

**BENEFITS OF FILM ADAPTATIONS OF LITERARY WORKS FOR
ENGLISH LANGUAGE LEARNING**

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Yüksek Lisans Tezi

**İngiliz Dili ve Edebiyatı Anabilim Dalı
Danışman: Doç. Dr. Buğra ZENGİN**

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TEKİRDAĞ NAMIK KEMAL ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI
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Her hakkı saklıdır.

BİLİMSEL ETİK BİLDİRİMİ

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Sunay ÖZTÜRK

T.C
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SUNAY ÖZTÜRK tarafından hazırlanan “EDEBİYAT ESERLERİNİN FİLM UYARLAMALARININ İNGİLİZCE DİL ÖĞRENİMİNE YARARLARI- BENEFITS OF FILM ADAPTATIONS OF LITERARY WORKS FOR ENGLISH LANGUAGE LEARNING” konulu YÜKSEK LİSANS Tezinin Sınavı, Namık Kemal Üniversitesi Lisansüstü Eğitim Öğretim Yönetmeliği uyarınca günü saat’da yapılmış olup, tezin OYBİRLİĞİ / OYÇOKLUĞU ile karar verilmiştir.

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ÖZET

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Konuşma becerilerini geliştirme potansiyellerine rağmen filmlerden faydalanma stratejilerinin geliştirilmesi konusu ihmal edilmiştir ve bu konuda çok az sayıda çalışma yapılmıştır. Bu stratejilerden biri film senaryoları ve çevirilerinin karşılaştırılarak, chunk, teknik terim ve yaratıcı dil örneklerinin tespit edilmesi ve çevirileriyle birlikte listelenmesi ve özellikle kalıpların yoğun olarak kullanıldığı bu senaryoların modellenmesiyle yaratıcı diyalog yazma faaliyetlerinin yapılması olmuştur.

Senaryoların çevirileriyle birlikte değerlendirilmesinin önemine inanarak bu araştırmada amacımız lise öğrencilerinin edebiyat eserlerinin film uyarlamalarından yararlanmayla başlayıp, film senaryolarını modelleyerek kendi senaryolarını yazma ve oynamayla sonuçlanan dil öğrenim ve kullanım süreçlerini incelemek olmuştur. Nitel ve nicel verilerin üçgenleştirilmesinde karma yöntem araştırma tasarımı kullanılmıştır. Katılımcılar olarak 68 lise öğrencisinin görüşleri Likert ölçeği (1-5) anketi ve soru maddeleri hakkındaki yorumları ile incelenmiştir.

Bu çalışma, konuşma İngilizcesi ve üretken beceriler için gerekli parçaları geliştirmiştir. Edebi kitaplar okumak ve bu kitaplardan uyarlanan filmleri izlemek yoluyla öğrencilerin kelime bilgisi artırıldı ve öğrenciler edebi kitapları okudular ve bu kitaplardan uyarlanmış filmleri izlediler. Okudukları kitaplardan ve izledikleri filmlere ait film senaryolarından ve parçalardan yararlanarak kendi film senaryolarını yazmış, videolar çekmiş ve sonra çektikleri videolarda rol almıştır. Dolayısıyla bu çalışma aynı zamanda yaratıcılığı ve kendine güveni de arttırdı. Bulgular, 21. yüzyıl becerilerinin, öğrenme ve yeniliğin, bilgi, medya ve teknoloji, yaşam ve kariyerin gelişmesi için etkilere sahiptir.

Bu çalışma, İngilizce öğretiminde filmlerin üretken kullanımının hayal gücü ve yaratıcılığı, bilgi, medya ve yenilikçi teknoloji okuryazarlıklarını ve liderlik özelliklerini geliştirdiğini göstermiştir.

Anahtar Sözcükler: İngilizce öğrenimi, teknoloji, senaryo metinler, İngilizce filmler/diziler, çeviri

ABSTRACT

Institution, Institute : Tekirdağ Namık Kemal University, Institute of Social Sciences
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Thesis Author : Sunay ÖZTÜRK
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Despite the potential to develop speaking skills, the development of strategies to benefit from films has been neglected and very few studies have been conducted. One of these strategies has been to compare film scripts and their translations, to identify chunks, technical terms and creative language examples and to list them with their translations, and to do creative dialogue writing activities especially by modeling these scripts where chunks are used extensively.

Believing in the importance of evaluating the film scripts with their translations, this study aims to investigate the processes the researcher/teacher's high school students went through in learning and using the target language starting with the use of the film adaptations of the literary works, writing their scripts modeling the film scripts, acting their own scripts and shooting their performances. The mixed method research design was used with the triangulation of the qualitative and quantitative data. As the participants, the 68 high school students's views were investigated with Likert scale (1-5) questionnaire and their comments about the question items.

This study improved the learners' productive language skills in general and their knowledge of chunks, jargons and creative language use in particular. This study was also beneficial for translation skills. This study has also improved the creativity, self-confidence and collaboration.

The study also demonstrated that productive use of films in teaching English develops imagination and creativity, the literacies regarding information, media, and innovative technology and leadership through the learning and use of English..

Key Words: English language movies/series, learning English, scripts, translation, technology.

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In this thesis, I would like to analyze the importance of movies and their scripts for EFL learners.

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CONTENTS

	<u>Page</u>
BİLİMSEL ETİK BİLDİRİM BEYANI	
TEZ ONAY SAYFASI	
ÖZET.....	i
ABSTRACT	ii
ACKNOWLEDGEMENTS.....	iii
CONTENTS	iv
LIST OF TABLES	v
INTRODUCTION	1
1. LITERATURE REVIEW	2
2. PURPOSE OF THE RESEARCH	6
3. METHODOLOGY.....	6
4. PARTICIPANTS.....	6
5. RESEARCH DESIGN.....	6
6. RESULT	7
6.1. Qualitative Findings	7
6.2. Quantitative Findings.....	16
6.3 Likert scale findings	19
7. DISCUSSION AND CONCLUSION.....	62
REFERENCES.....	65
APPENDIX A.....	67
APPENDIX B.....	69
APPENDIX C.....	74

LIST OF TABLES

	<u>Page</u>
Table 1. Reliability Statistics.....	19
Table 2. Item Statistics	20
Table 3. Item Total Statistics.....	21
Table 4. Item 1.....	23
Table 5. Item 2.....	23
Table 6. Item 3.....	24
Table 7. Item 4.....	24
Table 8. Item 5.....	25
Table 9. Item 6.....	25
Table 10. Item 7.....	26
Table 11. Item 8.....	26
Table 12. Item 9.....	27
Table 13. Item 10.....	27
Table 14. Item 11.....	28
Table 15. Item 12.....	28
Table 16. Item 13.....	29
Table 17. Item 14.....	29
Table 18. Item 15.....	30
Table 19. Item 16.....	30
Table 20. Item 17.....	31
Table 21. Item 18.....	31
Table 22. Item 19.....	32
Table 23. Item 20.....	32
Table 24. Item 21.....	33
Table 25. Item 22	33
Table 26. Item 23.....	34
Table 27. Item 24.....	34

	<u>Page</u>
Table 28. Item 25.....	35
Table 29. Item 26.....	35
Table 30. Item 27.....	36
Table 31. Item 28	36
Table 32. Item 29.....	37
Table 33. Item 30.....	37
Table 34. Item 31.....	38
Table 35. Item 32	38
Table 36. Item 33	39
Table 37. Item 34	39
Table 38. Reliability Statistics for the 11th Grade	40
Table 39. Item-Total Statistics.....	40
Table 40. Q1.....	42
Table 41. Q2.....	42
Table 42. Q3.....	43
Table 43. Q4.....	43
Table 44. Q5.....	44
Table 45. Q6.....	44
Table 46. Q7.....	45
Table 47. Q8.....	45
Table 48. Q9.....	46
Table 49. Q10.....	46
Table 50. Q11.....	47
Table 51. Q12.....	47
Table 52. Q13.....	48
Table 53. Q14.....	48
Table 54. Q15.....	49

	<u>Page</u>
Table 55. Q16.....	49
Table 56. Q17.....	50
Table 57. Q18.....	50
Table 58. Q19.....	51
Table 59. Q20.....	51
Table 60. Q21.....	52
Table 61. Q22.....	52
Table 62. Q23.....	53
Table 63. Q24.....	53
Table 64. Q25.....	54
Table 65. Q26.....	54
Table 66. Q27.....	55
Table 67. Q28.....	55
Table 68. Q29.....	56
Table 69. Q30.....	56
Table 70. Q31.....	57
Table 71. Q32.....	57
Table 72. Q33.....	58
Table 73. Q34.....	58
Table 74. Reliability Statistics for the 10th Grade.....	59
Table 75. Item-Total Statistics.....	59
Table 76. Reliability Statistics.....	61

INTRODUCTION

In English as a foreign language setting, the problem of exposure to input is remarkable. Emphasizing the classroom limits for a quantitatively and qualitatively satisfactory exposure to English, Thurnbury (2002, pp. 20-21) emphasizes that the average input of L2 learner's is, "to say the least, impoverished". Speaking for the effect of the learning atmosphere on communicative claims and learning opportunities, Nyikos and Fan (2007) emphasize the fundamental difference between classroom-limited EFL and socially-enclosed ESL settings. One of the ways to solve the input problem is to tap the input-rich sources of the movies on the Internet. As stated by Zengin and Çubukçu (2013), particularly in low exposure settings of English as a foreign language, series or movies can be a rich material of input. Furthermore, the limited settings of EFL and limited class hours make it essential to benefit from social and fun activities of movies as learning materials.

It is important to try to increase the amount and quality of exposure to authentic English out of the formal settings. In order to do it, we can use movies as resources of genuine English in input-poor learning environments. One of the solutions provided by Zengin (2019) is constructing lists of chunks, jargons and creative language use examples by the comparative study of film scripts and the Turkish translations and productive use of these lists in creative writing dialogue activities as well as watching films using audio and subtitle combinations (Zengin, 2019), especially the integration of Turkish dubbed English captioned combination for language learning purposes (Zengin and Aker, 2016).

Aiming to build on this work and seeing an untapped area of movie adaptations of literary works, this study aimed to focus on the scripts of movie adaptations of novels in English and covered the process from reading novels mostly simplified versions graded for preintermediate level and scripts (both the original and translated versions of these scripts), their comparative study, making lists of chunks, jargons and creative language use together with their Turkish equivalents, to writing their own scenarios (scripts), acting their scripts and shooting

their performances. Therefore this study demonstrated that use of literature is not limited to canonised classics.

1. LITERATURE REVIEW

For literary texts, inspite of the potential advantage of Computer Assisted Language Learning (CALL) for the young learners' motivation, this potency is not realized enough. Perceptions of literature restrict its use to the canonized literature and other imaginative and creative fiction productions are marganilesed.

Interrogating the misunderstanding, the study of Zengin, Altuntaş and Toraman (2016) demonstrated that in English Language Teaching (ELT), the use of literature is not restricted to the canonized literature reflecting the students' opinions as to the connection between Voscreen© (an online CALL product which benefits from short clips from English movies and the translation/paraphrase questions of the movie lines) and literature.

However listening to unsimplified, authentic natural English has challenges. Renandya and Farrell (2011) point features which make speech especially hard for learners of English as a foreign language and speech rate is one of them. There is an inverse correlation between speech rate and comprehension, that becomes nearly impossible with speech rate reaching at a critical level, the level that "is normally much lower than that for the more advanced learners" for many EFL learners (Renandya & Farrell, 2011, p. 53). Another feature, that makes it hard for EFL learners to recognise words, with sounds modified, dropped, or added when woven together (e.g. reduction of What is up? to Sup?). The next feature is the blurry boundaries between words which are tending to blend with each other. The last but not the least feature is "the real-time processing requirements of speech" with little control over what is said and the speed it is said.

In a study with EFL college students in China listing top ten listening comprehension difficulties of EFL college students Zeng's (2007: cited in Renandya & Farrell) has found the fast rate of speech to be the most important problem of his students. Unable to catch the words, they can get distracted, and they

can not even recognize the words they knew. It is not surprising to see eighty-five percent describing new vocabulary as the fourth problem.

One of the sources might be the shortage of knowledge of a low-frequency vocabulary like the technical vocabulary of a profession as well as collocations or other multi-word units.

Together with missing subsequent input (85%) and sentence complexity (60%) the sources of listening problems show the importance of the comprehension of formulaic language along with the imputed knowledge of its components. Processing language through multi-word lexical units can save time and also reduce the nervousness, a factor reported by the seventy percent, and anxiety and frustration reported by the forty-five percent.

Processing through multi-word units can also prevent waste of limited sources of working memory and can save them for higher levels of language so that they can use background knowledge reported by fifty-five percent.

Furthermore, the matter of unfamiliar pronunciation has a lexico-grammatical aspect, too. For example, Celce-Murcia (1995, p. 377) points lexicogrammatical signals (e.g. discourse markers, lexical chunks, and word order) as items, that are “critical in signaling information to the listener.” According to Kremmel, Brunfaut, and Alderson (2015), although the recognition of the formulaic nature of language increases, the critical role of phraseological knowledge is still underestimated. On the other hand, warning against memorisation recall, Brown (1987, p. 185) warns against the likely errors in the process of keeping prefabricated patterns due to the rottenest being a factor of “a lack of knowledge of the structural rules for forming the particular utterance.”

As Hughes-Trappes Lomax (2004, p. 15) points out, in language teaching, “if grammar and lexis are presented as more separate than they are, thus obscuring the inter-connectedness in lexico-grammar”, this may bring about potential disadvantages. Likewise, if the part between four skills is perceived and applied in a

way that can cause the failure to attend to the common field between listening and reading and what is common to speaking and writing.

Similar separation might be seen in the conceptualization of spoken and written media "as discrete types rather than points on a continuum" or in the arbitrary part of text-making features between spoken and written forms, "thus obscuring those text-making features that are common to discourse of all kinds." Renandya and Farrell (2011) take the side of those who benefit from the common ground between reading and listening. Criticizing the insufficient attention given to the learners' perceptions and emphasis on strategy-based approach, Renandya and Farrell (2011, p. 56) think that applying the extensive reading approach to the listening skill in the form of an extensive listening approach can be the answer which can help with the listening problems. They point to the strong evidence for extensive reading, that results in the improvement of "word recognition skills, vocabulary, reading comprehension, fluency, and general language proficiency" as well as "more positive attitudes towards reading and language learning in general." According to Renandya and Farrell (2011, p. 56), the students read anything they find pleasurable in this approach.

The only condition is that "they should choose reading materials that they can understand on their own and that they read a lot of these materials." They believe that the same result can be obtained in the listening skill, if lots of practice is done with extensive listening materials which are comprehensible and enjoyable.

According to them, use of listening strategies is boring and difficult for foreign language learners due to the challenges in the nature of listening especially for the beginner level students. Education Policy: TV series and movies might be accepted as enjoyable and comprehensible listening materials. They also let working memory save space for higher levels of second language use leading to improving all competencies in the framework of intercultural communicative competence, for example sociolinguistic competence.

Several solutions have been reported. Zengin and Aker (2016) recommend integration of Turkish dubbed English subtitled combination to the audio-subtitle

variations. This way, the learner whose previous foreign language learning culture is reading oriented comprehends with more ease and it is also easy for him/her to combine the subtitle read with the listening language being his/her native language. However, dubbing quality is not a guarantee and the negative associations with dubbing cause the learner to tend to avoid this combination despite its potential advantages.

Zengin and Aker's study (2016) tried including a new combination of audio and subtitle languages by reversing the direction of L1 and L2 in the traditionally applied interlingual subtitling. The subtitle is the target language and audio language is the EFL learner's native language. As the cognitive skill of reading is easier than listening. In order to facilitate the preparation of the foundation for productive skills, reading can be used.

One of the ways of doing this is reading English subtitles when enjoying the full comprehension of the audio language being the native language of the learner. EFL learners, who may have problems with jargon (e.g. medical), can notice them more easily in the subtitle, which facilitates their learning. If they do not want to learn the technical terminology of a professional domain, they can shift their attention to other components of the text, instead of being distracted by unrelated input not losing connections between other components of the co-text. Accelerating the vocabulary learning procedure might pave the way to gradual facilitation of listening comprehension with which learners can gain what is unusual to listening (stress, rhythm, intonation and variety of accents).

However, due to the learners' various needs and preferences, alternative solutions need to be developed and the use of movies in teaching English is not limited to audio and subtitle /caption preferences. Also solutions should take into account the differences in learning cultures. Given that the first phases of formal education is reading oriented, the film scripts have potential to build a foundation for the facilitation of listening and speech production problems.

2. PURPOSE OF THE RESEARCH

Believing the importance of evaluating the film scripts with their translations, this study aims to investigate the processes the researcher/teacher's high school students went through in learning and using the target language starting with the use of the film adaptations of the literary works, writing their scripts modeling the film scripts, acting their own scripts and shooting their performances.

3. METHODOLOGY

The mixed method research design was used with the triangulation of the qualitative and quantitative data. The participants are the 68 high school students of researcher/teacher. 42 of them are 11th grade students and 26 of them are 10th grade students. The opinions of the participants have been investigated with Likert scale (1-5) questionnaire and their comments about the question items.

4. PARTICIPANTS

The participants are 68 high school students of researcher/teacher from a high school in Istanbul. 42 of the participants are 11th grade and 26 of them are 10th grade pre-intermediate students. The 68 of the participants consist of 24 boys 44 girls.

5. RESEARCH DESIGN

By benefiting from triangulation of the qualitative and quantitative data, the mixed method research was preferred to use. In order to get further insights, a quantitative Likert scale (1-5) questionnaire was made in Turkish. In Fahreddin Kerim Gökay Anatolian High School, the questionnaire was prepared. The reason for utilizing a mixed design was complementarity, that "searches detail, enlargement, illustration, the clarification of the results from one method with the results from the other method" (Greene, Caracelli, and Graham, 1989; cited in Christensen & Johnson, 2004, p. 423) The qualitative data was analyzed with the content analysis, as suggested by Miles and Huberman (1994), that includes the coding for themes, seeking for patterns, and making interpretations. The interpretations and conclusions of the researcher were argued with the real participants and peers for verification

6. RESULT

6.1. Qualitative Findings

For the item 1, according to F1 nowadays in the publishing market, different kinds of authors and kinds of books can be found, M1 thinks that participants may have thought nowadays literary works can be a classic in the future and there are a lot of unsung literary works. For F2 literature is a huge combination that cannot consist of only "classics" and for F3 recently many different types of books are being written and these constitute the current popular culture, and mostly students prefer to read them.

For the item 2, F1 thinks these books were top of the bestseller for a long time and it counted as literature books. According to M1 Participants may have thought they have literary technics and they have a genuine style. Writing these works needs literary talent and F2 thinks that the participants who agreed to this statement (%73,5) may have thought that it is a fact because we are at an age we can easily find a novel, short story etc. scripts and as for F3 the author has created different genres and worlds to appeal to readers, and most people have read these books so they have become the trend of books.

For the item 3, according to F1 producers might have shot a movie benefiting from a book whose subject was different from its original and the students don't like it. For M1 participants may have thought that writing a scenario has different aims. That's why half of participant disagreed. F2 thinks that the participants(a little more than half) consider that it is possible to say adaptations of literary works are also literary products so that might be the reason why most of them agreed to this one. According to F3 the films that are adaptations of the books may not be aimed at everyone's style and therefore cannot provide the audience that the book provides. This is why people may not count scripts as literary products.

For the item 4, F1 thinks reading English books is a really good way to improve their English. For M1, participants may have thought literature has very rich vocabulary and a lot of books were written in daily language. According to F2 utilizing literature is just one of the opportunity we have to learn English so 61,8% of

the participants may have found it true by agreeing. As for F3, we have translated many books in English as an international language and we can improve our English grammar and vocabulary by reading these books.

For the item 5, F1 thinks that high school students can read the whole book. They don't prefer the short versions or summaries of books. For M1, participants may have thought simplified versions of the books don't give same taste. According to F2, the English level has an influence on people to choose the length of a novel and as for F3, this survey is conducted at high school level and it is more useful for them to read the original version of the books for that age group and therefore they might not prefer the short versions.

For the item 6, F1 thinks students choose the original ones to sum up. According to M1 participants may have thought reading short versions of the books can help you gain time but it's not worth it. F2 thinks that 23,6% of the participants could be interested in something else instead of reading a thick novel so that is a possibility. As for F3, most people do not prefer to read the short versions because they think the original is more meaningful.

For the item 7, F1 thinks that 35,17% agreed on this question because they have been educated in English since the fourth class and they have reached good levels of grammar or vocabulary and they have got skills in recent years to read the original ones. M1 thinks that participants may have thought that they can improve themselves more by reading original books that's why they don't prefer short versions of the books. As for F2, the participants think that they choose short version of novels because of their English levels so the rest of them find it true. According to F3, the difference between the original version and the short version is not only the grammar, but also writing events in a different and short way

For the item 8, F1 thinks that when there is an English novel adaptation into movies we have a chance to watch the book. M1 thinks that, participants may have thought scripts have rich vocabulary. That's why it's a good alternative. As for F2, learning with the tools in class instead of just a bunch of theories without practice would be a new way so they may have found it interesting. According to F3, the

films adapted from the books provide a better understanding of the books as well as the development of grammar and especially listening.

For the item 9, F1 thinks that; after finishing books that they liked, they start looking for the books them. For M1, participants mostly disagreed because they thought they have already read the original ones. According to F2, participants do not mind reading the scripts of the literary products which they have read before according to the result. As for F3, every person wants to read different kinds of books and improve their general culture. And thinks reading a different kind after reading any kind of book is good in terms of word and subject difference.

For the item 10, F1 thinks %30,9 of students agreed because a script of a movie sometimes will be boring and longer than the book so students prefer the real ones. For M1, less than half of participants agreed because it is hard to find it. While trying to find, it takes a lot of time. According to F2, %30,9 of the participants agreed to this item so I suppose they like reading scripts that take time and they do not complain about that. As for F3, most people prefer to read the original version of the script or watch the filmed version instead of reading the script.

For the item 11, F1 thinks that half of the students agreed to this question because maybe they can see and hear the daily speech that was simple and they understood sentences of the script. For M1, the language level of the scripts is easier than the originals. That's why half of the participants agreed. As for F2, about half of the participants agreed to the statement scripts adapted from literary works are suitable for their English level so they think it is not hard to understand. According to F3 ,reading these script texts can help them to improve their grammar and vocabulary.

For the item 12, F1 thinks that %27,8 of students agreed that because not everybody enjoyed reading scripts or reading some books. For .M1, participants disagreed because scripts are not as aesthetics as much as originals. According to F2, most of the participants do not enjoy reading scripts adapted from literary works.

As for F3, each person has their own preferences and some things give him pleasure while other things may not. Most of the students do not agreed to this item because they don't like reading script texts.

For the item 13, F1 thinks most of the students don't compare script and books. For M1, participants disagreed because they don't prefer to read scripts. According to F2, nearly quarter of the participants agreed to the statement so they compare the books they read their scripts and like it. As for F3, for the students making comparisons between scripts and books might not be very significant.

For the item 14, F1 thinks 46 out 68 of students agreed to this statement because when they watch a movie maybe they get curious about what happened next and decide to buy books original forms of movies. For M1, participants agreed because scripts have less details and short. That's why they are being curious about details. As for F2, if the film or movie is not an abortive adaptation of its book then it could motivate the audience to read the literary work of it, so two thirds of the participants might have thought in that way. According to F3, a book that they watch the movie may be interesting to them because when you watch a movie you don't know what the characters think, but you can understand what they think when you read the book.

For the item 15, F1 thinks the reasons are the %56,9 of students agreed to this question they have many options for the adaption. They could be movies or tv series. For M1, participants may have thought literary works have very strong plots that's why they are very convenient for film scripts. As for F2 %56,9 of the participants agreed that the scripts based on literary products are mostly film scripts so they have watched examples of them and found them successful. According to F3, scripts are often adapted to movies if texts are liked.

For the item 16, F1 22 out 68 of students don't think the most book adaptations are series because when we look at nowadays adaptations they usually made a movie about a book. For M1, participants thought there were a few of them but not generally that's why they disagreed. According to F2, more than quarter of the participants agreed that most of the scripts of TV series are adaptation of literary

products, she thinks they are able to reach some information about it so they answered in this way.

For the item 17, F1-%31,13 of students agreed that because they might be curious about what will happen or they just enjoyed reading scripts For M1, participants disagreed because to them scriptst are boring and not exciting. According to F2, %31,13 of the participants agreed that the scripts motivated them so they might be aware of the benefits. As for F3, the reason why some students do not participate is that the scripts do not appeal to each person or not have the same effect on each person.

For the item 18, F1 thinks that more than half of the students agreed to that statement because they might have liked doing it or it`s a simple way to find basic sentences or daily dialogues. For M1, more than half of the participants agreed because scenario texts have daily language. As for F2, more than half of the participants agreed to this statement so they find it accurate to say scripts are good resources to learn chunks from. According to F3, dialogues and chunks about casual life are frequently found in scripts, and therefore some students may think that it is a good resource for finding new chunks with correct grammar.

For the item 19, F1 thinks that %58,8 of students agreed to that because when they read a book about a specific subject or terms they can learn about this topic. For M1, more than half of the participants agreed because scripts can be written about any subject and it has a superficial language so it is easy to learn terminology. As for F2, %58,8 of the participants think that scripts are useful resources about getting the jargon used in different fields so apparently they have experienced that. According to F3, many different topics can be explained in films and scripts. Many different and more technical terms related to these topics can be found in the texts. Students use this kind of scripts to learn more technical terms about medicine, engineering etc.

For the item 20, F1 57 out of 68 students agreed on this question because when they read or watch a script they can see the basic sentences easily or conversations at their English level. For M1, participants agreed because scripts

generally have daily language. According to F2, more than two thirds of the participants agreed that scripts are resources for spoken language so I think they might have thought that it would make sense because they may think a written text will benefit their speaking skills. As for F3, everyday dialogues have a great deal of place in scripts, so they are very effective in daily spoken language.

For the item 21, F1 thinks that 48 out of 68 are students agreed to this statement because when they see a word which they don't know, they look up their dictionary and learn the true form of the vocabulary. For M1, participants agreed because seeing the differences clearly between two language is a very affective learning style. According to F2, a little less than half of the participants agreed to the statement, that does not work for them perhaps. As for F3, learning a language that we don't know very well by comparing it with our own language and seeing the differences between them helps many people to learn that language and it also makes it easier to learn it by comparing it with our own language.

For the item 22, F1 thinks 60,3% of students agreed to this question because when they try to translate sentences which were in English, they try hard to translate in their language and it develops their translating skills. For M1, participants may have thought practising translation improves their translating ability. According to F2, 60,3% of the participants agreed to this one, that means they are happy with the results. As for F3, when translating English into our own language, we see that some words do not correspond in our language, and defining them with some words in our own language improves our translation skills.

For the item 23, F1 thinks that 63,3% of participants agreed to this because when they do their writing tasks in English, their writing skills will be developed. For M1, participants may have thought writing a script that based on a story and think how to write it improve their writing ability. For F2, 63,3% of the participants agreed that reading a book and producing a script based on them improved their writing skills. In her opinion, that is all because they have practised so it has an influence on them. And as for F3, according to the book we read, creating our own

scenarios improved our writing skills because we both created our own scripts and tried to be careful about grammar.

For the item 24, F1 thinks that more than half of the participants agreed to this because when they have to make a project like this they have to belong in a team and work with other people and projects like this helped their cooperation skills. For M1, participants may have thought asking questions, making brain storm together, task sharing improve their cooperation skills. As for F2, more than half of the participants agreed that teamwork improved their collaboration skills, that is because a group/team requires collaboration. According to F3, these scenarios were written with a certain task sharing. After reading the books, everyone stated their ideas and stated what topic they wanted to take part in. That's why, our cooperation skills improved.

For the item 25, F1 thinks that %85,17 of students agreed to this statement because when they want to make a movie and use a script they have to talk in front of cameras and it increases their speaking level. For M1, participants may have thought speaking simultaneously and practicing are the most important things to improve their speaking ability. As for F2, %85,17 of the participants apparently experienced that and film is supposed to improve our speaking the most. According to F3, It had an impact on our speaking skills because we presented the script that we wrote, the words which we chose ourselves, and it had a great impact on the speech because we prepared ourselves.

For the item 26, F1 thinks that almost all of the participants agreed to this statement because when we see a movie or tv series we want to feel the subject and their acting skills so body language is a very important thing. For M1, participants may have thought they are already notice the body language uncounsciously thats why they agreed. As for F2, almost all the participants agreed to the statement because people care about our gestures instead of focusing on our speech most of the time. According to F3, body language is as important as speech language because it is the body language that tells us what the player is thinking at that moment. We can adopt their views on the events, even on their facial expressions.

For the item 27, F1 thinks that most of the participants agreed that because of one of the important things actors do is to make gestures in front of the cameras. For M1, participants may have thought they have to use gestures to express themselves. As for F2, most of the participants agreed to this one and that mentions what I was trying to say in the previous question. According to F3, we must pay attention to mimics because we must show our feelings to those who are watching us.

For the item 28, F1 thinks that over two-thirds of the participants agreed that because she thinks that when they have made a project with their friends they enjoyed it and they had fun. For M1, participants may have thought doing a thing with friends in every way is enjoyable. What they are doing is no matter. For F2, predictable result is; over two thirds of the participants agreed to this. I am not surprised at all, to be honest. In my opinion, stimulating activities will always be hundreds of miles ahead of "classic" education. According to F3, many people had fun shooting their own films because they had spent time with their friends and learned English in a more fun way.

For the item 29, F1 thinks that almost two-thirds of students agreed on this statement because of when they see a movie with subtitles at the same time they hear the pronounce of these words and it helps their project. For M1, some of participants are not very good at English thats why they used subtitles. As for F2, almost two thirds of the participants agreed that they used Turkish subtitles to understand the movie they watched and that means they know how to utilize subtitles. According to F3, students had a hard time while trying to understand what the film character said because we don't use English very much in our daily life. That's why they got help from subtitles.

For the item 30, F1 thinks %68,11 of students agreed to this statement because they have heard the pronunciation and they have read the subtitle at the same time. For M1, more than half of the participants agreed because they thought when they dont see the word how written, it is hard to understand and they can't pronounce. According to F2. %68,11 of the participants agreed and that means they enjoy pronunciation and using the subtitles for that to me. As for F3, most students give

importance to pronunciation but some students do not pay attention to pronunciation thinking that they will not use it, but it is easy to learn the pronunciation of difficult words by using subtitles.

For the item 31, F1 thinks that a little more than half of the students agreed on this statement because when they saw how enjoyable learning a different language is they didn't want to give up and they motivated about learning a new language like English. For M1, nearly half of the participants disagreed because they thought that is a complicated thing and not worth it. Nearly half of the participants agreed because they had fun and worthed it. According to F2, a little more than half of the participants agreed to this and surprised me but it is really satisfying to see they enjoy learning English outside the class. That is because shooting a film is a good deal more fun and affectionate than sitting in class. As for F3, most people don't like the English they learn at school because it is compulsory, but this kind of activity motivates the students. It allows them to learn English, not really to memorize, but to learn and have fun.

For the item 32, F1 thinks that %84,13 of students agreed on this statement because when they have written a script of their movie they use the examples in books and movies. For M1, they agreed because there is not much to learn how to write a scenario. And its a good way For.F2, %84,13 of the participants agreed to this statement and I think that is what should happen because we cannot practice without an instance in this case. According to F3, since books and film writings are written by professional people, they are more accurate and understandable in terms of grammar, so the students received help from the grammar books or the subtitles of the films.

For the item 33, F1 thinks that more than two-thirds of participants agreed to this statement because in movie scripts writers use the simple form of verbs and daily language. For M1, more than half of participants agreed because they thought scripts have daily language. As for F2, 55 out of 68 participants agreed to this statement, I think scripts have dialogues more than literary products do so that must be the reason they agreed to the statement. According to F3, scripts have more daily

dialogues and events than literary works. That's why scripts are more common in daily life.

For the item 34, F1 thinks that about two-thirds of students agreed to this statement because when students have thought Turkish expressions and translated them into English and it helped their translating skills. For M1, more than half of the participants agreed because they thought when we translate English to Turkish at the same time we can learn to translate Turkish to English. We can see two different ways at the same time. For F2, 51 out of 68 participants agreed, in her opinion, why they agreed to this one is the beneficial interchange between these two languages used for the project. The participants might have been satisfied by some chunks/words that they have learned within the time they spent. According to F3, while making sentences, we first make Turkish sentences and then translate them into English, so our Turkish language skills have improved.

6.2 Quantitative Findings

For the item 1, about two thirds of the participants (45 out of 68 students) agreed to the statement that we don't see literature limited to the classical works of the great writers (canonical) such as Shakespeare, Voltaire etc. For the item 2, %73,5 of the participants (50 out of 68 students) agreed to the statement I think the pop culture products such as Harry Potter etc. are literary works too. For the item 3, a little more than half of the participants (37 out of 68 students) agreed to the statement Scenario texts based on literary works are also literary products.

For the item 4, % 61,8 of the participants (42 out of 68 students) agreed to the statement I support using literature in learning English. For the item 5, % 22,15 of the participants (16 out of 68 students) agreed to the statement novels I read are rather shortened versions. For the item 6, % 23,6 of the participants (16 out of 68 students) agreed to the statement one of the reasons I prefer simplified versions is that I can't make time for the original. For the item 7, %35,17 of the participants (25 out of 68 students) agreed to the statement one of the reasons I prefer the simplified versions is that it is more suitable for my language level. For the item 8, % 61,8 of the participants (42 out of 68 students) agreed to the statement film scripts based on

literary works provide an alternative source of quality in terms of using literature in learning English.

For the item 9, %37,13 of the participants (26 out of 68 students) agreed to the statement among the scenarios based on literary works, the ones I prefer to read are those based on the literary works I have read before. For the item 10, %30,9 of the participants (21 out of 68 students) agreed to the statement reading scripts based on literary works is advantageous in terms of time.

For the item 11, about half of the participants (35 out of 68 students) agreed to the statement scripts based on literary works are suitable for me in terms of language level. For the item 12, %27,8 of the participants (19 out of 68 students) agreed to the statement I enjoy reading scripts based on literary works. For the item 13, nearly quarter of the participants (20 out of 68 students) agreed to the statement I make comparisons between the literary works I have read before and the script texts based on these works.

For the item 14, approximately two thirds of the participants (46 out of 68 students) agreed to the statement scenario texts based on literary works also have features that encourage reading and wondering about the literary work on which they are based. For the item 15, %56,9 of the participants (38 out of 68 students) agreed to the statement most scripts based on literary works are film scripts. For the item 16, more than quarter of the participants (22 out of 68 students) agreed to the statement most scripts based on literary works are Tv Series scenarios. For the item 17, %31,13 participants (22 out of 68 students) agreed to the statement the script texts based on literary works increased my motivation to read.

For the item 18, more than half of the participants (37 out of 68 students) agreed to the statement film scripts based on literary works became a good source for finding chunks. For the item 19, %58,8 of the participants (40 out of 68 students) agreed to the statement film scripts became a good source for finding examples of technical language usage in the special field (military, police, law, medicine) from different types of scripts based on literary works, such as military, police, law, medicine, etc.

For the item 20, more than two thirds of the participants (57 out of 68 students) agreed to the statement scripts based on literary works have become a good source of spoken English. For the item 21, a little less than two thirds of the participants (48 out of 68 students) agreed to the statement comparing scripts based on literary works with texts translated into Turkish helped my English learning.

For the item 22, %60,3 of the participants (41 out of 68 students) agreed to the statement comparing scripts based on literary works with texts translated into Turkish improved my translation skills. For the item 23, %63,3 of the participants (43 out of 68 students) agreed to the statement reading literary works and writing script tasks based on these scripts improved my writing skills. For the item 24, more than half of the participants (42 out of 68 students) agreed to the statement the scenarios we wrote in this way helped our collaboration ability.

For the item 25, %85,17 of the participants (59 out of 68 students) agreed to the statement acting the scripts we wrote improved my speaking skills. For the item 26, almost all the participants (65 out of 68 students) agreed to the statement when watching movies, I also pay attention to non-verbal dimensions such as body language.

For the item 27, most of the participants (61 out of 68 students) agreed to the statement I took care of non-verbal communication elements such as gestures while shooting and playing the script we created. For the item 28, over two thirds of the participants (55 out of 68 students) agreed to the statement we enjoyed shooting and playing our own script.

For the item 29, almost two thirds of the participants (50 out of 68 students) agreed to the statement I used Turkish subtitles to understand the film. For the item 30, %68,11 of the participants (47 out of 68 students) agreed to the statement I used English subtitles to improve my pronunciation. For the item 31, a little more than half of the participants (38 out of 68 students) agreed to the statement it helped to motivate my English learning out of class.

For the item 32, %84,13 of the participants (58 out of 68 students) agreed to the statement while writing our own scenarios, we took the example of language usage in books and film subtitles. For the item 33, more than two thirds of the participants (55 out of 68 students) agreed to the statement I realized that scripts contain more examples of spoken language than literary works. For the item 34, about two thirds of the participants (51 out of 68 students) agreed to the statement in the course of these studies, my English to Turkish translation skills improved as well as my translation skills from Turkish to English.

6.3. Likert scale findings

Table 1. Reliability Statistics.

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
,883	,889	34

The Cronbach alpha of the scales for participants in two grades as a whole is 0.883, which is very high since normally 0.70 is accepted as an adequate level.

Table 2. Item Statistics (mean = M) and (standard deviation=SD)

	Mean	Std. Deviation	N
İ1	3,56	1,226	68
İ2	3,82	1,036	68
İ3	3,44	,904	68
İ4	3,62	1,107	68
İ5	2,57	1,111	68
İ6	2,57	1,375	68
İ7	2,79	1,311	68
İ8	3,60	,995	68
İ9	3,19	1,026	68
İ10	2,78	1,091	68
İ11	3,37	,991	68
İ12	2,78	1,157	68
İ13	2,81	1,237	68
İ14	3,56	1,111	68
İ15	3,22	1,131	68
İ16	2,97	1,146	68
İ17	3,07	1,124	68
İ18	3,41	,934	68
İ19	3,37	1,171	68
İ20	3,94	,826	68
İ21	3,76	1,053	68

İ22	3,60	1,081	68
İ23	3,38	1,270	68
İ24	3,82	1,036	68
İ25	4,13	,845	68
İ26	4,29	,600	68
İ27	4,15	,797	68
İ28	4,15	1,149	68
İ29	3,75	1,028	68
İ30	3,75	1,028	68
İ31	3,59	1,136	68
İ32	4,06	,879	68
İ33	4,03	,914	68
İ34	3,97	,992	68

Table 3. Item Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Squared Multiple Correlation	Cronbach's Alpha if Item Deleted
İ1	115,34	251,362	,449	.	,879
İ2	115,07	262,368	,205	.	,884
İ3	115,46	254,520	,520	.	,878
İ4	115,28	251,130	,513	.	,878
İ5	116,32	253,416	,444	.	,879
İ6	116,32	260,371	,182	.	,886
İ7	116,10	262,303	,149	.	,886

İ8	115,29	256,270	,411	.	,880
İ9	115,71	259,435	,298	.	,882
İ10	116,12	253,807	,441	.	,879
İ11	115,53	258,492	,341	.	,881
İ12	116,12	252,165	,458	.	,879
İ13	116,09	260,082	,219	.	,884
İ14	115,34	248,018	,602	.	,876
İ15	115,68	250,998	,504	.	,878
İ16	115,93	251,651	,478	.	,879
İ17	115,82	253,849	,425	.	,880
İ18	115,49	255,985	,451	.	,879
İ19	115,53	256,432	,334	.	,882
İ20	114,96	255,416	,539	.	,878
İ21	115,13	253,311	,475	.	,879
İ22	115,29	258,330	,312	.	,882
İ23	115,51	243,119	,646	.	,875
İ24	115,07	249,174	,614	.	,876
İ25	114,76	255,168	,535	.	,878
İ26	114,60	262,213	,399	.	,881
İ27	114,75	258,310	,445	.	,880
İ28	114,75	255,593	,365	.	,881
İ29	115,15	262,515	,203	.	,884
İ30	115,15	252,575	,511	.	,878
İ31	115,31	258,545	,287	.	,883

İ32	114,84	256,347	,469	.	,879
İ33	114,87	261,430	,273	.	,882
İ34	114,93	254,487	,470	.	,879

Table 4. Item 1

	Frequency (Frequ)	Percent(P)	Valid Percent (V P)	Cumulative Percent(C P)
1	3	4,4	4,4	4,4
2	17	25,0	25,0	29,4
3	3	4,4	4,4	33,8
Valid 4	29	42,6	42,6	76,5
5	16	23,5	23,5	100,0
Total	68	100,0	100,0	

Table 5. Item 2

	Frequ	P	V P	C P
1	3	4,4	4,4	4,4
2	5	7,4	7,4	11,8
3	10	14,7	14,7	26,5
Valid 4	33	48,5	48,5	75,0
5	17	25,0	25,0	100,0
Total	68	100,0	100,0	

Table 6. Item 3

	Frequ	P	V P	C P
2	13	19,1	19,1	19,1
3	18	26,5	26,5	45,6
Valid 4	31	45,6	45,6	91,2
5	6	8,8	8,8	100,0
Total	68	100,0	100,0	

Table 7. Item 4

	Frequ	P	V P	C P
1	3	4,4	4,4	4,4
2	9	13,2	13,2	17,6
Valid 3	14	20,6	20,6	38,2
4	27	39,7	39,7	77,9
5	15	22,1	22,1	100,0
Total	68	100,0	100,0	

Table 8. Item 5

	Frequ	P	V P	C P
Valid 1	9	13,2	13,2	13,2
2	31	45,6	45,6	58,8
3	12	17,6	17,6	76,5
4	12	17,6	17,6	94,1
5	4	5,9	5,9	100,0
Total	68	100,0	100,0	

Table 9. Item 6

	Frequ	P	V P	C P
Valid 1	17	25,0	25,0	25,0
2	22	32,4	32,4	57,4
3	13	19,1	19,1	76,5
4	5	7,4	7,4	83,8
5	11	16,2	16,2	100,0
Total	68	100,0	100,0	

Table 10. Item 7

	Frequ	P	V P	C P
Valid 1	15	22,1	22,1	22,1
2	15	22,1	22,1	44,1
3	13	19,1	19,1	63,2
4	19	27,9	27,9	91,2
5	6	8,8	8,8	100,0
Total	68	100,0	100,0	

Table 11. Item 8

	Frequ	P	V P	C P
Valid 1	2	2,9	2,9	2,9
2	8	11,8	11,8	14,7
3	16	23,5	23,5	38,2
4	31	45,6	45,6	83,8
5	11	16,2	16,2	100,0
Total	68	100,0	100,0	

Table 12. Item 9

	Frequ	P	V P	C P
1	1	1,5	1,5	1,5
2	19	27,9	27,9	29,4
3	22	32,4	32,4	61,8
Valid	4	18	26,5	88,2
5	8	11,8	11,8	100,0
Total	68	100,0	100,0	

Table 13. Item 10

	Frequ	P	V P	C P
1	7	10,3	10,3	10,3
2	25	36,8	36,8	47,1
3	15	22,1	22,1	69,1
Valid	4	18	26,5	95,6
5	3	4,4	4,4	100,0
Total	68	100,0	100,0	

Table 14. Item 11

	Frequ	P	V P	C P
1	3	4,4	4,4	4,4
2	10	14,7	14,7	19,1
3	20	29,4	29,4	48,5
Valid	4	29	42,6	91,2
5	6	8,8	8,8	100,0
Total	68	100,0	100,0	

Table 15. Item 12

	Frequ	P	V P	C P
1	8	11,8	11,8	11,8
2	24	35,3	35,3	47,1
3	17	25,0	25,0	72,1
Valid	4	13	19,1	91,2
5	6	8,8	8,8	100,0
Total	68	100,0	100,0	

Table 16. Item 13

	Frequ	P	V P	C P
1	12	17,6	17,6	17,6
2	16	23,5	23,5	41,2
3	20	29,4	29,4	70,6
Valid	4	13	19,1	89,7
5	7	10,3	10,3	100,0
Total	68	100,0	100,0	

Table 17. Item14

	Frequ	P	V P	C P
1	3	4,4	4,4	4,4
2	13	19,1	19,1	23,5
3	6	8,8	8,8	32,4
Valid	4	35	51,5	83,8
5	11	16,2	16,2	100,0
Total	68	100,0	100,0	

Table 18. Item 15

	Frequ	P	V P	C P
1	8	11,8	11,8	11,8
2	10	14,7	14,7	26,5
3	12	17,6	17,6	44,1
Valid	4	35	51,5	95,6
5	3	4,4	4,4	100,0
Total	68	100,0	100,0	

Table 19. Item 16

	Frequ	P	V P	C P
1	3	4,4	4,4	4,4
2	27	39,7	39,7	44,1
3	16	23,5	23,5	67,6
Valid	4	13	19,1	86,8
5	9	13,2	13,2	100,0
Total	68	100,0	100,0	

Table 20. Item 17

	Frequ	P	V P	C P
1	3	4,4	4,4	4,4
2	21	30,9	30,9	35,3
3	22	32,4	32,4	67,6
Valid	4	12	17,6	85,3
5	10	14,7	14,7	100,0
Total	68	100,0	100,0	

Table 21. Item 18

	Frequ	P	V P	C P
1	2	2,9	2,9	2,9
2	10	14,7	14,7	17,6
3	19	27,9	27,9	45,6
Valid	4	32	47,1	92,6
5	5	7,4	7,4	100,0
Total	68	100,0	100,0	

Table 22. Item19

	Frequ	P	V P	C P
1	5	7,4	7,4	7,4
2	14	20,6	20,6	27,9
3	9	13,2	13,2	41,2
Valid 4	31	45,6	45,6	86,8
5	9	13,2	13,2	100,0
Total	68	100,0	100,0	

Table 23. Item20

	Frequ	P	V P	C P
2	7	10,3	10,3	10,3
3	4	5,9	5,9	16,2
Valid 4	43	63,2	63,2	79,4
5	14	20,6	20,6	100,0
Total	68	100,0	100,0	

Table 24. Item21

	Frequ	P	V P	C P
1	3	4,4	4,4	4,4
2	6	8,8	8,8	13,2
3	11	16,2	16,2	29,4
Valid	4	32	47,1	76,5
5	16	23,5	23,5	100,0
Total	68	100,0	100,0	

Table 25. Item 22

	Frequ	P	V P	C P
1	1	1,5	1,5	1,5
2	13	19,1	19,1	20,6
3	13	19,1	19,1	39,7
Valid	4	26	38,2	77,9
5	15	22,1	22,1	100,0
Total	68	100,0	100,0	

Table 26. Item 23

	Frequ	P	V P	C P
1	7	10,3	10,3	10,3
2	14	20,6	20,6	30,9
3	4	5,9	5,9	36,8
Valid	4	5,9	5,9	36,8
4	32	47,1	47,1	83,8
5	11	16,2	16,2	100,0
Total	68	100,0	100,0	

Table 27. Item 24

	Frequ	P	V P	C P
1	3	4,4	4,4	4,4
2	1	1,5	1,5	5,9
3	22	32,4	32,4	38,2
Valid	21	30,9	30,9	69,1
4	21	30,9	30,9	100,0
5	21	30,9	30,9	100,0
Total	68	100,0	100,0	

Table 28. Item 25

	Frequ	P	V P	C P
1	1	1,5	1,5	1,5
2	3	4,4	4,4	5,9
3	5	7,4	7,4	13,2
Valid 4	36	52,9	52,9	66,2
5	23	33,8	33,8	100,0
Total	68	100,0	100,0	

Table 29. Item 26

	Frequ	P	V P	C P
2	1	1,5	1,5	1,5
3	2	2,9	2,9	4,4
Valid 4	41	60,3	60,3	64,7
5	24	35,3	35,3	100,0
Total	68	100,0	100,0	

Table 30. Item 27

	Frequ	P	V P	C P
2	5	7,4	7,4	7,4
3	2	2,9	2,9	10,3
Valid 4	39	57,4	57,4	67,6
5	22	32,4	32,4	100,0
Total	68	100,0	100,0	

Table 31. Item 28

	Frequ	P	V P	C P
1	5	7,4	7,4	7,4
2	1	1,5	1,5	8,8
Valid 3	7	10,3	10,3	19,1
4	21	30,9	30,9	50,0
5	34	50,0	50,0	100,0
Total	68	100,0	100,0	

Table 32. Item 29

	Frequ	P	V P	C P
1	4	5,9	5,9	5,9
2	4	5,9	5,9	11,8
3	10	14,7	14,7	26,5
Valid	4	37	54,4	80,9
5	13	19,1	19,1	100,0
Total	68	100,0	100,0	

Table 33. Item 30

	Frequ	P	V P	C P
1	1	1,5	1,5	1,5
2	10	14,7	14,7	16,2
3	10	14,7	14,7	30,9
Valid	4	31	45,6	76,5
5	16	23,5	23,5	100,0
Total	68	100,0	100,0	

Table 34. Item 31

	Frequ	P	V P	C P
1	5	7,4	7,4	7,4
2	4	5,9	5,9	13,2
3	21	30,9	30,9	44,1
Valid	4	32,4	32,4	76,5
5	16	23,5	23,5	100,0
Total	68	100,0	100,0	

Table 35. Item 32

	Frequ	P	V P	C P
1	2	2,9	2,9	2,9
2	2	2,9	2,9	5,9
3	6	8,8	8,8	14,7
Valid	4	55,9	55,9	70,6
5	20	29,4	29,4	100,0
Total	68	100,0	100,0	

Table 36. Item 33

	Frequ	P	V P	C P
1	2	2,9	2,9	2,9
2	2	2,9	2,9	5,9
3	9	13,2	13,2	19,1
Valid	4	34	50,0	69,1
5	21	30,9	30,9	100,0
Total	68	100,0	100,0	

Table 37. Item 34

	Frequ	P	V P	C P
1	3	4,4	4,4	4,4
2	1	1,5	1,5	5,9
3	13	19,1	19,1	25,0
Valid	4	29	42,6	67,6
5	22	32,4	32,4	100,0
Total	68	100,0	100,0	

For the 11th Grade data:

Table 38. Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
,912	,916	34

The Cronbach alpha of the scales for the 11th grade students is very high (0.912)

Table 39. Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Squared Multiple Correlation	Cronbach's Alpha if Item Deleted
Q1	114,00	325,512	,508	.	,909
Q2	113,50	336,549	,431	.	,910
Q3	114,12	329,620	,617	.	,907
Q4	113,95	325,656	,538	.	,908
Q5	115,00	333,024	,459	.	,909
Q6	115,12	344,303	,143	.	,914
Q7	114,76	342,820	,154	.	,914
Q8	113,90	337,844	,326	.	,911
Q9	114,38	337,510	,337	.	,911
Q10	114,60	322,735	,615	.	,907
Q11	114,19	332,499	,525	.	,908
Q12	114,69	325,146	,623	.	,907
Q13	114,50	345,573	,101	.	,915

Q14	114,05	322,681	,617	.	,907
Q15	114,31	318,707	,689	.	,905
Q16	114,67	330,228	,534	.	,908
Q17	114,40	329,905	,466	.	,909
Q18	114,17	339,996	,339	.	,911
Q19	114,38	333,022	,346	.	,911
Q20	113,50	334,988	,575	.	,908
Q21	113,76	325,552	,616	.	,907
Q22	113,64	332,869	,467	.	,909
Q23	114,26	318,735	,682	.	,906
Q24	113,76	327,210	,629	.	,907
Q25	113,43	333,519	,569	.	,908
Q26	113,24	342,527	,373	.	,910
Q27	113,36	339,357	,468	.	,910
Q28	113,38	335,217	,387	.	,910
Q29	113,55	334,107	,507	.	,909
Q30	113,90	328,137	,564	.	,908
Q31	113,95	333,803	,385	.	,910
Q32	113,33	334,959	,574	.	,908
Q33	113,43	339,373	,321	.	,911
Q34	113,52	331,231	,523	.	,908

Frequency Table

Table 40. Q1

	Frequ	P	V P	C P
1	3	7,1	7,1	7,1
2	12	28,6	28,6	35,7
Valid 4	16	38,1	38,1	73,8
5	11	26,2	26,2	100,0
Total	42	100,0	100,0	

Table 41. Q2

	Frequ	P	V P	C P
1	1	2,4	2,4	2,4
2	2	4,8	4,8	7,1
Valid 3	6	14,3	14,3	21,4
4	21	50,0	50,0	71,4
5	12	28,6	28,6	100,0
Total	42	100,0	100,0	

Table 42. Q3

	Frequ	P	V P	C P
2	11	26,2	26,2	26,2
3	8	19,0	19,0	45,2
Valid 4	20	47,6	47,6	92,9
5	3	7,1	7,1	100,0
Total	42	100,0	100,0	

Table 43. Q4

	Frequ	P	V P	C P
1	3	7,1	7,1	7,1
2	7	16,7	16,7	23,8
Valid 3	9	21,4	21,4	45,2
4	11	26,2	26,2	71,4
5	12	28,6	28,6	100,0
Total	42	100,0	100,0	

Table 44. Q5

	Frequ	P	V P	C P
Valid 1	4	9,5	9,5	9,5
2	24	57,1	57,1	66,7
3	8	19,0	19,0	85,7
4	2	4,8	4,8	90,5
5	4	9,5	9,5	100,0
Total	42	100,0	100,0	

Table 45. Q6

	Frequ	P	V P	C P
Valid 1	12	28,6	28,6	28,6
2	12	28,6	28,6	57,1
3	12	28,6	28,6	85,7
4	3	7,1	7,1	92,9
5	3	7,1	7,1	100,0
Total	42	100,0	100,0	

Table 46. Q7

	Frequ	P	V P	C P
Valid 1	11	26,2	26,2	26,2
2	7	16,7	16,7	42,9
3	10	23,8	23,8	66,7
4	11	26,2	26,2	92,9
5	3	7,1	7,1	100,0
Total	42	100,0	100,0	

Table 47. Q8

	Frequ	P	V P	C P
Valid 1	2	4,8	4,8	4,8
2	4	9,5	9,5	14,3
3	13	31,0	31,0	45,2
4	14	33,3	33,3	78,6
5	9	21,4	21,4	100,0
Total	42	100,0	100,0	

Table 48. Q9

	Frequ	P	V P	C P
1	1	2,4	2,4	2,4
2	13	31,0	31,0	33,3
3	15	35,7	35,7	69,0
Valid	4	7	16,7	85,7
5	6	14,3	14,3	100,0
Total	42	100,0	100,0	

Table 49. Q10

	Frequ	P	V P	C P
1	7	16,7	16,7	16,7
2	11	26,2	26,2	42,9
3	7	16,7	16,7	59,5
Valid	4	14	33,3	92,9
5	3	7,1	7,1	100,0
Total	42	100,0	100,0	

Table 50. Q11

	Frequ	P	V P	C P
Valid 1	3	7,1	7,1	7,1
2	3	7,1	7,1	14,3
3	18	42,9	42,9	57,1
4	15	35,7	35,7	92,9
5	3	7,1	7,1	100,0
Total	42	100,0	100,0	

Table 51. Q12

	Frequ	P	V P	C P
Valid 1	4	9,5	9,5	9,5
2	16	38,1	38,1	47,6
3	11	26,2	26,2	73,8
4	7	16,7	16,7	90,5
5	4	9,5	9,5	100,0
Total	42	100,0	100,0	

Table 52. Q13

	Frequ	P	V P	C P
1	7	16,7	16,7	16,7
2	6	14,3	14,3	31,0
3	17	40,5	40,5	71,4
Valid	4	5	11,9	83,3
5	7	16,7	16,7	100,0
Total	42	100,0	100,0	

Table 53. Q14

	Frequ	P	V P	C P
1	3	7,1	7,1	7,1
2	10	23,8	23,8	31,0
3	3	7,1	7,1	38,1
Valid	4	18	42,9	81,0
5	8	19,0	19,0	100,0
Total	42	100,0	100,0	

Table 54. Q15

	Frequ	P	V P	C P
1	8	19,0	19,0	19,0
2	4	9,5	9,5	28,6
3	6	14,3	14,3	42,9
Valid	4	21	50,0	92,9
5	3	7,1	7,1	100,0
Total	42	100,0	100,0	

Table 55. Q16

	Frequ	P	V P	C P
1	2	4,8	4,8	4,8
2	19	45,2	45,2	50,0
3	9	21,4	21,4	71,4
Valid	4	21,4	21,4	92,9
5	3	7,1	7,1	100,0
Total	42	100,0	100,0	

Table 56. Q17

	Frequ	P	V P	C P
1	2	4,8	4,8	4,8
2	16	38,1	38,1	42,9
3	8	19,0	19,0	61,9
Valid	4	9	21,4	83,3
5	7	16,7	16,7	100,0
Total	42	100,0	100,0	

Table 57. Q18

	Frequ	P	V P	C P
1	1	2,4	2,4	2,4
2	7	16,7	16,7	19,0
3	14	33,3	33,3	52,4
Valid	4	18	42,9	95,2
5	2	4,8	4,8	100,0
Total	42	100,0	100,0	

Table 58. Q19

	Frequ	P	V P	C P
1	5	11,9	11,9	11,9
2	13	31,0	31,0	42,9
3	5	11,9	11,9	54,8
Valid 4	11	26,2	26,2	81,0
5	8	19,0	19,0	100,0
Total	42	100,0	100,0	

Table 59. Q20

	Frequ	P	V P	C P
2	4	9,5	9,5	9,5
3	1	2,4	2,4	11,9
Valid 4	29	69,0	69,0	81,0
5	8	19,0	19,0	100,0
Total	42	100,0	100,0	

Table 60. Q21

	Frequ	P	V P	C P
Valid 1	3	7,1	7,1	7,1
2	2	4,8	4,8	11,9
3	10	23,8	23,8	35,7
4	16	38,1	38,1	73,8
5	11	26,2	26,2	100,0
Total	42	100,0	100,0	

Table 61. Q22

	Frequ	P	V P	C P
Valid 1	1	2,4	2,4	2,4
2	4	9,5	9,5	11,9
3	9	21,4	21,4	33,3
4	15	35,7	35,7	69,0
5	13	31,0	31,0	100,0
Total	42	100,0	100,0	

Table 62. Q23

	Frequ	P	V P	C P
Valid 1	6	14,3	14,3	14,3
2	9	21,4	21,4	35,7
3	1	2,4	2,4	38,1
4	22	52,4	52,4	90,5
5	4	9,5	9,5	100,0
Total	42	100,0	100,0	

Table 63. Q24

	Frequ	P	V P	C P
Valid 1	2	4,8	4,8	4,8
3	18	42,9	42,9	47,6
4	10	23,8	23,8	71,4
5	12	28,6	28,6	100,0
Total	42	100,0	100,0	

Table 64. Q25

	Frequ	P	V P	C P
Valid 1	1	2,4	2,4	2,4
2	2	4,8	4,8	7,1
3	2	4,8	4,8	11,9
4	26	61,9	61,9	73,8
5	11	26,2	26,2	100,0
Total	42	100,0	100,0	

Table 65. Q26

	Frequ	P	V P	C P
Valid 2	1	2,4	2,4	2,4
3	2	4,8	4,8	7,1
4	25	59,5	59,5	66,7
5	14	33,3	33,3	100,0
Total	42	100,0	100,0	

Table 66. Q27

	Frequ	P	V P	C P
2	2	4,8	4,8	4,8
3	2	4,8	4,8	9,5
Valid 4	27	64,3	64,3	73,8
5	11	26,2	26,2	100,0
Total	42	100,0	100,0	

Table 67. Q28

	Frequ	P	V P	C P
1	3	7,1	7,1	7,1
3	5	11,9	11,9	19,0
Valid 4	16	38,1	38,1	57,1
5	18	42,9	42,9	100,0
Total	42	100,0	100,0	

Table 68. Q29

	Frequ	P	V P	C P
1	1	2,4	2,4	2,4
2	2	4,8	4,8	7,1
3	7	16,7	16,7	23,8
Valid	4	21	50,0	73,8
5	11	26,2	26,2	100,0
Total	42	100,0	100,0	

Table 69. Q30

	Frequ	P	V P	C P
1	1	2,4	2,4	2,4
2	8	19,0	19,0	21,4
3	8	19,0	19,0	40,5
Valid	4	16	38,1	78,6
5	9	21,4	21,4	100,0
Total	42	100,0	100,0	

Table 70. Q31

	Frequ	P	V P	C P
1	5	11,9	11,9	11,9
2	1	2,4	2,4	14,3
3	11	26,2	26,2	40,5
Valid	4	17	40,5	81,0
5	8	19,0	19,0	100,0
Total	42	100,0	100,0	

Table 71. Q32

	Frequ	P	V P	C P
1	1	2,4	2,4	2,4
2	1	2,4	2,4	4,8
3	1	2,4	2,4	7,1
Valid	4	27	64,3	71,4
5	12	28,6	28,6	100,0
Total	42	100,0	100,0	

Table 72. Q33

	Frequ	P	V P	C P
1	2	4,8	4,8	4,8
2	2	4,8	4,8	9,5
3	1	2,4	2,4	11,9
Valid	4	57,1	57,1	69,0
5	13	31,0	31,0	100,0
Total	42	100,0	100,0	

Table 73. Q34

	Frequ	P	V P	C P
1	2	4,8	4,8	4,8
2	1	2,4	2,4	7,1
3	8	19,0	19,0	26,2
Valid	4	40,5	40,5	66,7
5	14	33,3	33,3	100,0
Total	42	100,0	100,0	

For the 10th grade:

Table 74. Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
,772	,786	34

Because the Cronbach alpha is 0.722, which is above the acceptable level of 0.7 it can be stated that the scales for the 10th grade is reliable. However when the item-total statistics are evaluated it is seen that some scales have negative correlations in the table marked. Therefore the scales 2, 10, 11, 15 and 29 are recoded to find out if the Cronbach alpha increases subsequent to recoding.

Table 75. Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Squared Multiple Correlation	Cronbach's Alpha if Item Deleted
Q1	117,50	131,940	,231	.	,768
Q2	117,62	140,326	-,122	.	,786
Q3	117,62	133,686	,213	.	,769
Q4	117,42	131,214	,372	.	,763
Q5	118,46	125,298	,438	.	,757
Q6	118,27	126,765	,250	.	,770
Q7	118,27	132,845	,122	.	,776
Q8	117,54	124,258	,708	.	,749
Q9	117,85	134,055	,157	.	,771
Q10	118,58	140,734	-,167	.	,781

Q11	117,69	139,582	-,095	.	,783
Q12	118,42	133,614	,116	.	,775
Q13	118,65	119,195	,717	.	,742
Q14	117,42	128,174	,514	.	,757
Q15	117,88	141,786	-,209	.	,784
Q16	117,96	125,878	,391	.	,760
Q17	118,12	130,426	,311	.	,764
Q18	117,62	120,806	,763	.	,743
Q19	117,38	135,286	,206	.	,769
Q20	117,31	125,822	,573	.	,754
Q21	117,35	136,715	,035	.	,776
Q22	117,96	134,438	,118	.	,773
Q23	117,54	121,938	,565	.	,750
Q24	117,19	123,602	,603	.	,750
Q25	116,92	129,034	,458	.	,759
Q26	116,81	132,802	,461	.	,764
Q27	117,00	127,200	,484	.	,757
Q28	116,96	126,998	,349	.	,762
Q29	117,73	144,365	-,268	.	,793
Q30	117,15	131,975	,299	.	,765
Q31	117,50	137,380	-,007	.	,779
Q32	117,27	127,725	,416	.	,759
Q33	117,19	134,962	,146	.	,771
Q4	117,19	130,162	,340	.	,763

As a result of recoding, the Cronbach alpha turned out to be 0.823, which demonstrates reliability.

Table 76. Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.823	.838	34

7. DISCUSSION AND CONCLUSION

It was concluded in this study that the researcher/teacher's high school students improved their productive use English reading literary works, watching their film adaptations both Turkish subbed and later English captioned, reading the scripts (scenarios) of these films and the Turkish translations of these scripts, noticing and making lists of chunks, jargons and creative language use examples out of the works they studied.

This study improved the learners' productive language skills in general and their knowledge of chunks, jargons and creative language use in particular. This study was also beneficial for translation skills. This study has also improved the creativity, self-confidence and collaboration.

The process also has benefits for education in general through the teaching of English using films. The productive activities using films in teaching English developed imagination and creativity, the literacies regarding information, media, and innovative technology and leadership through the learning and use of English.

The activities in our study were examples of using imagination in foreign language learning. Imaginative education is of key importance but neglected in teaching. Zengin, Baçal and Yükselir (2019) who suggest that creativity and imagination is not given their due value in the teaching.

Use of films scripts in this study provided benefits for the researcher/teacher's high school students' sociolinguistic competence. Film scripts provide beneficial examples for the variety of language use regarding genre and register. Webb and Rogers (1995) believes science fiction programs to be one of the most demanding genres, including more technical vocabulary than other genres. Arguing for the interaction between foreign language teaching (FLT) and sociolinguistics, Bayyurt (2013) argues that the teaching of successful communication in L2 is through the use of correct register or reasonable variety, where to use the proper register or variety. She clearly criticizes FLT research for its neglect for sociolinguistics.

The participants in this study argues that the reverse translation (from Turkish to English) improves the productive language skills like Zengin and Aker (2016). The conclusions of Zengin and Aker (2016) support the idea that there are various ways to make translation a source of effective language learning. The application recommended in their study parallels reverse translation, that is translation out of the first language into the target language, that refers a contribution to productive skills. Reverse translation facilitates the recognition and production of vocabulary, a key source challenging the listening comprehension. Accelerating the vocabulary learning process can pave the way to gradual assistance of listening comprehension with which learners can gain what is odd to listening (variety of accents, stress, rhythm, intonation). With reference to the genre, familiarity with vocabulary bases on genre difference too.

Translation has a strong potential if evaluated as part of the multidisciplinary nature of English language teaching. Arguing against the overemphasis on interdisciplinary and intradisciplinary separatism but not separation for heuristic reasons, that facilitates a study), Cook and Barbara Seidlhofer (1995,p. 7) state that the areas of translation and lexicography, while sometimes by convention considered separate, might equally well be encompassed by the definition of applied linguistics. According to Hall and Cook (2012), “the continued use of translation activities in language classrooms around the world has also been increasingly acknowledged in recent years.” As they state that the field has started to enjoy the beginning of “a re-evaluation of teaching that relates the language being taught to the students’ own language,” this study argues that English as a foreign language can be taught with the help of the students’ own language. Köksal (2005) argued for the incorporation of translation skill into the skills taxonomy of foreign language learning and teaching.

The researcher/teacher’s high school students were self-reported to have fun and enjoyment. As stated in Zengin and Aker (2016), in Turkey, lots of young people might watch English language series through websites of streaming companies. Benefiting from this motivation, most probably they could be guided on how best to

utilize this rich source of input and strategies need to be improved to infuse education into entertainment.

Our thesis is a powerful application of CALL demonstrated by the high school students' information, multi-media and technology literacies. They performed the activities in informal settings outside the formal setting of classroom. Hubbard and Levy (2006) argue that interpretation of computer-assisted language learning (CALL) in all major CALL journals is not limited to the language teaching in the classroom, on the contrary CALL is interpreted way beyond the classroom. There are a variety of this interpretation in some articles. As the studies of Zengin and Çucukçu (2013) and Zengin, Doğan and Çubukçu (2015) have attempted to call attention to the need to equip backseat TV and cinema systems (that are costly but inefficient given its potential) of intercity coaches for high-frequency student commuter, there is a probability to connect the potential overlaps between education and entertainment. The results of this study has inferences for foreign language teaching anxiety, a neglected area according to Aydın (2016) as well since foreign language teaching majors are not immune to input problem specially concerning chunks.

Investment on vocabulary can rise the possibility of payoff from investments like 3-D virtual learning environments, use of which Zengin (2015) argues for to improve listening skills. The results of this study may have an effect on policy makers to argue providing the spectators with some other ways of combining subtitle and language /captions so that the viewers, who want to improve their language skills, can use them to their advantage.

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APPENDIX A

Questionnaire

- 1) We don't see literature limited to the classical works of the great writers (canonical) such as Shakespeare, Voltaire etc.
- 2) I think the pop culture products such as Harry Potter etc. are literary works too.
- 3) Movie scripts based on literary works are also literary products.
- 4) I support using literature in learning English.
- 5) Novels I read are rather shortened versions.
- 6) One of the reasons I prefer simplified versions is that I can't make time for the original.
- 7) One of the reasons I prefer the simplified versions is that it is more suitable for my language level.
- 8) Scenario texts based on literary works provide an alternative source of quality in terms of using literature in learning English.
- 9) Among the scenarios based on literary works, the ones I prefer to read are those based on the literary works I have read before.
- 10) Reading scripts based on literary works is advantageous in terms of time.
- 11) Scripts based on literary works are suitable for me in terms of language level.
- 12) I enjoy reading scripts based on literary works.
- 13) I make comparisons between the literary works I have read before and the script texts based on these works.
- 14) Scripts based on literary works also have features that encourage reading and wondering about the literary work on which they are based.
- 15) Most scripts based on literary works are film scripts.
- 16) Most scripts based on literary works are Tv Series scenarios.
- 17) the script texts based on literary works increased my motivation to read.

- 18) Scripts based on literary works became a good source for finding chunks.
- 19) Scripts became a good source for finding examples of technical language usage in the special field (military, police, law, medicine) from different types of scripts based on literary works, such as military, police, law, medicine, etc.
- 20) Scripts texts based on literary works have become a good source of spoken English.
- 21) Comparing scripts based on literary works with texts translated into Turkish helped my English learning.
- 22) Comparing scripts based on literary works with texts translated into Turkish improved my translation skills.
- 23) Reading literary works and writing script tasks based on these scenarios improved my writing skills.
- 24) The scenarios we wrote in this way helped our collaboration ability.
- 25) Acting the scenarios we wrote improved my speaking skills.
- 26) When watching movies, I also pay attention to non-verbal dimensions such as body language.
- 27) I took care of non-verbal communication elements such as gestures while shooting and playing the script we created.
- 28) We enjoyed shooting and playing our own scenario.
- 29) I used Turkish subtitles to understand the film.
- 30) I used English subtitles to improve my pronunciation.
- 31) It helped to motivate my English learning out of class.
- 32) While writing our own scenarios, we took the example of language usage in books and film subtitles.
- 33) I realized that script texts contain more examples of spoken language than literary works.
- 34) In the course of these studies, my English to Turkish translation skills improved as well as my translation skills from Turkish to English.

APPENDIX B

Useful chunks and their Turkish definitions from the movie that students worked on.

FINAL DESTINATION 3 (SON DURAK)

Worth the wait -> beklediğimize değdi

You missed out -> kaçırdın

That was intense -> Çok heyecanlıydı

Our lives are actually going somewhere -> Bizim yaşayacak bir hayatımız var

They're totally gonna dig this -> Buna hasta olacaklar

What doesn't kill you makes you stronger -> Seni öldürmeyen şey seni güçlü kılar

Like I couldn't handle that -> sanki başedemeyecekmişim gibi

I knew you would -> kazanacağını biliyordum

Watch out -> dikkatli ol

It never turns out -> asla gerçekleşmez

Odds are like one in 250 million of dying in a roller coaster -> Bir insanın hız treninde ölme ihtimali 250 milyonda bir

I don't wanna be a hassle -> huysuzluk etmek istemem

Take it easy -> tadını çıkar

We'll just settle this like real men -> Bu işi erkek gibi halledelim

Keep an eye on her -> gözün üstünde olsun

Get hyped -> biraz neşelen

Let me off -> Çıkarın beni !

Do me a favour -> Bana bir iyilik yap

Here's my cell -> Telefon numaramı vereyim

I went online -> İnternete baktım.

Unless someone intervened -> biri müdahale etmedikçe

It turned out amazing -> İnanılmaz oldu

We could go for , like , a tune-up -> üzerinden şöyle bir geçelim diyorum

Grandma left me in her will -> büyükannemden kaldı

I have such guilt over Jason -> Jason için kendimi suçlu hissediyorum

We can deal with this ourselves -> Biz kendimiz hallederiz

It's way too warm in here -> burası çok sıcak oldu

We are all equal in Death's eyes -> ölümün gözünde hepimiz eşitiz

Think it through -> düzgün düşün

They don't get to make it to 18 -> 18 yaşını bile göremediler.

Don't be down -> seviyeyi düşürme

What do these pictures, have to do with us -> bu resimlerin bizimle ne ilgisi var

It did happen -> bu olaylar oldu

You're desperate for an answer -> cevap bulmaktan acizsin

I took these that night -> bunları o gece ben çektim

I'm feeling a little woozy -> Başım dönüyor

In the order they would've died if they'd have stayed on the plane -> Uçakta kaldıkları taktirde sırayla ölecekler

I felt this instinct -> bu garip şeyi hissettim

I even called to see if I could keep them from going -> belki gitmelerini engelleyebilirim diye aradım onları

Let's just eat over there -> şuradan yemek alalım

And go through the drive through -> sonra da çekip gidelim

This is obvious -> gayet açık

Maybe it's not that literal -> belki de anlamı bu kadar açık değildir

Spongebob -> Sünger Bob

Can I take your order ? -> Siparişinizi alabilir miyim ?

Please, tell me there's a short in your wiring -> Lütfen elektrik tesisatında kısa devre olduğunu söyle

Pull up ! -> dur

We're all done here -> işimiz bitti

Can you feel how vicious it was ? -> Ne kadar korkunç olduğunu anlayabiliyor musun

Heads or tails ? -> Yazı mı tura mı ?

Willful ignorance is surrendering control -> Gönüllü bilgisizlik, kontrole teslim olmaktır

I'm not the total idiot you think I am -> Sandığın kadar salak değilim

You're in serious denial -> büyük bir inkar içindesin

She got a hunch -> onun önsezileri var

Hear me out -> beni dinle

He ain't afraid of no death -> O, ölümden korkmaz

Look out -> dikkat et

I wish I could come up with a guess -> bir tahmin yürütebilmek isterdim

We can blow out of here -> buradan çıkıp gidebiliriz

Paint me intrigued -> beni merakta bıraktın

Just give into it -> başvermek

This is our lives -> hayatımız söz konusu

It's as simple as that -> bu kadar basit

Let's go with what you guys are saying -> Şu anlattıklarınıza devam edelim

It's been set into motion -> (plan) şu an işliyor

If Death has taken action, so can we -> eğer ölüm eyleme geçerse biz de geçebiliriz

That's pretty much gonna ruin any plan that Death's put in motion -> Bu ölümün harekete geçirdiği bütün planları bozmaya yeter

Any takers ? -> kabul eden

They were trying to scare us into saying something -> bizi korkutarak ağızımızdan laf almaya çalışıyorlardı

10 hours they had us in there -> bizi 10 saat tuttular burada

That's how we regain control -> kontrolü bu şekilde tekrar ele geçirebiliriz

He's gonna give me a ride back -> beni eve götürecektir

Call me on my cell -> beni hemen cepten ara

It's all out of focus and overexposed -> resimde netlik yok ve aşırı ışık var

Calumn, advance -> Bölük, ileri !

The kite is aloft -> uçurtma havalandı

You're gonna set these off ! -> Onları (havai fişekleri) patlatacaksınız

The fireworks extravaganza will begin shortly -> havai fişek gösterisi kısa zaman içerisinde başlayacak

APPENDIX C

The scenerio that students created using the chunks from the movie

Jordan: I went online and found the bank. Unless someone intervned it'll turn out amazing.

Jack: Hey, man ! Do me a favour and give your cell

Jordan: Here's my cell, Jack. Get hyped !

Jack : I don't wanna be a hassle but I have such guilt over my family. I feel like I couldn't handle that.

Jordan: Think it through, Jack. Your family are totally gonna dig this.

Tyler: We'll just settle this like real men.

Jack: It's not about being men, Tyler. Everyone has a dream like robbing a bank but it never turns out.

Tyler: You're in serious denial . We're not the total idiot you think we are. Our lives are actually going somewhere.

Jack: Probably We'll all be dead at the end of this

Morgan : We ain't afraid of no death

Jack: Grandma left this watch me in her will. She is my everything. I'm worry about her . Can you feel how vicious it was ? You're desperate for an answer.

Tyler: Don't be down, Jack

Jordan : We could go for, like , a tune up. Here's our plan.

Jack: I'm feeling a little woozy. I don't think, I will handle it.

Jordan: Michael, lock him in a room. Keep an eye on him.

Michael : If there is a problem call me on my cell

Tyler: This is our lives. If death has token action, so can we . It's as simple as that.

Jack: Let me off ! let me off !

Tyler : Take it easy, Jack. We can deal with this ourselves.

Jordan : Naw, who's gonna come in first ? Me or Tyler !

Tyler: Heads or tails ?

Jordan: Heads. (...) Ok, you will do it. (They go to the bank) in the room ;

Jack: Hey, Michael. They're in a big trouble . We can blow out of here and keep them from going

Michael: Pull up Jack, hear me out! You can't keep them from going.

(Jack runs away with Michael's cell and calls the FBI)

Kristen (Jack's friend from FBI) : Let's go with what you are saying.

Jack: They had a big plan and it's been set into motion.

Kristen: Jack, you will make a short in your wiring and we're on our way.

(In the Bank) (When Jack arrives Bank everyone goes.)

Kristen : Jack you got to go offer them. That's how we regain control

Tyler : You missed out, Jack . That was intense.

Jordan: Worth the wait , friends.

Tyler: Hey, Jack. How did you come here ?

Jack : Tyler, what doesn't kill me makes me stronger

Morgan: Just, let me kill him.

Jack: Oh ! No, no, no Morgan. We are all equal in death's eyes.

Jordan: Anyway guys we're all done here. Jack if you tell anything to anyone, death will be offer you. (FBI comes and arrest them)

Jack: Hey Tyler, I hope you will enjoy in prison. Did it worth it ?

Kristen: Thanks for everything. You have done Jack. We wouldn't do this without you.

Jack: I knew we would.