

Question – Asking during Tutoring Literary Courses at University Level : A psycholinguistic Study *

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Abstract

The present study investigates questions asked by both teacher and student during the discussion-sessions assigned to two literary courses: novel and poetry. The study attempts to analyze the questions – which are tape-recorded – according to a taxonomy proposed and developed by Graesser, Huber, and Person in 1992. The taxonomy, abbreviated to (GHP), is a three-fold model that examines the quality as well as number of questions through the inspection of the types or categories of question – content, question-generation mechanism, and degrees of specification. Questions were collected from a total number of 20 sessions (novel & poetry) attended by 72 3rd year students divided into 5 groups. The questions studied and analyzed were generally found less than expected. Moreover, most of the questions were asked by the teacher rather than students whose questions are found rare, hesitant, and short.

1. Introduction

The process of learning is based on the rather simple, familiar formula in which the learners are supposed to seek for knowledge and the teacher helps provide so as to attain a degree of accomplishment. The success, or else failure, of the learning process is bound to the learner's achievement. The utility of a learning device or technique is likewise determined on the ground of the degree of perfection, speed, and amount of information assimilated by the learner.

Littewood (1981:44) maintains that in foreign language learning situations, classroom oral communication is widely acknowledged indispensable. In the classroom, the student is to put into practice what has been, theoretically, learned. An ideal classroom is that in which both the teacher and the learner are active, alert, and apt to interrupt with comments, observations, as well as, of course, questions. Moreover, if the classroom holds a discussion-session, the already mentioned activities are allowed freedom and offered encouragement. In a discussion, the participants are equally allowed to express

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themselves freely (Cileli, 1996:104), since the discussion discards the traditional situation in which the learners are receivers – even if very active receivers.

In literary courses, the learner's active participation in discussions is only assumed. Though the materials discussed have already been presented and explicated by the teacher before the discussion-sessions, learners attend these discussions as passive receivers rather than active participants. Rivers (1972: 124) elaborates on *"lively discussions"* and describes them as *'motivational'* in that they *"encourage students to pursue more diligently the difficult goal of full control of the foreign language"*. Rivers and Temperly (1978:143) emphasize, in particular, the importance of question – asking within discussions at educational level as a means of examining students' speaking skill, developing their understanding and sharpening their linguistic accuracy. However, the learners are not supposed to ask if they find nothing lacking, but still it is impossible to have a learning situation where the teacher is almost the only participant whether with comments or questions. The present study takes up this observation as its starting point to investigate the number as well as the quality of questions raised during the discussion - sessions pertinent to the novel and poetry.

1.1 Hypotheses

In literary courses (novel & poetry), students, generally, ask few, shallow, and short – answer questions that give but little idea about their knowledge deficits or level of understanding . The questions are oriented towards the explanation of explicit materials. It is also assumed that the student's questions are better regulated in the novel than in the poetry discussion – sessions.

1.2 The Scope of the Study

The present study limits itself to investigate teacher's and student's questions asked during the discussion- sessions of two literary courses, viz, novel and poetry. The choice of subjects falls on 3 rd year students, college of Education, whose total number reaches 72 students. The experimental part of the study was represented by the process of.

1.3 Procedure

To inspect the number and quality of the questions asked during the discussion-sessions of novel and poetry, twenty sessions were recorded. Then, the questions were collected, examined and analyzed according to three – fold taxonomy of the (GHP). Finally, the results were tested statistically and conclusions are consequently drawn.

2. Theoretical Background : The GHP Taxonomy

The teacher's and students' questions, tape – recorded, were analyzed according to a tertiary model (GHP) proposed in 1992 by Graesser, Hüber, and Person. It attempts to analyze the question depending on the three main bases of question – content categories, question – generation mechanisms, and the degree of question specification. Generally, Graesser et al (1992 :169) make a distinction between interrogatives proper and inquiries where the difference lies in the fact that the latter are defined conceptually rather than syntactically. The inquiry is an expression which is either a speech act or an utterance in which the speaker seeks information (Graesser and Person, 1994 : 108.9; Person et al, 1994 : 208-9). Consequently, the question is either an inquiry, interrogative, or both .

2.1 Question – Content Categories

Question types are defined by their meaning – content – rather than form. The questions, also, are not distinguished by their stems, i.e, the presence of a question word such as *where, why, when*, etc... Since the wording of the question has no significance (Graesser and Person, 1994: 108.9; Person et al, 1994 : 208-9) . In general, they are either short – or long – answer questions where the former “*place fewer cognitive demands on the answerer*”, while the latter “*impose burden on the answerer*” as they demand “*lengthy coherent answers*” (Person et al, 1994: 209).

Teachers tend to ask long – answer questions which enable them to examine the students' learning level and their speaking skills, to detect any weaknesses, and to urge students to talk (Person et al, 1994: 210). Moreover, long – answer questions imply “*deep – reasoning*” since they stimulate reasoning in “*logical, causal, or goal oriented system*” (Graesser and Person, 1994:112, and Person et al, 1994 : 210 – 11) . The answers in logical – reasoning questions express conclusions and premises adopted after making a choice between two ideas or statements. In case of causal – reasoning, the answer arranges the events and facts into causal chains. Finally, goal – oriented questions are answered by spelling out the goals and the plans of the agent to attain the goals :

1... *Teacher (novel): What can we conclude out of his Speech?*

2... *Student (poetry): Why did he kill the albatross?*

3... *Student (poetry): Why did he write this poem?*

Content- questions can be classified into 18 categories where the questions bear a clear relation to three speech acts, viz, questions (equivalent to interrogatives), assertions, and request/ directives (Graesser et al, 1992: 170).

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The 18 categories into which content- questions fall are based on Lehnert's taxonomy postulated in 1978 to analyze questions asked by subjects while they read short stories. It is note worthy that some of these categories are not wholly independent *monothetic*, but rather "hybrids of two or more question categories", i.e., *polythetic* (Graesser and Person, 1994:112; Person et al, 1994:211):

4.... *What are the reasons behind Jane's insistence on depending on herself to earn her living ?*

(Verification + causal – antecedent)

However, the question is to be assigned to only one category depending on the answer given. Thus, example 4 is a causal – antecedent question.

2.2. Question Generation Mechanism

GHP taxonomy proposes that questions are generated in accordance with four mechanisms as follows:

2.2.1 Correction of Knowledge - Deficits

The question, here, results from the questioner's realization that s/he is not fully or accurately informed on a certain point, the situation that makes her/him seek knowledge by asking questions. The question, in turn, is addressed to a competent person who is more fully and adequately informed (*ibid*). This mechanism is beneficial in a number of situations to clear away any obstacle encountered in planning or problem – solving and to facilitate the student's self – regulation of her/his learning

5... *Student (poetry) : Through out these lines, the mariner did not refer to himself although he is the hero, why?*

This mechanism is brought to work when the student has to choose among alternatives that are equally attractive. When there is a number of equally interesting options to choose from, the student resorts to questions to help him make the right choice. Questions are also generated to fill in gaps in knowledge needed for comprehension. The student asks questions to draw more information. Finally questions are generated to explain contradictions detected by the student in the information s/he is exposed to.

2.2.2 Monitoring -Common Ground

It is essential for speakers involved in a conversation to share common – ground knowledge. Almost all the members of a specific culture have in common such knowledge that reflects the roles in a society, profession, and interest.

This knowledge develops through the learning process as comprehension improves at both the “*local*” and “*global*” levels when the student possesses “*an adequate background knowledge to assimilate the text*” (Graesser et al, 1994: 373). At local – level, the student’s knowledge is reflected in asking or answering questions on a new referent, idea, or opinion introduced in the course of discussion:

6... Student (poetry) : *Is this a kind of prophesy ?*

At global – level, the common – ground knowledge shared by the teacher and students enlarges the matter that gives a fair chance to varied questions and answers:

7... Teacher (poetry): *Can we consider this poem a lyric ?*

However, common – ground questions are asked to estimate the amount of knowledge possessed by the answerer on a certain topic , to confirm or contradict a belief of the questioner, to accumulate additional knowledge by eliciting more information by questions directed to certain points, to measure comprehension (comprehension – gauging), to assess the answerer’s knowledge, and finally to help the answer reach a certain inference.

2.2.3 Social – Coordination of Action

Graesser (et al, 1992: 180; Graesser and Person, 1994: 114; Person et al., 1994 : 213) agree that this mechanism generates questions used to coordinate the actions performed by the participant in a conversation. Such questions fall into many such types as *indirect request* – where the principle of politeness placates the force of a command into a request, *indirect advice*, *permission asking*, *offer* and *negotiation* – when the speaker shows readiness to do a specific thing if the other does another.

2.2.4 Control of Conversation and Attention

Questions are also generated to check and control the flow of the conversation among its participants whose attention is likewise engaged. The classroom situation does not offer a wide opportunity to such a mechanism since class interaction is teacher – oriented. The teacher initiates the interaction and controls, thus, the flow of speech. However, this mechanism includes a variety of types such as : greetings, replies to summons, changing the speaker, the focus on an agent's action, and rhetorical questions.

2.3 Degree of Specification

Questions differ as to the degree of specification of the linguistic items (words and phrases) in the question and which specifies the information requested. Questions are, generally, specified according to three levels, viz., high, medium, and low (Graesser et al, 1992 : 169). Questions with high – specification are marked by *“words and phrases that refer to the elements of the desired information and relevant to the presupposed information”* (Graesser and Person, 1994:115). Similarly questions with low specification are distinguished by their few words and phrases the matter that demands the existence of *“a dialogue context”* to help *“the answer fill in the missing information”* (ibid). Graesser et al. (1992: 169-70) place emphasis on common – ground knowledge as a guiding milestone in order not to misinterpret any low – specification question. However, shared knowledge places few demands on the degree of specification as the question is going to be understood despite its low specification.

3. Experiment, and Analysis of Results

Wilhort (1994: 33) divides classroom activities up into *“teacher – controlled”* and *“student – directed”* activities. The present study concentrates equally on the analysis of the questions asked by both teacher and student according to the (GHP) taxonomy. The questions were tape – recorded during 20 discussions - sessions divided equally between two literary courses: the novel and poetry. Seventy – two third year students divided into 5 groups participate in the discussion of literary topics that have been already introduced and explained to them by the teacher during ordinary lectures. As for the learning materials, 3rd year students were studying Charlotte Bronte's *Jane Eyre* in the novel course , and Coleridge's *'The Rime of the Ancient Mariner* and Byron's *When We Two Parted* and *The Corsair* in poetry.

The questions were collected and then analyzed three times to assign them to the three characteristics outlined by the model and which decide the

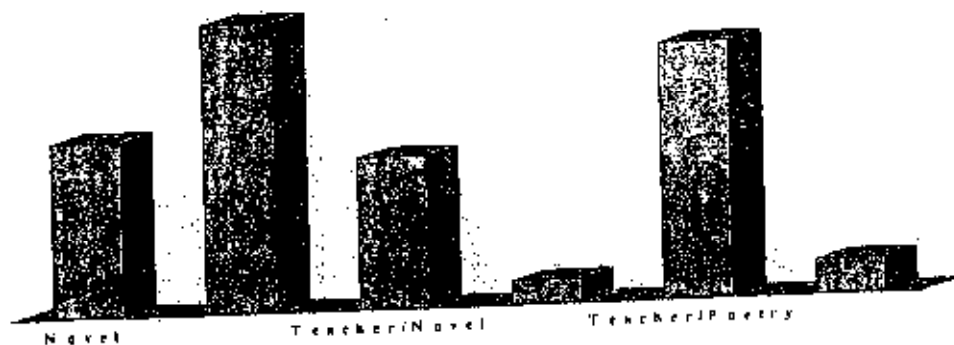
questions quality and number. For the statistical analysis, two chi – square tests were adopted to examine the data which consisted of frequencies in discrete categories (see Haleem, 1998: 62 –3).

3.1. Question – Content Categories

The analysis of questions according to their content results in recognizing both types of short – and long – answer questions. However, not all the 18 categories of questions were identified as shown in Table 1 below. The total number of questions asked by both the teacher and students during the 20 discussion-sessions was (741) questions. The teacher's questions were more scoring (659) questions leaving only (69) questions for the students. It was also noticed that during the poetry sessions questions were more often asked than those in novel making up (62.48%) and (37.62%) respectively.

Table (1) Questions Asked by Teacher/Students in the Novel and Poetry

Questioner	Novel		Poetry		Total
	No	%	No	%	
Teacher	242	87	410	88.5	652
Student	36	13	53	11.5	89
Total	278	100	463	100	741



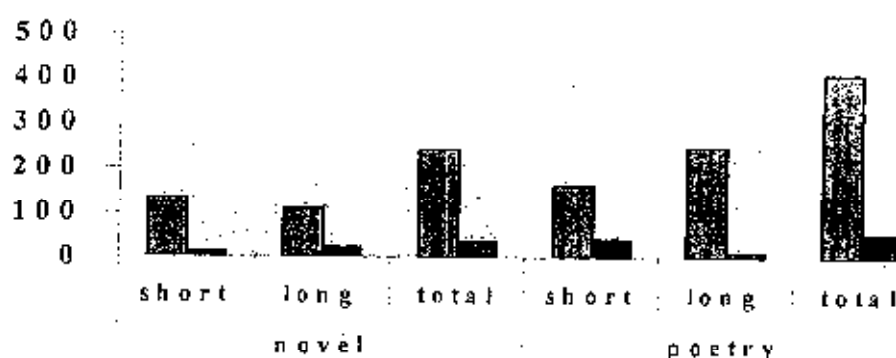
As for the length of the answer, the study clarifies that both long – and short – answer questions are available though with significance discrepancy. The teacher in the novel course, tended to ask short – answer questions more often than long – answer questions as table (2) illustrates below. Contrarily, the teacher in poetry sessions resorted to long – answer questions quite frequently asking exactly (247) questions in comparison with (163) short-answer questions.

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On the other hand, the students' short – answer questions were less in the novel, but more in poetry than their long counter part.

Table (2) Short – and Long – Answer Questions in the Novel and Poetry

Questioner	Novel			Poetry		
	Short	Long	Total	Short	Long	Total
Teacher	133	109	242	163	247	410
Student	13	23	36	41	12	53
Total	146	132	278	204	259	463



However in order to compare between the teacher's and the students' use of short – and long – answer questions, a chi – square test for the two independent samples was used to examine the following two null hypotheses :

HO = There are no significant differences between the teacher's and students' use of short – answer questions in novel sessions.

HO = There are no significant differences between the teacher's and students' use of long – answer questions in novel – sessions.

After applying the chi – square test, it was found that in case of short – answer questions, the calculated chi-square value was 8.953 and the critical chi – square value is 9.49, whereas for long – answer questions, the calculated value is 49.382, and the critical value is 21.03 . Thus, the null hypothesis for short – answer questions in novel discussion– sessions was accepted while the null hypothesis for long – answer questions was rejected since there were significant differences due to the difference between the calculated value (49.39) and the critical value (21.03).

The detailed analysis of the questions asked in novel discussion – sessions shows that most of the (18) categories of questions are identified but with significant differences in quantity as shown in Table (3) below. In case of teacher's questions, verification questions are on top of others, followed by judgmental, interpretational, definition, instrumental, etc. On the other hand, students' questions in novel sessions are rather few and they fall within only (9)

categories in comparison with (14) categories of the teacher's questions. The analysis shows also that some question categories were neither used by the teacher nor by the students such as feature- specification, quantification, and consequence. There are some significant differences in the categories of questions used by the teacher in contrast to the students. As expected, the teacher was found to use a wider range of question categories than the student.

In order to compare between the frequencies of the teacher and students' short - and long - answer questions in poetry - sessions, similar two null hypotheses were proposed and put to test by the chi - square test. For short - answer questions, the calculated value is 44.4%, the critical value is 9.49%; whereas in case of long - answer questions, the calculated and critical values were (65.41%) and (21.03%) respectively. The results of the analysis affirm the presence of significant differences between the teacher's and students' use of both short - and long - answer questions. Consequently, the two null hypotheses already proposed were rejected due to the significant differences between the calculated and the critical chi-square values in both types of questions.

Table (3) : Categories of Questions Asked in Novel - Sessions

	No	Question	Teacher		Student		Total
			No	%	No	%	
Short answer	1	Verification	125	51.6	10	27.8	135
	2	Disjunctive	2	0.8	2	5.5	4
	3	Concept -Completion	6	2.5	1	2.8	7
	4	Feature-Specification	0	0	0	0	0
	5	Quantification	0	0	0	0	0
Long - Answer Questions	6	Definition	12	4.9	1	2.8	13
	7	Comparison	1	0.4	0	0	1
	8	Example	4	1.6	0	0	4
	9	Interpretational	15	6.2	4	11.1	19
	10	Judgemental	52	21.5	2	5.5	54
	11	Antecedent	1	0.4	0	0	1
	12	Consequence	0	0	0	0	0
	13	Goal-orientation	6	2.5	10	2.8	16
	14	Enablement	3	1.2	0	0	3
	15	Instrumental/procedural	7	2.9	0	0	7
	16	Expectational	2	0.8	4	11.1	6
	17	Assertion	0	0	2	5.5	2
	18	Request/Directives	0	2.5	0	0	0
Total			242	100	36	100	278
Total Short/Long			242	100	36	100	278

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As for the (18) categories, Table (4) below clearly shows the prominence of the teacher's conception completion interpretational, judgmental, verification and definition questions respectively. As for students, verification questions occupy the first position. The analysis reveals also that the teacher, again, uses a wider range of question categories reaching (15) categories in comparison with only (7) categories used by the students. However, only three categories of questions, viz, example, enablement, and assertion are never used by either. To sum up, concept. completion questions score the highest share of (95) questions asked by both the teacher and students. Verification questions come next with (91) questions. Interpretational questions occupy the third flight with (89) question leaving the fourth and fifth positions to judgmental and definition questions with (69), and (55) questions respectively.

Table (4) : Questions Categories Asked in Poetry – Sessions

	No	Question	Teacher		Student		Total
			No	%	No	%	
Short answer	1	Verification	61	14.8	30	56.6	91
	2	Disjunctive	1	0.3	6	11.3	7
	3	Concept- Completion	91	22.2	4	7.5	95
	4	Feature-Specification	5	1.2	0	0	5
	5	Quantification	5	1.2	1	1.9	6
Long – Answer Questions	6	Definition	55	13.4	0	0	55
	7	Comparison	4	1	0	0	4
	8	Example	0	0	0	0	0
	9	Interpretational	84	20.5	3	5.7	87
	10	Judgemental	69	16.8	0	0	69
	11	Antecedent	11	2.7	4	7.5	15
	12	Consequence	4	0.9	0	0	4
	13	Goal-orientation	6	1.4	5	9.4	11
	14	Enablement	0	0	0	0	0
	15	Instrumental/procedural	4	1	0	0	4
	16	Expectational	1	0.2	0	0	1
	17	Assertion	0	0	0	0	0
	18	Request/Directives	9	2.2	0	0	9
Total Short/Long			410	100	53	100	463

In order to compare between the teacher's use of short – and long answer questions in poetry and novel; a chi – square test is once more employed to examine the two following null hypotheses:

HO = There are no significant differences between the teacher's and students' use of short – answer questions in the novel and poetry sessions.

HO = There are no significant differences between the teacher's use of long – answer questions in the novel and poetry sessions.

Upon inspection, it is found that there are significant differences in the teacher's use of short – answer questions since the calculated value of the chi-square test is (104.87) in comparison with the critical value (9.49). As for long – answer questions, there are again significant differences due to the discrepancy between the calculated value (55.64) and the critical value (21.02). Consequently, both the null hypotheses are rejected and the alternative hypotheses are accepted.

Other two null hypotheses are put forward to find out any difference between the students' use of short – and long – answer questions. Again upon applying the chi – square tests, results crop up in support of the two null hypotheses as far as students' questions are concerned. The calculated value for short – answer questions is (0.382) and the critical value is (9.49). Similarly, the calculated value for long-answer questions is (12.59) and the critical value is (21.02). Thus, there are not very significant differences between the calculated and critical value, and the two null hypotheses are accepted – Table (5) below sums up questions asked by both teacher and students recorded during novel and poetry sessions:

Table (5): Questions-Categories of the Teacher's and Students' Question in Novel and Poetry

	No	Question	Novel		Poetry		Total
			Teacher	Student	Teacher	Student	
Short answer	1	Verification	125	10	61	30	226
	2	Disjunctive	2	2	1	6	11
	3	Concept-Completion	6	1	91	4	102
	4	Feature-Specification	0	0	5	0	5
	5	Quantification	0	0	5	1	6
Long – Answer	6	Definition	12	1	55	0	68
	7	Comparison	1	0	4	0	4
	8	Example	4	0	0	0	4
	9	Interpretational	15	4	84	3	106
	10	Judgemental	52	2	69	0	123
	11	Antecedent	1	0	11	4	16
	12	Consequence	0	0	4	0	4
	13	Goal-orientation	6	10	6	5	27

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14	Enablement	3	0	0	0	3
15	Instrumental/procedural	7	0	4	0	11
16	Expectational	2	4	1	0	7
17	Assertion	0	2	0	0	2
18	Request/Directives	0	0	9	0	9

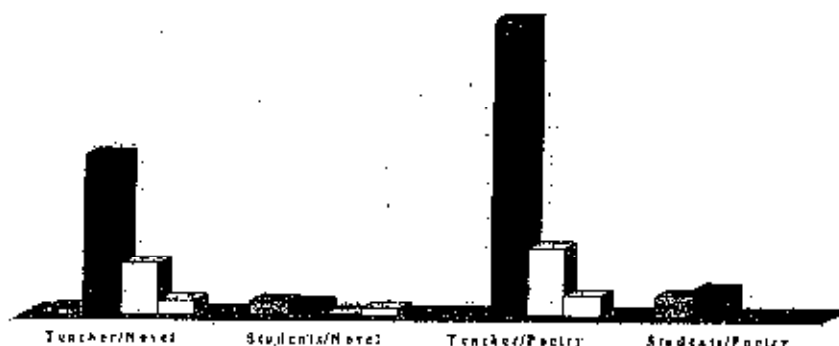
Generally, verification questions are the first in the frequency of occurrence with (226) questions asked by both the teacher and students. Judgmental questions take up the next position followed by Interpretational, then concept – completion questions. These four categories represent the most frequently used types in novel and poetry sessions. Coming to the difference between short – and long – answer questions, one can notice that they are rather close to each other in proportion constituting 49.93% and 50.07% consecutively.

3.2. Question – Generation Mechanisms

Questions asked during novel and poetry sessions are found to be generated by all of the four generation mechanism already elaborated on and as made clear in Table (6) below:

Table (6) Question - Generation Mechanisms

No	Question-Generation Mechanism	Novel		Poetry		Total
		Teacher	Student	Teacher	Student	
1	Knowledge – deficit	6	15	1	23	45
3	Common – ground	167	12	314	30	523
3	Social – coordination	54	1	73	0	128
4	Conversational control	15	8	22	0	45
	Total	242	36	410	53	741



However, it is clear that students depend on two mechanisms only to generate their questions specifically during poetry sessions. It is also noticed that though the social - coordination mechanism is well exploited by the teacher, yet students hardly take resort to and so is the case with the fourth mechanism of conversational control. The teacher's questions are basically generated by the second mechanism of common-ground knowledge during both novel and poetry sessions. It is noticed that the first mechanisms of knowledge - deficit is rarely - used by the teacher in the novel - sessions and completely neglected in poetry sessions. However, the students' use of the first mechanism outweighs the teacher's.

To detect any significant differences between the teacher's and the students' use of these mechanism the following null hypothesis is postulated and tested, at first, for novel - sessions:

HO = There are no significant differences between the teacher's and students' use of question-generation mechanisms in novel sessions.

The difference between the calculated chi-square value (85.767) and the critical value (7.81) proves the presence of significant differences, which means the rejection of the null hypothesis, as shown in Table (7) below.

Table (7) Question - Generation Mechanism in Novel

Question - Generation Mechanism		Teacher		Student	
		No	%	No	%
1	Knowledge-deficit	6	2.5	15	41.7
2	Common-ground	167	69	12	33.3
3	Social Coordination	54	22.3	1	2.8
4	Conversational Control	15	6.2	8	22.2
Total		242	100	36	100

A similar null hypothesis is proposed to compare the teacher's and students' question - generation mechanism, this time, in poetry sessions. Upon examining this null hypothesis, the chi-square test confirms the existence of significant differences due to the obvious discrepancy between the calculated value (183.418) and the critical value (7.81). Consequently, the null hypothesis is rejected while the alternative hypothesis is accepted and Table (8) below makes the differences clear :

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Table (8): Question – Generation Mechanism used by the Teacher and Students in Poetry

Question – Generation Mechanism		Teacher		Student	
		No	%	No	%
1	Knowledge-deficit	1	0.2	23	43.4
2	Common-ground	314	76.6	30	56.6
3	Social Coordination	73	17.8	0	0
4	Conversational Control	22	5.4	0	0
Total		410	100	53	100

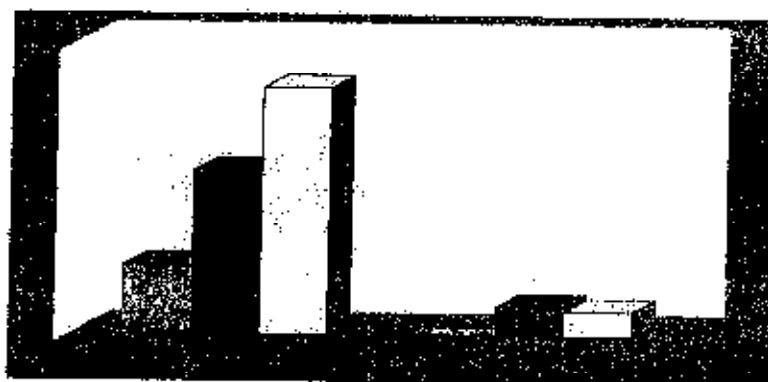
To compare the teacher's use of the question-generation mechanisms in novel and poetry sessions, a chi – square test is applied to test the null hypothesis that supposes the absence of significant differences. The calculated value is found to be (10.036). Where as the critical value is (7.81), the matter that makes the null hypothesis rejected. Similarly, with the students' generation – mechanisms in both literary courses, the null hypothesis is rejected since the calculated value is (15.729), while the critical value is (7.81).

3.3. Degree of Question - Specification

Questions can be further analyzed in relation to their levels of specification into: high, medium, and low-specification as shown in Table (9) below:

Table (9): Degrees of Question-Specification

Degree of Specification	Novel		Poetry		Total
	Teacher	Students	Teacher	Students	
High	28	11	59	7	105
Medium	91	19	140	25	175
Low	123	6	211	21	361
Total	242	36	410	53	641



It is clear that the question asked during the novel and poetry sessions is rather low – specified. High – specification questions come in the rear as far as number is concerned – Upon a more detailed analysis, it is noticed that in novel the students' high – specification questions score a relatively higher number than the low – specification counter parts. However, medium – specification questions take up the first place. As for the teacher's questions, low – specification questions prevail leaving the least space to their high – specification counter parts as illustrated in Table (10).

Table (10): Degrees of Question-Specification in Novel sessions

Degree of Specification	Novel		Poetry	
	No	%	No	%
High	28	11.6	11	30.5
Medium	91	37.6	19	52.8
Low	123	50.8	6	16.7
Total	242	100.	36	100

The teacher's relatively intensive use of low-level questions can be attributed to the teacher's attempt to encourage his students' high-level questions. The teacher appears to use a fair number of medium-level questions for the purpose of drawing their attention to certain hidden details. Thus, he attempts to motivate them to think and discuss. Furthermore, where the chi-square test is applied to prove or else reject the null hypothesis, significant differences are discovered since the calculated value is (17.755) in comparison with the critical value (5.99).

As for poetry sessions – Table (11) below, again it is observed that both teacher and students rarely ask high-level questions. Their focus is on medium and low – level questions, but for different purposes. The teacher intends his students to understand the poems, a matter that makes medium – level questions more useful in facilitating explanations and creating common – ground knowledge. The students, on their part, try to understand the poems asking medium – level question quite frequently to grasp the poems literary meanings. But due to a lack of information, or hesitation they refrain from indulging in high – level questions that imply a deep understanding of the specific details.

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Table (11): Degrees of Question-Specification in Poetry sessions

Degree of Specification	Novel		Poetry	
	No	%	No	%
High	59	14.4	7	13.2
Medium	140	34.1	25	47.2
Low	211	51.5	21	39.6
Total	410	100	53	100

Carrying out the chi square test results in determining no significant differences between the teacher's and students' levels of specification in poetry sessions since the calculated value is (1.43) and the critical value is (5.99).

4. Results and Conclusions

The study arrives at a number of results concerning question – asking during literary courses. Generally, advanced foreign learners of English rarely ask questions and if they ask, the short- answer questions outweigh their long counterparts. Upon inspection, this study proves that questions in poetry sessions are raised more often than in novel. Besides, the quality of the short – answer questions in particular differs between the two courses. In novel sessions, the questions are relevant to students' reasoning and ability to detect weaknesses whereas in poetry sessions, the questions are almost always inquiries about vocabulary items. The detailed analysis proves the abundance of verification questions due to their easy, common yes/no formula.

In poetry sessions, there is a clear and intensive concentration on common – ground knowledge as the students' best question-generation mechanism. The students try to elicit more information from the teacher depending on shared knowledge. In novel – sessions, knowledge – deficit is the adopted mechanism for the students' aim at filling in the gaps in their knowledge – repertoire.

Comparing the two literary courses, one notices the difference in quality and number between the two. Questions in novel are less in number than in poetry simply because of the deviant language of the poems themselves, a matter that makes the students uncertain about the meaning of vocabulary items or the syntactical structure of the lines. Additionally, the novel gives wide opportunities for comprehension, as it is long and detailed whereas the condensed complicated of the poem may not be a good guide to its themes and ideas.

As for the teacher's questions, his short-answer questions in poetry sessions check the students' understanding of vocabulary, but in novel sessions, they encourage the student to wonder, ask, and consequently participate in the discussion. Teacher's long-answer questions are but few in novel sessions in comparison with short - answer questions. However, they are on higher demand in poetry sessions where they help the teacher rectify the students' knowledge-deficits and widen their common - ground knowledge necessary to comprehend and appreciate poetry. Generally, in poetry sessions, the teacher's burden is doubled since he is almost always the only speaker during the session's period. Teacher's questions, generally, have a common feature as to the degree of specification. It is observed that the teacher depends on low - level questions more often than medium-level or high - level questions. The last are proved to be the least in range. Low - level questions give the teacher fair chances to fathom the students' knowledge and ascertain their comprehension. They help measure and assess how far the students' knowledge goes.

5. Recommendations

The present study suggests a number of recommendations whether in relation to the curriculum itself or techniques devised to teach it:

1. The students' curriculum should be planned in a way that helps students formulate adequate background knowledge.
2. The students' curriculum should devise group- discussions in poetry - sessions as the case with novel. Discussions held among small groups is necessary so as to give each individual student a chance to participate.
3. Students' question can be multiplied by the teacher's guidance. The teacher could decrease his own questions prompting his students to seek knowledge themselves by asking questions. It might encourage them to ask and provide them with suitable feedback in reaction to their questions.
4. The teacher should pay attention to the students' questions assessing and improving them. Deep-reasoning questions are to be sought out and appreciated because they add to knowledge as well as enhance their ability to comprehend, and infer.
5. The teacher should permanently check his students' reading of the text prior to the session periods so as to guarantee their active participation with questions, comments, and observations.
6. Long - answer questions should be better utilized. The teacher is to increase their number and their degree of specification. High specified long-answer question help the students grasps even the minutest details of the materials taught. Moreover, they demand the students to speak relatively at length improving, thus, his oral skills.

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7. The students' questions should be examined as to their syntactical and even stylistic structure achieving thus the two-fold objective of encouraging asking (number) and improving the form of the questions asked (quality).
8. The core of the text taught plays a very vital role since the student's interest should be taken into consideration. If the student lacks interest, he is hardly expected to interact.

**Appendix : The Model of the Study
The GHP Taxonomy**

Question – Category	Abstract Specification	Examples
1. verification (yes/no)	Is a fact true? Did an event occur?	Do you blame Charlotte Bronte for creating such a bad character? Can we consider this poem as a lyrical poem?
2. Disjunctive (A or B?)	Is x or y the case? Is x,y, or z the case?	1. Is it right to call it a dream or nightmare? 2. Is the creature real or from his imagination
3. Concept-Completion (who ? what ?)	Who? What? What is the referent of a noun or argument slot?	It is a bad omen for what ? Whose words are these?
4. Feature – Specification	What qualitative attributes does entity x have?	what do you know of this poet? The separation looks like what?
5. Quantification	What is the value of quantitative variable? How many?	How many days are included here How many years they stayed married?
6. Definition	What does x mean?	What does mean by "that Janean"? What is meant by the "Byronic hero"?
7. Example	What is an example label instance of the category	1. Any other example in the novel?
8. Comparison	How is x similar to y? How is x different from y?	1. In what way these two chapters are contrasted to each other 2. what is the difference between

		this person who is luxurious and the Byronic hero?
9. Interpretation	What concept or claim can be inferred from static or active pattern or data?	Who do you interpret this dream? What happened after the killing of the albatross?
10. Causal-antecedent	What state, event leads to an event or state?	1. What is the reason behind her long stay in Gateshead? 2. We could not breathe, we couldn't more, why?
11. Causal- Consequence	What are the consequences of an event or state?	The luxurious slave, why? We are worried if we are diseased, why?
12. Goal-orientation	What are the motives or goals behind an agent's action?	1. what did she longate her stay in Gateshead ? 2. We did not personify the albatross, why?
13. Instrumental/precedural	What instrument or plan allows an agent to accomplish a goal?	1. How does the setting help us to understand Jane's life?
14. Enablement	What object or source allows an agent to perform an action?	We may make a comparison between the Byronic hero and the corsair, how? In what way can we apply this?
15. Expectational	Why did not some expected event – occur?	Why didn't he tell the truth to Jane? Why dark blue and not only blue
16. Judgemental	What value does the answer place on an idea or advice?	What the significance of that What do you think?
17. Assertion	The speaker makes a statement indicating that lacks knowledge or does not understand an idea	I want to ask something ambiguous for me.
18. Request/Directive	The speaker wants the listener to perform an action.	I want you to discuss the role of Mr. Rochester to achieve what he wants to achieve. I'd like you to listen to the words here, listen please.

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The examples assigned number (1) are taken from novel-sessions and those assigned number (2) from poetry -- sessions

The examples mentioned above are just questions asked by the students themselves and they are kept the way they were asked.

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الخلاصة

تبحث الدراسة الحالية الأسئلة الموجهة من قبل التدريسيين و الطلبة أثناء حلقات المناقشة في مادتين أدبيتين هما الرواية و الشعر. تحاول الدراسة تحليل الأسئلة المسجلة على أشرطة وفقاً للتصنيف المقترح و المطور من قبل غريس و هوبر و بيرسون (1992). إن التصنيف ، والمختصر إلى (ع.هتش.ب)، هو أنموذج ثلاثي الطيات و يفحص نوعية و عدد الأسئلة من خلال تفتيش أنواع أو أصناف محتوى الأسئلة و آلية توليد السؤال ودرجات المواصفات. جمعت الأسئلة من 20 جلسة كعدد كلي (في الرواية والشعر) حضر فيها 72 طالباً من المرحلة الثالثة قسموا إلى 5 مجموعات. عموماً وجد أن الأسئلة التي درست وحللت أقل من المتوقع. علاوة على ذلك، فإن أغلب الأسئلة سُألت من قبل التدريسي بدلاً من الطلاب والذين كانت أسئلتهم قصيرة ومتكررة ونادرة.