RESEARCH ARTICLE

Bringing lecturing back to life: An interactive perspective into university literature classes

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Abstract

Lecturing is often seen as an outdated and tedious mode of teaching in university education due to its monologue-style content delivery. However, some lecturers tend to embrace a more interactive approach to ensure a democratic and participatory learning environment, in which students are encouraged to contribute to discussions, problem-solving or critical thinking tasks. This strategy allows participants to interact and cooperate more equally, which levels the power asymmetry between lecturer and students. In the light of this discussion, the data for this study was collected through audio recordings, interviews, observations, and field notes in the English Language and Literature Department at a state university in Turkey. Seven teaching hours were audio-recorded and transcribed with Jeffersonian transcription codes (1984) for an in-depth conversation analysis of classroom lecturer-student and student-student interaction. The data along with complementary information from interviews and notes were also used to identify the interactional architecture of academic lectures. Representative extracts are provided to illustrate how the strategies are put into use and presented in the interaction. This paper thus offers an insight into the interactive lectures and techniques used to make teaching more interactive and cooperative in content-based classrooms, which would potentially be beneficial for lecturers to develop an awareness of their interactional habits and language alternation practices.

Introduction

As the backbone of university education, lecturing in higher education has been questioned in terms of its effectiveness over the years. Academics and also university students defend or deride lecturing as a type of teaching method as stated in many studies. While some of them find it dull, worthless and old-fashioned (Ben-Naim,

2012; Biggs & Tang, 2011; Clark, 2014; DiPiro, 2009; Dodd, 2015; Lambert, 2012; Palmer, 2012); the others highlight the benefits of it by pointing to the pedagogical value of it (Charlton, 2006; Charlton, Marsh & Gurski, 2015; Cowling & Brack, 2015; Furedi, 2013; Gunderman, 2013; Penson, 2012; Wolff, 2013; Worthen, 2015). The ones who can see the good sides of it claim that whether a lecture will be beneficial or not depends on how it is put into practice (e.g. informative, engaging, inspiring, transformational), how students respond to it (e.g. quiet, bored, passive, engaged, attentive) and what their -lecturers' and students'- views are on lecturing. Gunderman (2013) makes an analogy between dancing and lecturing by stating that lecturing is "a kind of dance, in which lecturers and listeners watch, respond to, and draw energy and inspiration from each other" (p. 1). In other words, for an effective lecture, students show effort as much as the lecturer does as dance partners. Otherwise, if the effort was paid only by one partner, it would not work for both sides and the lecture would not deliver what it aimed for.

To elaborate on the problems that old-fashioned lecturing cause is that it does not develop interactional and practical skills that students need for real-life since lecturing as a teaching mode does not even attempt to fulfill these purposes. Thus, lecturing is blamed for not engaging students adequately and not being interactive for effective learning, which is important since knowledge can be retained and active learning is secured only through engagement (Bligh, 1971; Lambert, 2012; Prince, 2004). It has been proved that students' attendance has also been negatively affected by the lectures delivered, too (Cowling & Brack, 2015; Dawson, 2015; Gunderman, 2013; Gyspers, Johnston, Hancock & Denyer, 2011; Mitchell & Forer, 2010). If students are not engaged, they do not prefer to turn up for the class and would rather self-study (Hughes-Warrington, 2015).

Listening to a lecture in a non-native language can make content comprehension and participation even more challenging for students (Coleman, 2006; Ljosland, 2005) as they struggle to meet the linguistic demands of their fields (Lee & Bisman, 2006; Wagner & Huang, 2011). Many problems that these students face have been the topic of much research (Kırkgöz, 2014; Mulligan & Kirkpatrick, 2000). It is also claimed that students get "lost in a flood of the terminology" because they are challenged twice compared to other students who try to comprehend the content in their L1 in lectures (Teemant, 2010). This study aims to examine the lectures and

strategies used to make the lectures interactive in literature courses. It will provide insight into the interactional patterns of the lectures alongside a focus on the role and functions of translanguaging practices used by lecturers in the fields of Arts and Social Sciences.

Literature review

Interactive lecturing

Interactive lecturing is identified in various ways with multiple names such as give-and-take, participatory or interactive lecturing. While some names highlight the focus on interaction and its dimensions, some describe the lecture as interactive when students are involved with the lesson content mentally. Thus, what makes a lecture interactive or traditional can be intriguing. Thus, it is a question of whether a lecture can be considered as interactive if the students listen to the lecture and interact with the content and the ideas or not. However, it can be generalised that the lecture can be described as interactive if students are actively involved (Dudley-Evans, 1994). In other words, students are not passive attendants of the class; they take responsibility for their learning process by participation. In literature, several studies are proving the merits of interactive lecturing in various disciplines (Foley & Smilansky, 1980; Frederick 1986; Gage & Berliner, 1991; Papp & Miller, 1996; Saroyan & Snell, 1997; Steinert & Snell, 1999).

Another point is that when the mode of the course is defined as lecture, it is mostly considered that the content will be delivered by a faculty member to a large group of students in amphitheatres. Furthermore, it is never imagined to be an interactive mode of teaching. However, it is all about the way the lecture is designed and conducted, not about the size of the class since a reading-style lecture can be given to a small group too. Interactive lecturing gives the listeners the opportunity and right of having a voice and stating their opinions. Northcott (2001) simply defines interactive lecturing as "a classroom learning event for a large (more than 20) group of students primarily controlled and led by a lecturer and including subject input from the lecturer but also including varying degrees and types of oral participation by

students." (p. 19-20). In this type of lecturing, the lecturer breaks the asymmetry of power distribution and shares her/his power with students. S/he gives up her/his role as the authority and knower and adopts new roles such as a facilitator, coach and guide.

Figure 1. Multiple dimensions of interactive lectures (Murphy & Sharma, 2010)

As can be seen in Figure 1, components of the interactive lecturing cycle are interrelated. As a cyclical process, active learning is directly affected by many variables such as student motivation, conditions for learning, interactive teaching and learning. However, it is hard to prove that interactive lecturing is more effective compared to the traditional one. It is believed that when students are engaged more, they will learn better compared to didactic forms. It is proved that students prefer interactive classes if they have a choice (Van Dijk et al., 2001; Lake, 2001). As aforementioned, the lecturer's and also students' personal views and experiences on lecturing can also have a strong effect on their motivation. For example, if an interactive lecture does not meet the features of how a good lecture should be in their minds, it will automatically affect the lecturer's mode of teaching and students' process.

Another interpersonal feature is the relationship between the lecturer and students. If students feel comfortable and secure participating in the lesson, they benefit from the lesson more (Crawford Camiciottoli, 2004, 2005; Fortanet, 2004; Hincks, 2005; Hood & Forey, 2005; Miller, 2002; Morell, 2004; Recski, 2005; Webber, 2005). Lecturers' power-sharing should establish a free context in which all participants have an equal right for contributing to the content. All of these will

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particularly increase the participation rate of non-native students with their personal linguistic collections (Kang, 2005).

On the contrary, some disadvantages of interactive lecturing have been studied too. When the lecture designs the lecture to be interactive, s/he cannot deliver the same amount of content so it is highly time-consuming (Lammers & Murphy, 2002). Thus, the lecturer has to reduce the content to make up for interactivity (Murray & Brightman, 1996). Next, the accuracy of the content can be at risk while discussion, so the lecturer needs to manage it like an orchestra conductor (Huxham, 2005).

Methodology

This present study combines different types of data collection methods to secure triangulation (Allwright & Bailey, 1991; Denzin & Lincoln, 1994; Watson-Gegeo, 1988). The main focus of the study is to explore what strategies promote interaction in lectures (by lecturers and students) and their views on interactive lectures in content-based literature classrooms. With a qualitative approach lens, a range of methodologies has been combined as follows:

- audio-recordings

- observation

- semi-structured interviews

Participants

The students are English language and literature students in different year groups. The lecturers who took part in this study are all members of the ELL department. They are all proficient users of English and have teaching experience ranging from 2 to 20 years. They all give lectures on literature, poetry, drama and English history by using English as the means of communication in the class. The lessons observed and audio recorded have a size of between 25 and 60 students. All the lecturers observed used interactive lectures as the mode of their teaching depending on the nature of the lesson content.

Data collection tools and processes

Students' and lecturers' interactive lecturing practices and their views on it were taken through various data collection methods. The audio recorded data were analysed through conversation analysis, which helps the researchers to analyse "how the social organization of talk-in-interaction either shapes or contributes to language learning processes" (Mori & Markee, 2009, p. 1). It is particularly utilised for examining interaction patterns and strategies used for promoting engagement. In this way, both single utterances and talk in general in its sequence can be analysed in their natural interactional environment. Some details such as how each turn is constructed and how participants position themselves to each other and to the context can be captured. Classroom interaction can only be decoded if pedagogical purposes and the organisation of language produced in the class are scrutinised thoroughly (Mori, 2002; Walsh, 2006). Auer (1984) stresses the importance of language choice in the classroom interaction since "whatever language a participant chooses for the organisation of his/her turn, or for an utterance which is part of the turn, the choice exerts an influence on subsequent language choices by the same or other speakers" (p. 5). For that reason, each turn of the participants should be analysed by evaluating the preceding and following turns.

Through a semi-structured interview, lecturers and students were asked to reflect their own experiences and observation about the strategies they believe and think promote interaction in their classes. Thus, they were asked about the characteristics of a content-based interactive lecture delivered in English and also a lecturer who uses various strategies to make students participate actively. The data were analysed via content analysis (Creswell, 2014). The data analysis process lasted continuously because "codes should not be defined as rigid regularities with sharp boundaries; they can also cover varying forms" (Hatch, 2002, p. 198). The themes and categories are derived from student and lecturer responses. They are all clearly stated by the majority of the students as the prevailing view of the participants.

After the study was approved by the Ethics Committee for Research Studies at the University, appointments were made to meet and inform the member of the teaching staff about the specifics of the study. The lecturers and students who volunteered were asked for their written consent and their classes were audio-

recorded and observed weekly. The population of the classes including new and repeat students differed significantly. The length of each recording fluctuated as the courses were taught in one or two breaks at varying times, total in a three lesson-hour slot (45 minutes each) a week. Table 1 presents the description of analysed interactive literature lectures at the university level.

Table 1. Description of analysed interactive lectures

Lecture	A	B	C
Course Title	Postcolonial Literature	Masterpieces of World Literature	Analysis of Poetry
Topic	Race, ethnicity and racialisation, neo-colonialism, Kehinde	Heart of Darkness by Joseph Conrad	"To be or not to be" from Hamlet by W.S.
Year of Degree	4th	2nd	1st
Number of Students	65	47	58
Lecturer	Female, (20 years of experience)	Male (15 years of experience)	Male (15 years of experience)
Recorded lesson Hours (45 mins each)	4	2	1

Data Analysis and Results

To give a general picture of the lecturers; the lecturer used clear and slow speech with a primarily questioning tone, posing questions is the norm of the lecture and the lecturers established good interpersonal relations with students. Each of these is studied thoroughly in the following paragraphs alongside extracts taken from the data. This section provides the data results gathered from the audio recordings and observation. (L: lecturer, S: student, and SS: several students)

Audio recorded data and Observation

Use of Questions

Directing questions to the students is one of the common and practical methods of interactive lectures. Questions and responses given to them address many functions in the class such as stimulating interest, arousing attention, serving as an 'ice breaker' and providing valuable feedback to the teacher and other students (Knox, 1986). Questions can be directed in several forms such as straightforward, brainstorming and rhetorical questions. They all address different functions. The first one is

straightforward questions that are posed for direct answers, thus they generally start with a wh- question as open-ended questions (Foley & Smilansky, 1980; Schwenk & Whitman, 1987). The second one refers to the process of which all students join in to generate a part of a general idea (Newble & Cannon, 1994; Schwenk & Whitman, 1987). It can be good for students because they share the mental burden of stating an opinion in front of her/his peers. The ideas can be organised on the board and key points can be highlighted. This type is more common when a new topic is introduced, the pace of the class needs to be improved, students' attention needs to be regained or the topic needs to be summarised. The last type is a rhetorical question which refers to questions posed but no answer is expected from the audience. They perform the function of stimulating thought and generating discussion. They are mostly employed at the beginning of the lesson. If it is a topic that the teacher wants to build on, these questions are used for recalling the information that has been covered before.

Extract 1

> L: do you ↑think that races are necessary to↑divide certain people in a group ↑to exclude others?... (0.2) *acaba ᵒ öyle ↑kaçınılmaz bir tarafı mı oluyor*?...do you ↑think ↑Eastern societies are devising these concepts racialization?...when we say ↑others ↑who do we ↑mean? (Lecture A)

This extract was taken from a Postcolonial Literature course offered for third-year ELL students. The class starts with a discussion about race and ethnicity. The lecturer reads extracts from the book and then initiates a discussion. The extract shows that the lecturer makes good use of questions in different forms and languages to initiate a classroom discussion. After a two-second silence, s/he delivers the same question in the mother tongue to invite students into brainstorming and discussion. This seems to be a strategy to present what the class will explore and interpret in the lesson. The lecturer introduces the subject matter and familiarises the students with it by inviting them to reflect on it in any language they have in their repertoire. In this way, the students are incorporated and their attention is attracted to the content of the lesson regardless of their proficiency levels.

Use of Student Responses

Taking students' responses as a base and building the content on it slowly and gradually is another technique used in these classrooms. As soon as the teacher poses

questions, they are answered by students. At this point, how students are provided with feedback about their responses is highly important because when students receive positive feedback, their further contributions are encouraged. On the contrary, if their contribution is ignored by the teacher, this behaviour can completely stop. If it is a content-based class like the one in the present study, lecturers should be very careful about how they are going to provide feedback. If the students have a problem with the language -so common in a non-native context-, the lecturer should prioritize the contribution, not the language error. However, the lecturer can strategically take this opportunity to teach them the corrected version of the student's contribution (Kramsch, 1987), the lecturer strategically does not risk students' future contributions by correcting her/him directly but makes a clarification request. In this way, s/he avoids face-threatening the student who has participated and provides a model for other students who also have the potential of misunderstanding or understanding the topic vaguely.

Extract 2

> S: ok race is about ↑how we perceive the ↑other race related with the ideology of others
>
> L: huh uh when we say ↑others ↑who do we ↑mean?
>
> S: who is not from us?
>
> L: ↑not from us umm ↑who are ↑us? (Ss laughter)
>
> S: males
>
> L: ↑male middle class people ok (Lecture A)

In Extract 2, the class has a debate on "me" and "the other" in the context of colonialism and discusses the literary works featured in the course. They attempt to explain "me" and "the other" in the context with their justifications. In these lectures, the students' and lecturers' turns are closely linked to each other just like a closely-knit construction as they show "contingent responsiveness" (Wells, 1999). Each turn is closely knotted sequentially to each other just like links in a chain. During the lessons, the lecturers and students continuously mix different features of their repertoire to achieve meaning, so they utilise all meaning-making resources to be able

to convey the meaning across (Otheguy, Garcia & Reid, 2015; 2018). The lecturer hopes to increase student engagement and interactivity by inviting students to think and respond more to the questions.

Use of handouts

Using handouts for the lecture is a way of facilitating interaction. Handouts can be considered as the skeleton notes that can be reflected on, analysed, and discussed. These materials assist students in the organization of key points and also promote terminology. They also help students accomplish note-taking during the lecture as they do not need to catch every single word that proceeds out of the lecturer's mouth. Following the lecture also becomes easier when students have a written copy of the content (Beard & Hartley, 1984; Butler, 1992). Thus, the content is not only delivered verbally, it is also provided in written forms. Handouts are generally preferred to be shared before the lecture so that students come into the class prepared. Thus, the written works of art, novels, a selection of poems, etc. can be provided in advance so students can self-study before they turn up for the lesson.
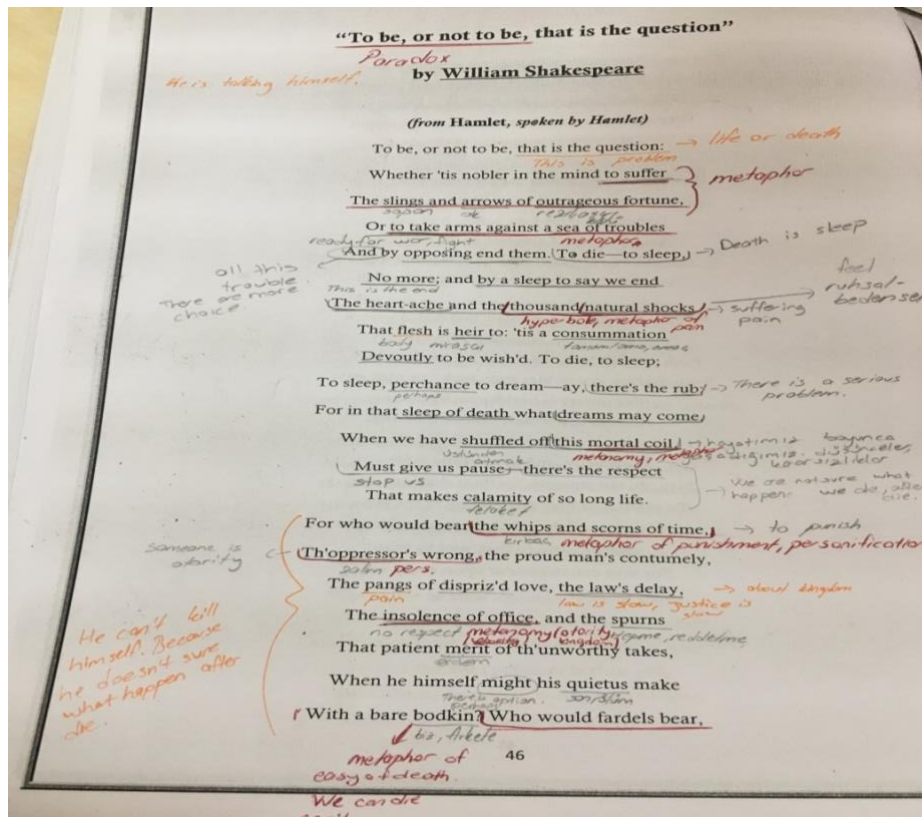

Figure 1. A sample student note taken in poetry class

Use of translation

Translation which is a common practice in literature classes has become the norm of content delivery in some courses. It is also accepted as a pedagogical strategy of translanguaging (Cenoz & Gorter, 2017; Lewis, Jones & Baker, 2013). Three types of translation are particularly frequent. These are "translating for the whole class", "for certain students" and "for certain terminology" (Lewis et al., 2013). The main reason why students use their L1 in these lessons is for a deeper understanding as English is not the home language of the students. By using both languages in their collections, students can discuss the topic in great detail. Another reason is that there are many translated copies of internationally popular works of art by several translators. To gain a critical outlook, students read, analyse and discuss the content from different perspectives and different versions of the same work of art. While translation is practiced in the classroom, students try to reproduce an utterance that is already produced in one language in another one (Creese, Blackledge & Hu, 2016).

Extract 3

> L : =↑sedentary life ↑what is ↑it?
>
> S2: *sakin.*
>
> S3: relaxed (0.2)
>
> S2: ↑tranquil life.
>
> L : ↑tranquil they are alo:ne on their ↑own with their whole existence (Lecture B)

In this extract, the lecturer encourages students to translate for checking the meaning of a word in the novel they are studying. Students (S2 & S3) provide the meaning of them bilingually, in the languages they know. The lecturer allows these students to translate the word for the whole class as it carries important meaning for the rest of the story too.

Use of acting-out

Acting out is another creative technique used by lecturers depending on the lesson content. Lecturers adopt a tone to get the attention of more students by acting out the scenario in a novel or a play and to present the content by experiencing an extract of

the content. The lecturer can use her/his voice as a meaning-making resource to get the message forward. This method also increases student involvement as it also promotes a sense of humour in the class.

Extract 4

> L: yes, ↑what do you ↑think about the ↑sentence she ↑doesn't say that ↑Nigerian culture is ↑bad I ↑don't want to go back to Nigeria is ↑primitive traditional I ADORE ↑British culture°she doesn't say that°but she says ((s/he reads out from the book))(.) the home belongs to men in Nigeria even if the women spent her entire life keeping it   in   order   ((s/he stops reading out))so what do you ↑think about her ↑criticism?=
>
> S1: =*evi çekip çeviren kadın olmasına rağmen herşeyin erkeğe ait olması ev işlerinin*
>
> L: ↑*evet ama bunu* ↑*nasıl yapıyor umm hani* do you ↑think she is BLAMING the country ↑huh=
>
> S2: =*güzel güzel*=
>
> L: =*güzel güzel tatlı tatlı yani* (.) *alttan alttan* ((L pretends to be Kehinde))↑Nigeria *hani sende bunu yaptın bize* ↑*evleri*↑*erkeklere verdin biz de ev işlerini* ↑*yaptık* ((L stops pretending))°*diyor*°↑next paragraph (Lecture A)

In Extract 4, the lecturer positions her/himself from her/his position as a lecturer to a protagonist of the novel and also a performer of the text because s/he recontextualises the literary text by voicing the character. This act reveals the lecturer's critical opinion furtively. Making the character speak in students' home language also helps them to understand the traits' of the protagonist, which also familiarises the character with the students. Another point worth mentioning in this extract is that students are allowed to use their L1 or translanguage freely while analysing the literary works as long as they do not abuse the language policy aimlessly. Their contribution is appreciated and valued by the lecturer as s/he matches her/his preferred language (L1-L1) while giving feedback to them. The lecturer continues translanguaging and asks a critical question to encourage the students to contemplate more on the attitude of the female character in response to her husband's will to move back to Nigeria. As there

are similarities between the students' home culture and the protagonist's, L1 is also used for bridging between cultures. In other words, comparisons are drawn between the two countries, their values and traditions. Student 1 is given feedback in the students' preferred language; before shifting to L2, which is a strategy to stick with the language policy of the course and avoid students' talking out of the topic.

Use of entire linguistic repertoire (translanguaging)

There are several common distinct translanguaging practices in literature classes. For example, primary and secondary sources (such as a theory book and a novel) are used extensively to deliver new content (Gee, 2012). During the lectures, the resource book or articles on the related theory are read aloud by the lecturer or the students and a class discussion featuring translanguaging follows as a common practice. Students are allowed to get support from their L1 if necessary, to express themselves clearly and self-assuredly. Therefore, it can be said that translanguaging boosts students' self-confidence (Xhemaili, 2017). According to Baker (2011), reading a text in one language and discussing it in another language and then taking notes about it requires a lot of mental processes, yet these allow students to digest the subject matter gradually but deeply.

Extract 5 is from the "Analysis of Poetry II" course that is taken by one of the recorded lessons offered for freshman students. In general, the lecturer reads the poem aloud for the first time and then also asks students to read aloud. The class carries out a line-by-line analysis with a different focal point each time. The lesson aims for the students to be interactive and cooperative. In this particular lesson, the students are reading *A Valediction: Forbidding Mourning* by John Donne.

Extract 5

> L: also an image it is a ↑simile also an image because you know a gold is beaten ↑so it is like ↑shaped okay ↑moulded° and° ↑shaped *ısıtılmış bir altını düşünün işte şekil veriyorlar o kadar* ↑*inceliyor ki diyor* ↑*hava kadar* ↑*ince* airy thinness and the ↑next stanza (Lecture C)

The lecturer translates what they say and restate it in L1 to unpack the meaning of the simile for each student in the class. In this way, the meaning is made clear and

understandable for all students no matter what their level of English proficiency is, so then they have more chance to understand why that part represents "simile". To elaborate on this, L1 is used to refer to the material used (e.g. a literary work). In conclusion, the same information is presented multilingually (Creese, Blackledge & Hu, 2018) to thwart misunderstandings. The students need help with accommodating and making information more memorable and comprehensible. Another advantage of having the same information in two languages is the students' two-way and multilingual acquisition of knowledge and access to a larger and more comprehensive linguistic medium. The lecturers stated that they use this flexible practice to build more humanistic relations with the students.

Use of L2 for Alienation

Some cultural, religious or sexual topics can potentially be taboo for some groups of students. In these cases, using L2 can be considered to be more appropriate and acceptable as it would be impossible for some of them to discuss it in their L1 openly (Inci-Kavak & Kırkgöz, 2021). This can only work in contexts where the language of the content delivery and the language of everyday interaction are different from each other. In the data, it can be tracked that students are advised to use their L2 only when they are stuck with the topic not because of their low level of proficiency, but because of the sensitivity of the topic. The non-native language puts some distance between the student and the topic, thus they can manage to comment on it in L2. To illustrate, a novel titled Kehinde by *Buchi Emecheta* is read aloud and discussed in the lesson. There is a part where a detailed description of Albert and his second wife having a sexual relationship is described and a student wants to comment on it but feels uneasy about how s/he can express her/himself.

Extract 6

L: *istersen ↑İngilizce konuş ↑Türkçede daha ↑şey olabilir* ((laughter)) *ben bu durumlarda ↑ingilizceye dönüyorum* ((laughter))

S6: ↑ok u:mmmm= ((S6 holds the floor but does not start speaking))

L: =*ya ↑sen bilirsin nasıl istersen*

S6: two people come together and (.)↑united u:mm

L: ↑united kingdom ((laughter))

S6: ↑sexually united I think this is not only ↑human suffer actually this is not ↑woman's fault [regarding this having children or a baby in this case

L: [yes (Lecture A)

In Extract 6, student 6 self-nominates her/himself to comment on the extract but the students are supposed to put their ideas into words in an appropriate manner. The lecturer interjects with a suggestion to use particularly L2. Here is the unique example of the lecturer asking students to use L2, so s/he continues to hold the floor with the discourse marker "ummm". In the middle of the interaction, the lecturer tries to ease the atmosphere by using humour and gets laughter from the students. As it can be traced from the data, "unite" is not the right word for having sexual intercourse, thus it is also highlighted furtively. This extract shows how interaction flows by using some strategies although students have to deal with complex and challenging topics such as sexuality.

Use of discourse markers and signposts

Another way of holding the attention of the audience on the content is by utilising the discourse markers and signposts. In this way, the student can follow the lesson very easily and her/his attention has not been gradually disrupted. These markers also give clues about which parts are more important compared to the other details mentioned in the flow of the lecture. Thus, lecturers should use discourse markers such as giving some procedural information: "next paragraph" in L2, which serves as an "entry-device" to the following section (Alfonzetti, 1998, p. 193) and highlights shifts. These moves are common in literature interactions, which are used for calling and holding the attention of students on the topic.

Extract 7

↑next paragraph, let's continue with…, let's have a look…, can you see where it says…, *şu ikinci paragrafa bir bakalım, hani.. vardı ya…ikinci ders Kehinde yapalım* (Lecture A)

The lecturer starts/continues with a rising intonation to get/hold the attention of students who has difficulty concentrating.

Building rapport with students

Building rapport with students is highly important so they feel valued and respected in the class. Lecturers can do so by giving positive feedback to students, sharing some personal anecdotes by relating to the content, using some reference words, calling them by their names, etc. In these literature classes, lecturers always address students by "*arkadaşlar"* and "*gençler*" and students refer to the lecturers as "*hocam*". Students and lecturers favour speaking in ways that felt natural to them. Assigning some languages to particularly some activities is so common among speakers. While L1 is mostly used for "in-group, informal and personal activities" (Gumperz, 1982, p. 66), L2 is used for more formal and out-group relations. Giving students the opportunity of bringing their personal backgrounds, which include their cultural and personal histories should be respected, encouraged, and valued since these practices are vital for students' identity construction (Leeman & Serafini, 2016).

Use of humour/creativity

Using a sense of humour in the class is also another way of building rapport between students and the lecturer as it turns the class into an atmosphere where students can share their ideas freely. Laughter also allows students to release their tension and this will ease the concentration problems many students experience in an atmosphere where they have to speak a non-native language (Flowerdew & Miller, 1996). To hold the attention of students, the lecturers employ some strategies such as using humour or creativity (Inbar-Lourie, 2010) because these tactics hold students' attention and comfort them in this challenging context. It is the mid-half of the discussion, covering "neo-colonialism" and its consequences on society and their cultures; the lecturer uses an idiomatic statement "tamamen duygusal," to indicate that financial matters are at the centre of the issue.

Extract 8

> L: *evet o zaman güçlü olmak lazım o da ↑nasıl olur ↑peki geçen biz bir öğrencimle daha tartışıyorduk şeyle ilgili şimdi bu colonialism'in bi ↑politik ayağı var ↑*military *var ↑ekonomi var* CULTURAL colonialism *var mesela en son ↑şey dedik aslında hepsinin temelinde ↑ekonomi var işte sizde birçok derste diyorsunuz kapitalizm meselesi sizce de tamamen duygusal* ((laughter)) *↑ekonomik bir mesele mi hepsinin temelinde*
>
> S10: money ↑talks ° *yani* ° ((laughter)) (Lecture A)

The idiomatic expressions and statements in L1 raise the effectiveness and strength of the talk and the lecturer's explanations. Student 10 responds with another idiomatic expression "money talks" in the original language aligning with the lecturer. Thus, the same statement that has an idiomatic meaning is produced bilingually – in L1 by the lecturer, in L2 by student 10. This extract shows that the students are active listeners and they are as creative as the lecturer. Each turn creates the desired effect: laughter. Here we see an interesting example of translanguaging showing students' creativity with idiomatic expressions. As Wei states (2011), "creativity and criticality are two characteristics of translanguaging" (p. 1223) and they are closely connected. Thus, the lecture should be in tune with the students' responses and lead them toward the objectives of the course.

Reducing the class size/ Using videos / Organising seminars

Giving lectures to a large class is more challenging than a small one if it is designed to be interactive. In small groups, students can be more involved, and comprehend better (Butler, 1992; McKeachie, 1994). In literature classes, this strategy is also used, the class is generally broken into two or smaller groups. In this way, students get more attention from the lecturer, they feel better in a relatively smaller crowd and they can contribute to the lesson more.

Showing short videos about the content can also stimulate thinking, generate interaction and trigger discussion (Segall et al., 1975) by breaking the standard and tedious cycle of lecturing. In these literature classes, lecturers use videos based on the novels or poems they have been analysing from time to time. Showing parts from the movies and making a comparison of the book and the film version also allow students to improve their critical skills. Arranging seminars or talks by an expert in the field can also promote discussion and full attention. It is generally pre-planned weeks ago and can be an extra burden for the lecturer, but its positive effects on the content and teaching cannot be unfairly undervalued.

Interview results

A total of 15 students and 6 lecturers participated in a semi-structured interview and they were asked what they think about participation in literature classes.

Student views

ELL students were asked about their attitudes towards interactive lecturing. They stated that when they participate in the lesson physically and mentally, they are aware that their efforts are well-appreciated by the lecturers.

> When we are learning about a novel for example Dracula, we read it in English, in Turkish with different translations, discuss it in the class and watch the movie so we learn it better. Student 10, Year 3

> Lecturers always appreciate our contribution so we are never scared of being ashamed in the class. Student 7, Year 3

The lessons are conducted in large classes but they stated that they can state their opinion freely in their own preferred language. As long as what they are stating contributes to the topic of discussion, they are positively encouraged.

> Sometimes I prefer using L1 for my contribution because I feel that it can only express my point the best. Student 5, Year 1

The majority of the students mentioned that they lose their attention in a lengthy class. They also stated that the language policy of the course (L2) contributes to their lack of concentration, too.

> I lose my concentration very quickly when I don't take a turn-the lecture gets really boring. Student 3, Year 2

Thus, they state that they enjoy attending some classes more since the lecturers who deliver these courses know how they can hold students' attention for a longer time. Having a good sense of humour is a quality that university students are looking for in a lecture because humour lightens the moods of the class and breaks the tension. As students feel the lecturer is more approachable, it affects their participation in the class significantly.

> I like it when the lecturer makes jokes and has a relaxed attitude so we have the courage what we are going to say without the slightest hesitation. Student 1, Year 3

Some of the students mentioned how the atmosphere of the class affects their participation. The lessons that are constantly corrected or the ones the lecturer prefers

to speak more instead of promoting students to be more involved are considered to be monotonous.

> For example, when somebody mispronounces a word, we burst into laughter as a class. Student 8, Year 4

They also admitted that even the numbers of students attending these classes considerably change. The ones they call "interactive" are attended by more students and called to be "enjoyable" to be in.

Lecturer views

ELL lecturers kindly participated in the semi-structured interview in order to answer questions about their attitudes towards interactive lecturing. All the lecturers highlighted the importance of participation in the courses. The lecturers stated that with the flow of the lesson, they admitted that the topics are so controversial that they forget about the language policy of the course and use the language they feel more comfortable expressing themselves with. A lecturer has also stated that they share a lot of similarities with the students such as nation, language, identity, etc. Thus, they use their L1 in tandem with L2 and they feel no regret for it.

> If I feel that a Turkish expression fits the best to the context, why do I use it (L1) furtively? Lecturer 1

However, lecturers elaborated on this by saying that it does not mean that they abuse the policy randomly; the amount of L1 use never exceeds the L2 one. They all clarify that they are trying to have an interactive, student-centered, content-focused way of teaching mode. All lecturers mentioned that they try to create a comfortable, non-threatening class atmosphere. Thus, they especially mentioned that they never correct student mistakes directly. If mistakes affect the meaning, they mostly use recasting as a face-saving act.

> In this department, we expect students to analyse, synthesise, comment on and develop critical skills. Lecturer 5

> I never correct student mistakes because it makes more harm than good. I don't prefer risking students' participation in a minor grammatical mistake. Lecturer 3

Some lecturers also mentioned how they make their classes more attractive besides making them interactive in order to encourage students' participation. One way is that what is discussed in the class is also assessed in their examination as a way of preventing students from dropping out of school. Another way is that they do not demonstrate her/his authority in the class and students do not challenge it too, they stated.

There is an unwritten contract between us and students. Lecturer 2

Concerning language policy, most of the lecturers also mentioned that they have a more disciplined and strict attitude towards freshman students and their use of languages as a way of apprenticing students to the department. As students are apprenticed into the department, their level of L2 proficiency improves and they prove that they can already state their opinions in L2 with ease, and students and lecturers get to know each other, the lectures become more relaxed, and they have more lively discussions with a touch of humour.

We (lecturers and students) both enjoy the lessons with hot discussions and jokes around. Lecturer 6

I am sometimes in a half joke mood with a serious face to keep the students alert. Lecturer 3

Half of the lecturers highlighted that the content of the course determines how interactive the class can be conducted. There are applied and theory-based classes. In theory-based classes, students can be positioned as passive receivers of the content delivered to them by lecturers. However, for applied courses such as readings of poems, literary works allow lecturers to analyse the literary works, which generates a lot of discussions.

Student participation can sometimes be content-oriented. Lecturer 4

To sum up, interviews clarify that the amount of interaction in the lecture is determined by many factors. The first one is the lecturers' attitude toward lecturing. If they have a sense of empathy and think that students can learn better by participating in the lesson, this factor can be an asset. Another factor is that lecturers should have good interpersonal relationships with students by building rapport with them. Thus, students can be willing to share their opinions as they would feel secure in the class.

In a class where students are criticized, not allowed to build up and show their identity, are corrected harshly because of their mistakes may not even come into the class physically. How the lecturer treats students and their errors is crucial in the class. Unless students feel comfortable and secure, they would not prefer to participate in the lesson. The third factor is the content that allows lecturers to conduct their classes with participation or not. As can be inferred from both student and lecturer interviews, these three main factors play important roles in promoting student participation in ELL classes.

Discussion and Conclusion

This present study has investigated the interactive literature lectures at a Turkish public university. Content-based classes in tertiary education settings include interactive episodes and examining these lectures can provide us with the characteristic features of interactive lecturing in these field-specific classes. As aforementioned, studying at a university in which the official language is not native is highly challenging for students. Lectures play an important part in students' comprehension of the content and thus their success (Hong & Basturkmen, 2020; Basturkmen & Shackleford, 2015). What makes students more engaged and active participants in the lesson has been given special focus as they are the factors that make the lecturing interactive. Another point is that while the same member of the department has a highly interactive class with strategies clarified above, s/he can prefer a monologue-type lecturing for another course s/he gives. In other words, it is possible to conclude that the mode of lecturing is highly context-sensitive and - dependent by nature.

As a descriptive study, this study helps us to build better knowledge about the features of interactive lectures, good uses of some interactive methods within lectures, and techniques of developing such approaches within a variety of institutional and disciplinary contexts. In fact, a lecturer's attitude and beliefs towards the teaching and learning experience of content and language will directly control the chance of interactive lecturing. In other words, the methods are also individual-dependent as lecturers' views such as whether they believe in their benefits or not, how they put it

to good use, and their belief about how lecturing can be done best highly affects the outcome of the lectures. All these factors will have considerable implications both for the future of lecturing in higher education and the assigned roles of university lecturers.

Each study on this topic can and should be studied with its very specific settings by providing the ethnographic details of it. These studies aim for revealing the unknown details of how lecturers extend the possibilities of learning in lecture-theatre settings. On a more general scale, further study might be needed in four directions. Firstly, a similar research methodology can be followed to compare and contrast whether content classes in other settings and also disciplines use similar methods for making the lesson more interactive can be conducted for further studies. Secondly, we are also particularly interested in how this lesson would be conducted in a lesson in natural sciences such as lecturing in an engineering department. The methods used can depend on the lecturers and their different ways of delivering their classes. Thirdly, observing more lecturers or lecturers in different disciplinary fields can significantly extend the scope of the study. Finally, another study can be on a comparison of interactive lecturing conducted by experienced and less experienced lecturers. These extensions in four different directions can build on the research of the related field and provide a bigger picture of interactive lectures in content-based classes.

This study has carefully scrutinised how lecturers make their lectures more interactive by utilizing some methods. By taking the methods aforementioned into account, lecturers can benefit from these tips to make their classes more interactive.

- **Be a risk-taker:** By making a risk assessment, lecturers can evaluate all the variables and be ready for them.

- **Be prepared:** Lecturers should plan their lessons in detail such as the questions they will pose, how much time is needed, etc.

- **Reconsider the content:** Lecturers should keep in their mind that time management is really important for interactive lecturers. They should be aware that they can easily cover more in a traditional lecture compared to interactive lectures. Thus, the course content should be reevaluated sensibly.

- **Assign roles:** If students are not familiar with interactive lecturing, the lecturer should set the tone, and the atmosphere, and assign the roles before starting the activity. As they are used to sitting and listening, they can be surprised and unwilling to participate.

- **Be reasonably flexible:** Lecturers should be consistent with how they conduct the lesson and apply their presentation skills to their lectures gradually, instead of changing everything upside down at once. Thus, they also know what works well, and what needs improving through time.

In short, it has become crucially important for a lecturer to know what interactive lecturing is, how it is conducted, what factors affect it, and what techniques are available for promoting participation. If lecturers have a positive attitude towards the benefits of participation, promoting critical thinking will utilise interactive lecturing more in their classes. They also value making students explore the information by analysing, synthesising, making connections, comparing, contrasting, questioning, and creating through interaction.

As a limitation, the study has been conducted at a single university. However, as the data have been collected through different data collection tools, it can only provide a general picture of these lectures. Seven lectures by two lecturers have been observed, but observing more hours by different lecturers would have been much better to have a deeper understanding. Thus, it can be concluded that lecturing in different settings and disciplines can make lectures interactive in different ways. For example, if students' proficiency levels are high, the language can be dealt with in different ways and the focus of the lesson might be on field-specific vocabulary as an example. Another limitation is that this study cannot give implications about whether the students have learned or used the knowledge they have covered in interactive lectures because these were beyond the scope of this study.

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