the essay does provide a very brief explanation about symbolism. The participant's discussion was brief and very general; however, there are instances of providing a general assumption about how the different versions of the story symbolises a mirror to life that was not presented in the participant's previous essay in Cycle One.

Figure 4.29: Student C's sample essay about the figurative language in Margaret Atwood's *Happy Endings*

Figure 4.30: Student J's sample essay about the figurative language in Margaret Atwood's *Happy Endings*

However, in the end, this pursuit is insignificant and often ends otherwise. The discussions are well explored and Student J's essay now clearly addresses the selected figurative languages in the text with clarity and complexity.

4.4.1 (d) Seeking Further Knowledge by Increasing Affective Domain

The participants also reported about how they were able to connect with the character's emotions, how their peers felt about the figurative languages at the same time understanding how the author felt at that moment when the authors wrote the literary texts. All these affective stances eventually aided their understanding and learning about figurative languages as it enabled the participants to identify with the emotions of whoever who were involved in the crafting of the text all the way to the reading of the text. Student A for instance, explained how she was initially confused about the figurative languages in the text. However, after the intervention, she was able to relate to what her peers felt about the author's feelings and later she herself understood it as well:

Student A: "It's at the point of the hills like white elephant. M explained her drawing. There is a sitter and the whole, and before her explanation, I read this article and I totally confused about what the writer was saying. And after explanation, I feel like, oh, I can understand what the author wants to express in his article".

[C1/I2/G2]

Student X later reconfirmed the finding:

Student X: "Uh the most memorable part is the the moment when I started to draw, I can feel the uh feel myself and the author in the drawing".

[C1/I2/G2]

To further confirm the effectiveness of using drawing, the sample essays obtained from each cycle indicated that there were indeed significant improvements on the participant's understanding of metaphors, symbolism and personification.

Metaphor and symbolism are presented in the story. With the title of the story being "happy ending" which already reflected the reality and typical life cycle of a human being. The couple would get married, have children, spending the rest of their life together before finally dying together. On the other hand, symbolism also play at hand, how there are part B, C, D, E included in the story, as if giving cue to the reader that they have choices on how they wanted the plot to "Happy Ending" be. The many story part (A, B, C, D, E, F) symbolise a type of parallel universe that allow reader to experiment, seeing which part excites them the most before giving in to the predictable ending.

Figure 4.31: Student V's sample essay about the figurative language in Margaret Atwood's *Happy Endings*

As observed in Student V's essay, the participant seemed to be able to elaborate more assumptions of the metaphors and symbolism presented in the selected literary text, exploring arguments and explaining the context of the text. Compared to the participants' previous essay, Student V is now able to elaborate the discussion and explain the figurative languages in a brief, but concise manner. Although the discussions may not be as complex by far, the participants still fall under the competent category, their short essays have proven that their understanding of metaphors, symbolism and personification have improved. In addition, the participants were able to identify the figurative languages and explore a creative analysis of the figurative language in even more detail by the second cycle. For example:

Personification. Even though from my perspective, it's the day dream of the persona, ~~to~~ the poem tells from 'cloud's perspective. ~~From~~ therefore, clouds can wander around lonely ~~and~~ a crowd like a human does. Also, golden daffodils and

'dancing in the breeze' is also the personification. Only human can dance but here is the golden daffodils a plant. All of these describe a vivid and beautiful scene. And with the gently wandering cloud and dancing flower we can feel persona's peaceful mind and passion and love for nature.

This poem uses ~~the~~ personification. "I wandered lonely as a cloud." The poet ~~is~~ ~~gives~~ is very lonely at the beginning of the poem. In the silent night, he is the only human, surrounded by daffodils, wind, trees, stars and so on. But when he put his attention into those natural elements, he gradually fell into his own imagination world. He feels the waves are danced, the stars ~~glance~~ saw him at a glance. In this mood, the poet also engaged the nature and no longer feel lonely. ~~He~~ Then he dances with the daffodils.

So the whole poem is using ^{personification} metaphor, describing that all the natural things are performing a show to him, and after watching the show, he no longer feel alone.

Figure 4.32: Student S and Student Y's sample essay of Wordsworth's *I Wandered Lonely As A Cloud*

Their explanations can be classified under the accomplished category as their essay distinguishes the meaning of the text, seeks further knowledge and decodes the figurative languages creatively. The nuances of the text were explored and there were critical judgments of the material involved. The essay provided a very distinct explanation about personification in the poem without any misconceptions.

The poet also uses metaphor. He compares the golden daffodils ~~as~~ to stars shining on the milky way. This perfectly demonstrates the beauty of the golden flowers inserted in the green grassland.

The whole poem is kind of symbolism. A lonely cloud discovers beautiful scenery in the valley, which actually means people try to get away from stress for temporary relaxation and freedom.

Metaphor. The large number of golden daffodils is the metaphor to the author's dream life. He wanted to escape reality and hide in the country where there would be no pain & capitalism. He went back to the nature to find himself.

The author uses a large cluster of daffodils to symbolise nature, and the blooming of daffodils symbolises the arrival of spring and the renewal of all things in nature.

Figure 4.33: Student X, Student A and Student P's sample essay of Wordsworth's *I Wandered Lonely As A Cloud*

On the other hand, although the descriptions and explanations given by these participants were brief, the major claim of the essay is clear and distinguishes the meaning of Wordsworth's figurative languages. The examples and evidence provided are acceptable and provided a decent further judgement and reading of the figurative languages in the text. The context of the figurative languages were explored. It was reflected through the participants' sample essays where they are now able to carefully explain what they felt about the figurative languages and even the authors themselves. Their writing reflected the stance where there was a deep and personal connection with the author about how Wordsworth's daffodils were his representation of the escapism he had always pursued.

Based on the comparison between participant sample essays in Cycle One and Cycle Two, the participants either have currently advanced on to the accomplished phase as well as the competent phase. One of the more significant improvements can be highlighted in Student Z's essays:

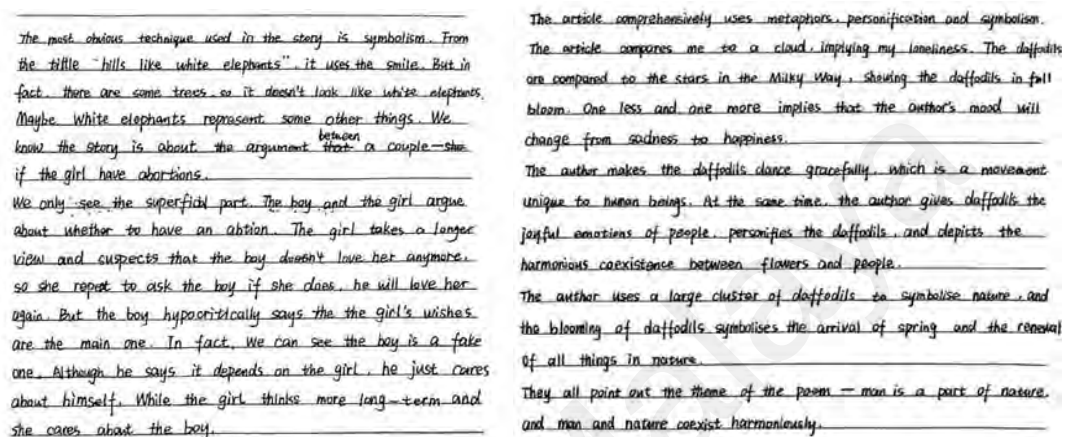


Figure 4.34: Student Z's sample essay in Cycle One (left) and Cycle Two (right)

In Cycle One, Student Z's essay mainly consisted of very general assumptions about the selected figurative language. Although the major claims of the essay were clear, it missed the nuances in distinguishing the text's meaning through close reading and neither did it provide further and direct judgement related to the text. However, in Cycle Two, Student Z was able to provide a clear intention in her essay that outlines the argument and demonstrates the meaning of the text through careful analysis. References to the selected text were also more evident and addressed with valid reasoning. The participant was able to refer back to the text by mentioning specific subjects and in this case, the daffodils, and further enhanced the nature of the poem. Another significant improvement that is worth pointing out would be Student V's writing as well. As compared to what Student V had written previously where the participant did identify the figurative languages and briefly provided an example of the text, Student V's essay has now improved to explain more knowledge about the figurative languages, deriving judgements directly from the

text at the same time provide critical analysis of the text as well as defending her arguments.

The first line of the poem is a personification of a rose being sick. The word "rose" itself is a metaphor associated with woman and the "invisible worm" is a metaphor for death that will grow at her life.

The characters John and Mary symbolize ordinary people, which is evident by their generic name and their stereotypical roles that can be found in any other romance novels. The title "Happy Endings" itself is a metaphor for reality — how people wants to fall in love, get married, find lucrative jobs, buy houses, have children, have fun with their friends, go on vacation, and do their hobbies; everyone has more or less similar goals, and eventually they will come to the same ending, which is to die. Some similes

Figure 4.35: Student V's sample essay in Cycle One (above) and Cycle Two (below)

In the sample essay above by Student V, the essay is now clear, and the nuances of the essay are well explored with sufficient arguments in providing evidence from close reading.

Later on, to confirm if the participants had fully understood the figurative languages in the text in the first intervention of Cycle Three, they were asked to write a short essay: *The Diamond Necklace* by Guy de Maupassant is a short story that contains instances of figurative language use. Explain how these figurative languages work in reflecting what the text means. Write your response within 80 to 100 words. The participants' essays reflected significant improvement compared to what they have obtained in Cycle Two. Some of the participants who were under the competent and developing category had managed to achieve an accomplished category by the time Cycle Three was conducted.

The diamond necklace, which in the story refers to symbols something luxury or something used by the upper class. The girl in the story refers to someone in the society who wants to have vanity and wants to use something not belonged to them to show their fake identity as an upper class people. At the end of the story, the girl finds out that that luxury necklace is actually a fake one but she's already waste her whole life to "return" that necklace. Actually, the author use her tragedy to symbolize the tragedy of class hierarchy. Also, it's an irony to those people who have vanity.

The necklace itself serves as a symbol for the lady's "high social status", which gave her confidence during the ball and made her proud of herself. We can easily imagine that if we saw a beautiful dressed woman wearing this decent necklace, we would ~~pretend~~ assume her to be a higher-class person at the first glance.

Meanwhile, the truth that the necklace was actually a fake one also symbolize that the lady's prosperity and wealth are all her illusion, which may cause her and her family a lot of trouble.

There is a lot of metaphor and personification being presented in this story. Some of the metaphor include in page 213, line 119-120 "a kind of happy cloud composed of all the adulation" a emphasisation of the character that they are very happy moving on to the title itself is actually a form of metaphor and perhaps a bit of symbolism to the story, where it imply the character happiness and achievement to solely depended on the necklace. The kind of object that give the character a sense of value similar to of high status people with that being said, on the beginning of the story, a hyperbole personification is used constantly, describing how she was a mere, ordinary, and not-so-special woman, and that the condition of her very own apartment is alive, mocking her of how poor she is to compare with the others.

Figure 4.36: Student Y, Student P and Student M's sample essay of *The Diamond Necklace* by Guy de Maupassant

Student Y and Student P for example, were classified as participants who were under the competent category in Cycle Two whereas now from their essay of Maupassant's works, it can be noted that their essay now presented complex, interesting and thoroughly executed writing, each distinguishing the meaning of the targeted figurative languages, decoding the text critically. Both participants were able to highlight clear intentions of their discussion about the figurative languages and demonstrate sufficient evidence from the text, exploring judgements from the material with clarity. The participants were also able to explain the context of their arguments in the essays, carefully explaining them to enhance their conclusion and understanding. Apart from being able to highlight the

figurative languages in the text, the participants are now able to elaborate more in their writing and at the same time demonstrate well-supported contexts directly from the material.

In the second intervention of Cycle Three, participant sample essays were collected to determine if drawing using soft pastels was able to effectively improve the understanding of figurative languages as well.

The author uses metaphor. The tree here ~~is~~ actually ~~stand~~ stands for the author's anger. The apple the tree bears stands for the weapons to kill the enemy. To sum up, metaphor strengthens the author's anger and hatred towards his enemy and his determination to kill them.

The tree is the metaphor for hatred born from ^{suppressed} anger and the apple is the metaphor for the manifestation of anger, while the garden is the metaphor for the heart that grow and develop the said hidden anger. In this poem, the author ^{also} uses personification of wrath (metaphorically depicted as a tree) that can "grow" and "bear fruit."

Figure 4.37: Student X and Student V's sample essay of *The Poison Tree* by William Blake

Based on Student X and Student V's sample essay, it can be implied that the participant was able to identify the metaphors and personification used in the text. Apart from that, they were also able to explain the meaning of the metaphors and personification as well as what it actually entails with reference to the text briefly. When asked to confirm this improvement during the post-intervention interview, the participants did mention that integrating drawing into learning figurative languages have assisted them to understand the selected figurative languages.

As the final cycle in this research, the researcher evaluated the sample essays written by the participants and provided some explanations and samples to compare the participants' improvement from the previous cycle. In Cycle Two, the participants have managed to achieve competence and some have improved to the accomplished phase. In this section, the researcher highlights a few sample essays by the participants who have reflected significant improvement in their understanding of figurative language in Cycle Three.

Firstly, Student Y has reflected a continuous and consistent improvement in terms of her understanding of figurative languages, especially in metaphors. Compared to her initial writing in Cycle Two which mainly explains in a general context the meaning of the metaphors however, her explanation can still improve in terms of providing more direct examples to make her writing more well supported, her essay in Cycle Three has proven otherwise. In Cycle Three, Student Y was able to address direct examples from the text by talking about the poet's garden and his foe lying beneath the tree and what it actually entails. Such detailed description enhances the clarity of her writing as well as well providing a valid reasoning to her claims. Therefore, this participant has managed to qualify under the accomplished phase, producing creative and critical judgement of the texts, at the same time reflecting mastery of the targeted figurative languages.

"Happily ending" the whole story focuses on the different version of life of John and Mary but ~~are~~ ^{only} all starts with "John and Mary meet" and ends with "John and Mary die". ~~There~~ The author uses metaphor ~~to~~ to express that although life human's life will finally dies but we can try to make the ~~progress~~ process interesting. For authors, they try to generate different plots to attract readers. For ourselves, we try to create different things to make our everyday-life fantastic. I think this is what the author ~~to~~ attempt to express through metaphor.

A poison tree uses metaphor to express its theme towards his foe. William Blake refers his anger to a tree, and he use ^{tree} ~~use~~ to water it, use smiles to sun it. So the "tree" grows day and night. Finally, an apple appeared which refers to the success of the author. Then his foe came to Blake's garden and eat the apple, means that Blake use his success to defeat his foe. Finally, his foe dead beneath the tree, actually means his foe he survived his foe.

So this poem uses metaphor to show that although ~~is~~ If you have an enemy, just ~~use~~ try to make yourself strong, and then your enemy will be defeated by your success.

Figure 4.38: Student Y's sample essay in Cycle 2 (left) and Cycle 3 (right)

Secondly, Student P has also shown significant improvement in his writing. Compared to his work in Cycle Two that seems very much general and unconvincing because the participant mainly used his own perspective of what he thinks it means, Student P was able to explore and argue his explanation about symbolism and personification in the text more extensively by providing evidence through close reading of the text. His essay surpasses mere summarisation and dwells into providing a view about what the poet felt with reference to the text.

The title of the short story "Happy Endings" is a metaphor that indicates everyone's daily normal lives. The story uses narrative language to show different lifepaths (paralleled universes) of the relationship between John and Mary, but ~~first~~ finally the ending is that they ^{both} died. The endings are not actually happy, I think that's why there are quotation marks " " on the title "happy endings". Nevertheless, the last sentence ~~elaborates~~ ^{elaborates} that "Now try How and Why", which probably means, though we finally die, we can make a difference in our lives to make it more diverse, meaningful, and impressive.

I want to talk about symbolism in the ~~po~~ Poison Tree. "The apple bright" actually symbolizes the bad consequences or tendency that "I" (the protagonist) cause after a long-period of pressure to my own anger. It literally means without efficient communication, pressing anger would only cause a much worse explosion. What's more, the text "An apple outstretched beneath the tree" typically symbolizes the death of "my foe".

Personification is another important figurative language in this poem. The author personalizes "my anger" with human actions such as "grow", making it more vivid and easy to draw a picture in our mind when drawing.

Figure 4.39: Student P's sample essay in Cycle 2 (left) and Cycle 3 (right)

Then, symbolism. In this article, the use of symbolism does not seem obvious. This is not because it's not widely used, on the contrary, even the protagonists, John and Mary, had become two symbols under this, symbolizing the postmodernist people's resistance to reality and their inability to resist.

Firstly, Metaphor is used in the second verse. In the sentence of "Night and morning with my tears, and I sunned with my smiles", the writer compared "the tears" as water and assimilate "the smiles" as to the sunshine.

Secondly, ~~symbolism~~ symbolism is a little bit obscure in the poem. From my perspective, since the Bible recorded that Adam and Eve stole the forbidden fruit, the apple has been a taboo symbol in literature. In the text, the apple that "I" poured into hostility and deceitful wiles into is a symbol of evil and tempt. As what the title ^{meant} ~~meant~~: the apple tree as well as the violent passion is poisonous.

Figure 4.40: Student J's sample essay in Cycle 2 (left) and Cycle 3 (right)

Besides, the researcher would also like to emphasise on Student J's essays to explain how drawing using soft pastels is an effective tool to aid figurative language learning among undergraduate EFL English Literature students. As a matter of fact, Student J's sample

essay in Cycle Two was too brief to explain the context of what she was trying to argue. Her essay was unspecific and it missed the complexity of the text's meaning nor did it possess any critical discussion in it. Nevertheless, to the researcher's surprise in Cycle Three, Student J's essay is now complex and the essence of the text was well explored in her discussion and she is able to support her discussions with reference from the text.

4.4.2 Effectiveness 2: Cultural Background as A Starting Point for Engagement

The second part of this section will seek to continue highlighting the data that surfaced about understanding the effectiveness of drawing in scaffolding learning about figurative language. There was one particular theme that surfaced from the data.

4.4.2 (a) Bringing in Own Cultural Assumptions

This study was conducted in three different cycles. Based on the framework illustrated in the second last section of Chapter Two, it is said that visual art integration should bring about a cultural understanding and learning. As interesting as it sounds, the data has proven that integrating drawing did not really assist learners to learn about culture. When asked about if drawing did help the participants to learn about figurative language, the participants simply responded by shaking their heads. This was confirmed during the post-intervention interview of all three cycles in both interview groups. The excerpt below was taken from Cycle Two's post-intervention interview that recorded the participants' responses:

Researcher: "Now, so moving on, were you able to gain some cultural, cultural perspectives of the literary text after the intervention"?

Student S: "No"

The rest: "No"

Researcher: "Anyone here who did"?

Student F: "...after drawing, it still remains the same. So. No".

[C2/I2/G1]

Although appearing to be a seemingly negative moment, an interesting phenomenon emerged in Cycle Three. It was about cultural implications that were applied into the creation of the artwork. As observed in Cycle Two, there were instances where the participants actually engaged with their own cultural knowledge about how certain things are represented in their own culture to arrive at the understanding of these figurative languages that appears to be foreign to them. A similar incident also took place in Cycle Three in Student P's drawing as reflected in the figure below:



Figure 4.41: Student P's artwork reflecting how he took his own cultural understanding and background to make sense of the text.

The discussion about Student P's artwork was recorded:

Student F: "And there is a point I want to add, I am not sure whether it come from his mind, but I observe is that the tree is country and in Chinese culture is symbolized the gentleman."

Student P: "So it's the anger of a gentleman. I do not use the apple tree".

Researcher : "Oh, wow, that's very interesting plum tree in, in Chinese culture actually symbolizes gentlemen, right? Well, this is very interesting".

Student P: So that is really hidden emotion. And there's one point I want to add for the body becomes so because this enemy died because of his anger. So his body will uh nutri, nutri and the writer's anger become larger and some, maybe one day it will make the writer himself be. That's my point".

[Cycle 3/I2]

The participants were trying to explain how Student P used a plum tree (as used in the participant's native culture) to represent a gentleman instead of an apple tree as described in Blake's original text. This actually enabled them to comprehend who Blake was as a

poet and how he should have behaved in his context, indicating that anger at that time was perhaps unacceptable as a gentleman. This was confirmed during the post-intervention interview where the participants confirmed that they did not arrive at knowledge of the poet's cultural background but by employing their own cultural knowledge and background, it did assist them to understand the context of the figurative language better:

Student H: "Uh I would like to see um our not...our especially Mr P on drawing actually is to some extent uh enrich the original back cultural background or the poem because um he is some Chinese traditional culture background to the poem to make the poem could be elaborated more vividly to uh to some people based on another cultural background. I think that's good".

Researcher: So what you were trying to say is that even though the author comes from a different background, and you could not really understand the author's cultural perspective. But because through this intervention, your your friend actually produce, brought in something that from your own culture. And therefore you can understand it better in a sense because it relates to you"?

Student H: "Yeah".

All: "Yes".

[Cycle 3/I2/G1]

A similar incident was also recorded during the post-intervention interview in Cycle Two:

Student Z: "Uh I think uh uh I like this in Chinese. You can see that the,the, That, that, that is coming out to mean the spring, the arrival of spring. So it uh maybe it's, it is my culture".

Student J: "I don't know what other countries said. Uh And uh I think because Chinese are the person or the people uh who are so shy and he uh they didn't uh they don't express themselves directly so they just want to uh use something like flowers or animals or other things to represent their building building".

[Cycle 2/I2/G2]

A thorough discussion about his phenomena is presented in Chapter Five of this study about how the poison tree, depicted in the participant's native culture was used to symbolise the destructive nature of repressed anger.

4.4.3 Outcomes of Integrating Drawing in Learning About Figurative Language

It is necessary for the researcher to present about the outcomes of drawing in aiding figurative language learning to further clarify the effectiveness of using drawing to aid

figurative language learning. These data were analysed and tabulated in the data below to confirm in the case of this study if such data tallies with what Showalter (2003) had claimed to be in the conceptual framework about the key navigators to indicate the benchmark of literature learning.

Themes	Subthemes	Data codes
Fostering Openness	Encourages open conversations	• Open discussion • Allow opinions
Textual Enlightenment	Cultivating insight	• Develop understanding • Reinforces understanding • Transforming invisible elements into the visible • Facilitating observation • Improved perception • Understanding others' works
	Bridging gaps	• Authors' message embedded in artwork • Filling gaps between drawing and author's intent
Increased Use of the English Language	Minimised dependency	• Reduced use of translation app • Reduce speaking in native language

Table 4.2: The table refers to the main themes and subthemes gathered from the data codes that reflect the outcomes of integrating drawing into the teaching and learning of figurative language

4.4.3 (a) Theme 1: Fostering Openness

Interestingly, the peer observer's notes hinted at a phenomena that may potentially highlight how drawing using soft pastels encouraged the participants to comprehend texts through open conversations:

Peer observer: :Lecturer asks if other students have different views. Students volunteer. Students encourage one another”.

[Cycle 1/I1]

The researcher highlighted this incident because usually, the researcher's students are not as actively engaged during class. They were mostly quiet however, this experiment

proved otherwise. Student S and M started hinting to the other participants that the text was about surgery and abortion. The discussion did last for fourteen minutes or so, and finally, Student M came to explain her drawing:

Student M: “Yes. And then the girl, I will continue, the girl did not say anything. I'll go with you and I'll stay with you all the time. They just let the air in and then it is all perfectly natural. And in the next page, you could see that the girl started to describe this fields, right? Across on the other side were fields of green and tree along with the banks of the Ebro. Far away beyond the river were mountains. The shadows of a cloud moved across the field of green and she saw the river through the trees. And then in the description you could see that they were talking about something. Why did you say? I said we could have everything. So the picture that I draw there, everything as in the one that she described, the hills, the trees, the river. It is ours, the man said. No, it isn't. And once they take it away, you never get it back. But they haven't taken it away. We will wait and see. So it's the surgery that they are talking about. I think this text is about abortion. So the description that she said about the mountain, the river, and the trees is about like the child, like their whole world, their future. But then because the husband wanted the woman to do the operation, right? And then he said that it's simple, it's perfectly natural. and considered the girl's feeling, she actually, I think, I feel like she wanted to keep the baby, but then her, I wouldn't say husband, but the man, say that, I think it's better to just abort the baby. Yeah, I think that's the, that's why there is blood and scissors and knife and. Okay”.

[Cycle 1/I1]

While engaging in the drawing process in the first intervention of Cycle Two, the participants were actively conversing about the text as well. As the researcher remarked in the observation notes:

Practitioner-researcher notes: “Student I and Student M conversing in foreign language about the drawing. “Why did she do it”. Student M: “is it because they were unhappy? Student F revisits the text. Student X revisits the text.

[Cycle 2/I1]

Interestingly, one of the participants, Student F, naturally began her discussion and started to explain her drawing to her peers about how Atwood's text referred to the quality of the character's love. The other participants listened attentively while others such as Student P were observed to begin a conversation with Student H about the red sign in Student F's drawing. The participants in this group began to mix their conversations and discussions

in Mandarin. Student H starts to converse about the character's childish love while Student P listens. By 1.40pm, a very interesting phenomenon took place:

Practitioner-researcher notes: "Student F moves over to group one (the next table), starts discussing and explaining her drawing".

[Cycle 2/I2]

Student F was seen to automatically move over to the other group and started discussing and explaining her own drawing. The participants from group one were very engaged with her and started replying to her as well, some seen nodding in agreement. As the researcher continued to observe the group, the other participants also began their own conversations and explanations about their own artwork.

Practitioner-researcher notes: "Student M explain her drawing to peers - "I drew this because it is part of their life. they got married and end up unhappy. This symbolises that". Student H and P starts discussing. Student A shows drawing to others and explains her drawing to others".

[Cycle 2/I2]

The whole discussion session emerged very naturally among the participants and they were even engaging in these discussions while they were drawing as well. It was observed that the participants who had already finished drawing earlier were actively engaging in conversations with those who had not finished and the latter still listened and added images and colours to their own drawings.

4.4.3 (b) Theme 2: Textual Enlightenment

The data presented below points out how integrating drawing enhances textual understanding.

4.4.3 (b) (i) Cultivating insight

Based on the interview, the participants pointed out that drawing assisted them to present abstract ideas very clearly and explicitly. The use of colours highlighted the mood and tone of the literary works' setting and intensified the aesthetic stance (feelings) of the text. For instance, Student S commented on how it actually helped her illustrate "invisible" messages and Student U agreed that drawing did assist her to immerse in the text:

Student S: "It made something invisible into something invisible, and it can help me to...Can help me...Yes, in the picture, the atmosphere, and the feeling of the persona. Oh, I see the character better."

Student U: "The most exciting part for me is a drawing process. When you are drawing, you can fully get immersed in the story. If you just see the characters on the paper, you'll feel that it's abstract and you feel you are detached from the whole story. But if you can draw, then you can better immersed in it".

[Cycle 1/I2]

To maintain the clarity of this section, the researcher looked into comparing the participants' previous assignment sample and essays of the same participant after the intervention.

Theme Where did you get all these ideas from? You will need to provide proper citation

Hymn to Virtue is a lyric poetry written by Aristotle in memory of his friend Hermias and to phrase the resplendent virtue that he displayed.

Tone

The speaker of the poetry utilizes a serious, solemn, and sad tone to express the phrase of Hermias' deeds and great virtue.

Character Type

The character mentioned in the poetry like the twins of Stout Herakles and Leda, Aias and Achilleus are typical representative who would like to endure toil even death for virtue. The speaker tried to make use of these well-known figures to express his phrase of the brave deeds of Hermias.

From the poem, we can find that the first sentence is an ~~an~~ application of the metaphor. It compare the woman to a rose that is sick. Through this figurative language ~~the~~ the author provides a vivid picture of a beautiful woman. The ground of these two objects is the beauty and the sickness. In addition, the invisible worm that flies in the night ~~re~~ refers to ~~the~~ a man who has a romantic relationship with the sick woman mentioned in the first line. The ~~poem~~ theme of the poem

Figures 4.42: Student D's sample essay of previous assignment (left) and post-intervention sample essay (right)

From Student D's sample essay, it can be derived that this participant made significant improvement in terms of expanding her discussion of the targeted figurative language. As observed in her previous assignment, Student D was only able to identify and explain very briefly about the literary devices in the assignment's given text. However after the intervention, it was observed that Student D was able to confidently identify and explain

the figurative language in more detail and context. The major claim of the short essay after the intervention appears to be more insightful as compared to the first.

Next, there comes the most important one —the analysis of some literary devices used in it. The first sentence employs an imperative mood as the "DO not" is a command to fight against death. And what's closely followed is the "good night", which is a metaphor for dying. Someone holds the belief that the "good" here is ironic: because they think the speaker definitely does regard death as a "good" thing.

Secondly, symbolism (or imagery). This article is especially focusing on the ~~descriptive~~ description of colours. The hills ^{were} ~~are~~ white in the sun and the country was brown in the ~~the~~ writer's text, which picture a landscape ~~shot~~ with blurred and dim background, symbolizing the confused and upset heart of the heroine.

Figures 4.43: Student J's sample essay of previous assignment (above) and post-intervention sample essay (below)

Another student sample that the researcher wished to highlight would be Student J's sample. Although there was not much difference in terms of the length of the paragraph that discusses the figurative language, the post-intervention essay seemed to be more critical and in-depth and at the same time sufficient in providing evidence from close reading. Compared to her first essay that simply concluded the meaning of the text based on an unsupported assumption, Student J's post-intervention essay provided a deeper connection to the text during the interpretation process.

In the first paragraph, Dylan showcased his opinion of the attitude to death -- "rage against the dying of the light" and "do not go gentle into that good night"--which means always be positive. Meanwhile the first paragraph is the leading, demonstrating the core of the poem.

The most obvious technique used in the story is symbolism. From the title "hills like white elephants", it uses the simile. But in fact, there are some trees, so it doesn't look like white elephants. Maybe white elephants represent some other things. We know the story is about the argument ^{between} that a couple ~~she~~ if the girl have abortions.

We only see the superficial part. The boy and the girl argue about whether to have an abtior. The girl takes a longer view and suspects that the boy doesn't love her anymore, so she repeat to ask the boy if she does, he will love her again. But the boy hypocritically says the the girl's wishes are the main one. In fact, we can see the boy is a fake one. Although he says it depends on the girl, he just cares about himself. While the girl thinks more long-term and she cares about the boy.

Figures 4.44: Student Z's sample essay of previous assignment (above) and post-intervention sample essay (below)

Lastly, Student Z's sample essay also marked significant improvement. In Student Z's first essay, could not even identify the figurative language involved and provided a disconnected way of approaching the text. There were no explanations given or discussions made to Student Z's essay. Nevertheless, the participant was able to identify and explain the symbols used in Hemingway's *Hills Like White Elephant* in detail after the intervention.

In the intervention of Cycle Two, participants seemed to be able to discuss about their personal artworks that improved perception of what the author was trying to convey and how did their own artwork reflected that:

Student F: " I use a very abstract version to show the story line I show because uh the writer said here uh award and awards and award now uh now try how and why? So he, I thought he haven't give us how and why he just gave us what happened? So.....the their life is what is what happened".

[Cycle 2/I2]

While Student F was trying to explain that character in the stories did not clearly describe how, why or what happened to their marriage so much so that they all end up dying at the end. Having said that, another participant, Student M, attempted to explain Student F's

artwork and it continued into a very interesting conversation that was recorded using the voice recorder:

Student M: “Um The eight plot is the happiest ending but then the other plot, uh it's kind of like what she mentioned, twisted and messed up, but then they eventually go on their ways and die”.

Student P: “It seems like there are many parallel universes and the A is the original one, I mean there are many parallel universes and A is the original one”.

Researcher : “Alright. So how does that relate back to the story?”?

Student P: “The title is Happy Ending. So A is actually a happy ending and all of the other branches. Finally, they go to like a and endings, the endings will be the same no matter what they have gone through”.

Researcher : “All right. So can we say that the happy endings is kind of like the symbol for something in..in this case that symbol...”

Student P: “I think it's like...like everyone's life, a symbol of everyone's life be given birth and they die but their, but their life type is different”.

Student M: “You guys see the reality of life like it's a cycle how each of the this parallel universe, the character, the female or the male character, they have to end it up together, they get married, it's like those typical romance story, something like that and they get married and the have a child perhaps and they die I think it's so everyone dies in the end. It is the case”.

Student F: “Death is a happy ending”.

Student M: “That is what the reader wants, when they read the story, they always want a happy ending for the characters. That's why the author also said that if you want a happy ending, try a but then at the end, she keep on saying that um the, the part A is like a typical story plot. But then if the reader wanted to have uh some plot twist, the spicing up in the story, then they could go with the part B C D E and all like that. But then she just pointed out that at the end of the day, they are going to die. So it's just a matter of uh how can you make, how can the author make the story interesting and engaging to the reader, even though the reader and the author know that at the end, it's just going to be the same”.

Student Z: It has beautiful uh looking and, but it's fake on the surface and uh even ever although everyone or, or, or although every story has a happy ending, but the process is some uh miserable like Mary uh she dies and John, she has a, a lonely life. So I think the happy ending may be uh irony uh sometimes uh to reflect uh that uh has a uh has a good ending doesn't represent happy life”.

[Cycle 2/I2]

The researcher found this phenomena really interesting because the participants were actively engaging and interacting amongst themselves without the need of the researcher to prompt them about what to do next. Apart from identifying the figurative language, the participants were also actively trying to arrive at their interpretation of the text's meaning and intention. By Cycle Three, the participants were already able to explain what the

figurative languages meant by referring to the symbolic images that they had drawn as well as through the colour used in each artwork at the same time by referring to another participants' artwork when discussing about colour:

Researcher: "So you actually use red to signify anger in a sense, right? OK. And what about this, the dead guy? It's very interesting that you actually use red to signify anger. And what about this blue sky on top?"

Student P: "Uh because this signifies they fake their, you know, their vanity, vanity. So it's, it's not real. So it pretend not to be anger, it's like a normal day, but actually there is a guy who was poisoned to death".

[Cycle 3/I2]

On top of that, there were also conversations about how certain images were included in the participants' drawings to represent certain meanings. For instance, Student J's drawing that included a drawing of an apple, to which she responded that the apple was used to represent the poet's heart and how his anger was deeply symbolised through that:

Student J: "Uh I think uh the most important uh uh simple is the poison tree or the apple. Uh And I think in this podium, the apple is a simple of discuss or it's false. Uh com com complicated emotions like an anger and pain. And even there is a, a little, a little low in inside I think. And because the apples appearance is looks like uh people's heart. So uh I think the symbolism... something something at his photo of his heart".

[Cycle 3/I2]

Student Z also provided an additional response to Student J's symbol of the apple:

Student Z: "And I think the apple is also a sy, a symbol of taboo because in the Bibles, the AP apple is, uh,uh, is the justice, uh, prevent, uh, Adam and the evil to pick up. But they finally do. So they, uh, to the back punishment so they get polish... punished".

[Cycle 3/I2]

This was also another interesting phenomena as the participant was suddenly able to draw inferences from external sources. Another example would be Student H's drawing:



Figure 4.45: Student H's drawing of *The Poison Tree* by William Blake

Student H commented when asked about why he included the images of eyes represents the poet's grudge and again, apart from talking only about the images and symbols he used in his drawing, Student H also commented about his colour use:

Student H: "It's just more I think because the person have a deep grudge, deep, deep grudge. So I just thought that perhaps because um it's more how can I see you? It's like he's messed up because of how angry he felt his emotion uh uh towards his fall. So, and it is mentioned in the form how he fits the tree with his cry every uh um night and morning. That's why the eyes color is different. Why his blue one is uh yellow. Uh That's why so every day it's like he is actually willing to do it. So it's like willing to give the like willing to grow his anger towards this uh full of, that's why I drew it. I put the eyes on the hand".
[Cycle 3/I2]

Student M also observed that all the drawings had images of roots and the participants discussed about it:

Student M: "I think it represents how the author is actually hurting himself. Well, he is hating and not making peace with his phone. So it's sort of like draining him how he thinks of his every day by crying and not confronted him like, hey, you make me uncomfortable or something like that, but he just keep it inside. So it's sort of like it attached to him like a parasite. Some something like that."

Student V: " But this is very interesting observation actually is the head is the mind of the writer because the eye for my painting myself the eye is the in the soil and the root is behind it, right"?

Student H: I think I feel like at one point because he keeps on holding his grudge. I think that's why there is a lot of people that draw the the foe dying like we

ended up killing his foe because of how much he hates him, hit this foe. And like at the end, we could see that my out stretched in the tree. It could be that he went like he doesn't expect himself to go forward and kill him perhaps with the apple that he grow out and like grow out and help this feeling”.

[Cycle 3/12]

The participants engaged in a conversation about how the roots as shown in the figures below actually represented the poet's inner struggle that took root inside of him, consuming him and eventually causing him to kill his friend.



Figure 4.46: Participant's drawings of *The Poison Tree* by William Blake.

Besides using these symbols and colours to assist the participants' understanding of the figurative language. Here again, the use of shapes, colour and lines were among the prominent visual art elements used in reflecting what the participants understood about the selected figurative languages.

4.4.3 (b) (ii) Bridging gaps

During the peer observer's post-intervention interview in Cycle One, she confirmed that Yenawine's VTS did help participants to bridge the participants' understanding:

Peer observer: "I think that was very interesting because it sort of filled in the gaps a little bit when students were not sure what to say. So those questions helped them to look at the drawings and observe it a little bit more and

reflect on the reading material that they were given”

[Post-interview/PO]

During the post-intervention interview of Cycle Two, the participants commented that the drawing session during the intervention was the most interesting for them because it allowed the participants to articulate what was going on in their minds:

Student P: “...it actually transforms the text into our image in, in our heads so that we can better comprehend the content”..”...how I can turn this text into images in my head and draw this out because uh drawing these images out. Uh...It really helps me to uh show what I think of this. Uh the..the author wants to deliver to us”.

[Cycle 2/I2/G2]

The drawing process allowed them to connect abstract information visually, and when the participants had the chance to view their peers’ works, they gained another perspective of the figurative language, for instance:

Student M: “I think it's really a fun experience because a different person has a different take and drawing that they wanted to interpret from the story that they are reading”.

[Cycle 2/I2/G1]

To support this claim about how drawing actually aided their understanding of the figurative language, Student M actually commented in the post-intervention interview of Cycle Three that drawing accompanied by the discussion allowed more freedom of expression and discussion space:

Student M: “ Perhaps drawing is much more free and writing. It's uh limited. That's why we have to stick to a specific uh figurative of speech. And we have to explain it truly on why we think a metaphor personification or like symbol is the most prominent um figurative of speech that is present in the text. But with drawing, we are more, we tend to be more um like we can interpret it directly as we draw and we explain it to the other. So it's easier and we can share ideas. Unlike when we write, writing is much more personal while drawing is much more free. And I would say like to the community, we can share together”.

[Cycle 3/I2/G2]

4.4.3 (c) Theme 3: Increased Use of the English Language

Another incident that the peer observer and the researcher highlighted during this phase was that the participants seemed to rely heavily on translation apps and they had difficulties explaining their ideas and discussion in English in Cycle One. It is interesting to note that the participants seemed very confident in Cycle Two in the first intervention and as the researcher wrote in the observation notes one of the participants displayed pure confidence in requesting if she could begin first:

Practitioner-researcher notes: 1.20pm - Student F: “Can we start drawing and reading”?
[Cycle 2/I2]

One very interesting phenomena that surfaced during Cycle Three was that their discussions were no longer in their own native language but the participants started conversing in English themselves naturally. This time round, as a practitioner, the researcher avoided interrupting their discussions and allowed them the space to continue their discussions for another ten minutes. The participants mainly discussed the themes of vanity, wealth, death and material possessions while looking at the artworks. Right after that, the participants took their own seats without any instructions given and they collectively discussed Student F’s work.

Student J: “As we all know there are two neck necklace in the this article, one is true and the other is fake. So this one is the fake one. This one is the uh the chewy towards for 310, 13,000 francs. And uh as the diamond necklace is the most important symbolism in this story”.

Student Z: “I think the uh uh the uh it uh it symbolised the life of the upper class”.

[Cycle 3/I1]

4.4.4 Other Factors That Hindered The Effectiveness of Using Drawing Integration to Learn about Figurative Language

The researcher managed to gather insightful data from Cycle One and Cycle Two about how drawing using soft pastels is used as tool aid for figurative language learning among

undergraduate EFL students. The data collected confirmed that the participants have attained a level of improvement from the beginning and developing to the competent phase. There are, of course, some factors that have hindered them from fully achieving an accomplished phase due to certain limitations such as the participants' personal negative perception and attitude towards learning literature, limitations in writing skills and lack of confidence in drawing.

4.4.4 (a) Personal negative perception and attitude towards learning

Personal attitudes and learner's perceptions towards learning figurative languages can be a dictating factor to the extent of how much learners learn and how well they experience learning. As a matter of fact, it is nothing new to observe that even though the participants are undergraduate EFL English Literature majors, they do have their own personal perceptions towards learning figurative language. The data showed that the participant's learning were hindered probably due to their own negative perspectives and attitudes towards learning figurative languages as committed by Student M and Student X:

Student M: "My least favourite part is trying to understand the text itself, especially the poem.."

[C1/I2/G1]

Student X: "...learning figurative language is some kind of tedious and boring".

[C1/I2/G2]

On top of that, Student F also expressed her perspective about how metaphors appear to be boring and does not really impress her:

Student F: "I just write metaphor and what uh was the uh metaphor as something? Yes, it's very uh how to say boring and it's not impressive".

[C2/I2/G1]

These personal attitudes may have hindered them from fully experiencing a wholesome learning about figurative languages using drawing.

4.4.4 (b) Lack of confidence in drawing

Generally, society perceives drawing as a difficult task that only trained artists and practitioners can successfully engage in the process to create a magnificent piece of work. In integrating drawing, it cannot be denied that my participants did struggle with this concern. Their lack of drawing skills was one of the reasons why they felt like they were limited in their engagement with drawing to learn about figurative language. Student Y for instance, commented:

Student Y: “I’m really poor in drawing. So when I draw it, I feel like it’s quite is absolutely different with the picture in my mind because I, I can’t use this to draw it”.

[C2/I2/G1]

This claim was also confirmed by Student H who shared a similar experience:

Student H: “..for a terrible drawer for terrible painters like me, painter like me, it’s hard to believe that oh God, I actually, you know, transfer this or this poem into uh like into a, into a painting or whatever”.

[C2/I2/G1]

Although these data were among some factors that emerged as to why the learners felt hindered to learn about figurative language during the integration process, there were also other factors that had contributed to their learning. This will be discussed in the next section of this chapter.

4.4.5 Other Factors That Contributed to The Effectiveness of Using Drawing Integration to Learn about Figurative Language

In this section, the data highlighted other factors that contributed to the effectiveness of using drawing to learn about figurative language. Although the data above has already identified emerging themes that highlight the strategies of integrating drawing that contributed to the effectiveness of learning about figurative language, there were other observed factors that will need to be highlighted as well.

4.4.5 (a) Level of familiarity between participants

As mentioned in the methodology section of this study, the participants are undergraduate EFL English Literature majors who are from Mainland China and Indonesia. The participants are selected based on criteria and they come from different intakes. As such, they do not really communicate on a regular basis. Hence, they are unfamiliar with each other. As observed in the first research cycle, the participants were mostly quiet and did not really engage with each other in the beginning of activity 1. However, as time passed, they began to develop friendships and started communicating among themselves. In Cycle One, the participants mainly sat at their own seats and did not move around to engage in conversations. Even during discussions, they were conversing very quietly to the extent that at times, the researcher could barely hear what they were conversing about. However, by Cycle Two, Student F for instance, was observed to automatically show her drawing to another group that she was unfamiliar with and started explaining to them about her drawing. She then continued to engage in an open conversation by asking the rest if they had any idea about what her drawing was about.

By Cycle Three, the participants were already familiar with the intervention and did not even receive any instructions. They automatically moved towards the whiteboard, placed

their drawings and started lingering around the artworks, discussing them in front of the classroom with their peers. There were laughs, loud conversations and insightful ideas that were discussed. This simply reflected how the participants had already developed a bond and were familiar with each other. As such, the open conversations and discussions were very fruitful and they were able to gain rich insight from each other's artworks. The researcher managed to record a conversation of their discussion:

Student M: "Anger"

Student V: "Grudge"

Student F: "I feel the number two the anger is, yeah, you fake an anger that hidden anger."

Student P: "I'm trying to say see the atmosphere. The background is actually red. OK? But the tree itself is green"

[C3/DI3]

4.4.5 (b) Level of familiarity with art medium

In Chapter Three, the researcher mentioned that her choice of using soft pastels as the main art medium for this study was quite intentional. The researcher wanted to select an art medium that was easy to use yet unfamiliar to the participants to create a sense of freshness. True enough, when the participants first received the soft pastels, they were awed by how it felt (texture). The participants were quite concerned about how the soft pastels produced some powdery debris when they started drawing initially. By the second activity of Cycle One, the researcher recorded that the participants seemed to already know what to do and expect as the participants seemed confident about what to do. One participant however, Student Z, still referred to Google to search for images as a reference. This time round, Student J was observed to finish her task in less than two minutes. As a practitioner researcher, the researcher encouraged the participants to observe their peer's works. About ten minutes into the activity, almost half of the participants were already completed with their task and when questioned, the participants

mentioned that they already knew what to do and what to expect. By the second activity in Cycle Three, the researcher recorded in the field notes that the participants were very quiet:

Practitioner-researcher notes: “Just drawing, Quietly drawing...discussion in Mandarin (Student Z)”

[Cycle 3/I1]

About ten minutes later, the participants began to draw without the need for any instructions. Student H was seen to explain the term (meaning of a word) to his peer, Student F. Confidently, the participants were quiet this time round and all of them were actively engaged in the drawing process. Interestingly, fifteen minutes into their reading, the participants had already started drawing without the need to identify the figurative languages in the text. Remarkably, Student H who previously struggled with drawing was the participant among the others who initiated the drawing process first. Student H was one of those who highlighted how he struggled to draw in the first Cycle.

Based on the field notes, the participants appeared to be very confident in using drawing in Cycle Three. Fifteen minutes into the intervention after the brief introduction, Student Z and M had already started drawing and they appeared to be very familiar with the soft pastels.

4.5 Research Question 3: Improving Teaching Practice Through Drawing

As mentioned in Chapter Three, the researcher evaluated her teaching practice via the data collected. Here, the researcher presents the data findings based on the themes observed that contributed to the improvement and development of her teaching practice. In the third phase of Cycle One, the researcher made minor changes, revisions and improvements to re-strategize the execution of the second research cycle. The researcher relied on the peer observer's notes and comments from the interview as a benchmark for this phase to decide what needs to be improved in the intervention. These data are

significant in providing me with a reflection for her teaching practice and how the researcher can develop professionally.

4.5.1 Process Above Outcome

Here, the researcher would like to highlight the comments given by these participants whose samples have been coded as part of this section's data findings. As a lecturer, the researcher always had a sense of urgency for her learners to produce the right results and outcomes by the end of each semester. When the researcher first started teaching, the researcher always ensured that her students had a list of references to read and oftentimes, the researcher would fill her lecture slides with notes to make sure that students do not miss out on the key points. After each lecture, the researcher would provide her students with literary texts related to the topic and to ensure that they have the best experience in class, the researcher would ask them to express themselves through art whenever they show boredom in class. However, based on the researcher's personal reflection notes, the researcher realised that her students may not necessarily understand how to integrate art. In the past, the researcher often asked students to simply express how they felt about the literary text via a simple drawing. After the creation of the artwork, the researcher mostly asks them to just talk about how they feel and how that feeling relates to their interpretation of the text. The researcher realised that students do not seem to understand or know the direction of this process and end up being lost and unresponsive as the researcher stated in the reflection:

Practitioner notes: "They seem to not understand what I'm doing. They are quiet...no response when I ask them how they feel".

[Field notes/PRef]

Each semester, the researcher took notice of how these students do not actually understand how to interpret a text or even analyse it. Most of the time, the researcher was the one dominating the lecture sessions and students would mostly remain quiet. Even when art is being integrated, the researcher told her students what to do and what not to do, guiding them each step along the way. Sadly, after each semester, the results produced are not up to expectations as an educator. This was when the researcher decided that if the researcher were to become an educator that can create an impact, she must make sure that she is constantly improving, developing and growing professionally. Hence, the researcher decided to conduct this study.

Based on the data collected, Student D explained that during the intervention, she was able to understand the text from other's perspectives and that was insightful for her because as they explained their drawings, it gave her different approaches of addressing the text as compared to her previous experience in class where usually during discussions, her coursemates were mostly more receptive. As she comments,

Student D: "Because I feel that before the class, I feel that I can understand the figurative language, but in a random order. So I can know how to combine them together. So after the class, after I saw the pictures drawn by other students, I know how they make order of those pictures in their brain"
[C2/I2/G2]

Student J also commented that drawing did aid her understanding of the text through the vivid descriptions in the text itself that was reflected into her drawing during the artwork creation phase. As she observed the descriptions, she was able to critically engage with the text, thus, improving her comprehension of the figurative languages and allowing her to arrive at the text's interpretation.

Student J: "In the first page, there are many environmental descriptions, such as the shadow. So when I draw that picture, I will observe such as descriptions. So I will think why?"
[C1/I1/G1]

In addition to this, Student Z commented that the drawing itself may not be able to explain anything however, when it is coupled with a discussion session, she was able to obtain more understanding of the figurative languages in the text. As Student Z comments,

Student Z: “I think I understand the figurative language both in the writing process and the discussion in the drawing process, we use different colors to represent different emotions. We can get an ambiguous impression of the picture, the writer wants to present, but it is during the discussion that we got a fully, clearly comprehensive understanding....And while we are drawing, we can't get this meaning. Only during discussion can we explore it”.

[Cycle 3/I2/G2]

As much as these results have confirmed that drawing using soft pastels can help EFL students to understand the text better, there are still reflections and improvements to be made in the second cycle. Based on the field notes written by the peer observer, she mentioned that there is a need to allow the participants to dwell deeper and longer when employing VTS. Apart from that, the peer observer also recommended expanding the researcher's explanation about figurative languages at the beginning of the intervention. Although the participants are English Literature major students, the peer observer felt like there is a need to repeat the meaning of the figurative languages selected for this study and explain in more detail about it. This was helpful to the researcher as a lecturer because as mentioned in the reflection notes in Chapter One, the researcher has a tendency to focus and emphasise on the performance of the students (results) rather than how well they are learning.

After the intervention, the researcher's general observation from Cycle One is that the researcher's students have slightly improved in their understanding of metaphors, symbolism and personification. Although the post-intervention essays showed slight analysis of these selected figurative languages in the text compared to the participants'

first essays that merely summarises the text based on unsupported assumptions, the participants are yet to achieve the accomplished phase. Based on the data collected, the participants were able to identify the figurative languages and were able to explain them; however, their analyses still lacked insightful and critical reflection, judgement and exploration of ideas in their essays. The data results from Cycle One also showed how the participants were able to discuss the figurative languages decently during the discussion session; however, they seemed to require more time and appeared to be slightly confused in terms of explaining the figurative languages. The participants reflected during the post-intervention interview that the package of combining the drawing sessions, followed by the discussion did reinforce their understanding of the figurative languages involved. Nevertheless, as suggested by the peer observer during the interview as well as observation notes, there is a need to prolong the discussion session and intentionally enhance the implementation of Yenawine's (2014) VTS:

Peer observer: "I believe the researcher was trying to ask the same questions after she pasted the drawings on the whiteboard, but did not follow through with all the three or four questions. Basically stop at one or two. Maybe the researcher felt that it was sufficient for the students, but I felt that maybe it wasn't clear enough that you were actually integrating the strategy."
[Post-interview/PO]

Based on the comments given by the peer observer, the researcher reflected on her own research plan and improved the intervention activities for the participants in Cycle Two. On top of that, the participants have also highlighted in the post-intervention interview that the drawing phase was indeed crucial for them to transfer what was in their thoughts about the text's figurative languages; however, the act of revisiting the text was also important to reinforce their understanding.

Throughout the study, the researcher managed to arrive at a conclusion that the improvement in her teaching practice begins when the researcher learns to focus on the

student's learning process rather than the outcome of the results. Whether or not the researcher had done it right or wrong, is perhaps not up for a debate or questioning. Rather, an emphasis and change in terms of allowing the students to take charge of their own personal learning processes, rather than the researcher dictating it.

4.5.2 Fostering Accountability and Tolerance

Phase four of Cycle One as mentioned in the methodology section sought to develop a baseline to comprehend the weakness of the previous intervention and explain its results. This section was mainly done by evaluating the peer observer's notes on the researcher's teaching practice as well as reflective writing as suggested by Goh (2016). To recap, Goh (2016) first explained that reflective writing is a form of free-writing that is divided into three parts: reaction, relevance and responsibility. The reaction phase is where the researcher examined the evidence and responded to how the researcher feels about it. Based on the researcher's own personal reflections, the researcher found that the experience of integrating drawing using soft pastels in the interventions in Cycle 1 provided the researcher the insight to the joy, fears and anxiety faced by her participants when integrating visual art into their learning experience. As one of the participants, Student H highlighted that he was limited by his drawing skills, hence, he could not really draw nice representations of what he wanted to portray:

Student H: "...the most memorable thing for me is to arrange those information or symbols properly. Unfortunately, I can't, because I'm restricted by my drawing skills".

[C3/I2/G1]

As the researcher noticed, some of the participants also relied on Google images to draw ideas on how the image should look like. Based on what has been observed and recorded,

the researcher does believe that because the participants are not fine art majors, hence, more time should be emphasised on the explanation of art elements to give them an idea about what to expect. As a practitioner, the researcher does often realise that she tends to rush through her lectures and teaching moments because the researcher is highly concerned about time. After this intervention, the researcher believes that the one factor that the researcher should change is to allow more time for the participant to reflect longer on their discussions riding on what has been observed by the peer observer who complimented the moment where the researcher gave the participants the space to interact.

Next, the relevance domain according to Goh (2016) is about how the evidence has contributed to the knowledge of understanding teaching and learning, or what are some improvements that can be made. As mentioned above by the peer observer, she took notice of how the researcher would allow space for the student participants to interact and not interfere with their discussions. The personal attention to their voice is a motivating factor that sustains the student participants' learning experience during the intervention. Based on the results of the study, the participants were highly engaged when they displayed their artworks in front of their peers and when discussions started to take place. This perhaps, is the point where their comprehension of the targeted figurative languages started to increase and finally they were able to arrive at the interpretations of the selected texts.

The responsibility phase according to Goh (2016) is where the researcher explained the applications and possible alternatives that can be implemented in his or her teaching practice. To extrapolate on this, the comments given by the peer observer regarding the researcher's teaching practice is that there are no major problems and that the researcher

was able to understand the aims of the intervention, able to deliver and instruct the participants. In terms of preparation, it was noted that the researcher was well prepared and the researcher's slides provided very clear illustrations using images to explain the researcher's teaching attitude, the researcher commented that she was positive and encouraging towards the students as well as the content and the researcher gave very clear instructions to participants. On top of that, the peer observer also noted,

Peer observer: "Lecturer provides a safe space for students to express their thoughts, ideas and questions. Students may not immediately respond but lecturer provides prompts for students".

[C1/I1]

Overall, the peer observer commented that the intervention was successful. However, she also suggested several minor improvements to be made during the second cycle. Mainly that the researcher may need to explain certain concepts of figurative language and expand on some art terminologies. The peer observer also noticed that the participants were helping their peers to translate what it meant. According to the peer observer, the participants should not be allowed to use translation apps however, as a practitioner researcher, the researcher do not actually find this an issue as of now because this is the participants' first time in engaging such activities hence, the researcher do want to create a safe space for the participants to feel more at ease. Another comment recommended by the peer observer is that more time should be given to the participants during the VTS session to allow more time and space for participants to think. Hence, based on these recommendations, the researcher expanded more time to explain the concepts of figurative language and provide more explanations on visual art elements. Instead of covering all these in 2 minutes, the researcher decided to use 15 minutes to explain all these concepts. On top of that, the researcher also provided more emphasis on the discussion of the artworks using Yenawine's (2014) VTS. Hence, the researcher

increased the discussion timing from 10 minutes to 20 minutes. Kindly refer to the Appendix for the new intervention activity plan.

Through this intervention and first research cycle, the researcher understood that her weakness as a practitioner is that the researcher tends to rush through lessons, causing the students to miss out on the main ideas. At times, they may be left to decipher the context themselves. This was mainly because the researcher was highly concerned about being unable to finish her duties on time. Therefore, this intervention has helped the researcher to realise this and provided the opportunity to keep allowing the space and time for the participants to reflect and discuss. In terms of incorporating visual art into the researcher's teaching practice, the researcher also learned that visual art and in the case of this research, drawing, can act as a tool for student to enhance their understanding of figurative languages however, it will require the guidance, participation and facilitation of the practitioner to guide students on how to employ and execute it. The introduction of visual art elements is important to provide guidance for students on how to incorporate visual art. Practitioners should also be aware of the importance of displaying their students' artworks to others as it will create curiosity, hone confidence and create meaningful discussions. In addition, as a practitioner, space for discussion with very little interruption should be considered and allowing more time for discussions will harness students' abilities to arrive at independent and rich interpretations of literary texts.

By Cycle Two, the preliminary interviews with the participants were no longer necessary as this had already been done in the first cycle. In phase four of Cycle Two, the researcher again wanted to understand the weakness of the intervention and provide an explanation to it. As this section is mainly reflected using the data provided by the peer observer on the researcher's teaching practice as well as reflective writing suggested by Goh (2016),

phase four is a crucial point for the researcher to evaluate and improve her teaching practice in incorporating drawing using soft pastels. As a reminder, Goh (2016) explained that reflective writing is a form of free-writing that can be classified into three parts: reaction, relevance and responsibility. In the first reaction phase, the researcher examined the evidence and responses provided by the peer observer as well as data collected. Based on the comments given by the peer observer on the researcher's teaching practice, the moments that were highlighted were mainly when the researcher did not interrupt the participants during the interventions. The peer observer was very satisfied with the researcher's teaching practice in the second and third cycle where the comment given was:

Peer observer notes: "Great teaching skills!..Very well done!"

[Cycle 3/I2]

4.5.3 Continuous Teaching Practice Improvement and Professional Development

Goh (2016) discussed that the relevance domain studies how the data contributes to the knowledge and understanding of teaching and learning as well as its improvements. Based on this stance and the data that had already been collected in Cycle Two, the researcher took notice that the participants were bolder in using colours this time round compared to the previous cycle. During the discussion and interview sessions, the participants also emphasised their use of colours when creating the artwork. The researcher took notice of how when the participants read certain texts, the text will somehow evoke and trigger the way participants select their colour hues. In regards to that, the focus and emphasis on the discussion has really provided the space for the participants to fully discuss among themselves independently. Even more interestingly, the researcher also observed that the participants who took the initiative to explain their artworks seem to be the ones who really gained further knowledge about the selected

figurative languages. When Student F and Student M for instance, who initiated their personal response by first explaining their artworks to their peers, they highlighted how it enabled them to draw ideas from the comments of their peers who saw another perspective or lens of the artwork. This was confirmed by the peer observer's notes in Cycle Two:

Peer observer notes: "Students spoke and interacted while drawing"

[Cycle 2/I2]

Lastly, the responsibility phase is where the researcher was required to explain the applications and alternatives to be implemented in the next practice session (Goh, 2016). As suggested by the peer observer and reflections that the researcher had done above, the researcher placed more emphasis on the use of colours in the third cycle of this research and focused on the discussion as well. As this was a suggestion by the peer observer from the previous cycle and the researcher noticed also that prolonged discussions allowed participants more time and space to understand the figurative languages, this practice would be retained, however, it involved the artists themselves to explain the artworks and other participants can also provide their commentary on the artwork. This reason was due to the observation and data that the researcher noticed where when the artist sought to explain their drawings, it became easier for the other participants to understand what the artwork is about and they were able to provide their own perspective of the artwork which in return, enhances the knowledge of the artist and provides additional insight to the other participants about the meaning of the figurative languages that will eventually lead to the interpretation of the text. The researcher also took notice of how such practice provides a more comfortable and open space for the participants to discuss without feeling pressured.

By Cycle Three, the researcher still aimed to understand the weakness of the intervention in Cycle Three and provided an explanation to it. As mentioned in the research design,

this section is mainly reflected using the data provided by the peer observer on the researcher's teaching practice as well as reflective writing suggested by Goh (2016), phase four is a crucial point for the researcher to evaluate and improve her teaching practice in incorporating drawing using soft pastels. Goh (2016) suggests that reflective writing is a form of free-writing that can be classified into three parts: reaction, relevance and responsibility. The researcher first examined the evidence and responses provided by the peer observer who claimed that the participants had shown significant improvement by the time it was Cycle Three:

Peer observer notes: "Students were able to express themselves comfortably".
[Cycle 3/I2]

Moving forward, Goh (2016) emphasised that the relevance domain examines how the data contributes to the knowledge and understanding of teaching and learning as well as its improvements. Upon reviewing the comments provided by the peer observer as well as the data collected above, the researcher was able to identify that the strategies of integrating drawing using soft pastels into the teaching and learning of figurative language mainly summarises into the notion of using visual art elements especially the use of lines, shapes and colours to assist participants to engage in the drawing process, encouraging freeflow discussions among students while incorporating VTS by allowing students to showcase and explain their own personal artworks. Once that was done, the students naturally gained a broader perspective and understanding of the figurative language. The role of the educator now is to mainly facilitate the discussion, allowing a safe space for students to naturally express their thoughts because it is through this practice, where students will engage with their knowledge and while riding on the knowledge of others, arrive at the production of new knowledge. Another interesting notion to point out is also about how students should be allowed to use their own existing

cultural experiences to gain knowledge of the figurative language. All these will later be discussed in Chapter Five of this research.

Thirdly, Goh (2016) explained that the responsibility phase is where the researcher will be required to explain the applications and alternatives to be implemented in the next practice session (Goh, 2016). However, upon reviewing the observation and interview data provided by the peer observer, the data results have apparently reached a point of saturation. Because the data results have shown a positive outcome and the data collected has reached a point of saturation, Cycle Three was the final cycle of this research.

4.6 Limitations in Incorporating Drawing into the Teaching and Learning of Figurative Language

Interestingly, the researcher noticed that the artworks produced by the participants in the second intervention of Cycle One seem to appear rather similar in a sense where there is a drawing of a rose in every artwork. Also, the colour used in the artworks were limited to red and black. Unlike the first activity, the participants seemed to be less explorative in this activity.



Figure 4.47: A display of the participants' artworks of William Blake's *The Sick Rose*

In the participants' short essays, participants seem to be able to identify the figurative languages in *The Sick Rose* and explain them. The samples below reflect some of the participants' short essays;

The first line of the poem is a personification of a "rose" being sick. The word "rose" itself is a metaphor associated with woman and the "invisible worm" is a metaphor for death that will grow at her life.

Symbolism. use "rose" "worm" "flies" as symbol. The meaning behind them are contradictory. Rose always remind people of love, passion. but worm, flies remind people of decay, death, and other evil things.

- First, the sick Rose is a metaphor for the poet's lover. Perhaps his lover is sick and Blake the poet loved her deeply, so he wrote this poem to showcase his love to her.
- The invisible worm & flies in the night. Perhaps there are some conflicts or ~~suspect~~ suspicions between Blake and his lover. Invisible worm seems to say the Rose was sick inside (from her heart).
- The howling storm ~~stands~~ stands for the ~~sick~~ illness his rose (lover) got. Blake was pity and concerned for her, though she suspected ~~to~~ him. He thought these suspicions she had might worsen her sickness.
- The second paragraph is more like the image in the sick rose's mind. ~~It~~ And also it is the reaction the poet made to her suspicions.

Firstly, personification. Obviously, flowers can't be sick. Only people can diagnose with illness. So, the author personify the rose ~~to~~, endowing its humanity and characters.

Secondly, metaphor. Maybe the sick rose is a metaphor for a pretty woman who was destroyed by something ~~tragic~~ tragic. Because ^{the} rose is a very showy flower, which coincides with the image of beauty.

Figure 4.48: Student V, Student C, Student J and Student L's sample answers

Out of the several short essays gathered, the participants fall under the competent category for this activity. The participants' essays are clear however, small digressions and lack of transitional language interrupt the flow of ideas and the nuances of the essay are explored,

the arguments presented were acceptable in providing evidence from close reading and contextual research nevertheless, it lacked further knowledge and judgements of the material discussed. Also, the researcher noticed that the link between claim, arguments and evidence may be unconvincing and insufficiently explained. One of the reasons why this situation actually persisted, as explained by the participants during the interview, is that they felt like this poem does not really have a rich imagery and description hence, limiting their ability to imagine and decipher what the text is about.

During the post-intervention interview, participants mentioned that this was due to the case of limited description in the text as Student Y commented,

Student Y: "I feel like sometimes not in these two texts, because about these two texts, I don't have that space imagination so I can't draw specific points and their very detailed drawings...."

[Cycle 2/I2]

This is a phenomena of interest as it can possibly explain instances where drawing can scaffold learning. As the researcher continued to probe the participants using Yenawine's (2014) VTS in the second intervention of Cycle Two, it was observed that the participants were able to describe their drawings and transfer those images onto their drawings due to vivid descriptions of the text:

Researcher: "So what is going on in these pictures here"?

Student A: "A beautiful scenery"

Student S: "Peaceful"

Researcher: "What makes you say that"?

Student S: "Because as a cloud..wondering around with no restrictions..it's peaceful because of the descriptions".

[Cycle 2/AR]

This data confirms that in order for drawing using soft pastels to be effective in aiding students' learning of figurative language, the text selected will need to have vivid descriptions.

4.7 Weaknesses in Incorporating Drawing into the Teaching and Learning of Figurative Language

A mixed response was also gathered when asked whether or not drawing did aid them to gain cultural perspectives. Most of the participants commented that they could not see how drawing assisted them to gain cultural perspectives, however, when coupled with the discussion, it somewhat did. Student Z for example commented about how in Hemingway's text, the metaphor of abortion and the symbolism of the hills and white elephants did not appear to her who comes from an Asian culture as something common to be written in public texts. This was a culture shock to them and to some other participants as well as reflected in their responses below:

Student M: "I think the theme is about abortion, I guess in the first text, the couple think it is common and normal to have such thing as abortion maybe in the Western culture it is common, more accepted and normalised. But in the Asian culture it is more looked down upon. Even if a woman agreed to do it, a couple agreed to do it, it is still illegal in a way? And something controversial? It gives a feel that different culture have different ways of doing their thing".

Student Z: "Actually, in traditional Chinese culture, we think things related with sex is not so good. We want directly... It keeps silent, too. Yeah, we keep silent, too. It's hard to imagine someone put such a secret scene into a poem to read by the public. So it's a culture shock to me.

[Cycle 1/I1]

In the second intervention of Cycle Two, the researcher thought the participants were able to decipher the cultural assumption that the poet is a Romantic poet due to his deep love for the natural world. However, their discussions have proven otherwise. The researcher tried to initiate a response and question to direct them to probe deeper into developing a cultural assumption of the author's background:

Researcher: "What makes you say that"?

Student S: "Because as a cloud..wandering around with no restrictions..it's peaceful because of the descriptions".

Researcher: "Any other thoughts or ideas?"

Student M: "The author is zoning out and imagining this beautiful scenery in his mind".

Researcher: “So what else is going on and what more can you find?”

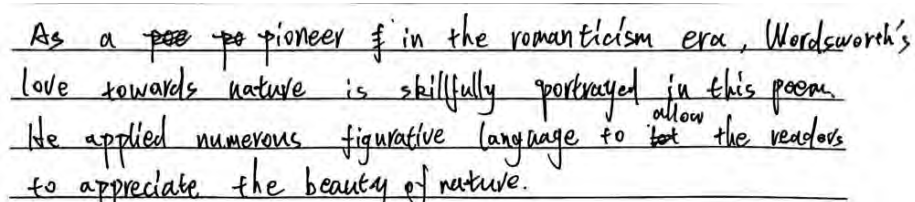
Student A: “He’s trying to escape reality”

Student F: “I feel like he is comparing”.

Student P: “Maybe as a cloud he has emerged into nature”.

[Cycle 2/AR]

This conversation continued for another ten minutes approximately without actually arriving at the assumption that Wordsworth was from the Romantic era and the researcher had to confirm with the participants about this during the post-intervention interview which will be highlighted later on. One very significant point to highlight is that according to Showalter’s (2003) concepts about learning literature which the researcher used as part of the conceptual framework, students of literature are said to have successfully gained knowledge about literature if they are also able to detect cultural assumptions. As highlighted above, the researcher tried directing the participants towards conversations that may lead them to develop an understanding of the poet’s background and culture, however interestingly, the participants were not able to arrive there. The researcher had to gather more details about this incident. The researcher was hoping that the participants were able to draw their background knowledge from their previous lessons to arrive at this point of being able to detect cultural assumptions since they were not able to do it during the reflection and facilitation phase of this intervention, the researcher was hoping to see it projected in their essays. Unfortunately, only one participant in the second intervention of Cycle Two managed to detect a cultural assumption of the text but only briefly mentioned it without further exploring any other judgement.



As a ~~poet~~ ~~po~~ pioneer of in the romanticism era, Wordsworth's love towards nature is skillfully portrayed in this poem. He applied numerous figurative language to ^{allow} the readers to appreciate the beauty of nature.

Figure 4.49: Student H’s cultural assumption of Wordsworth's *I Wandered Lonely As A Cloud*

The researcher had to confirm this phenomenon with the participants hence, during the post-intervention interview, the researcher asked if the use of drawing using soft pastels enabled them to arrive at detecting a cultural assumption even when they already have had prior knowledge of the author and poet during previous lectures. Surprisingly, all participants inferred that they did not arrive at any cultural assumption nor did their knowledge of the cultural perspective of the text improved as commented by one participant:

Student F: “I feel, I feel it's as text, the function of it is as text for cultural perspective because like for, I Wandered Lonely As A Cloud... uh before we draw, we know it's about nature already and it's related to the uh the background of the writer. And after drawing, it still remains the same. So. No”.

[Cycle 2/I2]

Based on the data analysed, one of the participants mentioned that she only managed to arrive at a cultural understanding of the text when they take their own cultural implications to arrive at the meaning of the targeted figurative language. As the texts used in this study are mainly English texts, the participants' understanding of the English culture may not yet be as strong however, the participants indicated that when they apply their own Chinese culture into their drawings, they managed to decipher what those figurative languages meant as Student J commented:

Student J: “I don't know what other countries said. Uh and uh I think because Chinese are the person or the people uh who are so shy and he uh they didn't uh they don't express themselves directly so they just want to uh use something like flowers or animals or other things to represent their meaning”.

[Cycle3/I2]

4.8 Summary

Chapter 4 presented the data findings of this study to investigate how visual art integration, specifically, drawing, in providing assistance to undergraduate EFL English

literature students to learn about selected figurative languages. Based on the data findings, there are three main principles used in integrating drawing mainly: engaging senses from image to expression which deals with providing a guided and structured instruction at the start of the intervention, allowing learners to engage with their senses to create mental representations of drawing and later using the elements of art to create artworks in a tangible form. Secondly, giving permission to wonder where learners are allowed the space to display their artworks and engage in personal reflections independently and lastly, mining to trigger thoughts where learners are given the flexibility, safe space and independence to have open discussions with minimal facilitation. When learners are used to the intervention, they may even not require any facilitation from the educator. The data revealed that by placing an emphasis on visual art elements, specifically colour, lines and shapes as part of the artwork creation process, it will enable learners to engage with their senses more tangibly. Increased discussion sessions by allowing learners to display, view and reflect on other's artworks allowed space for open discussions and development of more different insight and perspectives. When the artists explain their own artworks, it also enhances and increases more insightful conversations that spark different dimensions to what the figurative languages mean in the literary texts. From here, the researcher analysed the data and came to an analysis about the strategies of integrating drawing that are cognitive expression through symbolic art by tangible representations using symbols and drawing mental representations, collaborative learning through visual art engagement through cognitive comprehension, collaborative learning and organising mental representations and textual connection through native cultural engagement.

In terms of the effectiveness of using drawing, the data has revealed that it is effective in allowing the participants to engage better with their sensory channels to increase their learning about figurative language. To elaborate further, drawing was effective in helping

the participants to confirm their prior understanding of the figurative languages through mental representations and decode complex language by triggering their senses. On the other hand, drawing was effective in enabling the participants to distinguish the meanings of the figurative languages simply by illustrating their mental representations into tangible images. Apart from that, it was also effective in helping the participants to seek further knowledge by increasing their affective stance to understand the figurative languages and its context. Lastly and interestingly, the data revealed that drawing did not directly allow students to detect cultural assumptions however, it was interesting to observe how drawing was effective in enabling EFL students to engage with their own native cultural backgrounds to make sense of the figurative languages. As a matter of fact, drawing also produced several outcomes such as fostering openness where open conversations take place, textual enlightenment where students are able to connect and relate to what the author feels and intends to portray at the same time cultivate insight to literary texts. In addition, an increased use of the English language was also observed. Thirdly, in terms of teaching practice and professional development, the data has reflected how there is a necessity for the researcher to practice focusing on process above outcome and tolerance as well as accountability in the researcher's journey as an educator.

Having said that, the drawing integration also highlighted some of the limitations in using visual art to learn about figurative language. For instance, texts must have vivid descriptions in order for learners to fully delve into the art creation process. Secondly, due to cultural barriers, the participants could only make sense of the text by drawing their own native understanding and applying it to make meaning out of the figurative languages. Nevertheless, this can be viewed from two different perspectives : the negative one would be how learners still have to rely on their cultural backgrounds to make sense of the text, thus muting additional cultural understanding. There were of course other

factors that were highlighted in this section about what hindered and cultivated learning about figurative language through drawing. On a positive note, one cannot deny that by doing so, the participants were still able to arrive at an understanding of figurative languages. All these will be discussed in the next chapter.

Universiti Malaya

CHAPTER 5

DISCUSSION

5.1 Introduction

The preceding four chapters of this thesis provided a background and discussion on the setting of the research, literature review, methodology as well as the findings based on the objectives to achieve the aim of this study. Chapter Five attempts to understand the consistencies and inconsistencies of the data whilst identifying connections, commonalities and gaps with the hope to go beyond the current literature to contribute to a critical interpretive insight based on the research questions. As mentioned, although visual art integration has triggered positive outcomes among psychiatric patients and special needs children within the art therapy scope, psychology literature (Leavy, 2015) and education especially in the English language (Becker, 2020; Cabrera, 2022; Moerman, 2020; Caterall et al., 1999; Caterall & Peppler, 2007; Chi, 2017; Craig & Paraiso, 2008; Baker et al., 2002; Gambrell & Koskinen, 2001; Ingraham & Nuttall, 2016; Martello, 2017; Stevenson & Deasy, 2005) these studies have highlighted the benefits of integrating visual arts and are yet to produce research that investigates how visual arts scaffolds learning especially in studies related to learning about figurative language in English Literature (Jantti, 2019). This ABAR research was used to fill the gaps in this field besides acting as a study to improve the researcher's teaching practice and for professional development.

To maintain clarity of this chapter, the researcher begins by providing the overall key findings of this study. Besides providing a thorough discussion in the following sections, the researcher also discusses the weaknesses of using drawing as well based on the data that has been collected. This is highlighted in the final section of this chapter.

5.2 Summary of Key Findings

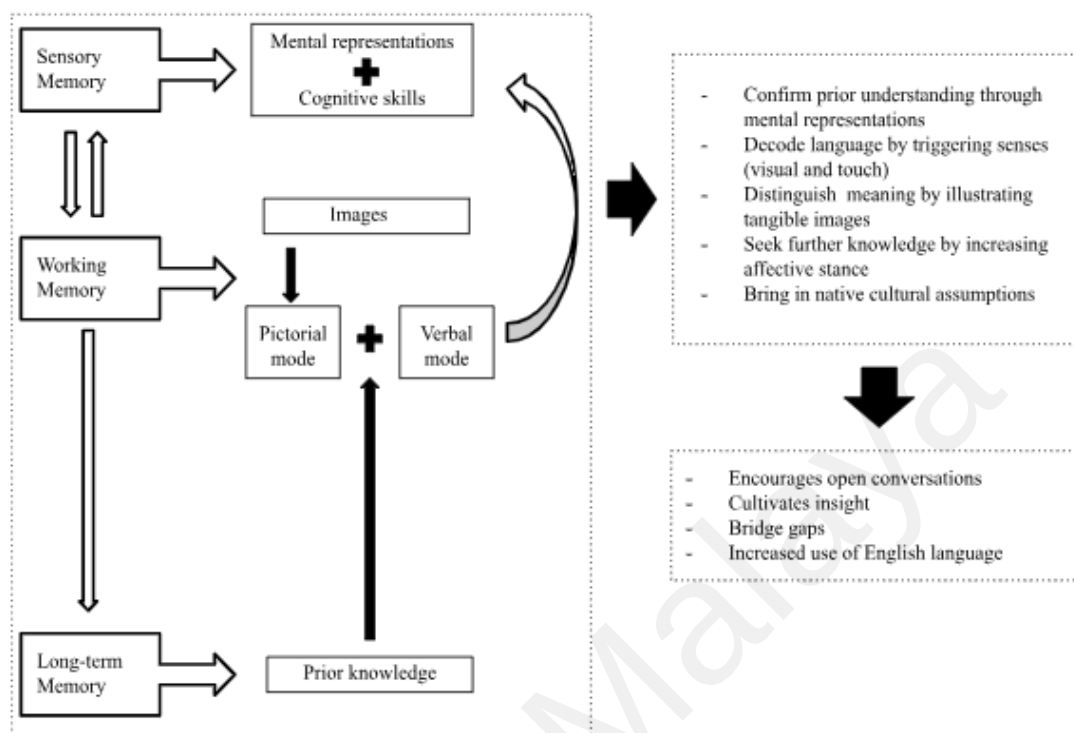


Diagram 7: The summary of key findings of this research

The above diagram illustrates the overall findings of this study in order to achieve the main aim. The use of visual art, specifically drawing using soft pastels has provided great opportunities for undergraduate EFL English Literature students to learn about figurative language, in particular metaphors, personification and symbols in this study. Learners translate these symbols into visual forms, making visual symbols or mental presentations in tangible forms (displayed through the artworks). Integrating drawing has enabled the research participants to resolve their learning difficulties from almost every aspect. Their abilities to translate the visual images in their minds onto visual symbols has enabled them to finally understand the functions of figurative language in the selected literary texts and at the same time allowed them to express abstract thoughts that in the past, they struggled to articulate. Although it was mentioned during the preliminary interview that the participants struggled to comprehend texts in the English language and were observed

to rely on their native language quite a lot, the research participants were also able to gain confidence to speak in the English language towards the later cycles. Participants who were naturally quiet were observed to engage in conversations more frequently than usual as well. On top of that, when the participants actively engaged in the drawing process, they realised that they actually had the knowledge of what the text could possibly mean; however, the creation of the artwork allowed them to perceive it clearer. Upon presenting their artworks to their peers, they were naturally able to gain insight from other people and arrive at multiple perspectives of the interpretations of the figurative languages, allowing them additional knowledge about the text as well. This fortified their understanding of not just the text, but also allowed them to enhance their comprehension of the figurative languages involved. It is important to highlight here that Chapter 5 will not attempt to discuss and explain the participants' understanding of the selected figurative language that can be seen in their drawings as this is considered a different field of study that deals with art interpretation and analysis.

Reflecting on this study, the role of the educator in these interventions or integration of drawing in a literary classroom per se, is not to dictate individual's learning but rather, trusting and providing space for learners to create their own learning experience, engage in it, link them together and arrive at comprehension. The role of the educator is to mainly facilitate. It is not about the ability of the educator to speak or lecture, but the support system and safe space provided in this context that provided the ability for the participants to generate their own learning and understanding. These inform the strategies and effectiveness of integrating drawing into the researcher's teaching practice and the participants' learning of figurative language. In addition, these strategies affirmed the CTML theory as well as the framework that was designed and later altered based on the

data obtained. The data were coded and resulted in the identification of a number of key findings. These can be summarised as:

- The integration of drawing using soft pastels has established several strategies as a prospect for other educators in this field who want to apply the same practice in their teaching where these strategies are: cognitive expression through symbolic art, textual connection through native cultural assumptions and collaborative learning through visual engagement.
- The integration of drawing using soft pastels is effective in confirming prior knowledge through mental representations, decoding language by triggering senses, distinguish meaning by illustrating tangible images, seeking further knowledge by increasing affective stance and encouraging the engagement of native cultural assumptions that will open opportunities for learners to be able to foster openness through open conversations, provide textual enlightenment by cultivating insight and articulating abstract ideas as well as increasing learners' confidence in using the English Language.
- The integration of drawing using soft pastels has taught the researcher to improve her teaching practice by allowing time and space for her students to learn independently and that the researcher's role is to provide them a safe space for them to be confident and learn, shifting the researcher's educator role to a facilitator and encourager to simply guide without interrupting their learning.

The above summaries are discussed in the following section based on the data collected. Arguments and points are discussed to continue to query the comprehension about the

research topic in relation to the integration of drawing using soft pastels in the teaching and learning of figurative language among undergraduate EFL English Literature students. The following section reflect the evolution of the researcher's thought process where the researcher reframed the strategies to indicate what participants achieved through the interventions and how knowledge was constructed across visual, textual and symbolic domains.

5.3 Drawing Integration Strategies

The researcher designed this study to comprehend how integrating drawing using soft pastels can assist undergraduate EFL English Literature students to scaffold their learning about figurative language. Themes that emerged from the findings of this study led to the generation of strategies involved that mediated learning and understanding as well as the researcher's teaching practice. This section discusses research question one based on the data about how drawing aids figurative language learning. This data has established a niche and systematic strategies for educators to integrate visual art into their teaching practice in a more concrete manner. Based on the reviewed literature in Chapter 2 under Section 2.7.1, studies have concluded the various types of strategies that have been applied by educators when integrating visual art into their own teaching practice in various settings:

- allowing freedom of expression by reimagining images
- self-inquiry
- learner-led inquiry
- reflective talks
- essay writing
- unstructured art periods

Because these studies lack of a systematic order in terms of explaining and discussing the strategies used at the same time the artworks of the participants were extracted to explain that their participants had benefited from the intervention, the researcher on the other hand, attempted to create a standardised version of the intervention in order for other educators to be able to conceptualise and replicate as well to fit into their personal context. The following subsections discuss the key discussions about the strategies and establish a relationship between theory and practice.

5.3.1 Using Structure to Build Prior Knowledge Through Two-Way Communication

The findings for research question one have proven the importance of providing learners a space for cognitive expedition. In simpler terms, it is the ability of the educator to introduce, engage and communicate with learners about the background knowledge of the topic in the simplest and most effective way. The ability to do so is not to dictate the entire teaching sessions, as most traditional methods offer, rather, entrusting the learners with their own ability and space to explore and make sense of the lesson themselves. Mayer (2020) believes that learners can actively process information to build coherent mental representations by integrating their prior knowledge. This form of knowledge is stored in our long-term memory. Therefore, it is important to note that knowledge formation should be flexible yet creating the space for learners to tap on their own experiences to form a long-term memory of their learning. As Jantii's (2019) study further explains, freedom of expression is much needed in an art-integrated classroom to fortify inquiry. Unlike conventional and traditional literature classes where most educators often bombard their students with definitions, theories, analysis notes and so on, hoping that learners will be able to draw something out of it, there needs to be a shift of perspective from the educators as well that learners do and are able to learn independently with little

guidance. Integrating drawing has seen the embrace of trust, respect, collaboration as well as communication. Here, it is significant to not be confused between allowing flexibility and being “unstructured”.

Unstructured art integration sessions according to the literature reviewed will offer learners the space to create, lowering their affective filters (Craig & Paraiso, 2008). What the authors meant was the freedom of expression and the creation process ought to be as flexible as possible and each individual’s exploration can be different altogether. For instance, the use of materials in a classroom can be different. This is a form of discovery learning. Nevertheless, this study has proven otherwise. The researcher would like to put forward the argument that if the art integration process is unstructured altogether, it may be relatively difficult for the educator to control what happens in the class or even navigate the lesson to achieve its purpose. For example, the use of flexible art materials for instance, will appear intimidating to EFL students who have not dealt with such material before, increasing their cognitive load, and when asked to produce an artwork, the learners may focus on the artmaking process rather than the main objective of the lesson. This claim is based on Mayer’s (2020) limited capacity assumption where learners will only be able to process and focus on information building one at a time. However, if there is a fixed structure of cognitive expedition, learners will at least feel like they are being guided for the start. Providing guided instructions rather than an entire focus on full discovery learning is essential in this sense. According to CTML, “studying by practice” where guided instructions are accompanied by providing space, feedback, examples and a guided discovery will assist learners to optimise learning (Sorden, 2012). Based on the data gathered in the three cycles, each intervention as reflected in the appendices begins with an introduction to the lesson, an explanation about the meaning of figurative language including its functions and properties. This in return, is a form of a structured

one-way communication method of incorporating drawing into the teaching and learning of figurative language. This form of instruction is recommended by Sorden (2012) to present the material that coincides with the learner's existing knowledge (intrinsic load), avoid confusing information (extraneous load) and trigger processes that will lead learners towards conceptualising rich knowledge (germane load). As emphasis, Zhang (2022) has highlighted that the use of structure in art periods including using similar materials for example, can first begin with a one-way communication where learners are asked to listen, read and view literary works and then later be accompanied by interpretive tasks, which includes the drawing. In a nutshell, structured art periods in this sense, can also be incorporated to ensure the systematic flow of the intervention. As part of understanding how structured art periods work in this intervention during the planning phase, it is important to highlight this rather than allowing an unstructured art period without a systematic intervention.

When educators take the first few moments of the class to introduce briefly about the topic and the outcomes of the lesson and later introduce the texts to the learners, they are establishing background knowledge and they will be expected to gauge with their own prior knowledge about the lesson. Even if the learners appear to be clueless or are unfamiliar, the educator should still be able to provide a supporting atmosphere in the class by first, giving them space and trust in them. By doing so, as Shraw and Richmond (2022) discusses, will reduce cognitive overload among learners. Cognitive overload happens when learners are overwhelmed by the amount of information to be processed at one go. Typically in a literature class, EFL learners will mostly be quite nervous about lessons and face cognitive overload due to the amount of reading tasks, philosophical theories to comprehend and even literary texts to make sense of (Salim, 2023). Most learners will feel overwhelmed by the process and eventually lose interest. But, if

educators can first begin with a light introduction and allow independent textual exploration, this in return will build trust between the educator and the learners, resolving the initial problem, gaining favour from the learners.

One very significant finding that the researcher would like to highlight based on the data collected is the notion of the self-explanation principle in CTML. According to Mayer (2005), there have been several “advanced principles” that have been suggested that require further research and evidence and one of them is the self-explanation principle. From the onset, the researcher noticed the power of allowing the learners themselves to independently engage with the text, explore it and attempt to identify the figurative languages. Their thoughts and initial response were of course and no doubt, quite worrying because comprehension of figurative language comes in a variety of ways. For instance, if the learners already had prior lessons in the past, they will catch it really quickly compared to those who do not. However, this is still an ongoing debate as the researcher argues, even some learners who have had background knowledge about figurative languages may not necessarily arrive at understanding it. And this was proven in the preliminary interview of this study. Having said so, by giving them the space to engage with the text personally and try exploring it themselves, they are in fact activating their thinking abilities. As Mayer (2020) discusses in his active processing assumption, learners do not learn passively but they do engage with cognitive information processing to create coherent mental representations, highlight relevant information themselves and organise them with their prior knowledge. Nevertheless, it is what educators do to push their learners to engage, take this information, and articulate it that matters. Without allowing learners the space to explore and connect with knowledge, they will just be passive learners who may not retain information or gain any knowledge. It is common to note that educators, especially when it comes to teaching literature, may be very tempted

to provide as much information as they can offer for their learners, hoping that they will be able to gain knowledge, develop their critical thinking because this is what lecturers do and it is a lecturer's job to teach and disseminate knowledge. From the typology of cognitive expedition in this study, introducing the lesson as brief as possible will encourage peer tutoring during lessons, creating cooperative learning whilst encouraging learners to share (Eubanks, 2002). Even if lessons can be as brief as providing the simplest definition just to build a context for the targeted topic, educators should not look down on the learner's ability to activate their own capacity to draw and process information. This can be regarded as being flexible in integrating drawing into the teaching and learning of literature. As Ortuño (1994) also argues learners can stimulate active exploration where they are able to communicate themselves independently and this helps stimulate analytical skills, eases the transition from reading texts, processing information provided to focus on exploration of literary concepts and broadens cognition. As Mayer (2020) also highlights in the coherence principle, learners learn better when additional materials are excluded. Keeping the cognitive expedition structured and simple in this phase allows learners to build their cognition, drawing implications from their prior background.

Upon doing so, when learners engage with the textual reading, the entire process will be enlightening. For instance, as observed in the data collected, the participants were aware about the keynotes to highlight and identify. Rather than allowing a free-flow of an unstructured art period where every lesson is free and based on expression purely, a structured art integration session will allow room for learners to benefit from the final outcome of the intervention. Because there is insufficient literature that supports integrating art strategies in a structured manner, the researcher would like to put forward this claim that every art intervention including drawing must follow a structured art

intervention period to allow consistency as reflected in the data findings in Chapter Four. Each intervention breakdown must carefully follow through an intervention and proper guidance to integrate visual art elements in the artwork creation process. Although structure may appear to be intimidating or limiting learning, it is necessary in this case, to not undermine or position structure as being negative altogether. To further elaborate, engaging with drawing using soft pastels can be challenging in a sense that if learners are unfamiliar with the material, having unstructured art periods may result in a situation where learners will be intimidated by the art materials presented. Hence, familiarity with the art materials will first need to be considered. Therefore, when learners begin using a certain art material, the researcher argues that educators must allow space for the learners to recognise the basic art elements and principles first to familiarise themselves with the material selected and later move on to exploring other materials if necessary. Similar to Lok's (2014) study, it is significant for educators to encourage structure and routines to celebrate an intentional integration. Creating this routine will allow a space for familiarity, causing the learners to be comfortable using the material no matter which art medium is used. Nevertheless, Lok's (2014) study encourages educators to explore different materials during the art integration process. However, this study argues the necessity of understanding that perhaps the material itself can be selective according to the lesson; however, what cannot be denied of its position is knowing and understanding the basic elements and principles of art. To further refine this thought and bring Lok's (2014) study one step further, once learners are able to effectively apply the basic principles and elements of art into their integration, learners will eventually be able to apply these basic approaches into their integration and learning experience without needing to be concerned about the art material used. The emphasis here is not on the material itself, but the concept of applying and creating the artwork which is explained in the next section. Riding on the fact that educators are still unsure how to incorporate

visual art into their teaching practice, this study contributed in light of this manner. Here, the researcher would again like to highlight the importance of a structured art intervention that promotes cognitive expedition through two-way communication as a strategy to incorporate drawing into the teaching and learning of figurative languages among undergraduate EFL English Literature students.

The data analysis resulted in the identification of key findings under the cognitive expedition strategy and these can be summarised as:

- Communicating lessons in the simplest form to provide background knowledge of the lesson outcome to learners, avoiding dictation of the lessons by providing too much information in order to reduce cognitive overload.
- Entrusting learners with the space to engage with their prior knowledge will trigger their learning abilities and activate their own learning.
- Having structured art periods (two-way communication) as the first step to underline the basic elements and principles of art elements in order to assist learners with the knowledge of using a targeted art material.
- Encouraging independent textual exploration to create personal space and awareness of achieving the learning outcomes independently.

The above summaries are discussed in the section above based on the researcher's experience gained from the participants of this study within the meaning and investigation of how drawing scaffolds undergraduate EFL student's learning about figurative language. The arguments and discussions are made to continue to query our comprehension about the research topic.

5.3.1 (a) Building knowledge about visual art

As discussed above, incorporating drawing into the teaching and learning of figurative language among undergraduate EFL English Literature students will require learners to first understand the basic elements and principles of art. Rather than focusing on the tool itself, the emphasis ought to be given to the approach of integrating it following a structured art period. Even though the basic elements and principles of art are often overlooked by many educators who intend to incorporate visual art into their classroom in general, it is significant to not deny its purpose for learners to be able to comprehend the basic elements and principles of art before even attempting to explore creating an artwork. Without knowing these basic elements and principles of art, a learner or even an artist will not be able to compose his or her subjects well enough to respond to their abstract thoughts and ideas.

Based on the active processing assumption (Mayer, 2020), the researcher argues that knowing the basic elements and principles of art will assist in the creation of symbols, enabling the learners to translate them from abstraction to concretise their ideas in a physical form. To pull it off, learners have two separate channels: visual and auditory channels to assist in learning. Oftentimes, information gathered by the learner through these channels will be at the sensory phase where it is stored for a short period of time. And due to the limited capacity assumption, we filter the information and arrive at the working memory phase where information is being manipulated before it is being stored permanently at the long-term memory stores. Hence, to close the gap, we need activities or interventions that deal or mingle with the sensory phase to fortify memory. The artwork creation process will do justice to this. However, simply mentioning about creating an artwork to a non-visual art learner may appear to be really foreign or even intimidating for someone who does not have proper training in visual art. Therefore, to

address this, the researcher would like to put forward the claim that exploring the use of colours, lines and shapes in the artwork creation process will trigger senses physically apart from providing learners with a basic understanding of how to apply this in the artwork creation process will also allow learners to visualise their mental representations in their minds before transferring them onto a physical note. Riding on the previous subsection where there is a need to first introduce, know and understand the look, function and purpose of the basic elements and principles of art “theoretically”, by now putting it into practice is crucial to fully utilise and apply the knowledge that has been learned. This eventually bridges the gap between theory and practice. The emphasis ought to be placed on the concepts of using the tool rather than how to use the tool itself. As learners are introduced to the concepts instead of the way the tool is being used, it solves the problem of whether or not learners will feel intimidated by the tool, which is in this case, drawing using soft pastels.

To highlight the significance of basic elements and principles of art in scaffolding learning about figurative language, Eisner (2002) asserted that these elements for instance, colour triggers and evokes the emotions of the viewer. As claimed by the participants in this study, these drawings allowed them to connect with what the author intentionally felt when the text was being written. As such, this simply confirms the understanding that the basic elements and principles of art aids comprehension in this sense. Riding on this claim, Arnheim (1972) also suggested that there is a connection between the artwork produced, its forms, colours, that creates the dynamic tension that evokes the emotions of the viewer to interact with the mood and effects it produces to the viewer. By engaging emotionally with the texts, these colours in the drawing creates a specific emotion across the viewer allowing them to understand the undertones of the selected figurative language. Colours in this sense, also symbolises certain meanings. The

meanings of each colour used in each drawing is in fact a visual cue as put forward by Van Duiden and Mawdsley Sherwood (2019). These visual cues parallels the figurative language's abstract meanings. As the data shows, after introducing the basic elements and principles of art, the participants appeared to be clearer about what to do because at this point of time, the participants were already using their senses to engage with the text emotionally, and this guided them to create representations of their mental images through the use of certain symbols manifested either through the use of shapes, lines and even colours. Adding on to this, Kandinsky and Rebay (1979) who studied about the psychology of lines, put forward the idea that straight lines used evokes clarity and direction while curved lines suggest ease such as the metaphor of the cloud in Wordsworth's *I Wandered Lonely As A Cloud*, in fact elaborates a soothing and pleasant scene at the end as reflected in the drawings. When the participants connect all these lines altogether, it evokes a sense of inner conflict that the poet went through, derives a sense of loneliness pursued by the poet himself, yet enjoying it. As Kandinsky and Rebay (1979) suggested, lines show movement. It is within the texts itself where the selected figurative language is itself already an abstract form of linguistic expression, these basic elements and principles of art provide a visual analogy of the figurative language.

This has added value to the implication of integrating drawing resulting in a major impact on potential learners or educators along similar lines who may recognise integrating visual art into teaching and learning is "challenging". This has in return, challenged the perspective of "challenging" learners and educators alike to be reclassified when it comes to integrating drawing, or visual arts per se. There is a concern about how integrating drawing will improve learning. Though it is nearly impossible for researchers to fully craft a model, blueprint or framework to integrate visual art, this study has challenged a new way of thinking about how visual art, specifically, drawing, aids learning about

figurative language, Schraw and Richmond (2022) believes that when proper visual art integration strategies are being woven together, it will produce more opportunities for learners to arrive at imagination and knowledge creation by exploring thinking and engage in problem solving. For the research participants who had initially struggled and felt challenged during the artwork creation process, an emphasis on the basic elements and principles of art was suggested and practiced to be included in this study. Their participation and feedback later on has challenged the mindset of existing research about how integrating visual art into teaching and learning is actually not that challenging after all. As the researcher relooked into the meaning of emphasising on the basic elements and principles of art, it has fortified the researcher's belief from the data collected that instead of focusing on the tools, art medium or materials used, focus should be placed on the basic approach first. For instance in Cycle One, the researcher was initially more focused on whether the participants were able to produce the artwork. Nevertheless, when the researcher shifted her focus on introducing the basic elements and principles of art, the participants were able to now engage with their mental representations better and could use lines, shapes and colours to symbolise what was in their minds. In the encoding phase, Wammes et al. (2019) had also discussed that drawing using the basic principles and elements of art helps learners to form a multiple memory trail of information in their minds, that facilitates memory performance. Due to the multiple triggering of sources of information that are the basic principles and elements of art, learners begin to create semantic knowledge of these symbols that are presented tangibly to the audience.

The use and application of the elements and principles of art was very evident in the artworks of the participants as highlighted in the previous chapter although there were few participants who struggled in the beginning because they were highly concerned about what to draw. As a practitioner, the researcher was well aware that it is very natural

for learners to be concerned about what to draw especially when it is their first time engaging in such intervention. However, as the researcher reminded them that the focus is not on the result of the artwork, the participants were observed to gain courage to apply the elements and principles of art into illustrating their ideas. Although it was a slow process, they started to show improvement in the later interventions. As a researcher, the researcher finds this very interesting. As educators and even learners, we are constantly highly concerned about the results and what comes after. However, the researcher argues that perhaps the focus should be placed on the process of creating the artwork by engaging with the elements and principles of art. To further elaborate, Schraw and Richmond (2022) discusses that learners have the abilities to conceptualise thoughts in graphic form via a symbolic, pictorial message through metaphorical thought, mental models, visualisation and imagery. The researcher puts forward the claim that perhaps learners will simply need to tap on their general cognitive thinking skills to reason, solve and provide a formal logic construction of meaning and conceptual representations to analyse the situation or context, engage in strategic decision making to enhance their abilities to arrive at knowledge. The emphasis here is not in the results of the creation of the artwork rather, conveying or simply bridging the idea and the message of the text (in this case, figurative language), using art as a medium or tool to represent it. To explain this, the data actually shows that drawing does increase understanding.

Having explained all of these, if drawing (or visual art per se) is the tool, then how does it actually help to scaffold understanding? On the side note, Sorden (2012) highlights that efforts are required to study how CTML's instructional treatments lead to which cognitive process. The idea about how drawing scaffolds learning in this study should not be misunderstood as a complex model. Eventually, drawing in this case, supports learning environments at a surface and deeper level. At surface level, it helps learners to illustrate

simple concepts and facts that have been observed in the literary text about the figurative language. At a deeper level, it has enabled the participants to relate to the author's emotions by using colours and even other shapes (elements and principles of art) to symbolise those emotions based on the data obtained. These symbols eventually represent the meaning of the figurative languages. It allows learners to conceptualise information, make inferences and arrive at interpretations by connecting with their own experiences. Similar to Van Duiden and Sherwood's (2019) study, rather than intending to visualise the figurative languages as how the original author intended it to be, the participants created images that represented their own personal feelings as they read the text.

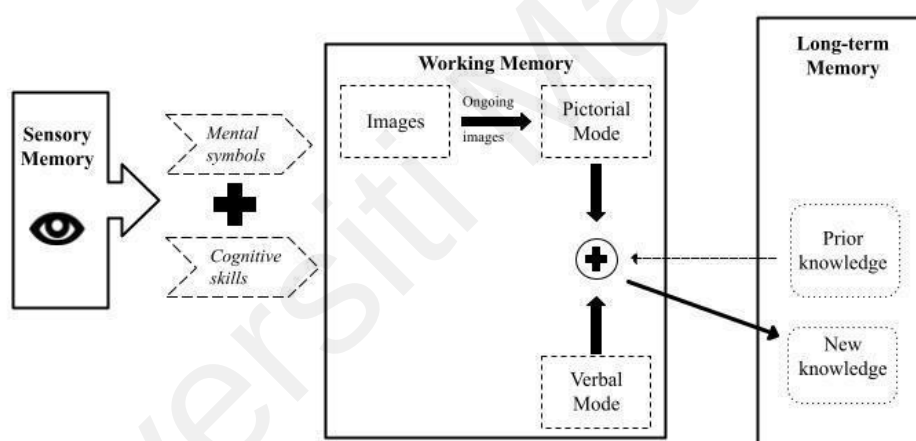


Diagram 8: The diagram shows an improvement of CTML when drawing is being integrated to indicate which instructional treatment leads to which cognitive process

Here, it is important to discuss how these ideas are translated or actualised into a physical mental representation. As observed from the data, the participants in this study used colour to symbolise certain things as well as different shapes and images to represent figurative languages. However, the researcher would like to highlight in this study that as a researcher, it is important for the researcher to understand the process of delivering these symbols and how these symbols are transmitted from a mental mode to a physical representation. According to Mayer (2005), this process simply involves the learner

engaging with both the verbal and visual channels in their working memory. However, the researcher will emphasise on the visual channel in this section to maintain clarity since this part of the intervention does not include the verbal channel. During this process, learners engage with their sensory memory to process information by forming coherent mental representations. As Schraw and Richmond (2022) suggests, learners possess the ability to conceptualise their thoughts in pictorial form through symbolic representations and visualisations. Through the concurrent application of the visual channels, learners will be able to conceptualise ideas and express them through the creation of a drawing. Of course, the learner's cognitive skill plays a significant role to mediate the integration between what the learners have read (the text) and the image, facilitating the translation process from mental symbols into a tangible drawing. Based on Mayer's (2020) active processing assumption, learners here play an active role in organising information, forming their own cognitive structures and integrating them with existing knowledge. The physical drawing then operates as an external portrayal of the learner's mental models and ideas, picturing the connection of visual elements along the learner's learning process. When coupled with the verbal mode in the working memory, learners will be able to arrive at new knowledge creation.

Having to explain all the above, the data also showed that in order for drawing to function at its best, texts with vivid descriptions are necessary. Based on the data obtained in Cycle One for instance, Hemingway's text had a full description of the story's setting, allowing participants to be able to articulate their mental representations of each figurative language almost effortlessly. The artworks captured a variety of symbols used to represent each figurative language, showing a wide range of interpretations and by the time of the discussion, the participants could actively engage in rich conversations about the text. Blake's *The Sick Rose* on the other hand, had little descriptions and the participants were

observed to produce similar artworks with an image of a rose as the main subject, and the use of colours were simply red and black. There are perhaps two ways of seeing this: from a limiting or an engaging perspective. Firstly, texts with limited description may not allow space for learners to actively engage in the art creation process as mentioned above, when learners read the text, their minds are actively creating visual representations that are ready to be transferred into a pictorial form (Schraw & Richmond, 2022). In this case, the artworks produced may be limiting in a sense where learners may only be able to perceive a singular perspective of the text's figurative language meaning, as discussion may be limited to whatever that has been produced. Whether or not the interpretation is accurate, is to be considered. In such a situation then, it is plausible that the text will then require an understanding of the context in which the text was originally written first in order to fully understand the figurative languages in it. This is up to the role of the educator then to provide a basic structure to include the context of the literary work before each intervention if necessary. Otherwise, learners are simply interpreting it without knowing if their interpretation is accurate. According to Mayer (2005), when learners can engage in selecting relevant words in their verbal and visual working memory, organise them into either visual or verbal models and integrate the representations with existing knowledge, they will eventually arrive at meaningful learning. On the positive note, learners will then perhaps be able to arrive at a narrowed interpretation, enabling them to decipher the meaning of the figurative languages more directly. Nevertheless, because this research mainly deals with the intervention rather than focusing on the text's description, the researcher will highlight this as part of the future research recommendation for other researchers to consider identifying a comparison if the descriptions of the text will affect visual art intervention in scaffolding learning.

5.3.1 (b) Building knowledge about text

In this study, the researcher developed a repertoire which informed the researcher's practice in integrating drawing in a literature classroom. However, the process is not complete unless learners experience an engagement with the text. On a normal basis, literature students have a mountain load of literary works to read each semester per course and most of them will be demotivated by the reading process itself as claimed by Al-Mahrooqi and Al-Awhaibi (2012) and Salim (2023). When this happens, learners will eventually end up not comprehending the text's full context and will end up at a mere summarisation or even a very brief textual interpretation with little insight to the original intended meaning. Oftentimes, learners may not always read through the text over again or revisit it as it is time consuming. Such a challenge requires educators to provide notes or learners themselves will directly opt for the fastest way to learn literature - that is to search for information online. While not an entirely negative way to see it, the researcher would like to propose that educators do play an important role in encouraging learners to revisit texts. This practice is quite rare these days especially with the availability of online materials. However, the researcher would like to put forward the claim that by revisiting texts, re-reading important notations, it will enhance understanding and at the same time allow learners to be reflective. Although there is insufficient literature to prove that English literature students no longer practice this, the data gathered from the preliminary interview has confirmed that this practice is no longer a popular choice among English Literature majors as these EFL participants mainly rely heavily on modern learning apps and tools as a supplement. Therefore, in order for drawing to play its role in the teaching and learning of figurative language, it cannot stand alone at the end of the drawing process. According to Knapp (2012), linking visuals back to the text is crucial for learning. Therefore, it is highly essential for learners to constantly visit and revisit the selected literary texts back and forth while engaging in the drawing process.

The implication is highlighted in the moment where the participants in this study were able to extract more mental imagery from the text and articulate them into a tangible form (the artwork) as they read the text and engage in the drawing process, later repeating this action. It was observed that their drawings became clearer and contained more vivid representations of the figurative languages. In the promotion of revisiting literary texts, Van Duiden and Sherwood (2019) also encourages the note-taking process, visiting and revisiting literary texts to identify meaningful applications and knowledge transfer. To probe further into this argument, the point that the researcher would like to seek here is that revisiting literary texts will allow and enable learners to embrace the text, attempt to respond to it, although it does appear to be time consuming and redundant, these challenges will allow fortification of knowledge into our long-term memory. Coupled with the drawing process, the learning does not stop at the sensory memory phase but is channelled into the working memory and later produces knowledge by fortifying our understanding simultaneously while drawing.

This simply coincides with the act of pausing while reading the text. Pausing while reading the text is also a practice that is slowly dying. In a world where everything is instant, pausing while reading may be the least popular approach to learn. Nevertheless, the researcher would argue that pausing while reading will allow learners to take control of their personal learning experience. This gives them a platform to respond to the shift between the drawing process and the reading act to meditate and generate sufficient evidence and representation of the meaning of the figurative languages. Inevitably, pausing while reading the text will open up opportunities for more information to arise because a learner is giving himself and herself space to reflect. As suggested by Febriani et.al (2022), reflecting on literary works will manifest learners' interpretation of the

literary work. Pausing and reflecting, in other words, will allow learners to articulate, communicate and convey what he or she is thinking upon reading the text.

5.3.1 (c) Building knowledge through image representations

As much as Mayer's CTML has grounded the fact about being learner-centered, managing cognitive load, task analysis, guided instructions and interactivity, CTML can continue to develop in the sense of grounding a perspective as to how all three channels can work together to form knowledge. The researcher found out that in order for learners to gain new knowledge, the engagement between the sensory, working and long-term memory does not necessarily have to be a linear process altogether. The participants of this research highlighted that they started gaining a new perspective of the figurative languages when their peer's artworks were displayed and when they started looking at them. The linear process understood here is perhaps when learners engage with their verbal and visual channels, they will arrive at knowledge creation. However, through this study, the researcher observed that the participants went back to their sensory memory to engage with their visual channel again and proceeded to their working memory later on at the artwork displaying phase . As Mayer (2005) suggests, sensory memory holds an exact sensory copy of a presentation for less than 0.25 seconds but with the tangible forms of the artworks presented, it was observed that the participants were able to engage with their sensory memories for a longer period of time. This phenomena here appears to be very interesting to the researcher because of the fact that the participants could actually still remember their peer's artworks during the post-intervention interview even after it has been removed from display. The tangible form of the artwork now becomes part of the working memory. Therefore perhaps, learning using drawing will allow learners to intersect between their sensory and working memory to make sense of knowledge instead

of the proposition that only the working and long-term memory comes into play when referring to knowledge generation. This claim is supported by Poldrack et.al (1998) who studied how there was an increased brain activity among participants who were engaged in a visual art intervention whereby the brain was observed to produce signals that signified shifting, organising and categorising of data to arrive at knowledge at the sensory stage. Due to the scope of this study, the researcher will not be able to go into a more detailed explanation about the brain activities as this perhaps deals with the neuroscience field. However, the researcher will also be recommending a study on this aspect in the future recommendations.

To extrapolate further, moving back and forth a learner's sensory and working memory can be observed as an incident that may possibly be the crucial way as to how learners actually utilises drawing (sensory memory) in their learning about figurative language. After the creation of the artwork, when the participant's artworks are being displayed, they are in fact reengaging with their sensory memory (visual channel). There, the learners will need to again, utilise their cognitive skills to make sense of the mental symbols that their peers have created in their artworks. During this phase, the artwork now assimilates as part of the working memory where information is being processed through the artwork. By tapping on their working memory, learners will continue to engage with their prior knowledge (which is their long-term memory and later, visual channels) to arrive at new knowledge creation. The following section will explain the expansion of this theory in more detail.

5.3.2 Lingering with visuals

An unexpected phenomenon that was observed during this study was the overlap between Rosenblatt's reading stances and the responses gained from both writing and visual format. This here is quite similar to Rosenblatt's efferent stance as the participants mainly sought formalist particulars however during the VTS session, they attribute the meanings of the artworks through personal connections, correlating with Rosenblatt's aesthetic stance. This could probably inform researchers more about how these instructional treatments lead to scaffolding learning about literature and how it is done. To explain and fortify the claim of how this study has provided insight as to how CTML can continue to expand in terms of multimedia learning is to deal with the context of how each phase of the integration deals with which form of representation (sensory, working or long-term memory). As Sorden (2012) had also already highlighted the necessity of discovering intensive knowledge producing strategies. This study here stands in the gap to find strategies and approaches for learning from self-explanations and inquiry learning based on CTML.

Most literature teaching and learning strategies deal with more formal qualities for instance, reading, writing, discussing and all these are no doubt important. However, the full potential of how learners in fact are given their five senses to learn and make sense of their surroundings is not entirely achieved and even at times, dismissed. From the data collected, the researcher argues that "giving permission" to learners to "linger" around visuals is essential in triggering their artistic responses. By doing so, educators are in fact dealing with the learner's sensory memory and engaging with these senses. Mayer's (2020) depiction of CTML dealt with five forms of representations for words and figures to work together. It simply begins with words and pictures that act as the stimuli, and when these stimuli are captured by the learner, it is later impinged on the learner's eyes

and ears forming “acoustic representations” (or sounds) and “iconic presentations (images) in the sensory memory. What happens here is that a learner may not be able to retain all sensory representations which will be selected by the learners to form further processing in the working memory. Here, a verbal model and pictorial model is formed in the working memory where the learners eventually organise the material into verbal and pictorial representations, mentally integrating them. This pictorial model becomes a schematic spatial representation that becomes knowledge in the long-term memory. As mentioned in the subsection above, Mayer (2005) had already discussed that sensory memory holds an exact sensory copy of a presentation for less than 0.25 seconds. Because of this short period of time, there is a tendency where educators often dismiss the idea that learning about literature should deal with a learner’s sensory memory (assuming that we will engage with our sensory memories more in the early childhood education stage). However, what is not emphasised here is the fact that learners and educators alike are beings that have senses. Therefore, we certainly cannot deny the fact that our senses are still important in every phase of our lives. By simply allowing more time and space for learners to engage with an artwork, will open their senses to be engaged for a longer period of time and this stimulates our senses to respond to learning.

To provide some context, in the field of fine arts, recent 21st century exhibitions are moving towards bringing to life paintings and artworks of famous dead artists through digital mediums and creating video installations that trigger the five human senses (touch, smell, taste, sight and sound). This process is known as synesthesia. A literary text is also considered as a piece of artwork. Riding on this, a text is just a text unless we engage with it using our senses. Of course, due to some limitations, this study may not be able to deal with all the five human senses. However, it has proven that learning about literature will also be more effective if learners can engage with their senses when reading the text. Back

to this study, the aim here in this “giving permission to wonder” strategy is to mainly understand how educators can scaffold learning by filling in the gap between the sensory memory and the working memory. Although Mayer (2020) has highlighted how words and pictures act as a stimuli, as agreed in this study, these stimuli will be captured by learners’ eyes and ears; however, the breakdown happens when learners select what they want to retain for further processing in the working memory. Nevertheless, this study has shown that when learners actually act up another form of their “senses” to gauge with the learning material (literary text), they eventually retain more iconic presentations (images) in the sensory memory that is later carried over to their working memory.

In the above sections, the researcher has explained how the learners engage with using soft pastels to create the artwork. By allowing the space for learners to use this art medium, they are in fact engaging with their sense of touch to interact personally with the text. Riding on Mayer’s (2005) CTML, where multimedia learning simply deals with our sight and sound, the researcher would like to expand on the fact that multimedia learning can also engage with our sense of touch as well when a different art medium is being used. For instance, the participants in this study have also reported that the drawing phase aided their understanding of the figurative languages. To top it off, the peer observer of this study mentioned that the art medium used (soft pastels) is something quite new to learners and appears to be very interesting to them. As Chau et.al’s (2019) study had already introduced and promoted the use of “physical multimedia” forms, it has been proven that engaging with the learner’s sense of touch does aid learning. This will promote and encourage self-inquiry among learners to engage with the texts themselves. Hence, they will start learning better this way as they are encouraged to utilise and generate their own explanations during the learning experience as suggested by Mayer (2005). Because drawing or in this sense, engaging the sense of touch is a very personal

experience, learners are actually drawing their mental representations in symbolic forms to communicate how they feel personally about the author, what the author was thinking and how the text made them feel at that period of time. These senses will be retained in their sensory memory and carried over to their working memory. In line with the CTML principle, the drawing activity (tactile and visual) is accompanied with the reading of the text and a discussion (auditory). The participants were observed to be able to reduce split attention during the learning session where they will need to split their attention between the text and the material. By accompanying the drawing activity with the reading of the text and discussion, it draws the learner's attention to fully focus on what is going on in the text and to engage with the aesthetic stance of the text. The learners need not search for additional information or explanation about the text because by then they will already be able to draw on their prior knowledge to make sense of the figurative languages in the text itself. As a result, greater cognitive load is reduced. As Novak and Schawn (2021) asserts, engaging the sense of touch during learning will improve mental stimuli and lead to long-term memory production by intensifying emotions and memory processing.

During this phase, a pictorial model in this sense is created in the working memory where learners will begin to organise the material and mentally integrate them when the artworks are visually displayed in front of the class.. According to Mayer (2020), this then becomes knowledge in the long-term memory. What is interesting here that extends CTML is that when these artworks are displayed in front of the class, learners are in fact stimulated visually by their peer's artworks as well, gaining insight from their peer's "senses" too to create a whole artistic inquiry experience that will contribute to their learning. Here, learning is no longer individual but a collective outcome. As such, the researcher argues as well that the learner's cognitive load will then be able to be managed as the load is now shared among their peers. This will then contribute to meaningful learning. The researcher

will further discuss how obtaining additional insight from their peer's "senses" will create an inquiry experience that will contribute to their learning in the next section.

However, to first build a narrative about the ability to provide the space for learners to learn about figurative language through integrating drawing is also to discuss the importance of reflective writing. Using the sense of touch in learning cannot be done as a standalone action (Novak and Schawn, 2021). Giving the space and permission for learners to wonder is not simply just about learning freely without any "follow ups" at the end. As such, scholars such as Febriani et.al (2022) have highlighted the significance of reflective writing exercises for EFL learners to learn about literature more effectively. At the end of each intervention in this study, participants were given the task to write a short reflective essay to ensure the effectiveness of the intervention (which will be discussed later on). The essays written were mainly to reflect on the critical thinking stance of the participants and their responses to the literary text. Although the participants were already given the opportunity to discuss their artworks among themselves, the reflective writing session was the one that intended for the participants to manifest their interpretation of the figurative languages in writing to fortify learning. Using writing at the end of each intervention will provide the space and advantage for the learners to convey what they are thinking. As Febriani et.al (2022) argues, reflective writing will demand the learner to think critically upon that work, helping them to make connections between theory and practice as well as bridging the gap between his or her previous and present knowledge.

5.3.3 Triggering sensory memory

To recap, meaningful learning according to Mayer (2020) happens when relevant words and images are processed in the working memory, organised into verbal and pictorial

models and when these representations are integrated with prior knowledge (in the long-term memory) through a process called encoding. The processes involved in the working memory will need to be integrated with prior knowledge and new knowledge altogether to construct understanding that will be transferred to the long-term memory. However, Mayer (2005) also cautioned educators about managing cognitive load (based on the limited capacity assumption) that learners can only process a limited amount of information at one time by the working memory. All these are affected by the essential processing (intrinsic load) which refers to the information learned, extraneous processing (extrinsic load) referring to strategies that do not serve instructional goals and generative processing (germane cognitive load) that is aimed at making sense of the information. This encapsulates the process of integrating and organizing information in the working memory.

The sections above have already explained how these drawing strategies have offered learners the experience to scaffold their learning. Therefore, to encourage meaningful learning whilst lowering the cognitive load, educators will need to create a space for their learners to be curious. Based on the findings of this study, integrating drawing actually did spark curiosity among learners. Besides triggering an interest towards their peer's artworks, the data also reported how the participants were curious about others' artworks. The researcher would like to highlight here about how this situation is considered as significant in the sense that when learners are curious themselves, it is now the back to learners' own response and attitude towards learning. The educator now does not necessarily have to force their learners about what to learn or what information they should retain. According to CTML (Mayer, 2005), learners will "filter" and select information that they will "send" to their working memory based on how much they pay attention. But, from this study, this act of curiosity here now comes from the learners

themselves and not the educator. Which only means that they are already selecting their learning information from the process itself themselves. This independence here will allow learners to be more mentally stimulated to find out additional information about the targeted subject, and in this case, the figurative languages and their meaning.

Adding on to that, when the participants begin to share and discuss their personal thoughts and interpretation about the figurative languages, they are already engaging with their working memory independently, co-sharing their thoughts and ideas. By doing so, the learners are eventually taking in additional information from their peers. Based on the data, what was observed was that the learners did not “select” the information that they wished to process from their sensory memory, rather, they accepted their peers’ interpretations, merging them with their own in the working memory and this has resulted in new knowledge formation. the researcher would like to highlight the importance of this finding here as such that it does help to control and even reduce cognitive load. Mayer (2020) highlights the importance of reducing extraneous processing, managing essential processing and foster generative processing to aim for meaningful learning. The use of drawing fortifies the coherence principle where during the integration, learners eventually process important information that are significant for them to know independently, highlighting cues for other learners to take note of (signalling principle). In addition, when their drawings are presented and learners are encouraged to discuss, the redundancy principle is being dealt with where learners are able to interact with the graphics (visual channel) and sound (verbal channel) simultaneously with the assistance from their touch channel (tactile). Besides that, the data also explains the modality and multimedia principle where essential processing is necessary for meaningful learning. Drawing here acted as a form of graphic (visuals) and when coupled with the discussion (verbal) through engagement with the drawing process using soft pastels (touch), it enhances

learning through a conversational style where words are presented in a more friendly tone and manner, highlighting the personalisation principle that fosters generative processing in learning. Learners are not only engaged visually and auditorily, they are in fact also engaged with their touch channels. Here, since the creation of the artwork is an individual process, the learners engaged with the drawing process personally (based on CTML's coherence principle), all extraneous components such as additional decorative graphics and purposeless words are greatly reduced, thereby initiating a "clean" state of learning, omitting redundant knowledge because when learners read the text, they eventually filter what they already know and couple it with what is unknown in the text, engage with curiosity and illustrate it out. The particular point of interest here is where the dynamic interplay between the auditory, tactile and visual channels dictates what is held in the participants' memory. This will later then lead to formation of new knowledge when they begin discussing their artworks with their peers. Importantly, the analysis revealed that engaging with the sensory memory is not a product of a single component; rather, a collective of clues in the data suggested that it might be compelling to argue that engaging in tactile, auditory and visual senses may potentially enhance the way information is yielded. One potential reason why this is significant could result from the fact that when participants engage with the texts on a more active level. That is, participants spent more time encoding the figurative languages, stimulating them to engage in an object's presentation, activating motor centres in the human brain. As reviewed in Chapter Two, this simply confirms the fact that by engaging with more sources of information, the learner will form a multimodal memory trace that will facilitate memory performance. As Wammes et al. (2019) argue, memory is improved due to the additional sources of sensorimotor information positioned in the encoding phase that allows the retrieval of information from multiple sources that will lead to memory reinforcement. In this study, the participants spent more time engaging in encoding these figurative languages and

while they are engaging with their senses rapidly, the motoric information stored through their senses (when engaged with drawing, a motor process), is strongly integrated into the object's representation, presenting the figurative language tangibly that fortifies their knowledge creation.

During the VTS phase, it was observed from this study that learners were able to connect with ideas that they agreed upon and even though there were some that disagreed, the drawing intervention sessions had clearly offered the possibility of getting different learners to respond differently to something they observe in a safe environment. Although at times differences in opinions did occur, the linking of the ideas indicated how initial observations, discussions and inferences lead to formation of a collective knowledge together. By doing so, this process simply outlined how initial thoughts are probed, elaborated and considered to form new shades of meaning to the selected figurative languages in the selected literary texts. The process also demonstrates how listening to others does make a difference as well to build on the observations and knowledge of others. Yenawine (2014) celebrates the idea that educators should allow learners to go through their own processes in visual arts integration so that they learn how knowledge is created and not simply delivered by an educator to which he regards as - nuanced thinking and this process scaffolds deep learning.

5.3.4 Summary

Based on all the data gathered, it can be concluded and summarised that the findings of this study had led to the development of several main strategies of integrating drawing. It is no doubt that the strategies mentioned in the literature have provided a theoretical grounding for this study, However, several new discoveries have been noticed and expanded from older findings based on the data collected. Firstly, educators will need to

allow learners to engage with their background knowledge by communicating clear instructional guides when attempting to integrate drawing. As Mayer's CTML is not entirely concerned about the material provided and used to enhance learning, this study has foregrounded the claim of this theory that instructional guidance is significant in every phase of providing clear instructional treatments that will lead to the full utilisation of the sensory, working and long-term memory. The emphasis is never on the sophistication of the multimedia material used, rather, the instruction that matters. To top it off, this study has already revealed the importance of having structured art periods riding on the main CTML principles that learners have limited capacity in processing information and the active processing assumption where learners can construct their own learning in meaningful ways if they pay attention to the right material. Hence, this study has refuted the claim that visual art integration strategies should be offered together with unstructured art periods that are deemed to limit creativity. The results of this study have proven otherwise as the participants were observed to be able to perform more creative ideas through their artworks, allowing more different perspectives to surface and engage in more open and critical conversations. On top of that, this study also expanded on Mayer's CTML principle where learners will need to operate on dual channels, auditory and visual in order to process their learning in the sensory memory phase. The section has also discussed the proposition that if learners can engage longer in their sensory memory, they will be able to process their mental representations in their working memory, drawing knowledge from their long-term memory and finally arriving at new knowledge production. Hence, this study had also incorporated an additional channel known as "physical multimedia" as proposed by Chau et.al (2019). This physical multimedia in this study here refers to the use of drawing materials using soft pastels for learners to be engaged with their sense of touch. Including this additional physical multimedia will reinforce time spent at and working using the sensory memory. In addition, the results of

this study had also revealed the importance of allowing self-engagement sessions with the text, entrusting learners to create their own inquiry experience and fortifying it with reflective writing. At the end, this discussion section has highlighted the stance about how all these strategies contributed to the mingling within the sensory memory (perceiving new information), working memory (processing information) and long-term memory (storing information) to scaffold learning which is done through reflective writing.

Interestingly, these strategies had allowed participants to create personal reflections and engagement with the text's emotional nuances. Although it is difficult to point out which specific strategy is more effective, this study does not intend to highlight this matter. To clarify, the researcher believes that these strategies must work together collectively to form an effective experience for learners and educators to incorporate drawing into the teaching and learning of figurative language. Nevertheless, these strategies indeed create a multisensory experience for learners to actively engage with the figurative language, catering to learners across diverse learning styles.

5.4 The Effectiveness of Drawing Integration Strategies

Overall, the main aim of this study is to investigate how visual art integration, specifically drawing using soft pastels, can be used as a tool for undergraduate EFL English literature students to learn about figurative language. In the preceding sections, the researcher had already highlighted the different strategies involved in integrating drawing in a literature classroom under the light of Mayer's CTML. Several strategies had emerged from the data collected, which added value to the expansion of Mayer's CTML. For the purpose of maintaining clarity of this section, the researcher will now discuss the effectiveness of integrating drawing as a tool to aid undergraduate EFL students in learning about

metaphors, personification and symbolism. It is important to note that the effectiveness of drawing should not be confused with the outcomes that drawings may produce.

As reflected in Chapter 3 (Section 3.8), the researcher had already provided a diagram about the key concepts proposed by Showalter (2003) regarding what outcomes was used to evaluate the effectiveness of integrating visual art into the teaching and learning of literature that are mainly: distinguish meaning, seek further knowledge, detect cultural assumptions, decode language, think creatively, defend judgement and close reading of the text. Hence, to extrapolate further, the researcher now discusses the effectiveness of integrating drawing in terms of how it helps learners to confirm their prior understanding through mental representations, decode language by triggering visual and tactile senses, distinguish meaning by illustrating tangible images, seek further knowledge by increasing affective stance and finally bringing in native cultural assumptions.

The question about the effectiveness of integrating visual art into the teaching and learning of literature is of course still questionable. As Eisner (2002) had already mentioned in the literature review that visual art integration strategies cannot be used to “test” scores, this gap here sparks critical conversations worth having as to the extent of how effective is visual art integration then in education? Therefore, the next few subsections of this section will seek to answer the second research question: How effective is visual art practice, particularly drawing using soft pastels, towards increasing EFL literature students’ ability to interpret figurative language? Based on the data collected, a discussion will be conducted here about how the integration of drawing using soft pastels will open opportunities for learners to be able to foster openness through open

conversations, provide textual enlightenment by cultivating insight and articulating abstract ideas as well as increasing learners' confidence in using the English Language.

5.4.1 Confirming Prior Understanding of Metaphors, Personification and Symbolism

When a learner first encounters a literary text, he or she may not know what to do about it. The first instinct of an English Literature student is to perhaps just read the text, and then try to understand the meaning of it. However, even understanding its meaning can be quite a challenge if learners do not engage with their prior knowledge and experiences. What more understanding of the figurative languages entail in the text. The researcher would like to put forward the claim that as human beings, we are in fact equipped with the background knowledge and prior understanding of certain events. Very naturally, this is the way of human beings and how we make sense of our circumstances. Looking back at this study, it was observed that when the participants engaged in the drawing process, they naturally created mental images to represent what they understood about the targeted figurative language without actually needing to physically articulate it. This of course, increases their self-confidence in a sense that they do not need to articulate it verbally yet, however, they are seated in their "safe space" to draw what they perceive and understand at this initial phase. This creates an open and safe environment for learners to present their thoughts in a non-threatening environment. Based on CTML, what triggers meaningful learning is firstly, when cognitive load is decreased through activities that frees working memory capacity during deep cognitive processing and secondly by increasing learner's interest to use this freed capacity for deep processing during the learning process (Mayer, 2005; Sorden, 2012). As such, Mayer (2005) continues to assert that instructional designs and activities must be presented in a sense that it isn't directed at schema acquisition at this period of time as this can exceed the limited capacity of the working memory that

will hinder learning. When learners engage in the drawing process, they are not entirely engaging in a process that requires them to engage with their working memory yet. They are in fact, simply engaging with their senses initially. In other words, learners are engaged with their prior knowledge. This simply lowers their cognitive load, triggers their interest to foster an openness towards other interpretations that might surface from the literary text later on.

To explain in more detail, the intervention begins with the learner reading the text. Here, they may not necessarily be able to identify the figurative languages and what more decipher what the text means. They may not be able to retain information yet but what happens here is that mental images or representations will start forming in their working memory. Although understanding of the text is not formed yet, when the drawing phase first begins with the learner picking up the soft pastel, they will engage with their sensory channels to simply draw and illustrate these images in their minds in a tangible form. When learners are able to witness these tangible forms being presented, it will naturally open their minds towards different ways of presenting their remaining thoughts because when they have observed that they can and have the ability to interpret it in a non-threatening environment, it increases their motivation, lowering their cognitive loads to articulate what they perceive from the text. Here, the learners are given the space to present their understanding in any form without any restriction, without feeling pressured to arrive at an immediate “correct” interpretation. The researcher contended that the role of drawing in aiding EFL learners in literature comprehension of figurative languages warrants attention to explore new ways, methods, and approaches in the teaching and learning of English Literature among EFL learners. Despite being a neglected area, its significance cannot be denied. As stated by Berghoff and Borgmann (2007, p.23),

"aesthetic experiences occur when students interpret artworks and use media and tools of art to capture new ideas." Visual arts integration prompts learners to enhance communication, engage in self-reflection, and participate in cognitive, social, and emotionally mature discussions and analyses of literary texts. Furthermore, it enables learners to interact with visuals, translating ideas from text into images for better expression (Akimova, 2020). Despite the fact that one can interpret images or signs in multiple ways and that various meanings may be derived, by simply visualizing figurative language, literature teaching and learning through drawing integration that involves textual annotation, pattern identification, and frequent questioning about these patterns fostered learners' expression of each figurative language in this study consciously leading them towards approaching metaphors, symbolism and personification with their senses rather than simply relying on their knowledge only. This simply triggers the thought processes of the learner as explained above to create a sense of openness for the learner to articulate their understanding in a safe space and later share their perspectives with their peers in an open manner.

Following the creation of the visual artwork, learners delve into visual art analysis, inviting other viewers to assess the piece in terms of form, subject matter, and material (Van Duinen & Mawdsley Sherwood, 2019). This aligns with the common ground of literature and visual art, emphasizing formal analysis and aesthetic appreciation. Successful teaching and learning of literature involve making personal connections to experiences. Visual arts integration scaffolds learning by encouraging learners to participate in research, demystifying assumptions about art and the artistic process. According to Van Duinen and Mawdsley Sherwood (2019), artists, when creating artwork, engage in processes such as brainstorming, research, and practice. Extending

these practices enriches the learning process, reinforcing understanding of the cultural, historical, and social contexts of literary works. As observed from the data collected, the participants became very open to share their own personal interpretations and understanding of the figurative languages as presented in their own artworks. When the learners observe the artworks of their peers, it eventually adds onto the fact that they are also drawing ideas from their peers. Through those open conversations, many other interpretations and opinions begin to surface, and this is viewed as something positive because the naturally quieter learners are now also observed to be more open towards independent discussions without feeling pressured to answer correctly.

As a matter of fact, the researcher would like to highlight that this sort of stance will reinforce the learner's prior understanding of what metaphors, personification and symbolism mean. As discussed above, learners draw the meanings from the prior knowledge that they have in their long-term memory. Learning about the figurative language happens when learners are able to dwell and dive into activating their prior knowledge about the possible meanings and interpretations of the figurative languages before actually confirming them after the drawing intervention. From the data, it can be confirmed that learners were successful in using drawing as a tool to guide their learning about figurative language by creating mental representations of the figurative languages in the text.

5.4.2 Decoding the Language of Metaphors, Personification and Symbolism

Generally, scholars have lauded the ability of visual arts in terms of how it contributes to linking visual art training that enhances learner's attention to deduce patterns in their

learning experience. If this holds true, then learners will be motivated. As Eisner (1992, as cited in Nickell, 2003) posited that learning and art creation (imagining) are intertwined, asserting that a learner cannot fully arrive at comprehension if they cannot imagine therefore, learners ought to have visual representations of a completed story instead of a written one. In accordance with Mayer (2020), who asserts that learners derive understanding from both pictures and words rather than solely from texts, the incorporation of visual art in the teaching and learning of literature facilitates learners' engagement in the cognitive process. This involves translating words into the working memory, subsequently organizing them into a verbal model, and transforming images into a pictorial model. Such integration creates representations that merge with prior knowledge, contributing to the construction of long-term knowledge. The process of integrating visual art in this manner involves the construction of mental representations from words and images, aiding in the organization of information and the transfer of knowledge to learners.

To discuss the effectiveness of drawing as a tool for undergraduate EFL learners to learn about figurative language in this section is to explain how knowledge is created through mental representations in the various memory channels. As put forward by Sorden (2012) and other scholars of CTML, this still remains a gap to be studied and filled. In simpler terms, the need to investigate how drawing scaffolds learning is significant in this field of study. To begin with, there are three main memory stores in humans mainly: sensory memory which perceives new information through senses, working memory where information is processed and long-term memory where knowledge is stored permanently (Mayer, 2005). As mentioned in the above sections, learners who engage in drawing will first encounter their initial learning experience in their sensory memory. Each sensory

memory according to Mayer (2005) has a visual sensory memory that holds the senses involved in it as images. Since this study has brought to an expansion of the traditional CTML, when a learner touches the art medium (in the case of this study, soft pastels), they are engaging with their senses (touch) which translates into touch images and when they read the text, they will draw information from existing knowledge and mental representations from their prior knowledge to illustrate the selected figurative languages in the form of symbols (visuals) which translates into visual images. While the capacity to retain information may not be fully developed at this stage, what transpires is the initiation of the formation of mental images or representations in their working memory. Although a comprehensive understanding of the text may not yet be established, the commencement of the drawing phase, marked by the learner selecting the soft pastel, prompts engagement with sensory channels to depict and illustrate these mental images in a tangible form. Witnessing these tangible representations naturally prompts learners to explore diverse ways of expressing their remaining thoughts during discussions. Moving forward to the discussion phase, when learners also engage with their auditory channel, the spoken words during will translate into auditory images in their working memory. Sorden (2012) refers to a learner's sensory memory as "registers" or "channels, that it is possible for these registers or channels to work together to introduce information to the working memory rather than presenting it as eye-to-visual, touch-to-tactile or even ear-to-auditory. In fact, all these channels intertwine, interrelate and complement each other in the knowledge creation process. A simple example to illustrate how a blind person (who is visually impaired, may not be able to read) may engage with different sensory channels (sense of touch) to "read" with their fingers through Braille. Similarly, drawing should not be viewed as a separate channel from words and pictures alone, rather, these sensory channels do inter-promote each other to create a meaningful learning experience for the learner.

As discussed by Mayer (2005), the working memory of a learner selects information from the sensory memory for processing and integration. To be exact, CTML expresses how a sensory copy of what was presented will only hold for less than 0.25 seconds, while information processed in the working memory will hold less than 30 seconds and will only process a little information one at a time. As argued in the first section of this chapter, the researcher has put forward the notion that perhaps drawing strategies must be crafted in a way where it takes advantage of the sensory memory, revisiting the sensory memory over again to re-engage and reinforce encounters with the sensory channels. When this is done, the researcher argues that more information is being processed in the working memory, and when the learner re-interact with their senses, they are re-engaging with their sensory memory, eventually creating a repetition of the process. Each time they do that, they are drawing from their schema or prior knowledge in the long-term memory to make sense of new information, and re-processing it. It is important to explain that this here is not to be confused with the redundancy principle. Perhaps, educators may consider this as a redundant process however, the researcher argues that learning should not be a linear process especially when it comes to learning about figurative language. As learning about figurative language can be quite subjective in nature, it is crucial to provide an open space for learners to be able to identify, discuss, dissect, inform, explain and revisit those targeted figurative languages over and over again until they arrive at full knowledge creation. To extrapolate further, Benfares (2023) notes that English literature majors are experiencing passivity and increased cognitive load due to the learning burden, prompting educators to question learners' apprehension toward literature. So through these processes, drawing serves as a tool to distribute these cognitive loads so that learning does not fall on one particular memory channel and even reduces the cognitive load at some point. In more detail, when learners read the text, they slowly form mental representations in their minds as they have been translated into images as mentioned above. For instance,

when they perceive a specific figurative language to be in a specific form that can be represented as a symbol in their mind, the learners will illustrate this symbol in a tangible form. However, it is important to note that when a learner gains the knowledge of how to see what is in the figurative language rather than simply perceiving it simply as a symbol only, they will eventually learn how to represent each figurative language accurately through mental representations. To explain this notion, the relationship between a line, space and even colour generates and conveys a clear meaning of a simple shape in a drawing or something far more complex. Discovering and understanding the patterns, processes, cause and effect as well as making comparisons between each element are invaluable tools that can be a form of organising ideas that can lead to successful understanding of figurative language. In the case of this study for instance, when the learners visually illustrated the picture of the hills in Hemingway's text, and begin to notice the relationship between the hills and elephants, they begin to make connections about how the text was mainly about a pregnant woman (hills) and the colour white that symbolizes purity and the elephants that depicts a fetus in a mother's womb. From here, the participants were able to arrive at an understanding of how the figurative languages in the text metaphorically symbolises a woman and a man undergoing a conversation about abortion. This here, is an effective way to improve clarity and decode the figurative language through the images one by one. When learners gaze upon this tangible form of the symbol, they will begin to slowly make sense of it by drawing on their schema. In return, when learners engage in the open discussions about their artworks, they are also listening to what others have done, gaining additional insight about their responses to the selected literary work. Riding on their peers' schema, when they merge it with their own prior knowledge, the learners will develop new knowledge. Therefore, the learners are not just learning from their own perspective, they are in fact also learning from others as well. This shift here will in return further develop their understanding of the figurative

languages. To explain this further, the researcher now discusses the notion of how discussions will reinforce their understanding to maintain the clarity of this chapter.

It is undeniable that drawing helps with the development of knowledge about figurative languages by riding on the memory channels and how discussions will allow a more open approach to knowledge formation. Although this has been discussed in the section above, the researcher discusses this in light of how it reinforces understanding of figurative language among undergraduate EFL learners. Developing understanding of figurative language may be insufficient as an undergraduate English Literature as learning about literature will require additional insights to provide critical arguments about a certain text. While knowledge about a specific figurative language is developed using drawing, the researcher argues that reinforcing the learning experience is much more crucial for this matter. To explain further, learning about figurative language is being developed and reinforced in this drawing process when learners transform the “invisible” into the visible and learn to articulate it verbally. Since EFL learners have reported that their low English proficiency is a crucial reason as to why they cannot perform well in learning about literature (Buyukyavuz & Inal, 2008 as cited in Isikli & Tarakcioglu, 2017; Cetintas, 2010 as cited in Isikli & Tarakcioglu, 2017; Isikli and Tarakcioglu, 2017; Novianti, 2016; Musthafa, 2013; Al-Mahrooqi & Al-Wahaibi, 2012; Rahman, 2018 and Salim, 2023), these learners perhaps will require a channel for them to translate and articulate what they know in a tangible form. Likewise, if the learner is still unable to present it visibly, then, this simply informs the educator that the learner may have a problem about the topic thus, requiring more attention.

Based on the data collected, it was also confirmed that integrating drawing into an EFL context to learn about literature did assist learners to learn about figurative language. As discussed in the beginning of this chapter, the researcher would like to highlight again that drawing must be accompanied with a reflective essay writing session to complete the entire intervention rather than ending it at the discussion phase. Even though the drawing intervention itself has been observed to provide substantive knowledge formation about figurative language, the researcher would like to put forward the claim that the intervention is incomplete if a reflective writing session is not incorporated at the end of the intervention. Essay writing is naturally part of the learning requirement of an English Literature student. Reflective writing in this sense, will reinforce learning in a sense where it allows learners to question the arguments made in their discussion, be open minded and move towards providing a critical lens in their own reflection about the figurative language (Febriani et.al, 2022). During the reflective writing phase, it was observed that the learners appeared to be confident and could explain the figurative languages quite competently as compared to what they had written before. There are, of course, two ways of viewing this. Firstly, it simply provides the educator the confidence that the learners are now capable of understanding figurative language and interpreting its meaning. Secondly, it reinforces the notion that the learners themselves are capable of explaining their thoughts in writing, providing their own critical judgement of the text.

As already discussed above, the process of learning about figurative language must not be a linear process, rather it requires revisiting the sensory channels and at each phase, learners are building and rebuilding information, processing and reprocessing them one at a time to reinforce learning. Chau et.al (2019) for instance, suggested the idea that visual art integration turns the learner's gaze towards the artefact (artwork), initiating a "trial and error" space for learners. Hence, in this study, it is observed that when learners

engage in drawing, they are in fact tapping on their “trial and error” space for them to explore freely what they are capable of creating, what is presented in their minds and when they display and showcase their artworks to their peers, they are in fact creating an environment for multiple perspective and knowledge formation. To add on, when the learners engage in the discussion session, these physical forms of figurative languages are carefully articulated by the artwork creator themselves, cultivating insight and understanding of each other’s works. By doing so, the learners will then be able to merge their prior knowledge with knowledge from others.

Is it important to note that the intention of conducting this study is not to confirm which specific strategy works for which specific figurative language. The intention of these strategies was investigated lies in the sense that it does not (and is not intended to) apply or to be targeted to any specific figurative language but as a whole. As the objective of this study was never to observe which strategy can be used for which specific figurative language, the researcher would like to remind the reader that this research question guided the information of the strategy: “How do visual art strategies, particularly drawing using soft pastels, aid EFL literature students to interpret figurative language?”. Here, it can be said that the gist of this research question is not to create a breakdown of which specific strategy and how it fits to any specific figurative language. To maintain the focus of this study, the strategies that inform the incorporation of drawing in the teaching and learning of figurative language in this sense should rest on the fact that the arts cannot be treated as a proof to bolster academic achievement. That being said, the use of art in an education setting cannot be compartmentalised. As highlighted in the literature review, Eisner (2002b) had already cautioned against utilizing it as a way to improve test scores or boost academic achievement. Having said that, when learners engage in visualising metaphors, for instance, it does aid in creating tangible representations of abstract concepts of

metaphors. By having these concrete representations of metaphors, it simply aids memory and enables learners to recall information from their prior knowledge or long term memory through cognitive skills. For instance, the metaphor of the hills in Hemingway's *Hills Like White Elephants* symbolising a pregnant woman's stomach and the hurdles that both characters were going through in their relationship that is tangibly drawn in the participant's drawings. On top of that, when learners collaborate in their learning through discussions about text, they are in fact highlighting and enhancing information from one another. When the drawings were placed side-by-side and displayed in front of the classroom, the learners would be able to gain a direct comparison between the representation of the personification, metaphors and symbolism that were put forward. These comparisons allow learners to view these figurative language more vividly and gain comprehension by comparing and engaging with each other's thoughts and ideas. Besides, these strategies did create lifelike representations to help animate non-human like entities in the texts for instance, the rose in Blake's *The Sick Rose*. This became a point where the participants were engaging with multisensory learning.

5.4.3 Distinguishing the Meanings of Metaphors, Personification and Symbolism

Based on the data collected, it was quite interesting to find out that knowledge about figurative languages is attained when learners are able to articulate their understanding in a tangible way. Oftentimes, it is quite common for learners to not be able to properly convey what they understand verbally. When a learner says they understand what a figurative language is for instance, may not be able to properly articulate what they know about the meaning of the targeted figurative language. In the case of this study, it was observed that participants in the preliminary interview mentioned that they have been facing difficulties in elaborating about metaphors, personification and symbolism in

particular. Although they were able to identify those figurative languages, they lack the ability to articulate and explain the meanings of it. At a deeper level, Schraw and Richmond (2022) explains integrating visual art as a process of improving augmentation, problem solving and reasoning skills through what they call “visual literacy”. As part of a learning process, visual literacy is a cognitive process that comprises visual communication, visual language, learning as well as thinking (Schraw and Richmond, 2022). Some of the shared attributes as observed from the data when it comes to this is that when learners engage in the drawing process, they are tapping onto a goal-directed activity to achieve a desired outcome - that is to tangibly illustrate and present what they were thinking about what the figurative languages could possibly mean at that time. This requires the learners to gather and evaluate relevant information, construct meaning and conceptually represent it in order to connect it to events in our surroundings and regulate decision making and critical judgement. As the learners engage in the artmaking process, they will then be able to see what they understand visually. What happens during the discussion phase is then elevated to another level where they begin to develop important thinking skills that helps them to make relevant claims, integrating sources from the text about the figurative languages, using examples and evidence from the text to marshal compelling and irrefutable claims.

Bassok and Novick (2012) explained that distinguishing meaning involves problem solving thinking in this sense that simply means identifying the problem. representing it, selecting appropriate strategies, implementing the strategy and then evaluating them. In equal discipline, the researcher argues that integrating drawing is effective in enabling learners to to engage in this process. It is simply done by the learners identifying the figurative languages first. They perhaps may not understand it at this stage which can be a problem. They then brainstorm on how to accurately represent the problem and select a

way or strategy to offer a solution to it. The learners may even present it visually through drawing and present it (implementing the strategy) to their peers and when finally seeking a solution, they may even discuss and evaluate their understanding and draw connections from other's answers. Overall, this will eventually enable learners to carefully use their inductive and deductive reasoning to weigh evidence, verify conclusion, generate supporting details, represent and arrive at understanding the figurative languages.

5.4.4 Seeking Further Knowledge about Metaphors, Personification and Symbolism

The integration of drawing into an undergraduate EFL English Literature classroom to learn about figurative language opens up opportunities for learners to engage in open conversations. Learning about literature does not simply rely on the understanding or interpretation of a text. Learning about literature involves the ability of learners to discourse, discuss and explain critical assumptions at the same time provide judgements about the text (Showalter, 2003). From the initial observations gathered from the field notes, the participants of this study are naturally quiet in class and refrain themselves from sharing their thoughts or ideas about the selected texts during class sessions on a normal day. This is mainly due to a heavy reliance on educators to provide answers (Isikli & Tarakcioglu, 2017 and Salim, 2023). As such, this has created a one-way communication classroom environment where the educator dominates the lesson. Because of this occurrence, learners will eventually become quieter in class and perhaps refuse to share what they understand and refrain from asking any further questions even if they struggle to understand the text. Hence, the researcher argues that this situation will in return affect the learner's performance in communicating and discussing the literary texts as mentioned by Isikli and Tarakcioglu (2017). Poor communication skills was also reported as one of the main issues as to why EFL learners struggle in learning about literature. Due to this,

their learning experience is being muted. To extrapolate further, learners in this setting are also not engaging with their sensory, working and long-term memory effectively based on CTML. In addition to this, this will then add onto the learners falling back to their original comfort zone. It is very natural for an EFL learner who majors in English Literature to feel more comfortable to converse in their own mother tongue. As confirmed in the preliminary interview, the participants of this study rely heavily on translation apps to aid their learning.. Often during classes, the participants will naturally converse in their own native language. Due to their lack of proficiency in the English Language, learners will often opt to read the selected literary texts in their native language to ease comprehension. This was also highlighted by Rahman (2018) who claimed that educators constantly mismatch English Literature learning due to the low proficiency of the English language. In light of this matter, Parkinson and Thomas (2022) also explained that learners feel helpless because they do not have the skills to interpret literary texts, especially when the texts are mostly from European countries. One of the participants in this study, Student P, actually pointed out that because of this, he would read the translated text in his own native language. While this is not entirely wrong, it also posits a danger where learners may face a risk of inaccurate translated texts. Most participants also reported how this affects the way they articulate certain things and sometimes they do not entirely understand the text. As such, their confidence is affected as well.

Nevertheless, integrating drawing has highlighted the notion about how these integrations increased the confidence and ability of learners to minimise dependency on translation apps to decipher the text's figurative language. The researcher would like to clarify that this "effectiveness" cannot be measured using results and hard data, it can only be measured through the confidence that the learners have obtained. As mentioned above, learners will eventually rely heavily on the use of translation apps to understand words

and meanings. However, one interesting phenomenon to take note of is that these results have confirmed that learners seem to speak more in the English Language. The explanation that the researcher can provide here is that the learners have improved in their confidence. As Jordan and DiCicco (2012) had already highlighted the significance of integrating visual arts to improve confidence by increasing learner's motivation to converse in the English language, Thulasivanthana's (2020) quantitative study also posits that learners who have experienced visual art integration in a classroom has reported an increase in their English speaking, reading, listening and writing skills. At the initial stage of the first intervention in the first cycle, it was observed that the participants were quiet during class and did not really speak among themselves. Later, it was observed that the learners slowly began to develop confidence. As this happened, they naturally tried articulating in the English Language. Considering the fact positioned by Jordan and DiCicco (2012) that all forms of media are mixed media forms and each of them are heterogeneously represented, integrating drawing into the teaching and learning of figurative language is a logical process, enriching and reinforcing understanding. When learners partake in learning experiences rooted within the visual art perimeters, their individual understanding and confidence expands and these images they have formed turns into powerful texts. Therefore, it is insignificant to treat drawing as a tool to increase learner's confidence to trigger and utilise learners' language abilities. In contrast, the researcher would like to put forward the claim about how CTML argues based on its principles that learners learn best through words and pictures when all memory channels are functioning together to lower cognitive load. However, learners who find themselves in this setting are passively consuming knowledge that may not even be present and exercised in any part of their memory as their cognitive load is being increased with the immense amount of information given that will lead to exceeding their working capacity. When all this fails, learners will eventually end up being demotivated, have negative

perceptions about learning itself and the list goes on (Alshammari et.al, 2020 and Salim, 2023). Therefore, to combat all these matters, this study has fortified the stance that integrating drawing into the teaching and learning of figurative language fosters openness among participants, creating a safe space for open discussions and offering opinions about what the figurative languages mean.

It is important to highlight that redundancy did occur at the initial phase of this study. CTML's redundancy principle highlights the notion that learners learn better when graphics and narration are offered simultaneously than separating the text, narration and the graphic. In the beginning of this intervention in Cycle One, it was observed that redundancy was still occurring in the first intervention. One of the reasons why this was happening was mainly due to the unfamiliarity about the intervention process. When learners are unfamiliar about a certain process, it is no doubt that they will feel slightly uncomfortable or even strange at first. However, once this phase was over, the participants were observed to be able to independently discuss and share their thoughts and ideas while drawing their artworks without the initiation of the practitioner-researcher in the following few interventions. The participants eventually were seen to be able to actively participate in open conversations about their artworks and provide critical discussions about their peer's works. Conversations about what each figurative language could possibly entail were also discussed.

As highlighted by Rosenblatt (1982), the integration of visual arts significantly engages both the aesthetic and efferent aspects of teaching and learning literature. An alternative perspective on visual arts integration places the learner at the center of focus, guided by the educator's facilitation. This approach stimulates critical thinking, enhances learner confidence, and encourages a more discerning analysis of literary texts. Granting learners

the autonomy to shape their own learning experiences, free from educator dictation, establishes a safe learning space for the exchange of thoughts and ideas. These shared experiences, under the guidance of the educator, evolve into valuable learning opportunities. Zhang (2022) underscores that visual arts integration fosters the development of social-emotional skills, communication strategies, and cultural awareness. Based on the study results, it was observed that the participants of this study were able to voice and articulate their interpretations of the figurative languages through the artworks. It was specifically mentioned during the preliminary interview that the participants of this study mainly struggled to identify and explain what figurative languages mean and entail in a literary text. This phenomena here could be due to the lack of knowledge about what a figurative language is, its functions, how it relates to the text and perhaps some learners even bring in their own personal experiences about what the figurative languages mean, causing misunderstanding and misinterpretation. This data here is found similar to what has been happening in other EFL contexts as outlined by Kingston et. al (1970), Isikli and Tarakcioglu (2017), Salim (2023) and many others. When a learner first reads a selected literary text, he or she may not possess the skills to decipher what figurative languages are all about. Most of the time, undergraduate educators may not necessary assist the learners, rather, they will simply leave it up to the learners themselves to figure out what those figurative languages mean due to the fact that they are at an undergraduate level, hence, they are are “expected” to be independent in their learning (Isikli & Tarakcioglu, 2017 and Salim, 2023). This process here causes learners to be unsure, or even unwilling to articulate what they know and sometimes refuse to admit that they do not understand certain concepts. And when learners are unsure, they eventually become more closed up during class as this eventually increases their cognitive load.

In simple terms, Hameed (2022) and Arnheim (1974) have expressed their proposition about how visual art elements and principles are used to articulate meaning, mood and emotions. Although there are many prominent figures whose area of expertise is about researching how literary works are translated into tangible art forms such as David Carrier, W.J.T Mitchell, Gerard Genette and Mieke Bal, the researcher will not be dwelling into their works to maintain the coherence of this research so that it is directly focused on Mayer's CTML and the learning experience. In order to understand how drawing bridges the gap between the text and the artwork, it is important to highlight this theme in line with some of the principles and assumptions of CTML again. Firstly, when translating the selected figurative languages, learners simply engage with their sensory channels by mentally visualising the images metaphorically or symbolically while processing verbal descriptions of the text. As the active processing assumption connotes that learning is more effective when learners are actively engaged with the material, learners are in fact processing the targeted figurative language by visualising the intended images, translating them into mental representations that will be presented in a tangible form (drawing). This process simply enhances understanding and retention of the representations. In addition, based on the temporal contiguity principle, learners are presenting corresponding words and pictures simultaneously. These life-time drawings that they have created articulates the authors' embedded message.

To further explain, the process of creating these symbols and mental representations are in fact represented by visual art elements and principles (Hameed , 2022 and Arnheim, 1974). To dive deeper into this study, it was observed in the findings that there is a great significance of how the text is presented that it will affect the learners' understanding. Vivid descriptions accompanying the selected literary works will serve as visual cues that provide additional layers of meaning and context that will influence the way the learners

read, interpret and engage with the text. A text that has a strong visual description for instance, enhances the perception of the learners, offering a clear visual narrative. All these provided insight to the learners' reactions, interpretations and even reflections about the figurative languages. Interestingly, as the participants of this study engage with those visual descriptions, they were able to draw knowledge from the schema and begin creating concepts or icons that encourages detailed analysis of the symbols within a particular culture and historical context, delving into the many layers of the figurative languages' meaning that are embedded in the text. When learners engage with their sensory channels, they begin creating symbols within a certain cultural milieu. As each symbol carries cultural connotations, the learners were observed to be able to explore these connections with their personal comprehension of the figurative language and its potential visual representation. As Mayer (2005) extrapolates in order to create a meaningful and personalised learning experience, learners can in fact infuse their drawings with personal interpretations and connections so that their figurative language understanding is more relatable and applicable to their context, aiding in the retention of metaphorical and symbolic meanings. Also, by segmenting the figurative languages in the form of a physical artwork, the learners are dissecting complex knowledge into more manageable parts, translating each segment into corresponding visual representations for step-by-step comprehension which will result in a decrease of cognitive load. To add on, Ilyas and Afzal (2021) pinned the impact of cultural contexts in choosing literary texts for the language curriculum and literature instruction and explicitly expressed that adapting culture-related elements in texts to align with the learners' cultural norms enhanced the learning environment. Apparently, the existence and presence of a cultural familiarity in literary texts will grant learners greater autonomy and motivation, enabling them to appreciate the text and grasp its meaning better. When it comes to this study, the data had also proven this instance whereby the participants drew their own cultural

understanding to create symbols and representations to illustrate what they understand about the targeted figurative languages.

From the data collected, it was observed that the participants visually represented the analogy suggested by the metaphor by drawing connections between unrelated concepts. Personification on the other hand, were translated by depicting inanimate objects and abstract concepts with human-like features, creating relatable visual narrative while symbolism was presented in such that the learners chose symbols that represented the abstract ideas, aligning them with the intended meanings. All these actions filled the gap between the drawing and the author's intended, carefully articulating the author's embedded message within the text itself. As Eisner (1992, as cited in Nickell, 2003) extrapolate that learning an imagining (creating art) is an interconnected process where a learner will not be able to comprehend language if they cannot imagine. These understanding foregrounds understanding about how visual art, generally, helps articulate what cannot be articulated and imagined.

5.4.5 Engaging with Native Cultural Assumptions

Showalter (2003, p.26) argues, "...we could say that we want our students to learn a set of critical reading skills they can apply to the world of language, literature and culture around them in their lifetime" and this assumes the fact that learning about literature in this case, is about being able to detect cultural assumptions in the writings of literary texts from different times and society altogether at the same time become aware of one's own cultural assumption along the process. Alongside other experts such as Dobbs (1998), Yenawine (2014), Rosario Regan (2018) and Shockley and Krakaur (2021) have lauded the outcomes produced by integrating visual art into teaching and learning of cultural

perspectives. However, from the data observed, it was certainly very interesting to find out that drawing did not really aid the development of cultural perspectives in this sense however, what surfaced was the fact that drawing paves a way for learners to draw upon their own native cultural backgrounds to develop new cultural assumptions about the figurative languages presented in the text. Based on the data analysed, the learners manage to arrive at a cultural understanding of the figurative languages when they take their own cultural implications to decipher the meaning of the targeted figurative language. In Ceylan and Bolukoglu's (2015) study, they both highlighted that visual art integration will increase information acquisition about culture when learners focus on different actions and behaviours. As the texts used in this study are mainly English texts, the participants' understanding of the English culture may not yet be as strong however, the participants indicated that when they apply their own native culture into their drawings, they manage to decipher what those figurative languages meant. What happened during the intervention was when the learners knew they needed to pay attention to what images they had to use to make sense of the figurative language. However, rather than attempting to visualise the figurative languages as how the author intended it, the learners came up with their own images that represented their own attitudes and feelings as they read the text. For instance, Student P's depiction of a plum tree that represented a gentleman in his native culture. The unexpected outcome was to observe how the viewer attributes the artwork through personal connections with his native culture to make sense of the metaphor of the growing poison tree in William Blakes's *The Poison Tree*.

This phenomenon here appears to be something worth investigating as the researcher argues that perhaps when learners attribute their own native cultural assumptions into learning about figurative language, it allows them to become aware of their identities, the

knowledge and dispositions surrounding their culture, making them more sensitive and aware towards the decisions they make and reflect on how these decisions were made. Although literary texts are known to contain a high degree of cultural content, its potential is often not really materialised in such a way that there are not many tasks associated with facilitating cultural insight production in an English Literature classroom. As Shockley and Krakaur (2021) extrapolate, integrating visual art enhances creative problem-solving skills and reflective practices. Therefore, the researcher argues that through this, learners become more accountable for their identities and conditions that influence their thinking as well. Accordingly, by considering the appealing nature of integrating drawing will lead to a semiotic connection mediated by the link between image created in the learners' minds and the selected literary text. As learners identify the figurative languages in the text, they become more responsive and are able to broadly think and respond to the figurative languages. By celebrating their own cultural assets, they are simply acknowledging the fact that they themselves, too, can learn about culture and develop their own cultural assumptions no matter how different the culture between the learner and the author are. As such, the learners are engaged in a critical and conscious response in building their cultural competency about the figurative languages in the texts.

In light of this manner, the researcher concurs that by integrating the learner's native cultural perspectives will also connect the learner's interest, perspectives and ideas. Shockley and Krakaur (2021) emphasised on the need to reflect on the interest and recognise the learners' center of responses in using visual art to learn about culture. With this, the researcher agrees that when learners are able to engage with their native culture and create an experience of it by comparing it with the figurative languages (in which the text is written in another culture), learners will be able to artistically compare, generalise

issues and prompt their thoughts about how different they are in terms of race, gender, understanding, values and even experiences.

5.5 Improving Teaching Practice Through Drawing

The past two main sections have discussed the strategies of integrating drawing as a tool to aid learning about figurative languages among undergraduate EFL English Literature students. Moving on to the final section of Chapter Five, the researcher aimed to answer the third research question: How can the researcher improve her teaching practice of integrating visual art, particularly drawing using soft pastels, to scaffold EFL literature students' figurative language learning? As emphasis, action research as a whole has been defined in different ways as an inquiry method to improve teaching practice and for teacher professional development (Mertler, 2009). The central goal of research in this area is carried out by educators using research as a tool for professional advocacy and teacher empowerment. In an effort to create an atmosphere in which EFL English Literature students who struggle to learn about literature, educators will need to maintain a climate of trust, respect and care. The integration of drawing using soft pastels has taught the researcher to improve her teaching practice by allowing time and space for her students to learn independently and that her role is to provide them a safe space for them to be confident and learn, shifting her role to a facilitator and encourager to simply guide without interrupting their learning. The overall intention of action research is to improve the lives of students and teachers alike through positive educational change. This therefore requires a change process to professional development that integrates both newer and deeper knowledge as well as practice, focusing on both policies and practices.

5.5.1 A Shift of Perspective About What Learning Should Be

Through this study, the researcher attempted to explore the meanings that emerged from the researcher's role as a practitioner-researcher's process of change through action research. It is believed that in this study, the researcher will be able to describe the processes involved in conducting action research as well as the degree to which it can bring effective change in the researcher's own classroom setting. Through the evaluation of each cycle and intervention, it has provided the researcher with the guidelines to be divergent in her teaching practice and provided all the evidence from all participants on how the researcher can improve in visual art integration practices to assist learners to learn about figurative language. The implication of the findings of this study is that integrating visual art and in this case, drawing into the teaching and learning of figurative languages are more consciously practiced and effective when provided with a systematic structure. The integration of drawing should be tailored and retooled so that more educators would be encouraged to follow its path as Jantii (2019) had emphasised about the lack of knowledge among educators on how to integrate visual art into their teaching practice.

As mentioned before in the literature review, the most obvious barrier faced by educators in integrating drawing lies in the fact that visual art is versatile, that educators have little experience and do not know how to integrate visual art into their teaching practice (Jantii, 2019) causing study in this field to be quite divergent. Other scholars such as Knapp (2012) and Van Duinen and Mawdsley Sherwood (2019) just to name a few, have suggested using unstructured art periods and the concern here is not about the results gathered from the intervention (Eisner, 2002). However, because of this, the researcher argues that this situation will cause a dilemma among educators and doubt among practitioners on the effectiveness of integrating drawing into their teaching practice.

Therefore, retooling the process of integrating drawing includes a more in depth focus on the educator's end to focus on the process of integrating drawing over the outcome of it. It is important to clarify here that the focus of this research is also to investigate how effective is drawing integration to increase undergraduate EFL learner's knowledge about figurative language, therefore, the intention of this argument is mainly to highlight the focus on the outcome not from the results produced by the integration rather, to emphasise on the educator's role to focus on the process first before the outcome happens. Every educator, including the researcher, believes in structure. As an educator, it is very natural to lecture for the sake of dispersing knowledge, teach for the sake of ensuring learning and test for the sake of evaluating understanding. A traditional understanding that the researcher has as an educator is to doubt that learners do not have what it takes to learn independently. Learners are expected to reproduce similar answers stated in the reference text or notes given by the educator (Hussein & Al-Emami, 2016). As a result, learners end up memorising the answers and text without understanding them completely. Hence, educators have a tendency to enter a class and begin a lecture without providing the space and environment that can encourage student learning. Rather than focusing on what we want our students to learn, the focus is mainly placed on what we think they need to learn. Lessons are mostly conducted according to topics given, the course syllabus and graded according to how the system requires them to be graded. Most of the time at the end of each semester, learners are tested to see how much they know instead of how well they know. The focus is placed on the outcome. When this is done, all educators can think about is how to achieve good results. Learning eventually becomes result driven, muting the entire intended process of learning.

The interventions implemented in this study underscored the necessity for a transformative shift in pedagogical practices of integrating visual art, prompting a

reevaluation of the researcher's role as an educator. Through this action research study, the researcher has arrived at a conscious practice of the researcher's teaching to focus on how learners learn. This alignment was a direct result of what was learned through this study after the analysis of the data. The researcher observed the power of integrating drawing as a form of new knowledge designed to minimise cognitive load whilst tapping on the sensory, working and long-term memory of learners to increase their understanding of figurative language. The researcher's role as an educator is to maintain a focus on the process of integrating drawing by pulling the learner's attention towards engaging with their senses as part of the learning process. As Silverstein and Layne (2010) asserts, the approach of integrating visual art and in particular, drawing in the case of this study, is rooted in the belief that learning is an active process anchored on experiential learning, is constantly evolving, collaborative, seeks to solve problems as well as reflective. Riding on this, constructing an understanding of the learner's role in a learning environment is an active and mind-engaging process that as an educator, the researcher cannot ignore. Based on the data, one of the intriguing offerings that emerged from the study is the fact that cultural relevance is also significant in considering how the researcher integrates drawing into her teaching practice. For instance, by considering the different cultural competencies of the researcher's students is significant in a sense that although cultural competence may not be the only end goal of learning literature, the researcher will need to ensure that as a practitioner, the researcher needs to yield a shift and be aware that there may be possibilities where various cultural understanding may exist that did not previously exist when integrating drawing.

In the literature review in Section 2.5, the researcher synthesized the underlying problems raised by past research about literature teaching and learning and how it can be resolved - bottom up or top down. The researcher raised the question if the change should be

coming from the individual, the educator or even researchers and proposed using drawing in this study as an effort to combat this matter. However, based on the data studied, the researcher asserts that learning with and through the arts cannot be compartmentalised. In this sense, the researcher argues that a shift of perspective is necessary to navigate the opportunities that visual art integration can offer to education. As past research have highlighted and experts such as Eisner (2002) himself had strongly cautioned educators to use visual art or test scores, researchers such as Nickell (2003) and all the way to Mayer (2020) have been attempting to study the processes involved in integrating visual art and how these processes contribute to learning. Adding on to all these, as this research attempts, Goh (2016) also argued that action research will allow educators to develop their abilities to sift through events and filter out potentially successful and unsuccessful teaching practices. Based on the data collected from this study, the researcher arrived at an understanding of how the researcher can integrate visual art integration strategies to embrace a structured teaching practice that taps on learner's sensory, working and long-term memory. By understanding how to integrate drawing functions in each memory channel, the researcher is now able to draw attention to each channel to align the learner's outward experiences with drawing and knowledge creation about figurative language. This has influenced the researcher's teaching practice to have a more detailed attention furnished to emphasise on the memory channels of the learners. As Goh (2016) suggests, action research should improve skills in processing and utilising information gathered from student's responses in the classroom and consider their individual needs. To elaborate further, the learner's artworks for instance, have sensitised the researcher to their fears of using drawing as a tool for them to learn about figurative language, their anxieties and frustrations as an undergraduate EFL English Literature student in learning about literature at the same the joys that they encounter when they arrive at understanding. The dynamics of the classroom was also improved in the sense that it created confidence

in those who were naturally quieter. Looking at their artworks and how they were engaged in the interventions “humanised” me in the sense that the researcher should listen more to what they have to offer and say as a learner. As Sorden (2012) suggests that learning should involve the educator focusing on the concepts to be learned instead of loading learners with information that will increase their cognitive load. The personal attention given to the learner’s voices was a motivating factor that anchored and sustained them to learn about figurative language in a safe and open setting. The researcher has finally come to understand and develop the researcher’s ability to achieve greater success in determining visual art integration strategies and techniques through action research interventions. By doing so, it has offered the researcher the opportunity to teach learners in a novel way.

5.5.2 Practicing Accountability and Tolerance

As a lecturer, the researcher believes that there is a need to constantly develop professionally. As Goh (2016) highlights, action research is intended to develop a better educator by creating own knowledge. Through these interventions, the researcher found that she managed to arrive at knowledge about how to create meaningful learning experiences for the students by reading about the subject matter and at the same time advance the researcher’s skills and professional ability through deliberate and explicit focus on integrating visual art (specifically drawing) into the researcher’s practice.

Prior to becoming an educator, the researcher has witnessed how there have been occurrences where educators are lacking in the areas of getting the space to implement new practices or innovative techniques. As a result, many educators are highly knowledgeable about a subject area however, they may not necessarily be able to teach it

well. As Sancar (2021) articulates, although educators are well equipped about the knowledge of the subject area, that is not enough to properly apply that content knowledge to any teaching condition due to student profile differences and classroom environments. Therefore, it is necessary for educators to be equipped with both knowledge about the content and practical teaching experiences focusing on teaching strategies, activities and knowledge (Sancar, 2021). However, the question is how then can we be accountable to our development as professionals? As a matter of fact, this study has enabled the researcher to experiment with how she has to be accountable to her personal development as an educator by self-reflecting on the researcher's experiences during the interventions. By evaluating the strengths and weaknesses of the researcher's teaching practice in integrating drawing into the teaching of figurative language, the researcher soon came to realise that self-accountability is something that is lacking especially when educators are constantly aiming to attend to and complete our assigned tasks. The area of accountability in this sense has enabled the researcher to develop into a better professional by creating the researcher's own knowledge and worldview of the researcher's profession. Reflecting on oneself is critical to educators although not a new notion. As Dewey (1907) articulated, it was not an educator's belief in inference proposed by their teaching context that misguides teaching practice, instead, it is an educator's failure to test it. Hence, it is significant for educators to build on these reflective processes. As the researcher has observed from the participants and the interventions, the researcher has finally learned to change her value and perspective towards teaching. As the researcher became self-accountable towards learning, The researcher realised that her attitude towards teaching has slowly become more positive and engaging. When this happens, the researcher eventually sees improvement in the students. The researcher would like to put forward this claim that perhaps the researcher's attitude towards how she sees herself as an educator shapes her actions towards her students. When the researcher is constantly

striving to achieve a learning outcome and not focus on the students, the researcher develops a sense of self-fulfillment without considering what they actually need to learn. However, as the researcher reflected on these, the researcher began to have a shift of perspective towards how they feel, act and what even motivates them.

As mentioned in the section above, this study has allowed the researcher to increase in growth, acquiring the values, attitudes and character of an excellent educator (Goh, 2016). In order for the researcher to do so, the researcher will need to attain tolerance to develop a sense of moral awareness to ensure the students are effectively learning at all times - a quality that the researcher did not have in the beginning. By simply understanding how learners can engage with the different sensory channels in learning, the researcher began to realise and be tolerant towards a learners learning process altogether. As not every learner's learning ability is the same, the researcher came to realise that tolerance can be exercised when an educator gives personal attention to the learner's voice. According to Sancar (2021), supportive activities such as coaching, mentoring, coursing and even informal support services are important to develop professionally as an educator. The researcher would like to assert here based on this claim that perhaps as educators, we must contain both formal and informal support in our teaching practice. For instance, open discussions in this study has allowed increased interaction among the students, collaborative discussions and even reflective sessions (about the artwork) has enabled opportunities for the researcher, as an educator, to be tolerant towards the processes involved in the learner's learning, not rushing through the content impatiently.

Goh (2016) suggests that an educator's professional development is also marked by the change observed in the participants of a research and how it has benefitted them. After all these interventions, the researcher has witnessed how her students have learned and

grown, an important aspect to assert how visual art integration is an effective tool that can be applied in the field of literature teaching and learning. As Jordan and DiCicco (2012) highlighted, integrating visual arts in a classroom increases student motivation, creates interest, and improves attendance which in return, results in learners benefitting from the classroom, the strategies obtained from this study have aided the researcher's professional development as an educator in regards to being tolerant towards their learning process, knowing that all these qualities are important aspects of what makes learning meaningful. The response and attitude of the learner is as important as the level of tolerance asserted by the educator. As observed in this study, the students became more participative, open and confident to discuss figurative languages apart from knowing the fact that they now understand the figurative languages after the interventions. As notified by the peer observer, the researcher has developed to become more positive and encouraged the students to embrace the safe space that they have to articulate what they observe. Although the answers given may not be directly pointed at the final outcome, the most significant moment is to witness how the participants became more curious and confident in their learning process.

Finally, the researcher has learned to be tolerant in allowing the participants to engage in their personal native backgrounds. The researcher has to admit that being a systematic person, the researcher had always dedicated her student's learning and made sure when it comes to learning about culture, especially, they must draw a boundary between their culture and the new culture which they are learning about. However, the research shifted the researcher's way of seeing things through these research cycles when the researcher found out that when learners engage with their native cultural backgrounds to connect with the text and how this has helped them to gain perspective of the emotional nuances

of the text. Learning to be tolerant in this sense will not only help students to gain knowledge, but also to earn their trust professionally.

5.6 The Implications of Using Drawing in the Teaching and Learning of Figurative Language

For every positive note, there must also be a dedicated section to discuss the implications of a particular intervention. Based on the discussions above, there are three implications presented in using drawing in the teaching and learning about figurative language:

- text must be descriptive enough
- the integration cannot be done individually
- the integration must follow a repeated cycle to achieve desired outcomes

The data codes reflect that drawing using soft pastels do confirm that visual art can be used as a tool to enhance and expand the understanding of a text provided that the activity is coupled with a discussion and if the texts selected provide vivid descriptions (imagery). Although integrating visual art in general does aid learning and lower cognitive load, one of the main arguments positioned here is that the texts must be descriptive enough for learners to be able to imagine and picture what symbols to use. As Hameed (2022) and Arnheim (1974) had already emphasised on the need and functions of visual art elements and principles in creating an artwork, it is therefore necessary to imply that for the artwork creation to happen, vivid descriptions of the text that triggers the five human senses (touch, sense, smell, sight, sound) should be obvious enough so that sensory channels in the sensory memory can be triggered to create sensory images. However, if the text is not descriptive enough, the entire intervention will only be limited to a certain scope as observed in the case of *The Sick Rose* by William Blake. Due to the nature of the text being less descriptive, the participants could only produce an artwork that is more

confined to the perimeters of drawing rose as the subject matter. Thankfully, they were able to use colours to represent and symbolise the metaphor of the poem. There are of course two ways of seeing this. Firstly, because the description is limited, learners will arrive at a more targeted piece of outcome (artwork), however, this will limit their interpretation and knowledge formation. Another way of looking at this on a positive end is that because of the limited interpretation, learners will be able to arrive at a targeted and intended interpretation much easier rather than having several interpretations for discussion. Adding on to this, another limitation observed also lies in the fact that learners may be too concerned about how to place and draw what they are thinking at the initial phase. While it is very natural for that to happen, it is still possible that learners intend to focus on the artwork creation itself more than the main learning outcome at the end of the day which deviates from the main intention of integrating the arts into education (Eisner, 2002).

In addition, the data has shown that integrating drawing in this sense cannot be done alone by a learner. Because of the nature of visual art integration that requires a collective effort, the current study has proven the fact that the integration may not be successful at developing meaningful learning unless there are efforts from other learners or participants to join in the intervention. As Lok (2014) had already discussed that a positive and engaged classroom culture is important using learner-oriented and process driven tasks. Also, because the strategy of integrating drawing is coupled with a discussion session that will add on to create open conversations and discussions for learners to learn from their peers, this fortifies the claim that drawing must be conducted only at a setting where there are other learners involved to maximise the learning experience. Riding on this, integrating drawing must be a repeated process and may not be able to arrive at learning if conducted only once. An intervention using visual arts should include more than one

session as reflected in this study and proven after three cycles to be effective in aiding undergraduate EFL learners to learn about figurative language. As proven in the data analysis chapter, the participant's pre-integration and post-integration essay comparisons had marked significant improvement in terms of their ability to decode the meanings of the figurative languages and explain their interpretations. Perhaps, a learner's gaining of knowledge about figurative language may not be due to one single intervention, it may be due to the multiple iterations of the intervention after learners start to develop familiarity in using the visual art medium and develop relationship with their peers that will be an added factor during discussions sessions. As mentioned, the discussion sessions allowed learners to gain multiple perspectives of the figurative languages by simply looking at the displayed artworks.

5.7 Summary

All in all, the researcher has argued throughout this chapter that drawing using soft pastels have affirmed the researcher's role as a lecturer and educator in the field of literature and at the same time improved the researcher's teaching practice by allowing me the space to explore these strategies through action research. Through the findings of this study, the researcher had observed that incorporating drawing does pave a way for learners to tap on their sensory memories to increase their learning about figurative language. The researcher has put forward the claim that by riding on their visual and tactile sense, it allows the learners to linger in their sensory memories for a longer period of time. Building on their prior understanding about figurative language, it allowed the participants to create mental representations of the figurative language to help them decode meaning through symbols. In light of this, when learners revisit texts to and fro, they eventually end up creating even more mental representations that will add meaning to the figurative languages. When their artworks are being displayed, it will open

opportunities to create new perspectives and knowledge through discussion and sharing sessions. By triggering this entire process, learners are engaging with their sensory channels, which the researcher argued was essential in the learning process according to CTML, and the researcher had expanded on this theory that by doing so, learners who are engaged in this process will experience a phase where their sensory memory will become the working memory where they process information from their background knowledge, coupling it with their senses, will produce new form knowledge and perspectives. During discussions when learners observe their peers' works, it will allow them to engage in rich discussions and learn through safe, collaborative space. Besides, the researcher had also discussed the notion of how native cultural engagement actually contributed to their learning. The discussion has highlighted how this should not be viewed from a negative standpoint rather, as a gain.

This was an interesting phenomenon to the researcher, causing a shift of perspective to the way the researcher teaches her students and to practice accountability and tolerance. By celebrating their own cultural assets, the students also gained cultural assumptions by not having the need to draw any boundaries between both very foreign cultures. When they are conscious that their culture can also be applied in another culture, they begin to develop cultural competency which results in their understanding about the figurative language in the texts.

CHAPTER 6

CONCLUSION

This chapter concludes the study by summarising key research findings in relation to the research aims and questions at the same time discuss the values and contributions thereof. The limitations of integrating drawing in the teaching and learning of figurative language within the context of undergraduate EFL English Literature learners is also discussed in this chapter. As a reminder, the main aim of this study was to examine how visual art, particularly drawing using soft pastels, can be used to learn about figurative language among EFL students in an undergraduate setting. Using an ABAR method that is based on the conventions of action research, the researcher incorporated arts-based strategies in this study to expand on the implications by Richard Mayer's CTML. Following a careful literature review, this study followed through arts integration approaches and employed Yenawine's (2014) VTS strategies and Showalter's (2003) guidelines in navigating literature learning to guide the interventions and outcomes of this study. This study was conducted at a private university in Malaysia and involved eleven EFL student participants who are English Literature majors. Following three research cycles, the results of this study had produced remarkable findings that would guide future educators and researchers who are keen to understand how integrating visual art scaffolds learning in an education setting at the same time contribute to professional development. As visual arts integration has been a celebrated field for research and scholars have highlighted its effectiveness to improve learning, most of these studies highlighted the psychological effects on learners' learning experiences making the possibility of integrating visual art in an education setting limited. The way in which visual art and in the case of this study, drawing, scaffold learning is very much confined to the fact that it simply improves learning experience by increasing motivation and improving learning attitudes. Other

scholars have also determined some strategies to incorporate visual arts into teaching and learning; however, have reported that due to the fluidity of incorporating these strategies, there is not much confidence for educators to systematically practice these integrations. Hence, the researcher called for attention in this study to fill these gaps.

To answer the first research question, the researcher found that the strategies of integrating drawing into the teaching and learning of figurative language can be boiled down to cognitive expression through symbolic art, collaborative learning and textual connection through native cultural engagement through three research cycles. That being said, when these strategies are being integrated, undergraduate EFL learners begin to linger with their sensory memories longer by engaging with their senses (tactile sense) during the drawing process to engage with their sensory channels that eventually becomes part of the working memory. As argued by Mayer (2005), learners will only be able to retain 0.25 seconds of information that they see firsthand; however, this study has expanded on the theory that if learners are given the chance to dwell longer in their sensory memories by engaging with their senses (drawing), it will create and enhance the learning experience, causing learners to interact with their memory channels to create new knowledge.

To answer the second research question, these strategies mentioned above have allowed learners to confirm their prior knowledge about the figurative language, and enabled them to decode the meanings of each figurative language by evoking their emotions with the text. This way, mental representations are symbolically drawn, enabling learners to distinguish the meanings of figurative language carefully through discussions and reflections where they build on each other's knowledge and memory trail. Besides, when learners include their native cultural backgrounds to learn about the selected figurative

languages, it creates a safe and natural space for them to achieve their own comprehension of the targeted figurative language since integrating drawing creates a platform for the learners to seek further knowledge by engaging with their native cultural backgrounds.

To answer the third research question, this study concludes that educators, including the researcher, need to focus on the process rather than the outcomes of literature teaching and learning, fostering accountability to continuous improvement professionally. Integrating visual art or in this sense, drawing, cannot be compartmentalised as Eisner (2002b) had highlighted in the past that integrating the arts serves as an alternative creative way to engage and enhance learning. In this study, the researcher was reflective of her own intentions and practices to highlight the essence of integrating drawing.

To start off this final chapter, the researcher now begins by explaining the strengths and weaknesses followed by the implications of using drawing in this study and highlighting the novelty of this research and its contributions. The final section of this chapter provides recommendations for future research.

6.1 The Strengths of Using Drawing in the Teaching and Learning of Figurative Language

There is no doubt that integrating drawing into the teaching and learning of figurative language would reap positive outcomes. Among some of the strengths of integrating drawing is that it fosters open discussions to take place during interventions. Throughout the study, it was observed that participants who were usually quiet were able to confidently share their thought processes in the English language. It is important to note that undergraduate EFL students may not necessarily be comfortable speaking in a language that is foreign to them hence, through these integrations, it bridges the gap

between using the language, experiencing the language at the same time practicing it. To extrapolate further about this point, when the integration happens, it allows space for understanding of the literary text where learners use their mental representations to create and articulate tangible symbols and images. As they dwell in this sensory channel of theirs, learners begin to cultivate insight into the texts and through open discussions, they are able to tap on each other's knowledge to form new understanding of the figurative language. What is interesting here is that integrating drawing into the teaching and learning of literature triggers their sense of touch which has proven to play a role in improving memory as well. By distinguishing the meaning of each figurative language as it is being articulated tangibly, learners will continue to seek knowledge about the text as their affective domains are being activated.

6.2 The Weaknesses of Using Drawing in the Teaching and Learning of Figurative Language

As much as this study has discussed the positive outcomes and effectiveness of integrating drawing into the teaching and learning of figurative language in Chapter 5, the weaknesses of this integration strategy is that incorporating drawing will:

- Extend comprehension but does not improve scores
- Random interpretation in the absence of understanding cultural implications
- Focus on personal feeling rather than figurative language identification

Riding on all these positions above, a discussion has to be made on the weaknesses of integrating drawing as a tool to expand knowledge about figurative language. Firstly, as Eisner (2002) had already argued how visual arts must not be used to test scores, Winner and Cooper (2000) believe otherwise that there is a relationship between arts and measuring academic achievement although their study had already proven that arts is only used as a tool. From the data collected, the researcher would provide a benefit of doubt

about these claims. As much as the researcher does agree that integrating drawing cannot be used to improve scores, it does somehow increase and extend comprehension of figurative language based on the data findings. Due to this, learners will eventually experience an increase in their academic scores. The researcher argues that perhaps to clarify this dilemma, every visual art integration must therefore include carefully structured activities: beginning with textual engagement, followed by the drawing intervention, an open discussion and finally a reflective essay. As such, this will encapsulate a meaningful learning experience.

Besides, it is also crucial to highlight that random interpretation in the absence of understanding cultural implications may also occur where learners may draw upon their own personal feelings and emotions to make sense of the figurative languages. Although most of the participants exclaim that they did not arrive at a cultural understanding, assuming that this is one very important matter as an English Literature major according to Showalter (2003), the learners have reported to dictate the text by drawing and applying their own cultural backgrounds into the text to arrive at understanding. Although according to CTML, this is acceptable, the question whether or not learners will be able to decipher cultural interpretations and develop understanding for that matter remains a mystery. If the learner is unable to arrive at a cultural understanding, then perhaps, this defeats the entire purpose of learning literature as an English Literature major. However, this should not be viewed as a negative stance. Learners did imply that they approached the literary texts using their own cultural backgrounds to arrive at meaning. This here is quite interesting per se, as this phenomenon can be argued as one that adds value to learners from other cultural backgrounds to understanding where they are coming from as well. In this sense, not all is lost.

6.3 Research Novelty and Contributions

This section focuses on laying the novelty of this research that this study contributes. This section is divided into three sections addressing contribution to theory, methodology and practice and highlights the areas of novelty that have been established.

This research was built on the recommendation of Papoi's (2016) study on *Arts-Based Practices in English Language Learners' Multiliteracies Learning*. Papoi's (2016) study explored the approaches of how the English language uses the arts as a form of literacy not specified to English language learning but how elementary learners were able to use the arts as communication and mode of expressing what they know and learn focusing on multiliteracy theory's lens. In the education context, where the aim is to develop skills and knowledge or learner's ability in another discipline (in this case, literature), there remains a gap to be filled. Coupled with previous studies that had highlighted the seriousness of how educators struggle to teach literature and how learners grapple to learn about literature was the main reason why this study was conducted. On top of that, the missing link between how visual arts is incorporated into education and the ways in which it scaffolds learning remains a mystery. Papoi (2016) argued that arts-based methods in education are a very fluid form and strategies may vary from one context to another and because of this, studies on these strategies are very much silent and focused on the expression produced by arts-based methods. Because Papoi's (2016) study was conducted in large groups the data collected may be too general, she also recommended that future researchers should take the direction of narrowing down the number of participants for more in-depth interviews, observation and study at the same time allow participants to converse about their artefacts in which this research addressed. Papoi (2016, p.211) also recommended future researchers interrogate the research question: how educators (and researchers alike) can create invitational spaces where learners can participate and how

the arts can fit into pedagogies. To highlight this as part of the research novelty, this study investigated how visual art can be incorporated to improve learning about figurative language among undergraduate learners. This study proposed a way to design interventions to integrate visual art—specifically drawing—not simply as expressive output, but as a structured, sensory-driven and cognitive learning tool that enhances EFL learners' understanding of figurative language.

To address the concept of how arts-based methods are considered simply as “fluid” and “expression-focused”, this study provided an explanation of how effective it is in assisting EFL learners to learn about figurative language. By doing so, this study strengthened the use of visual arts in education, diverting its stereotype as “fluid” and “expression-focused” to an alternative method that is cognitive in the teaching and learning of literature. As this study was based on an action research methodology, this study did not just improve the researcher’s own practice but also added new knowledge to educators who desire to incorporate visual art into their teaching.

6.3.1 Theoretical Contributions

Both theory and the findings of this study contributed to the understanding of the relationship between integrating visual art, specifically drawing into the teaching and learning about figurative languages. This study showed some nuances to the application of drawing to Mayer’s model that is not experiential-based but cognitive. The researcher would like to take this opportunity to put forward the claim on how the arts have always been viewed as a form of therapy and a form of expression. Theoretically speaking, arts-based methods have been practised nevertheless, educators’ strategies in integrating visual art in an academic environment with the actual practice of students being able to learn and meet the standards of learning about literature seem to be disconnected. By

investigating this matter, this study was able to provide a clearer blueprint of how visual arts (in this case, drawing) can be incorporated into teaching and learning systematically. The key findings of this study have expanded Mayer's CTML by simply providing a strategy for learners to "linger" longer and engage more with their sensory memory. As scholars have pointed out there is a gap in exploring the processes involved in channelling information from the sensory to working memory, this study has contributed theoretically from this lens. Based on the dual-channel assumption, the limited capacity assumption and the active processing assumption, this study has highlighted the importance in engaging with the human senses (visual and tactile, in this case) to stimulate learning. In learning about literature, educators often dismiss the notion that learning intertwines with our senses. Due to the emphasis on receiving knowledge, educators will oftentimes provide learners with chunks of visuals coupled with information that increases cognitive load. Mayer (2005) apparently cautioned educators about managing cognitive load (based on the limited capacity assumption) that learners can only process a limited amount of information at one time by the working memory. Hence, the idea of engaging and lingering longer in the sensory memory phase, as this study has founded and proven, will even out the cognitive load and pave a way for learners to engage with their sensory memory longer in order for it to be engaged as part of the working memory later on that will contribute to the success of learning about figurative languages.

Secondly, this study has also expanded CTML from the perspective where it redefined the boundaries of using multimedia as a learning tool. Traditionally, CTML involves the key concepts of using multimedia-related tools to aid learning, engaging with audio and visual channels. Interestingly, by expanding on our human senses (in this case, the sense of touch), will also allow learners to be engaged with their touch channels. By engaging with their tactile sense, in which the findings of this study support, led to an expansion of

the theory where educators may also use drawing, also a form of multimedia, to tangibly engage also with a learner's sensory memory. Henceforth, the individual artwork creating process will omit redundant knowledge, forming new knowledge creation. By doing so, learners will gauge with their sensory memory to retain more mental representations of the figurative languages that will be carried over to the working memory.

Although the findings of this study have indicated that learners may not be able to develop cultural assumptions of the literary text as other scholars argue, this research has contributed to provide a lens where learners do engage with their own native cultural backgrounds and prior knowledge to learn about figurative language. Since the participants come from an EFL background, they may not possess the prior knowledge to understand what those figurative languages imply - what more from a Western context. By engaging with their own native cultural background, it allows them to bring in their own cultural assumptions to help them understand different cultures. By creating mental representations that employ their own native cultural background, learners will be able to arrive at the understanding of figurative language.

6.3.2 Methodological Contributions

The main methodological contribution of this study has been the triangulation between the application of concepts from Yenawine's (2014) VTS, Showalter's (2003) concepts of learning about literature and various art integration principles in order to arrive at a systematic investigation of integrating drawing to learn about figurative language within the undergraduate EFL context.

Another methodological contribution lies in the experience gained from the ABAR lens and the interpretive approaches applied for data collection. Specifically, working with visuals, audios, videos and even other observation notes and documentation methods may be useful for other researchers who attempt to continue this study in the undergraduate EFL context or others in order to improve the quality of education and teaching practice in the field of literature teaching and learning among undergraduate EFL students.

Finally, a methodological contribution ties to the appropriateness of applying the theoretical concepts and theories developed in other contexts. The applicability of the theories generated from this study will create a model for other researchers to continue to build on the foundations of this study. Some theories of visual art integration have been questioned owing to the differences that exist in social and cultural settings. However, the successful generation and use of the theories in this study contributes towards providing a systematic approach to integrate visual art among different groups of learners in an undergraduate setting where English is not a first language, and learners who are from the field of literature who turn out to be non-Western learners residing in a non-Western country.

6.3.3 Practical contributions

One of the practical contributions of this research is the detailed insight provided by the drawing interventions. The interventions revealed different strategies to integrate visual art in the teaching and learning of figurative language at the same time confirmed the principles of integrating visual art systematically. This implies that for effective integration, emphasis should be placed on the importance of cognitive expression through art, collaborative learning and native cultural engagement.

In light of this, this study has also revealed teaching practices that may potentially guide other educators who are interested to integrate visual art into the teaching of literature where a focus on process is necessary above the outcome and the importance of continuing to maintain tolerance and accountability in teaching practice. It expanded the discussion of teacher development and how educators can continue to persuade other educators to join the network of adapting visual art into their teaching practice.

Another practical contribution is the framework developed for the strategies of integrating drawing to gain understanding of the interplay between how visual art scaffolds learning in a specific context. This will in return, build confidence among educators to use visual art as a tool in an education setting. The contribution of this research is to investigate, based on theoretical assumptions, how integrating drawing can be institutionalised and how it contributes to improving teaching practice and professional development. To this end, the due strategies and efforts of integrating drawing is effective as a practical tool to learn about figurative language.

6.4 Recommendations for Future Research

Generally, studies about literature learning and learning about literature have been quite scarce in terms of the undergraduate EFL context. As such, research will need to continuously improve and expand on theoretical findings within this area of study. Based on the weaknesses of this integration and methodology, the researcher firstly recommends a quantitative study be conducted to further fortify the use of integrating visual art in general in education and improving teaching practice. As art is usually viewed as subjective, a quantitative study from this aspect will enhance the reliability and credibility of using arts-based methods to teach and learn about literature. Studies can be done from the lens of how visual arts integration can extend comprehension and how this

comprehension leads to academic improvement. It is important to observe how these strategies can be implemented in a full course structure within a course or programme.

Secondly, based on the research findings that the researcher had obtained about how learners engage with their own cultural backgrounds in making sense of the figurative languages, the researcher recommends that future research will consider investigating how integrating visual art can be merged with learner's native cultural background that will enhance learning in this sense. Additional funds of knowledge to address community arts- socially engaged arts practice or conceptual art is also recommended. More studies will need to be conducted to ensure the perimeters of integrating visual art into teaching and learning are safeguarded to lie within the context of learning and not an impose of personal feelings or interpretation. As highlighted in Section 5.3.1(a), integrating visual art into the teaching and learning of literature aids learning when learners engage with their senses, nevertheless, to what extent the text's descriptions will affect the integration and in return, influence learner's mental representation formation is another question to be addressed in future research. In light of this, future research may also explore using other art mediums and art genres to extend studies in this area.

Finally, since the findings of this study has positioned the importance of emphasising on learner's sensory memories to fortify learning about figurative language, the researcher do recommend researchers from the neuroscience field to conduct studies about brain activities that take place during visual art integration for researchers to understand how our brain engages with our sensory memory channels at the same time fortify the findings of this study from the science field. More research about how our sense of touch (tactile) leads to learning will also need to be conducted especially in the context of undergraduate to adult learners.

The findings and discussion of this study has provided many insights to the development of different strategies to incorporate visual art in the teaching and learning of literature in general. Through this study, the researcher cannot agree more that as educators, there is a need for us to continuously improve and develop as individuals, exploring the possibilities of using various creative methods to improve education. This study has not only fortified the understanding of how visual arts can be incorporated to scaffold learning but pushed theoretical boundaries that contributed to the field of literature teaching and learning. Moving back to the researcher's role as an educator, the researcher would like to end this thesis with the following reflection. To maintain the tone of voice of the researcher, the pronoun "I" is now used to refer to the researcher to convey the essence of this final remark:

As an educator, I was trained to disseminate knowledge to my students. Embarking on this research journey has taught me that education is a living process. Gardeners know that they cannot make plants grow - the job of the gardener is never to attach roots and leaves, painting the petals or the darling buds of May. The job of the gardener is to prepare the best conditions for that process to happen. A good gardener will also know that they are oftentimes not always in control of these conditions. Having said so, there are continuing progressive methods and approaches to teaching in education, and it is a process of self-discovery, and often the sharp divide between the traditional and these approaches collide. Nevertheless, the metaphor of the gardener advocates on behalf of all educators around the world alike, that as educators, we try our best to provide the best condition for our learners, and what remains for us is to continuously pursue accountability for our own growth, aspired to learn and grow ourselves and condition our own learning process. The journey does not end here, it is an ongoing one.

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