MAJOR: ENGLISH

FOCUS: STRUCTURE OF ENGLISH

LET Competencies:

- Demonstrate understanding of grammatical concepts by being able to describe and analyse, meaning, and use of various English language structures

BASIC SENTENCE PATTERNS

Below are basic patterns around which most English sentences are built.

1. N be Adj

where the adjective is a SUBJECT COMPLEMENT, in particular a PREDICATE ADJECTIVE. The adjective refers back to the subject. The copula verb *be* means "may be described as."

Roses are <u>sweet</u>. (subject complement = predicate adjective)

2. N be UW (= uninflected word)

where the uninflected word is an ADVERBIAL such as *here, there, up, down, in, out, inside, upstairs, downstairs, on, off, now, then*, *yesterday,* and *tomorrow*. *Be* has the meaning of "be located" or "occur."

The meeting was <u>yesterday</u>. (adverbial)

3. N^1 be N^1

where the superscript means that the two nouns have the same referent. The second noun following the <u>be</u> verb is also a SUBJECT COMPLEMENT, in particular a PREDICATE NOUN or PREDICATE NOMINATIVE.

Her neighbor is my <u>cousin</u>. (subject complement = predicate nominative)

4. N InV (= intransitive verb)

where the INTRANSITIVE VERB does not require an object. The verb being self-sufficient can stand alone with its subject.

Glasses <u>break</u>.

5. N^1 TrV (= transitive V) N^2

where N^2 does not have the same referent as N^1. N^2 is called the DIRECT OBJECT of the verb, "the receiver of the action."

The girl buys yellow <u>roses</u>.

6. N^1 TrV N^2 N^3

where the superscripts 1, 2, and 3 indicate that each noun has a different referent.

Mother gave a gift <u>to</u> the <u>orphan</u>. (usually reads as *Mother gave the orphan a gift*.)

Two noun objects occur after the verb. Still N^2 is the direct object and N^3 is the INDIRECT OBJECT. If we omit the last noun, the pattern is identical to that in item 5. Note

that the indirect object is preceded by the preposition *to* (sometimes *for* or *of*). If the two objects are inverted, the preposition disappears.

> *He made a toy house forher.*
> *He made her a toy house.*

The teacher asked a question of her.
The teacher asked her a question.

7. }N^2
   }Adj
   }Pronoun
   N^1 TrV N^2 }Adv (of place), uninflected
                     }Verb, present participle
                     }Verb, past participle

There are choices of different forms in sentence final position. These are illustrated as follows:

(object complement)	*The class voted Henry secretary.*
(adjective)	*The principal found the gardener efficient.*
(pronoun)	*We considered the writer you.*
(adverb of place)	*The teacher directed them outside.*
(present participle)	*She saw them praying.*
(past participle)	*I imagine my father overworked.*

The most common illustration of this sentence pattern is one with the occurrence of a final N^2.

NOUNS

Nouns can be recognized by means of the following characteristics:

1. They are names of entities -- a person, place, thing, of idea.

2. They have two INFLECTIONS, the PLURAL{-es} and the POSSESSIVE (sometimes called the GENITIVE) {-'s}. Both inflections have various ALLOMORPHS
   /əz/ appears after morphs ending in sibilants or affricates / s, z, š, ž, č ǰ /
   /s/ appears after morphs ending in voiceless consonants / p, t, k, f, Θ /,
      except the sibilants and affricate / s, š, č /
   /z/ appears after morphs ending in vowels and voiced consonants / b, d, g, v, ð,
      m, n, ŋ, l, r. y, w /, except the sibilants and the affricate / z, ž, ǰ /

3. They may be marked by noun-forming DERIVATIONAL SUFFIXES added to bases or stems, usually belonging to other parts of speech, e.g.
   - added to verbs
     {-age}   *breakage*
     {-ee}   *employee*

   - added to adjectives
     {-ity}   *facility*
     {-ness}   *happiness*

   - added to other nouns
     {-cy}   *advocacy*
     {-ian}   *librarian*
     {-ship}   *friendship*

4. They fill certain characteristic positions in relation to other parts of speech in phrases and sentences.
   - just before a verb

     Red rosesbloom in my garden.

   - after determiners such as articles, demonstratives, and possessive adjectives, e.g., *the examination, these reviewees, my handouts*

5. Unlike other languages, gender is not an important feature of English grammar. Gender is only marked in certain pairs of nouns, e.g., *waiter/waitress, host/hostess*

6. Certain SUPERFIXES/STRESS PATTERNS occasionally identify nouns from other parts of speech as in: *récòrd* and *rècórd*. These two words are morphemically alike; however, we identify the stress pattern / ´ ` / as a noun.

7. Nouns can serve as HEADS in a noun phrase. As heads they may be preceded by one or more single-word modifiers and followed by a phrasal or clausal modifier or both

the<u>*small*</u>*study***table**<u>*in my room*</u><u>*which my father bought*</u>

Functions of Nouns

- subject of verbs   <u>*Several items*</u> *have ambiguous stems.*
- direct objects of verbs   *They administered* <u>*the test.*</u>

- indirect objects of verbs   *The lecturer provided* <u>*the participants*</u> *handouts.*
- subject noun predicates/   *We are* <u>*LET reviewers.*</u>
- predicate nouns
- object noun predicates/   *The reviewees chose him* <u>*their representative*</u>.
- object complements

- objects of prepositions   *in* <u>*our review class*</u>
- appositives   *The LET,* <u>*a*</u> <u>*professional examination*</u>*, is conducted every year.*
- vocatives/nouns of address   <u>*Anne*</u>*, how did you find the exam?*

Noun Types

1. COMMON NOUNS refer to a kind of person, thing, or idea
   - COUNT NOUNS which take the plural inflection
   - MASS/NONCOUNT NOUNS which don't take the plural inflection

2. PROPER NOUNS are names for unique individuals or places

3. COLLECTIVE NOUNS are able to take either singular or plural verbs forms, depending on the interpretation given to the noun, i.e., whether it is seen as a unit or as a collection of individuals
   The <u>*team*</u><u>*has*</u>*won all its games.*
   The <u>*team*</u><u>*have*</u> *won awards in their respective events.*

ARTICLES

ARTICLES are a subclass of DETERMINERS, which are noun-marking words. They usually come before the nouns they modify.

	a/an (indefinite articles)	**the** (definite article)	**no/zero** article
	Only before singular (sg) countable nouns (CNs)	Before uncountable/mass nouns (UNs) and countable plural (pl) nouns	Identifies certain indefinite meanings of nouns
1	Before an unidentified sg CN, one example of its class *a chair* (furniture)	Backward reference to a N already mentioned *A dog . . . and here is* <u>*the*</u> *dog now.*	Refers to all members of a class ø*Dogs are domestic animals.*

#	a/an	the	ø
2	Before an unidentified sg CN that is representative of its class *a dog* (a domestic animal)	Forward reference to an identification soon to be made, often by modifiers following a noun *The history of his town*	Distinguishes one class from another *øMen, not women, are protectors.*
3	Before a predicate N after a be verb if no determiner is used *. . . is a good neighbor*	Before superlatives and before ordinal numbers, except ordinal numbers used alone (*first in her batch*) *The best cake I have ever seen* *The first person to fly in space*	Refers to an indefinite number but not necessarily to all members of a class. *øSeedlings are beginning to sprout.* (many)
4	With UNs to mean a kind of, or with kind of, or certain *a smile* *an insight*	Content know to both writer and reader *The chapel in the village* (only one chapel)	With plural nouns after be. *His brothers are øengineers.*
5	Before *few* and *little* to mean some but not many *a few friends* *a little salt*	Identification of a class, especially in a generalization, followed by a noun, or an adjective *The youth is the hope of the future.* *the physically challenged*	With institutions and practices felt to be unique *øOffices open at 7 o'clock.* *øDinner is usually late.*
6	When using a proper noun to indicate the characteristics of the person named *She is a Sister Teresa.* (a saintly person)	Beginning of a phrase containing an appositive *Interpret this item, the one with an illustration*	With set phrases, usually pairs *øHeaven and hell*
7	To name "a certain person whose name is." *A Mr. Alba came to see you.*		With prepositional phrases *At ørest, in ødanger, on øtime*
8			With nouns used in headlines in newspapers, captions in books, signs, labels and the like *øMURDERER ESCAPES BEWARE OF øDOG*
9		For a family name in the plural *The Basas have arrived.*	With common nouns used as terms of address and therefore capitalized. *We are ready to go, øMother.*
10		Distinguishes people who have the same name *The Jessica Reyes who joined the beauty pageant is not the Jessica Reyes who is my cousin.*	
11		When the article is part of a geographical name *The Philippines* *The United States* *The Red Sea*	

| 12 | | When the article is accepted as part of any kind of proper name
The Philippine Star
The Princess of Negros
The Hilton
The University of St. Tomas
The United Nations | |

PRONOUNS

Most pronouns stand for, refer to, or replaces a noun or a noun phrase within a text; hence, they occupy the same position as a noun or noun phrase does. The word or words that a pronoun stands for are its ANTECEDENT or REFERENCE.

My brother holds dual citizenship. He is not only a Filipino but also a Canadian citizen.

I and *me* stand for the speaker or writer.

I am a Filipino, but I am living in Australia now.

Pronouns can also be a direct reference to an outside situation (e.g., "*What is that?*" in response to a sound or noise).

Kinds of Pronouns

There are many different kinds of pronouns: SUBJECT, OBJECT, POSSESSIVE, REFLEXIVE, DEMONSTRATIVE and others. The forms within each category are distinguished by number (singular/plural), person (first/second/third) gender (masculine/feminine/neuter), and in the case of demonstratives, by number and proximity.

Personal and Related Pronouns

Person/ Number	Personal		Possessive		Reflexive/ Intensive
Singular	**Subject Form**	**Object Form**	**Noun replacement**	**Determiner/ Adjective**	
+ I	I	me	mine	my	myself
+ II	you	you	yours	your	yourself
+ III					
Masculine	he	him	his	his	himself
Feminine	she	her	hers	her	herself
Neuter	it	it	-	its	itself
Plural					
+ I	we	us	ours	our	ourselves
+ II	you	you	yours	your	yourselves
+ III	they	them	theirs	their	themselves

Things to Remember:

1. Animals closely related to people can be referred to by *he, him,* and *his* or *she, her,* and *hers.*

   The dog loves his/her/its master.

2. Use *it* and *its* to refer to inanimate objects except ships, which are always referred as *she.*

3. Countries and schools are sometimes referred to by *she* or *her.*

4. Traditionally, the pronouns *he, him, and his* have been used for mixed groups or groups in which the sex is unknown. Many people now object to this use, so they use both the masculine and feminine forms or the plural forms to avoid the problem.
   Everybody submitted his or her assignment.   (awkward)
   All the students submitted their assignments.   (acceptable)

5. If *I, me, my* or *mine* or their plural counterparts are part of a pair or a series, put them last.
   The teacher confiscated his toy and mine, too.
   Father helped Tony with his project, and he will help my sister and me with ours tomorrow.

Reflexive Pronouns

1. Use the reflexive pronoun as the object of the verb form or preposition to refer to the subject of the sentence.

   The baby is able to feed itself.
   Luis cut himself with a razor blade.

2. The phrase *by + self* or its emphatic form *all by + self* means *alone* or *without any help*.

> *I crossed the river <u>(all) by myself</u>.*

Intensive Pronouns

The intensive form occurs directly after the word it modifies or at the end of the clause.

> The <u>mayorherself</u>distributed the relief goods.
> The <u>mayor</u>distributed the relief goods
> <u>herself.</u>

Reciprocal Pronouns

1. The reciprocal pronoun forms are *each other* and *one another*. They mean that each part of the subject did the action and also received the action.

2. They must be objects of verb forms or objects of prepositions.

3. Some prefer to use *each other* for two people or things and *one another* for more than two.
    The two finalists congratulated <u>each other</u> for making it to the top.
    The class members prepared surprise gifts for <u>one another</u> during the Christmas party.

Demonstrative Pronouns

1. Demonstrative pronouns occur alone. They do not precede nouns.
    > <u>This</u>is my favorite movie.

2. Demonstrative pronouns can show distance or contrast not connected with distance.

> (distance)   *<u>This</u> is mine; <u>that</u>is yours over there.*
> (contrast)   *Which ones do you prefer, <u>these</u> or those?*

Indefinite Pronouns

Personal			none		another
	anyone anybod y	everyone everybody	no one nobod y	someone somebody	other ones others
Non- Personal	anything	everything every one	nothin g none	something	another other ones others

Use singular verbs with compound pronouns and use singular pronouns to refer to them in formal writing.

> Formal: *<u>Nobody</u> brought <u>his</u> book today.*
> Informal: *<u>Nobody</u> brought their books today.*

Interrogative Pronouns

Who, whom, whose, which, and *what* can begin questions.

1. Use *who, whom, whose* and *which* to refer to persons..
2. Use *what* and *which* to refer to things and events.
3. In formal writing, use *who* for the subject of a clause and *whom* for the object of the verb or preposition.

Relative Pronouns

1. RELATIVE PRONOUNS (sometimes called CLAUSE MARKERS) introduce dependent clauses (also called RELATIVE CLAUSES).

2. Relative pronouns used in adjective clauses are *who, whom, whose, which* and *that*.

3. *Who, whom,* and *whose* are used for persons while *which* is used for non- persons.
   > The <u>guestwho</u> came to dinner is the governor.
   > The <u>bookwhich</u> I bought is a best seller.

4. *That* is a neutral form. It can be marked *+human* or *–human*. In other words, it can be a substitute for both *who* (+human) or *which* (-human).
   > The <u>guestwho/that</u> came to dinner is the governor.
   > The <u>bookwhich/that</u> I bought is a best seller.

5. In informal writing, *whom* is optional; in formal writing, *whom* must be used (informal)*Nora is the girl you saw in the party last night.*
   (formal)*Nora is the girl <u>whom</u> you saw in the party last night.*

6. *That, which* and *whom* are the only relative pronouns that can be left out.
   > The instrumental music (<u>that</u>) I like to hear often is that of Zamfir.
   > The house pests <u>(which)</u> I hate to see are the rodents and the cockroach.

7. *Who, whom,* and *whose* can be used in both essential/RESTRICTIVE and nonessential/NON-RESTRICTIVE clauses.
   > The man<u>, who came to dinner,</u> is the mayor. (nonessential/non-restrictive, bounded by commas)
   > The man <u>who came to dinner</u> is the mayor. (essential/restrictive, without commas)

8. *That* instead of *which* is used only in essential or restrictive clauses, so do NOT put commas around clauses beginning with *that*.
   > The poster <u>that won first prize</u> pleased both the judges and the viewers.
   > *The poster<u>, that won first prize,</u> pleased both the judges and the viewers. (*means ungrammatical)

9. Use *which* in nonessential or nonrestrictive clauses. Separate nonessential clauses from the rest of the sentence by commas.
   > Our car<u>, which has been running for three days,</u> should be brought to the machine shop for check-up.

10. Relative pronouns used in noun clauses are *that, what, whatever, whoever, whomever,* and *whichever*.
    > (noun clause as subject) <u>Whatever you offer</u> will be appreciated. (noun clause as direct He will befriend <u>whoever he gets</u> object) <u>acquainted with</u>.

11. Look at the antecedent of *who, that* or *which* when used as subject to decide whether the verb following should be singular or plural.
    > The <u>paintingwhichis</u> exhibited is the painter's masterpiece.
    > The<u>farmerswhoown</u> orchards earn much from their harvest.

VERBS

A verb can be recognized by means of the following characteristics:

- Denotes an action (e.g., *read*) or a state of being (e.g. *know*). ACTION VERBS are dynamic. STATE OF BEING VERBS (or STATIVE VERBS) include the copula or linking verbs, e.g. the <u>be</u>-verbs, *remain, appear,* and *become.*

- Has four inflections
  > {-s} of third person singular present tense verbs
  > {-ed} of simple past tense verbs
  > {-en} of the past participle
  > {-ing} of the present participle

  The third person singular –*s* has the same allomorphs as the noun plural and the noun possessive.

  The –*ed* past tense inflection has three allomorphs:
  > /əd/ after morphs which end in / t / or / d / as in *planted*, *raided*

/t/   after morphs that end in voiceless sounds except / t / as in

brus*hed, jumped, walked*

/d/ after morphs which end in voiced sounds except / d / as in cleaned, grabbed, agreed

● Follows a subject noun and may be followed in turn by adjectives

> }_____ *eager [to enhance their knowledge].*
> The *reviewees}_____ seriously.*
> }_____ *their handouts*.

● May fall under one more or more of these types
  ○ INTRANSITIVE VERBS which does not take an object (direct)
    > *Flowers bloom.*
  ○ TRANSITIVE VERBS which require an object (direct)
    > *Flowers needwater and sunlight.*
  ○ DITRANSITIVE VERBS which take two objects (direct and indirect)
    > *Alexgavehis girlfriend three red roses.*
  ○ LINKING/COPULA VERBS where what follows the verb relates back to the subject (subject complement -- a predicate noun or a predicate adjective)
    > *Roses are lovely Valentine's Day gifts.*
    > *Roses are sweet.*
  ○ COMPLEX TRANSITIVE VERBS where what follows the object (direct) relates to the object
    > *They chose Niña, muse of the team.*
  ○ PREPOSITIONAL VERBS which requires a prepositional phrase to be complete
    > *We looked at the pictures taken during our graduation*

● Have <u>tense</u> and <u>aspect</u> qualities. Tense and aspect have to do with form. TENSE is "the grammatical marking on verbs that usually indicates time reference relative to either the time of speaking or the time at which some other situation was in force" (Jacobs 1995). Time reference has to do with meaning. Events and situations are located in time, perhaps to our speaking about them, perhaps while we are speaking about them, or perhaps at some later time. English has three tenses – <u>present, past</u>, and <u>future</u>. The present and the past tenses have inflectional markings, while the future is marked by the inclusion of the modals *will* or *shall*. Simply put, tense is a set of verb forms that indicate a particular point in time or period of time in the past, present, or future.

ASPECT is a general name given to verb forms used to signify certain ways in which an event is viewed or experienced. Aspect can view an event as completed whole (simple), or whether or not it has occurred earlier (perfect aspect) or is still in progress (progress).

> *Noel has attended the review classes.* (perfect)
> *Now he is studying for the LET exam.* (progressive)

The tenses in combination with aspects make up the following 12 tense-aspect categories. These make up the traditional 12 tenses.

Tense-Aspect Combinations

	Simple	**Perfect**	**Progressive**	**Perfect Progressive**
	ø	<u>have</u> + *-en*	<u>be</u> + *-ing*	<u>have</u> + *-en*<u>be</u> + *-ing*
Present	dream/dreams	has/have dreamed	am/is/are dreaming	has/have been dreaming
	eat/eats	has/have eaten	am/is/are eating	has/have been eating
Past	dreamed	had dreamed	was/were dreaming	had been dreaming
	ate	had eaten	was/were eating	had been eating
Future	will/shal l dream	will/shall have dream	will/shall be dreaming	will/shall have been dreaming
	will/shall eat	will/shall have eaten	will/shall be eating	will/shall have been eating

Sometimes, if we want to draw attention to the time of the action, we use an ADJUNCT OF TIME, which can be an <u>adverb</u>, a <u>noun group</u>, or a <u>prepositional phrase</u>, e.g.:

(adverb)	*She's coming <u>tomorrow</u>.*
(noun group)	*Results of the examination were released <u>last week</u>.*
(prepositional phrase)	*He will feel relieved <u>after the exam</u>.*

VERB TENSES: Their Meanings and Common Uses

SIMPLE ASPECT: complete wholes; unchanging

1. SIMPLE PRESENT: the present in general
- To talk about our thoughts and feelings at the present moment or about our immediate reactions to something
  I'm terribly busy.
  He looks excited.

- To talk about a settled state of affairs which includes the present moment
  He lives in Sagada now.
  Our teacher is very competent and considerate. We like her very much.

- To say something is always or generally true
  There are 24 hours in a day.
  The earth revolves around its axis.

- To talk about something that a particular person or thing does regularly or habitually.
  I get up early to take a bath.
  Every Sunday, I attend church services.

- To discuss what happens in a book, play or film
  In the movie, he plays the character of Juan Tamad.
  In those early chapters, he keeps himself isolated to other people in the village.

- To describe an event such as a sports match or a ceremony at the time it is happening as radio and TV commentators do
  Doods takes the ball, then passes it quickly to Alfie. Alfie turns, shoots, and scores two points.

2. SIMPLE PAST: Stating a definite time in the past
An adjunct of time or other time expression is necessary to specify the particular time in the past we are referring to.

- To say that an event occurred or that something was the case at a particular time in the past.
  The university officials flew into Jakarta<u>last week</u> to sign a memorandum of agreement with a sister school.

- To say that a situation existed over a period of time in the past.
  He lived in his ancestral home in the countryside <u>during his last years</u>.

- To talk about an activity that took place regularly or repeatedly in the past, but which no longer occurs
  We swam in the river a great deal <u>in my childhood</u>.

3. SIMPLE FUTURE: An expression of what we think might happen or what we intendto happen
- To say that something is planned to happen, or that we think it is likely to happen in the future
  What do you think Ella will do to fix it?

- To talk about general truths and to say what can be expected to happen if a particular situation arises

> *An attack of dengue fever can keep a man off work for a few days. He will earn nothing and he have trouble paying his hospital bills.*

PERFECT ASPECT: prior

1. PRESENT PERFECT: the past in relation to the present
   We cannot use adjuncts or expressions which place the action at a definite time in the past. But we can use adjuncts of duration, e.g. *forever, always.*
   > **I have watched it the other day.*
   > *I ate raw vegetables, which I always avoided, and there was no other choice.*

   To mention something that happened in the past but we do not want to state a specific time.
   > *I have read the book several times.*

2. PAST PERFECT: Events before a particular time in the past
   To talk about a past event or situation that occurred before a particular time in the past
   > *By noon, students had gathered at the quadrangle with their placards.*

3. FUTURE PERFECT
   To refer to something that has not happened yet, but will happen before a particular time in the future.
   > *By the time he graduates, his parents will already have left for New Zealand*

PROGRESSIVE ASPECT: incomplete action; changing

1. PRESENT PROGRESSIVE: Accent on the present
- To talk about something that is happening at the moment we are speaking
   > *I'm already feeling bored and hungry.*

- To emphasize the present moment or to indicate that a situation is temporary
   > *She's spending the summer in her hometown.*

- To indicate changes, trends, developments, and progress
   > *He's performance in class is improving.*

- To talk about a habitual action that takes place regularly, especially one which is new or temporary
   > *She's spending a lot on clothes these days.*

2. PAST PROGRESSIVE: accent on the past
- To talk about continued states or repeated actions which occurred in the past
   > *His body was trembling; his fever was rising.*

- To contrast a situation with an event which happened just after that situation existed. We use the past continuous to describe the first event and the simple past to describe the event which occurred after it.
   > *We were standing at the main gate waiting to welcome the guest speaker. He arrived 20 minutes later.*

3. FUTURE PROGRESSIVE
- To say something will surely happen because arrangements have been made
   > *They will be sending their students regularly to the University for English proficiency enhancement.*

- To emphasize the duration of a recent event
   > *She's been crying bitterly.*

PERFECT-PROGRESSIVE ASPECT

1. PRESENT PERFECT PROGRESSIVE
- To talk about an activity or situation that started at some time in the past, continued, and is still happening now.
   > *The economy has been declining in many parts of the world.*

2. PAST PERFECT PROGRESSIVE
- To emphasize the recentness and duration of a continuous activity which took place before a particular time in the past.
    The old woman had been living alone in that dilapidated house.

- To say that something was expected, wished for, or intended before a particular time in the past.
    I had been expecting a phenomenal rise in his political career.

3. FUTURE PERFECT PROGRESSIVE
- To emphasize the duration to an event at a specific time in the future
    By January 2011, she will have been serving this university for 38 years.

AUXILIARY/HELPING VERBS

1. VERB PHRASE/VERB COMPLEX: consists of an auxiliary + a main verb, e.g., *must*work, *have been* reading, *will be* informed. The underlined word or words are the *auxiliary* or *helping verbs*.

2. AUXILIARY/HELPING VERBS

   A. MODAL AUXILIARIES and their related phrasal forms

True Modals	Phrasal Modals
can, could	be able to
will, shall	be going to, be about to
must	have* to, have got to
should, ought to	be to, be supposed
would (= past habit)	used to
may, might	be allowed to, be permitted to

   *The verb be takes several forms such as *is, are, was, were,* and *will be*. Have takes the forms *has*, *have*, and *had*

   - NON-MODAL AUXILIARIES : be, do, and have verbs
     Of all the auxiliaries, only the non-modals can change form.

     Distinguishing Characteristics Between True Modals and Phrasal Modals

	True Modals	Phrasal Modals
1	Do not inflect, i.e., the forms remain unchanged *can*pass	Inflect like other ordinary verbs *am/is/are/was/were/will be able to pass*
2	Lack tense and a resultant lack of subject-verb agreement *We can pass the LET.* *He can pass the LET.*	Subject-agreement rule applies except the form *used to* *We are able to pass the LET.* *He is able to pass the LET.*
3	Do not require an infinitive marker *to* precede the main verb *must study hard*	Requires an infinitive marker *to*to precede the main verb *has/have/had to study hard*

3. OPERATORS/OPERATOR VERBS

   - The OPERATOR is a verb that has three main functions: 1) It precedes the negative and combines with it when the negative is contracted to *n't*; 2) It is the verb that moves around the subject to the sentence initial position in *yes-no* questions; and 3) It is also the verb that appears in the tag phrases of interrogative sentences or tag questions.
       My father will not approve your marriage proposal.
       My father won't approve your marriage proposal.
       Will your father approve my marriage proposal?
       *Will*your father not approve my marriage proposal?
       Won't your father approve my marriage proposal?
       *Your father will approve my marriage proposal, won't*he?

- When a clause contains no verb eligible to be an operator, *do* is introduced.
  > *He <u>attends</u> the graduation ball tonight.*

  ⬜   *He <u>doesattend</u> the graduation ball tonight.*

  ⬜   *He <u>doesnot</u> <u>attend</u> the graduation ball tonight.*

  ⬜   *<u>Does</u> he <u>attend</u> the graduation ball tonight?*

  ⬜   *He attends the graduation ball tonight, <u>doesn't</u> he?*

- If there are two or more auxiliary verbs present in the VERB PHRASE, the first auxiliary serves as the operator.
  > *He <u>has been</u> reading the Obama autobiography.*

  ⬜   *He<u>has</u> not been reading the Obama autobiography.*

      *He <u>has been</u> not reading the Obama autobiography.

  ⬜   *<u>Has</u> he been reading the Obama autobiography.*

      He has been reading the Obama autobiography, <u>hasn't</u> he?

SUBJECT-VERB AGREEMENT/CONCORD RULES WHICH OFTEN CAUSE ERRORS

1.   Collective nouns may take either a singular or plural verb inflection depending on the meaning.
   - Conceived of as one entity – takes a singular verb
     > *Our school <u>teamhas</u> won its games.*
   - Conceived of as more than one entity or refers to individual membership – takes plural verb
     > *Our school <u>teamhave</u> won all their games.*

2.   Some common and proper nouns ending in *–s*, including *–ics* nouns and certain diseases are always conceived as single entity – take a plural verb.
   > *The recent <u>newsis</u>exciting.*
   > *<u>Mathematics</u>is repelling to many students.*
   > *<u>Measles</u>isa contagious disease.*
   > *The <u>United States</u>is still a powerful country.*

3. Titles of works even when plural in form are conceived of as single entitles.
   > *The <u>Ten Commandments</u>is a beautiful movie.*
   > *The <u>Syntax Files</u>is good reading for those in linguistics.*
   > *The song <u>Greenfields</u>brings nostalgia to people of my generation.*

4.   Nouns occurring in sets of two take the singular when the noun *pair* is present but take the plural when *pair* is absent.
   > *That <u>pair</u> of Lee jeans <u>is</u> expensive.*
   > *My <u>glasses</u>are missing.*

5.   Fractions and percentages takes a singular verb inflection when modifying a noncount noun and a plural verb when they modify a plural noun. Either a singular or plural verb inflection may be used when they modify a collective noun, depending on the speaker's meaning.
   > *More than half of the <u>cake</u>is eaten.*
   > *Twenty percent of the <u>students</u>are not joining the field trip.*
   > *One-fourth of the <u>audience</u>is/are teachers.*

6. *A number* normally takes the plural. *The number* takes the singular.
   > *<u>A number</u> of parents <u>are</u> coming for the meeting.*
   > *<u>The number</u> of signatories <u>is</u> substantial to merit approval of the motion.*

7.   When we use a number and a plural noun to talk about two or more things, we usually use a plural verb. We use a singular verb with 'one'.
   > *<u>Seven days</u>make up a week.*
   > *<u>One</u> solid evidence <u>is</u> enough to prove his dishonesty.*

8.   When we are talking about an amount of money or time, or a distance, speed, or weight, we usually use a number, a plural noun, and a singular verb.
   > *<u>Five hundred dollars</u>isa lot of money.*

Three years is a long time to wait for a family member from abroad to come home.
Eighty kilometers per hour of travel is quite risky on slippery roads.
Seventy-five pounds is all she weighs now.

9.   Arithmetic operations take the singular because they are perceived as reflecting a single numerical entity on both sides of the equation or equal sign.
>   *Two plus two is/equals four.*

10.   The quantifiers a *lot (of), lots of,* and *plenty of* take a singular verb if the subject noun is noncount by plural verb if the subject head noun is plural.
>   *A lot of sound views were advanced during the discussion.*
>   *A lot of nonsense is evident from uninterested participants.*

11.   Traditional grammar states that when used as a subject, *none* (meaning not one) is always singular regardless of what follows in a prepositional phrase.
>   *None of the boys joins the mountaineering group.*
>   *None of the rice is eaten at all.*

12.   Traditional grammar maintains that the antecedent of the relative pronoun is the noun before.
>   *Alice is one of the graduate students who have finished her master's degree in a short period of time.*

13.   For correlatives *either . . . or* and *neither . . . nor*, traditional grammar argues for a proximity rule, i.e., subject-verb agreement should occur with the subject noun nearest to the verb.
>   *Either my friend or my classmates are expected to help me with my project.*
>   *Neither my classmates nor my friend volunteers to lend support.*

14.   A singular noun or pronoun should take a singular verb inflection regardless of what else occurs between the subject and the verb.
>   *Jimmy, along with his co-teachers, conducts a cleanliness campaign in the barangay.*

15.   In questions, subjects don't always come before verbs. Identify accurately the subject before deciding on the proper verb to use.
>   *Does your father usually go jogging?*
>   *What are the pages our teacher wants us to read?*

VOICE

VOICE pertains to who or what serves as the subject in a clause. In the ACTIVE VOICE, the subject of a clause is most often the agent, or doer, of some action. In the PASSIVE VOICE, the subject of a clause is the receiver or undergoer of the action. The passive "defocuses" the agent. (Shibitani 1985 in Celce-Murcia and Larsen-Freeman 2001)

>   *The lifeguard saved the child.* (active)
>   *The child was saved [by the lifeguard].* (passive)

The passive voice is more limited than the active in that it requires only the transitive verbs – verbs that take direct objects.

The passive morphology is *be . . . –en*, i.e., a form of the *be verb + the past participle*. Usually in passive sentences the agent is not mentioned at all, referred to as the AGENTLESS PASSIVE. If the agent is mentioned (= AGENTED PASSIVE), it appears in a prepositional phrase marked by the preposition *by*.

Some passive sentences have no active counterparts.

>   *Justin was born in Canada.*

Advantages of the Active Voice

1. An active clause can give more information in fewer words.
2. An active verb makes writing livelier and more vivid.

Uses of the Passive Voice

1. A passive construction emphasizes the result in an impersonal style. This use is sometimes desirable in scientific and technical writing.
>   *A new strain of malaria was discovered.*

2.   A passive verb emphasizes a victim or the result of a disaster. Active: *The child broke the antique vase*. Passive: *The antique vase was broken*.

3. Use the passive when the agent or the actor is so unimportant or is obvious that you do not need to mention it.
        Rica was born in Seychelles.

4. Use a passive verb if you want to hide the name of the person who is responsible for an unpleasant decision or result.
        An increase in tuition fees was proposed.

Forms of the English Passive

We usually form simple passives like these:

>   Paper *is produced* from trees. (simple present)
>   Paper *was produced* from trees. (simple past)

Here are other possible forms:
1. With modals
        Paper *can be produced* from trees.

2. With present perfect
        Paper *has been produced* from trees.

3. With present progressive
        Paper *is being produced* from trees.

4. With past progressive
        Paper *were being produced* from trees.

5. With *be going to* for future
        Paper *is going to be produced* from trees.

PHRASAL VERBS

These are verbs which consist of two or three words. They consist of:

1. a verb followed by an adverb;
        go up, spill over, and *push through*
2. a verb followed by a preposition;
        come upon, reckon with, and *bank on*
3. a verb followed by an adverb and a preposition
        break out of, look forward to, and *go along with*

Just like ordinary verbs, phrasal verbs may be used:

1. intransitively
        Why don't you speak up?
2. transitively
        Let's *cut down* pollution to conserve our environment./
        Let's *cut* pollution *down* to conserve our environment.

Note that some phrasal verb may be separable. This is further explained below.

3. both intransitively and transitively
        A plane took off.
        She *took off* her coat because it was warm./
        She *took* her coat *off* because it was warm.

Meaning of Some Phrasal Verbs

A two-word verb often has a one-word synonym, which is generally more formal. Here are some examples:

Phrasal Verb	Synonym	Phrasal Verb	Synonym
call up	telephone	give in/up	surrender
keep on	continue	leave out	omit
pick out	choose	put off	postpone

Separable and Inseparable Verbs

- Parts of inseparable phrasal verbs cannot be separated. If there is a direct object, it follows the phrasal verb.

    Look after your baby brother.
    *Look your baby brother after.
    Look after him

- On the other hand, the object of separable phrasal verbs is movable. A pronoun object comes between the first and second part. A short noun object can come between the two parts or can follow the second part.

    Donna <u>turned</u> it <u>on</u>.
    Donna <u>turned</u> the light
    <u>on</u>. Donna <u>turned on</u> the
    light.

- Some phrasal verbs can be either separable or inseparable according to their meanings in a certain context.

    She <u>passed out</u>. (fainted)
    She <u>passed</u>the brochures<u>out</u>. (distributed)

    The car <u>broke down</u>. (stopped running)
    The polite <u>broke</u> the door <u>down</u>. (opened by force)

Separable Phrasal Verbs with Their Objects

	Object	
back	it/the car	up
blow	it/the candle	out
	it/the balloon	up
break	them/the statistics down	down
	them/the negotiations	off
bring	it/the change	about
	it/the subject	up
burn	it/the building	down
	them/the papers	up
clear	them/the dishes	away
	it/the misunderstanding	up
close	it/the business	down
draw	it/the agreement	up
fill	it/a form	in/out
	it/the cup	up
find	it/the answer	out
give	it/this old bag	way
	it/eating candy	up
	it/the news	out
hand	it/the work	in/out

keep	them/expenses	down
	it/the radio	on
leave	it/the question	out
let	them/our friends	in/out
lock	them/the prisoners	up

look	them/our relatives in Manila	up
make	it/the handwriting	out
	it/a story	up
mix	it/food being prepared	up
	them/people	up
pass	it/the responsibility	on
pay	it/the money	back
	them/my enemies	back
pick	it/a new shirt	out
point	it/the problem	out

ADJECTIVES

An adjective –

1. Is a word which describes or denotes the qualities of something

2. Commonly occurs between a determiner and a noun, or after *be* or other linking verbs or immediately following the intensifier *very*
    the _____ baby seems (very) _____
    the hungrybaby seems (very) hungry

3. Is associated with certain derivational morphemes

{-y}	*healthy, leafy*
{-al}	*racial, normal*
{-able}	*understandable, visible*
{-ed}	*aged, learned*
{-ful/-less}	*hopeful, hopeless*
{-ish}	*childish, boyish*
{-ive}	*active, native*
{-ous}	*famous, marvellous*

4. Has inflectional morphemes for comparative and superlative forms
    pretty prettier prettiest

5. Modifies or complements nouns
    the honest man (modifier)
    The man is honest. (complement)

6. Has various types in terms of characteristic positions: ATTRIBUTIVE which precede nouns, and PREDICATIVE which follow linking verbs
    The diligentstudents pass the toughexam. (attributive)
    They arehappywith their high scores. (predicative)

Other Related Concepts

1. Restrictive/Nonrestrictive adjectives
    RESTRICTIVEadjectives are necessary for defining which noun is being referred to while NON-RESTRICTIVE adjectives merely add information without being essential for identification.
    A concrete house. (restrictive)
    My uncle owns a house, built of concrete materials. (non-restrictive)

2. Polarity

POLARITY refers to positive and negative contrasts in a language.

Positive polarity	Negative polarity
big	small, little
old	young
long	short
good	bad
fast	slow

Adjectives with positive polarity are UNMARKED FORMS because they are used more frequently in a given language, learned earlier by children, and used in neutral contexts. Adjectives of negative polarity are MARKED. They are less frequently used.

3. GRADABILITY

- Adjectives can be placed in continuum of intensity, with the intensity increasing or decreasing depending on the intensifier chosen.

    [Less intense]   [More intense]
    Somewhat rare, rare, quite rare, very rare, extremely rare

- Adjectives that can be compared are also called gradable adjectives. Comparative forms (adjectives marked by *-er, more,* or *less*) show differences/contrasts between two things or groups. Superlative forms (marked by *–est, most,* or *least*) show differences in three or more things or groups.

- Comparison do nor apply to absolutes such as *unique, possible, impossible, horizontal, round, square,* and *fatal.* They can co-occur with words like *nearly* and *almost.*
    The accident was fatal.
    The accident was <u>nearly</u> fatal.
    The accident was <u>almost</u> fatal.

- The *as . . . as* construction is used to show that two things or groups are similar.
    Ella is <u>as tall as</u> her mother.

Order of Adjectives in Noun Groups

When two or more adjectives are used in a structure, they usually occur in a particular order or sequence as follows:

DET	opinion	size	shape	condition	age	color	origin	NOUN
many	*pretty*	*small*	*round*	*chipped*	*antique*	*blue*	*Chinese*	vases

ADVERBS

ADVERBS modify or change the meaning of other words such as verbs, adjectives, another adverb, or even a whole sentence.

(verb modifier)	*The athlete can run <u>fast</u>.*
(adjective modifier)	*Sailboats are <u>really</u> beautiful to watch.*
(adverb modifier).	*The athlete can run <u>very</u> fast.*
(sentence modifier)	<u>*Perhaps*</u>*, Nena's family will give a party*

Adverbs or adverbials vary in form as follows:

Adverbial clause:	*The child cried <u>because he was hungry</u>.*
Adverbial phrase:	*Diane sang <u>very sweetly</u>.*
Prepositional phrase:	*She sang <u>during our class reunion</u>.*
Word:	*We <u>eagerly</u> look forward to your graduation.*

Adverbs can be readily recognized through certain affixes. For example:

1. Suffix *–ly*	hopeful<u>ly</u>, popular<u>ly</u>
2. Prefix *a-*	<u>a</u>loud, <u>a</u>drift, <u>a</u>new
3. Suffix *–wise*	length<u>wise</u>, clock<u>wise</u>
4. Suffix *–wards*	back<u>ward(s)</u>, for<u>ward(s)</u>

Kinds of Adverbs

1. Adverbs of frequency:	answer the question <u>how often</u>?
	(*always, never, usually, rarely*)
2. Adverbs of relative time	can be used with all tenses as meaning permits
	(just, still, already, lately)
3. Adverbs of manner	answer the question <u>how</u>? or<u>how well</u>?
	(*carefully, eagerly, clearly, quickly*)

4. Adverbs of place	answer the question <u>where</u>? (*here, in the city*)
5. Adverbs of time	answer the question <u>when</u>?

(*today, on April 15*)

7. adverbs that emphasize   *only* and *even*

Where we put *only* makes a big change in the meaning of a clause. To illustrate:

(no one else)	1. <u>Only</u>he invited Alex to join the team this year.
(not ordered)	2. *He <u>only</u>invited Alex to join the team this year this year.*
(no one but Alex)	3. *He invited <u>only Alex</u> to join the team this year.* (to
join, not to do	4. *He invited Alex <u>only</u> to join the team this year.*
anything else)	
(*recently as* or	5. *He invited Alex to join the team only this year.*
at no other time)	

Positions of Adverbials

While some adverbials are fixed in their positions in the sentence, others are movable. They can occur sentence initially, medially, or finally.

Sentence-initial:	*<u>Doubtlessly</u>, we must conclude that the findings are correct.*
Sentence-medial:	*We, <u>doubtlessly</u>, must conclude that the findings are correct.*
Sentence-final:	*We must conclude that the findings are correct, <u>doubtlessly</u>.*

Order of Adverbials

When two or more adverbials co-occur in final position in the same sentence, ordering should be observed.

{direction}   + position⟷ manner + time ⟷ frequency +   {purpose}
{goal   }   {reason}

> *He walks <u>home</u><u>leisurely</u> at <u>5:30 PM</u><u>every day</u><u>because he wants to feel relaxed</u>.*

> *He walks <u>home</u><u>leisurely</u><u>every day</u><u>at 5:30 PM</u> because he wants to feel relaxed.*

CONJUNCTIONS

Coordination

COORDINATION is the process of combining ideas. Two constituents of the same type can be put together to produce another larger constituent of the same type. Traditional grammar calls this process COMPOUNDING.

Compound sentence:	*<u>The boys sang</u>and<u>the girls danced</u> last night.*
Compound subject:	*<u>The teacher</u> and<u>her students</u> will join the parade.*
Compound verb:	*The children <u>play</u>and<u>eat</u> during recess.*
Compound object:	*We boiled <u>corn</u>and<u>cassava</u>.*

Conjoining like constituents as shown above is referred to as SIMPLE COORDINATION. Here are other ways of coordinating ideas:

1. ELLIPSIS: Omission or elision of the first verb phrase in the second and adding the word *too* or *either* (for UNINVERTED FORMS), and *so* or *neither* (for INVERTED FORMS).

   <u>Affirmative forms</u>
   > *My friends like to read storybooks and I, <u>too</u>.* (uninverted)
   > *A horse runs fast, and <u>so does</u> an ostrich.* (inverted)

   <u>Negative forms</u>
   > *Donna can't climb a tree, and his little brother can't, <u>either</u>.* (uninverted)
   > *Ducks can't fly high, and<u>neither</u> can chickens.* (inverted)

2. Use ofPRO-FORM, i.e., the substitution of pronoun for a repeated noun.
   > *<u>Luis</u> plays the guitar and<u>he</u> plays the harp, too.*

3. COMPLEX orCORRELATIVE CONJUNCTIONS like *both . . . and.*.
   > *My father is <u>both</u> kind and<u>sincere</u>.*

Forms of Coordinating Conjunctions

Other than *and*, simple coordinating conjunctions include: *for, nor, but, or, yet,* and *so.*
Note the following examples:

> *milk <u>or</u> chocolate*
> *small <u>but/yet</u> terrible*
> *He came late, <u>so</u> he missed the fun.* (clausal)
> *They accepted the verdict, <u>for</u> they failed to counter the charges against them.*
> (clausal)

Other forms of correlative conjunctions are *either . . . or, not only . . . but also,* and
neither . . . nor. These pairs are used together

> *<u>Either</u> Tony <u>or</u>Nico will top the test.*
> *Anna is <u>neither</u> friendly <u>nor</u> generous.*
> *Our teacher is <u>not only</u> competent but also very understanding.*

Use of Coordinating Conjunctions

Below is a straightforward account of the simple conjunctions:

Conjunction	Meaning	Conjunction	Meaning
for	because	*or*	one or the other of two alternatives is true
and	plus	*yet*	but at the same time
nor	conjoins two negative sentences, both of which are true	*so*	therefore
but	shows contrast		

A deeper and thorough study of each conjunction, however, reveals certain properties
beyond the given straightforward account. To illustrate, here are the other meaning and
uses of *and*.

1. As LOGICAL OPERATOR (the truth-conditional meaning)
   The entire conjoined statement is true so long as each conjunct that makes it up
   is true. If one conjunct is false, then the statement is false.

2. As MARKERof many meanings
   Celce-Murcia and Larsen-Freeman (2001) citing Posner (1980) provides these
   illustrations:
   - (and there . . .)
     Annie is in the kitchen, <u>and</u> she is making doughnuts.
   - (and during this time . . .)
     Annie fell into a deep sleep, <u>and</u> her facial color returned.
   - (and coming from it . . .)
     The window was open, <u>and</u> there was a draft.
   - (and after that . . .)
     <u>*Peter married Annie, and she had a baby*</u>.
   - (and thereby . . .)
     Paul pounded on the stone, <u>and</u> he shattered it.
   - (If you give me your picture, I'll give you mine.)
     Give me your picture, <u>and</u>I'll give you mine.

3. As INFERENTIAL CONNECTIVE

   A reader/listener can draw an inferential connection from sentences like *Susan
   jumped and hurt her ankle.* The use of *and* invites the listener/reader to seek
   some other implicit relevant connection between stated conjuncts.

4. As MARKER OF SPEAKER CONTINUATION
   In conversational discourse, sometimes a speaker uses *and* to signal that the
   utterance to follow is in some way connected with what has come before. This
   particular use of *and* goes beyond the usual content conjunctive use; rather it
   places *and* into the category of discourse markers like *oh* and *well*.

Subordination

SUBORDINATION means putting less important ideas in less important grammatical structures like dependent clauses. One means of subordination is SENTENCE COMBINING or REDUCING.

<u>Sentence combining</u>

Melissa topped the test.
Melissa was late by twenty minutes.

🡒

Although late by twenty minutes,   *Melissa topped the test.*
dependent clause   independent clause

<u>Reducing</u>

🡒

Although late,   *Melissa topped the test*
dependent clause   independent clause

Subordinating Conjunctions

Subordinating conjunctions do the job of connecting dependent clauses to independent clauses. Shown below are different types.

Type	Conjunction	Type	Conjunction
time	*when, before, after, since, while, until, as*	conditional	*if, unless*
purpose	*in order to, so that*	reason	*because, since, as*
result	*so that*	concessive	*although, though, while, despite*
place	*where, wherever*	manner	*as, like*

Time	*Her father died <u>when</u> she was young.*
Conditional	*<u>If</u>I could afford it, I would buy a car.*
Purpose	*They had to extend the session <u>in order to</u> discuss all concerns raised.*
Reason	*I couldn't ignore him <u>because</u> he was my childhood playmate*
Result	*She reviewed very hard <u>so that</u> she would pass the LET.*
Concessive	*<u>While</u> I did well in class, I was a poor performer at club activities.*
Place	*<u>Wherever</u> I stayed, I found troublesome neighbors.*
Manner	*Is she often rude and cross <u>like</u>she's been this past week?*

Relative Clauses

Another form of subordination involves the EMBEDDING of one clause within another. For example:

The lady came into the room.
The lady was small and slender.

🡒   *The lady [~~the lady~~ came into the room] was small and slender.*

The lady <u>who came into the room</u> was small and slender.

The most common relative pronouns which mark relative clauses are: *that, which, who, whom,* and *whose.* Their uses are presented earlier in the section on pronouns

PREPOSITIONS

Prepositions are notoriously difficult for ESL learners for several reasons.

1. Several English prepositions are realized as a single form in the learner's first language.

Pumunta kami <u>sa</u>palengke.   (We went *to* the market).
Lumangoy kami <u>sa</u>ilog.   (We swam *in* the river.) *<u>Sa</u>kalye<u>ang</u>gulo.*

(The commotion occurred *on* the street.) *Antayinmoako<u>sa</u>kanto*.   (Meet me *at* the street corner.)

2.   The English preposition is not necessarily realized by a single word. There are complex forms like *because of* and *in spite of* or coalesced forms like *into* and *onto*.

3. Certain prepositions co-occur with verbs, adjectives, and nouns to form clusters.

        to substitute <u>for</u>   *to be afraid <u>of</u>*
        in<u>favor</u><u>of</u>   *awareness <u>of</u>*

4.   English prepositions are polysemous. They bear varied meanings. (space) *Throw the <u>at</u> the wall.*
    (time)   *It rains <u>at</u> night.*
    (degree)   *Water freezes <u>at</u> 0^0 C.*
    (idiomatic) *She's good <u>at</u> dancing.*

Meanings of Prepositions

1. Many prepositions prototypically deal with locating objects in space involving two or more entities. One entity is for <u>foregrounding</u>, while the other serves as <u>background</u>. The former is the <u>figure</u> and the latter is the <u>landmark</u>. In

        Throw <u>the ball</u><u>at the wall</u>.
          figure   landmark

2. Note the following figure

           by   through

          under   over
          with   about

                      Adapted - Dirven 1993

- *At, on,* and *in* are the basic and most general <u>place prepositions</u>. *At* denotes place as a point of reference, *on* denotes physical contact between the figure and landmark, and *in* denotes the enclosure of the trajector in the landmark.

    They met <u>at</u> the main gate.
    Put the box <u>on</u> the table.
    The ball is <u>in</u> the box.

- *From, off,* and *out of* are <u>source prepositions</u> involving the notion of separation from place. *From* denotes separation from a point of orientation, *off* denotes separation from contact with line or surface, and *out of,* separation from inside a landmark.

    We walked <u>from</u> the gate to the waiting shed.
    The box fell <u>off</u> the table.
    Take the ball <u>out of</u> the box.

- *By* and *with* are <u>proximity prepositions</u>, which locate the figure in relation to a point of orientation marked by the preposition *at. By* denotes the idea of "connection" while *with* denotes both a point of orientation and the idea of connection. In its spatial sense, *with* can occur only with animate nouns as landmark.

    He stood <u>by</u> me in all throughout the campaign.
    He rides <u>with</u>me to our place of work.

- *Through* and *about* require the landmark to the seen as a <u>surface</u> or a <u>volume</u> and are positioned in the diagram above next to *in. Through* structures space as a tunnel or channel. *About* denotes spatial movement in any direction.

    Move the other side of the mountain <u>through</u> the tunnel.
    He walked briskly <u>about</u> the yard for his morning exercise.

- *Under* and *over* are <u>vertical space preposition</u>. *Under* denotes a figure at a lower point than the landmark. *Over* denotes a figure that is at a higher point than the landmark.

  Don't keep your shoes <u>under</u> the table.
  We watched the game <u>over</u> the fence.

Selected Meanings and Uses of Common Prepositions

1. at	(exact)	*We left <u>at</u>2:00 pm.*
2. about	(approximate)	*We left about 2:00 pm.*
3. against	(contact)	*to lean <u>against</u> the wall*
4. around	(approximate)	*<u>around</u> 2:00*
5. by	(nearness)	*bed <u>by</u> the window*
	(no later than)	*<u>by</u> 2:00*
6. from	(source)	*paper is made <u>from</u> wood*
7. of	(before)	*a quarter<u>of</u> ten*
8. on	(contact)	*<u>on</u> the wall*
	(day, date)	*<u>on</u> Sunday, on November 8th*
	(communication)	*<u>on</u>radio, TV*
	(concerning)	*a round-table discussion <u>on</u> language policy*
9. over	(spanning time)	*<u>over</u> the weekend*
	(communication)	*<u>over</u> the radio, TV*
10. through	(penetrate)	*<u>t</u>hrough the forest*
	(endurance)	*<u>through</u> thick and thin*
11. to	(until)	*work from 8 <u>to</u> 5*
	(before)	*a quarter <u>to</u> 11:00*
	(degree)	*He is honest <u>to</u>such extent.*
12. under	(less than)	*in under an hour*
	(condition)	*<u>under</u> stress*
13. with	(together)	*He grew smarter <u>with</u> the years.*
	(equal standing or ability)	*rank <u>with</u> the best*
	(manner)	*delivered his speech <u>with</u> ease*

Variations in Use of Prepositions

1. spatial proximity	*a house <u>near/by</u> the lake*
2. time/degree approximation	*cost <u>about/around</u> Php1,500.00*
3. telling time	*a quarter <u>of/to</u> ten*
	a quarter <u>after/past</u> ten
4. location along something linear	*the houses <u>on/along</u> the river*
5. in a time period	*It occurred <u>in/during</u> 1901.*
6. temporal termination	*studied from 8 <u>until/till/to</u> 5*
7. location lower than something	*<u>below/beneath/under/underneath</u> the bed*
8. location higher than something	*<u>above/over</u> the piano*
9. location in/at the rear of something	*<u>behind/in back of</u> the cabinet*
10. location adjacent	*<u>next to/beside</u> the cave*

NEGATION

In English, negation affects words, phrases, and sentences.

Forms to Express Negation

The following forms mark negation in English (Celce-Murcia and Larsen-Freeman, 2001.):

Affix-Negation	*No*-Negation	*Not*-Negation
a- (<u>a</u>typical) **dis-** (<u>dis</u>honest)	**no** (<u>no</u> plans) **nothing**	**not, n't** (*I can<u>not</u>/can't*) play the

in/im/ir/il- (_in_adequate/_im_possible/ _ir_relevant/_il_legal) non- (_non_-formal) un- (_un_comfortable)	nobody no one nowhere	_piano_.) **never** (not + ever) (_My aunt has_never_ left our town._) **neither** (not + either)

-less (_use_less) -free (fat-_free_)		**nor** (and + not) _Neither his brother_nor_ his sister helps support him in his studies._

Negation at the <u>lexical</u> or <u>word level</u> can simply use the negative affix. For example:

_un_tidy	_un_tidily
_im_possible	_im_possible
_in_adequate	_in_adequately
_il_legally	_il_legally
_dis_honest	_dis_honestly
_a_typical	_a_typically

Determining which affix to use is not always predictable. However, the choice of _im-, in-, il-_ or _ir-_ is PHONOLOGICALLY CONDITIONED by the consonant which follows it, i.e., _im-_ is used if the following consonant is bilabial (b, p, m), _il-_ goes with a stem beginning with _l,_ and _ir-_ with a stem beginning with _r_. The prefix _in-_ is the most common.

Nothing, nobody, and _no one_ are indefinite pronouns while _nowhere_ is an adverb.

Other negative items include _never_ (negative adverb of frequency), _nor_ (negative coordinating conjunction, and _neither . . . nor_ (negative correlative conjunction.

> _The basketball players _never_admitted their mistake._
> _The pre-schoolers can _neither_ read _nor_ write, nor can they comprehend ~~do~~ mathematical computations yet._

At the <u>phrase level,</u> <u>no</u> can function as a negative determiner in a noun phrase.

> _<u>No</u> agreement has been reached yet._

_No_ may also be followed by a gerund as in _no read_ing_, no park_ing_,_ or _no litter_ing_.

Not is used before infinitive verbs to make the phrase negative.

> _She reminded her friends_not_to forget_ their bathing suits._

At the <u>sentence level,</u> _not_ or its contraction _n't_ is the main NEGATOR. This applies to different sentence types.

(statement)	_Mgrs. Palma <u>is not/isn't</u> our teacher._
(question	_<u>Are</u> you <u>not/Aren't</u> we meeting today?_
(command)	_<u>Do not/Don't</u> laugh._
(exclamation)	_<u>Was</u> it_not/Wasn't_ it exciting!_

_No_ and not are negative substitutes. _No_ can be a negative substitute for a whole sentence while _not_ for a subordinate clause.

> A: _Is she coming with us?_
> B: _<u>No</u>. She'll do library work for an hour._

> A: _Is Pepito interested in the post?_
> B: _I'm afraid_not_. He'd rather be a plain member._

> _Are you joining us on Friday? If <u>not</u>, please let me know by tomorrow._

Placement of *not*

1.   *Not* usually follows the <u>be</u>-verb, whether functions as a main verb (copula) or an auxiliary/helping verb.

      (main)   *Surprisingly today, the birds <u>are </u>not noisy.*
      (auxiliary verb)   *I'm wondering why they <u>are</u> not <u>chirping</u>.*

2.   Other than<u>be</u>, *not* follows the auxiliary verb if one is present or the first auxiliary (modal, phrasal modal, or <u>have</u>) if there are two or more.

I cannot swim well.
The principal must not have been joking when he said that.
We have not been analyzing the data since we received them.

3. With other main verbs, a <u>do</u>-verb is introduced before negation can take place.

The child swims in the pool. ☐ The child does swim in the pool.
The child does not swim in the pool.

YES/NO QUESTIONS

Inverted and Uninverted Yes/No Questions

YES/NO QUESTIONS are often defined as questions for which either "yes" or "no" is the expected answer. They are produced with a rising intonation.

Yes/no questions are formed by inverting the subject and the operator.

Lucy is your cousin. ☐Is Lucy your cóusin?

She can speak fluently. ☐Can she speak flúently?

She has been a consistent debater. ☐Has she been a consistent debáter?

She loves (= does love) to read opinion columns. ☐Does she love to read opínion columns?

Yes/no questions may have a <u>statement word order</u>, i.e., the word order is uninverted. This sentence, however, is likewise said with a rising intonation.

²Lucy is your ³cousin³↑
²She can speak ³fluently³↑

Answers to Yes/No Questions

Yes/no questions usually take short answers using the <u>operator</u>. The operator is underlined below.

1. <u>Is</u> your sister fond of sweets?	*Yes, she is.* *No, she isn't.* **Yes, she's.*
2. <u>Can</u> you speak Chinese?	*Yes, I can.* *{No, I can't.*
3.	<u>Are</u> we supposed to attend? *Yes, we are. No, we aren't*
4.	<u>Have</u> they eaten? Yes, they have. No, they haven't
5.	<u>Does</u> the baby walk? *Yes, it does.* *No, it doesn't.*

If the sentence contains more than one auxiliary verb, the short answer may also contain an auxiliary verb in addition to the operator.

<u>Will</u> they <u>have</u> joined?   *Yes, they <u>will have</u>.*
                          No, they <u>won't have</u>.

If the second or third auxiliary is a <u>be</u> form, it is usually omitted.

Will she *be able* to pass?   Yes, she *will*.
                                 No, she *won't*.

Negative Yes/No Questions

Semantic problems may arise for many ESL learners who react to a negative *yes/no* question in a literal manner in their language. This means that they agree or disagree with the form of the *yes/no* question, thus causing miscommunication.

> *Don't you feel sorry?* *Yes (I don't feel sorry).*
> *No (I feel sorry).*

Among native speakers of English, the expected response is:

> *Don't you feel sorry?* *Yes, (I feel sorry).*
> *No, I don't feel sorry}.*

Focused Yes/No Questions

While neutral *yes/no* questions, as in the preceding cases, query on the whole state, activity or event, this query can be more focused sometimes.

> *Does Álex plan a foreign trip with Melly?* (or did someone else?) *Does Alex plán a foreign trip with Melly?* (or did he only suggest?) *Does Alex plan a foreign tríp with Melly?* (or is it something else?) *Does Alex plan a foreign trip with Mélly?* (or is it with someone else?)

The focused sentence element gets the primary stress as shown above.

Some Versus *Any* in Questions

Some and *any* can both occur with different question types depending on the meaning.
- In open or unmarked questions, *any* is used in questions as well as in negatives. (question) *Is there any sugar?*
  (negative) *There isn't any sugar.*

- However, *some* is used in questions that expect a positive response, e.g., an offer:

  Would you like some cold drink? (encourages a "yes" answer)

- Here are questions to consider:

Is there some relief?	(expects a "yes" answer)
Is there any relief?	(neutral question/no special meaning involved)
Isn't there some relief?	(Surely there is.)
Isn't there any relief?	(hopeful that there would be)
Is there no relief?	(hopeful that there would be)

Other Functions of Yes/No Questions

1. Direct request:	*Can I borrow your notes on phonology?*
2. Less direct request:	*Could I borrow your notes on phonology?*
3. Polite request:	I wonder if I could borrow your notes on phonology.
4. Offers or invitations:	*Would you like to have a cup of coffee?*
5. Commands	*Would you please pay attention?*
6. Reprimands	*Don't you have enough sense to do such a thing?*
7. Complaints	*Have you ever tried using this gadget at all?*

WH-QUESTIONS

WH-QUESTIONS are used to seek specific information so they are also referred to as INFORMATION QUESTIONS. Except for *how*, these words begin with *wh-* : *who, whose, whom, what, which, where, when, why,* and *how.*

A variety of constituents can be queried in a *wh*-question. Consider this sentence:

> *Liza bought a beautiful house for her parents before she went to Canada.*

Subject NP:	*Who bought a beautiful house?*
	(Liza)
Object NP:	*What did Liza buy?*
	(a beautiful house)
Object of the preposition:	*For whom did Liza buy a beautiful house?*
	(her parents)

	Who(m) did Liza buy a beautiful house for?
	(her parents)
Verb phrase:	*What did Liza do when she came home?*
	(She bought a beautiful house).
Determiner:	*Whoseparents did Liza buy a beautiful house for when she came home?*
	(her parents)
Adjective:	What kind of house did Liza buy? (a beautiful house)
Adverbial:	Whendid Liza buy a beautiful house? (before she went to Canada)
Adverbial:	Wheredid Liza go? (to Canada)

Wh-questions elicit specific kinds of

information. What?	The answer is non-human.
Who?	The answer will be human.
Which?	The answer is one of a limited group.
When?	The answer will be a time or an occasion.
Where?	The answer will be a place or situation.
Why?	The answer will be reason.
How?	The answer will show manner, means, or degree.
How much?	The answer will be connected with an uncountable
noun. How many?	The answer will be connected with a ~~countable noun~~.
How often?	The answer will indicate frequency.

Forming Wh-Questions

If *who, what,* or *which* is the subject of the sentence, it is followed by the normal word order of a statement.

Statement:	*Grammar study is exciting.*
Question:	*What is exciting?*

Statement:	*Those big dogs chased the cat.*
Question:	Which dogs chased the cat.

Statement:	*Their teacher gave a test.*
Question:	*Who gave a test?*

Whom/who, what and *which* as objects form questions by putting the *wh*-words first, and *do, does,* or *did* next.

Statement:	*He planted fruit trees.*
Question:	Whatdid he plant?

Statement:	*Mothers bathes my baby sister.*
Question:	*Who(Whom) does my mother bathe?*

Statement:	*The children catch yellow butterflies.*
Question:	*Which butterfliesdo the children catch?*

A modal (e.g., *can*) cannot be replaced by *do, does,* or *did*. The *do*-verb replaces the main verb.

Statement:	*My three-year-old sister canread.*
Question:	*What can my sister do?*

Social Uses of *Wh*-Questions

Certain fixed formulaic *wh*-questions serve social functions (Celce-Murcia and Larsen Freeman 2001). Among them are:

Introductions:	*How do you do?*
Greetings:	*How are you?/ How have you been?/*

Eliciting personal reactions: *What's up?/ What's new?*
How was the test?

Making suggestions:	*Why don't you <u>seek advice</u>? How about <u>a trip</u>?*
Responding positively to a suggestion:	*Why not?*
Expressing exasperation:	*What now?*
Seeking another's opinion:	*How about you?/ What do you think?*
Challenging another's opinion:	*What for?/ How come?/ Since when?*
Expressing perplexity:	*What to do?*
Asking for clarification/expansion:	*What about it?*

Area: ENGLISH

Focus: **Introduction to Linguistics**

Competencies:

1.   demonstrate familiarity with the theories of language and language learning and their influence on language teaching
2.   revisit the knowledge of linguistic theories and concepts and apply it to the teaching of communication skills – listening, speaking, reading, writing, and grammar
3.   show understanding of how language rules are used in real conversations

A. Linguistics and English Language Teaching

Teachers' knowledge on the workings of language and language teaching are essentially intertwined with each other. The teachers' competence on how a language behaves will certainly help teachers explain to the students how the language works, as well as anticipate and respond appropriately to possible learning difficulties.

1.   Knowledge of linguistics, specifically phonology, may be useful for explaining interference problems that may be experienced by English language learners with the English sound system. To illustrate, in the absence of the following sounds such as /f/ and /v/ in Philippine languages, except in Ivatan and Ibanag, Filipino English learners are likely to use /p/ and /v/ as substitute sounds, e.g., /pæn/ for /fæn/ ' fan' and /bæn/ for /væn/ 'van'. Language teachers are advised to remember that each language has its own inventory of phonemes that may differ from that of another language. Such differences may result in using sounds that only *approximate* the target sounds, as shown in the aforecited examples.

2.   Language teachers need to realize that grammatical units such as morphemes, words, phrases and clauses behave quite differently across languages. For example, plurality, and tense in English are expressed through inflections as is {-s/ -es} and {-ed}. However, Tagalog plurality is expressed as separate words as in *mga bata* 'children'. Linguistically speaking, Tagalog verbs have no tense, only aspects – perfective "*kumain*' and imperfective *'kumakain'*, which may explain the Filipinos' problems in dealing with English tenses.

3.   Helping students to discover the meaning of words by parsing them into small parts depends heavily on the teacher's knowledge of morphology or word formation rules. To exemplify, students may parse or segment the following words, taking note of the morpheme {-ment} that recurs in *embarrassment, government, disillusionment, enhancement.* As students discover the meaning of {-ment} as 'state or condition', they may be able to give the meaning of the cited examples as: 'state of being embarrassed', 'state of governing', 'state of being disillusioned', and 'state of enhancing'. Hence, the process of

word formation such as *derivation* may help learners interpret and remember meaning of words that follow certain patterns in forming short words into longer words.

4. Teachers' knowledge about larger units of language use – discourse structure – may be relevant when teaching exchanges or conversations. The use of language for social functions such as asking permission involves familiarity with modals that express formality and a higher degree of politeness when speaking with someone who is older, who occupies a higher position, or is an authority than the speaker. In this context appropriacy has to be observed in selecting modals. For example, it is appropriate to use *may*, not *can* when asking permission from someone who is older, higher in position than the speaker. e.g. *May I use the office computer?*

B. Views about Language

1. The structuralists believe that language can be described in terms of observable and verifiable data as it is being used. They also describe language in terms of its structure and according to the regularities and patterns or rules in language structure. To them, language is a system of speech sounds, arbitrarily assigned to the objects, states, and concepts to which they refer, used for human communication.

    ● ***Language is primarily vocal.*** Language is speech, primarily made up of vocal sounds produced by the speech apparatus in the human body. The primary medium of language is speech; the written record is but a secondary representation of the language. Writing is only the graphic representation of the sounds of the language. While most languages have writing systems, a number of languages continue to exist, even today, in the spoken form only, without any written form. Linguists claim that speech is primary, writing secondary. Therefore, it is assumed that speech has a priority in language teaching.

    ● *L**anguage is a system of systems***. Language is not a disorganized or a chaotic combination of sounds. Sounds are arranged in certain fixed or established, systematic order to form meaningful units or words. For example, no word in English starts with *bz-*, *lr-* or *zl-* combination, but there are those that begin with *spr-* and *str-* (as in *spring* and *string*). In like manner, words are also arranged in a particular system to generate acceptable meaningful sentences. The sentence *"Shen bought a new novel"* is acceptable but the group of words *"Shen bought new novel a"* is unacceptable, since the word order of the latter violates the established convention in English grammar, the Subject-Verb-Object or S-V-O word order.

Language is a system of structurally related elements or 'building blocks' for the encoding of meaning, the elements being phonemes (sounds), morphemes (words), tagmemes (phrases and sentences/clauses). Language learning, it is assumed, entails mastering the elements or building blocks of the language and learning the rules by which these elements are combined, from phoneme to morpheme to word to phrase to sentence.

- ***Language is arbitrary.*** There is no inherent relation between the words of a language and their meanings or the ideas conveyed by them. Put another way, there is no one to one correspondence between the structure of a word and the thing it stands for. There is no 'sacred' reason why an animal that flies is called *ibon* in Filipino, *pajaro* in Spanish, *bird* in English. Selection of these words in the languages mentioned here is purely an accident of history that native speakers of the languages have agreed on. Through the years reference to such animal has become an established convention that cannot be easily changed.

  That language is arbitrary means that the relationship between the words and the 'things' they denote is merely conventional, i.e. native speakers of English, in some sense, agreed to use the sounds / kæt / 'cat' in English because native speakers of English 'want' it to be.

- ***Language is a means of communication.*** Language is an important means of communicating between humans of their ideas, beliefs, or feelings. Language gives shape to people's thoughts, as well as guides and controls their activity.

2. The transformationalists/ cognitivists believe that language is a system of knowledge made manifest in linguistic forms but innate and, in its most abstract form, universal.

   - Language is innate. The presence of the language acquisition device (LAD) in the human brain predisposes all normal children to acquire their first language in an amazingly short time, around five years since birth.

   - Language is creative. It enables native speakers to produce and understand sentences they have not heard nor used before.

   - Language is a mental phenomenon. It is not mechanical.

   - Language is universal. It is universal in the sense that all normal children the world over acquire a mother tongue but it is also universal in the sense that, at a highly abstract level, all languages must share key features of human languages,

such as all languages have sounds; all languages have rules that form sounds into words, words into phrases and clauses; and all languages have transformation rules that enable speakers to ask questions, negate sentences, issue orders, defocus the doer of the action, etc.

2. The functionalists believe that language is a dynamic system through which members of speech community exchange information. It is a vehicle for the expression of functional meaning such as expressing one's emotions, persuading people, asking and giving information, making people do things for others.

   This view of language emphasizes the meaning and functions rather than the grammatical characteristics of language, and leads to a language teaching content consisting of categories of meaning/notions and functions rather than of elements of structure and grammar.

3. The interactionists believe that language is a vehicle for establishing interpersonal relations and for performing social transactions between individuals. It is a tool for creating and maintaining social relations through conversations. Language teaching content, according to this view, may be specified and organized by patterns of exchange and interaction.

B. Acquisition of Language

1. **Behaviorist learning theory.** Derived from a general theory of learning, the behaviorist view states that the language behavior of the individual is conditioned by sequences of differential rewards in his/her environment.

   It regards language learning as a behavior like other forms of human behavior, not a mental phenomenon, learned by a process of habit formation. Since language is viewed as mechanistic and as a human activity, it is believed that learning a language is achieved by building up habits on the basis of stimulus-response chains. Behaviorism emphasizes the consequences of the response and argues that it is the behavior that follows a response which reinforces it and thus helps to strengthen the association.

   According to Littlewood (1984), the process of habit formation includes the following:

   a. The child **imitates** the sounds and patterns which s/he hears around her/him.
   b. People recognize the child's attempts as being similar to the adult models and **reinforce** (reward) the sounds by approval or some other desirable reaction.

    c. In order to obtain more of these rewards, the child **repeats** the sounds and patterns so that these become habits.

    d. In this way the child's verbal behavior is conditioned ('shaped') until the habits coincide with the adult models.

The behaviorists claim that the three crucial elements of learning are: a **stimulus**, which serves to elicit behavior; a **response** triggered by the stimulus, and **reinforcement**, which serves to mark the response as being appropriate (or inappropriate) and encourages the repetition (or suppression) of the response.

2.   **Cognitive learning theory**. Chomsky argues that language is not acquired by children by sheer imitation and through a form of conditioning on reinforcement and reward. He believes that all normal human beings have an inborn biological internal mechanism that makes language learning possible. Cognitivists/ innatists claim that the child is born with an 'initial' state' about language which predisposes him/her to acquire a grammar of that language. They maintain that the language acquisition device (LAD) is what the child brings to the task of language acquisition, giving him/her an active role in language learning.

    One important feature of the mentalist account of second language acquisition is hypothesis testing, a process of formulating rules and testing the same with competent speakers of the target language.

3.   **Krashen's Monitor Model (**1981**)**. Probably this is the most often cited among theories of second language acquisition; considered the most comprehensive, if not the most ambitious, consisting of five central hypotheses:

    The five hypotheses are:

    a. The **acquisition/ learning hypothesis**. It claims that there are two ways of developing competence in L2:
        Acquisition - the subconscious process that results from informal, natural communication between people where language is a means, not a focus nor an end, in itself.

        Learning - the conscious process of knowing about language and being able to talk about it, that occurs in a more formal situation where the properties or rules of a language are taught. Language learning has traditionally involved grammar and vocabulary learning.

        Acquisition parallels first language development in children while **learning** approximates the formal teaching of grammar in classrooms. Conscious thinking about the rules is said to occur in second language

learning while unconscious feeling about what is correct and appropriate occurs in language acquisition.

b. The **natural order hypothesis**. It suggests that grammatical structures are acquired in a predictable order for both children and adults, that is, certain grammatical structures are acquired before others, irrespective of the language being learned. When a learner engages in natural communication, then the standard order below will occur.

> Group 1: present progressive -*ing* (She is read*ing*)
>   plural -*s* (bag*s*)
>   copula 'to be' (The girl *is* at the library.)

> Group 2: auxiliary 'to be' (She *is* reading.)
>   articles *the* and *an* (That's *a* book.)

> Group 3: irregular past forms (She *drank milk*.)

> Group 4: regular past -*ed* (She pray*ed* last night.)
>   third-person-singular -*s* (She pray*s* every day.)
>   possessive -*s* (The girl's bag is new.)

b. The **monitor hypothesis**. It claims that conscious learning of grammatical rules has an extremely limited function in language performance: as a **monitor** or **editor** that checks output. The monitor is an editing device that may normally operate before language performance. Such editing may occur before the natural output or after the ouput.

Krashen suggests that monitoring occurs when there is sufficient time, where there is pressure to communicate correctly and not just convey meaning, and when the appropriate rules are known.

d. The **input hypothesis**. Krashen proposes that when learners are exposed to grammatical features a little beyond their current level (i.e., i + 1), those features are 'acquired'. Acquisition results from comprehensible input, which is made understandable with the help provided by the context. If learners receive understandable input, language structures will be naturally acquired. Ability to communicate in a second language 'emerges' rather than indirectly put in place by teaching.

c. The **affective filter hypothesis**. Filter consists of attitude to language, motivation, self-confidence and anxiety. Thus

learners with favorable attitude and self-confidence may have a 'low filter' which promotes language learning. Learners with a low affective filter seek and receive more input, interact with confidence, and are more receptive to the input they are exposed to. On the other hand, anxious learners have a high affective filter which prevents acquisition from taking place.

    d. Implications for teaching:

1. Teachers must continuously deliver at a level understandable by learners.

2. Teaching must prepare the learners for real life communication situations. Classrooms must provide conversational confidence so that when in the outside world, the student can cope with and continue learning.

3. Teachers must ensure that learners do not become anxious or defensive in language learning. The confidence of a language learner must be encouraged in a language acquisition process. Teachers should not insist on learners conversing before they feel comfortable in doing so; neither should they correct errors nor make negative remarks that inhibit learners from learning. They should devise specific techniques to relax learners and protect their egos.

4. Teachers must create an atmosphere where learners are not embarrassed by their errors. Errors should not be corrected when acquisition is occurring. Error correction is valuable when learning simple rules but may have negative effects in terms of anxiety and inhibitions.

5. Formal grammar teaching is of limited value because it contributes to learning rather than acquisition. Only simple rules should be learned.

6. Teachers should not expect learners to learn 'late structures' such as third person singular early.

C.   Influences of Theories on Language Teaching

1. Applied linguists claim that theories of language learning as well as theories of language may provide the basis for a particular teaching approach/method. To illustrate, the linking of structuralism and behaviorism has produced the audiolingual method (ALM), oral approach/situational language teaching, operant conditioning approach, bottom-up text processing, controlled-to-free writing, to cite a few. These methods underscore the necessity of overlearning, a principle that leads to

endless and mindless mimicry and memorization ('mim-mem'). They are also characterized by mechanical habit-formation teaching, done through unremitting practice: sentence patterns are repeated and drilled until they become habitual and automatic to minimize occurrences of mistakes. Grammar is taught through analogy, hence, explanations of rules are not given until the students have practiced a pattern in a variety of contexts.

2. The cognitive learning theory has given birth to the cognitive approach to learning that puts language analysis before language use and instruction by the teacher, before the students practice forms. It is compatible with the view that learning is a thinking process, a belief that underpins cognitive-based and schema-enhancing strategies such as Directed Reading Thinking Activity, Story Grammar, Think-Aloud, to name a few.

3. The functional view of language has resulted in communication-based methods such as Communicative Language Teaching/Communicative Approach, Notional-Functional Approach, Natural Approach, Task-Based Language Teaching. These methods are learner-centered, allowing learners to work in pairs or groups in information gap tasks and problem-solving activities where such communication strategies as information sharing, negotiation of meaning, and interaction are used.

4. The view that is both cognitive and affective has given rise to a holistic approach to language learning or whole-person learning which has spawned humanistic techniques in language learning and Community Language Learning. In these methods, the whole person including emotions and feelings as well as language knowledge and behavior skills become central to teaching. The humanistic approach equips learners "vocabulary for expressing one's feelings, for sharing one's values and viewpoints with others, and for developing a better understanding of their feelings and needs."

D.   Linguistic Concepts:

Scope of Linguistic Studies:

1. ***Phonology.*** It studies the combination of sounds into organized units of speech, the combination of syllables and larger units. It describes the sound system of a particular language and distribution of sounds which occur in that language. Classification is made on the basis of the concept of the *phoneme*.

   Phonology is the study of the sound system of language: the rules that govern pronunciation. It comprises the elements and principles that determine sound patterns in a language.

2. ***Phonetics.*** It studies language at the level of sounds: how sounds are articulated by the human speech mechanism and received by the auditory mechanism, as well as how sounds can be distinguished and characterized by the manner in which they are produced.

3. *Morphology.* It studies the patterns of forming words by combining sounds into minimal distinctive units of meaning called *morphemes*. It deals with the rules of attaching suffixes or prefixes to single morphemes to form words.

   Morphology is the study of word formation; it deals with the internal structure of words. It also studies the changes that take place in the structure of words, e.g. the morpheme 'go' changes to 'went' and 'gone' to signify changes in tense and aspect.

4. *Syntax.* It deals with how words combine to form phrases, phrases combine to form clauses, and clauses conjoin to make sentences. Syntax is the study of the way phrases, clauses and sentences are constructed. It is the system of rules and categories that underlies sentence formation. It also involves the description of rules, of positioning of elements in the sentence such as noun phrases, verb phrases, adverbial phrases, etc.

   Syntax also attempts to describe how these elements function in the sentence, i.e., the function that they perform in the sentence. For example, the noun phrase "**the student**" has different functions in the following sentences:

   a) **The student** is writing a new play.
   b) The teacher gave **the student** a new play.

   In sentence a), **the student** functions as the subject of the sentence while in sentence b), it functions as indirect object.

5. *Semantics.* It deals with the level of meaning in language. It attempts to analyze the structure of meaning in a language, e.g., how words are related in meaning; it attempts to show these inter-relationships through forming 'categories'. Semantics accounts for both word and sentence meaning.

6. *Pragmatics.* It deals with the contextual aspects of meaning in particular situations. Pragmatics is the study of how language is used in real communication. As distinct from the study of sentences, pragmatics considers utterances – those sentences which are actually uttered or said by speakers of a language.

7. *Discourse.* It is the study of chunks of language which are bigger than a single sentence. At this level, inter-sentential links that form a connected or cohesive text are analyzed. The unit of language studied in discourse and pragmatics may be an utterance in an exchange or a text in written form.

Phonology:

1. **Phoneme** is a distinctive, contrasted sound unit, e.g. / m /, / æ /, / n /. These distinct sounds enter into combination with other sounds to form words, e.g., /mæn/ 'man'.

Phoneme is the smallest unit of sound of any language that causes a difference in meaning. It is a phone segment that has a contrastive status. The basic test for a sound's distinctiveness is called a minimal pair test. A minimal pair consists of two forms with distinct meaning that differ by only one segment found in the same position in each form. For example, [sɪp] 'sip' and [zɪp] 'zip' form a minimal pair and show that the sounds [s] and [z] contrast in English because they cause the difference in meaning between the words 'sip' and 'zip'; hence, they are separate phonemes - /s/ and /z/.

2. **Allophones** are variants or other ways of producing a phoneme. They are phonetically similar and are frequently found in complementary distribution. For example, the systematic variations of /t/ are:

The /t/ in *top* is aspirated [tʰ]; the /t/ in *stop* is released [t]; the /t/ in *pot* is unreleased [t⁷].

3. Sounds are categorized into two major classes: **vowels** and **consonants**.

4. **Consonant sounds** are produced with some restriction or closure in the vocal tract as the air from the lungs is pushed through the glottis out the mouth. The airflow is either blocked momentarily or restricted so much that noise is produced as air flows past the constriction. Consonants are described in terms of physical dimensions: place of articulation, manner of articulation, voicing, as shown in Figure 1.

		Bilabial	Labiodental	Interdental	Alveolar	Palatal	Velar	Glottal
Stops	voiceless	p			t		k	
	voiced	b			d		g	
Fricatives	voiceless		f	θ	s	š		h
	voiced		v	ð	z	ž		
Affricates	voiceless					č		
	voiced					ǰ		
Nasals	voiceless							
	voiced	m			n		ŋ	
Liquids	voiceless							
	voiced				l	r		
Glides	voiceless							
	voiced	w					y	

Source: Parker, F. & K. Riley. (1994). *Linguistics for Non-Linguists.* Boston: Allyn and Bacon.

FIGURE 1. Consonant Phonemes of English

Place of Articulation. For any articulation corresponding to one of these consonant phonemes, the vocal tract is constricted at one of the following points.

(a) **Bilabial** (from *bi* 'two' + *labial* 'lips'). The primary constriction is at the
    lips (/p,b,m,w/).

(b) **Labiodental** (from *labio* 'lip' + *dental* 'teeth'). The primary constriction
    is between the lower lip and the upper teeth (/f,v/).

(c) **Interdental** (from *inter* 'between' + *dental* 'teeth'). The primary constriction is between the tongue and the upper teeth (/θ,ð/).

(d) **Alveolar** (from *alveolar ridge*). The primary constriction is between the
    tongue and the alveolar ridge (/t,d,s,z,n,l/).

(e) **Palatal** (from *palate*). The primary constricton is between the
    tongue and the palate (/š,ž,č,ǰ,r,y/).

(f) **Velar** (from *velum*). The primary constriction is between the tongue and
    the velum (/k,g,ŋ/).

(g) **Glottal** (from *glottis*, which refers to the space between the vocal cords). The primary constriction is at the glottis (/h/).

Manner of Articulation. For any articulation corresponding to one of these consonant phonemes, the vocal tract is constricted in one of the following ways.

(a) **Stops.** Two articulators (lips, tongue, teeth, etc.) are brought together such that the flow of air through the vocal tract is completely blocked (/p,b,t,d,k,g/).

(b) **Fricatives.** Two articulators are brought near each other such that the flow of air is impeded but not completely blocked. The air flow through the narrow opening creates friction, hence the term *fricative* (/f,v,θ,ð,s,z,š,ž,h/).

(c) **Affricates.** Articulations corresponding to affricates are those that begin like stops (with a complete closure in the vocal tract) and end like fricatives (with a narrow opening in the vocal tract)
    (/č,ǰ/). Because affricates can be described as a stop plus a fricative, some phonemic alphabets transcribe / č/ as /tš/ and /ǰ/ as /dž/.

(d) **Nasals.** A nasal articulation is one in which the airflow through the mouth is completely blocked but the velum is lowered, forcing the air through the nose (/m,n,ŋ/).

(e) **Liquids and Glides.** Both of these terms describe articulations that are mid-way between true consonants (i.e., stops, fricatives, affricates, and nasals) and vowels, although they are both generally classified as consonants. *Liquid* is a cover term for all *l*-like and *r*-like articulations (/l,r/).

Voicing. For any articulation corresponding to one of these consonant phonemes, the vocal cords are either vibrating (/b,d,g,v,ð,z,ž,ǰ,m,n,ŋ,l,r,w,y/) or not (p,t,k,f,θ,s,š,č,h/). Stops, fricatives, and affricates come in voiced and

voiceless pairs (except for /h/); nasals, liquids, and glides are all voiced, as are vowels.

Each consonant phoneme is not really an indivisible unit, but rather a composite of values along these three dimensions. Each such dimension constitutes a **distinctive feature**. For example, from one perspective /p/ and /b/ are not really units in themselves, but rather each is bundle of feature values, as follows.

$$
\begin{bmatrix} \ \ \ \ \end{bmatrix} = \begin{array}{l} +\text{bilabial} \\ +\text{stop} \\ -\text{voice} \end{array} \qquad /b/ \ = \ \begin{array}{l} +\text{bilabial} \\ +\text{stop} \\ +\text{voice} \end{array}
$$

5. **Vowels** are produced with little obstruction in the vocal tract and are generally voiced. They are described in terms of the following physical dimensions: tongue height, frontness, lip rounding, tenseness. Different parts of the tongue may be raised or lowered. The lips may be spread or pursed. The passage through which the air travels, however, is never narrow as to obstruct the free flow of the airstream.

   Vowel sounds carry pitch and loudness; one can sing vowels. They may be long or short.

Front		Back
i		u
ɪ		ʊ
e		o
ɛ	ʌ (ə)	
		ɔ
æ	a	
Spread		Round

High   Tense

                    Lax

Mid

Low

Source: Parker, F. & K. Riley. (1994). *Linguistics for Non-Linguists.*Boston: Allyn and Bacon.

Figure 2. Vowel Phonemes of English

6. **Suprasegmentals** are prosodic properties that form part of the makeup of sounds no matter what their place or manner of articulation is. These properties are **pitch**, **intonation, stress, and juncture**. They are variations in intensity, pitch, and timing.

7. **Stress** is a property of a syllable rather than a segment. It is a cover term for a combined effect of pitch, loudness and length --- the result of which is vowel prominence; hence, it refers to the relative prominence of syllables. The syllable that receives the most prominent stress is referred to as **primary stress**. To produce a stressed syllable, one may change the pitch (usually by raising it), make the syllable louder, or make it longer.

   e.g.

2	1		2	1		1	2
fundamental			introductory			secondary	

8. **Pitch** is the auditory property of a sound that enables us to place it on a scale that ranges from low to high.
9. **Intonation** is the rise and fall of pitch which may contrast meanings of sentences. The pitch movement in spoken utterances is not only related to differences in the word meaning, but serves to convey information of a broadly meaningful nature such as completeness or incompleteness of an utterance. Intonation refers to the pitch contours as they occur in phrases and sentences.

   In English, the statement '*Marian is a linguist*' ends with a fall in pitch while as a question, '*Marian is a linguist?*' the pitch goes up.

10. **Juncture** refers to the pauses or breaks between syllables. It refers to the transition between sounds. The lack of any real break between syllables of words is referred to as **close juncture**; **plus juncture** or **open juncture** is used to describe a break or pause between syllables in the same word or adjacent word; e.g. *nitrate* vs. *night rate*; *why try* vs. *white rye*; *black bird* vs. *blackbird*

Morphology:

1. **Morpheme** is a short segment of language that meets three criteria:

a. It is a word or part of a word that has meaning.
b. It cannot be divided into smaller meaningful parts without violation of its meaning or without meaningless remainders.
c. It recurs in different words with a relatively stable meaning.

The word **unhappiness** has 3 morphemes: {un-}, {happy}, {-ness} while the word **salamander** is a single morpheme.

2. **Allomorphs** are morphs which belong to the same morpheme. For example, /s/, /z/ and /əz/ in /kæts/ 'cats', /bægz/ 'bags' and / bʌsəz/ 'buses' are allomorphs of the plural morphemes {(e)s}. **Allomorphs** are variants of a morpheme that may be phonologically or morphologically conditioned; *e.g.* {-en} as in **oxen** and **children** are allomorphs of {plural} morpheme.

3. **Free morphemes** are those that can stand on their own as independent words, *e.g.* {happy} in **unhappily, {**like**}** in **dislike,** {boy} in **boyhood.** They can also occur in isolation; e.g. {happy}, {like}

4. **Bound morphemes** are those that cannot stand on their own as independent words. They are always attached to a free morpheme or a free form, *e.g.* {un-}, {-ly}, {dis-} {-hood}. Such morphemes are also called affixes.

   Bound morphemes are those that cannot stand alone as words; they need to be attached to another morpheme; e.g. {con-}; {de-}, {per-} to be attached to {-ceive} as in **conceive, deceive, perceive.**

5. **Inflectional morphemes** are those that never change the form class of the words or morphemes to which they are attached. They are always attached to complete words. They cap the word; they are a closed-ended set of morphemes - English has only 8 inflectional morphemes.

   that.

   -s third person sing. pres.
   She stay-**s** at home.

   -ed past tense
   She stay-**ed** at home.

   -ing progressive
   She is stay-**ing** at home.

   -en past participle
   She has eat-**en** at home.

   -s plural
   She wrote novel-**s**.

   -'s possessive
   Marie**'s** car is new.

   -er comparative
   This road is long-**er** than

   -est superlative
   This is the long-**est** road.

6. **Derivational morphemes** are those that are added to root morphemes

or stems to derive new words. They usually change the form class of the words to which they are attached; they are open-ended, that is, there are potentially infinite number of them; e.g. *actual* + {-ize} 🗌

actualize; *help* + {-ful} 🗌 *helpful*; {un-} + *lucky* 🗌 *unlucky*.

7. **Word – Formation processes**

Derivation. This involves the addition of a derivational affix, changing the syntactic category of the item to which it is attached (e.g., *discern* (V) ☐*discernment* (N); *woman* (N) ☐ *womanly* (Adj)).

Category Extension. This involves the extension of a morpheme from one syntactic category to another (e.g., *house* (N) ☐ *house* (V); *fast* (Adj) ☐*fast* (Adv))

Compounding. This involves creating a new word by combining two free morphemes (e.g., *sunset; drugstore*).

Root Creation. It is a brand new word based on no pre-existing morphemes (e.g., *Colgate; Xerox*).

Clipped Form. It is a shortened form of a pre-existing forms (e.g., *gym < gymnasium; mike < microphone*).

Blend. It is a combination of parts of two pre-existing forms (e.g., *smog < smoke + fog; motel < motor + hotel*).

Acronym. It is a word formed from the first letter(s) of each word in a phrase (e.g., *NASA < National Aeronautics and Space Administration; SARS < Severe Acute Respiratory Syndrome*).

Abbreviation. It is a word formed from the *names* of the first letters of the prominent syllables of a word (e.g., *TV < television*) or of words in a phrase (e.g., *FBI < Federal Bureau of Investigation*).

Proper Name. This process forms a word from a proper name (e.g., *hamburger < Hamburg (Germany); sandwich < Earl of Sandwich*).

Folk Etymology. This process forms a word by substituting a common native form for an exotic (often foreign) form (e.g., *cockroach* < Spanish *cucuracha* 'wood louse').

Back Formation. This process forms a word by removing what is mistaken for an affix (e.g. *edit < editor; beg < beggar*).

8. **Morphophonemic Processes**

There are processes that produce a great deal of linguistic variability: **assimilation**, **dissimilation**, **deletion, epenthesis, metathesis**.

Assimilation is a process that results from a sound becoming more like another nearby sound in terms of one or more of its phonetic characteristics; a process in which segments take on the characteristics of neighboring sounds; e.g. probable – im̲probable; potent -im̲potent; separable – in̲separable; sensitive – in̲sensitive

Dissimilation is a process that results in two sounds becoming less alike in articulatory or acoustic terms; a process in which units which occur in some contexts are 'lost' in others; e.g. '*libary*' instead of

'library,' ' *govenor*' for 'governor'

Deletion is a process that removes a segment from certain phonetic contexts. It occurs in everyday rapid speech; e.g. [blaɪn mæn] 'blind man '

Epenthesis is a process that inserts a syllable or a nonsyllabic segment within an existing string of segment; e.g. [plæntɪd] 'planted'

Metathesis is a process that reorders or reverses a sequence of segments; it occurs when two segments in a series switch places, e.g. ask ⬚ *aks*; ruler ⬚ *lurer*; violet ⬚ *viloyet*

Syntactic Structures

1. **Structure of Predication** has two components: a subject and a predicate; e.g. *the seagull flies, the water level rose abruptly, the trial has begun*

2. **Structure of Complementation** has two basic components: a verbal element and a complement; e.g. disturbed the *class,* rendered *service,* be *conscientious*

3. **Structure of Modification** has two components: a head word and a modifier, whose meaning serves to broaden, qualify, select, change, or describe, or in some way affect the meaning of the head word; e.g. *responsible* officers, *trusted* friend, *impartially* conducted

4. **Structure of Coordination** has two basic components: equivalent grammatical units and joined often but not always by a coordinating conjunction; e.g. *bread and butter*, *peace **not** war*, **neither** *extrovert* **nor** *introvert*

Semantics

1. **Lexical ambiguity** refers to a characteristic of a word that has more than one sense, e. g. the English word *fly* is ambiguous because it has more than one meaning: 'an insect,' 'a zipper on a pair of pants,' or 'a baseball hit into the air with a bat.'

2. **Syntactic ambiguity** refers to the characteristic of a phrase that has more than one meaning, e.g. *English literature teacher* can mean 'a teacher of English literature' or 'a literature teacher who is from England.'

3. **Synonymy** refers to words having the same sense; that is, they have the same values for all of their semantic features. *happy* and *glad; reply* and *respond; hastily* and *hurriedly* are synonymous words in English.

4. **Hyponymy** is a characteristic of a word that contains the meaning of another word; the contained word is known as the superordinate. For example, *sampaguita* contains the meaning of *flower*; therefore, *sampaguita* is a hyponym of the superordinate *flower*. Put another

way, a hyponym is a word whose meaning contains all the same feature values of another word, plus some additional feature values.

5.   **Antonymy** refers to the characteristic of two words which are different both in form as well as meaning. An antonym conveys the opposite sense *(binary antonyms)*, e.g. *rich - poor*; *good – bad*. They are also words whose meanings differ only in the value for a single semantic feature; e.g. *rich – poor*; *rich* is marked [+wealth] and *poor* is marked [- wealth]; *dead – alive*; *dead* is marked **[-**life**]** and *alive* is marked [+life]. *Gradable antonyms* are words that describe opposite ends of a continuous dimension, e.g. *hot* and *cold*. Not everything that can be hot or cold is, in fact, either hot or cold. Liquid, for example, may be *warm* or *cool*.

6.   **Homonymy** refers to sense relation in words with the same phonetic form but different in meaning, e.g. *bat* meaning 'a nocturnal animal' and *bat* meaning 'an equipment used in baseball or softball.'

7.   **Coreference** refers to the sense relation of two expressions that have the same extralinguistic referent. In the sentence "Mercury is the nearest planet from the sun," *Mercury* and *the nearest planet from the sun* are coreferential because they both refer to the same extralinguistic object – the planet Mercury in the solar system.

8.   Anaphora is a linguistic expression that refers to another linguistic expression; e.g. "The tsunami killed thousands of people. It was devastating." *It* in the second sentence is used anaphorically (to point backwards) to refer to '*the tsunami*'.

9.   **Deixis** refers to the characteristic of an expression that has one meaning but can refer to different entities within the same context of utterance. Deictic expressions have a 'pointing function.' Examples of deixis are *you, I, she (*personal pronouns*); here, there, right, left, (*expressions of place*); this, that, those, these (*demonstratives*); now, yesterday, today, last year (*time expressions*).

10. **Entailment** is a proposition (expressed in a sentence) that follows necessarily from another sentence**.** A sentence entails another if the meaning of the first *includes* the meaning of the second; it is also called *paraphrase*. For example, the sentence, '*Raul had a fatal accident*' entails that '*Raul died*' since it is impossible to figure in a **fatal** accident without loss of life. Semantically speaking, *fatal* means [-life] while *died* also means [-life].

11. Presupposition refers to a proposition (expressed in a sentence) that is assumed to be true in order to judge the truth or falsity of another sentence. It also refers to the truth relation between two sentences; one sentence presupposes another if the falsity of the second renders the first without a truth value; e.g. The sentence '*The King of Canada is dead.*' presupposes that '*There exists (is) a King of Canada.*' The first sentence presupposes the second sentence because if the second sentence is false, then the first sentence has no truth value.

Pragmatics

1. **Speech act theory.** Every utterance of speech constitutes some sort of act (promising, apologizing, threatening, warning, etc.). Every speech act consists of three separate acts:

   Locutionary force an act of saying something; it is a description of what a speaker says, *e.g.,* I promise to return your book tomorrow.

   Illocutionary act/force is the act of doing something; it is what the speaker intends to do by uttering a sentence, e.g., by saying *"I promise to return your book tomorrow,"* the speaker has made an *act of promising.*

   Perlocutionary act is an act of affecting someone (i.e., the listener); it is the effect on the hearer of what a speaker says, e.g., by saying *"I will return your book tomorrow,"* the hearer may feel happy or relieved that s/he will get the book back

2. **Categories of Illocutionary Acts.** These are categories proposed by John Searle to group together closely related intentions for saying something.

   Declaration. A declaration is an utterance used to change the status of some entity – for example, *Foul!* uttered by a referee at a basketball game. This class includes acts of appointing, naming, resigning, baptizing, surrendering, excommunicating, arresting, and so on.

   Representative. A representative is an utterance used to describe some state of affairs – for example, *Recession will worsen in Europe in the next five years.* This class includes acts of stating, asserting, denying, confessing, admitting, notifying, concluding, predicting, and so on.

   Commissive. A commissive is an utterance used to commit the speaker to do something – for example, *I'll meet you at the library at 10:00 a.m.* This class includes acts of promising, vowing, volunteering, offering, guaranteeing, pledging, betting, and so on.

   Directive. A directive is an utterance used to try to get the hearer to do something – for example, *Review thoroughly for the exams.* This class includes acts of requesting, ordering, forbidding, warning, advising, suggesting, insisting, recommending, and so on.

   Expressive. An expressive is an utterance used to express the emotional state of the speaker – for example, *Congratulations for topping the bar exam!.* This class includes acts of apologizing, thanking, congratulating, condoling, welcoming, deploring, objecting, and so on.

Question. A question is an utterance used to get the hearer to provide information – for example, *Who won the presidential election?* This class includes acts of asking, inquiring, and so on. (Note: Searle treated questions as a subcategory of directives; however, it is more useful to treat them as a separate category.)

3. **Conversational Maxims** are rules that are observed when communication takes place in a situation where people are co-operative. When people communicate, they assume that the other person will be cooperative and they themselves wish to cooperate.

   In the "Cooperative Principle," the following maxims or rules govern oral interactions:

   Maxim of quantity – a participant's contribution should be as informative as possible – "Give the right amount of information, neither less nor more than what is required."
   > *e.g.* A: Are you attending the seminar?
   > B: Yes, I am.

   Maxim of quality – a participant should not say that which is false or that which the participant lacks evidence - "Make your contribution such that it is true; do not say what you know is false or for which you do not have adequate evidence."
   > *e.g.* A: Who did you see enter the room last?
   > B: The janitor

   Maxim of relation – a participant's contribution should be related to the subject of the conversation – "Be relevant."
   > *e.g.* A: Why did you come late?
   > B: I had to take my son to school.

   Maxim of manner – a participant's contribution should be direct, not obscure, ambiguous, or wordy – "Avoid obscurity and ambiguity; be brief and orderly."

   e.g. A: Are you accepting the position?
   B: Yes, I am. Thank you for your trust in me.

4. **Implicatures** refer to statements that imply a proposition that is not part of the utterance and does not follow as a necessary consequence of the utterance.

   For example: Dan says to his wife Nitz, *"Uncle Ernie is driving us to Tagaytay"* to which Nitz responds, *"I guess I'd better take tranquilizers."* Nitz's utterance raises the implicature that Uncle Ernie must be a fast, reckless driver.

Majorship	:	**English**

Focus	:	**Teaching Listening & Speaking**

LET Competency nature	:	**Demonstrate understanding of the**
		of the four language macro-components (listening, speaking, reading, writing, including grammar) and the theoretical bases, principles, methods, and strategies in teaching these components.

Introduction

Listening is the neglected communication skill. While all of us have had instruction in reading, writing, and speaking, few have had any formal instruction in listening. Most of us spend seven of every 10 minutes of our waking time in some form of communication activity. Of these seven minutes (or 70% of the time we are awake), 10% is spent writing, 15% reading, 30% talking, and 45% listening.

Think of it! We spend nearly half of our communication time listening, but few of us make any real effort to be better listeners. For those who do, however, the effort pays great dividends—higher productivity, faster learning, and better relationships.

Listening is more than merely hearing words. Listening is an active process by which students receive, construct meaning from, and respond to spoken and or nonverbal messages (Emmert, 1994). As such, it forms an integral part of the communication process and should not be separated from the other language arts. Listening comprehension complements reading comprehension. Verbally clarifying the spoken message before, during, and after a presentation enhances listening comprehension. Writing, in turn, clarifies and documents the spoken message.

The Goal of Teaching Listening

As teachers, we want to produce students, who even if they do not have complete control of the grammar or an extensive lexicon, can fend for themselves in communication situations. In the case of listening, this means producing students who can use listening strategies to maximize their

comprehension of aural input, identify relevant and non-relevant information, and tolerate less than word-by-word comprehension.

Listening takes up as much as 50% of our everyday communication time. It is the main channel of classroom instruction and the most used language skill at work and at home. Many learners want to develop effective listening comprehension because it is crucial to their academic, professional, and personal success.

When we teach listening we consider what the object of our instruction is. We look at ideas that have influenced thinking on learner listening in English language teaching.

Kinds of Listening

Teachers can help students become effective listeners by making them aware of the different kinds of listening, the different purposes for listening, and the qualities of good listeners. Wolvin and Coakley (1992) identify four different kinds of listening:

- **Comprehensive** (Informational) Listening--Students listen for the content of the message.

- **Critical** (Evaluative) Listening--Students judge the message.

- **Appreciative** (Aesthetic) Listening--Students listen for enjoyment.

- **Therapeutic** (Empathetic) Listening--Students listen to support others but not judge them.

Traditionally, secondary schools have concentrated on the comprehensive and critical kinds of listening. Teachers need to provide experiences in all four kinds. For example, listening to literature read, listening to radio plays, and watching films develop appreciative in addition to comprehensive and critical listening. When students provide supportive communication in collaborative groups, they are promoting therapeutic listening. For example, the listening behavior can show understanding, acceptance, and trust, all of which facilitate communication. Students benefit from exposure to all four types of listening.

Listening is a general purpose in most learning situations. To be effective

listeners, however, students need a more specific focus than just attending to what is

said. See the following chart which contrasts effective and ineffective listening habits.

Listening requires conscious mental effort and specific purpose. The purposes for listening relate to "types" of listening:

- Are you listening to receive information?
- Are you listening to follow instructions?
- Are you listening to evaluate information?
- Are you listening for pleasure?
- Are you listening to empathize?

Students should be able to determine what their purpose should be in any given listening situation (see figure below).

at	on	in	Reasons for Listening
↕	↕	↕	Information
from	off	out of	Instructions / Evaluation / Pleasure / Support and Empathy
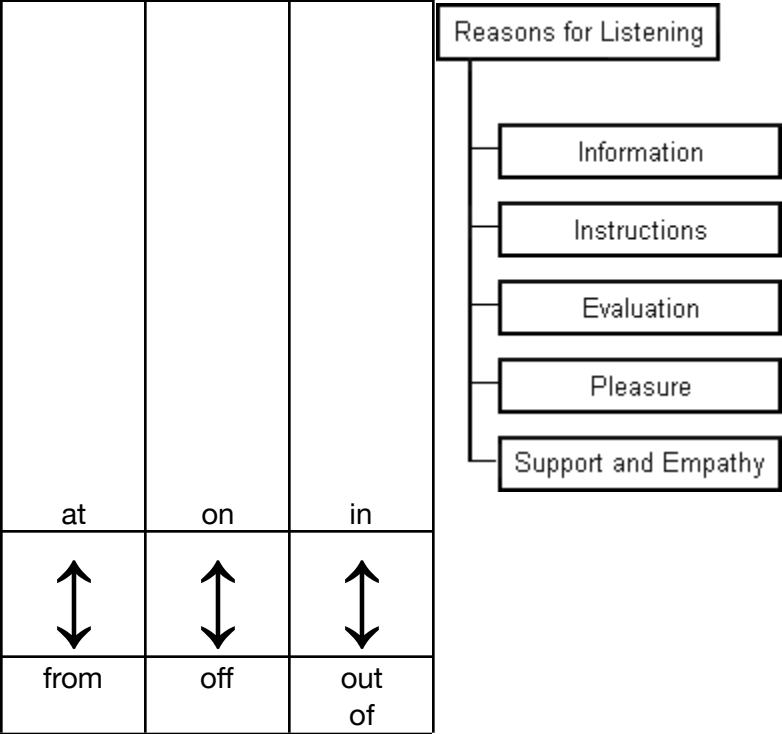
Listening Comprehension skills or Enabling skills

- **Listening for detail**—involves listening for specific information
- **Listening for gist**—listen for main ideas
- **Drawing inferences**—ability to fill in gaps in the input
- **Listening selectively**—listen only to specific parts of the input.
- **Making predictions**—ability to anticipate before and during listening what one is going to hear.

Listening as a PRODUCT

It shows what listeners do in order to demonstrate their understanding. It is described in terms of outcomes which are stated either verbally or non-verbally.

Examples of listening outcomes:

- Follow instructions
- Organize and classify information
- Take effective notes

- Take dictation
- Transfer information into graphic forms
- Reconstruct original text
- Make appropriate oral respond

Listening as a PROCESS

Students do not have an innate understanding of what effective listeners do; therefore, it is the responsibility of teachers to share that knowledge with them. Perhaps the most valuable way to teach listening skills is for teachers to model them themselves, creating an environment which encourages listening. Teachers can create such an environment by positive interaction, actively listening to all students and responding in an open and appropriate manner. Teachers should avoid responding either condescendingly or sarcastically. As much as possible, they should minimize distractions and interruptions. It is important for the teacher to provide numerous opportunities for students to practice listening skills and to become actively engaged in the listening process.

Listening is a mental process. Our brain processes linguistic information in three

ways:

1. Attend to signals (sounds or print) and identify them as words.
2. Process information in the most efficient way.
3. Draw on knowledge stored in the long- term memory.

Anderson proposed a three-phase language comprehension model:

❖ Perception is the encoding of sound signals
❖ Parsing is the process by which an utterance is segmented according to syntactic structures or meaning cues to create a mental representation of the combined meaning of the words.
❖ Utilization occurs when listeners relate mental representations of the input to existing knowledge in long- term memory

Bottom–up Listening

This refers to a process by which sounds are used to build up units of information, such as words, phrases, clauses and sentences before the aural input is understood.

Top-down processing

This refers to the application of background knowledge to facilitate comprehension.

It is generally believed now that both top-down and bottom-up processing occur at the same time in what is known as parallel processing (Eysenck,1993). In some instances, one type of processing might take precedence over the other, depending on the amount of practice an individual has had on a specific task.

Factors that Influence Learners' Listening

Three sources of information are crucial to how language learners listen:

1. Background knowledge (schematic)

2. Knowledge of the situation and co-text (contextual)

3. Knowledge of the language system (systemic)

Listening can be best understood as a combination of low and high inferences (Rost, 1990) Listeners make low-level inferences when they use their knowledge of linguistic features to infer (decode) the sounds in an utterance. To understand what a message means, they engage in higher level inferences by using on their knowledge of both linguistic and pragmatic nature.

Another cognitive perspective on learner listening is the use of listening comprehension strategies. These are mental mechanisms used to process and manage information. The three categories of listening strategies are:

❖ Cognitive : process, interpret, store and recall information. This involves strategies such as inferencing and prediction.

❖ Metacognitive : manage and facilitate mental process; cope with difficulties during listening. Examples of such strategies include comprehension monitoring and visualizing.

❖ Social-affective : ask the help of others to facilitate comprehension; manage one's emotions when listening such as confidence building and cooperation.

Stages in a Listening Lesson
The Phases of Listening

The three phases of the listening process are: *pre-listening*, *during listening*, and *after listening*.

Pre-listening

During the pre-listening phase, teachers need to recognize that all students bring different backgrounds to the listening experience. Beliefs, attitudes, and biases of the listeners will affect the understanding of the message. In addition to being aware of these factors, teachers should show students how their backgrounds affect the messages they receive.

Before listening, students need assistance to activate what they already know about the ideas they are going to hear. Simply being told the topic is not enough. Pre-listening activities are required to establish what is already known about the topic, to build necessary background, and to set purpose(s) for

listening. Students need to understand that the "…*act of listening requires not*

just hearing but thinking, as well as a good deal of interest and information which both speaker and listener must have in common. Speaking and listening entail ... three components: the speaker, the listener, and the meaning to be shared; speaker, listener, and meaning form a unique triangle (King, 1984)."

The teacher allows the learner to 'tune in' to the context or to the topic of a given text. The students may perhaps express their views about the text to be listened to; they may predict content from the title of a selection, answer a set of questions, study and examine pictures, and sing a song or a chant. Each of these helps students to focus on a topic, activate their schemata or prior knowledge and allows them to use the words which they will shortly hear in the text.

There are several strategies that students and their teachers can use to prepare for a listening experience. They can:

1. **Activate Existing Knowledge**. Students should be encouraged to ask the question: What do I already know about this topic? From this teachers and students can determine what information they need in order to get the most from the message. Students can brainstorm, discuss, read, view films or photos, and write and share journal entries.

2. **Build Prior Knowledge**. Teachers can provide the appropriate background information including information about the speaker, topic of the presentation, purpose of the presentation, and the concepts and vocabulary that are likely to be embedded in the presentation. Teachers may rely upon the oral interpretation to convey the meanings of unfamiliar words, leaving the discussion of these words until after the presentation. At this stage, teachers need to point out the role that oral punctuation, body language, and tone play in an oral presentation.

3. **Review Standards for Listening**. Teachers should stress the importance of the audience's role in a listening situation. There is an interactive relationship between audience and speaker, each affecting the other. Teachers can outline the following considerations to students:

   o *Students have to be physically prepared for listening.* They need to see and hear the speaker. If notes are to be taken, they should have paper and pencil at hand.

   o *Students need to be attentive.* In many cultures, though not all, it is expected that the listener look directly at the speaker and indicate attention and interest by body language. The listener

should never talk when a speaker is talking. Listeners should put distractions and problems aside.

- - *"Listen to others as you would have them listen to you."*

4. **Establish Purpose**. Teachers should encourage students to ask: "Why am I listening?" "What is my purpose?" Students should be encouraged to articulate their purpose.

   - Am I listening **to understand**? Students should approach the speech with an open mind. If they have strong personal opinions, they should be encouraged to recognize their own biases.

   - Am I listening **to remember**? Students should look for the main ideas and how the speech is organized. They can fill in the secondary details later.

   - Am I listening **to evaluate**? Students should ask themselves if the speaker is qualified and if the message is legitimate. They should be alert to errors in the speaker's thinking processes, particularly bias, sweeping generalizations, propaganda devices, and charged words that may attempt to sway by prejudice or deceit rather than fact.

   - Am I listening **to be entertained**? Students should listen for those elements that make for an enjoyable experience (e.g., emotive language, imagery, mood, humor, presentation skills).

   - Am I listening **to support**? Students should listen closely to determine how other individuals are feeling and respond appropriately (e.g., clarify, paraphrase, sympathize, encourage).

Before a speaker's presentation, teachers also can have students formulate questions that they predict will be answered during the presentation. If the questions are not answered, students may pose the questions to the speaker. Students should as well be encouraged to jot down questions during listening.

An additional strategy is called **TQLR**. It consists of the following steps:

T – Tune-in
(The listener must tune-in to the speaker and the subject, mentally calling up everything known about the subject and shutting out all distractions.)

Q -- Question

(The listener should mentally formulate questions. What will this speaker

say about this topic? What is the speaker's background? I wonder if the speaker will talk about...?)

L -- Listen

(The listener should organize the information as it is received, anticipating what the speaker will say next and reacting mentally to everything heard.)

R -- Review

(The listener should go over what has been said, summarize, and evaluate constantly. Main ideas should be separated from subordinate ones.)

5. **Use a Listening Guide**. A guide may provide an overview of the presentation, its main ideas, questions to be answered while listening, a summary of the presentation, or an outline. For example, a guide such as the following could be used by students during a presentation in class.

       1. Situation:

          Speaker's

          name:

          Date:

          Occasion:

       2. What is the general subject of this talk?

       3. What is the main point or message of this talk?

       4. What is the speaker's organizational plan?

       5. What transitional expressions (e.g., firstly, secondly, in contrast, in conclusion) does the speaker use?

       6. Does the speaker digress from the main point?

       7. Write the speaker's main point in no more than three sentences.

          What is your personal reaction to the talk?

While- Listening Stage

While-listening tasks are what students are asked to do during listening time. The listening tasks should be enjoyable and meaningful to the students. It should be simple and easy to handle. It should provide opportunities for students to succeed.

Students need to understand the implications of rate in the listening process.

Nichols (1948) found that people listen and think at four times the normal conversation rate. Students have to be encouraged to use the "rate gap" to actively process the message. In order to use that extra time wisely.

Effective listeners:

- **connect**—make connections with people, places, situations, and ideas they know
- **find meaning**—determine what the speaker is saying about people, places, and ideas
- **question**—pay attention to those words and ideas that are unclear
- **make and confirm predictions**—try to determine what will be said next
- **make inferences**—determine speaker's intent by "listening between the lines"; infer what the speaker does not actually say
- **reflect and evaluate**—respond to what has been heard and pass judgment.

"Comprehension is enormously improved when the speaker's schema or organizational pattern is perceived by the listener" (Devine, 1982). Teach students the various **structures** (e.g., short story, essay, poetry, play), **organizational patterns** (e.g., logical, chronological, spatial), and **transitional devices.** Effective listeners can follow spoken discourse when they recognize key signal expressions such as the following:

- ***Example words***: for example, for instance, thus, in other words, as an illustration

  Usually found in: generalization plus example (but may be found in enumeration and argumentation)
- ***Time words***: first, second, third, meanwhile, next, finally, at last, today, tomorrow, soon

  Usually found in: narration, chronological patterns, directions (and whenever events or examples are presented in a time sequence)
- ***Addition words***: in addition, also, furthermore, moreover, another example

  Usually found in: Enumeration, description, and sometimes in generalization plus example
- ***Result words***: as a result, so, accordingly, therefore,

  thus Usually found in: Cause and effect
- ***Contrast words***: however, but, in contrast, on the other hand, nevertheless

  Usually found in: comparison and contrast (and whenever speaker makes a comparison or contrast in another pattern) (Devine, 1982).

Most students need practice in **making inferences** while listening. A simple way to help students become aware that there is meaning between the lines is to read a passage from literature which describes a character's actions, appearance, or surroundings. From this information, students make inferences about the character's personality. Teachers should keep in mind that the purpose of an exercise such as this is not to elicit the exact answer, but to provide opportunities for students to make various inferences. Students also

need to be

aware of the inferences they can make from non-verbal cues. A speaker's tone and body language can convey a message as well.

Teachers can also encourage **guided imagery** when students are listening to presentations that have many visual images, details, or descriptive words. Students can form mental pictures to help them remember while listening.

Although listeners need not capture on paper everything they hear, there are times that students need to focus on the message and need to record certain words and phrases. Such **note-making** ("listening with pen in hand") forces students to attend to the message. Devine (1982) suggests strategies such as the following:

- Give questions in advance and remind listeners to listen for possible answers.
- Provide a rough outline, map, chart, or graph for students to complete as they follow the lecture.
- Have students jot down "new-to-me" items (simple lists of facts or insights that the listener has not heard before).
- Use a formal note-taking system.

Transcribing or writing down live or recorded speech can sharpen students' listening, spelling, and punctuation skills.

- Teacher selects an interesting piece of writing.
- The selection is read aloud to the class (and perhaps discussed).
- The teacher then dictates the passage slowly to the class. The students transcribe the form and conventions (i.e., spelling, punctuation, and capitalization) as accurately as possible.
- Students compare their transcription with distributed copies of the original.

Critical thinking plays a major role in effective listening. Listening in order to analyze and evaluate requires students to evaluate a speaker's arguments and the value of the ideas, appropriateness of the evidence, and the persuasive techniques employed. Effective listeners apply the principles of sound thinking and reasoning to the messages they hear at home, in school, in the workplace, or in the media.

Planning and structuring classroom activities to model and encourage students to listen critically is important. Students should learn to:

- ***Analyze the message***

Critical listeners are concerned first with understanding accurately and completely what they hear (Brownell, 1996). Students should identify the

speaker's topic, purpose, intended audience, and context. The most frequent critical listening context is persuasion. They should keep an open-minded and objective attitude as they strive to identify the main idea(s)/thesis/claim and the supporting arguments/points/anecdotes. They should ask relevant questions and restate perceptions to make sure they have understood correctly. Taking notes will enhance their listening.

- ***Analyze the speaker***

    Critical listeners must understand the reliability of the speaker. Is the speaker credible? Trustworthy? An expert? Dynamic?

- ***Analyze the speaker's evidence***

    Critical listeners must understand the nature and appropriateness of the evidence and reasoning. What evidence is used? Expert testimony? Facts? Statistics? Examples? Reasons? Opinions? Inappropriate evidence might include untrustworthy testimony; inadequate, incorrect, inappropriate, or irrelevant facts, statistics, or examples; or quotations out of context or incomplete.

- ***Analyze the speaker's reasoning***

    Critical listeners must understand the logic and reasoning of the speaker. Is this evidence developed in logical arguments such as deductive, inductive, causal, or analogous? Faulty reasoning might include hasty or over-inclusive generalization, either-or argument, causal fallacy (therefore, because of this), non sequitur (confusion of cause and effect), reasoning in a circle, begging or ignoring the question, false analogy, attacking the person instead of the idea, or guilt by association.

- ***Analyze the speaker's emotional appeals***

    Critical listeners must understand that persuaders often rely on emotional appeal as well as evidence and reasoning. Critical listeners, therefore, must recognize effective persuasive appeals and propaganda devices. A skilled critical listener identifies and discounts deceptive persuasive appeals such as powerful connotative (loaded) words, doublespeak, appeals to fears, prejudice, discontent, flattery, stereotype, or tradition. The listener must also identify and discount propaganda techniques such as bandwagon appeals, glittering generalities, inappropriate testimonials, pseudo-scientific evidence, card-stacking, and name-calling.

Problems that Language Learners Face During Listening

Text

Three types of text feature can affect listening:

1. phonology and speech rate

2. discourse features

3. text types

Task

They are influenced by the types of question, the amount of time and whether or not the listener can get the information repeated.

Interlocutor (speaker)

This includes accent, fluency, gender, and standard or non standard usage.

Listener

Listener characteristics include: language proficiency, gender, memory, interest, purpose, prior knowledge, attention, accuracy of pronunciation, topic familiarity, and established learning habits.

Process

This refers to type of processing that listeners use, whether top-down or bottom- up or both. The type of listening strategy used by the listener is an important factor.

Post-Listening Stage

This is usually at the end of a lesson. These are off-shoots or extension of the work done at the pre- and while listening stage. At this stage the students have time to think, reflect, discuss and to write.

Students need to act upon what they have heard to clarify meaning and extend their thinking. Well-planned post-listening activities are just as important as those before and during. Some examples follow.

- To begin with, students can ask **questions** of themselves and the speaker to clarify their understanding and confirm their assumptions.

- Hook and Evans (1982) suggest that the **post-mortem** is a very useful device. Students should talk about what the speaker said, question statements of opinion, amplify certain remarks, and identify parallel incidents from life and literature.

- Students can **summarize** a speaker's presentation orally, in writing, or as an outline. In addition to the traditional outline format, students could use time lines, flow charts, ladders, circles, diagrams, webs, or maps.

- Students can **review their notes** and add information that they did not have an opportunity to record during the speech.

- Students can **analyze and evaluate** critically what they have heard.

- Students can be given opportunities to engage in activities that build on and develop concepts acquired during an oral presentation. These may include **writing** (e.g., response journal, learning log, or composition), **reading** (e.g., further research on a topic or a contradictory viewpoint), **art or drama** (e.g., designing a cover jacket after a book talk or developing a mock trial concerning the topic through drama in role).

Listening Tasks for Communicative Outcomes

Communicative Outcomes	*Examples*
Lists	Similarities/difference/errors
Sequenced information	Picture sequences, lyrics
Matched items	Pictures with texts, themes with texts
Restored texts	Complete the gaps in a text
Diagrams or pictures	Floor plans, sketches of people
Notes	Short notes during presentations

One–Way Listening Tasks (transactional)

It involves listening and responding through different ways to achieve outcomes. They do not have to interact with the speaker while listening. It is mainly concerned with obtaining information and knowledge.

Task	*Response*
Restoration	Include omitted words or phrases
Reconstruction	Create original message with words heard or noted down
Sorting	sequence, rank, categorize items
Evaluation	identify inconsistencies and contradictions
Task	*Response*
Matching	Match information from listening to pictures or written texts
Jigsaw	Create a whole from different parts

Two-way Listening tasks (interactional)

The listener has to interact with the speaker by asking questions, offering information and expressing opinions.

Task	Response
Creative dictation	Dictate to each other to complete a text
Description	Sequence/reproduce/complete pictures or diagrams
Simulation	Listen and express opinion in simulated situations
Presentation	Listen and respond to formal and informal presentations

Some Practical Listening Strategies and Activities
Comprehensive Listening Strategies (elementary)

- Forming a picture (draw an image, then write about it)

- Putting information into groups (categorizing, "chunking")

- Asking questions (Why am I listening to this message?; Do I know what ___ means?; Does this information make sense to me?)

- Discovering the plan (description, sequence, comparison, cause and effect, problem/solution)

- Note taking (demonstrate by taking notes with the children)

- Getting clues from the speaker (both visual and verbal cues)

Critical Listening (intermediate to high school)

- Help children to recognize: persuasion and propaganda, deceptive language, loaded words, propaganda devices.

- Steps:
  1. introduce the commercial(s)
  2. explain deceptive language
  3. analyze it
  4. review concepts
  5. provide practice
  6. create commercials

The same procedure applies to advertisements.

Appreciative Listening (primary)

- Enjoyment is reason enough to read-aloud to children.
- Appreciative listening is important for: reading aloud to students, repeated readings, and oral presentations.

- *Teaching Appreciative Listening:*
  1. *Before reading-aloud:* activate prior knowledge, background, set purpose for reading
  2. *During reading-aloud:* Use Directed Reading Thinking Activity (DRTA)—make predictions, reasoning and further predictions, prove if predictions are true
  3. *After reading-aloud:* share their log and relate to their lives.

Authentic Listening Activities (for different levels)

- Acting out a story from one that is read (or being read)
- Making or doing something by following oral directions
- Participating in class or group discussions
- Getting information by listening to an announcement
- Working on group projects
- Critiquing a peer's draft of a story after listening to it
- Enjoying good literature that is well presented orally
- Evaluating an issue that is being debated
- Evaluating products advertised in commercials
- Evaluating candidates from their campaign speeches

TEACHING SPEAKING

Introduction

Speech is the most basic means of communication."Speaking in a second language or foreign language has often been viewed as the most demanding and challenging of the four skills." (Bailey and Savage, 1994) What specifically makes speaking in a second language or foreign language difficult. According to Brown (1994) a number of features of spoken language includes reduced forms such as contractions, vowel reduction, and elision; slang and idioms; stress, rhythm, and intonation. Students who are not exposed to reduced speech will always retain their full forms and it will become a disadvantage as a speaker of a second language. Speaking is an activity requiring the integration of many subsystems.

The Goal of Teaching Speaking

The goal of teaching speaking skills is communicative efficiency. Learners should be able to make themselves understood, using their current proficiency to the fullest. They should try to avoid confusion in the message due to faulty pronunciation, grammar, or vocabulary, and to observe the social and cultural rules that apply in each communication situation.

To help students develop communicative efficiency in speaking, instructors can use a balanced activities approach that combines language input, structured output, and communicative output.

The Nature of Speaking

Oral communication is a two-way process between speaker and listener (or listeners) and involves the *productive* skill of speaking and the *receptive* skill

of understanding (or listening with understanding). Both speaker and listener have a positive function to perform. In simple terms, the speaker has to *encode*

the message he wishes to convey in appropriate language, while the listener (no less actively) has to *decode* (or interpret) the message.

Different views of speaking in language teaching

A review of some of the views of the current issues in teaching oral communication can help provide some perspective to the more practical considerations of designing speaking lessons.

1. Conversational discourse

The benchmark of successful language acquisition is almost always the demonstration of an ability to accomplish pragmatic goals through interactive discourse with other speakers of the language. Although historically, "conversation" classes have ranged from quasi-communicative drilling to free, open, and sometimes agenda-less discussions among students; current pedagogical research on teaching conversation has provided some parameters for developing objectives and techniques.

Though the goals and the techniques for teaching conversation are extremely diverse—depending on the student, teacher, and overall context of the class—language teachers have nonetheless learned to differentiate between *transactional* and *interactional* conversation. Instructors have discovered techniques for teaching students conversation rules such as topic nomination, maintaining a conversation, turn-taking, interruption, and termination. Teachers have also learned to teach sociolinguistic appropriateness, styles of speech, nonverbal communication, and conversational routines. Within all these foci, the phonological, lexical, and syntactic properties of language can be attended to, either directly or indirectly.

2. Teaching pronunciation

There has been some controversy over the role of pronunciation work in a communicative, interactive course of study. Because the overwhelming majority of adult learners will never acquire an accent-free command of a foreign language, should a language program that emphasizes whole language, meaningful contexts, and automaticity of production focus on these tiny phonological details of language? The answer is "yes," but in a different way from what was perceived to be essential; a couple of decades ago.

3. Accuracy and fluency

An issue that pervades all of language performance centers on the distinction between *accuracy* and *fluency*. In spoken language the question we face as teachers is: How shall we prioritize the two clearly important speaker goals of accurate (clear, articulate, grammatically and phonologically correct) language and fluent (flowing, natural) language?

It is clear that fluency and accuracy are both important goals to pursue in Communicative Language Teaching (CLT). While fluency may in many communicative language courses be an *initial* goal in language teaching, accuracy is achieved to some extent by allowing students to focus on the elements of phonology, grammar, and discourse in their spoken output.

The fluency/accuracy issue often boils down to the extent to which our techniques should be *message oriented* (or teaching language *use*) as opposed to *language oriented* (also known as teaching language *usage*). Current approaches to language teaching lean strongly toward message orientation with language usage offering a supporting role.

4. Affective factors

One of the major obstacles learners have to overcome in learning to speak is the anxiety generated over the risks of blurting things out that are wrong, stupid, or incomprehensible. Because of the language ego that informs people that "you are what you speak," learners are reluctant to be judged by hearers. Our job as teachers is to provide the kind of warm, embracing climate that encourages students to speak, however halting or broken their attempts may be.

5. The interaction effect

The greatest difficulty that learners encounter in attempts to speak is not the multiplicity of sounds, words, phrases, and discourse forms that characterize any language, but rather the interactive nature of most communication. Conversations are collaborative as participants engage in a process of negotiation of meaning. So, for the learner, the matter of what you say is often eclipsed by conventions of how to say things, when to speak, and other discourse constraints.

David Nunan (1991) notes a further complication in interactive discourse: what he calls the *interlocutor effect*, or the difficulty of a speaking task as gauged by the skills of one's interlocutor. In other words, one learner's

performance is always colored by that of the person (interlocutor) he or she is talking with.

Factors that Influence Learners' Speaking

The six factors below suggest that any learner who really wants to can learn to pronounce English clearly and comprehensibly. As the teacher, you can assist in the process by gearing your planned and unplanned instruction toward these six factors.

1. Native Language

The native language is clearly the most influential factor affecting a learner's pronunciation. If the teacher is familiar with the sound system of a learner's native language, (s)he will be better able to diagnose student difficulties. Many L1 to L2 carryovers can be overcome through a focused awareness and effort on the learner's part.

2. Age

Children under the age of puberty generally stand an excellent chance of "sounding like a native" if they have continued exposure in authentic contexts. Beyond the age of puberty, while adults will almost surely maintain a "foreign accent," there is no particular advantage attributed to age. A fifty-year-old can be as successful as an eighteen-year-old if all other factors are equal. The belief that "the younger, the better" in learning a language is a myth.

3. Exposure

It is difficult to define exposure. One can actually live in a foreign country for some time but not take advantage of being "with the people." Research seems to support the notion that the quality and intensity of exposure are more important than mere length of time. If class time spent focusing on pronunciation demands the full attention and interest of students, then they stand a good chance of reaching their goals.

4. Innate phonetic ability

Often referred to as having an "ear" for language, some people manifests a phonetic coding ability that others do not. In many cases, if a person has had exposure to a foreign language as a child, this "knack" is present whether the early language is remembered or not. Others are simply more attuned to phonetic discriminations. Some people would have you believe that you either have such a knack, or you don't. Strategies-based instruction, however, has proven that some elements of learning are a matter of an

awareness of your own limitations combined with a conscious focus on doing something to

compensate for those limitations. Therefore, if pronunciation seems to be naturally difficult for some students, they should not despair; with some effort and concentration, they can improve their competence.

5. *Identity and language ego*

Another influence is one's attitude toward speakers of the target language and the extent to which the language ego identifies with those speakers. Learners need to be reminded of the importance

6. *Motivation and concern for good pronunciation*

Some learners are not particularly concerned about their pronunciation, while others are. The extent to which learners' intrinsic motivation propels them toward improvement will be perhaps the strongest influence of all six of the factors in this list. If that motivation and concern are high, then the necessary effort will be expended in pursuit of goals. As the teacher, you can help learners to perceive or develop that motivation by showing, among other things, how clarity of speech is significant in shaping their self-image and, ultimately, in reaching some of their higher goals.

Problems that language learners face during speaking

Students often think that the ability to speak a language is the product of language learning, but speaking is also a crucial part of the language learning process. Effective instructors teach students speaking strategies—using minimal responses, recognizing scripts, and using language to talk about language—that they can use to help themselves expand their knowledge of the language and their confidence in using it. These instructors help students learn to speak so that the students can use speaking to learn.

Douglas Brown (2000) identified eight factors that can make speaking difficult.

1. *Clustering*

Fluent speech is phrasal, not word by word. Learners can organize their output both cognitively and physically (in breath groups) through such clustering.

2. *Redundancy*

The speaker has an opportunity to make meaning clearer through the redundancy of language. Learners can capitalize on this feature of spoken language.

3. Reduced forms

Contractions, elisions, reduced vowels, etc., all form special problems in teaching spoken English. Students who don't learn colloquial contractions can sometimes develop a stilted, bookish quality of speaking that in turn stigmatizes them.

4. Performance variables

One of the advantages of spoken language is that the process of thinking as you speak allows you to manifest a certain number of performance hesitations, pauses, backtracking, and corrections. Learners can actually be taught how to pause and hesitate. For example, in English our "thinking time" is not silent; we insert certain "fillers" such as *uh*, *um*, *well*, *you know*, *I mean*, *like*, etc. One of the most salient differences between native and nonnative speakers of a language is in their hesitation phenomena.

5. Colloquial language

Make sure your students are reasonably well acquainted with the words, idioms, and phrases of colloquial language and those they get practice in producing these forms.

6. Rate of delivery

Another salient characteristic of fluency is rate of delivery. One of the language teacher's tasks in teaching spoken English is to help learners achieve an acceptable speed along with other attributes of fluency.

7. Stress, rhythm, and intonation

This is the most important characteristic of English pronunciation. The stress-timed rhythm of spoken English and its intonation patterns convey important messages.

8. Interaction

Learning to produce waves of language in a vacuum—without interlocutors—would rob speaking skill of its richest component: the creativity of conversational negotiation.

Speaking Tasks for Communicative Outcomes

Type of Performance	Task/Response
Imitative Speaking	• student simply parrots back (imitate) a word or phrase or possibly a sentence. • Tasks: – word repetition – pronunciation drills (stress, intonation)
Intensive Speaking	• one step beyond imitative speaking to include any speaking performance that is designed to practice some phonological or grammatical aspect of language • Tasks: – directed response – read-aloud – sentence/dialogue completion tasks – oral questionnaires – picture-cued tasks
Responsive Speaking	• short replies to teacher- or student-initiated questions or comments (a good deal of student speech in the classroom is responsive); replies do not extend into dialogues; such speech can be meaningful and authentic. • Tasks: – question and answer – eliciting instructions and directions – paraphrasing a story or a dialogue
Interactive Speaking : • Transactional (dialogue) • Interpersonal (dialogue)	• Transactional dialogue—carried out for the purpose of conveying or exchanging specific information; involves relatively long stretches of interactive discourse • Interpersonal dialogue—carried out for the purpose of maintaining social relationships • Tasks: – interviews – role play – discussions (arriving at a consensus, problem- solving) – games – conversations – information gap activity – telling longer stories – extended explanations
Extensive Speaking (monologue)	• usually for intermediate to advanced levels; tasks involve complex, relatively lengthy stretches of discourse; extended monologues can be planned or impromptu • Tasks: – oral reports – summaries – short speeches – picture-cued storytelling – retelling a story or a news event

Stages in a Speaking Lesson

What is the role of the language teacher in the classroom? In the first place, like any other teacher, the task of the language teacher is to *create the best conditions for learning*. In a sense, the teacher is a means to an end: an instrument to see that *learning takes place*. But in addition to this general function, a teacher plays specific roles in different stages of the learning process.

The Presentation Stage

This is also known as the pre-activity phase of the lesson where the teacher introduces something new to be learned. At this stage of a speaking lesson, the teacher's main task is to serve as a kind of *informant*. As the teacher, you *know* the language; you *select* the new material to be learned and you *present* this in such a way that the meaning of the new language is as clear and as memorable as possible. The students listen and try to understand. Although they are probably saying very little at this stage, except when invited to join in, they are by no means passive. Always be on guard against the danger of spending too much time presenting so much so that the students do not get enough time to practice the language themselves.

The Practice Stage

At the practice stage it is the students' turn to do most of the talking, while your main task is to *devise and provide the maximum amount of practice*, which must at the same time be meaningful, authentic, and memorable. This stage is also called the *While* (or *Main*) *Activity* or the *Speaking Activity* stage. Your role then as teacher is radically different from that at the presentation. You do the minimum amount of talking yourself. You are like the skillful conductor of an orchestra, giving each of the performers a chance to participate and monitoring their performance to see that it is satisfactory.

The Production Stage

It is a pity that language learning often stops short at the practice stage or does not go regularly beyond it. Many teachers feel that they have done their job if they have presented the new material well and have given their students adequate—though usually controlled—practice in it. No real learning should be assumed to have taken place until the students are able to use the language for themselves; provision to use language must be made part of the lesson. At any

level of attainment, the students need to be given regular and frequent opportunities to use language freely, even if they sometimes make mistakes as a

result. This is not to say that mistakes are unimportant, but rather that free expression is more important, and it is a great mistake to deprive students of this opportunity.

It is through these opportunities to use language as they wish that the students become aware that they have learned something useful to them personally, and are encouraged to go on learning. Thus in providing the students with activities for free expression and in discreetly watching over them as they carry them out, you, as teacher, take on the role of *manager*, *guide*, or *adviser*.

Although the sequence described above—presentation → practice → production — is a well-tried approach to language learning and is known to be effective in average (i.e., non-privileged) classroom conditions; it should not, however, be interpreted too literally. These stages are not recipes for organizing all our lessons. In the first place, the actual "shape" of a lesson will depend on a number of factors, such as the amount of time needed for each stage. Activities at the production stage in particular can vary a great deal in length. Also, stages tend to overlap and run into one another; for example, some practice may be part of the presentation stage.

MAJORSHIP

Area:

ENGLISH

Focus: Teaching Reading and Writing

LET Competencies:

1. Demonstrate understanding of the nature of reading and writing and the theoretical bases, principles, methods, and strategies in teaching these components
2. Apply skills and strategies gained from reading and writing instruction principles and techniques

The Teaching of Reading

What is reading?
Reading is a process of constructing meaning through the dynamic interaction among the reader's existing knowledge, the information suggested by the written language, and the context of reading situation.

What are the factors that influence reading in a second/foreign language?
1. Cognitive development and learning style orientation at the time of beginning second/foreign language study
2. First language proficiency
3. First language metalinguistic knowledge
4. Second/foreign language proficiency
5. First language and a second/foreign language degree of differences
6. Cultural orientations

(-from Farrell, T.S.C., 2002)

What are the concerns of teaching reading?
1. **Schema Activation** to make sense of new information in light of what they already know, and to make the necessary connection between the two. Some basic pre-reading techniques are
    - Brainstorming ideas that a topic bring to mind;
    - Previewing a passage, noting headings and bold print;
    - Constructing a graphic organizer, web, or outline from passage headings for use in note taking

2. **Vocabulary Development** is an important factor contributing to reading comprehension. Studies conducted on the importance of vocabulary instruction demonstrate that it plays a major role in improving comprehension. This instruction can be done through
    - Wide reading approach
    - Direct instruction
    - Superficial instruction

(- from Devine, T., 1986)

What are the principles of vocabulary instruction?
1. Be enthusiastic about content area language.
2. Relate new vocabulary words to experiences and concepts that students know.
3. Limit the number of words taught in each unit; concentrate on key concepts.
4. Help students to see clearly the associations among related concepts.
5. Use mental imagery and symbolic representation techniques to help students think about new words.
6. Model how to use graphic organizers.
7. Allow students enough practice in working with strategies and graphic organizers so that their use becomes a habit.
8. Use dictionaries and glossaries appropriately.
9. Repeatedly model how to determine a word's meaning in text materials.

(- from Gunning, T. G., 2003)

What is the basis for choosing words for vocabulary development?
1. high frequency words
2. academic words/ content area words
3. technical words
4. literary words
5. low frequency words

(-from Nation, P., 2002)

3. **Comprehension Development** is the main purpose of reading instruction. For comprehension to improve, the interaction among all three factors (reader, text, and

context) must be taken into consideration.

4. **Understanding text Organization** helps students to have a blueprint for constructing a situational model of a story or informational piece. Students need to learn the following in relation to text organization:
   - Text type (narrative or expository)
   - genre
   - Hierarchy of ideas in exposition
   - Significant details in narrative and expository texts
   - Use of graphic organizers

5. **Application** is the part of the lesson that helps readers see the relevance of learning in their own life, or appreciate the nature of their environment and understand the significance of knowing about the lessons discussed in the classroom. This provides a ground for making students remember and value insights learned in the class. Reading instruction can end by:
   - Valuing
   - Appreciating
   - Relating lessons to own life
   - Linking lesson to explain real-life contexts
   - Responding creatively using multiple intelligence

What is the format of a language lesson?
A language lesson has five parts or phases:

1. Th**e perspective** or opening phase where the teacher gives a preview of the new reading lesson that he/she will teach.
2. The **simulation phase** where the teacher poses a question (or questions) to get the student thinking about the coming activity. This is used as a lead into the main activity.
3. **The instruction/participation phase** introduces the main activity of the reading lesson.
4. The **closure phase** is where the teacher attempts to get the students' input regarding what they have learned in the lesson that was just presented.
5. The **follow-up** and the final phase has the teacher using other activities to reinforce the same concepts and introduce new ones.

What are the general instructional objectives for a second/foreign language reading program?
1. To develop an awareness of reading strategies necessary for successful reading comprehension.
2. To expand vocabulary and develop techniques for continued increase of vocabulary.
3. To develop an awareness of linguistics and rhetorical structures found in reading texts.
4. To increase reading speed and fluency.
5. To promote an interest in different types of reading materials.
6. To provide individual feedback on progress in improving reading skills.
7. To provide practice in extensive reading skills.

What are the principles for designing effective and interesting reading lessons?
1. The reading materials are interesting for the students.
2. The major activity of the reading lesson is students reading texts.
3. Activities and exercises reflect the purposeful, task-based interactive nature of real reading (predicting, hypothesizing, and revising ideas about what was read).
4. Activities and tasks allow the learners to bring their knowledge and experiences to the reading passage.
5. Instructional activities have a TEACHING rather than a testing focus.
6. A variety of different reading activities are used during each lesson (to maintain interest, motivation, and pace)
7. Lessons should be divided into pre-reading, during reading and post-reading phases.

(- from Farrell, T.S.C., 2002)

What is Content-Based Instruction?

- Content-based instruction (CBI) is "…*the integration of particular content with language teaching aims.*" It is based on the common underlying principle that successful language learning occurs when students are presented with target language material in a meaningful, contextualized form, with the primary focus on acquiring information and knowledge.

- Content can refer to academic content or content in terms of cultural themes.

- One of the reasons for the increasing interest among educators in developing content-based language instruction is the theory that language acquisition is based on input that is meaningful and comprehensible to the learner (Krashen 1981, 1982).

- Content becomes the organizing principle; and language structures, vocabulary, and

functions are selected by the teacher that are both necessary for the content and that are

compatible with it. This contextualizes language learning for students and focuses the learner's attention primarily on meaning.

- CBI approaches *"… view the target language as the vehicle through which subject matter content is learned rather than as the immediate object of study."* (Brinton et al., 1989, p. 5).

- *"When the learner's second language is both the object and medium of instruction, the content of each lesson must be taught simultaneously with the linguistic skills necessary for understanding it "* (Cantoni-Harvey, 1987, p. 22).

- Input must be comprehensible to the learner and be offered in such a way as to allow multiple opportunities to understand and use the language. If comprehensible input is provided and the student feels little anxiety, then acquisition will take place.

- In other words, Krashen suggests that a second language is most successfully acquired when the conditions are similar to those present in the first language acquisition; that is, when the focus of instruction is on meaning rather than on form; when the language input is at or just above the proficiency of the learner; and when there is sufficient opportunity to engage in meaningful use of that language in a relatively anxiety-free environment.

- The importance of meaningful context in language teaching is also the underlying principle behind the Whole Language Approach, commonly referred to as Natural Approach. It is a developmental language model based on the premise that youngsters acquire language (speaking, reading, and writing) as naturally as they learn to walk and talk, when they are invited to engage in self-motivating activities that are stimulating, interesting, social, meaning-based, purposeful, interactive, and most of all enjoyable. This approach is based on current research in language acquisition.

What are some strategies in teaching reading?
For Vocabulary Development:
A. Structural Analysis. It is the process of breaking up word parts into its meaningful components: the root words, affixes and suffixes. In short, it is a process of decoding unfamiliar words by visually examining the words to discover component parts, which may lead to pronunciation and meaning. A person who uses structural analysis must be able to recognize the root word or base word; inflectional endings (-s, -ed, -ing), affixes (prefixes and suffixes), and compound words.

For example, the word biology can be analyzed by looking at the part bio (which means life) and *logos* (which means the study of). Taken together, one could know that biology, in its simplest meaning, is a study of life.
Find out how well you know the meaning of the following word components:

1. anthrop – _____   11. inter -_____
2. bi, di –_____   12. intra - _____
3. biblio –_____   13. mal -_____
4. chron –_____   14. mid -_____
5. cosmos -_____   15. mis -_____
6. ex - _____   16. mono- _____
7. ful - _____   17. phile - _____
8. hydro -_____   18. phobia- _____
9. ism _____   19. phon - _____
10. ist - _____   20. sym, syn - _____

Use structural analysis to get the meaning of the following words.

WORD	CLUE	MEANING

| e.g. polygamous

_____1. Megalopolis
_____2. Heliocentric
_____3. Ichthyolatry
_____4. Zoomorphic
_____5. Androphobe
_____6. Endogamy
_____7. Heptarchy
_____8. Haemostatic
_____9. Idiolect
_____10. Anaerobic
_____
11.Anthropophagi
_____12. Theocracy
_____13. Mammogram
_____14. Necropolis | poly- many
gam-
marriage
ous – adj.
    Forming/
    having | Having many marriages

A. government or state governed by priest representing a supreme spirit or god
B. an X-ray photograph of the breast, especially to detect signs of cancerous growth
C. a cemetery, especially a large and elaborate one belonging to an ancient city
D. with the sun at the center of the universe
E. the worship of fish
F. a person with a morbid fear or hatred of men
G. marriage restricted to one's own group or tribe
H. not requiring air or oxygen to survive
I. the unique speech pattern of an individual person
J. acting to stop the flow of blood or bleeding
K. an immense city, an urban complex made up of several closely linked cities and their surrounding areas
L. government by seven, a state divided into seven self-governing parts
M. using shapes based on animals
N. eaters of human flesh, cannibals |

B. Context Clue. It is an instructional approach that consists of analyzing words surrounding an unknown word to determine its meaning. Words are not very useful when they are presented as isolated elements. They are more functional when they appear in a meaningful context. Some of the common context clues are the following:
1. Definition Statements
2. Synonym
3. Antonym
4. Summary
5. Examples
6. Simile
7. Apposition
8. Groupings

C. Intensive/Extensive Reading. It supplements explicit vocabulary instruction because all the words encountered in print are impossible to include in teaching. Through this type of reading, students come to experience words as used in wide array of reading materials.
D. Pleasure Reading. It is another way of making students read, but the materials or selection that they have brought are for themselves or for sharing with friends and classmates. Or it may be a selection chosen by the teacher, but for the purpose of making students develop love for reading.

(-from Farrell, T.S.C., 2002)

For Comprehension Development
1. Pre-Reading Plan
2. Previewing
3. Anticipation Guide
4. QARs – Question –Answer Relationships
5. ReQuest – Reciprocal Questioning

For Activating Prior Knowledge
This strategy is designed to determine what students already know about the topic that is going to be studied. This will help to create interest prior to reading.
Activating prior knowledge allows students to feel that they are somehow connected to the topic being studied, helping to create a more positive learning environment and helping students feel that they are a part of the learning process.

Procedure
Before beginning a text, discuss the topic that will be covered. Have the students share what they already know about the topic. Find ways to relate the knowledge they have with the material that needs to be covered.

| Language Arts
Topic: Story about snakes
Ask students, What do you know about snakes? How can you tell if they are poisonous? What snakes are common in our area? | Social Studies
Topic: Climate
Ask students, How does climate affect vegetation? What kinds of plants grow only in certain areas? |
| Science
Topic: Tornadoes
Ask students, What do you know about tornadoes? What do you know about thunderstorms? Are they similar? What would you do if you were caught in a tornado? | Math
Topic: Multiplication With Decimals
Ask students, When are the decimals used in everyday life (e.g. money)? If you were purchasing several items at the same price, how could you quickly figure out the total cost? |

Assessment

Discuss each question and determine from students' answers which students need additional information before beginning a lesson. As the lesson progresses, continue discussion and questions to determine students' comprehension of the topic.

Anticipation Guide
This strategy allows students to consider thoughts and opinions they have about various topics in order to create an interest in the material that is being covered and to establish a purpose for reading the material.

This strategy works best with topics such as literature, science, and social studies that require information in order to develop opinions. Although subjects such as grammar and mathematics are more skill related, there are instances in which an Anticipation Guide with modification would be useful

Procedure
Begin by listing three or more debatable statements about a topic that students are going to study. Ask the students to identify whether they agree or disagree with the statements. Explain that the students need to read the text carefully and see if they can find statements that support their own views. After they read the text, discuss the original statements to see if the students maintain their original view or if they have changed their opinion.
When constructing an Anticipation Guide, keep the following in mind:
- Analyze the material and determine main ideas.
- Write the ideas in short, declarative statements. Avoid abstractions.
- Put statements in a format that will encourage anticipation and predictions.
- Discuss reader's predictions and anticipations before reading.
- Assign the text. Have students evaluate the statements according to the author's intent and purpose.
- Contrast the predictions with the author's intended meaning.

Language Arts
Topic: Writing a persuasive paper
Statements: Students should wear uniforms in school.
Students should be allowed to choose whatever classes they want to take. There should be no dress code in schools.

ReQuest
This strategy encourages students to build on previous knowledge and think about what might be important information in the assigned reading. It also gives them the opportunity to write questions about things they do not understand. One of the advantages to this strategy is that it breaks the text into short sections so it will not appear overwhelming to students.

Procedure
The first step is to choose the text to be covered. Make sure students are familiar with the entire selection. Next, have the students read the paragraph or short section and have them think of questions to ask about the topic as they read. After the read, have students ask their questions and use the text to answer. Next, ask higher level questions you have prepared. Continue reading the entire selection and have a question-answer at the end of each section.

Language Arts
Read the introduction to a story. Have students ask questions about the characters, setting, and plot. Continue reading short sections. Prepare questions such as, Do you think the characters are acting in the way they should? Why or why not? What would you have done in this situation? What is one thing that could have changed the entire outcome of this story?

Social Studies
Read the beginning of a chapter on the Fertile Crescent. Ask why it was called this. What is known about this area from long ago? End with questions such as, What do you think caused this culture to last throughout time?

Language Arts
When discussing a topic such as sound waves, ask students how they think Helen Keller learned to speak or how Beethoven was able to compose music even after he became deaf

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Assessment
Discuss and evaluate teacher's and student's questions and answers. Discussions can be used to determine students' level of comprehension by assessing their responses after reading. Encourage responses from students who appear off task. Students should correctly respond to 80% if the questions during a discussion.

K-W-L (Know-Want to Know-Learned)
K-W-L gives students a purpose for reading and gives them an active role before, during and after reading. This strategy helps them to think about the information they already know and to celebrate the learning of new information. It also strengthens their ability to develop questions in a variety of topics and to assess their own learning.

Procedure

Before reading, ask students to brainstorm what is known about a topic. They should categorize what is prior knowledge, predict or anticipate what the text might be about, and create questions to be answered. During reading, have the class discuss the information, write responses to their questions, and organize the information.

This strategy may be done on a sheet with three columns: Know, Want to Know, Learned. Guide

Language Arts Know	Want to know	Learned
nouns	adverbs	modifies a verb, adjective, or another adverb
pronouns	prepositions	combines with noun, pronoun, or noun
	proper pronunciation	equivalent correct use of commas, colons, semicolons,
verbs		quotation marks

Social Studies Topic: Ancient Egypt		
Know	**Want to know**	**Learned**
pharaohs buried dead	Why did they mummify people?	Believed in an afterlife
pyramid	How long did it take to build a pyramid?	sometimes a lifetime
Mummified people		

the instruction the first few times it is used. Modeling is effective for the initial use.

Mapping

Mapping provides a visual guide for students to clarify textual information such as characters, setting, problems, reactions, and outcome. This strategy allows you to visually determine students' comprehension, and it provides students with a strategy that they can use on their own when they are dealing with other topics.

Procedure

Model an example of a map for students, talking through each step and having students assist in filling in the different areas. After comprehension of this strategy is assured, have students c

Language Arts
Characters: Setting: Place   Time: Problem:
Events:

Resolution: Outcome:

Social Studies
Topic: Ancient
Egypt Pharaohs   medicines   pyramids   afterlife   gods
          mummification

Social Studies
Topic: States of Matter
Solids: Liquids: Gases:

Assessment

Evaluate students' maps to determine level of comprehension by the percentage of correct responses.

PLAN

This is a graphic organizer in which students create a map to visually organize and better understand the information that has been covered.

Procedure

There are four steps in this process:

[P]redict the content/structure by using chapter titles and subheadings.

[L]ocate known and unknown information. Students can indicate this by placing a ____

by things they know and a ? by things they do not know.

[A}dd words or phrases to the ? as students locate information about the topic.
[N]ote new understanding of information and use it in instruction.

Language Arts
PARTS OF SPEECH
n
o
u
n
preposition?
verb
connotation?
adjective
denotation?
conjunction?
pronoun
adverb
article?
verb

Social Studies
CULTURES OF THE WORLD
social groups?
Economic Systems
language
political systems?
religion?

Science
WAVE
vibrations?
amplitude?
wavelength?
Characteristics?
trough?
crest

Math
GEOMETR
volume
formulas
shape
measurement
area

Evaluate the answers that individual students provide to the questions in their organizer.

Teaching Writing

Writing is among the most complex human activities. It involves the development of an idea, the capture of mental representations of knowledge, and of experiences with subjects. It can be viewed as involving a number of thinking processes which are drawn upon in varied and complex ways as an individual composes, transcribes, evaluates, and revises (Arndt, 1987; Raimes, 1985 as cited in White, 1995).

In first language settings, the ability to write well has a very close relationship to academic and professional success. Grabowski (1996 as cited in Weigle, 2002, p.4) notes that:

"Writing, as compared to speaking, can be seen as a more standardized system which must be acquired through special instruction. Mastery of this standard system is a pre-requisite of cultural and educational participation and the maintenance of one's rights and duties."

Brown (1994), as cited in Weigle, 2002, pp.15-16) provides the following list of characteristics that ordinarily differentiate written language from spoken language:

- **Permanence:** oral language is transitory and must be processed in real time, while written language is permanent and can be read and reread as often as one likes;
- **Production time:** writers generally have more time to plan, review, and revise their words before they are finalized, while speakers must plan, formulate, and deliver their utterances within a few moments if they are to maintain a conversation;
- **Distance:** between the writer and the reader in both time and space, which eliminates much of the shared context that is present between speaker and listener in ordinary face-to-face contact and thus necessitates greater explicitness on the part of the writer;
- **Orthography,** which carries a limited amount of information compared to the richness of devices available to speakers to enhance a message (e.g. stress, intonation, pitch, volume, pausing, etc.);
- **Complexity:** written language tends to be characterized by longer clauses and more subordinators, while spoken language tends to have shorter clauses connected by coordinators as well as more redundancy (e.g. repetition of nouns and verbs);
- **Formality:** because of the social and cultural uses to which writing is ordinarily put, writing tends to be more formal than speaking;
- **Vocabulary:** written texts tend to contain a wider variety of words, and more lower-frequency words, than oral texts.

Thus, in L_1 education, learning to write involves learning a specialized version of a language already known to students. This specialized language differs from spoken language, both in form and in use, but builds upon linguistics resources that students already posses. In this sense, one can say that L_1 writing instruction is relatively standardized within a particular culture.

In contrast, Weigle (2002) posits that the same cannot be said of L_2 writing because of the wide variety of situations in which people learn and use second languages, both as children and as adults, in schools and in other settings. She further emphasizes that one cannot write in L_2 without knowing at least something about the grammar and vocabulary of that language.

Thus, the differences between L_1 and L_2 writing are considerable, and in particular the variety is much greater for L_2 writers than for L_1 writers.

What Writers Need to Know

Tribble (1996, p.430) enumerates the range of knowledge that writers need to know in order to write effectively when undertaking a specific task:
1. Content Knowledge – knowledge of the concepts involved in the subject area
2. Context Knowledge – knowledge of the context in which the text will be read
3. Language System Knowledge – knowledge of those aspects of the language system necessary for the completion of the task
4. Writing Process Knowledge – knowledge of the most appropriate way of preparing for a specific writing task

Writing Theories
- **Writing as a social and cultural phenomenon**

    It is important to note that writing is not solely the product of an individual, but as a social and cultural act. Hamp-Lyons and Kroll (1997 as cited in Weigle, 2002) claim that writing is an act that takes place within a context, that accomplishes a particular purpose, and that is appropriately shaped for its intended audience. Expanding in the social nature of writing, Hayes (1996 as cited in Weigle, 2002, p.19) states that:

    "Contrastive rhetoric, on the other hand, gained respectability when it became clear to researchers that many aspects of writing are influenced by culture".

    Leki (1992) and Grabe (1989, as cited in Weigle 2002) point out that variation in writing in different cultures does not reflect inherent different in thought patterns but rather "cultural preferences which make greater use of certain options among linguistic possibilities

    Cultural expectations can have a consequence for the coherence of texts – that is, the organization of a text into meaningful whole. Coherence, as Leki (1992) notes is not an inherent quality of the text itself, but rather comes from the accuracy of the writer's assessment of what the reader will be able to infer from the text.

- **Writing as a Cognitive Activity**

    In an attempt to discuss the cognitive aspects of writing in detail, a number of researchers have looked at the process of writing, specifically the use of retrospective interviews or think- aloud protocols.
    - *Models of the Writing Process*
        - Hayes and Flower (1980)
            - Described the writing process in terms of the task environment, which included the writing assignment and the text produced so far, the writer's long-term memory, including knowledge of topic, knowledge of audience, and stored writing flaws, and a number of cognitive processes, including planning, translating thought into text, and revising.
            - Emphasized that writing is a <u>recursive</u> and not a linear process: thus, instruction in the writing process may be more effective than providing models of particular rhetorical forms and asking students to follow these models in their own writing.
        - Hayes (1996)
            - Viewed the writing process as consisting of two main parts: the task environment and the individual. The latter is the focus of the model. Individual aspects of writing involves interactions among four components:
                1. Working memory
                2. Motivation and affect
                3. Cognitive processes
                4. Long-term memory
            - Emphasized the importance of reading as a central process in writing, and discussed three types of reading that are essential in writing:

1. Reading to evaluate

2. Reading some source texts
  3. Reading instructions
- Bereiter and Scardamalia (1987)
  - Proposed a two-model description of writing that addresses an apparent paradox in writing:
    1. The fact that virtually everyone in a literate society can learn to write as well as they can speak
    2. Expertise on writing involves a difficult, labor-intensive process that only some people master
  - Made a distinction between *knowledge telling* and *knowledge transforming*

    Knowledge telling - similar to impromptu speaking which involves very little planning or revision. This is the kind of writing which is natural and problematic. The writing of most children and adolescents falls into this category

    Knowledge transformation – involves much more effort and skill, and is not achieved without a great deal of practice

Ferris (1998, pp.7-8) categorized the different approaches to L_2 composition according to the following four foci, each of which can be linked to a particular school of thought:

1. *Focus on Form and "current-traditional rhetoric", 1966 -*
   - In L_2 writing instruction, early emphasis was on the production of well-formed sentences; a writing task that typifies this paradigm is the controlled composition, a narrowly focused paragraph- or essay-length assignment designed principally to give students practice with particular syntactic patterns (e.g. the past tense in English) and/or lexical forms (Kroll, 1991; Silva, 1990, as cited in Ferris, 1998).
   - In an extension of this model, "current-traditional rhetoric" (Berlin & Inkster, 1980; Kaplan, 1967; Silva, 1990; Young, 1978, as cited in Ferris, 1998), students were also led to generate connected discourse by combining and arranging sentences into paragraphs based on prescribed formulae. Representative composing tasks might involve the imitation of specific rhetorical patterns (e.g. exposition, illustration, comparison, classification, argumentation, etc.) based on authentic and/or student-generated models.
2. *Focus on the writer: expressionism and cognitivism, 1976 –*
   - Researchers in this paradigm have attempted to characterize the heuristics and procedures used by writers as they plan, draft, revise, and edit their texts.
   - Classroom procedure resulting from this writer-based orientation include practice with invention strategies, the creation and sharing of multiple drafts, peer collaboration, abundant revision, and attention to content before grammatical form.
3. *Focus on content and the disciplines, 1986 –*
   - Rather than replacing writing process with the pedagogical material characteristic of traditional English courses (vis., language, culture, and literature), content proponents assert that ESL writing courses should feature the specific subject matter that ESL students must learn in their major and required courses (Brinton, Snow, & Wesche, 1989, Horowitz, 1990, Shih, 1986; Snow & Brinton, 1988, as cited in Ferris, 1998).
   - In this model, students in adjunct, multiskill, and/or English for Academic Purposes (EAP) courses are given assistance with "the language of the thinking processes and the structure or shape of content.
   - The main emphasis "is on the instructor's determination of what academic content is most appropriate, in order to build whole courses or modules of reading and writing tasks around that content" (Raimes, 1991, p.411 as cited in Ferris, 1998).
4. *Focus on the reader: social constructionism, 1986 –*
   - A reader-focused composition pedagogy is instead founded on the social constructionist premise that ESL writers need to be apprenticed into one or more academic discourse communities and that writing instruction should therefore prepare students to anticipate and satisfy the demands of academic readers.
   - Clearly, the reader-focused approach is highly compatible with the content-

0based approach both philosophically and methodologically.

The table below presents the distinct features of the various approaches to teaching writing:

MAJORSHIP

Area:

ENGLISH

Focus: Remedial Instruction in English

LET Competencies:

- Develop the students' ability to organize, design, implement, and evaluate remedial English program in any of the four macro skills.

The review material consists of the following:
I. The Remedial Classroom: Organization and Management
    A. Organization
        1. Curriculum
        2. Instruction
        3. Assessment
    B. Management
    Components of
    Remediation
II. Remedial Instruction in READING
    A. Correcting Perceptual and Decoding Deficits in Word Recognition
    B. Definition of Terms
    C. Correcting Sight-Word Knowledge Deficit
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I. The Remedial Classroom: Organization and Management

    A remedial program primarily helps students address language skills deficits by helping them acquire self-confidence to face their own weakness and overcome these through the acquisition of self-help strategies. A thorough assessment must be conducted before organizing a remedial program, while consistent monitoring is imperative in managing the program.

Below are general instructional guidelines that should be considered (Strickland, 1998 cited in Gunning, 2003 and in Vacca, Vacca, and Gove, 1991):

✔ Instruction is systematic when it is planned, deliberate in application, and proceeds in an orderly manner. This does not mean a rigid progression of one-size-fits-all teaching.
✔ Intensive instruction on any particular skill or strategy should be based on need. Thus, intensity will vary both with individuals and groups.
✔ There is no substitute for ongoing documentation and monitoring of learning to determine the order in which skills should be addressed and the level of intensity required to help a child or group of children succeed in a particular area.
✔ To track specific goals and objectives within an integrated language-arts framework, teachers must know the instructional objectives their curriculum requires at the grade or year level they teach.

A. Organization

In organizing a remedial program, one must consider the following factors:

1. CURRICULUM
   a. Base goals and standards for language learning on theory and research.
   b. Relate teacher beliefs and knowledge about instruction to research.
   c. Organize the curriculum framework so that it is usable
   d. Select materials that facilitate accomplishment of school goals.
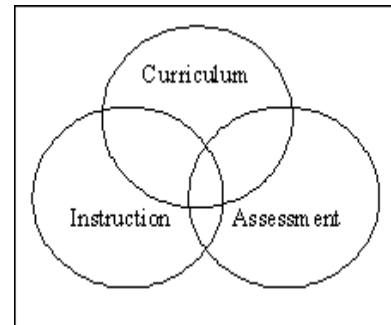
2. INSTRUCTION
   a. The program must identify instructional strategies and activities for learners.
   b. Instruction must be based upon what we know about the effective teaching of language skills.
   c. Those involved in designing or selecting instructional activities need to consider the variables that contribute to success in language learning, given its interactive and constructive nature.
   d. Time must be provided in the classroom for practice.
   e. Composing should be an integral part of the program.
   f. Students should be given opportunities to become independent and to self-monitor their progress.
   g. The climate in a school must be conducive to the development of students.
   h. The school must develop an organizational structure that meets individual needs of students.
   i. The program must provide for coordination among all language programs offered in the school.

3. **ASSESSMENT**
   a. Use assessment to guide instruction.
   b. Develop scoring guides and rubrics.
   c. Seek alignment among various layers of assessment.

B. Management

Overlapping Components of Remediation
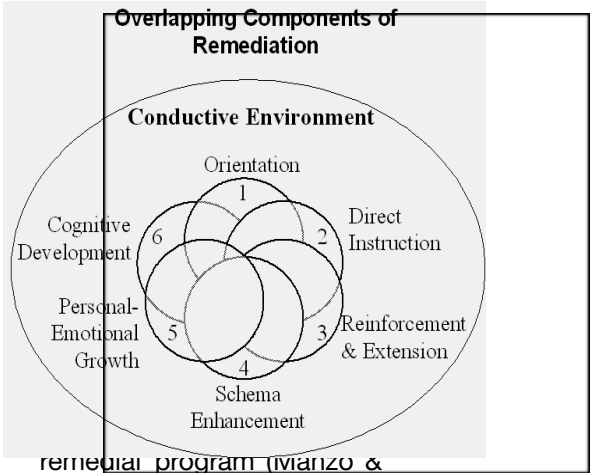
remedial program (Manzo & Manzo, 1993). These principles may also be applicable in remediation for other skills aside from reading.

1. ***The orientation component.*** The orientation component provides continuity and focus to the remedial session. It may be an engaging question or statement related to local or national news, or even school life. It must focus on structured routines, materials, equipment, venue, people involved, and the objective of the program.

2. ***Direct Instruction Component.*** This is the instructional heart of the remedial session. It should never be traded away, even for one period, without some compelling reason.

3. ***Reinforcement and Extension Component.*** This period of time ideally should build on the direct instructional period and be spent in empowered reading, writing, and discussion of what was read. Writing activities may vary from simply listing key words to summarizing and reacting.

4. ***Schema-Enhancement Component.*** This unit of time should be spent in building a knowledge base for further reading and independent thinking. It is an ideal time to teach study skills such as outlining, note taking, and memory training. Ideally, it should flow or precede Component 3.

5. ***Personal-Emotional Growth Development.*** There is little learning or consequence that can occur without the learner involvement and anticipation of personal progress.

6. ***Cognitive Development Component.*** This component should contain an attempt to enhance basic thinking operation such as: *inference, abstract verbal reasoning, analogical reasoning, constructive-critical/ creative reading, convergent and divergent analysis, problem-solving, and metacognition.*

II. **Remedial Instruction in READING**
   A. **Correcting Perceptual and Decoding Deficits in Word Recognition**
   We can identify the student who has insufficient competence in the visual analysis of words in two ways. First, the student, when pronouncing words verbally, selects inappropriate elements to sound out and often he/she tries again and again to use the same analysis even when it does not work. The second way can be done when the teacher shows him/her the word covering up parts of it, if the student is able to recognize it, then at least one of his/her problems in word recognition is faulty visual analysis (Ekwall & Shanker, 1988).

   B. **Definition of Terms**
   1. ***Alphabetic Knowledge***: understanding that letters represent sound so that words may be read by saying the sounds represented by the letters, and words may be spelled by writing the letters that represent the sounds in a word.
   2. ***Sight-Word Knowledge***: all words any one reader can recognize instantly (with automaticity) not necessarily with meaning.
   3. ***Basic Sight Words***: a designated list of words, usually of high utility.
   4. ***Knowledge on Sound-Symbol Correspondence***: (a.k.a. graphophonic knowledge) the readers' ability to use phonics, phonemic, and structural analysis knowledge.

   C. **Correcting Sight-Word Knowledge Deficit**
   1. Write a sentence on the chalkboard with the new word used in context. Underline the word.
   2. Let students read the sentence and attempt to say the new word using context clues along with other word-attack skills. If you are introducing a new story, it is especially important that you do not tell them each new word in advance, as this deprives them of the opportunity to apply word-attack skills themselves.
   3. Discuss the meaning of the word or how it is used in talking and writing. Try to tie to something in their experience. If possible, illustrate the word with a picture or a concrete object.
   4. Write the word as students watch. Ask them to look for certain configuration clues such as double letters, extenders, and descenders. Also ask them to look for any well-known phonograms or word families, e.g. ***ill, ant, ake****,* but do not call attention to little words in longer words.
   5. Ask students to write the word themselves and to be sure have them say the word while they write it.
   6. Have students make up and write sentences in which the word is used in context. Have them read these sentences to each other and discuss them.

   D. **Correcting Basic Sight Vocabulary Deficit**
   1. Have the students trace the word; write it on paper, or use chalk or magic slates.
   2. Have the students repeat the word each time it is written.
   3. Have the students write the word without looking at the flash card; then compare the two.
   4. Create "study buddies." Match learners in the classroom with fellow students who have mastered the words. Take time to teach the "tutors" how to reinforce new words. Provide a big reward to both tutor and learner once the learner has attained the goal.
   5. Provide reinforcement games for students to use on their own or with their study buddies. Games may be open-ended game boards or developed by levels according to the sublists.
   6. Provide charts, graphs, and other devices for students to display their progress. These serve as excellent motivators, especially since students are competing with themselves rather than each other.
   7. Use your imagination. Have students dramatize phrases, build a sight-word "cave," practice words while lining up, read sight-word "plays," etc.

E. **Correcting Knowledge on Sound-Symbol Correspondence**
   Vowel Rules or Principles and Accent Generalizations
1. In words containing a single vowel letter at the end of the word, the vowel letter usually has the long vowel sound. (Note that this rule refers to words and not just syllables.) There is a similar rule for single word letters at the end of syllables
2. In syllables containing a single vowel letter at the end of the syllable, the vowel letter may have either the long or short vowel sound. Try the long sound first. (Note that this has the same effect as rule 1.)
3. A single vowel in a syllable usually has the short vowel sound if it is not the last letter or is not followed by *r, w,* or *l*. When explaining this to students it is often helpful to indicate that a single vowel in a closed syllable is usually short. Students should be taught that a closed syllable is one in which there is a consonant on the right-hand side. They will also need to know, as indicated above, the *r, w,* and *l* control rules.
4. Vowels followed by *r* usually have a sound that is neither long nor short
5. A *y* at the beginning of a word has the "y" consonant sound; *y* at the end of a single-syllable word, when preceded by a consonant, usually has the long *I* sound; and *y* at the end of a multisyllable word, when preceded by a consonant, usually has the long *e* sound. (Some people hear it as short *i*.)
6. In words ending with vowel-consonant-silent *e* the *e* is silent and the first vowel may be either long or short. Try the long sound first. In teaching this rule, stress that the student should be flexible; i.e. try the short vowel sound if the long one does not form a word in his or her speaking-listening vocabulary. It has been demonstrated that students who are taught to be flexible in attacking words when applying rules such as this become more adept at using word-attack skills than those who are not taught this flexibility.
7. When *aj, ay, ea, ee,* and *oa* are found together, the first vowel is usually long and the second is usually silent.
8. The vowel pair *ow* may have either the sound heard in *cow* or the sound heard in *crow*.
9. When *au, aw, ou, oi,* and *oy* are found together, they usually blend to form a diphthong.
10. The *oo* sound is either long as in *moon* or short as in *book*.
11. If *a* is the only vowel in a syllable and is followed by *l* or *w*, then the *a* is usually neither long nor short.

NOTE: Accent has less importance for a corrective reader than the vowel rules. This is true partially because a student who properly attacks a new word in his or her speaking-listening vocabulary but not sight vocabulary is likely to get the right accent without any knowledge of accent generalizations.

Also, teach students the use of affixes so they will have better understanding of contractions, inflectional and derivational endings for change tense, number form and function. These will lead to students' sufficient use of structural analysis strategy.

Syllabication Principles
1. When two consonants stand between two vowels, the word is usually divided between the consonants, e.g., *dag-ger* and *cir-cus*. In some of the newer materials, materials are divided after the double consonant, *e.g., dagg-er*. It should be remembered that in reading we are usually teaching syllabication as a means of word attack. Therefore, we should also accept a division after double consonants as correct even though the dictionary would not show it that way.
2. When one consonant stands between two vowels, try dividing first so that the consonant goes with the second vowels, e,g., pa-per and motor, Students should be taught that flexibility is required in using this rule; if this does not give a word in the student's speaking-listening vocabulary, then the student should divide it so that the consonant goes with the first vowel, as in riv-er and lev-er.
3. When a word ends in a consonant and *le*, the consonant usually begins the last syllable, e.g., ta-ble and hum-ble.

4. Compound words are usually divided between word parts and between syllables in this parts, e.g., hen-house and po-lice-man.
5. Prefixes and suffixes usually form separate syllables.

F. ***Remediation through Phonemic Awareness***
   The following are Critical Phonemic Awareness skills students should learn
   1. <u>Sound Isolation.</u> Example: The first sound in *sun* is /ssss/.
      Example Instruction: In sound isolation use conspicuous strategies.
      a. Show students how to do all the steps in the task before asking children to do the task.
         Example: (Put down 2 pictures that begin with different sounds and say the names of the pictures.) "My turn to say the first sound in *man,* /mmm/. *Mmman* begins with /mmm/. Everyone, say the first sound in *man,* /mmm/."
         Non-example: "Who can tell me the first sounds in these pictures?"
      b. Use consistent and brief wording.
         Example: "The first sound in *Mmman* is /mmm/. Everyone say the first sound in *man,* /mmm/."
         Non-example: "*Man* starts with the same sound as the first sounds in *mountain, mop,* and *Miranda.* Does anyone know other words that begin with the same sound as *man?"*
      c. Correct errors by telling the answer and asking students to repeat the correct answer.
         Example: "The first sound in *Man* is /mmm/. Say the first sound in *mmman* with me, /mmm/. /Mmmm/."
         Non-example: Asking the question again or asking more questions. "Look at the picture again. What is the first sound?"

   2. <u>Blending</u> (Example: /sss/ - / uuu/ - /nnn/ is *sun*). In blending instruction, use scaffold task difficulty.
      a. When students are first learning to blend, use examples with continuous sounds, because the sounds can be stretched and held.
         Example: "Listen, my lion puppet likes to talk in a broken way. When he says /mmm/ - /ooo/ - /mmm/ he means *mom."*
         Non-example: "Listen, my lion puppet likes to talk in a broken way. When he says /b/ - /e/ - /d/ he means *bed."*
      b. When students are first learning the task, use short words in teaching and practice examples. Use pictures when possible.
         Example: Put down 3 pictures of CVC words and say: "My lion puppet wants one of these pictures. Listen to hear which picture he wants, /sss/ - /uuu/ - /nnn/. Which picture?"
         Non-example: ".../p/ - /e/ - /n/ - /c/ - /i/ - /l/. Which picture?" (This is a more advanced model that should be used later.)
      c. When students are first learning the task, use materials that reduce memory load and to represent sounds.
         Example: Use pictures to help them remember the words and to focus their attention. Use a 3-square strip or blocks to represent sounds in a word.
         Non-example: Provide only verbal activities.
      d. As students become successful during initial learning, remove scaffolds by using progressively more difficult examples. As students become successful with more difficult examples, use fewer scaffolds, such as pictures.
         Example: Move from syllable or onset-rime blending to blending with all sounds in a word (phoneme blending). Remove scaffolds, such as pictures. "Listen, /s/ - /t/ - /o/ - /p/. Which picture?" "Listen, /s/ - /t/ - /o/ - /p/. What word?"
         Non-example: Provide instruction and practice at only the easiest levels with all the scaffolds.

3. <u>Segmenting</u> (Example: The sounds in *sun* are /sss/ - /uuu/ - /nnn/) In phoneme segmentation instruction, strategically integrate familiar and new information.
   a. Recycle instructional and practice examples used for blending. Blending and segmenting are sides of the same coin. The only difference is whether students hear or produce a segmented word. Note: A segmenting response is more difficult for children to reproduce than a blending response.
      Example: "Listen, my lion puppet likes to say the sounds in words. The sounds in *mom* are /mmm/ - /ooo/ - /mmm/. Say the sounds in *mom* with us. "
   b. Concurrently teach letter-sound correspondences for the sounds students will be segmenting in words.
      Example: Letter sound /s/ and words *sun* and *sit.* Put down letter cards for familiar letter-sounds. Then, have them place pictures by the letter that begins with the same sound as the picture.
      Non-example: Use letter-sounds that have not been taught when teaching first sound in pictures for phoneme isolation activities.
   c. Make the connections between sounds in words and sounds of letters.
      Example: After students can segment the first sound, have them use letter tiles to represent the sounds.
      Non-example: Letters in mastered phonologic activities are not used. Explicit connections between alphabetic and phonologic activities are not made.
   d. Use phonologic skills to teach more advanced reading skills, such as blending letter-sounds to read words.
      Example: (Give children a 3-square strip and the letter tiles for s, u, n.) Have them do familiar tasks and blending to teach stretched blending with letters.

G. **Remedial Vocabulary Instruction**
   Vocabulary is initially acquired in four ways:
   ● Incidentally, through reading and conversation
   ● Through direct instruction, as when a teacher or auto-instructional program is used intentionally build vocabulary power
   ● Through self-instruction, as when words are looked up in a dictionary or their meaning are sought from others in a conscious manner.
   ● Through mental manipulation while thinking, speaking ,and writing

VOCABULARY ACQUISITION
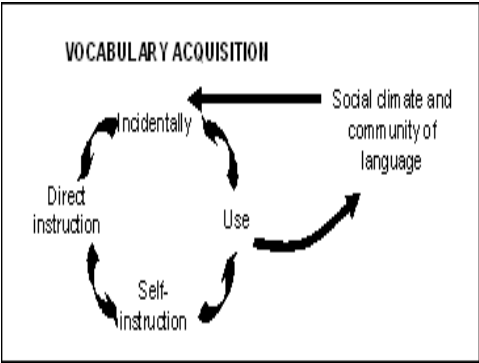
1. **Considerations in remedial vocabulary instruction**
   Connect vocabulary instruction to the natural processes of word learning. The literature on vocabulary acquisition tends to divide the teaching of vocabulary into five phases. These are:
   a. ***Disposition*** – opening the student's mind and will to engage new words.
   b. ***Integration*** – establishing ties between the meaning of a new word and the student's existing knowledge.
   c. ***Repetition*** – provisions for practice distributed over time, as well as opportunities for frequent encounters with the word in similar and differing contexts.
   d. ***Interaction and meaningful use*** – social situations conducive to using new words in interactions with others and, thus, mentally referencing new words in listening, reading, writing, and speaking.
   e. ***Self-instruction*** – maintaining an awareness of new words outside the classroom.

2. **Concept-Based Approach to Vocabulary Building**
   a. Identify the relevant and irrelevant features of the concept in question.
   b. Provide examples of the concept.

    c. Provide examples of irrelevant but loosely related concepts with which it might be compared.

    d. Relate the concept by some possible smaller or subordinating concepts.

    e. Relate or categorize the concept by some possible larger or superordinating concepts.

    f. Relate or categorize the concept alongside equal or coordinating terms.

3. **Subjective Approach to Vocabulary (SAV)**

    a. Identify two to four words to be taught or pre-taught if SAV is used as a pre-reading activity. If a word list is used, be sure to include as many words as possible that impart concepts and feelings that you would wish students to learn.

    b. The teacher tells the student the full meaning of a word, much as it might be found in a dictionary. It is recorded in a Word Study Journal as the "objective" or dictionary meaning.

    c. The teacher asks the student, "What does this word remind you of?" or "What do you picture or think of when you hear this word?" Explain that discussion of a personal association with a word can be very helpful in remembering and clarifying its meaning.

    d. The teacher talks to the student through this personal search for meaning by asking further clarifying questions, and in group situations by pointing out those images suggested that seem most vivid. The teacher may add his or her own images. Students are then directed to write some "subjective" or personal associations for the new word under the previously written dictionary definition in their journals. Drawings can be added.

    e. Silent reading follows next when SAV is used as pre-reading vocabulary development. When it is being used for general vocabulary development, students are given 5 to 10 minutes to study and rehearse the new and previously recorded words.

    f. The teacher let the student close the Word Study Journal and asks him/her the meanings of the words studied that day and a few others from previous days. This step can be tied to seat exercises in conventional workbooks such as crossword puzzles, category games, etc. This manipulation and reinforcement step can be made easier by selecting the words to be taught from the exercise material.

    g.

4. **Motor Imaging**

    It appears that even the highest forms of vocabulary and concept learning have psychomotor foundations, or equivalents. Hence, motor movements associated with certain stimuli can become interiorized as a "symbolic meaning" (Piaget, 1963 in Manzo and Manzo1993). There are three considerable advantages to knowing this where remediation is concerned:

    a. First, since physical-sensory or proprioceptive learning can be interiorized, they also can be self-stimulating, and as such, they are easier to rehearse and recall with the slightest mental reminder, as well as from external stimulation.

    b. Second, proprioceptive learning is so basic to human learning that it is common to all learners, fast and slow, and hence, ideal for heterogeneously grouped classes.

    c. Third, the act of identifying and acting out a word becomes a life experience in itself with the word – a value that Frederick Duffellmeyer (1980) in Manzo and Manzo (1993) demonstrated when he successfully taught youngsters words via the "experiential" approach.

PROCEDURE
1. Take a difficult word from the text, write it on the chalkboard, pronounce it, and tell what it means.
2. Ask students to imagine a simple pantomime for the word meaning ("How could you show someone what this word means with just your hands or a gesture?")
3. Tell students that when you give a signal, they will do their gesture pantomimes simultaneously.
4. Select the most common pantomime observed. Demonstrate it all to the students, saying the word while doing the pantomime.
5. Repeat each new word, this time directing the class to do the pantomime while saying a brief meaning or simple synonym.
6. Let the students encounter the word in the assigned reading material.
7. Try to use the pantomime casually whenever the word is used for a short time thereafter.

III. Remedial Instruction in LISTENING
A. Factors Affecting Students' Listening Comprehension
1. Internal factors – refer to the learner characteristics, language proficiency, memory, age, gender, background knowledge as well as aptitude, motivation, and psychological and physiological factors
2. External factors - are mainly related to the type of language input and tasks and the context in which listening occurs

B. Internal Factors
1. Problems in language proficiency (cover problems on phonetics and phonology like phonetic discrimination, and phonetic varieties; problems in grammar; and lexicological problems)
2. Poor background knowledge
3. Lack of motivation to listen
4. Psychological factors
5. Other internal factors (age, attention span, memory span, reaction and sensitivity)

C. External Factors
1. Speed of delivery and different accents of the speakers
2. The content and task of listening materials
3. ***Context* -** refers to the spatial-temporal location of the utterance, i.e. on the particular time and particular place at which the speaker makes an utterance and the particular time and place at which the listener hears or reads the utterance.
4. ***Co-text* -** another major factor influencing the interpretation of meaning. It refers to the linguistic context or the textual environment provided by the discourse or text in which a particular utterance occurs. Co-text constrains the way in which we interpret the response. Here we can infer that the person is not going to a picnic by judging from the co-text.
   A: Are you coming going to Baguio with us?
   B: I have a paper to finish by Monday.

D. How to Improve Students' Listening Comprehension
1. Teach pronunciation, stress, and intonation of the critical sounds of English
2. Practice sound discrimination, liasions, and incomplete plosives
3. Recognize stressed and unstressed words
4. Enrich vocabulary
5. Teach grammar
6. Practice inferring information not directly stated
7. Improve skills in predicting
8. Teach note-taking skills

IV. Remedial Instruction in SPEAKING

A. What makes speaking difficult (Brown, 2001)
1. Clustering
2. Redundancy
3. Reduced forms
4. Performance variables
5. Colloquial language
6. Rate of delivery
7. Stress, rhythm, and intonation
8. Interaction

B. Teaching Pronunciation
Below are techniques and practice,materials (as cited in Murcia, Brinton, and Goodwin, 1996) in teaching pronunciation which have been used traditionally and continues to be utilized in speaking classes.

1. ***Listen and imitate***. Learners listen to a model provided by the teacher and then repeat or imitate it.
2. ***Phonetic training***. Articulatory descriptions, articulatory diagrams, and a phonetic alphabet are used.
3. ***Minimal Pair drills***. These provide practice on problematic sounds in the target language through listening discrimination and spoken practice. Drills begin with word-level then move to sentence-level.
4. ***Contextualized minimal pairs***. The teacher established the setting or context then key vocabulary is presented. Students provide meaningful response to sentence stem.
5. ***Visual aids***. These materials are used to cue production of focus sounds.
6. ***Tongue twisters***
7. ***Developmental approximation drills***. Second language speakers take after the steps that English-speaking children follow in acquiring certain sounds.
8. ***Practice of vowel shifts and stress shifts related by affixation***

Vowel shift:	mime (long i) mimic (short i)
Sentence context:	Street *mimes* often *mimic* the gestures of passersby.
Stress shift:	PHOtograph phoTOGraphy
Sentence context:	I can tell from these *photographs* that you are very good at p*hotography.*

9. ***Reading aloud/recitation***. Passages and scripts are used for students to practice and then read aloud focusing on stress, timing, and intonation.
10. ***Recording of learners' production***. Playback allows for giving of feedback and self- evaluation.

C. The Use of Accuracy-based Activities
Accuracy precedes fluency. Form-focused activities prepare students for communicative tasks. These activities have a high degree of control and focuses on specific language components. To strike a balance, Hedge (2000) describes how to make accuracy-based activities meaningful.

1. <u>Contextualized practice.</u> This aims to establish the link between form and function. The activity should highlight the situation where the form is commonly used.
2. <u>Personalizing language</u>. Personalized practice encourages learners to express their ideas, feelings, and opinions. These activities help learners to use language in interpersonal interactions. A variety of gambits or useful expressions should be provided.
3. <u>Building awareness of the social use of language</u>. This involves understanding social conventions in interaction. Communication strategies are directly taught and practiced through contextualized activities.
4. <u>Building confidence</u>. The key is to create a positive climate in classroom where learners are encouraged to take risks and engage in activities.

D. Talking to Second Language Learners in the beginning level
   Cary (1997) suggests that teachers need to make speech modifications as a form of instructional support when teaching with second language learners.
   1. <u>Speak at standard speed</u>. This means providing more and slightly longer pauses to give students more time to make sense of the utterances.
   2. <u>Use more gestures, movement, and facial expressions</u>. These provide emphasis on words and give learners extra clues as they search for meaning.
   3. <u>Be careful with fused forms</u>. Language compressions or reduces forms can be difficult for learners. Use these forms without overusing or eliminating them altogether.
   4. <u>Use shorter, simpler, sentences.</u>
   5. <u>Use specific names instead of pronouns</u>.

V. Remedial Instruction in WRITING
   A. Areas of Difficulty for Students with Writing Problems (Troia, 2002; Troia & Graham, 2003)
   1. Knowledge Difficulties
      Students with writing problems show:
      a. Less awareness of what constitutes good writing and how to produce it;
      b. Restricted knowledge about genre-specific text structures (e.g., setting or plot elements in a narrative);
      c. Poor declarative, procedural, and conditional strategy knowledge (e.g., knowing that one should set goals for writing, how to set specific goals, and when it is most beneficial to alter those goals);
      d. Limited vocabulary;
      e. Underdeveloped knowledge of word and sentence structure (i.e., phonology, morphology, and syntax);
      f. Impoverished, fragmented, and poorly organized topic knowledge;
      g. Difficulty accessing existing topic knowledge; and
      h. Insensitivity to audience needs and perspectives, and to the functions their writing is intended to serve.

   2. Skill Difficulties
      Students with writing problems:
      a. Often do not plan before or during writing;
      b. Exhibit poor text transcription (e.g., spelling, handwriting, and punctuation);
      c. Focus revision efforts (if they revise at all) on superficial aspects of writing (e.g., handwriting, spelling, and grammar);
      d. Do not analyze or reflect on writing;
      e. Have limited ability to self regulate thoughts, feelings, and actions throughout the writing process;
      f. Show poor attention and concentration; and
      g. Have visual motor integration weaknesses and fine motor difficulties.

   3. Motivation Difficulties
      Students with writing problems:
      a. Often do not develop writing goals and subgoals or flexibly alter them to meet audience, task, and personal demands;
      b. Fail to balance performance goals, which relate to documenting performance and achieving success, and mastery goals, which relate to acquiring competence;
      c. Exhibit maladaptive attributions by attributing academic success to external and uncontrollable factors such as task ease or teacher assistance, but academic failure to internal yet uncontrollable factors such as limited aptitude;
      d. Have negative self efficacy (competency) beliefs;
      e. Lack persistence; and
      f. Feel helpless and poorly motivated due to repeated failure.

B. Qualities of Strong Writing Instruction

In order for teachers to support all students' writing ability development, certain qualities of the writing classroom must be present. Four core components of effective writing instruction constitute the foundation of any good writing program:

1. Students should have **meaningful writing experiences** and be **assigned authentic writing tasks** that promote personal and collective expression, reflection, inquiry, discovery, and social change.
2. Routines should permit students to **become comfortable with the writing process** and move through the process over a sustained period of time at their own rate.
3. Lessons should be designed to help students **master craft elements** (e.g., text structure, character development), **writing skills** (e.g., spelling, punctuation), and **process strategies** (e.g., planning and revising tactics).
4. **A common language for shared expectations** and feedback regarding writing quality might include the **use of traits** (e.g., organization, ideas, sentence fluency, word choice, voice, and conventions).

C. Adaptations for Struggling Writers

1. Accommodations in the Learning Environment
   a. Increase instructional time for writing.
   b. Provide quiet and comfortable spaces for students to work.
   c. Provide unimpeded access to writing tools.
   d. Let students identify and select meaningful reinforcements for achieving writing goals (e.g., a reinforcement menu).
   e. Consult with an occupational therapist to identify specialized adaptations (e.g., chair and desk height).

2. Accommodations in Instructional Materials
   a. Simplify language of writing prompts.
   b. Highlight (e.g., color code) key words and phrases.
   c. Transition from simple to more elaborate graphic organizers and procedural checklists.
   d. Post strategies, graphic organizers, and checklists in classroom and give students personal copies.
   e. Develop individualized spelling lists.
   f. Have students keep a personal dictionary of "demon" words and frequently used spelling vocabulary.
   g. Provide paper positioning marks on students' desks.
   h. Provide pencil grips for students.
   i. Provide raised- or colored-lined paper.
   j. Provide students with personal copies of alphabet strips.

3. **Accommodations in Teaching Strategies**
   a. Devote more instructional time to writing mechanics.
   b. Provide physical assistance during handwriting practice.
   c. Re-teach writing skills and strategies.
   d. Expect and support mastery learning of skills and strategies (e.g., memorization of strategy steps).
   e. Use cross-age peer tutors to reinforce skills and strategies.
   f. Assign homework designed to reinforce writing instruction.
   g. Help students set specific and challenging yet attainable goals for the writing process (e.g., completing a planning sheet before beginning to draft) and written products (e.g., a quantity goal of including 10 descriptive words in a story, which is perhaps linked to a quality goal of improving word choice by two points on an analytic quality scale).
   h. Help students develop self-instructions (e.g., "I can handle this if I go slow.") and self- questions (e.g., "Am I following my plan?") that focus on positive attributions for success and task progress.
   i. Teach students to evaluate and adjust their writing behaviors and writing strategy use to improve their writing productivity and performance.
   j. Promote maintenance and generalization of writing strategies by doing the following:
      ● Modeling and discussing how strategies may be used in multiple contexts;
      ● Relating writing performance to strategy use;
      ● Having students teach others how to use strategies;
      ● Having students keep a strategy notebook which they can consult at any time;
      ● Ensuring all staff and caregivers are familiar with and prompt the use of the strategies; and
      ● Reviewing strategies often.

4. **Modifications to Task Demands**
   a. Increase amount of time allotted for completing written assignments.
   b. Decrease the length and/or complexity of written assignments.
   c. Have students complete text frames (i.e., partially finished texts).
   d. Reduce or eliminate copying demands (e.g., teach students abbreviations for note taking, supply worksheets with math problems from textbook).
   e. Allow students to use temporary/invented spelling.
   f. Pre-teach spelling vocabulary for assignments.
   g. Evaluate spelling using correct letter sequences (e.g., hopping has 8 possible correct letter sequences) rather than number of words spelled correctly to measure and reward incremental progress attributable to partial correct spelling.
   h. Permit students to dictate written work to a scribe.
   i. If students have adequately developed keyboarding skills, permit them to write papers with a word processor.
   j. Permit students to use outlining and semantic mapping software to facilitate planning.
   k. Permit students to use voice recognition technology to facilitate text transcription.
   l. Permit students to use integrated spell checker and/or word prediction software to facilitate correct spelling.
   m. Permit students to use speech synthesis technology to facilitate revising and editing.
   n. Selectively weight grading for content, organization, style, and conventions.
   o. Grade assignments based on the amount of improvement rather than absolute performance.
   p. Assign letter grades for body of work collected over time (i.e., portfolio assessment) rather than for each paper.
   q. Provide feedback on content, organization, style, and conventions for some rather than all assignments (which may reduce students' anxiety about writing).
   r. Provide feedback on targeted aspects of writing rather than all aspects to avoid overwhelming students.

5. **Modifications to Learning Tasks**
    a. Permit students to dramatize or orally present a written assignment, either in lieu of writing or in preparation for writing.
    b. Assign students suitable roles (e.g., brainstorm manager) for the creation of a group- generated paper.

D. **Teaching Handwriting**
   The following are research-based suggestions for teaching handwriting.
   1. **Curriculum Considerations**
       a. The initial use of one type of script (e.g., manuscript versus cursive or different versions of manuscript) does not appear to affect handwriting performance.
       b. Special emphasis is placed on difficult-to-form letters and those that are frequently reversed.
       c. Lowercase letters are introduced before upper-case letters, unless they are formed using similar strokes (e.g., C, c).
       d. Letters that share common strokes are grouped together (e.g., o, c, d, a).
       e. The introduction of easily confused letters (e.g., b, d, p, q) is staggered.
       f. The formation of individual upper- and lowercase letters and, for cursive, difficult letter transitions (e.g., roam) are modeled.
       g. Visual cues, such as numbered dots and arrows, and verbal descriptions are used to guide letter formation.
       h. Activities to reinforce letter recognition and naming are combined with handwriting practice.
       i. Students practice using a comfortable and efficient tripod pencil grasp.
       j. Students are shown and expected to use appropriate posture and paper positioning for their handedness.
       k. Handwriting fluency is developed through frequent writing and speed trials, with an emphasis on maintaining legibility.
       l. Opportunities are provided for distributed practice and judicious review of individual letters and letter sequences.
       m. Students are permitted to develop their own handwriting style and to choose which script (manuscript, cursive, or even a blend) they prefer to use after mastering handwriting (manuscript tends to be more legible than cursive and can be written just as quickly if given equal emphasis).
       n. Students are prompted to identify when a high degree of legibility is and is not necessary.

   2. **Weekly Routines**
       a. In the primary grades, 60–75 minutes per week is allocated for handwriting instruction.
       b. Students are encouraged to compare letters to discover patterns and to highlight their similarities and differences.
       c. Students are given opportunities to reinforce target letters by tracing them (a dashed or faded model), copying them, and writing them from memory.
       d. Students' handwriting is monitored and immediately reinforced for correct letter formation, spacing, alignment, size, slant, and line quality.
       e. Students are asked to self-evaluate their handwriting and to set goals for improving specific aspects of their handwriting each day.
       f. Students are encouraged to correct poorly formed letters and to rewrite illegible work.

E. Teaching Spelling
1. Curriculum Considerations
   a. Spelling vocabulary includes words drawn from children's reading materials, children's writing, self-selected words, high-frequency word lists 1,2, and pattern words.
   b. Students are typically taught phonemic awareness and phoneme-grapheme associations (reserving the least consistent mappings, such as consonants /k/ and /z/ and long vowels, for last) in kindergarten and first grade. Common spelling patterns (e.g., phonograms or rime families 3,4,5) are taught in first and second grades. Morphological structures (i.e., roots and affixes 3,4,5,6) and helpful spelling rules (e.g., add es to make words ending in s, z, x, ch, or sh plural) are taught in second grade and beyond.
   c. Students are taught systematic and effective strategies for studying new spelling words (e.g., mnemonic spelling links, multi-sensory strategies).
   d. Previously taught spelling words are periodically reviewed to promote retention.
   e. Correct use of spelling vocabulary in students' written work is monitored and reinforced.
   f. Students are taught and encouraged to use dictionaries, spell checkers, and other resources to determine the spelling of unknown words
   g. Spelling "demons" and other difficult words are posted on wall charts.

2. Weekly Routines
   a. A minimum of 60–75 minutes per week is allocated for spelling instruction.
   b. Students take a Monday pretest to determine which words they need to study during subsequent activities and to set spelling performance goals.
   c. After studying new spelling words, students take a Friday posttest to determine which words were mastered.
   d. Immediately after taking a spelling test, students correct their misspellings.
   e. The teacher conducts word sorts and guided spelling activities to explicitly teach spelling patterns and rules at the beginning of the week.
   f. Daily opportunities are provided for cumulative study and testing of new spelling words (e.g., through computer-assisted instruction).
   g. Students work together each day to learn new spelling words.
   h. While studying, students monitor their on-task behavior or the number of times they correctly spell a target word, to promote active learning.

MAJORSHIP

Area:

ENGLISH

Focus: Language Curriculum

LET Competencies:

1. Define Curriculum and Syllabus.
2. Distinguish Curriculum from syllabus
3. Discuss the ideology of a
curriculum Identify key features of curriculum

CURRICULUM
♦ A curriculum is more than a list of topics to be covered by an educational programme, for which the more commonly accepted word is a 'syllabus'. A curriculum is first of all a policy statement about a piece of education, and secondly an indication as to the ways in which that policy is to be realized through a programme of action. It is the sum of all the activities, experiences and learning opportunities for which an institution (such as the Society) or a teacher (such as a faculty member) takes responsibility – either deliberately or by default (Coles, 2003)

♦ May be defined as an educational plan that spells out which goals and objectives should be achieved, which topics should be covered and which methods are to be used for learning, teaching and evaluation (Wojtczak, 2002)

♦ Is the planned and guided learning experiences and intended learning outcomes, formulated through the systematic reconstruction of knowledge and experiences, under the auspices of the school, for the learners' continuous and wilful growth in personal social competence (Tanner, 1980)

♦ The term curriculum refers to the sum total of organized learning stated as educational ends, activities, school subjects and/or topics decided upon and provided within an educational institution for the attainment of the students (Garcia, 1976, SEAMEO RELC)

♦ 'A curriculum is an attempt to communicate the essential principles and features of an educational proposal in such a form that it is open to critical scrutiny and capable of effective translation into practice'. A curriculum is rather like a recipe in cookery (Stenhouse,1975)

SYLLABUS DESIGN
♦ One aspect of curriculum development but is not identical with it. A syllabus is a specification of the content of a course of instruction and lists what will be taught and tested. Syllabus design is the process of developing a syllabus (Richards, 2001)

CURRICULUM DEVELOPMENT
♦ Is a more comprehensive process than syllabus design. It includes the processes that are used to determine the needs of a group of learners, to develop aims or objectives for a program to address those needs, to determine an appropriate syllabus, course structure, teaching methods, and materials, and to carry out an evaluation of the language program that results from these processes (Richards, 2001)

Syllabi, which prescribes the content to be covered by a given course, forms only a small part of the total school program. Curriculum is a far broader concept. It is all those activities in which students engage under the auspices of the school. This includes not only what students learn, but how they learn it, how teachers help them learn, using what supporting materials, styles and methods of assessment, and in what kind of facilities (Rodgers, 1989).

The Ideology of the Curriculum
In developing goals for educational programs, curriculum planners draw on their understanding both of the present and long-term needs of learners and of society as well as the planners' beliefs and values about schools, learners, and teachers. These beliefs and values are sometimes referred to as curriculum ideologies, and represent the philosophical underpinnings for educational programs and the justification for the kinds of aim they contain.

Each of the five curriculum perspectives or ideologies below emphasizes a different approach to the role of language in the curriculum (Richards, 2001).

1. **Academic Rationalism**
   The justification for the aims of curriculum stresses the intrinsic value of the subject matter and its role in developing the learner's intellect, humanistic values, and rationality. The content matter of different subjects is viewed as the basis for a curriculum. Mastery of content is an end in itself rather than a means to solving social problems or providing efficient means to achieve the goals of policy makers.

2. **Social and Economic Efficiency**
   This educational philosophy emphasizes the practical needs of learners and society and the role of an educational program in producing learners who are economically productive. Bobbit (1918), one of the founders of curriculum theory, advocated this view of the curriculum. Curriculum development was seen as based on scientific principles, its practitioners were "educational engineers' whose job was to "discover the total range of habits, skills, abilities, forms of thoughts…etc., that its members need for the effective performance of their vocational labors." In language teaching, this philosophy leads to an emphasis on practical and functional skills in a foreign or second language.

3. **Learner-centeredness**
   In language teaching, this educational philosophy is leading to an emphasis on process rather than product, a focus on learner differences, learner strategies and on learner self-direction and autonomy.

4. **Social Reconstructionism**
   This curriculum perspective emphasizes the roles schools and learners can and should play in addressing social injustices and inequality. Morris (1995) observes: *The curriculum derived from this perspective focuses on developing knowledge, skills and attitudes which would create a world where people care about each other, the environment, and the distribution of wealth. Tolerance, the acceptance of diversity and peace would be encouraged. Social injustices and inequality would be central issues in the curriculum.*

5. **Cultural Pluralism**
   This philosophy argues that schools should prepare students to participate in several different cultures and not merely the culture of the dominant social and economic group. Cultural pluralism seeks to redress racism, to raise the self-esteem of minority groups, and to help children appreciate the viewpoints of other cultures and religions (Phillips and Terry , 1999)

GENERAL CURRICULUM PLANNING

Taba's outline (1962) of the steps which a course designer must work through to develop subject matter courses has become the foundation for many other writers' suggestions. Her list of 'curriculum processes' includes the following:

- Diagnosis of needs
- Formulation of objectives
- Selection of content
- Organization of content
- Selection of learning experiences
- Organization of learning experiences
- Determination of what to evaluate, and the means to evaluate

Decisions in Curriculum Construction
Curriculum development revolves around three major curricular elements (Garcia, 1976):

1. decisions on what to teach which are educational ends generated at three levels of specificity and immediacy(educational aims, educational objectives, and instructional objectives)to the learner;
2. decisions on how to teach, concerned with strategies in terms of selecting and organizing learning opportunities, and
3. decisions concerning the extent to which educational ends are being attained through the strategies or means provided.

Key features of a curriculum:

Learning is planned and guided. What is sought to be achieved and how it is to be achieved should be specified in advance.

The definition refers to schooling. It should be recognized that current appreciation of curriculum theory and practice emerged in the school and in relation to other schooling ideas such as subject and lesson.

Four ways of approaching curriculum theory and practice:

1. **Curriculum as a body of knowledge to be transmitted**.
Curzon (1985) points out, those who compile a syllabus tend to follow the traditional textbook approach of an 'order of contents', or a pattern prescribed by a 'logical' approach to the subject, or - consciously or unconsciously - a the shape of a university course in which they may have participated. Thus, an approach to curriculum theory and practice which focuses on syllabus is only really concerned with content. Curriculum is a body of knowledge-content and/or subjects. Education in this sense is the process by which these are transmitted or 'delivered' to students by the most effective methods that can be devised (Blenkin et al 1992).

2. **Curriculum as an attempt to achieve certain ends in students** - **product**.
The dominant modes of describing and managing education are today couched in the productive form. Education is most often seen as a technical exercise. Objectives are set, a plan drawn up, then applied, and the outcomes (products) measured. In the late 1980s and the 1990s many of the debates about the National Curriculum for schools did not so much concern how the curriculum was thought about as to what its objectives and content might be.

Curriculum as product model is heavily dependent on the setting of behavioral objectives.

3. **Curriculum as process**.
Another way of looking at curriculum theory and practice is via process. In this sense curriculum is not a physical thing, but rather the interaction of teachers, students and knowledge. In other words, curriculum is what actually happens in the classroom and what people do to prepare and evaluate.

4. **Curriculum as praxis**.
Curriculum as praxis is, in many respects, a development of the process model. While the process model is driven by general principles and places an emphasis on judgment and meaning making, it does not make explicit statements about the interests it serves. It may, for example, be used in such a way that does not make continual reference to collective human well-being and to the emancipation of the human spirit. The praxis model of curriculum theory and practice brings these to the centre of the process and makes an explicit commitment to emancipation. Thus action is not simply informed, it is also committed. It is praxis.

In this approach the curriculum itself develops through the dynamic interaction of action and reflection. 'That is, the curriculum is not simply a set of plans to be implemented, but rather is constituted through an active process in which planning, acting and evaluating are all reciprocally related and integrated into the process' (Grundy 1987). At its centre is praxis: informed, committed action.
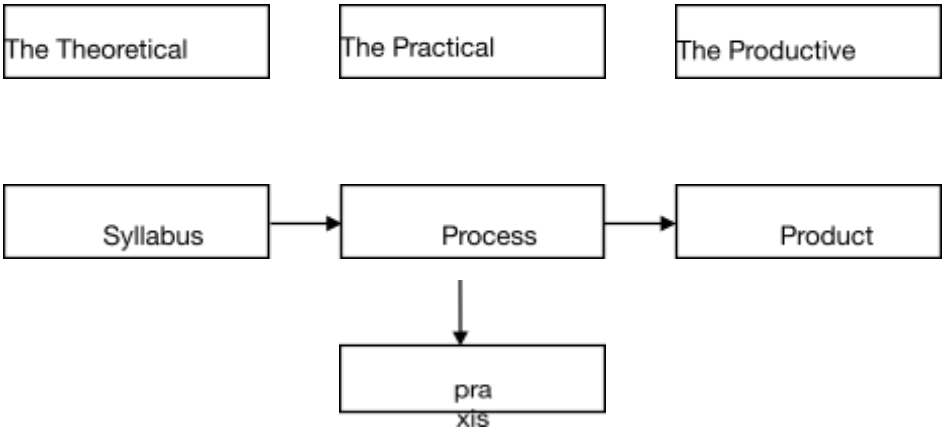
CURRICULUM APPROACH IN LANGUAGE TEACHING

Principles Underlying the language Curriculum
The language curriculum is based on the belief that literacy is critical to responsible and productive citizenship, and that *all students can become literate*. The curriculum is designed to provide students with the knowledge and skills that they need to achieve this goal. It aims to help students become successful language learners, who share the following characteristics. Successful language learners:

  ♦ understand that language learning is a necessary, life-enhancing, reflective process;
  ♦ communicate – that is, read, listen, view, speak, write, and represent – effectively and with confidence;
  ♦ make meaningful connections between themselves, what they encounter in texts, and the world around them;
  ♦ think critically;
  ♦ understand that all texts advance a particular point of view that must be recognized, questioned, assessed, and evaluated;

- ♦ appreciate the cultural impact and aesthetic power of texts;
- ♦ use language to interact and connect with individuals and communities, for personal growth, and for active participation as world citizens.

Four fundamental questions that must be answered in developing any curriculum and plan of instruction:
1. What educational purposes should the school seek to attain?
2. What educational experiences can be provided that are likely to attain these purposes?
3. How can these educational experiences be effectively organized?
4. How can we determine whether theses purposes are being attained?

Aims and objectives Content   (Tyler, 1950)

Reduced to a simpler model: ↓

Organization

↓

Evaluation

Tyler's model or variations of it soon penetrated wide areas of educational thought and practice and curriculum and training manuals were son full of models such as the following (Inglis 1975):

1. Need
   Aims   Objectives

2. Plan
   Strategies   Tactics

3. Implementation
   Methods   Techniques

4. Review
   Evaluation   Consolidation

Nicholls and Nicholls (1972), for example, describe curriculum development as involving four stages;

a. The careful examination, drawing on all available sources of knowledge and informed judgment, of the objectives of teaching, whether in particular subject courses or over the curriculum as a whole.
b. The development and trial use in schools of those methods and materials which are judged most likely to achieve the objectives which teachers agreed upon.
c. The assessment of the extent to which the development work has in fact achieved its objectives. This part of the process may be expected to provoke new thought about the objectives themselves.
d. The final element is therefore feedback of all the experience gained, to provide a starting point for further study.

Stages, decision-making roles and products in curriculum development (from Johnson 1989)

Development stages	Decision-making roles	Products
1. curriculum planning	policy makers	policy document
2. specification: ends means	needs analyst	syllabus
	methodologists	
3. programme implementation	materials writers	teaching materials
	teacher trainers	teacher-training programme
4. classroom implementation	teacher	teaching acts
	learner	learning acts

STATING CURRICULUM OUTCOMES

The terms *goal* and *aim* are used interchangeably to refer to a description of the general purposes of a curriculum and *objective* to refer to a more specific and concrete description of purposes.

AIMS

An aim refers to a statement of a general change that a program seeks to bring about in learners. The purposes of aim statements are:

♦ to provide a clear definition of the purposes of a program
♦ to provide guidelines for teachers, learners, and materials writers
♦ to help provide a focus for instruction
♦ to describe important and realizable changes in learning

Aims statements reflect the ideology of the curriculum and show how the curriculum will seek to realize it. (Renandya and Richards 2002)

The following are examples of aim statements from different kinds of language programs (Renandya and Richards, 2002).

A Business English Course:
♦ to develop basic communication skills for use in business contexts.
♦ to learn how to participate in casual conversation with other employees in a workplace
♦ to learn how to write effective business letters

A Course for Hotel Employees:
♦ to develop the communication skills needed to answer telephone calls in a hotel
♦ to deal with guest inquiries and complains
♦ to explain and clarify charges on a guest's bill

Aim statements are generally derived from information gathered during a needs analysis. For example, the following areas of difficulty were some of those identified for non-English background students studying in the English-medium universities:
♦ understanding lectures
♦ participating in seminars
♦ taking notes during lectures

- ♦ reading at adequate speed to be able to complete reading assignments
- ♦ presenting ideas and information in an organized way in a written assignment

In developing aim statements, it is important to describe more than simply the activities that students will take part in. For example the following are not aims:
- ♦ Students will learn about business letter writing in English.
- ♦ Students will study listening skills.
- ♦ Students will practice composition skills in English.

For these to become aims they need to focus on the changes that will result in the learners. For example:
- ♦ Students will learn how to write effective business letters for use in the hotel and tourism industries.
- ♦ Students will learn how to listen effectively in conversational interactions and how to develop better listening strategies.
- ♦ Students will learn how to communicate information and ideas creatively and effectively through writing.

OBJECTIVES

In order to give a more precise focus to program goals, aims are often accompanied by statements of more specific purposes. These statements are known as *objectives* or also referred to as instructional objectives or teaching objectives.

An objective refers to a statement of specific changes a program seeks to bring about and results from an analysis of the aim into its different components.

Objectives generally have the following characteristics (Renandya and Richards, 2002):
- ♦ They describe what the aims seek to achieve in terms of smaller units of learning
- ♦ They provide a basis for the organization of teaching activities
- ♦ They describe learning in terms of observable behaviour or performance

The advantages of describing the aims of a course in terms of objectives are:
- ♦ They facilitate planning: once objectives have been agreed on, course planning, materials preparation, textbook selection and related processes can begin.
- ♦ They provide measurable outcomes and thus provide accountability: given a set of objectives, the success or failure of a program to teach the objectives can be measured.
- ♦ They are prescriptive: they describe how planning should proceed and do away with subjective interpretations and personal opinions.

For example in relation to the activity of "understanding lectures" referred to above, aims and

> **Aim**: Students will learn how to understand lectures given in English
>
> **Objectives**:
> - ♦ Students will be able to follow an argument, theme or thesis of a lecture.
> - ♦ Students will learn how to recognize the following aspects of a lecture:
>   - – cause and effect relationship
>   - – comparisons and contrasts
>   - – premises used in persuasive arguments
>   - – supporting details used in persuasive arguments

objectives such as the following can be described:

Statements of objectives have the following characteristics (Renandya and Richards, 2002):

1. **Objectives describe a learning outcome**
   In writing objectives, expressions like *will study, will learn about, will prepare students for* are avoided since they do not describe the result of learning but rather what students will do during a course. Objectives can generally be described with phrases like *will have, will learn how to, will be able to.*

2. **Objectives should be consistent with the curriculum aim**
   Only objectives that clearly serve to realize an aim should be included. For example, the objective below is unrelated to the curriculum aim

   > **Aim**: *Students will learn how to write effective business letters for use in the hotel and tourism industries.*
   >
   > **Objective**: *The student can understand and respond to simple questions over the telephone.*

   Since the aim relates to writing business letters, an objective in the domain of telephone skills is not consistent with this aim. Either the aim statement should be revised to allow for this objective or the objective should not be included.

3. **Objectives should be precise**
   Objectives which are vague and ambiguous are not useful. This is seen in the following objective for a conversation course.
   > *Students will know how to use useful conversation expressions.*

   A more precise objective would be:
   > *Students will use conversation expressions for greeting people, opening and closing conversations.*

4. **Objectives should be feasible**
   Objectives should describe outcomes that are attainable in the time available during a course. The following objective is probably not attainable in a 60 hour English course:
   > *Students will be able to follow conversations spoken by native speakers.*

   The following is a more feasible objective:
   > *Students will be able to get the gist of short conversations in simple English on topics related to daily life and leisure.*

The separate purpose of a curriculum and a syllabus
The course designers' full responsibility is that of setting not only broad, general goals but also specifying objectives which are made accessible to all those involved with the program.

1. A curriculum contains a broad description of general goals by indicating an overall educational-cultural philosophy which applies across subjects together with a theoretical orientation to language and language learning with respect to the subject matter at hand. A curriculum is often reflective of national and political trends as well.
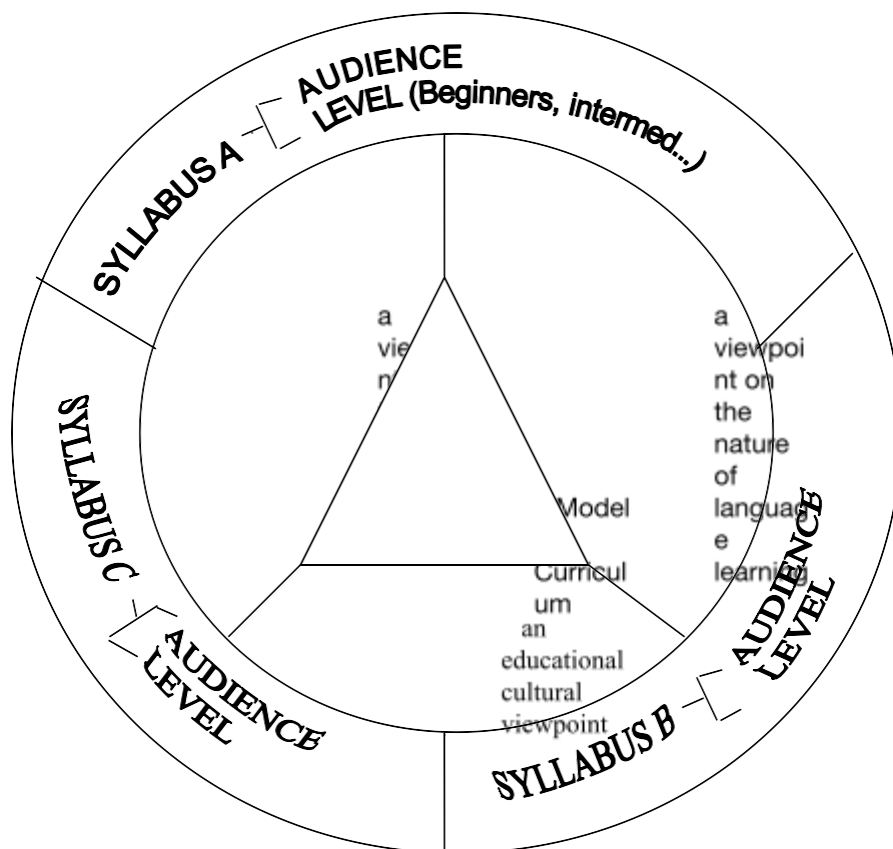
SYLLABUS A
AUDIENCE LEVEL (Beginners, intermed...)

SYLLABUS C
AUDIENCE LEVEL

a vie n

a viewpoint on the nature of language learning

Model

Curriculum
an educational cultural viewpoint

SYLLABUS B
AUDIENCE LEVEL

Diagram 1 The relationship of a curriculum to the syllabuses which draw from it

2. A syllabus is more detailed and operational statement of teaching and learning elements which translates the philosophy of the curriculum into a series of planned steps leading towards more narrowly defined objectives at each level.

An important reason for differentiating between the two is to stress that a single curriculum can be the basis for developing a variety of specific syllabuses which are concerned with locally defined audiences, particular needs, and intermediate objectives.

(Dubin and Olshtain 1986)

The components of a curriculum
Since the curriculum is concerned with a general rationale for formulating policy decisions, it combines educational-cultural goals with language goals. For example, an overall educational approach could focus on one of the following major goals:
   a. a **behavioristic orientation** considers the human species to be a passive organism, reacting to external, environmental stimuli;
   b. a **rational-cognitive orientation** considers the human species to be the source and initiator of all acts;
   c. a **humanistic orientation** is concerned with each individual's growth and development, while emphasizing affective factors as well.

♦ The ***behavioristic view*** is an educational-psychological philosophy which is compatible with a structuralist view of language and a stimulus response view about human language learning.
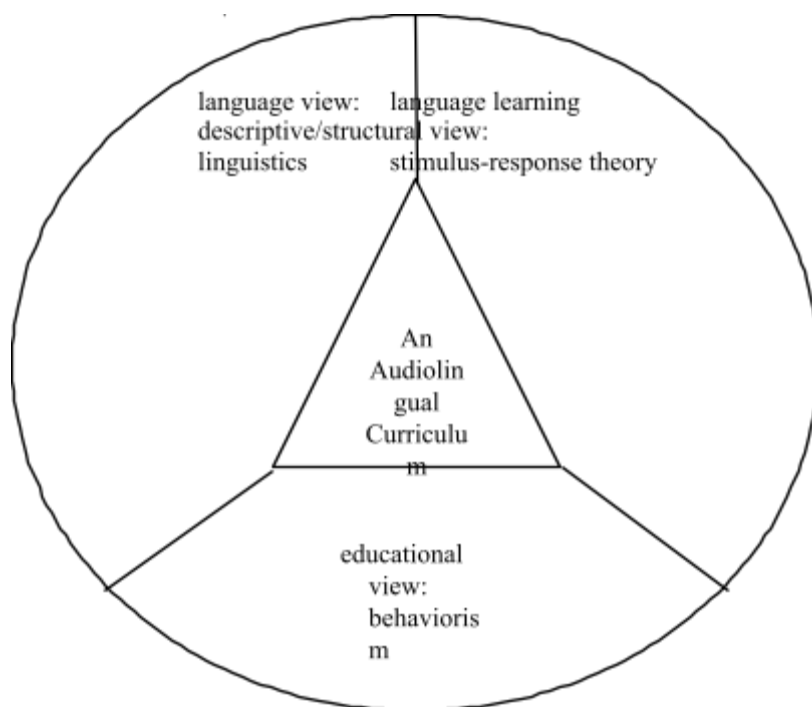
Diagram 2 The components of an audiolingual curriculum

♦ The ***rational-cognitive orientation*** became strongly reflected in the views of human language proposed by transformational-generative linguistics in the 1960s and was associated with the cognitive-code approach to language learning.

Contemporary approaches which link a rational-cognitive view with a communicative orientation towards language use:

   a. **Silent Way approach**. Developed by Gattegno (1972) have distinct affinities with a rational-cognitive orientation in the way in which they both emphasize the learning of language forms
   b. **Natural Approach**. Developed by Krashen and Terrel (1983). This approach has much in common with other contemporary views which emphasize the importance of listening and comprehension at the onset of learning – among them Silent way.

♦ The **humanistic orientation** has been closely associated with the communicative view of language

Types of Syllabus (Reilley)
Although six different types of language teaching syllabi are treated here as though each occurred "purely," in practice, these types rarely occur independently of each other. Almost all actual language-teaching syllabi are combination of two or more of the types. The characteristics, differences, strengths, and weaknesses of individual syllabi are defined as follows:

1. **Structural (formal) Syllabus**
   - ❖ The content of language teaching is a collection of the forms and structures, usually grammatical, of the language being taught.
   - ❖ Examples include nouns, verbs, adjectives, statements, questions, subordinate clauses, and so on.

2. **A notional/ functional syllabus**
   - ❖ The content of the language teaching is a collection of the functions that are performed when language is used, or of the notions that a language is used to express
   - ❖ Examples of the functions includes: informing, agreeing, apologizing, requesting; examples of notions includes age, size, color, comparison, time, and so on.

3. **Situational syllabus**
   - ❖ The content of the language teaching is a collection of real or imaginary situations in which language occurs or is used. A situation usually involves several participants who are engaged in some activity in a specific meeting.
   - ❖ The language occurring in the situation involves a number of functions, combined into plausible segment of discourse.
   - ❖ The primary purpose of a situational language-teaching syllabus is to teach the language that occurs in the situations.
   - ❖ Examples of the situations include: seeing the dentist, complaining to the landlord, buying a book at the bookstore, meeting a new student, and so on.

4. **A skill-based syllabus**
   - ❖ The content of the language teaching is a collection of specific abilities that may play a part using language.
   - ❖ Skills are things that people must be able to do to be competent in a language, relatively independently of the situation or setting in which the language use can occur. While the situational syllabi group functions together into specific settings of the language use, skill- based syllabi group linguistic competencies (pronunciation, vocabulary, grammar, and discourse) together into generalized types of behavior, such as listening to spoken language for the main idea, writing well-formed paragraphs, giving effective oral presentations, and so on.
   - ❖ The primary purpose of the skill-based instructions is to learn the specific language skill.
   - ❖ A possible secondary purpose is to develop more general competence in the language, learning only incidentally any information that may be available while applying the language skills.

5. **A task-based syllabus**
   - ❖ The content of the teaching is a series of complex and purposeful tasks that the student wants or need to perform with the language they are learning.
   - ❖ The tasks are defined as activities with a purpose other than language learning, but, as in the content-based syllabus, the performance of the tasks is approached in a way intended to develop second language ability.
   - ❖ Tasks integrate language (and other) skills in specific settings of the language.
   - ❖ Task-based teaching differs from situation-based teaching in that while situational teaching has the goal of teaching the specific language content that occurs in the situation (pre-defined products), task-based teaching has the goal of teaching students to draw on resources to complete some piece of work (a process). The students draw on a variety of language forms, functions, and skills often in an individual and unpredictable way, in completing the tasks.
   - ❖ Tasks can be used for language learning are, generally, tasks that the learners actually have to perform in any case. Examples include: Applying for a job, talking with a social worker, getting housing information over the telephone, and so on.

6. **A content-based syllabus**
   - ❖ The primary purpose of the instruction is to teach some content or information using the language that the students are also learning.
   - ❖ The students are simultaneously language students and students of whatever content is being taught.
   - ❖ The subject matter is primary, and the language learning occurs incidentally to the content learning. The content teaching is not organized around the language teaching, but vice-versa.
   - ❖ Content-based language teaching is concerned with information, while task-based language teaching is concerned with communicative and cognitive processes.
   - ❖ An example of content-based language teaching is a science class taught in the language the students need or want to learn, possibly with linguistic adjustment to make the science more comprehensible.

COURSE PLANNING AND SYLLABUS DESIGN
Dimensions of course development **(Richards 2001):**
   a. developing a course rationale
   b. describing entry and exit levels
   c. choosing course content
   d. sequencing course content
   e. planning the course content (syllabus and instructional blocks)

A. The course rationale

A starting point in course development is a description of the *course rationale*. This is a brief written description of the reasons for the course and the nature of it. The course rationale seeks to answer the following questions:
   - ♦ Who is this course for?
   - ♦ What is the course about?
   - ♦ What kind of teaching and learning will take place in the course?

The course rationale answers these questions by describing the beliefs, values and goals that underlie the course. It would be normally be a two- or three- paragraph statement that has been developed by those planning and teaching a course and that serves to provide the justification for the type of teaching and learning that will take place in the course.

Developing a rationale also helps provide focus and direction to some of the deliberations involved in course planning. The rationale thus serves the purposes of:
   - ♦ guiding the planning of the various components of the course
   - ♦ emphasizing the kinds of teaching and learning the course should exemplify
   - ♦ providing a check on the consistency of the various course components in terms of the course values and goals

                                             (Posner and Rudnitsky 1986)

B. Describing entry and exit levels

In order to plan a language course, it is necessary to know the level at which the program will start and the level learners may be expected to reach at the end of the course. Language programs and commercial materials typically distinguish between elementary, intermediate, and advanced levels, but these categories are too broad for the kind of detailed planning that program and materials development involves. For these purposes, more detailed descriptions are needed of students' proficiency levels before they enter a program and targeted proficiency levels at the end of it.

Information may be available on students' entry level from their results on international proficiency tests such as TOEFL or IELTS. Or specially designed tests may be needed to determine the level of the students' language skills.

C. Choosing course content
The question of course content is probably the most basic issue in course design. Given that a course has to be developed to address a specific set of needs to cover a given set of objectives, what will the content of the course look like? Decisions

The link between goals and objectives
The connection between general goals at the curriculum level and specific objectives at the syllabus level is evident in the effect which goals have on the three concerns of a syllabus:
1.   the dimension of language content
2.   processes or means
3.   product or outcomes
In general, curriculum goals tend to place emphasis on one or another of these dimensions.

Key questions about language content *(based on a particular theory of language that has been adopted as the foundation upon which to write a curriculum)*:
1.   What elements, items, units, or themes of language content should be selected for inclusion in the syllabus?
2.   In what order or sequence should the elements be presented in the syllabus?
3.   What are the criteria for deciding on the order of elements in the syllabus?

Questions about Process dimension:
1.   How should language be presented to facilitate the acquisition process?
2.   What should be the roles of teachers and learners in the learning process?
3.   How should the materials contribute to the process of language learning in the classroom?

Product/outcome questions:
1.   What knowledge is the learner expected to attain by the end of the course? What understandings based on analyses of structures and lexis will learners have as an outcome of the course?
2.   What specific language skills do learners need in their immediate future, or in their professional lives? How will these skills be presented in the syllabus?
3.   What techniques of evaluation or examination in the target language will be used to assess course outcomes?

Theoretical and
philosophical views:

L2
Curriculum

educational cultural philosophy

the nature of language learning

general goals
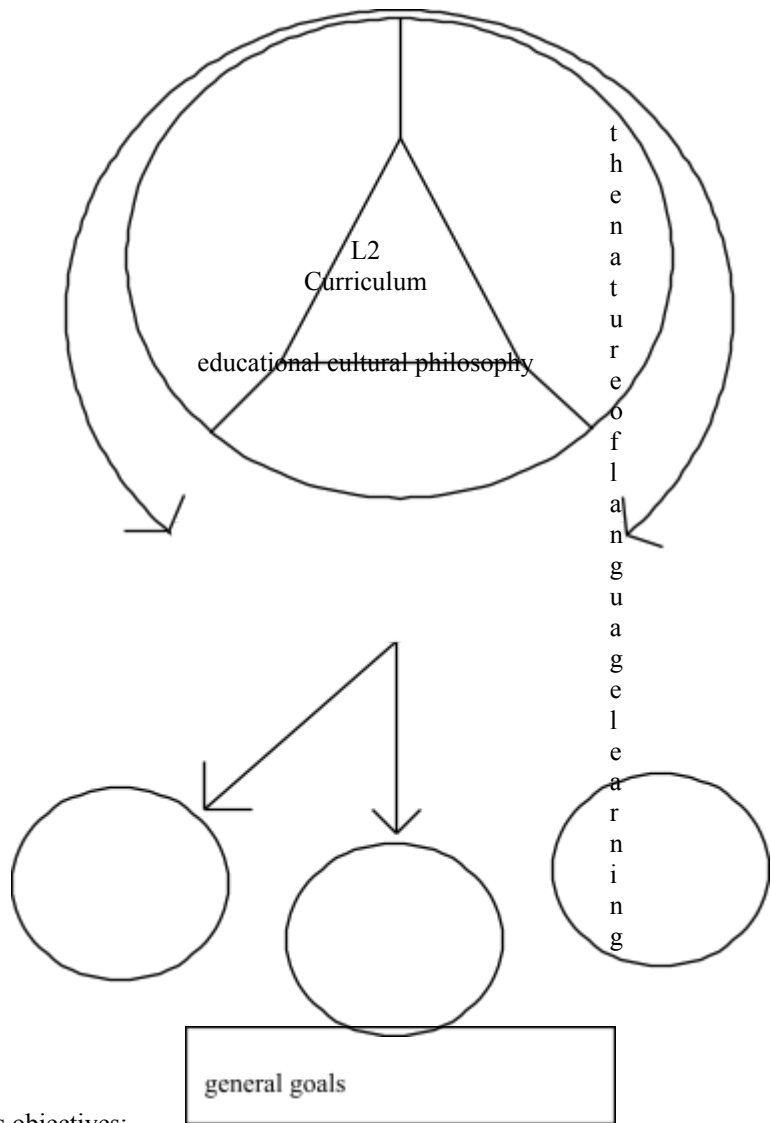
Syllabus objectives:

Langua
ge
Conte
nt

Process/ Means

Product/ Outcomes

Diagram 3 How goals become instructional objectives

The BASIC EDUCATION CURRICULUM

Curriculum policies are usually set forth by the Department of Education through various orders, circulars, memoranda and bulletins. They are aligned with national priorities and contribute to the achievement of development goals. However, several laws passed by the national legislature specifically relate to the school curriculum.

The Basic Education Curriculum (BEC) aims to produce more functionally literate students by empowering them with life skills and promote more ideal teachers that will perform collaborative teaching and transcending knowledge in a non-authoritative way of instructing. It has reduced the number of subjects from an average of eight to five, focusing on Filipino, English, Science and Math, which is seen to prepare students for global competitiveness. A fifth subject, Makabayan, also called as the "laboratory of life," instructs complete learning to students. Makabayan intends to develop personal and national identity through adequate knowledge of Philippine history and its politico-economic system, local cultures, crafts, arts, music and games. It covers a wide range

of values system that stresses the development of social awareness, understanding and commitment to the common good.

The subjects in the new curriculum respond to the individual needs of the students, and are contextualized in their present conditions. Reciprocal interaction between student-teacher, among students, students-instructional materials, students-multi-media sources, students-teachers of different disciplines is also reinforced. The approach to the subjects is "integrated,". Thus, Filipino and English would, in addition to reading, writing and grammar, include literature and current affairs. The school principal is authorized to make adjustments, but not modification, to the content of the subjects.

(Guzman and Sevilleno 2003)

Development of the basic education curriculum *(SEAMEO INNOTECH 2002)*

♦ is the responsibility of the Central Office Bureau of Elementary and Secondary Education, Curriculum Development Divisions. This bureau defines the learning competencies for the different subject areas; conceptualizes the structure of the curriculum; and formulates national curricular policies. These functions are exercised in consultation with other agencies and sectors of society (e.g. industry, social and civic groups, teacher-training institutions, professional organizations, school administrators, parents, students, etc.).

♦ the subject offerings, credit points and time allotments for the different subject areas are also determined at the national level. In this sense, a national curriculum exists in the Philippines. However, while curriculum implementation *guideline*s are issued at the national level, the actual *implementation* is left to school-teachers. They determine the resources to be used; teaching and assessment strategies and other processes. Furthermore, schools have the option to modify the national curriculum (e.g. content, sequence and teaching strategies) in order to ensure that the curriculum responds to local concerns.

The approach to curriculum design in the country is based on **content topic *and* competency**. The Department of Education prescribes competencies for the subject areas in all the grade/year levels. The Bureau of Elementary and Secondary Education develops, publishes and disseminates these learning competencies to the field.

Most of the subject/learning areas have a list of learning competencies expected to be mastered by the children at the end of each grade/year level and also at the end of elementary/secondary schooling. Some subject/learning areas have a combination of both (i.e. learning competencies under each content/topic).

The curriculum is designed to be interpreted by teachers and implemented with variations. Schools are encouraged to innovate and enrich or adapt, as along as they have met the basic requirements of the curriculum.

The curriculum plan (learning competencies) does not present teaching methods and learning activities that teachers must follow in implementing the curriculum. The guiding philosophy is that the creativity of teachers is stimulated by the option to plan and use the appropriate teaching/learning activities independently. However, teacher's manuals or guides do incorporate higher-level content areas and suggestions for teaching and assessing." (Mariñas and Ditapat, 2000).

Features of the 2002 Basic Education Curriculum for Elementary and Secondary Education:

♦ restructuring of the learning areas, reducing them to five (Filipino, English, science, mathematics and *Makabayan*);

♦ stronger integration of competencies and values within and across learning areas;

♦ greater emphasis on the learning process and integrative modes of teaching; and

♦ increased time for tasks to gain mastery of competencies of the basic tool subjects.

♦ The objectives are expressed in terms of competencies, which are knowledge, skills and attitudes that the learner is expected to acquire at the end of the programme.

♦ A significant feature of the competencies is the inclusion of the use of ICTs, articulated in terms of skills in accessing, processing, and applying information, and using educational software in solving mathematical problems and conducting experiments.

♦ Content is delivered using a variety of media and resources.

♦ The teaching-learning process considers the learner an active partner rather than an object of pedagogy.

♦ The learner takes on the role of constructor of meaning, while the teacher serves as facilitator, enabler and manager of learning.

(Department of Education, 2002)

REVIEWING THE OLD CURRICULUM

The main objectives of Secondary Education Development Program (SEDP) are to strengthen the Ministry of Science, Technology, Education and Culture (MOSTEC), develop the quality and coverage of basic, non-formal and secondary education, create a market-driven Technical Education and Vocational Training (TEVT) program and fortify the Science and Technology (S & T) capacity at the tertiary level. SEDP will also direct the Government's poverty alleviation strategy in the education sector.

The SEDP contains the New Secondary Education Curriculum (NSEC) implemented in 1989, which changed the 1973 Revised Education Program (RSEP). The program was applied in response to the following needs: continuation of the Program for Decentralized Education (PRODED) giving emphasis on science and technology, mathematics, reading, and writing; improve the value of high school graduates; and develop access to quality secondary education.

BEC vs SEDP

SEDP is said to be overcrowded, putting together too many competencies and topics. This results to the loss of mastery of basic skills, narrow opportunity to process and contextualize major concepts and weak interconnections of competencies.

On the other hand, BEC had encountered various criticisms.

Tessie Aquino Oreta, the main author of Republic Act No. 9155 or the Governance of Basic Education Act, said the "outcome of learning" among students in public schools nationwide will be sacrificed and eventually suffer because a number of teachers in the country are not prepared to teach the new curriculum.

The research agency, IBON Foundation, also criticized the design of the BEC, claiming it caters to the needs of multinational corporations for highly skilled and technically proficient workers at the expense of nationalism.

Antonio Tinio, national coordinator of the Alliance of Concerned Teachers (ACT), said the new curriculum will have a strategically adverse impact on the promotion of a scientific and nationalist education program which are critical components in the holistic development and progress of a

nation. He said the BEC is a scheme crafted to produce lowly paid labor force that will support the niche marketing schemes of the government and corporations in the era of globalization. He added that the DepEd rushed the implementation of the program to catch up with the full implementation of World Trade Organization agreements in 2004. According to ACT, BEC will be producing cheap skilled laborers for the world market instead of Filipinos with a strong sense of history, culture, arts and life skills.

In spite of the negative impressions, the restructured curriculum allows teachers to address important issues promoting social awareness to the students. It develops wider views of each subject matter while reducing redundancy of content. It also helps to keep pace with the changes in the global context of our educational system and to attain functional literacy. It aims to provide more attention on the means of learning and at the same time promote values development to all the students. It features greater importance on helping every learner particularly in Grades 1-3 to become successful reader. Mathematics on the other hand is the focus in the secondary level. It emphasizes interactive teaching approaches and values formation in all subject areas.

(Guzman and Sevilleno 2003)

MAJORSHIP

Area:

ENGLISH

Focus: Language and Literature Research

LET Competencies:

1. demonstrate knowledge of the approaches and concepts in language and literature research.
2. identify the appropriate research method/s, tools, and statistical treatment to apply in a research-related situation.

A. Definition of Language and Literature Research

There are a number of definitions of research. These definitions emphasize the purposes of research, the methods and strategies used, the analysis of data, and the ethics in conducting research. Below are some of the definitions given by the research practitioners themselves.

1. It is the utilization of various methods and strategies to gather truthful and accurate information about problems and issues related to language and literature study.

2. It is the carrying out scientific method or analysis; it entails the application of formal, systematic, and intensive processes to yield significant information or data about the research questions and/or objectives.

3. It is the systematic, objective, and literature-based analysis of scientifically recorded data which may lead to the development of generalizations, principles, models, theories, and prediction of events.

B. General Types of Research

The two general types of research are quantitative research and the qualitative research. However, in recent literature, the action research is already included in the list.

1. Quantitative Research – It is centered on the objective investigation of a population represented by a set of samples. It uses numberical data to explain the researcher's observations of the samples' behavior. It is usually done in a contrived setting. It likewise uses and applies language and literature theories and related concepts to identify the data to be gathered. Moreover, some statistical methods and techniques are used to analyze and generalize data. The process used to undertake quantitative research is deductive. The main purpose of this research type is to test theories, predict outcomes, establish facts, and test hypothesis or assumptions. It isolates variables and uses large samples. It collects data using tests and formal instruments.

2. Qualitative Research –It assumes that social reality is continuously constructed in local situations. It makes a holistic observation of the total context within which social action occurs. It uses analytic induction to analyze data and it discovers concepts and theories after data have been collected. The approach is inductive and the goal is to describe multiple realities, develop deep understanding and captures everyday life and human perspective.

3. Action Research - The action research is before classified under qualitative research because it mainly used the qualitative methods and techniques. However, in the current literature on research, action research is classified under the general type which means it becomes co-equal with both quantitative and qualitative research. The argument is that action research may utilize both quantitative and qualitative research methods and techniques.

C. Parts of a Research Report

The parts of a research report provide a systematic presentation of the research questions and the answers to these questions. Regardless of the variations in the parts of a research report, all research reports contain the research questions or objectives, related theoretical and research literature, research findings and their discussion. Below are the basic contents of a research report:

1. The Problem and Its Setting- This section includes the introduction of the study, statement of the problem, scope and delimitation, importance of the study, and the definition of terms. It is also in this part that the hypotheses and assumption of the study are stated.

2. Review of Literature and Studies – This section presents the theories, concepts and studies related to the research topic.

3. Research Methodology – This section clears out the processes used to answer the research questions. This section also states the research methods and design, sampling, statistical treatment, procedures, and other related concepts necessary for data gathering.

4. Research findings – This section presents the overview of the statistical procedures or how statistical procedures are used for data analysis, description of results for each hypothesis, question, objective or purpose.

5. Discussion – this section presents the interpretation and analysis of the results.

6. Summary and Recommendations – this section presents the implications of the study and future research

D. Sources of Research Problems

The research problems can be gathered from various sources, such as:

1. Research Literature –It provides the much needed information to determine what have already been explored in relation to the topic that will be investigated.

2. Theory-Based Research – This contains the studies in which the existing theories on language and literature were tested.

3. Replicating and Extending Previous Research – the purpose of this is to check findings of breakthrough study, to determine the validity of research findings across different populations, to identify the trends or change over time, to know important findings using different methodology, and to develop more effective or efficient intervention

4. Observations – this helps in determining an emerging or existing phenomenon that must be investigated

5. Experience – this is another rich source of research topics because this provides the motivation to the researcher to investigate or examine what he/she knows is important in language or literature study.

E. Characteristics of a Good Research Topic

There are several factors to be considered in undertaking a research. These factors

1. The topic is interesting. It will hold the researcher's interest through the entire research.

2. The topic is researchable. It can be investigated through the collection and analysis of data and it is not stated as a topic seeking to determine what should be done.

3. The topic is significant. It contributes in some way to the improvement or understanding of education theory or practice.

4. The topic is manageable. If it fits the researcher's level or research skills, needed resources, and time restrictions.

F. Variables and Hypothesis

1. Variables – a quantitative expression of a construct that can vary in quantity or quality in observed phenomenon. It stands for variation within a class of objects. The different types of variables are:

   a. Independent variable – a variable that the researcher thinks occurred prior in time to, and has an influence on another variable or on the dependent variable.

   b. Dependent variable – a variable that is affected by or influenced by an independent variable.

   c. Intervening variable – a variable which cannot be controlled or measured directly that has an important effect upon the outcome.

2. Hypothesis – this pertains to a researcher's prediction of the tentative results and findings of a study based on a theory or assumption of the variables measured in the study. This likewise presents the relationship between variables. The types of hypothesis are:

   a. Null Hypothesis – a prediction that no relationship between two measured variables will be found or that no difference between two groups on a measured variable will be found.
   b. Non directional hypothesis – simply states that a relationship or difference exists between variables.
   c. Directional hypothesis – presents the expected direction of the relationship or difference

3. Characteristics of a Good Hypothesis:
   a. It is based on sound reasoning.

      b.   It provides a reasonable explanation for the predicted outcome.

      c.   It clearly states the expected relationship between defined variables.

      d.   It is testable within a reasonable time frame.

G. Quantitative Research Methods

   1. Descriptive or survey research - studies phenomenon/issues and problems as they exist at one point in time. It involves making careful descriptions of phenomenon in language and literature. It is concerned with "what is."

     a.   Characteristics of a descriptive or survey research

        i)   information is collected from a group of people in order to describe some aspects or characteristics such as abilities, opinions, attitudes, beliefs, and/or knowledge of the population of which that group is a part

        ii)   information is collected through asking questions; the answers to these questions by the members of the group constitute the data of the study

        iii)   information is collected from a sample rather than from every member of the population

     b.   Purposes of descriptive research

        i)   presents description for purposes of policy formulation

        ii)   helps in improving existing conditions

     c.   Types of descriptive research

        i)   Longitudinal study – involves collecting data from a sample at different points in time in order to study changes or continuity in the samples' characteristics.

- Trend Studies – describe change by selecting a different sample at each data collection point from a population that does not remain constant

- Cohort Studies – describe change by selecting a different sample at each data-collection point from a population that remains constant

- Panel Studies – this involves selecting a sample at the outset of the study and then at each subsequent data-collection point surveying the same sample is done

- Cross-sectional studies- the data are obtained at one point in time, but from groups of different ages or at different stages of development

        ii)   Cross- sectional survey – collects information from a sample that has been drawn from a predetermined population. The information is collected at just one point in time, although the time it takes to collect all the data desired may take anywhere from a day to a few weeks or more.

     d.   Types of Instruments in Descriptive or Survey Research

        i)   Questionnaire - this is a type of instrument in which the respondents are asked to express their views, opinions, or knowledge using a scale.

Types of Questions – the nature of the questions, and the way they are asked, are extremely important in the research survey:

1. Closed-ended questions are easy to use, score, and code for analysis on a computer. Since all subjects respond to the same opinions; standardized data are provided.

2. Open-ended questions- allow for more individualized responses, but they are sometimes difficult to interpret. They are also often hard to score, since so many different kinds of responses are received.

Kinds of Questionnaire

1. Postal questionnaires –this involves sending of 'self-completion' questionnaire through the post. This involves a coverage of a large geographical area.

2. E-questionnaire – this involves sending of 'self-completion' questionnaire through email or other electronic means. This also has a large geographical area coverage.

ii) Interview - a measure that specifies the questions to be asked of each research participant, the sequence in which they are to be asked, and guidelines for what the interviewer is to say at the opening and closing of the interview

Kind of interview

1. Face to face interview – allows a direct interface between the research or data gatherer and the respondent.

2. Telephone interview – uses the phone to gather data from the respondents. Other prefer a telephone interview because it is cheaper and faster than the face-to-face interview.

ii) Correlational Research – a type of investigation that seeks to discover the direction and magnitude of the relationship among variables through the use of correlational statistics.

a. Purposes of Correlational research
    1. to clarify our understanding of important phenomenon through the identification of relationships among variables
    2. to predict a score on either variable if a score on the other variable is known

b. Scattergram or scatter plot – is a pictorial representation of the correlation between two variables. The scattergram tells the type of correlation evident between the two variables.
    i) Perfect correlation
    ii) Positive correlation
    iii) Negative correlation
    iv) Absence of correlation

iii) Causal-comparative or ex post facto research – determines the cause, or reason for existing differences in the behavior or status of groups

iv) Experimental Research- provides a systematic and logical method for answering the question on what will happen if experiments are done in carefully controlled conditions. In this study, the researchers manipulate certain stimuli, treatments or environmental conditions and observe how the condition or behavior of the subject is affected or changed.

a. Types of Experimental designs
   i) Pre-Experiment – the least adequate of designs is characterized by: (1) lack of a control group; (2) failure to provide for the equivalence of a control group Some examples of pre-experimental designs are:

   - One-shot case study design – a type of experimental design in which an experiment treatment is administered and then a posttest is administered to measure the effects of the treatment.

     $$X \quad O$$
     X= Treatment   O = Observation
     (Dependent variable)

   - One-group, pretest-posttest design - a type of experiment in which all participants are exposed to the same conditions; measurement of the dependent variable (pretest), implementation of the experimental treatment, and another measurement of the dependent variable (posttest)

     $$O_1 \quad X \quad O_2$$
     O_1= pretest O_2= posttest

   - Static –group comparison design – this design compares the status of a group that has received an experimental treatment with one that has not. There is no provision for establishing the equivalence of the experimental and control groups. In some books, this design is classified under the quasi-experimental design.

     $$X \qquad O$$
     $$C \qquad O$$

   ii) Quasi-Experiment – these designs provide control of when and to whom the measurement is applied, but because random assignment to experiment and treatment groups has not been applied, the equivalence of the groups is not assured. Some examples of experimental designs are:

   - Time series design – a type of experiment in which a particular behavior of an individual or a group is measured at periodic intervals, and the experimental treatment is administered one or more times between those intervals

     e.g $O_1 O_2 O_3 O_4 O_5 O_6 O_7 O_8$

   - Pretest-posttest nonequivalent–groups design – this design is often used in classroom experiments when experimental and control groups are naturally assembled groups as intact classes which maybe similar. The difference between the mean score of the O_1 and O_2 scores and the difference between the mean of the O_3 and O_4 are tested for statistical significance.

     e.g. O_1 X O_2 $O_1 O_2$ = pretests
             O_3 C O_4 $O_2 O_4$ =
             posttests

   iii) True-Experimental designs – in this design the subjects are randomly assigned to treatment groups. Examples of these are:

- Posttest-only control-group design – a type of experiment that includes three phases: a) random assignment of research participants to the experimental and control groups; b) administration of the treatment to the experimental group and either no treatment or an alternative treatment to the control group; and c) administration of a measure of the dependent variable to both groups.

Treatment group	R	X1	O
Control Group	R	X2	O

- Pretest-Posttest Control Group Design- This differs from the posttest-only control group design solely in the use of a pretest. Two groups of subjects are used, with both groups being measured or observed twice.

Treatment Group	R	O	X1	O
Control Group	R	O	X2	O

- Solomon four-group design – a type of experiment involving two treatment groups and two control groups, so that the researcher can determine the effect of both the treatment variable and the pretest on the dependent variable.

Treatment Group	R	O	X1	O
Control Group	R	O	X2	O

Treatment Group	R	X1	O
Control Group	R	X2	O

b. Tests in an Experimental Research

   i) Pre-test – a measure that is administered prior to an experimental treatment or other intervention
   ii) Posttest – a measure that is administered following an experiment or control treatment or other intervention in order to determine the effects of the intervention

c. Groupings in an Experimental Research
   i) Control Group - a group of research participants who receive no treatment or an alternate treatment so that the effect of extraneous variables can be determined.
   ii) Experimental Group – a group of research participants who receive treatment

d. Focus of experimental research

- Controls. Experimental research focuses on the 'manipulation of circumstances.'
- Identification of causal factors. It helps in identifying which factor actually causes the observed outcome to occur.
- Observation and measurement. It should be precise and detailed.

3. Qualitative Research Methods

   i) Action Research – a type of applied research that is conducted primarily to improve educational practices, including management of the classroom, classroom practices and interaction, classroom instruction, among others.

a. Steps in action research cycle
   i) Initiation – identifies a pedagogy-related problem
   ii) Preliminary investigation – collects baseline data through observation and classroom interaction
   iii) Hypothesis – form hypothesis based on the data
   iv) Intervention – devises strategies to solve the problem
   v) Evaluation - evaluates the result of the intervention
   vi) Dissemination – prevents findings in a forum
   vii) Follow up- investigates alternative solution to the same problem

b. Action Research Data Collection Approaches

   i) Teacher self- reflection tools- these are designed to be completed by teachers to evaluate their performance in the areas identified on the self-reflection tool. These tools usually are in the form of a checklist, rating scale, or questionnaire.

   ii) Media recording and analysis - this uses media-like audio or video recording to record a sample of teacher performance for subsequent analysis by the teacher, peer or both. Microteaching is one example of media recording.

   iii) Student feedback tools – this is similar to the self- reflection tool except that the students, instead of the teacher, complete the forms. Teacher- made questionnaire, minute surveys and journals are examples of sources of student feedback.

   iv) Student performance data – include all student products that can be used to help teachers assess their own instructional effectiveness. Test results, essays, classroom projects, and the like are examples of students' performance data.

   v) External or peer observation – involves having a peer or colleague observe, assess, or provide suggestions about an aspect of the teacher's practice such as questioning behavior, lesson organization or feedback to students.

   vi) Journaling – requires the teacher to maintain and reflect on a record of classroom events or activities with the intent of recognizing recurring problems, wants, successes, or needs.

   vii) Collegial dialogue, experience sharing, and joint problem solving- all of these encourage collaboration among teachers to discuss common problems, share procedures, and strategies, and compare perceptions. Exposure to the ideas and practices of colleagues is a potent strategy for teacher reflection and change.

ii) Case Study Research- This type of research is an in-depth study of cases which include an individual, a group, and a community. This investigates the perspective of the participants involved in the phenomenon or issue.

iii) Historical Research – the study of the past phenomenon for the purpose of gaining a better understanding of present institutions, practices, trends, and issues.

   a. Purposes of Historical Research

      i) to make people aware of what has happened in the past so they may learn from past failure or success
      ii) to learn how things were done in the past to see if they might be applicable to present day problems and concerns

iii) to assist in prediction
iv) to test hypotheses concerning relationships or trends

b. Types of Sources

i)   Primary Sources- this is a direct report of an event by an individual who actually observed or participated in it.
ii) Secondary Sources – these are documents prepared by an individual who was not a direct witness to an event, but who obtained his or her description of the event from someone else.

c. Categories of Sources

i)   Documents – these are written or printed materials that have been produced in some form or another. Examples of these are annual reports, artwork, bills, books, cartoons, circulars, records, diaries, diplomas, newspapers, among others. They may be handwritten, printed, typewritten, drawn or sketched; published or unpublished; intended for private or public consumption; original or copies. Therefore, documents pertain to any kind of information that exists in some type of written or printed form.

ii) Numerical records – these include test scores, attendance figures, consensus reports, budgets, and the like.

iii) Oral statements – these include stories, myths, tales, legends, chants, songs and other forms of oral expression that have been used by people down through the ages to leave a record for future generations.

iv) Relics –These are objects whose physical or visual characteristics can provide some information about the past. Examples include furniture, artwork, clothing, buildings, monuments, or equipment.

iv)   Ethnographic Research – In anthropology, an in-depth study of the features of life in a given culture and the patterns in those features.

a. Characteristics of Ethnography Research

i)   Contextual – the research is carried out in the context in which the subjects normally live or work.
ii) Unobtrusive – the researcher avoids manipulating the phenomenon under investigation
iii) Longitudinal – the research is relatively long term
iv) Collaborative – the researcher carries out interpretative analyses of the data in cooperation with other people, e.g. the natives in a community
v)   Organic- there is interaction between questions/hypothesis and data collection/interpretation

b. Types of Research Participants

i)   Participant–Observer role – In quantitative research, the observer's assumption of a meaningful identity within the group being observed, but that does not involve engaging in activities that are at the core of the group's identity

ii) Observer-Participant role – In quantitative research, the observer's maintenance of a posture of detachment while collecting research data in a setting, but with causal interaction with the individuals or groups being studied as necessary.

iii) Complete observer – the researcher observes the activities of a group without in any way becoming a participant in those activities. The subjects of the researcher's observation may or may not realize that they are being observed.

iv) Complete participant – the identity is not known to any of the individuals being observed. The researcher interacts with the group as naturally as possible.

c. Types of effects on the participants

i) Hawthorne's Effect- An observed change in the participants' behavior based on their awareness of participating in an experiment, their knowledge of research hypothesis or their response to receiving special attention

ii) Halo effect – the tendency for the observer's early impressions of an individual being observed to influence the observer's ratings of all variables involving the same individual

iii) Observer effect – any action or bias of an observer to record the occurrence of a behavior that fits one of the categories in the observational schedule.

4. Sampling and Sampling Technique

i) Sampling – The process of selecting members of a research sample from a defined population, usually with the intent that the sample accurately represents the population. A sample comprises the individuals, items, or events selected from a larger group referred to as a population.

ii) Sampling error- the deviation of a sample statistic from its population value

iii) Types of Sampling Techniques

a. Convenience sampling – a group of cases that are selected simply because they are available and easy to access

b. Probability sampling – a procedure for drawing a sample from a population such that each individual in the population has a known chance of being selected

c. Purposeful sampling – the process of selecting cases that are likely to be "information-rich" with respect to the purposes of a qualitative research study

d. Cluster sampling – selecting naturally occurring groups in the population.

e. Criterion Sampling – selecting a group of cases that satisfy particular specifications or standards

f. Proportional stratified random sampling – a technique in which the proportion of each subgroup in the sample is the same as their proportion in the population

g.   Purposeful random sampling –selecting by random sampling methods for the purpose of establishing that the selection of cases was not biased.

h.   Random sample or simple random sampling –selecting participants such that all members of the accessible or target population have an equal and independent chance of being selected

i.   Snowball sample –selecting participants by asking one person to recommend someone suitable as a case of the phenomenon of interest, who then recommends another person who is a suitable case or who knows potential cases; the process continues until the desired sample size is achieved.

j.   Systematic sampling – a type of sampling in which individuals are selected from a list by taking every nth name.

k.   Purposive sampling – the researcher selects a sample based on his or her experience or knowledge of the group to be sampled.

l.   Quota sampling – is most often used in survey research when it is not possible to list all members of the population of interest.

iv)   Random assignment – the process of assigning individuals or groups to the experiment and control treatments such that each individual and group has an equal chance of being in each treatment

5. Ways of Measurement

i)   Likert Scale – a measure that asks individuals to check their level of agreement with various statements about an attitude or object (e.g strongly agree, agree, disagree, strongly disagree)

ii)   Questionnaire – a measure that presents a set of written questions to which all individuals in the sample respond

iii)   Rubric- in performance assessment, this refers to a scale of measuring different levels of proficiency demonstrated in students' portforlio.

6. Statistics and Statistical Treatment

i)   Statistics – numerical index describing a characteristic of a sample

ii)   Statistical Treatment – a mathematical treatment used for summarizing or analyzing numerical data or information

a.   Analysis of Variance (ANOVA) – This is a statistical procedure applied to determine whether the difference between the mean scores of two or more groups on a dependent variable is statistically significant.
b.   Chi-square – this is a nonparametric test of statistical significance that is used when the research data are in the form of frequency counts for two or more categories.
c.   Factor Analysis – A statistical procedure for reducing a set of measured variables to a smaller number of variables by combining variables that are moderately or highly correlated with each other.

d. Multiple Regression- A statistical procedure for determining the magnitude of the relationship between a criterion variable and a combination of two or more prediction variables

7. Ways of Analyzing Qualitative Data

   i) Conversational Analysis – the study of the implicit rules governing the speech acts between two or more people

   ii) Discourse Analysis – the study of the interpretative processes that individuals use to produce their accounts of reality.

8. Validity and Reliability in Research

   i) Validity – the research measures what it intends to investigate. There are two types of validity:

      i) Construct validity – the extent to which inferences from a test's scores accurately reflect the construct that the test claims to measure.

      ii) Content validity – the extent to which inferences from a test's scores adequately represent the content or conceptual domain that the test claims to measure

      iii) Internal validity – in experiments, it is the extent to which extraneous variables have been controlled by the researcher so that any observed effects can be attributed solely to the treatment variable.

   ii) Reliability – in a qualitative research, it is the extent to which other researchers would arrive at similar results if they studied the same case using exactly the same procedures as the first researcher. In classical test theory, it refers to the amount of measurement error in the scores yielded by a test.

      a. Types of reliability

         i) Inter-observer reliability – it is the extent to which the scores assigned by one observer of events correlate with the scores assigned by another observer of the same events.

         ii) Intra-observer- reliability – it is the extent to which an observer makes consistent recordings of observational variables while viewing a videotape or listening to an audiotape of an event on several occasions

      b. Strategies to achieve internal reliability

         i) Low inference descriptors – describes behavior on which it is easy for independent observers to agree.

         ii) Multiple researchers/ participant researchers – the best way to guard against threats to internal reliability. However, this is quite expensive. The alternative is to enlist the aid of local informants to validate the interpretations of the ethnographer.

         iii) Peer examination – this involves the corroboration by other researchers working in similar settings

iv) Mechanically recorded data – this strategy allows for the preservation of the primary data.

9. Data collection in qualitative research

   i)   Observation – certain questions can be best answered by observing how people act or how things look.

   ii) Field notes – observer's record of what he or she has seen heard, experienced, and thought about during an observation session

      a. Three types of field notes

         ● Field jottings – these are quick notes about something the researcher wants to write more about later. They provide the stimulus to help researchers recall a lot of details they do not have time to write down during the observation or interview.

         ● Field diary – a personal statement of the researcher's feelings, opinions, or perceptions about others with whom the researcher comes in contact with during the course of his or her work.

         ● Field log – is a sort of running account of how researchers plan to spend their time compared to how they actually spend it. It is, in effect, the researcher's plan for collecting his or her data systematically. The value of maintaining a log is that it forces the researcher to think hard about the questions he or she truly wants to be answered, the procedures to be followed, and the data really needed.

      b. Two Kinds of Materials for Field Notes

         i) Descriptive field notes – attempts to describe the setting, the people and what they do according to what the researcher observes. They include the following:

            ● Portraits of the subjects – their physical appearance mannerisms, gestures, how they act, talk and so on.

            ● Reconstruction of dialogue – conversations between subjects, as well as what they say to the researcher. Unique or particularly provoking statements should be quoted.

            ● Description of the physical setting – a quick sketch of the room assignments, placement of materials, and so on.

            ● Accounts of particular events who was involved when, where, and how.

            ● Depiction of activities – a detailed description of what happened along with the order in which it happened.

            ● The observer's behavior – the researcher's action, dress, conversations, and so on.

         ii) Reflective field notes – present more of what the researcher himself or herself is thinking about as he or she does the observation. These include the following:

            ● Reflections on analysis – the researcher's speculations about what he or she is learning, ideas that are developing, patterns or connections seen, so on.

- Reflections on method – procedures and materials that a researcher is using in the study, comments about the design of the study, problems that are arising and so on.

- Reflections on ethical dilemmas and conflicts – such as any concerns that arise over responsibility to subjects or value conflicts.

- Reflections on the observer's frame of mind – such as what the researcher is thinking as the study progresses- his or her attitudes, opinions, and beliefs- and how he/she might be affecting the study.

- Points of clarification – notes to the researcher about things that need to be clarified, checked later, etc.

iii) Interviews – a purposeful interaction, usually between two people, focused on one person trying to get information from the other person. It permits the researcher to obtain important data that cannot be obtained from observation.

a. Types of Interview Questions

i) Background or demographic questions – are routine sorts of questions about the background characteristics of the respondents. They include questions about education, previous occupation, age, income, and the like

ii) Knowledge questions – are questions researchers ask to find out what factual information respondents possess.

iii) Experience or behavior questions – are questions a researcher asks to find out what a respondent is currently doing or has done in the past. The intent is to elicit description of experience, behavior, or activities that could have been observed.

iv) Opinion or values question - are questions researchers ask to find out what people think about some topic or issue. Answers to such questions call attention to the respondents' goals, beliefs, attitudes, or values.

v) Feelings questions – are questions a researcher asks to find out how respondents feel about things.They are directed toward emotional responses of people to their experiences.

vi) Sensory questions – are questions a researcher asks to find out what a respondent, for example, has seen, heard, tasted, smelled, or touched.

iv) Introspective Methods – this covers techniques in which data collection is carried out with the mental events being investigated

a. Think aloud techniques – are those in which subjects complete a task or solve a problem and verbalize their thought processes as they do so. The researcher collects the think-aloud protocol on tape and then analyzes it for the thinking strategies involved.

b. Anagram tasks – this is similar to Think Aloud, but the focus is on letters and words rather than numbers. An anagram is a word or phrase whose constituent parts have been rearranged.

c. Diary studies – they have been used in investigations of second language acquisition, teacher – learner interaction, teacher education, and other aspects of language learning use.

d. Stimulated recall – is a technique in which the researcher records and transcribes parts of a lesson then gets the teacher to comment on what was happening at the time that the teaching and learning took place. Such a technique can yield insights into processes of teaching and learning which would be difficult to obtain by other means.

v) Retrospection – this pertains to the collection of data some time after the event under investigation has taken place.

vi) Elicitation Techniques – these techniques are used to obtain data by means of a stimulus, such as a picture, diagram, or standard test, as well as those based on a questionnaire, survey and interview data. Examples of these are production tasks, completion tasks, among others.

10. Other Concepts in Research

i) Norming Group – a large sample whose scores on a test provide a set of standards against which the scores of subsequent individuals who take the test can be referenced.

ii) Pilot Study – a small-scale, preliminary investigation that is conducted to develop and test the measures or procedures that will be used in a research study. This is a small scale study conducted with the purpose of revising the procedures to be used in the main study.

iii) Replication – the process of repeating a research study with a different group of research participants using the same or similar conditions for the purpose of increasing confidence in the original study findings.

iv) Triangulation – this involves cross-checking of data using multiple sources of multiple data collection procedures

v) Interview Guide – this includes topics and issues to be covered which are specified in advance in outline form; the interviewer decides the sequence and wording of questions in the course of the interview.

vi) Coding – a way of analyzing data by assigning markers, numbers, or letters.

11. Literary Research

i) Steps in Doing Literary Research

a. Select a topic- this pertains to the selection of the author and the aspect or element of his or her work that you want to study. Some of the literary topics could be a discussion of the work's characters, if they are realistic, symbolic or historically- based; a comparison and contrast of different authors or characters in a work; a reading of a work based on a literary approach or theory outside philosophical perspective, e. g. how would a Freudian read Hamlet?; a study of the sources or historical events that occasioned a particular work, e.g. comparing G.B. Shaw's Pygmalion with the original Greek myth of Pygmalion; an analysis of a specific image occurring in several works, e.g the use of moon as imagery in certain plays,

poems, novels; a "deconstruction" of a particular work, e.g. unfolding an underlying racist worldview in Joseph Conrad's Heart of Darkness, among others

b. Prepare the research questions/objectives- a researcher has to be clear about what he/she wants to achieve in the whole research undertaking. This will provide direction to the study, as well as the information necessary to determine the appropriate methodology.

c. Make a research hypothesis or assumption – in a literary research the hypothesis or assumption is important as well, but unlike a quantitative research like experimental or correlational research where the hypothesis can either be accepted or rejected, the literary researcher is not encouraged to commit too much too soon to the hypothesis at hand since, this may change as the research progresses.

d. Prepare the methodology – in this section, the literary researcher underscores the needed elements to address the research questions. This includes the identification of authors to be studied, their texts to be analyzed, procedures or stages of the literary research, among others. Since the selection of materials is a significant aspect in any literary research, it is labeled under steps of literary research and not just a component of the methodology part.

e. Select Materials – In selecting the materials for a literary research, make sure that you have built your bibliography. This includes the selection of a few good articles about the author and his/her work. Include the reviews made by literary critics of a particular work. Other things to consider are the following:

   i)   Identify the text/s to analyze
   ii) Select the biographies and biographical   materials to include in the study (e.g. letters)
   iii) Select the bibliographies of secondary sources
   iv) Identify annotated bibliographies, for books or articles
   v)   Make a list of important works with evaluations as to which are most important, canonical, widely read and accepted

f. Prepare the findings of the study – In this section, the researcher answers the research questions and addresses the hypothesis of the study.

g. Write the research report – A research report must not only answer the research questions and objectives, but also follow the conventions of writing. Having said this, the researcher ensures that the final report is well edited and proofread to adapt to the required style and format of the publisher.

ii) Translation

   a. Topics to be explored

      Research in Literature may include the study in translation. In doing this type of research, the author may explore the following translation studies:

      i)   Issues and problems in translation from one language to another language or from one literary form to another literary form

      ii) Evaluation of the language used in translation

      iii) The universal appeal of the translation

b. Three phases of translation – Another thing to consider in translation research is the process of translation itself. The translation of a literary text undergoes phases to that the translated material will remain faithful to the original text. These phases include:

   i) Preparation for translation – a literary material to be translated well has to be fully understood by the translator. The translator must understand the basic and the whole point of the text as well as its nuances. Hence, before a translator can begin translating the text, (s)he must be in full grasp of the circumstances- political, social, among others internal and external to the text. It is also important that the translator has a clear interpretation of the text at hand.

   ii) Actual translation – in doing the actual translation, the translator needs to have a theoretical grounding to support the manner and processes employed in the actual translation. This is important in setting a clear direction in the translation process

   iii) Addressing issues – in translating a literary text certain issues must be addressed. One of these is the occurrence of words that have no equivalent in the target language. Another is the literary and writing style of the author as opposed to the writing style of the translator. Next is the use of expressions for thoughts and concepts as well as idiomatic expressions which may not have any equivalent or counterpart in the target language. Next is the tendency to alter the word order, structure among others in the course of translation. Finally, the danger of having a literal translation.

   iv) Evaluation of the Translation – Any translated material must undergo an evaluation process to ensure its faithfulness to the original text. To effect this, a translator needs to develop or adapt a rubric which will serve as guide in determining the quality of the translated material. The evaluation of the translated material also includes the assigning of inter-raters to evaluate the quality of the translation. In selecting the inter-rater certain criteria have to set by the researcher. These criteria wholly depend on the type of material being studied.

c. Application of Translation Methods – These translation methods are used to address issues in translation and to ensure the faithfulness of the translated material to the original text. Some of the translation methods are:

   i) Word-for-Word Translation – This is the literal translation which is used to translate the words in their most common meaning. This method is used usually for the initial phase in translation.

   ii) Meaning-based Translation – this method gives the highest priority to the meaning and form of the original, and is appropriate to translations of source texts that have high status. It retains the aesthetic value of the translated texts. It is both semantic and communicative in nature.

iii)   Classroom Research

One of the challenges for language and literature teachers in this information age is to be active contributors of knowledge in academic setting. In academic institutions, from elementary to tertiary, teachers are encouraged, and at some degree, are expected to undertake a small-scale research. This small scale research is often focused on the classroom interaction where the teacher –researcher is a significant member.

Although the methods used in classroom research resembles those used in other types of researches, classroom research can be considered distinct because it focuses on issues and concerns of a specific classroom. Hence, classroom research addresses a specific learning concern in the classroom setting.

a. Methods of classroom research

Classroom research can be done using the following methods:

i)   Methods comparison studies – this is probably the best known classroom studies employing experimental method. This seeks to evaluate the relative claims of different methods by randomly assigning students to two different groups and providing differential instruction to these groups. At the end of the research period, all students are tested to determine which of the two competing methods is the more effective.

ii) Stimulated recall – is a technique in which the researcher records and transcribes parts of a lesson and then gets the teacher to comment on what was happening at the time that the teaching and learning took place. This technique yields insights into the processes of teaching and learning which would be difficult to obtain by other means.

iii) Observation schemes – these schemes are used to document classroom interaction. However, the information generated from these schemes are extremely limited but very much focused on a particular point of view or perspective.

iv) Interactional analysis – This involves the discursive analysis of classroom talk. This focuses on the thematic structures and activity schemes. The analysis of classroom activities covers (1) activity type, (2) participant organization, (3) content, (4) student modality, and (5) materials. It also includes the language used in the classroom, specifically the use of a target language, information gap, sustained speech, reaction to code or message, incorporation of preceding utterances, discourse initiation, and relative restriction of linguistic forms.

b. Focus of classroom research

Classroom research is a recommended approach for studying the language and literacy interaction in the classroom. The main goal of a classroom research is to study the processes, interaction, assessment and instruction that are happing in the classroom.

i)   Classroom processes – this involves the systems observed and administered by the teacher in the classroom to effect learning and understanding

ii) Classroom interaction – this focuses on the type of talk observable inside the classroom

iii) Classroom instruction – this centers on the teaching styles of the teacher, selection of materials, use of teaching methodologies and strategies, along with the students' response to the initiatives of the teacher.

iv) Classroom assessment – this looks into the assessment and testing done in the classroom using both teacher and expert made tests and assessment tools.

Q. Writing the research report

The research is not complete without the written report. The report is the gateway towards the understanding and appreciation of such intellectual endeavors. Basically the report follows a conventional structure (as presented above). What is discussed on this section is the convention in writing a research report that a researcher should observe. These are the following:

1. The research writer is expected to fit in his report to the intended audience or readers. This means that the researcher should meet the expectations, in terms of format and style of the specific audience that who will read his work.

2. There are writing conventions for research report. The researcher should be aware of the conventions in writing a report for language and literature research. It will help if the research constantly reads the articles published in scholarly journals for language and literature.

3. The technical details should be dealt with care. The researcher should be aware of the style of presentation, the details and length of the account, the terminology used, among others.

4. One should use the point of view preferred by the journal or the readers of the journal. Eventhough, the first person point of view is gaining popularity in writing of research reports, some research books still advise the sue of the third person in writing the research report (Denscombe, 2003).

5. The need to use the appropriate tense form. Traditionally, the past tense is often used in writing the findings and discussion. However, this has become a problem in recent research report writing because the writer also makes a reflection on the information at hand. In writing these reflection, the use of the present tense is expected.

MAJORSHIP

Area: ENGLISH

Focus: **Afro-Asian Literature**

Competencies:

1. be familiar with the literary history, philosophy, religious beliefs, and culture of the Afro-Asian nations
2. point out the universal themes, issues, and subject matter that dominate Afro-Asian literature
3. interpret the significance and meaning of selected literary pieces
4. identify outstanding writers and their major works

INDIA

1. **Literary Periods.** The Indus Valley civilization flourished in northern India between 2500 and 1500 B.C. The Aryans, a group of nomadic warriors and herders, were the earliest known migrants into India. They brought with them a well-developed language and literature and a set of religious beliefs.
   a) **Vedic Period** (1500 B.C. –500 B.C.). This period is named for the *Vedas*, a set of hymns that formed the cornerstone of Aryan culture. Hindus consider the Vedas, which were transmitted orally by priests, to be the most sacred of all literature for they believe these to have been revealed to humans directly by the gods.

   - The **Rigveda** which has come to mean "hymns of supreme sacred knowledge," is the foremost collection or *Samhita* made up of 1,028 hymns. The oldest of the Vedas, it contains strong, energetic, non-speculative hymns, often comparable to the psalms in the Old Testament. The Hindus regard these hymns as divinely inspired or 'heard' directly from the gods.

The Song of Creation

Then was not non-existent nor existent: there was no realm of air, no sky beyond it.

What covered it and where? And what gave shelter? Was water there, unfathomedmdepth of water?

Death was not then nor was there aught immortal: no sign was there, the day's and night's divider.

That one thing, breathless, breathed by its own nature: apart from it was nothing whatsoever.

Darkness there was: at first concealed in darkness, this All was indiscriminated chaos.

All that existed then was void and formless: by the great power of warmth was born that unit.

b) **Epic and Buddhist Age** (500 B.C. – A.D.). The period of composition of the two great epics, *Mahabharata* and the *Ramayana*. This time was also the growth of later Vedic literature, new Sanskrit literature, and Buddhist literature in Pali. The *Dhammapada* was also probably composed during this period. The **Maurya Empire** (322-230 B.C.) ruled by Ashoka promoted Buddhism and preached goodness, nonviolence, and 'righteousness' although this period was known for warfare and iron-fisted rule. The **Gupta Dynasty** (320-467 B.C.) was the next great political power. During this time, Hinduism reached a full flowering and was evident in culture and the arts.

- The **Mahabharata**, traditionally ascribed to the sage **Vyasa**, consists of a mass of legendary and didactic material that tells of the struggle for supremacy between two groups of cousins, the Kauravas and the Pandavas set sometime 3102 BC. The poem is made up of almost 100,000 couplets divided into 18 *parvans* or sections. It is an exposition on *dharma* (codes of conduct), including the proper conduct of a king, of a warrior, of a man living in times of calamity, and of a person seeking to attain emancipation from rebirth.

- The **Bhagavad Gita** (The Blessed Lord's Song) is one of the greatest and most beautiful of the Hindu scriptures. It is regarded by the Hindus in somewhat the same way as the Gospels are by Christians. It forms part of Book IV and is written in the form of a dialogue between the warrior Prince Arjuna and his friend and charioteer, Krishna, who is also an earthly incarnation of the god Vishnu.

From the Bhagavad-Gita

Arjuna: Krishna, what defines a man/ deep in contemplation whose insight/ and thought are sure? How would he speak?/ How would he sit? How would he move?
Lord Krishna: When he gives up desires in his mind,/ is content with the self within himself,/ then he is said to be a man/ whose insight is sure, Arjuna. When suffering does not disturb his mind,/ when his craving for pleasures has vanished,/ when attraction, fear, and anger are gone,/ he is called a sage whose thought is sure.

- The **Ramayana** was composed in Sanskrit, probably not before 300 BC, by the poet **Valmiki** and consists of some 24,000 couplets divided into seven books. It reflects the Hindu values and forms of social organization, the theory of karma, the ideals of wifehood, and feelings about caste, honor and promises.

  The poem describes the royal birth of **Rama**, his tutelage under the sage Visvamitra, and his success in bending Siva's mighty bow, thus winning **Sita**, the daughter of King Janaka, for his wife. After Rama is banished from his position as heir by an intrigue, he retreats to the forest with his wife and his half brother, Laksmana. There Ravana, the demon-king of Lanka, carries off Sita, who resolutely rejects his attentions. After numerous adventures Rama slays Ravana and rescues Sita. When they return to his kingdom, however, Rama learns that the people question the queen's chastity, and he banishes her to the forest where she gives birth to Rama's two sons. The family is reunited when the sons come of age, but Sita, after again protesting her innocence, asks to be received by the earth, which swallows her up.

From the Ramayana: "Brother's Faithfulness"

If my elder and his lady to the pathless forests wend,
Armed with bow and ample quiver Lakshman will on them attend,
Where the wild deer range the forest and the lordly tuskers roam,
And the bird of gorgeous plumage nestles in its jungle home, Dearer
far to me those woodlands where perennial bliss prevails! Grant me
then thy sweet permission, - faithful to thy glorious star, Lakshman,
shall not wait and tarry when his Rama wanders far, Grant me then
thy loving mandate, - Lakshman hath no wish to stay, None shall
bar the faithful younger when the elder leads the way!

c) **Classical Period** (A.D. – 1000 A.D.). The main literary language of northern India during this period was *Sanskrit*, in contrast with the *Dravidian* languages of southern India. Sanskrit, which means 'perfect speech' is considered a sacred language, the language spoken by the gods and goddesses. As such, Sanskrit was seen as the only appropriate language for the noblest literary works. Poetry and

drama peaked during this period. Beast fables such as the ***Panchatantra*** were popular and often used by religious teachers to illustrate moral points.

- The **Panchatantra** is a collection of Indian beast fables originally written in Sanskrit. In Europe, the work was known under the title ***The Fables of Bidpai*** after the narrator, and Indian sage named **Bidpai**, (called Vidyapati in Sanskrit). It is intended as a textbook of *artha* (worldly wisdom); the aphorisms tend to glorify shrewdness and cleverness more than helping of others. The original text is a mixture of Sanskrit prose and stanzas of verse, with the stories contained within one of five **frame stories**. The introduction, which acts as an enclosing frame for the entire work, attributes the stories to a learned Brahman named Vishnusarman, who used the form of animal fables to instruct the three dull-witted sons of a king.

From the Panchatantra: "Right-Mind and Wrong-Mind"
The good and bad of given schemes/ wise thought must first reveal: the stupid heron saw his chicks/ provide a mongoose meal.

- **Sakuntala,** a Sanskrit drama by **Kalidasa,** tells of the love between Sakuntala and King Dushyanta. What begins as a physical attraction for both of them becomes spiritual in the end as their love endures and surpasses all difficulties. King Dushyanta is a noble and pious king who upholds his duties above personal desire. Sakuntala, on the other hand, is a young girl who matures beautifully because of her kindness, courage, and strength of will. After a period of suffering, the two are eventually reunited. Emotion or *rasa* dominates every scene in Sanskrit drama. These emotions vary from love to anger, heroism to cowardice, joy to terror and allows the audience to take part in the play and be one with the characters.

Excerpt from Sakuntala:
King. *You are too modest. I feel honoured by the mere sight of you.*
Shakuntala. *Anusuya, my foot is cut on a sharp blade of grass, and my dress is caught on an amaranth twig. Wait for me while I loosen it. (She casts a lingering glance at the king, and goes out with her two friends.)*
King. *(sighing). They are gone. And I must go. The sight of Shakuntala has made me dread the return to the city. I will make my men camp at a distance from the pious grove. But I cannot turn my own thoughts from Shakuntala.*
  It is my body leaves my love, not I;/ My body moves away, but not my mind;   For back to her struggling fancies fly/ Like silken banners borne against the wind. (Exit.)

- **The Little Clay Cart** *(Mrcchakatika)* is attributed to **Shudraka**, a king. The characters in this play include a Brahman merchant who has lost his money through liberality, a rich courtesan in love with a poor young man, much description of resplendent palaces, and both comic and tragic or near-tragic emotional situations.

  __PROLOGUE__ (Benediction upon the audience)
  May His, may Shiva's meditation be
  Your strong defense; on the Great Self thinks he,
  Knowing full well the world's vacuity.
  And again:
  May Shiva's neck shield you from every harm,
  That seems a threatening thunder-cloud, whereon,
  Bright as the lightning-flash, lies Gauri's arm.

d) **Medieval and Modern Age** (A.D. 1000 – present). Persian influence on literature was considerable during this period. Persian was the court language of the Moslem rulers. In the 18th century India was directly under the British Crown and remained so until its Independence in 1947. British influence was strong and modern-day Indians are primarily educated in English. Many have been brought into the world of Western learning at the expense of learning about their own culture.

- **Gitanjali: Song Offerings** was originally published in India in 1910 and it s translation followed in 1912. In these prose translations, **Rabindranath Tagore** uses imagery from nature to express the themes of love and the internal conflict between spiritual longings and earthly desires.

  __Moment's Indulgence__
  I ask for a moment's indulgence to sit by thy side.
  The works that I have in hand I will finish afterwards.
  Away from the sight of thy face my heart knows no rest nor respite,
  and my work becomes an endless toil in a shoreless sea of toil.

- **The Taj Mahal,** a poem by **Sahir Ludhianvi,** is about the mausoleum in North India built by the Mogul emperor Shah Jahan for his wife Mumtaz-i-Mahal. The façade of this grandiose structure is made of white marble and is surrounded by water gardens, gateways, and walks. The tomb at the center of the dome stands on a square block with towers at each corner. The construction of the building took twenty years to complete involving some 20, 000 workers.

  __Excerpt from the Taj Mahal__
  Do dead king's tombs delight you?
  If so, look into your own dark home.

In this world, countless people have loved.
Who says their passions weren't true?
They just couldn't afford a public display like this.

- **On Learning to be an Indian** an essay by Santha Rama Rau illustrates the telling effects of colonization on the lives of the people particularly the younger generation. The writer humorously narrates the conflicts that arise between her grandmother's traditional Indian values and the author's own British upbringing.

  Because Mother had to fight against the old standards, and because she was brought up to believe in them, she has an emotional understanding of them which my sister I will never have. Brought up in Europe and educated in preparatory and public schools in England, we felt that the conventions were not only retrogressive and socially crippling to the country but also a little ridiculous.

2. <u>**Religions.**</u> Indian creativity is evident in religion as the country is the birthplace of two important faiths: Hinduism, the dominant religion, and Buddhism, which ironically became extinct in India but spread throughout Asia.
   a) **Hinduism**, literally "the belief of the people of India," is the predominant faith of India and of no other nation. The Hindus are deeply absorbed with God and the creation of the universe.

   The ***Purusarthas*** are the three ends of man: ***dharma*** – virtue, duty, righteousness, moral law; ***artha*** – wealth; and ***kama*** – love or pleasure. A fourth end is ***moksha*** – the renunciation of duty, wealth and love in order to seek spiritual perfection. It is achieved after the release from ***samsara***, the cycle of births and deaths. The Hindus believe that all reality is one and spiritual, and that each individual soul is identical with this reality and shares its characteristics: pure being, intelligence, and bliss. Everything that seems to divide the soul from this reality is ***maya*** or illusion.

   Life is viewed as an upward development through four stages of effort called the four ***asramas***: a) the **student** stage – applies to the rite of initiation into the study of the Vedas; b) the **householder** stage – marries and fulfills the duties as head of the family where he begets sons and earns a living; c) the stage of the **forest dweller** – departs from home and renounces the social world; and d) **ascetic** – stops performing any of the rituals or social duties of life in the world and devotes time for reflection and meditation.

   Kama refers to one of the proper pursuits of man in his role as householder, that of pleasure and love. The ***Kama-sutra*** is a classic textbook on erotics and other forms of pleasure and love, which is attributed to the sage **Vatsyayana**.

   The Hindus regard **Purusha**, the Universal Spirit, as the soul and original source of the universe. As the universal soul, Purusha is the life-giving principle in all animated beings. As a personified human being, Purusha's body is the source of all creation. The four ***Varnas*** serve as the theoretical basis for the

organization of the Hindu society. These were thought to have been created from Purusha's body:

- The ***Brahman*** (priest) was Purusha's mouth. Their duty is to perform sacrifices, to study and to teach the Vedas, and to guard the rules of ***dharma***. Because of their sacred work, they are supreme in purity and rank.
- The ***Ksatriyas*** (warriors) are the arms. From this class arose the kings who are the protectors of society.
- The ***Vaisyas*** (peasants) are the thighs. They live by trading, herding, and farming.
- The ***Sudras*** (serfs) are the feet. They engage in handicrafts and manual occupation and they are to serve meekly the three classes above them. They are strictly forbidden to mate with persons of a higher varna.

- The **Upanishads** form a highly sophisticated commentary on the religious thought suggested by the poetic hymns of the Rigveda. The name implies, according to some traditions, 'sitting at the feet of the teacher.' The most important philosophical doctrine is the concept of a single supreme being, the ***Brahman,*** and knowledge is directed toward reunion with it by the human soul, the ***Atman*** or Self. The nature of eternal life is discussed and such themes as the transmigration of souls and causality in creation.

b) **Buddhism** originated in India in the 6th century B.C. This religion is based on the teachings of **Siddhartha Gautama**, called **Buddha**, or the 'Enlightened One.' Much of Buddha's teaching is focused on self-awareness and self-development in order to attain ***nirvana*** or enlightenment.

According to Buddhist beliefs, human beings are bound to the wheel of life which is a continual cycle of birth, death, and suffering. This cycle is an effect of ***karma*** in which a person's present life and experiences are the result of past thoughts and actions, and these present thoughts and actions likewise create those of the future. The Buddhist scriptures uphold the Four Noble Truths and the Noble Eightfold Path. The **Four Noble Truths** are: 1) life is suffering; 2) the cause of suffering is desire; 3) the removal of desire is the removal of suffering; and 4) the Noble Eightfold Path leads to the end of suffering. The **Noble Eightfold Path** consists of: 1) right understanding; 2) right thought; 3) right speech; 4) right action; 5) right means of livelihood; 6) right effort; 7) right concentration; and 8) right meditation. The Buddhist truth states that bad actions and bad feelings such as selfishness, greed, hostility, hate are evil not because they harm others but because of their negative influence on the mental state of the doer. It is in this sense that evil returns to punish the doer

- The **Dhammapada** (Way of Truth) is an anthology of basic Buddhist teaching in a simple aphoristic style. One of the best known books of the Pali Buddhist canon, it contains 423 stanzas arranged in 26 chapters. These verses are compared with the Letters of St. Paul in the Bible or that of Christ's Sermon on the Mount.

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__Thought__

As a fletcher makes straight his arrow, a wise man makes straight his trembling and unsteady thought which is difficult to guard, difficult to hold back.

As a fish taken from his watery home and thrown on the dry ground, our thought trembles all over in order to escape the dominion of Mara, the tempter. It is good to tame the mind, which is difficult to hold in and flighty, rushing wherever it listeth; a tamed mind brings happiness.

Let the wise man guard his thoughts, for they are difficult to perceive, very artful, and they rush wherever they list: thoughts well guarded bring happiness.

Those who bridle their mind which travels far, moves about alone, is without a body, and hides in the chamber of the heart, will be free from the bonds of Mara, the tempter

3. **Major Writers.**

a) **Kalidasa** a Sanskrit poet and dramatist is probably the greatest Indian writer of all time. As with most classical Indian authors, little is known about Kalidasa's person or his historical relationships. His poems suggest that he was a Brahman (priest). Many works are traditionally ascribed to the poet, but scholars have identified only six as genuine.

b) **Rabindranath Tagore** (1861-1941). The son of a Great Sage, Tagore is a Bengali poet and mystic who won the Nobel Prize for Literature in 1913. Tagore managed his father's estates and lived in close contact with the villagers. His sympathy for their poverty and backwardness was later reflected in his works. The death of his wife and two children brought him years of sadness but this also inspired some of his best poety. Tagore is also a gifted composer and a painter.

c) **Prem Chand** pseudonym of **Dhanpat Rai Srivastava** (1880-1936). Indian author of numerous novels and short stories in Hindi and Urdu who pioneered in adapting Indian themes to Western literary styles. He worked as a teacher before joining Mahatma Gandhi's anticolonial Noncooperation Movement.
   - *Sevasadana* (House of Service). His first major novel deals with the problems of prostitution and moral corruption among the Indian middle class.
   - *Manasarovar* (The Holy Lake). A collection of 250 or so short stories which contains most of Prem Chand's best works.
   - *Godan* (The Gift of a Cow). This last novel was Prem Chand's masterpiece and it deals with his favorite theme – the hard and unrewarding life of the village peasant.

d) **Kamala Markandaya** (1924). Her works concern the struggles of contemporary Indians with conflicting Eastern and Western values. A Brahman, she studied at Madras University then settled in England and married an Englishman. In her fiction, Western values typically are viewed as modern and materialistic, and Indian values as spiritual and traditional.
   - *Nectar in a Sieve*. Her first novel and most popular work is about an Indian peasant's narrative of her difficult life.
e) **R. K. Narayan** (1906). One of the finest Indian authors of his generation writing in English. He briefly worked as a teacher before deciding to devote himself full-time to writing. All of Narayan's works are set in the fictitious South Indian town of Malgudi. They typically portray the peculiarities of human relationships and the ironies of Indian daily life, in which modern urban existence clashes with ancient tradition. His style is graceful, marked by genial humor, elegance, and simplicity.
   - *Swami and Friends*. His first novel is an episodic narrative recounting the adventures of a group of schoolboys.
   - Novels: *The English Teacher (1945), Waiting for the Mahatma (1955), The Guide (1958), The Man-Eater of Malgudi (1961), The Vendor of Sweets (1967), A Tiger for Malgudi (1983),* and *The World of Nagaraj (1990)*.
   - Collection of Short Stories: *Lawley Road (1956), A Horse and Two Goats and Other Stories (1970), Under the Banyan Tree and Other Stories (1985),* and *Grandmother's Tale (1992)*.
f) **Anita Desai** (1937). An English-language Indian novelist and author of children's books, she is considered India's premier imagist writer. She excelled in evoking character and mood through visual images. Most of her works reflect Desei's tragic view of life.
   - *Cry, the Peacock*. Her first novel addresses the theme of the suppression and oppression of Indian women.
   - *Clear Light of Day*. Considered the author's most successful work, this is a highly evocative portrait of two sisters caught in the lassitude of Indian life. This was shortlisted for the 1980 Booker Prize.
   - *Fire on the Mountain*. This work was criticized as relying too heavily on imagery at the expense of plot and characterization, but it was praised for its poetic symbolism and use of sounds. This won for her the Royal Society of Literature's Winifred Holtby Memorial Prize.

g) **Vir Singh** (1872-1957). A Sikh writer and theologian, he wrote at a time when Sikh religion and politics and the Punjabi language were under heavy attack by the English and Hindus. He extolled Sikh courage, philosophy, and ideals, earning respect for the Punjabi language as a literary vehicle.
   - *Kalghi Dhar Chamatkar.* This novel is about the life of the 17th century guru Gobind Singh.
   - Other novels on Sikh philosophy and martial excellence include *Sundri (1898)* and *Bijai Singh (1899)*.
h) **Arundhati Roy**. A young female writer whose first book *The God of Small Things* won for her a Booker Prize.

A. CHINA

1. **Historical Background.** Chinese literature reflects the political and social history of China and the impact of powerful religions that came from within and outside the country. Its tradition goes back thousand of years and has often been inspired by philosophical questions about the meaning of life, how to live ethically in society, and how to live in spiritual harmony with the natural order of the universe.

   a) **Shang Dynasty** (1600 B.C.). During this time, the people practiced a religion based on the belief that nature was inhabited by many powerful gods and spirits. Among the significant advances of this period were bronze working, decimal system, a twelve-month calendar and a system of writing consisting of 3,000 characters.

   b) **Chou Dynasty** (1100 B.C. – 221 B.C.). This was the longest of all the dynasties and throughout most of this period China suffered from severe political disunity and upheaval. This era was also known as the Hundred Schools period because of the many competing philosophers and teachers who emerged the most influential among them being Lao Tzu, the proponent of Taoism, and Confucius, the founder of Confucianism. Lao Tzu stressed freedom, simplicity, and the mystical contemplation of nature whereas Confucius emphasized a code of social conduct and stressed the importance of discipline, morality, and knowledge.

   The Book of Songs, *(Shih Ching)* first compiled in the 6th century B.C., is the oldest collection of Chinese poetry and is considered a model of poetic expression and moral insight. The poems include court songs that entertained the aristocracy, story songs that recounted Chou dynasty legends, hymns that were sung in the temples accompanied by dance and brief folk songs and ballads. Although these poems were originally meant to be sung, their melodies have long been lost.

   ### *O Oriole, Yellow Bird*
   O oriole, yellow bird,/ Do not settle on the corn,
   Do not peck at my millet./ The people of this land
   Are not minded to nurture me./ I must go back, go home
   To my own land and kin.

   The **Parables of the Ancient Philosophers** illustrate the Taoist belief and the humanism of the Chinese thought. In them can be seen the relativity of all things as they pass through man's judgment, the virtues of flexibility, and the drawbacks of material progress.

   ### *The Missing Axe* by Lieh Tzu
   A man whose axe was missing suspected his neighbor's son. The boy walked like a thief, looked like a thief, and spoke like a thief. But the man found his axe

while he was digging in the valley, and the next time he saw his neighbor's son, the boy walked, looked, and spoke like any other child.

c) **Ch'in Dynasty** (221 B.C. – 207 B.C.). This period saw the unification of China and the strengthening of central government. Roads connecting all parts of the empire were built and the existing walls on the northern borders were connected to form the Great Wall of China.

d) **Han Dynasty** (207 B.C. – A.D. 220). This period was one of the most glorious eras of Chinese history and was marked by the introduction of Buddhism from India.

e) **T'ang Dynasty** (A.D. 618-960). Fine arts and literature flourished during this era which is viewed as the Golden Age of Chinese civilization. Among the technological advances of this time were the invention of gunpowder and the block printing.

   The T'ang Poets. Chinese lyrical poetry reached its height during the T'ang Dynasty. Inspired by scenes of natural beauty, T'ang poets wrote about the fragile blossoms in spring, the falling of leaves in autumn, or the changing shape of the moon.

   Conversation in the Mountains *by Li Po*
   If you were to ask me why I dwell among green mountains,
   I should laugh silently; my soul is serene.
   The peach blossom follows the moving water;
   There is another heaven and earth beyond the world of men.

   A Meeting *by Tu Fu*

We were often separated	*How long does youth last?*
Like the Dipper and the morning star.	*Now we are all gray-haired.*
What night is tonight?	*Half of our friends are dead,*
We are together in the candlelight.	*And both of us were surprised when we met.*

f) **Sung Dynasty** (A.D. 960 – 1279). This period was characterized by delicacy and refinement although inferior in terms of literary arts but great in learning. Professional poets were replaced by amateur writers. The practice of Neo-Confucianism grew

g) **Later Dynasties** (A.D. 1260-1912). During the late 12th and early 13th centuries, northern China was overrun by Mongol invaders led by Genghis Khan whose grandson Kublai Khan completed the Mongol conquest of China and established the Yuan dynasty, the first foreign dynasty in China's history. It was during this time that Marco Polo visited China. Chinese rule was reestablished after the Mongols were driven out of China and the Ming dynasty was established. There

was a growth of drama in colloquial language and a decline of the language of learning. A second foreign dynasty, the Ch'ing was established and China prospered as its population rapidly increased causing major problems for its government.

h) **Traditional Chinese Government**. The imperial rule lasted in China for over 2,000 years leading to a pyramid-shaped hierarchy in the government. The emperor, known as the Son of Heaven, was a hereditary ruler and beneath him were bureaucratic officials. An official government career was considered prestigious and the selection was by means of government examinations. The civil service examinations tested on the major Chinese works of philosophy and poetry requiring the composition for verse. Most government officials were well-versed in literature and philosophy and many famous Chinese poets also served in the government.

2. **Philosophy and Religion.** Chinese literature and all of Chinese culture has been profoundly influenced by three great schools of thought: Confucianism, Taoism, and Buddhism. Unlike Western religions, Chinese religions are based on the perception of life as a process of continual change in which opposing forces, such as heaven and earth or light and dark, balance one another. These opposites are symbolized by the *Yin* and *Yang*. *Yin*, the passive and feminine force, counterbalances *yang*, the active and masculine force, each contains a 'seed' of the other, as represented in the traditional *yin-yang* symbol.

a) **Confucianism** provides the Chinese with both a moral order and an order for the universe. It is not a religion but it makes individuals aware of their place in the world and the behavior appropriate to it. It also provides a political and social philosophy.

Confucius was China's most famous teacher, philosopher, and political theorist, whose ideas have influenced all civilizations of East Asia. According to tradition, Confucius came from an impoverished family of the lower nobility. He became a minor government bureaucrat but was never give a position of high office. He criticized government policies and spent the greater part of his life educating a group of disciples. Confucius was not a religious leader in the ordinary sense, for his teaching was essentially a social ethic. Confucian politics is hierarchical but not absolute and the political system is described by analogy with the family. There are five key Confucian relationships: emperor and subject, father and son, husband and wife, older brother and younger brother, friend and friend.

Confucian ethics is humanist. The following are Confucian tenets: a) *jen* or human heartedness are qualities or forms of behavior that set men above the rest of the life on earth. It is the unique goodness of man which animals cannot aspire to. Also known as *ren*, it is the measure of individual character and such, is the goal of self-cultivation. The ideal individual results from acting according to *li*, b) *li* refers to ritual, custom, propriety, and manner. *Li* is thought to be the means

by which life should be regulated. A person of *li* is a good person and a state ordered by *li* is a harmonious and peaceful state. **Li** or **de** as a virtue is best understood as a sacred power inherent in the very presence of the sage. The sage was the inspiration for proper conduct and the model of behavior.

The **Analects** *(Lun Yu)* is one of the four Confucian texts. The sayings range from brief statements to more extended dialogues between Confucius and his students. Confucius believes that people should cultivate the inherent goodness within themselves –unselfishness, courage, and honor – as an ideal of universal moral and social harmony. The Analects instructs on moderation in all things through moral education, the building of a harmonious family life, and the development of virtues such as loyalty, obedience, and a sense of justice. It also emphasizes filial piety and concern with social and religious rituals. To Confucius, a person's inner virtues can be fully realized only through concrete acts of 'ritual propriety' or proper behavior toward other human beings.

From The Analects (II.1)
The Master said, "He who exercises government by means of his virtue may be compared to the north polar star, which keeps its place and all the stars turn towards it."

The **Book of Changes** *(I Ching)* is one of the *Five Classics* of Confucian philosophy and has been primarily used for divination. This book is based on the concept of change – the one constant of the universe. Although change is never-ending, it too proceeds according to certain universal and observable patterns.

b) **Taoism**, was expounded by Lao Tzu during the Chou Dynasty. Taoist beliefs and influences are an important part of classical Chinese culture. "The Tao" or "The Way" means the natural course that the world follows. To follow the **tao** of to "go with the flow" is both wisdom and happiness. For the Taoist, unhappiness comes from parting from the *tao* or from trying to flout it.

The Taoist political ideas are very passive: the good king does nothing, and by this everything is done naturally. This idea presents an interesting foil to Confucian theories of state, although the Taoists never represented any political threat to the Confucianists. Whereas Confucianism stressed conformity and reason in solving human problems, Taoism stressed the individual and the need for human beings to conform to nature rather than to society.

Lao-tzu. Known as the "old philosopher", Lao-zi is credited as the founder of Taoism and an elder contemporary of Confucius who once consulted with him. He was more pessimistic than Confucius was about what can be accomplished in the world by human action. He counseled a far more passive approach to the world and one's fellows: one must be cautious and let things speak for themselves. He favored a more direct relationship between the individual self and the **dao**.

The **Tao-Te Ching (Classic of the Way of Power)** is believed to have been written between the 8th and 3rd centuries B.C. The basic concept of the *dao* is **wu-wei** or "non-action" which means no unnatural action, rather than complete passivity. It implies spontaneity, non-interference, letting things take their natural course i.e., "Do nothing and everything else is done." Chaos ceases, quarrels end, and self-righteous feuding disappears because the *dao* is allowed to flow unchallenged.

<u>Realize the Simple Self</u>

Banish wisdom, discard knowledge,
*   And the people shall profit a hundredfold; Banish love, discard justice,*
*   And the people shall recover the love of their kin;*
Banish cunning discard utility,
*   And the thieves and brigands shall disappear.*
As these three touch the externals and are inadequate;

The people have need of what they can depend upon:
*   Reveal thy Simple Self, Embrace the Original Nature,*
*   Check thy selfishness, Curtail thy desires.*

c) **Buddhism** was imported from India during the Han dynasty. Buddhist thought stresses the importance of ridding oneself of earthly desires and of seeking ultimate peace and enlightenment through detachment. With its stress on living ethically and its de-emphasis on material concerns, Buddhism appealed to both Confucians and Taoists.

3. <u>**Genres in Chinese Poetry**</u> has always been highly valued in Chinese culture and was considered superior to prose. Chief among its characteristics are lucidity, brevity, subtlety, suggestiveness or understatement, and its three-fold appeal to intellect, emotion, and calligraphy. There are five principle genres in Chinese poetry:

b) **shih** was the dominant Chinese poetic form from the 2nd through the 12th century characterized by: i) an even number of lines; ii) the same number of words in each line, in most cases five or seven; and iii) the occurrence of rhymes at the end s of the even-numbered lines. *Shih* poems often involve the use of parallelism, or couplets that are similar in structure or meaning.

c) **sao** was inspired by *li sao* or 'encountering sorrow', a poem of lamentation and protest authored by China's first known great poet, Chu Yuan (332-295 B.C.). It was an unusually long poem consisting of two parts: i) an autobiographical account that is Confucian in overtones; and ii) a narration of an imaginary journey undertaken by the persona. The *sao* enables the poets to display their creativity of describing China's flora and fauna, both real and imaginary. It is also filled with melancholia for unrewarded virtue

d) **fu** was a poem partially expository and partly descriptive involving a single thought or sentiment usually expressed in a reflective manner. Language ranges from the simple to the rhetorical.

e) **lu-shih** or 'regulation poetry' was developed during the Tang dynasty but has remained popular even in the present times. It is an octave consisting of five or seven syllabic verses with a definite rhyming scheme with all even lines rhyming together and the presence of the caesura in every line. The first four lines of this poem is the ***ching*** (scene) while the remaining four lines describe the ***ch'ing*** (emotion). Thus, emotion evolves from the setting or atmosphere and the two becomes fused resulting in a highly focused reflection of the persona's loneliness but with determination to struggle.

f) **chueh-chu** or truncated poetry is a shorter version of the *lu-shih* and was also popular during the Tang dynasty. It contains only four lines but within its twenty or twenty-eight syllables or characters were vivid pictures of natural beauty.

g) **tzu** was identified with the Sung dynasty. It is not governed by a fixed number of verses nor a fixed number of characters per verse. The *tzu* lyrics were sung to the tunes of popular melodies.

4. **Conventions of Chinese Theater.** Chinese drama may be traced to the song and dances of the **chi** (wizards) and the **wu** (witches) whom the people consulted to exercise evil spirits, to bring rain, to insure bountiful harvest, etc., an origin in worship or in some sacred ritual.

a) There are four principal roles: ***sheng, tau, ching,*** and ***chao***.
   - The ***sheng*** is the prerogative of the leading actor, usually a male character, a scholar, a statesman, a warrior patriot and the like.
   - The ***tau*** plays all the women's roles. At least six principal characters are played by the female impersonator who has taken over the role after women were banned from the Chinese stage as they were looked down upon as courtesen.
   - The ***ching*** roles usually assigned the roles of brave warriors, bandits, crafty and evil ministers, upright judges, loyal statesmen, at times god-like and supernatural beings. Conventionally, the ***ching*** must have broad faces and forehead suitable for the make-up patters suggestive of his behavior.
   - The ***chau*** is the clown or jester who is not necessarily a fool and may also do serious or evil character. He is easily recognized for the white patch around his eyes and nose, his use of colloquial language and adeptness in combining mimicry and acrobatics.

b) Unlike Greek plays, classical Chinese plays do not follow the unities of time, place, and action. The plot may be set in two or more places, the time element sometimes taking years to develop or end, and action containing many other sub- plots.

c) Chinese drama conveys an ethical lesson in the guise of art in order to impress a moral truth or a Confucian tenet. Dramas uphold virtue, condemn vice, praise fidelity, and filial piety. Vice is represented on the stage not for its own sake but as contrast to virtue.

d) There are two types of speeches – the dialogue, usually in prose, and the monologues. While the dialogue carries forward the action of the day, the monologue is the means for each character to introduce him/herself at the beginning of the first scene of every scene as well as to outline the plot.

e) Chinese plays are long – six or seven hours if performed completely. The average length is about four acts with a prologue and an epilogue. The Chinese play is a **total theater**. There is singing, recitation of verses, acrobats, dancing, and playing of traditional musical instruments.

f) Music is an integral part of the classical drama. It has recitatives, arias, and musical accompaniment. Chinese music is based on movement and rhythm that harmonized perfectly with the sentiments being conveyed by a character.

g) The poetic dialogue, *hsieh tzu* (wedge), is placed at the beginning or in between acts and is an integral part of the play.
The stage is bare of props except a table and a pair of chairs may be converted to a battlefield or a court scene, a bedroom, even a prison through vivid acting and
   poetry.
Property conventions are rich in symbolism table with a chair at the side, both
   placed at
the side of the stage, represents a hill or a high wall.

h) Dramatic conventions that serve to identify the nature and function of each character.
Make-up identifies the characters and personalities. Costumes help reveal types and
different colors signify ranks and status.

i) Action reflects highly stylized movements. Hand movements may indicate embarrassment or helplessness or anguish or anger.

5. **Major Chinese Writers.**
   - **Chuang Tzu** (4th century B.C.) was the most important early interpreter of the philosophy of Taoism. Very little is known about his life except that he served as a minor court official. In his stories, he appears as a quirky character who cares little for either public approval or material possessions.
   - **Lieh Tzu** (4th century B.C.) was a Taoist teacher who had many philosophical differences with his forebears Lao-Tzu and Chuan Tzu. He argued that a sequence of causes predetermines everything that happens, including one's choice of action.
   - **Lui An** (172 – 122 B.C.) was not only a Taoist scholar but the grandson of the founder of the founder of the Han dynasty. His royal title was the Prince of Haui-nan. Together with philosophers and under his patronage, he produced a collection of essays on metaphysics, cosmology, politics, and conduct.
   - **Ssu-ma Ch'ien** (145 – 90 B.C.) was the greatest of China's 'Grand Historians' who dedicated himself to completing the first history of China the *Records of the Historian*. His work covers almost three thousand years of Chinese history in more than half a million written characters etched onto bamboo tablets.

   The **T'ang Poets:**
   - **Li Po** (701 –762) was Wang Wei's contemporary and he spent a short time in courts, but seems to have bee too much of a romantic and too give to drink to carry out responsibilities. He was a Taoist, drawing sustenance from nature and his poetry was often other-wordly and ecstatic. He had no great regard for his poems himself. He is said to have mad thousands of them into paper boats which he sailed along streams.

- **Tu Fu** (712 –770) is the Confucian moralist, realist, and humanitarian. He was public-spirited, and his poetry helped chronicle the history of the age: the deterioration
- **Wang Wei** (796? – 761?) was an 8th century government official who spent the later years of his life in the country, reading and discussing Buddhism with scholars and monks. He is known for the pictorial quality of his poetry and for its economy. His word-pictures parallel Chinese brush artistry in which a few strokes are all suggestive of authority, the disasters of war, and official extravagance.
- **Po Chu-I** (772 – 846) was born two years after Tu Fu died, at a time when China was still in turmoil from foreign invasion and internal strife. He wrote many poems speaking bitterly against the social and economic problems that were plaguing China.
- **Li Ch'ing-chao** (A.D. 1084 – 1151) is regarded as China's greatest woman poet and was also one of the most liberated women of her day. She was brought up in court society and was trained in the arts and classical literature quite an unusual upbringing for a woman of the Sung dynasty. Many of her poems composed in the *tz'u* form celebrate her happy marriage or express her loneliness when her husband was away.
- **Chou-Shu-jen** (1881 – 1936) has been called the 'father of the modern Chinese short story because of his introduction of Western techniques. He is also known as **Lu Hsun** whose stories deal with themes of social concern, the problems of the poor, women, and intellectuals.

B. JAPAN

1. **Historical Background.** Early Japan borrowed much from Chinese culture but evolved its own character over time. Early Japan's political structure was based on clan, or family. Each clan developed a hierarchy of classes with aristocrats, warriors, and priests at the top and peasants and workers at the bottom. During the 4th century A.D. the Yamato grew to be most powerful and imposed the Chinese imperial system on Japan creating an emperor, an imperial bureaucracy, and a grand capital city.
   a) The **Heian Age** was the period of peace and prosperity, of aesthetic refinement and artificial manners. The emperor began to diminish in power but continued to be a respected figure. Since the Japanese court had few official responsibilities, they were able to turn their attention to art, music, and literature.

   The Pillow Book by **Sei Shōnagon,** represents a unique form of the diary genre. It contains vivid sketches of people and place, shy anecdotes and witticisms, snatches of poetry, and 164 lists on court life during the Heian period. Primarily intended to be a private journal, it was discovered and eventually printed. Shōnagon served as a lady-in-waiting to the Empress Sadako in the late 10th century.

From Hateful Things

One is in a hurry to leave, but one's visitor keeps chattering away. If it is someone of no importance, one can get rid of him by saying, "You must tell me all about it next time"; but, should it be the sort of visitor whose presence commands one's best behavior, the situation is hateful indeed.

b)   The **Feudal Era** was dominated by the *samurai* class which included the militaristic lords, the *daimyo* and the band of warriors, the *samurai* who adhered to a strict code of conduct the emphasized bravery, loyalty, and honor. In 1192 Yorimoto became the *shogun* or chief general one of a series of *shoguns* who ruled Japan for over 500 years.

c)   The **Tokugawa Shogonate** in the late 1500s crushed the warring feudal lords and controlled all of Japan from a new capital at Edo, now Tokyo. By 1630 and for two centuries, Japan was a closed society: all foreigners were expelled, Japanese Christians were persecuted, and foreign travel was forbidden under penalty of death. The shogonate was ended in 1868 when Japan began to trade with the Western powers. Under a more powerful emperor, Japan rapidly acquired the latest technological knowledge, introduced universal education, and created an impressive industrial economy.

2. **Religious Traditions.** Two major faiths were essential elements in the cultural foundations of Japanese society.
   a) **Shintoism** or ' the way of the gods,' is the ancient religion that reveres in dwelling divine spirits called *kami*, found in natural places and objects. For this reason natural scenes, such as waterfall, a gnarled tree, or a full moon, inspired reverence in the Japanese people.

      The **Shinto legends** have been accepted as historical fact although in postwar times they were once again regarded as myths. These legends from the *Records of Ancient Matters,* or *Kokiji,* A.D. 712, and the *Chronicles of Japan,* or *Nihongi,* A.D. 720 form the earliest writings of ancient Japan. Both collections have been considerably influenced by Chinese thought.

   b)   **Zen Buddhism** emphasized the importance of meditation, concentration, and self-discipline as the way to enlightenment. Zen rejects the notion that salvation is attained outside of this life and this world. Instead, Zen disciples believe that one can attain personal tranquility and insights into the true meaning of life through rigorous phusical and mental discipline.

3. **Socio-political concepts.** Japan has integrated Confucian ethics and Buddhist morality which India implanted in China. The concepts of *giri* and *on* explain why the average Japanese is patriotic, sometimes ultra-nationalistic, law-abiding. Even *seppuku* or ritual disembowelment exemplify to what extent these two socio-political concepts could be morally followed.

a) **Giri** connotes duty, justice, honor, face, decency, respectability, courtesy, charity, humanity, love, gratitude, claim. Its sanctions are found in mores, customs, folkways. For example, in feudal Japan 'loss of face' is saved by suicide or vendetta, if not renouncing the world in the monastery.

b) **On** suggests a sense of obligation or indebtedness which propels a Japanese to act, as it binds the person perpetually to other individuals to the group, to parents, teachers, superiors, and the emperor.

4. **Poetry** is one of the oldest and most popular means of expression and communication in the Japanese culture. It was an integral part of daily life in ancient Japanese society, serving as a means through which anyone could chronicle experiences and express emotions

   a) The **Manyoshu** or 'Book of Ten Thousand Leaves is an anthology by poets from a wide range of social classes, including the peasantry, the clergy, and the ruling class.

   b) There are different poems according to set forms or structures:
   - **choka** are poems that consist of alternate lines of five and seven syllables with an additional seven-syllable line at the end. There is no limit to the number of lines which end with **envoys**, or pithy summations. These envoys consist of 5-7-5-7-7 syllables that elaborate on or summarize the theme or central idea of the main poem.
   - **tanka** is the most prevalent verse form in traditional Japanese literature. It consists of five lines of 5-7-5-7-7 syllables including at least one caesura, or pause. Used as a means of communication in ancient Japanese society, the **tanka** often tell a brief story or express a single thought or insight and the common subjects are love and nature.

   ### Every Single Thing
   (by Priest Saigyo)

   Every single thing Changes and is changing Always in this world.
   Yet with the same light The moon goes on shining.

   ### How Helpless My Heart!
   (by Ono Komachi)

   How helpless
   my heart!
   Were the
   stream to
   tempt, My
   body, like a
   reed Severed
   at the roots,
   Would drift
   along, I think.

   - **renga** is a chain of interlocking tanka. Each tanka within a **renga** was divided into verses of 17 and 14 syllables composed by different poets as it was fashionable for groups of poets to work together during the age of Japanese feudalism.

   - **hokku** was the opening verse of a renga which developed into a distinct literary form known as the **haiku**. The haiku consist of 3 lines of 5-7-5 syllable characterized by precision, simplicity, and suggestiveness. Almost all haiku include a **kigo** or seasonal words such as snow or cherry blossoms that indicates the time of year being described.

Buson

Blossoms on the pear;
and a woman in the moonlight reads a
letter there…

Sokan

If to the moon
one puts a handle
– what a splendid
fan!

Onitsura

Even stones in streams
of mountain water compose
songs to wild cherries.

5. **Prose** appeared in the early part of the 8ᵗʰ century focusing on Japanese history. During the Heian Age, the members of the Imperial court, having few administrative or political duties, kept lengthy diaries and experimented with writing fiction.

   ● **The Tale of Genji** by **Lady Murasaki Shikibu**, a work of tremendous length and complexity, is considered to be the world's first true novel. It traces the life of a gifted and charming prince. Lady Murasaki was an extraordinary woman far more educated than most upper-class men of her generation. She was appointed to serve in the royal court of the emperor.

   ● **The Tale of Haike** written by an anonymous author during the 13ᵗʰ century was the most famous early Japanese novel. It presents a striking portrait of war-torn Japan during the early stages of the age of feudalism.

   ● **Essays in Idleness** by **Yoshida Kenko** was written during the age of feudalism. It is a loosely organized collection of insights, reflections, and observations, written during the 14ᵗʰ century. Kenko was born into a high-ranking Shinto family and became a Buddhist priest.

   Excerpt from Essays in Idleness:
   In all things it is Beginning and End that are interesting. The love of men and women – is it only when they meet face to face? To feel sorrow at an unaccomplished meeting, to grieve over empty vows, to spend the long night sleepless and alone, to yearn for distant skies, in a neglected house to think fondly of the past – this is what love is.

   ● **In the Grove** by **Ryunusuke Akutagawa** is the author's most famous story made into the film Rashomon. The story asks these questions: What is the truth? Who tells the truth? How is the truth falsified? Six narrators tell their own testimonies about the death of a husband and the violation of his wife in the woods. The narrators include a woodcutter, a monk, an old woman, the mother-in-law of the slain man, the wife, and finally, the dead man whose story is spoken through the mouth of a shamaness. Akutagawa's ability to blend a feudal setting with deep psychological insights gives this story an ageless quality.

> *After violating my wife, the robber, sitting there, began to speak comforting words to her. Of course I couldn't speak. My whole body was tied fast to the root of a cedar. But meanwhile I winked at her many times, as much as to say, "Don't believe the robber." I wanted to convey some such meaning to her. But my wife, sitting dejectedly on the bamboo leaves, was looking hard at her lap. To all appearances, she was listening to his words. I was agonized by jealousy."*

6. **Drama.**

   a) **Nō** plays emerged during the 14th century as the earliest form of Japanese drama. The plays are performed on an almost bare stage by a small but elaborately costumed cast of actors wearing masks. The actors are accompanied by a chorus and the plays are written either in verse or in highly poetic prose. The dramas reflect many Shinto and Buddhist beliefs, along with a number of dominant Japanese artistic preferences. The Nō performers' subtle expressions of inner strength, along with the beauty of the costumes, the eloquence of the dancing, the mesmerizing quality of the singing, and the mystical, almost supernatural, atmosphere of the performances, has enabled the Nō theater to retain its popularity.

   Atsumori by **Seami Motokiyo** is drawn from an episode of ***The Tale of the Heike***, a medieval Japanese epic based on historical fact that tells the story of the rise and fall of the Taira family, otherwise known as the Heike. The play takes place by the sea of Ichi no tani. A priest named Rensei, who was once a warrior with the Genji clan, has decided to return to the scene of the battle to pray for a sixteen-year-old named Atsumori, whom he killed on the beach during the battle. Rensei had taken pity on Atsumori and had almost refrained from killing him. He realized though that if he did not kill the boy, his fellow warriors would. He explained to Atsumori that he must kill him, and promised to pray for his soul. On his return, he meets two peasants who are returning home from their fields and Rensai makes an astonishing discovery about one of them.

   An Excerpt from Atsumori

   Chorus: [ATSUMORI rises from the ground and advances toward the Priest with uplifted sword.]

   > *"There is my enemy," he cries, and would strike,*
   > *But the other is grown gentle*
   > *And calling on Buddha's name*
   > *Has obtained salvation for his foe;*
   > *So that they shall be reborn together*
   > *On one lotus seat.*
   > *"No, Rensai is not my enemy.*
   > *Pray for me again, oh pray for me again."*

b) **Kabuki** involves lively, melodramatic acting and is staged using elaborate and colorful costumes and sets. It is performed with the accompaniment of an orchestra and generally focus on the lives of common people rather than aristocrats.

c) **Jorori** (now called **Bunraku**) is staged using puppets and was a great influence on the development of the Kabuki.

d) **Kyogen** is a farce traditionally performed between the Nō tragedies.

7. **Novels and Short Stories.**
   - **Snow Country** by **Kawabata** tells of love denied by a Tokyo dilettante, Shimamura, to Komako, a geisha who feels 'used' much as she wants to think and feel that she is drawn sincerely, purely to a man of the world. She has befriended Yoko to whom Shimamura is equally and passionately drawn because of her virginity, her naivete, as he is to Komako who loses it, after her affair with him earlier. In the end, Yoko dies in the cocoon-warehouse in a fire notwithstanding Komako's attempt to rescue her. Komako embraces the virgin Yoko in her arms while Shimamura senses the Milky Way 'flowing down inside him with a roar.' Kawabata makes use of contrasting thematic symbols in the title: death and purification amidst physical decay and corruption.
   - **The House of Sleeping Beauties** by **Kawabata** tells of the escapades of a dirty old man, Eguchi, to a resort near the sea where young women are given drugs before they are made to sleep sky-clad. Decorum rules it that these sleeping beauties should not be touched, lest the customers be driven away by the management. The book lets the reader bare the deeper recesses of the septuagenarian's mind. Ironically, this old man who senses beauty and youth is incapable of expressing, much less having it. Thus, the themes of old age and loneliness and coping become inseparable.
   - **The Makioka Sisters** by **Tanizaki** is the story of four sisters whose chief concern is finding a suitable husband for the third sister, Yukiko, a woman of traditional beliefs who has rejected several suitors. Until Yukiko marries, Taeko, the youngest, most independent, and most Westernized of the sisters, must remain unmarried. More important than the plot, the novel tells of middle-class daily life in prewar Osaka. It also delves into such topics as the intrusion of modernity and its effect on the psyche of the contemporary Japanese, the place of kinship in the daily life of the people, and the passage of the old order and the coming of the new.
   - **The Sea of Fertility** by **Mishima** is the four-part epic including ***Spring Snow, Runaway Horses, The Temple of Dawn,*** and ***The Decay of the Angel***. The novels are set in Japan from about 1912 to the 1960s. Each of them depicts a different reincarnation of the same being: as a young aristocrat in 1912, as a political fanatic in the 1930s, as a Thai princess before the end of WWII, and as an evil young orphan in the 1960s. Taken together the novels are a clear indication of Mishima's increasing obsession with blood, death, and suicide, his interest in self-destructive personalities, and his rejection of the sterility of modern life.

- **The Setting Sun** by **Ozamu** is a tragic, vividly painted story of life in postwar Japan. The narrator is Kazuko, a young woman born to gentility but now impoverished. Though she wears Western clothes, her outlook is Japanese; her life is static, and she recognizes that she is spiritually empty. In the course of the novel, she survives the deaths of her aristocratic mother and her sensitive, drug-addicted brother Naoji, an intellectual ravage by his own and society's spiritual failures. She also spends a sad, sordid night with the writer Uehara, and she conceives a child in the hope that it will be the first step in a moral revolution
- **In the Grove** by **Akutagawa** is the author's most famous story made into the film Rashomon. The story asks these questions: What is the truth? Who tells the truth? How is the truth falsified? Six narrators tell their own testimonies about the death of a husband and the violation of his wife in the woods. The narrators include a woodcutter, a monk, an old woman, the mother-in-law of the slain man, the wife, and finally, the dead man whose story is spoken through the mouth of a shamaness. Akutagawa's ability to blend a feudal setting with deep psychological insights gives this story an ageless quality.
- **The Wild Geese** by **Oagi** is a melodramatic novel set in Tokyo at the threshold of the 20th century. The novel explores the blighted life of Otama, daughter of a cake vendor. Because of extreme poverty, she becomes the mistress of a policeman, and later on of a money-lender, Shazo. In her desire to rise from the pitfall of shame and deprivation, she tries to befriend Okada, a medical student who she greets every day by the window as he passes by on his way to the campus. She is disillusioned however, as Okada, in the end, prepares for further medical studies in Germany. Ogai's novel follows the traditio of the ***watakushi-shosetsu*** or the confessional I- novel where the storyteller is the main character.
- **The Buddha Tree** by **Fumio** alludes to the awakening of Buddha under the ***bo*** tree when he gets enlightened after fasting 40 days and nights. Similarly, the hero of the novel, Soshu, attains self-illumination after freeing himself from the way of all flesh. The author was inspired by personal tragedies that befell their family and this novel makes him transcend his personal agony into artistic achievement.

8. **Major Writers.**
   - **Seami Motokiyo** had acting in his blood for his father Kanami, a priest, was one of the finest performers of his day. At age 20 not long after his father's death, he took over his father's acting school and began to write plays. Some say he became a Zen priest late in life; others say he had two sons, both of them actors. According to legend, he died alone at the age of 81 in a Buddhist temple near Kyoto.
   - **The Haiku Poets**
     - **Matsuo Bashō** (1644 – 1694) is regarded as the greatest haiku poet. He was born into a samurai family and began writing poetry at an early age. After becoming a Zen Buddhist, he moved into an isolated hut on the outskirts of Edo (Tokyo) where he lived the life of a hermit, supporting himself by teaching and judging poetry. ***Bashō*** means 'banana plant,' a gift given him to which he became
       deeply attached. Over time his hut became known as the Bashō Hut until he assumed the name.

- **Yosa Buson** (1716 – 1783) is regarded as the second-greatest haiku poet. He lived in Kyoto throughout most of his life and was one of the finest painters of his time. Buson presents a romantic view of the Japanese landscape, vividly capturing the wonder and mystery of nature.
- **Kobayashi Issa** (1763 –1827) is ranked with Bashō and Buson although his talent was not widely recognized until after his death. Issa's poems capture the essence of daily life in Japan and convey his compassion for the less fortunate.
● **Yasunari Kawabata** (1899 – 1972) won the Nobel Prize for Literature in 1968. The sense of loneliness and preoccupation with death that permeates much of his mature writing possibly derives from the loneliness of his childhood having been orphaned early. Three of his best novels are: ***Snow Country, Thousand Cranes,*** and ***Sound of the Mountains***. He committed suicide shortly after the suicide of his friend Mishima.
● **Junichiro Tanizaki** (1886 –1965) is a major novelist whose writing is characterized by eroticism and ironic wit. His earliest stories were like those of Edgar Allan Poe's but he later turned toward the exploration of more traditional Japanese ideals of beauty. Among his works are ***Some Prefer Nettles, The Makioka Sisters, Diary of a Mad Old Man***.
● **Yukio Mishima** (1925 – 1970) is the pen name of Kimitake Hiraoka, a prolific writer who is regarded by many writers as the most important Japanese novelist of the 20th century. His highly acclaimed first novel, ***Confessions of a Mask*** is partly autobiographical work that describes with stylistic brilliance a homosexual who must mask his sexual orientation. Many of his novels have main characters who, for physical or psychological reasons, are unable to find happiness. Deeply attracted to the austere patriotism and marital spirit of Japan's past, Mishima was contemptuous of the materialistic Westernized society of Japan in the postwar era. Mishima committed ***seppuku*** (ritual disembowelment).
● **Dazai Ozamu** (1909 – 1948) just like Mishima, and Kawabata committed suicide, not unusual, but so traditional among Japanese intellectuals. It is believed that Ozamu had psychological conflicts arising from his inability to draw a red line between his Japaneseness clashing with his embracing the Catholic faith, if not the demands of creativity. ***The Setting Sun*** is one of his works.
● **Ryunosuke Akutagawa** (1892 – 1927) is a prolific writer of stories, plays, and poetry, noted for his stylistic virtuosity. He is one of the most widely translated of all Japanese writers, and a number of his stories have been made into films. Many of his short stories are Japanese tales retold in the light of modern psychology in a highly individual style of feverish intensity that is well-suited to their macabre themes. Among his works are ***Rashomon,*** and ***Kappa***. He also committed suicide.
● **Oe Kenzaburo** (1935 -) a novelist whose rough prose style, at time nearly violating the natural rhythms of the Japanese language, epitomizes the rebellion of the post-WWII generation which he writes. He was awarded the Nobel Prize for Literature in 1994. Among his works are: ***Lavish are the Dead, The Catch, Our Generation, A Personal Matter, The Silent Cry,*** and ***Awake, New Man!***.

C. AFRICA

1. <u>**The Rise of Africa's Great Civilization.**</u> Between 751 and 664 B.C. the kingdom of Kush at the southern end of the Nile River gained strength and prominence succeeding the New Kingdom of Egyptian civilization. Smaller civilizations around the edges of the Sahara also existed among them the Fasa of the northern Sudan, whose deeds are recalled by the Soninka oral epic, ***The Daust***.
   - Aksum (3rd century A.D.), a rich kingdom in eastern Africa arose in what is now Ethiopia. It served as the center of a trade route and developed its own writing system. The Kingdom of Old Ghana (A.D. 300) the first of great civilizations in western Africa succeeded by the empires of Old Mali and Songhai. The legendary city of Timbuktu was a center of trade and culture in both the Mali and Songhai empires. New cultures sprang up throughout the South: Luba and Malawi empires in central Africa, the two Congo kingdoms, the Swahili culture of eastern Africa, the kingdom of Old Zimbabwe, and the Zulu nation near the southern tip of the cotinent.
   - **Africa's Golden Age** (between A.D. 300 and A.D. 1600) marked the time when sculpture, music, metalwork, textiles, and oral literature flourished.
   - Foreign influences came in the 4th century. The Roman Empire had proclaimed Christianity as its state religion and taken control of the entire northern coast of Africa including Egypt.   Around 700 A.D. Islam, the religion of Mohammed, was introduced into Africa as well as the Arabic writing system. Old Mali, Somali and other eastern African nations were largely Muslim. Christianity and colonialism came to sub-Saharan Africa towards the close of Africa's Golden Age. European powers created colonized countries in the late 1800s. Social and political chaos reigned as traditional African nations were either split apart by European colonizers or joined with incompatible neighbors.
   - Mid-1900s marked the independence and rebirth of traditional cultures written in African languages.

2. <u>**Literary Forms.**</u>
   a) **Orature** is the tradition of African oral literature which includes praise poems, love poems, tales, ritual dramas, and moral instructions in the form of proverbs and fables. It also includes epics and poems and narratives.

   b) **Griots**, the keepers of oral literature in West Africa, may be a professional storyteller, singer, or entertainer and were skilled at creating and transmitting the many forms of African oral literature. Bards, storytellers, town criers, and oral historians also preserved and continued the oral tradition.

   c) **Features of African oral literature:**
      - **repetition and parallel structure** – served foremost as memory aids for griots and other storytellers. Repetition also creates rhythm, builds suspense, and adds emphasis to parts of the poem or narrative. Repeated lines or refrains often mark places where an audience can join in the oral performance.

- **repeat-and-vary technique** – in which lines or phrases are repeated with slight variations, sometimes by changing a single word.
- **tonal assonance** – the tones in which syllables are spoken determine the meanings of words like many Asian languages.
- **call-and-response format** - includes spirited audience participation in which the leader calls out a line or phrase and the audience responds with an answering line or phrase becoming performers themselves.

d) **Lyric Poems** do not tell a story but instead, like songs, create a vivid, expressive testament to a speaker's thoughts or emotional state. Love lyrics were an influence of the New Kingdom and were written to be sung with the accompaniment of a harp or a set of reed pipes.

__The Sorrow of Kodio__ by Baule Tribe
We were three women
Three men
And myself, Kodio Ango.
We were on our way to work in the city.
And I lost my wife Nanama on the way.
I alone have lost my wife
To me alone, such misery has happened,
To me alone, Kodio, the most handsome of the three men,
Such misery has happened.
In vain I call for my wife,
She died on the way like a chicken running.
How shall I tell her mother?
How shall I tell it to her, I Kodio,
When it is so hard to hold back my own pain.

e) **Hymns of Praise Songs** were offered to the sun god Aten. *The Great Hymn to Aten* is the longest of several New Kingdom hymns. This hymn was found on the wall of a tomb built for a royal scribe named Ay and his wife. In was intended to assure their safety in the afterlife.

f) **African Proverbs** are much more than quaint old sayings. Instead, they represent a poetic form that uses few words but achieves great depth of meaning and they function as the essence of people's values and knowledge.
- They are used to settle legal disputes, resolve ethical problems, and teach children the philosophy of their people.
- Often contain puns, rhymes, and clever allusions, they also provide entertainment.
- Mark power and eloquence of speakers in the community who know and use them. Their ability to apply the proverbs to appropriate situations demonstrates an understanding of social and political realities.

__Kenya__. Gutire muthenya ukiaga ta ungi. (No day dawns like another.)
__South Africa__. Akundlovu yasindwa umboko wayo.
                (No elephant ever found its trunk too heavy.)
__Kikuyu__. Mbaara ti ucuru. (War is not porridge.)

g) **Dilemma or Enigma Tale** is an important kind of African moral tale intended for listeners to discuss and debate. It is an open-ended story that concludes with a question the asks the audience to choose form among several alternatives. By encouraging animated discussion, a dilemma tale invites its audience to think about right and wrong behavior and how to best live within society.

h) **Ashanti Tale** comes from Ashanti, whose traditional homeland is the dense and hilly forest beyond the city of Kumasi in south-central Ghana which was colonized by the British in the mid-19th century. But the Ashanti, protected in their geographical stronghold, were able to maintain their ancient culture. The tale exemplifies common occupations of the Ashanti such as farming, fishing, and weaving. It combines such realistic elements with fantasy elements like talking objects and animals.

i) **Folk Tales** have been handed down in the oral tradition from ancient times. The stories represent a wide and colorful variety that embodies the African people's most cherished religious and social beliefs. The tales are used to entertain, to teach, and to explain. Nature and the close bond that Africans share with the natural world are emphasized. The mystical importance of the forest, sometimes called the bush, is often featured.

j) **Origin** stories include creation stories and stories explaining the origin of death.

k) **Trickster Tale** is an enormously popular type. The best known African trickster figure is Anansi the Spider, both the hero and villain from the West African origin to the Caribbean and other parts of the Western Hemisphere as a result of the slave trade.

l) **Moral Stories** attempt to teach a lesson.

m) **Humorous Stories** is primarily intended to amuse.

__"Talk"__
        The chief listened to them patiently, but he couldn't refrain from scowling.
        "Now, this is really a wild story," he said at last. "You'd better all go back to your work before I punish you for disturbing the peace."
        So the men went away, and the chief shook his head and mumbled to himself, "Nonsense like that upsets the community"
        "Fantastic, isn't it?" his stool said, "Imagine, a talking yam!"

n) **Epics** of vanished heroes – partly human, partly superhuman, who embody the highest values of a society – carry with them a culture's history, values, and traditions. The African literary traditions boasts of several oral epics.
   - **The Dausi** from the Soninke
   - **Monzon and the King of Kore** from the Bambara of western Africa
   - The epic of **Askia the Great**, medieval ruler of the Songhai empire in western Africa
   - The epic of the **Zulu Empire** of southern Africa
   - **Sundiata** from the Mandingo peoples of West Africa is the best-preserved and the best-known African epic which is a blend of fact and legend. Sundiata Keita, the story's hero really existed as a powerful leader who in 1235 defeated the Sosso nation of western Africa and reestablished the Mandingo Empire of Old Mali. Supernatural powers are attributed to Sundiata and he is involved in a mighty conflict between good and evil. It was first recorded in Guinea in the 1950s and was told by the griot Djeli Mamoudou Kouyate.

3. **Negritude**, which means literally 'blackness,' is the literary movement of the 1930s – 1950s that began among French-speaking African and Caribbean writers living in Paris as a protest against French colonial rule and the policy of assimilation. Its leading figure was Leopold Sedar Senghor (1ˢᵗ president of the Republic of Senegal in 1960) , who along with Aime Cesaire from Martinique and Leo Damas from French Guina, began to examine Western values critically and to reassess African culture. The movement largely faded in the early 1960s when its political and cultural objectives had been achieved in most African countries. The basic ideas behind Negritude include:
   - Africans must look to their own cultural heritage to determine the values and traditions that are most useful in the modern world.
   - Committed writers should use African subject matter and poetic traditions and should excite a desire for political freedom.
   - Negritude itself encompasses the whole of African cultural, economic, social, and political values.
   - The value and dignity of African traditions and peoples must be asserted.

4. **African Poetry** is more eloquent in its expression of Negritude since it is the poets who first articulated their thoughts and feelings about the inhumanity suffered by their own people.
   - **Paris in the Snow** swings between assimilation of French, European culture or negritude, intensified by the poet's catholic piety.
   - **Totem** by **Leopold Senghor** shows the eternal linkage of the living with the dead.
   - **Letters to Martha** by **Dennis Brutus** is the poet's most famous collection that speaks of the humiliation, the despondency, the indignity of prison life.

   - **Train Journey** by **Dennis Brutus** reflects the poet's social commitment, as he reacts to the poverty around him amidst material progress especially and acutely felt by the innocent victims, the children

- **Telephone Conversation** by **Wole Soyinka** is the poet's most anthologized poem that reflects Negritude. It is a satirical poem between a Black man seeking the landlady's permission to accommodate him in her lodging house. The poetic dialogue reveals the landlady's deep-rooted prejudice against the colored people as the caller plays up on it.

  Excerpt from Telephone Conversation
  The price seemed reasonable, location
  indifferent. The landlady swore she lived
  off premises. Nothing remained
  but self-confession. "Madam," I warned,
  ⁵"I hate a wasted journey – I am African."
  Silence. Silenced transmission of
  pressurized good-breeding. Voice, when it came,
  lipstick coated, long gold-rolled
  cigarette-holder pipped. Caught I was foully.
  ¹⁰"HOW DARK?" ... I had not misheard ... "ARE YOU LIGHT
  OR VERY DARK?" Button B. Button A. Stench
  of rancid breath of public hide-and-speak.

- **Africa** by **David Diop** is a poem that achieves its impact by a series of climactic sentences and rhetorical questions

  Africa

  Africa, my Africa
  Africa of proud warriors on ancestral
  savannahs Africa that my grandmother
  sings
  On the bank of her
  distant river I have
  never known you
  But my face is full of your blood
  Your beautiful black blood which
  *   waters the wide fields*
  The blood of your
  sweat The sweat
  of your work The
  work of your
  slavery
  The slavery of your
  children Africa tell me
  Africa
  Is this really you this back which
  is bent And breaks under the load
  of insult

  This back trembling with red weals Which says
  yes to the whip on the hot
  *   roads of noon*
  Then gravely a voice replies to me Impetuous son
  that tree robust and
  *   young*
  That tree over there
  Splendidly alone amidst white and faded flowers
  That is Africa your Africa which grows Grows
  patiently obstinately
  And whose fruit little by little learn The bitter
  taste of liberty.

- **Song of Lawino** by **Okot P'Bitek** is a sequence of poems about the clash between African and Western values and is regarded as the first important poem in "English to emerge from Eastern Africa. Lawino's song is a plea for the Ugandans to look back to traditional village life and recapture African values.

5. **Novels.**
- **The Houseboy** by **Ferdinand Oyono** points out the disillusionment of Toundi, a boy who leaves his parents maltreatment to enlist his services as an acolyte to a foreign missionary. After the priest's death, he becomes a helper of a white plantation owner, discovers the liaison of his master's wife, and gets murdered later in the woods as they catch up with him. Toundi symbolizes the disenchantment, the coming of age, and utter despondency of the Camerooninans over the corruption and immortality of the whites. The novel is developed in the form of a *recit*, the French style of a diary-like confessional work.

- **Things Fall Apart** by **Chinua Achebe** depict a vivid picture of Africa before the colonization by the British. The title is an epigraph from Yeats' *The Second Coming*: 'things fall apart/ the center cannot hold/ mere anarchy is loosed upon the world.' The novel laments over the disintegration of Nigerian society, represented in the story by Okwonko, once a respected chieftain who looses his leadership and falls from grace after the coming of the whites. Cultural values are woven around the plot to mark its authenticity: polygamy since the character is Muslim; tribal law is held supreme by the *gwugwu*, respected elders in the community; a man's social status is determined by the people's esteem and by possession of fields of yams and physical prowess; community life is shown in drinking sprees, funeral wakes, and sports festivals.

- **No Longer at Ease** by **Chinua Achebe** is a sequel to *Things Fall Apart* and the title of which is alluded to Eliot's *The Journey of the Magi*: 'We returned to our places, these kingdoms,/ But no longer at ease here, in the old dispensation.' The returning hero fails to cope with disgrace and social pressure. Okwonko's son has to live up to the expectations of the Umuofians, after winning a scholarship in London, where he reads literature, not law as is expected of him, he has to dress up, he must have a car, he has to maintain his social standing, and he should not marry an *Ozu*, an outcast. In the end, the tragic hero succumgs to temptation, he, too
receives bribes, and therefore is 'no longer at ease.'

- **The Poor Christ of Bombay** by **Mongo Beti** begins *en medias res* and exposes the inhumanity of colonialism. The novel tells of Fr. Drumont's disillusionment after the discovery of the degradation of the native women, betrothed, but forced to work like slaves in the *sixa*. The government steps into the picture as syphilis spreads out in the priest's compound. It turns out that the native whose weakness is wine, women, and song has been made overseer of the *sixa* when the Belgian priest goes out to attend to his other mission work. Developed through *recite* or diary entries, the novel is a satire on the failure of religion to integrate to national psychology without first understanding the natives' culture.

- **The River Between** by **James Ngugi** show the clash of traditional values and contemporary ethics and mores. The Honia River is symbolically taken as a metaphor of tribal and Christian unity – the Makuyu tribe conducts Christian rites while the Kamenos hold circumcision rituals. Muthoni, the heroine, although a new-born Christian, desires the pagan ritual. She dies in the end but Waiyaki, the teacher, does not teach vengeance against Joshua, the leader of the Kamenos, but unity with them. Ngugi poses co-existence of religion with people's lifestyle at the same time stressing the influence of education to enlighten people about their socio-political responsibilities.

- **Heirs to the Past** by **Driss Chraili** is an allegorical, parable-like novel. After 16 years of absence, the anti-hero Driss Ferdi returns to Morocco for his father's funeral. The Signeur leaves his legacy via a tape recorder in which he tells the family members his last will and testament. Each chapter in the novel reveals his relationship with them, and at the same time lays bare the psychology of these people. His older brother Jaad who was 'born once and had ied several times' because of his childishness and irresponsibility. His idiotic brother, Nagib, has become a total burden to the family. His mother feels betrayed, after doin her roles as wife and mother for 30 years, as she yearns for her freedom. Driss flies back to Europe completely alienated fro his people, religion, and civilization.

- **A Few Days and Few Nights** by **Mbella Sonne Dipoko** deals withracial prejudice. In the novel originally written in French, a Cameroonian scholar studying in France is torn between the love of a Swedish girl and a Parisienne show father owns a business establishment in Africa. The father rules out the possibility of marriage. Therese, their daughter commits suicide and Doumbe, the Camerronian, thinks only of the future of Bibi, the Swedish who is expecting his child. Doumbe's remark that the African is like a turtle which carries it home wherever it goes implies the racial pride and love for the native grounds.

- **The Interpreters** by **Wole Soyinka** is about a group of young intellectuals who function as artists in their talks with one another as they try to place themselves in the context of the world about them.

6. **Major Writers.**
   - **Leopold Sedar Senghor** (1906) is a poet and statesman who was cofounder of the Negritude movement in African art and literature. He went to Paris on a scholarship and later taught in the French school system. During these years Senghor discovered the unmistakable imprint of African art on modern painting, sculpture, and music, which confirmed his belief in Africa's contribution to modern culture. Drafted during WWII, he was captured and spent two years in Nazi concentration camp where he wrote some of his finest poems. He became president of Senegal in 1960. His works include: ***Songs of Shadow, Black Offerings, Major Elegies, Poetical Work***. He became Negritude's foremost spokesman and edited an anthology of French-language poetry by black African that became a seminal text of the Negritude movement.

- **Okot P'Bitek** (1930 – 1982) was born in Uganda during the British domination and was embodied in a contrast of cultures. He attended English-speaking schools but never lost touch with traditional African values and used his wide array of talents to pursue his interests in both African and Western cultures. Among his works are: ***Song of Lawino, Song of Ocol, African Religions and Western Scholarship, Religion of the Central Luo, Horn of My Love***.

- **Wole Soyinka** (1934) is a Nigerian playwright, poet, novelis, and critic who was the first black African to be awarded the Nobel Prize for Literature in 1986. He wrote of modern West Africa in a satirical style and with a tragic sense of the obstacles to human progress. He taught literature and drama and headed theater groups at various Nigerian universities. Among his works are: plays – ***A Dance of the Forests, The Lion and the Jewel, The Trials of Brother Jero***; novels – ***The Interpreters, Season of Anomy***; poems – ***Idanre and Other Poems, Poems from Prison, A Shuttle in the Crypt, Mandela's Earth and Other Poems***.

- **Chinua Achebe** (1930) is a prominent Igbo novelist acclaimed for his unsentimental depictions of the social and psychological disorientation accompanying the imposition of Western customs and values upon traditional African society. His particular concern was with emergent Africa at its moments of crisis. His works include, ***Things Fall Apart, Arrow of God, No Longer at Ease, A Man of the People, Anthills of Savanah.***

- **Nadine Gordimer** (1923) is a South African novelist and short story writer whose major theme was exile and alienation. She received the Nobel Prize for Literature in 1991. Gordimer was writing by age 9 and published her first story in a magazine at 15. Her works exhibit a clear, controlled, and unsentimental technique that became her hallmark. She examines how public events affect individual lives, how the dreams of on's youth are corrupted, and how innocence is lost. Among her works are: ***The Soft Voice of the Serpent, Burger's Daughter, July's People, A Sport of Nature, My Son's Story***.

- **Bessie Head** (1937 –1986) described the contradictions and shortcomings of pre- and postcolonial African society in morally didactic novels and stories. She suffered rejection and alienation from an early age being born of an illegal union between her white mother and black father. Among her works are: ***When Rain Clouds Gather, A Question of Power, The Collector of Treasures, Serowe***.

- **Barbara Kimenye** (1940) wrote twelve books on children's stories known as the *Moses* series which are now a standard reading fare for African school children. She also worked for many years for His Highness the Kabaka of Uganda, in the Ministry of Education and later served as Kabaka's librarian. She was a journalist of **The Uganda Nation** and later a columnist for a Nairobi newspaper. Among her works are: ***KalasandaRevisited, The Smugglers, The Money Game***.

- **Ousmane Sembene** (1923) is a writer and filmmaker from Senegal. His works reveal an intense commitment to political and social change. In the words of one of his characters: "You will never be a good writer so long as you don't defend a cause." Sembene tells his stories from out of Africa's past and relates their relevance and meaning for contemporary society. His works include, *O My Country, My Beautiful People, God's Bits of Wood, The Storm*.

MAJORSHIP

Area: ENGLISH

Focus: English and American Literatures

LET Competencies:

1. Trace the major literary works produced in English and American literatures.
2. Explain the tenets of specific literary movements in English and American literatures.
3. Define literary terms and concepts exemplified in selected literary texts.

A. OLD ENGLISH PERIOD

1. **Ecclesiastical History of the English People.** Written by **The Venerable Bede** (673-735) who is considered as the **Father of English History** and regarded as the greatest Anglo-Saxon scholar.

2. **Anglo-Saxon Chronicle.** Different monks traces the annals that chronicle Anglo-Saxon history, life and culture after the Roman invasion
   - **Alfred the Great** (848?-899) who was King of the southern Anglo-Saxon kingdom of Wessex from 871-899 championed Anglo-Saxon culture by writing in his native tongue and by encouraging scholarly translations from Latin into Old English (Anglo-Saxon). It is believed that the Anglo-Saxon Chronicle was begun during his reign.

3. **Cædmon's Hymn.** (7th century). An unlearned cowherd who was inspired by a vision and miraculously acquired the gift of poetic song produced this nine-line alliterative vernacular praise poem in honor of God.

4. **Fates of the Apostles, Juliana, Elene, and Christ II or The Ascension.** These Old English Christian poems were popularized by **Cynewulf** in the 8th century.

5. **Beowulf.** The National epic of England which appears in the Nowell Codex manuscript from the 8th to 11th century. It is the most notable example of the earliest English poetry, which blends Christianity and paganism.
   - **Epic** is a long narrative poem written about the exploits of a supernatural hero.

6. **Dream of the Rood.** One of the earliest Christian poems preserved in the 10th century Vercelli book. The poem makes use of **dream vision** to narrate the death and resurrection of Christ from the perspective of the Cross or Rood itself.

7. **The Battle of Brunanburg.** This is a heroic old English poem that records, in nationalistic tone, the triumph of the English against the combined forces of the Scots, Vikings and Britons in AD 937.

8. **The Battle of Maldon.** Another heroic poem that recounts the fall of the English army led by Birhtnoth in the hands of the Viking invaders in AD 991.

9. **The Wanderer.** The lyric poem is composed of 115 lines of alliterative verse that reminisces a wanderer's (*eardstapa)* past glory in the company of his lord and comrades and his solitary exile upon the loss of his kinsmen in battles.

10. **The Seafarer.** An Old English lyric recorded in the Exeter Book that begins by recounting in elegiac tone the perils of seafaring and ends with a praise of God.

B. MIDDLE ENGLISH PERIOD

1. **Everyman** is regarded as the best of the **morality plays**. It talks about Everyman facing Death. He summons the help of all his friends but only Good Deeds is able to help him. Characters in this morality play are **personifications** of abstractions like Everyman, Death, Fellowships, Cousins, Kindred, Goods, Good Deeds, etc. which makes the play allegorical in nature.
   - **Allegory** is a form of extended metaphor, in which objects, persons, and actions in a narrative, have meanings that lie outside the narrative itself. The underlying meaning has moral, social, religious, or political significance, and characters are often personifications of abstract ideas as charity, greed, or envy.

2. **English and Scottish ballads** preserved the local events, beliefs, and characters in an easily remembered form. One familiar ballad is **Sir Patrick Spens**, which

concerns Sir Patrick's death by drowning.

- **Ballad.** A narrative poem meant to be sung. It is characterized by repetition and often by a repeated refrain (a recurrent phrase or series of phrases). The earliest ballads were anonymous works transmitted orally from person to person through generations.

3. **Sir Gawain and the Green Knight.** The best example of the romance of the Middle Ages attributed to the Pearl Poet (14th century).
    - **Medieval Romance** is a long narrative poem idealizing knight errantry. As such, it pictures chivalrous knights engaged in a number of adventures to protect their King, to pay homage to their lady love and to prove their honor.

4. **The Canterbury Tales.** Geoffrey Chaucer's frame narrative (story within a story) which showcases the stories told by 29 pilgrims on their way to the shrine of the martyr Saint Thomas Becket at Canterbury - the seat of religious activities during the Middle English period. The collection of tales presents a microcosm of the Middle English society composed of the nobility, the religious, the merchant class and the commoners.

5. **Le Morte d'Arthur**. Originally written in eight books, Sir Thomas Mallory's collection of stories revolves around the life and adventures of King Arthur and the Knights of the Round Table.

C. THE RENAISSANCE (16th Century)

1. **Doctor Faustus**. Christopher Marlowe (Father of English Tragedy) powerfully exemplifies the sum total of the intellectual aspirations of the Renaissance through his play Dr. Faustus. In the play, Faustus sells his soul to the devil in exchange of power and knowledge.

2. **The Faerie Queene.** Edmund Spenser composed this elaborate allegory in honor of the Queen of Fairyland (Queen Elizabeth I).
    - Each verse in the Spenserian stanza contains nine lines: eight lines of iambic pentameter, with five feet, followed by a single line of iambic hexameter, an "alexandrine," with six. The rhyme scheme of these lines is **ababbcbc-cdcdee.**
    - **Spenserian sonnet** consists of three quatrains and a concluding couplet in iambic pentameter with the rhyme pattern **abab-bcbc-cdcd-ee**

3. **Song to Celia.** A love poem written by Ben Jonson - a poet, dramatist, and actor best known for his lyrics and satirical plays.

    Drink to me, only with thine eyes,/ And I will pledge with mine;
    Or leave a kiss but in the cup,/ And I'll not look for wine.
    The thirst, that from the soul doth rise,/ Doth ask a drink divine:
    But might I of Jove's nectar sup,/ I would not change for thine.

4. **The King James Bible.** One of the supreme achievements of the English Renaissance. This translation was ordered by James I and made by 47 scholars working in cooperation. It was published in 1611 and is known as the Authorized Version. It is rightly regarded as the most influential book in the history of English civilization.

5. **Shakespearean Sonnets.** Also known as the Elizabethan or English sonnets, Shakespearean sonnets are composed of three quatrains and one heroic couplet with the rhyme scheme - **abab-cdcd-efef-gg.**

6. **Elizabethan Tragedies, Comedies and Historical Plays**
    - **William Shakespeare** is the great genius of the Elizabethan Age (1564-1616). He wrote more than 35 plays as well as 154 sonnets and 2 narrative poems –*Venus and Adonis* and *The Rape of Lucrece.*

Examples of Shakespearean Plays

Tragedies	Comedies	Historical Plays
a. Antony and Cleopatra	a. All's Well That Ends Well	a. Henry IV, part 1
b. Coriolanus	b. As You Like It	b. Henry IV, part 2
c. Hamlet	c. The Merchant of Venice	c. Henry V
d. Julius Caesar	d. A Midsummer Night's Dream	d. Henry VI, part 1
e. King Lear	e. Much Ado About Nothing	e. Henry VI, part 2
f. Macbeth		f. Henry VI, part 3
g. Othello		g. Henry VIII

h. Romeo and Juliet i. Timon of Athens j. Titus Andronicus	f. Taming of the Shrew g. The Tempest h. Twelfth Night i. Two Gentlemen of Verona j. Winter's Tale	h. King John i. Richard II j. Richard III

Some quotable quotes from Shakespeare

a. The play's the thing wherein I'll catch the conscience of the king - Hamlet

b. All the world's a stage, and all the men and women merely players. They have their exits and their entrances; And one man in his time plays many parts" - As You Like It

c. Good Night, Good night! Parting is such sweet sorrow, that I shall say good night till it be morrow. - Romeo and Juliet

d. What's in a name? That which we call a rose by any other name would smell as sweet. - Romeo and Juliet

e. If you prick us, do we not bleed? if you tickle us, do we not laugh? If you poison us, do we not die? And if you wrong us, shall we not revenge? - The Merchant of Venice

f. Cowards die many times before their deaths; The valiant never taste of death but once. - Julius Caesar

g. How sharper than a serpent's tooth it is to have a thankless child! - (King Lear, Act I, Scene IV).

h. Out, out, brief candle! Life's but a walking shadow, a poor player that struts and frets his hour upon the stage and then is heard no more: it is a tale told by an idiot, full of sound and fury, signifying nothing. - Macbeth

i. But love is blind, and lovers cannot see/ The petty follies that themselves commit. - Merchant of Venice

j. The fool doth think he is wise, but the wise man knows himself to be a fool. - As You Like It

D. THE AGE OF REASON (17TH Century)

1. **The Essays (Francis Bacon).** The greatest literary contribution of the 17th century is the essay. Francis Bacon is hailed as the **Father of Inductive Reasoning** and the **Father of the English Essay.**

   Some quotable quotes from Bacon
   a. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read, but not curiously; and some few to be read wholly, and with diligence and attention. - Of Studies
   b. He that hath wife and children hath given hostages to fortune; for they are impediments to great enterprises, either of virtue or mischief. - Of Marriage and Single Life
   c. Wives are young men's mistresses, companions for middle age, and old men's nurses. - Of Marriage and Single Life
   d. Children sweeten labors; but they make misfortunes more bitter. They increase the cares of life; but they mitigate the remembrance of death. The perpetuity by generation is common to beasts; but memory, merit, and noble works, are proper to men.- Of Parents and Children
   e. If a man will begin with certainties, he shall end in doubts; but if he will be content to begin with doubts, he shall end in certainties.- Advancement of Learning

2. **The Pilgrim's Progress (John Bunyan).** An allegory that shows Christian tormented by spiritual anguish. Evangelist, a spiritual guide visits him and urges him to leave the City of Destruction. Evangelist claims that salvation can only be found in the Celestial City, known as Mount Zion. Christian embarks on a journey and meets a number of other characters before he reaches the Celestial City.

   ● **Allegory** is a story illustrating an idea or a moral principle in which objects and characters take on symbolic meanings external to the narrative.

3. **Paradise Lost** and **Paradise Regained (John Milton)**

   ● **Paradise Lost** is an epic poem in blank verse that tells of the fall of the angels and of the creation of Adam and Eve and their temptation by Satan in the Garden of Eden ("Of Man's first disobedience, and the fruit/ Of that forbidden tree . . . ").

- **Paradise Regained** centers on the temptation of Christ and the thirst for the word of God.

4. **Holy Sonnets (John Donne)**
   - **Metaphysical Poetry** makes use of **conceits or farfetched similes and metaphors** intended to startle the reader into an awareness of the relationships among things ordinarily not associated.

     Holy Sonnets XIV
     John Donne

     Batter my heart, three-person'd God, for you
     As yet but knock, breathe, shine, and seek to
     mend; That I may rise and stand, o'erthrow me,
     and bend Your force to break, blow, burn, and
     make me new. I, like an usurp'd town to'another
     due,
     Labor to'admit you, but oh, to no end;
     Reason, your viceroy in me, me should defend,
     But is captiv'd, and proves weak or untrue.
     Yet dearly'I love you, and would be lov'd fain,
     But am betroth'd unto your enemy;
     Divorce me,'untie or break that knot again,
     Take me to you, imprison me, for I,
     Except you'enthrall me, never shall be free,
     Nor ever chaste, except you ravish me.

5. **Easter Wings and the Altar (George Herbert)**. Concrete poems that deal with man's thirst for God and with God's abounding love.

   The Altar

   A broken A L T A R, Lord, thy servant reares,
   Made of a heart, and cemented with teares:
   Whose parts are as thy hand did frame;
   No workmans tool hath touch'd the same.
   A   H E A R T
   alone Is   such
   a   stone, As
   nothing   but
   Thy pow'r doth cut.
   Wherefore each part
   Of my hard heart
   Meets in this frame,
   To praise thy Name;
   That, if I chance to hold my peace, These
   stones to praise thee may not cease.
   O let thy blessed S A C R I F I C E be mine, And
   sanctifie this A L T A R to be thine.

6. **Cavalier Poems.** Popularized by Thomas Carew, Richard Lovelace, Sir John Suckling and Robert Herrick, cavalier poems are known for their elegant, refined and courtly culture. The poems are often erotic and espouse *carpe diem*, "seize the day."

   From To the Virgins to Make Much of Time
   Robert Herrick

   Gather ye rosebuds while ye may,
     Old time is still a-flying:
   And this same flower that smiles
     to-day To-morrow will be dying.

   The glorious lamp of heaven, the sun,
     The higher he's a-getting,
   The sooner will his race be run,
     And nearer he's to setting.

E. THE RESTORATION (18th Century)
1. **Jonathan Swift** (1667-1745)
   - *A Modest Proposal* is a bitter pamphlet that ironically suggests that the Irish babies be specially fattened for profitable sale as meat, since the English were

eating the Irish people anyhow – by heavy taxation.

- ***Gulliver's Travels*** is a satire on human folly and stupidity. Swift said that he wrote it to vex the world rather than to divert it. Most people, however, are so delightfully

entertained by the tiny Lilliputians and by the huge Brobdingnagians that they do not bother much with Swift's bitter satire on human pettiness or crudity.

2. **Alexander Pope (1688-1744)** published an exposition of the rules of the classical school in the form of a poem *An Essay on Criticism.*

   - *The Rape of the Lock* mockingly describes a furious fight between two families when a young man snips off a lock of the beautiful Belinda's hair. Pope wrote in heroic couplets, a technique in which he has been unsurpassed. In thought and form he carried 18th-century reason and order to its highest peak.

3. **Thomas Gray** (1716-71) wrote *Elegy Written in a Country Churchyard,* which is a collection of 18th-century commonplaces expressing concern for lowly folk.

4. **Henry Fielding** (1707-54) is known for his *Tom Jones*, which tells the story of a young foundling who is driven from his adopted home, wanders to London, and eventually, for all his suffering, wins his lady.

5. **Laurence Sterne** (1713-68) wrote *Tristram Shandy*, a novel in nine volumes showcasing a series of loosely organized funny episodes in the life of Shandy.

6. **Oliver Goldsmith** (1728-74)

   - **She Stoops to Conquer** is a comedy of manners that satirizes the 18th Century aristocracy who is overly class conscious.

F. THE ROMANTIC MOVEMENT

1. In the Preface to Lyrical Ballads, William Wordsworth and Samuel Taylor Coleridge declared that **"poetry should express, in genuine language, experience as filtered through personal emotion and imagination; the truest experience was to be found in nature."**

2. The most important tenets of Romanticism include:

   - Belief in the importance of the individual, imagination, and intuition
   - Shift from faith in reason to faith in the senses, feelings, and imagination; from interest in urban society and its sophistication to an interest in the rural and natural; from public, impersonal poetry to subjective poetry; and from concern with the scientific and mundane to interest in the mysterious and infinite.

3. Because of this concern for nature and the simple folk, authors began to take an interest in old legends, folk ballads, antiquities, ruins, "noble savages," and rustic characters.

   - Many writers started to give more play to their senses and to their imagination.
   - They loved to describe rural scenes, graveyards, majestic mountains, and roaring waterfalls.
   - They also liked to write poems and stories of such eerie or supernatural things as ghosts, haunted castles, fairies, and mad folk.

Romantic Writers

1. **Robert Burns** (1759-96) is also known as the national poet of Scotland because he wrote not only in Standard English, but also in the light Scot's dialect.

2. **Horace Walpole** (*The Castle of Otranto),* **Ann Radcliffe** *(The Mysteries of Udolpho)* and **Matthew Gregory Lewis** (*The Monk*) are Gothic writers who crafted stories of terror and imagination.

   - **Gothic Literature** is a literary style popular during the end of the 18th century and the beginning of the 19th. This style usually portrayed fantastic tales dealing with horror, despair, the grotesque and other "dark" subjects.

3. **Mary Wollstonecraft Shelley** (1797-1851) followed Gothic tradition in her *Frankenstein.*

4. **William Blake** (1757-1827) was both poet and artist. He not only wrote books, but he also illustrated and printed them. He devoted his life to freedom and universal love. He was interested in children and animals the most innocent of God's creatures.

from **The Lamb**
William Blake

Little Lamb, who made thee?
Dost thou know who made
thee? Gave thee life, and bid

thee feed By the stream and o'er
the mead;

Gave thee clothing of delight,
Softest clothing, woolly, bright;
Gave thee such a tender voice,
Making all the vales rejoice?
Little Lamb, who made thee?
 Dost thou know who made
 thee?

from **The Tyger**
William Blake

Tyger! Tyger! burning bright
   In the forests of the night,
   What immortal hand or
   eye
   Could frame thy fearful symmetry?

   ———

When the stars threw down their spears,
   And watered heaven with their tears,
   Did he smile his work to see?
   Did he who made the Lamb make thee?

The Sick Rose
 William Blake

O ROSE, thou art sick!
The invisible worm,
That flies in the night,
In the howling storm,
Has found out thy bed
Of crimson joy;
And his dark secret love
Does thy life destroy.

5. **Samuel Taylor Coleridge (1772-1834)** wrote a long narrative poem about sinning and redemption in The Rime of the Ancient Mariner

6. **William Wordsworth** (1770-1850), together with Coleridge, brought out a volume of verse, Lyrical Ballads, which signaled the beginning of English Romanticism. Wordsworth found beauty in the realities of nature, which he vividly reflects in the poems: The World is Too Much with Us, I Wandered Lonely as a Cloud, She Dwelt Among the Untrodden Ways, and She was a Phantom of Delight.

7. **Charles Lamb** (1775-1834) wrote the playful essay Dissertation on Roast Pig. He also rewrote many of Shakespeare's plays into stories for children in Tales from Shakespeare.

8. **Sir Walter Scott** (1771-1832) wrote poems and novels. The Lay of the Last Minstrel and The Lady of the Lake are representative of Scott's poems. Between 1814 and 1832 Scott wrote 32 novels which include Guy Mannering and Ivanhoe

9. **Jane Austen** (1775-1817) a writer of realistic novels about English middle-class people. ***Pride and Prejudice*** is her best-known work. Her other novels include: Northanger Abbey, Persuasion, Mansfield Park, Emma, and Sense and Sensibility.

10. **George Gordon Byron** (1788-1824) was an outspoken critic of the evils of his time. He hoped for human perfection, but his recognition of man's faults led him frequently to despair and disillusionment. He is much remembered for his poems: ***Childe Harold's Pilgrimage, She Walks in Beauty****,* and ***The Prisoner of Chillon***.

11. **Percy Bysshe Shelley** (1792-1822), together with John Keats, established the romantic verse as a poetic tradition.
    - Many of his works are meditative like **Prometheus Unbound**; others are exquisitely like ***The Cloud***, ***To a Skylark***, and ***Ode to the West Wind***. ***Adonais***, an elegy he wrote for his best friend John Keats, ranks among the greatest elegies.
    - In **Ode to the West Wind**, Shelley shows an evocation of nature wilder and more spectacular than Wordsworth described it.

12. **John Keats** (1795-1821) believed that true happiness was to be found in art and natural beauty.
    - His ***Ode to a Nightingale*** spoke of what Keats called **"negative capability,"** describing it as the moment of artistic inspiration when the poet achieved a kind

of self-annihilation – arrived at that trembling, delicate perception of beauty.

From **A Thing of Beauty is a Joy Forever**
John Keats

A thing of beauty is a joy for ever:
Its loveliness increases; it will never
Pass into nothingness; but still will keep
A bower quiet for us, and a sleep
Full of sweet dreams, and health, and quiet breathing.

G. THE VICTORIAN AGE

Major Victorian Poets - shifted from the extremely personal expression (or subjectivism) of the Romantic writers to an objective surveying of the problems of human life.

1. **Alfred Tennyson** (1809-92) wrote seriously with a high moral purpose.
   - *Idylls of the King* is a disguised study of ethical and social conditions. *Locksley Hall*, *In Memoriam*, and *Maud* deal with conflicting scientific and social ideas.

2. **Elizabeth Barrett Browning** (1806-1861) wrote the most exquisite love poems of her time in *Sonnets from the Portuguese*. These lyrics were written secretly while Robert Browning was courting her.

> **Sonnet 43**
> **Elizabeth Barrett Browning**
>
> How do I love thee? Let me count the ways.
> I love thee to the depth and breadth and
> height My soul can reach, when feeling out of
> sight For the ends of Being and ideal Grace.
> I love thee to the level of everyday's
> Most quiet need, by sun and
> candle-light. I love thee freely, as men
> strive for Right;
> I love thee purely, as they turn from Praise.
> I love thee with a passion put to use
> In my old griefs, and with my childhood's
> faith. I love thee with a love I seemed to lose
> With my lost saints, --- I love thee with the
> breath, Smiles, tears, of all my life! --- and, if God
> choose, I shall but love thee better after death.

3. **Robert Browning** (1812-89) is best remembered for his dramatic monologues. *My Last Duchess, Fra Lippo Lippi, and Andrea del Sarto* are excellent examples.
   - **Dramatic monologue** is a long speech by an imaginary character used to expose pretense and reveal a character's inner self.

4. **The Pre-Raphaelite Brotherhood** is a group of painters and poets who rebelled against the sentimental and the commonplace. They wished to revive the artistic standards of the time before the Italian painter Raphael. **Dante Gabriel Rossetti** (1828-1882) and **Christina Georgina Rossetti** (1830-1894) wrote in this tradition.

Victorian Novelists

1. **Charles Dickens** (1812-1870) became a master of local color in *The Pickwick Papers*. He is considered as England's best-loved novelist. His works include: *Great Expectations, Hard Times, Oliver Twist, A Christmas Carol, A Tale of Two Cities.*

2. **William Makepeace Thackeray** (1811-1863) disliked sham, hypocrisy, stupidity, false optimism, and self-seeking. The result was satire on manners like *Vanity Fair* with its heroine, Becky Sharp.

3. **Charlotte Bronte** (1816-1855), **Emily Bronte** (1818-1848) and **Anne Bronte** (1820-1849) wrote novels romantic novels.
   - Charlotte's *Jane Eyre* and Emily's *Wuthering Heights*, especially, are powerful and intensely personal stories of the private lives of characters isolated from the rest of the world.

4. **George Eliot** (1819-80) was one of England's greatest women novelists. She is famous for *Silas Marner* and *Middlemarch.*

5. **Thomas Hardy** (1840-1928) is a naturalist writer who brought to fiction a philosophical attitude that resulted from the new science.
   - Hardy's Wessex novels from *The Return of the Native, Tess of d'Urbervilles*,

Mayor of Casterbridge to *Jude the Obscure* sought to show the futility and

senselessness of human's struggle against the forces of natural environment, social convention, and biological heritage.

6. **Samuel Butler** (1835-1902) believed that evolution is the result of the creative will rather than of chance selection. His novel *The Way of All Flesh* explores the relationships between parents and children where he reveals that the family restrains the free development of the child.

Romance and Adventure

1. **Robert Louis Stevenson** (1850-94) wrote stories in a light mood. His novels of adventure are exciting and delightful: *Treasure Island, Kidnapped,* and *The Master of Ballantrae.*
   - Stevenson also wrote *David Balfour* and *The Strange Case of Dr. Jekyll and Mr. Hyde* which endear him to adult readers as well.

2. **Rudyard Kipling** (1865-1936) satirized the English military and administrative classes in India. He stirred the emotions of the empire lovers through his delightful children's tales. He is known for *Barrack Room Ballads, Soldiers Three, The Jungle Books, and Captains Courageous*.

3. **Lewis Carroll** (Charles Lutwidge Dodgson) (1832-98) combines fantasy and satire in *Alice's Adventures in Wonderland and Through a Looking Glass*.

19th-Century Drama

1. **Oscar Wilde** (1854-1900) is a poet and novelist who became famous for his *Importance of Being Earnest*.

2. **George Bernard Shaw** (1856-1950) wrote plays known for their attacks on Victorian prejudices and attitudes. Shaw began to write drama as a protest against existing conditions slums, sex hypocrisy, censorship, and war. Because his plays were not well received, Shaw wrote their now-famous prefaces.

H. MODERN ENGLISH LITERATURE

Early 20th-Century Prose

1. **John Galsworthy** (1867-1933) depicted the social life of an upper-class English family in *The Forsyte Saga*, a series of novels which records the changing values of such a family.).

2. **H.G. Wells** (1866-1946) wrote science fiction like *The Time Machine*, *The Island of Dr. Moreau*, and *The War of the Worlds*. He also wrote social and political satires criticizing the middle-class life of England. A good example is *Tono-Bungay* which attacks commercial advertising.

3. **Joseph Conrad** (1857-1924) wrote remarkable novels as *The Nigger of the Narcissus* and *Lord Jim* where he depicts characters beset by obsessions of cowardice, egoism, or vanity.

4. **E.M. Forster** (1879-1970) is a master of traditional plot. His characters are ordinary persons out of middle-class life. They are moved by accident because they do not know how to choose a course of action. He is famous for *A Passage to India*, a novel that shows the lives of Englishmen in India.

Early 20th-Century Poetry

1. **A.E. Housman** (1859-1936) was an anti-Victorian who echoed the pessimism found in Thomas Hardy. In his *Shropshire Lad,* nature is unkind; people struggle without hope or purpose; boys and girls laugh, love, and are untrue.

2. **William Butler Yeats** (1865-1939), **John Millington Synge** (1871-1909), and **Lord Dunsany** (1878-1957) worked vigorously for the Irish cause. All were dramatists and all helped found the famous Abbey Theatre.

Writers after the World Wars

World War I brought discontent and disillusionment. Men were plunged into gloom at the knowledge that "progress" had not saved the world from war. In **fiction** there was a shift from novels of the **human comedy** to **novels of characters**. Fiction ceased to be concerned with a plot or a forward-moving narrative. Instead it followed the **twisted, contorted development of a single character or a group of related characters**

1. **William Somerset Maugham** (1874-1965) focused on the alienation and despair of drifters. His *Of Human Bondage* portrays Philip Carey struggling against self-consciousness and embarrassment because of his cub-foot.

2. **D.H. Lawrence** (1885-1930) explored highly psychological themes as human desire, sexuality, and instinct alongside the dehumanizing effects of modernity and industrialization in such great novels as ***Sons and Lovers***, ***Women in Love***, ***The Plumed Serpent***, and ***Lady Chatterley's Lover***.

3. **James Joyce** (1882-1941) was an Irish expatriate noted for his experimental use of the **interior monologue** and the **stream of consciousness** technique in landmark novels as ***Ulysses***, ***Finnegans Wake***, and in his semi-autobiographical novel ***The Portrait of the Artist as a Young Man'***.

   - **Stream of consciousness** is a technique pioneered by Dorothy Richardson, Virginia Woolf and James Joyce. It presents the thoughts and feelings of a character as they occur.

   - Joyce's ***A Portrait of the Artist as a Young Man*** is one of the most notable bildungs-roman in English literature. **A bildungsroman** is a novel of formation or development in which the protagonist transforms from ignorance to knowledge, innocence to maturity.

4. **Virginia Woolf** (1882-1941) also believed that reality, or consciousness, is a stream. Life, for both reader and characters, is immersion in the flow of that stream. ***Mrs. Dalloway*** and ***To the Lighthouse*** are among her best works.

5. **Aldous Huxley** (1894-1963) wrote ***Point Counter Point***, ***Brave New World***, and ***After Many a Summer Dies the Swan*** where he showed his cynicism of the contemporary world.

6. **William Golding** (born 1911) was awarded the **Nobel Prize for literature in 1983**. His first novel, ***Lord of the Flies*** tells of a group of schoolboys who revert to savagery when isolated on an island. In the novel, Golding explores naturalist and religious themes of original sin.

7. **George Orwell** (1903-50) is world-renown, for the powerful anti-Communist satire ***Animal Farm***. This was followed in 1949 with an anti-totalitarian novel entitled ***Nineteen Eighty-Four***.

8. **Graham Greene** (1904-91) is known for novels of highly Catholic themes like ***Brighton Rock***, ***The Heart of the Matter***, ***The End of the Affair*** and ***The Power and the Glory***. Among his better-known later novels are ***The Quiet American***, ***Our Man in Havana***, ***A Burnt-Out Case, The Human Factor***, and ***Monsignor Quixote***.

9. **Kingsley Amis** is considered by many to be the best of the writers to emerge from the 1950s. The social discontent he expressed made ***Lucky Jim*** famous in England. ***Lucky Jim*** is the story of Jim Dixon, who rises from a lower-class background only to find all the positions at the top of the social ladder filled.

10. **Anthony Burgess** (born 1917) was a novelist whose fictional exploration of modern dilemmas combines wit, moral earnestness, and touches of the bizarre. He is known for ***A Clockwork Orange***. His other novels include ***Enderby Outside***, ***Earthly Powers***, ***The End of the World News***, and ***The Kingdom of the Wicked***.

11. **Doris Lessing** (born 1919) is a Zimbabwean-British writer, famous for novels ***The Grass is Singing and The Golden Notebook***. She won the **Nobel Prize for Literature in 2007.**

12. **Salman Rushdie** is a British-Indian novelist and essayist noted for his ***Midnight's Children*** and ***The Satanic Verses*** which prompted Iran's Ayatollah Khomeini to issue a fatwa against him, because Muslims considered the book blasphemous. In July 2008 ***Midnight's Children*** won a public vote to be named the Best of the Booker, the best novel to win the Booker Prize in the award's 40-year history.

AMERICAN LITERATURE

A. THE LITERATURE OF EXPLORATION

1. **Christopher Columbus** the famous Italian explorer, funded by the Spanish rulers Ferdinand and Isabella, wrote the **"Epistola,"** printed in 1493 which recounts his voyages.

2. **Captain John Smith** led the Jamestown colony and wrote the famous story of the Indian maiden, ***Pocahontas.***

B. COLONIAL PERIOD IN NEW ENGLAND

1. **William Bradford** (1590-1657) wrote ***Of Plymouth Plantation*** and the first document of colonial self-governance in the English New World, the ***Mayflower Compact***.

2. **Anne Bradstreet (c. 1612-1672)** wrote the first published book of poems by an American which was also the first American book to be published by a

woman.

- She wrote long, religious poems on conventional subjects, but she is well loved for her witty poems on subjects from daily life and her warm and loving poems to her husband and children.
- She was inspired by English metaphysical poetry, and her book *The Tenth Muse Lately Sprung Up in America* (1650) shows the influence of Edmund Spenser, Philip Sidney, and other English poets as well.

3. **Edward Taylor (c. 1644-1729)** was an intense, brilliant poet, teacher and minister who sailed to New England in 1668 rather than take an oath of loyalty to the Church of England.
   - He wrote a variety of verses: funeral elegies, lyrics, a medieval "debate," and a 500-page Metrical History of Christianity (mainly a history of martyrs). His best works, according to modern critics, are the series of short Preparatory Meditations.

4. **Jonathan Edwards (1703-1758)** a Puritan minister best known for his frightening, powerful sermon, *Sinners in the Hands of an Angry God*.
   - **Puritans** refer to two distinct groups: "separating" Puritans, such as the Plymouth colonists, who believed that the Church of England was corrupt and that true Christians must separate themselves from it; and non-separating Puritans, such as those in Massachusetts Bay Colony, who believed in reform but not separation.
   - **Puritans** believed in God's ultimate sovereignty in granting grace and salvation; therefore, their lives center on three important covenants – covenants of **Works, Grace,** and **Redemption**.

C. THE AMERICAN ENLIGHTENMENT

Enlightenment thinkers and writers were devoted to the ideals of justice, liberty, and equality as the natural rights of man. Thus, the18th-century American Enlightenment was a movement marked by -

- an emphasis on rationality rather than tradition,
- scientific inquiry instead of unquestioning religious dogma, and
- Representative government in place of monarchy.

1. **Benjamin Franklin** (1706-1790) was America's "first great man of letters," who embodied the Enlightenment ideal of humane rationality.
   - He used the pseudonym **Poor Richard or Richard Saunders** in *Poor Richard's Almanack* – a yearly almanac he released from 1732-1758. The almanac was a repository of Franklin's proverbs and aphorisms.

2. **Thomas Paine** (1737-1809) is America's greatest pamphleteer.
   - His pamphlet *Common Sense* sold over 100,000 copies in the first three months of its publication.
   - He wrote the famous line, "The cause of America is in a great measure the cause of all mankind."

3. **Philip Freneau** (1752-1832) was the **Poet of the American Revolution** who incorporated the new stirrings of European Romanticism in his lyric *The Wild Honeysuckle*.

4. **Washington Irving** (1789-1859) published his Sketch Book (1819-1820) simultaneously in England and America, obtaining copyrights and payment in both countries.
   - The *Sketch Book of Geoffrye Crayon* (Irving's pseudonym) contains his two best- remembered stories, *Rip Van Winkle* and *The Legend of Sleepy Hollow.*

5. **James Fenimore Cooper** (1789-1851)
   - *Leather Stocking* tales in which he introduced his renowned character **Natty Bumppo**, who embodies his vision of the frontiersman as a gentleman, a Jeffersonian "natural aristocrat."
   - **Natty Bumppo** is the first famous frontiersman in American literature and the literary forerunner of countless cowboy and backwoods heroes.

6. **Phillis Wheatley** (c. 1753-1784) is the **first African-American** author who wrote of religious themes.
   - *To S.M., a Young African Painter, on Seeing His Works* and *On Being Brought from Africa to America*. These poems boldly confront white racism and assert

spiritual equality.

D. THE ROMANTIC PERIOD, 1820-1860
Transcendentalists
- The **Transcendentalis**t movement was a reaction **against 18th century rationalism** and a **manifestation of the general humanitarian trend** of 19th century thought.
- The movement was based on the belief in the **unity of the world and God**.
- The doctrine of **self- reliance** and **individualism** developed through the belief in the identification of the individual soul with God.

1. Ralph Waldo Emerson (1803-1882) was a leading exponent of the transcendentalist movement who called for the birth of American individualism inspired by nature.
    - In his essay *Self-Reliance,* Emerson remarks: **"A foolish consistency is the hobgoblin of little minds."**
    - Most of his major ideas – the need for a new national vision, the use of personal experience, the notion of the cosmic Over-Soul, and the doctrine of compensation – are suggested in his first publication, *Nature*.
2. **Henry David Thoreau** (1817-1862) wrote *Walden, or Life in the Woods*, which was the result of two years, two months, and two days (from 1845 to 1847) he spent living in a cabin he built at Walden Pond on property owned by Emerson.
    - In *Walden*, Thoreau not only tests the theories of transcendentalism, but he also re-enacts the collective American experience of the 19th century by living on the frontier.
    - He also wrote *Civil Disobedience*, with its theory of passive resistance based on the moral necessity for the just individual to disobey unjust laws. This was an inspiration for Mahatma Gandhi's Indian independence movement and Martin Luther King's struggle for black Americans' civil rights in the 20th century.
3. **Walt Whitman (1819-1892)** incorporated both transcendentalist and realist ideas in his works. He championed the individual and the country's democratic spirit in his *Leaves of Grass.*
    - *Leaves of Grass*, which he rewrote and revised throughout his life, contains *Song of Myself*, the strongest evocation of the transcend list ideals.
        > **From Song of Myself**
        > **Walt Whitman**
        >
        > I CELEBRATE myself, and sing myself,
        > And what I assume you shall assume,
        > For every atom belonging to me as good belongs to you.
4. **Emily Dickinson** (1830-1886) was a radical individualist who found deep inspiration in the birds, animals, plants, and changing seasons of the New England countryside. She wrote 1,775 poems but only one was published in her lifetime.
    - She shows a terrifying existential awareness. Like Poe, she explores the dark and hidden part of the mind, dramatizing death and the grave.

The Brahmin Poets
Boston Brahmin poets refer to the patrician, Harvard-educated literati who sought to fuse American and European traditions in their writings.
1. **Henry Wadsworth Longfellow (1807-1882)** was responsible for the misty, ahistorical, legendary sense of the past that merged American and European traditions.
    - He wrote three long narrative poems popularizing native legends in European meters *Evangeline*, *The Song of Hiawatha*, and *The Courtship of Miles Standish*.
    - He also wrote short lyrics like *The Jewish Cemetery at Newport*, *My Lost Youth*, and *The Tide Rises, The Tide Falls*.
2. **Oliver Wendell Holmes** (1809-1894) was a physician and professor of anatomy and physiology at Harvard. Of the **Brahmin poets**, he is the most versatile. His works include collections of humorous essays (*The Autocrat of the Breakfast-Table*), novels (*Elsie Venner*), biographies (*Ralph Waldo Emerson*), and verses (*The Deacon's Masterpiece,* or *The Wonderful One-Hoss Shay*).

The Romantic Period, 1820-1860: Fiction

1. **Nathaniel Hawthorne (1804-1864)** set his stories in Puritan New England. His greatest novels, *The Scarlet Letter* and *The House of the Seven Gables;* and his best-known shorter stories *The Minister's Black Veil, Young Goodman Brown,* and *My Kinsman, Major Molineux,* all highlight the Calvinistic obsession with morality, sexual repression, guilt and confession, and spiritual salvation.

2. **Herman Melville (1819-1891)** went to sea when he was just 19 years old. His interest in sailors' lives grew naturally out of his own experiences, and most of his early novels grew out of his voyages.
   - *Moby-Dick* is Melville's masterpiece. It is the epic story of the whaling ship *Pequod* and its "ungodly, god-like man," Captain Ahab, whose obsessive quest for the white whale Moby-Dick leads the ship and its men to destruction.

3. **Edgar Allan Poe (1809-1849)** refined the short story genre and invented detective fiction. Many of his stories prefigure the genres of science fiction, horror, and fantasy so popular today.
   - His famous works *The Cask of Amontillado*, *Masque of the Red Death, The Fall of the House of Usher*, *Purloined Letter*, and the *Pit and the Pendulum,* all center on the mysterious and the macabre.
   - He also wrote poetry like *Anabel Lee, The Raven*, and *The Bell*.

4. **Sojourner Truth (c.1797-1883)** epitomized the endurance of the women reformers.
   - Born a slave in New York, she escaped from slavery in 1827, settling with a son and daughter in the supportive Dutch-American Van Wagener family, for whom she worked as a servant.
   - She worked with a preacher to convert prostitutes to Christianity and lived in a progressive communal home. She was christened "Sojourner Truth" for the mystical voices and visions she began to experience. To spread the truth of these visionary teachings, she sojourned alone, lecturing, singing gospel songs, and preaching abolitionism through many states over three decades

5. **Harriet Beecher Stowe** (1811-1896) wrote Uncle Tom's Cabin; or, Life Among the Lowly which became the most popular American book of the 19th Century. Its passionate appeal for an end to slavery in the United States inflamed the debate that, within a decade, led to the U.S. Civil War (1861-1865).
   - Uncle Tom, the slave and central character, is a true Christian martyr who labors to convert his kind master, St. Clare, prays for St. Clare's soul as he dies, and is killed defending slave women.
   - Slavery is depicted as evil not for political or philosophical reasons but mainly because it divides families, destroys normal parental love, and is inherently un- Christian.

E. REALIST WRITERS
1. **Samuel Clemens (Mark Twain) (1835-1910)**
   - Samuel Clemens, better known by his pen name of Mark Twain, grew up in the Mississippi River frontier town of Hannibal, Missouri.
   - Ernest Hemingway's famous statement that all of American literature comes from one great book, Twain's *Adventures of Huckleberry Finn*, indicates this author's towering place in the tradition.
   - Twain's style is vigorous, realistic, colloquial American speech, gave American writers a new appreciation of their national voice.
   - *Huckleberry Finn* has inspired countless literary interpretations. Clearly, the novel is a story of death, rebirth, and initiation. The escaped slave, Jim, becomes a father figure for Huck; in deciding to save Jim, Huck grows morally beyond the bounds of his slave-owning society. It is Jim's adventures that initiate Huck into the complexities of human nature and give him moral courage.

2. **Bret Harte** (1836-1902) is remembered as a **local colorist** and author of adventurous stories such as *The Luck of Roaring Camp* and *The Outcasts of Poker Flat* set along the western mining frontier.

3. **Henry James (1843-1916)** wrote that art, especially literary art, "makes life, makes interest, makes importance."
   - With Twain, James is generally ranked as the greatest American novelist of the second half of the 19th century.
   - James is noted for his "international theme" -- that is, the complex relationships between naive Americans and cosmopolitan Europeans, which he explored in the novels *The American*, *Daisy Miller*, and a masterpiece, *The Portrait of a Lady*.

4. **Edith Wharton** (1862-1937) descended from a wealthy family in New York society and saw firsthand the decline of this cultivated group and, in her view, the rise of boorish, nouveau-riche business families. This social transformation is the background of many of her novels.
   - Wharton's best novels include ***The House of Mirth, The Custom of the Country, Summer, The Age of Innocence,*** and the novella ***Ethan Frome.***
5. **Stephen Crane** (1871-1900) was a journalist who also wrote fiction, essays, poetry, and plays.
   - Crane saw life at its rawest, in slums and on battlefields. His short stories like ***The Open Boat***, ***The Blue Hotel***, and ***The Bride Comes to Yellow Sky*** exemplify such realism.
   - He wrote a haunting Civil War novel, ***The Red Badge of Courage*** which explores the psychological turmoil of a self-confessed coward.
   - Crane's ***Maggie: A Girl of the Streets*** is one of the best naturalistic American novels. It is the harrowing story of a poor, sensitive young girl whose alcoholic parents utterly fail her. In love and eager to escape her violent home life, she allows herself to be seduced into living with a young man, who soon deserts her. When her self-righteous mother rejects her, Maggie becomes a prostitute to survive, but soon commits suicide out of despair.
6. **Jack London** (1876-1916) is a naturalist who set his collection of stories, ***The Son of the Wolf*** in the Klondike region of Alaska and the Canadian Yukon. His best-sellers ***The Call of the Wild*** and ***The Sea-Wolf*** made him the highest paid writer in the United States of his time.
7. **Theodore Dreiser** (1871-1945) explores the dangers of the American dream in his 1925 work ***An American Tragedy***, The novel relates, in great detail, the life of Clyde Griffiths, who grows up in great poverty in a family of wandering evangelists, but dreams of wealth and the love of beautiful women.
   - ***An American Tragedy*** is a reflection of the dissatisfaction, envy, and despair that afflicted many poor and working people in America's competitive, success-driven society. As American industrial power soared, the glittering lives of the wealthy in newspapers and photographs sharply contrasted with the drab lives of ordinary farmers and city workers.
   - **Muckraking novels** used eye-catching journalistic techniques to depict harsh working conditions and oppression. Populist Frank Norris's ***The Octopus*** exposed big railroad companies, while socialist Upton Sinclair's ***The Jungle*** painted the squalor of the Chicago meat-packing houses. Jack London's dystopia ***The Iron Heel*** anticipates George Orwell's 1984 in predicting a class war and the takeover of the government.
8. **Willa Cather** (1873-1947) grew up on the Nebraska prairie among pioneering immigrants - later immortalized in ***O Pioneers***!, ***My Antonia***, and her well-known story ***Neighbour Rosicky***.
   - During her lifetime she became increasingly alienated from the materialism of modern life and wrote of alternative visions in the American Southwest and in the past.
   - ***Death Comes for the Archbishop*** evokes the idealism of two 16th-century priests establishing the Catholic Church in the New Mexican desert.
9. **Carl Sandburg** (1878-1967) was a poet, historian, biographer, novelist, musician, essayist, but a journalist by profession. To many, Sandburg was a latter-day Walt Whitman, writing expansive, evocative urban and patriotic poems and simple, childlike rhymes and ballads.

   Fog
   Carl Sandburg

   The fog comes
   on little cat feet.

   It sits looking
   over harbor and city
   on silent haunches
   and then moves on.

10. **Edwin Arlington Robinson** (1869-1935) is the best U.S. poet of the late 19th century. Unlike Masters, Robinson uses traditional metrics.

- Some of the best known of Robinson's dramatic monologues are *Luke Havergal*, about a forsaken lover; *Miniver Cheevy*, a portrait of a romantic dreamer; and *Richard Cory*, a somber portrait of a wealthy man who commits suicide.

F. MODERNISM AND EXPERIMENTATION

1. Gertrude Stein termed this age as the **"Period of the Lost Generation."** Many young Americans lost their sense of identity because of the instability of traditional structure of values brought about by the wars and the growing industrialization of cities.

2. The world depression of the 1930s affected most of the population of the United States. Workers lost their jobs, and factories shut down; businesses and banks failed; farmers, unable to harvest, transport, or sell their crops, could not pay their debts and lost their farms.

3. Freudian psychology and to a lesser extent Marxism (like the earlier Darwinian theory of evolution) became popular.

4. **Henry James, William Faulkner**, and many other American writers experimented with fictional points of view. James often restricted the information in the novel to what a single character would have known. Faulkner's novel *The Sound and the Fury* (1929) breaks up the narrative into four sections, each giving the viewpoint of a different character (including a mentally retarded boy).

5. To analyze such modernist novels and poetry, **New Criticism** arose in the United States.

MODERNIST POETS

1. **Ezra Pound (1885-1972)** was one of the most influential American poets of this century. His poetry is best known for its clear, visual images, fresh rhythms, and muscular, intelligent, unusual lines, such as the ones inspired by Japanese haiku - "In a Station of the Metro" (1916):

> *The apparition of these faces in the crowd;*
> *Petals on a wet, black bough.*

3. **T.S. Eliot (1888-1965)** wrote influential essays and dramas, and championed the importance of literary and social traditions for the modern poet. As a critic, Eliot is best remembered for his formulation of the **"objective correlative,"** as a means of expressing emotion through "a set of objects, a situation, a chain of events" that would be the "formula" of that particular emotion.
   - *The Love Song of J. Alfred Prufrock* embodies this approach, when the ineffectual, elderly Prufrock thinks to himself that he has "measured out his life in coffee spoons," using coffee spoons to reflect a humdrum existence and a wasted lifetime.

4. **Robert Frost (1874-1963)** combines sound and sense in his frequent use of rhyme and images. Frost's poems are often deceptively simple but suggest a deeper meaning.

5. **Wallace Stevens (1879-1955)** lived a double life, one as an insurance business executive, another as a renowned poet.
   - Some of his best known poems are "Sunday Morning," "Peter Quince at the Clavier," "The Emperor of Ice-Cream," "Thirteen Ways of Looking at a Blackbird," and "The Idea of Order at Key West."
   - Stevens's poetry dwells upon themes of the imagination, the necessity for aesthetic form, and the belief that the order of art corresponds with an order in nature. His vocabulary is rich and various: He paints lush tropical scenes but also manages dry, humorous, and ironic vignettes.

6. **William Carlos Williams (1883-1963)** championed the use of colloquial speech
   - His sympathy for ordinary working people, children, and every day events in modern urban settings make his poetry attractive and accessible. *The Red Wheelbarrow*, like a Dutch still life, finds interest and beauty in everyday objects.

      > ***The Red Wheelbarrow***
      > ***William Carlos Williams***
      >
      > *so much depends*
      > *upon*

a red wheel
barrow

glazed with rain
water

beside the white
chickens.

- He termed his work "objectivist" to suggest the importance of concrete, visual objects. His work influenced the "Beat" writing of the early 1950s.
- **Beat Generation** refers to a group of American writers who became popular in the 1950s and who popularized the "Beatniks" culture. The "Beatniks" rejected mainstream American values, experimented with drugs and alternate forms of sexuality, and focused on Eastern spirituality.
- The major works of Beat writing are Allen Ginsberg's *Howl*, William S. Burroughs's *Naked Lunch* and Jack Kerouac's *On the Road*.

6. **Edward Estlin Cummings (1894-1962)**, commonly known as e.e. cummings, wrote innovative verse distinguished for its humor, grace, celebration of love and eroticism, and experimentation with punctuation and visual format on the page.

8. **Langston Hughes (1902-1967)** embraced African- American jazz rhythms in his works. He was one of the leaders of the Harlem Renaissance responsible for the flowering of African-American culture and writings.

MODERNIST WRITERS

1. **F. Scott Fitzgerald (1896-1940) is known for novels whose protagonists are disillusioned by the great American dream.**
   - *The Great Gatsby* focuses on the story of Jay Gatsby who discovers the devastating cost of success in terms of personal fulfillment and love.
   - *Tender Is the Night* talks of a young psychiatrist whose life is doomed by his marriage to an unstable woman.
   - *The Beautiful and the Damned* explores the self-destructive extravagance of his times

2. **Ernest Hemingway** (1899-1961) received the Nobel Prize in 1954 for his *The Old Man and the Sea* – a short poetic novel about a poor, old fisherman who heroically catches a huge fish devoured by sharks. This also won for him the Pulitzer Prize in 1953
   - Hemingway wrote of war, death, and the **"lost generation"** of cynical survivors. His characters are not dreamers but tough bullfighters, soldiers, and athletes. If intellectual, they are deeply scarred and disillusioned.

3. **William Faulkner** (1897-1962) experimented with narrative chronology, different points of view and voices (including those of outcasts, children, and illiterates), and a rich and demanding baroque style built of extremely long sentences full of complicated subordinate parts.
   - Created an imaginative landscape, Yoknapatawpha County, mentioned in numerous novels, along with several families with interconnections extending back for generations.
   - His best works include *The Sound and the Fury* and *As I Lay Dying*, two modernist works experimenting with viewpoint and voice to probe southern families under the stress of losing a family member;
   - Faulkner's themes are southern tradition, family, community, the land, history and the past, race, and the passions of ambition and love.

4. **Sinclair Lewis** (1885-1951) is the first American to win the Nobel Prize for Literature in 1930.
   - Lewis's *Main Street* satirized the monotonous, hypocritical small-town life in Gopher Prairie, Minnesota. His incisive presentation of American life and his criticism of American materialism, narrowness, and hypocrisy brought him national and international recognition.
   - In 1926, he was offered and declined a Pulitzer Prize for *Arrowsmith*, a novel tracing a doctor's efforts to maintain his medical ethics amid greed and corruption.

5. **John Steinbeck** (1902-1968) received the **Nobel Prize for Literature in 1963** for his realist novel *The Grapes of Wrath*, the story of a poor Oklahoma family that loses its farm during the Depression and travels to California to seek work.

6. **Sylvia Plath** (1932-1963) was an American poet, novelist, short story and children's author. She became famous for her semi-autobiographical novel *The*

Bell Jar,

which pictures a woman trapped between the dictates of marriage, mother, and wifehood and the demands of a creative spirit that.

- **Confessional poetry** was popularized by Robert Lowell, Richard Snodgrass, Anne Sexton, and Sylvia Plath. It is a kind of poetry which reveals the poet's personal life in poems about illnesses, sexuality, and despondence.

7. **Richard Wright** (1908-1960) was the first African-American novelist to reach a general audience, despite his little education. He depicted his harsh childhood as a colored American in one of his best books, his autobiography, **Black Boy**. He later said that his sense of deprivation, due to racism, was so great that only reading kept him alive.

8. **Zora Neale Hurston** (1903-1960) is known as one of the lights of the Harlem Renaissance. She first came to New York City at the age of 16 - having arrived as part of a traveling theatrical troupe.

- Her most important work, **Their Eyes Were Watching God**, is a moving, fresh depiction of a beautiful mulatto woman's maturation and renewed happiness as she moves through three marriages.

9. **Eugene O'Neill** (1888-1953) is the first American playwright to be honored with the **Nobel Prize for Literature in 1936.**

- O'Neill's earliest dramas concern the working class and poor, but his later works explore subjective realms, such as obsessions, sex and other Freudian themes.

- His play **Desire Under the Elms** recreates the passions hidden within one family; **The Great God Brown** uncovers the unconsciousness of a wealthy businessman; and his **Strange Interlude**, a winner of the Pulitzer Prize, traces the tangled loves of one woman.

- O'Neill continued to explore the Freudian pressures of love and dominance within families in a trilogy of plays collectively entitled **Mourning Becomes Electra**, based on the classical *Oedipus* trilogy by Sophocles.

10. **Thornton Wilder** (1897-1975) is known for his plays **Our Town** and **The Skin of Our Teeth,** and for his novel **The Bridge of San Luis Rey.**

- Our Town has all the elements of sentimentality and nostalgia – the archetypal traditional small country town, the kindly parents and mischievous children, the young lovers.

- It shows Wilder's innovative elements such as ghosts, voices from the audience, and daring time shifts.

11. **Arthur Miller** (1915-) is New York-born dramatist-novelist-essayist-biographer.

- He reached his personal pinnacle in 1949 with **Death of a Salesman**, a study of man's search for merit and worth in his life and the realization that failure invariably looms.

- Miller also wrote **All My Sons** and **The Crucible** – both political satires.

12. **Tennessee Williams** (1911-1983) focused on disturbed emotions and unresolved sexuality within families - most of them southern.

- As one of the first American writers to live openly as a homosexual, Williams explained that the sexuality of his tormented characters expressed their loneliness. He was known for incantatory repetitions, a poetic southern diction, weird Gothic settings, and Freudian exploration of sexual desire. He became famous for his **The Glass Menagerie** and **A Streetcar Named Desire**.

THE 1950s

- The 1950s saw the delayed impact of modernization and technology in everyday life left over from the 1920s - before the Great Depression.

- World War II brought the United States out of the Depression, and the 1950s provided most Americans with time to enjoy long-awaited material prosperity.

- **Loneliness at the top was a dominant theme**. The 1950s actually was a decade of subtle and pervasive stress. Novels by John O'Hara, John Cheever, and John Updike explore the stress lurking in the shadows of seeming satisfaction.

- Some of the best works portray men who fail in the struggle to succeed, as in

Arthur Miller's **Death of a Salesman** and Saul Bellow's novella **Seize the Day**.

- Some writers went further by following those who dropped out, as did J.D. Salinger in *The **Catcher in the Rye***, Ralph Ellison in **Invisible Man**, and Jack Kerouac in **On the Road**.

- Philip Roth published a series of short stories reflecting his own alienation from his Jewish heritage – *Goodbye, Columbus*.
- The fiction of American Jewish writers Bellow, Bernard Malamud, and Isaac Bashevis Singer – are most noted for their humor, ethical concern, and portraits of Jewish communities in the Old and New Worlds.

1. **Ralph Waldo Ellison** (1914-1994) is known for his one highly-acclaimed book *the Invisible Man* (1952) which is a story of a black man who lives a subterranean existence in a hole brightly illuminated by electricity stolen from a utility company. The book recounts his grotesque, disenchanting experiences.

2. **Katherine Anne Porter** (1890-1980) created fiction organized around a single narrator telling the story from a consistent point of view. Her first success, the story *Flowering Judas*, was set in Mexico during the revolution.

3. **Eudora Welty** (1909-2001) modeled after Katherine Ann Porter, but she is more interested in the comic and grotesque characters like the stubborn daughter in her short story *Why I Work at the P.O.,* who moves out of her house to live in a tiny post office.

5. **Saul Bellow** (1915-2005) received the **Nobel Prize for Literature in 1976**.
   - Bellow's *Seize the Day* is a brilliant novella noted for its brevity. It centers on a failed businessman, Tommy Wilhelm, who tries to hide his feelings of inadequacy by presenting a good front. *Seize the Day* sums up the fear of failure that plagues many Americans.

6. **J.D. Salinger** (1919-) achieved huge literary success with the publication of his novel *The Catcher in the Rye (1951).*
   - The novel centers on a sensitive 16-year-old, Holden Caulfield, who flees his elite boarding school for the outside world of adulthood, only to become disillusioned by its materialism and phoniness. When asked what he would like to be, Caulfield answers "the catcher in the rye," In his vision, he is a modern version of a white knight, the sole preserver of innocence.
   - His other works include *Nine Stories, Franny and Zooey, and Raise High the Roof-Beam, Carpenters*, a collection of stories from The New Yorker.

7. **Jack Kerouac** (1922-1969) was the son of an impoverished French-Canadian family; Jack Kerouac questioned the values of middle-class life.
   - Kerouac's best-known novel, *On the Road*, describes "beatniks" wandering through America seeking an idealistic dream of communal life and beauty.
   - *The Dharma Bums* focuses on counterculture intellectuals and their infatuation with Zen Buddhism.
   - Kerouac also penned a book of poetry, *Mexico City Blues*, and volumes about his life with such beatniks as experimental novelist William Burroughs and poet Allen Ginsberg.

8. **John Barth (1930-)** is more interested in how a story is told than in the story itself. Barth entices his audience into a carnival fun-house full of distorting mirrors that exaggerate some features while minimizing others. Many of his earlier works were in fact existential.
   - In *Lost in the Funhouse*, he collects14 stories that constantly refer to the processes of writing and reading. Barth's intent is to alert the reader to the artificial nature of reading and writing, and to prevent him or her from being drawn into the story as if it were real.

9. **Norman Mailer** (1923-2007) was a novelist, essayist, poet, playwright, screenwriter, and film director. He is considered as an innovator of narrative nonfiction called **New Journalism** in *Miami and the Siege of Chicago.* He is also famous for *The Executioner's Song*, *Ancient Evenings*, and *Harlot's Ghost*.

10. **Toni Morrison (1931-)** won the **Nobel Prize for Literature in 1993** for her skillful rendition of complex identities of black people in a universal manner. Some of her novels include: *The Bluest Eye, Sula, Song of Solomon, Tar Baby*, and *Beloved*.

11. **Alice Walker (1944-)** is an African-American who uses lyrical realism in her epistolary dialect novel *The Color Purple* where she exposes social problems and racial issues.

12. **Maya Angelou** wrote *I Know Why the Caged Bird Sings* (1970) which celebrates mother-daughter connection.

MAJORSHIP

Area:

ENGLISH

Focus: Mythology and Folklore

LET Competencies:

1. Gain insights into the beginnings of mythology as an attempt of ancient people to explain nature and of natural phenomena.
2. Discover similarities (and contrasts) among the myths of the different countries and draw implications thereafter.

Reflect on the values derived from mythology, a rich body of knowledge.

Definition of Terms

Myth : (1) a story (2) that is usually of unknown origin and (3) at least partially traditional (4) that ostensibly relates historical events usually of such description as (5) to serve to explain some particular event, institution, or natural phenomenon (Webster)

Myths are certain products of the imagination of a people which take the form of stories. (H.J. Rose, A Handbook of Greek Mythology)

A myth is a story about gods, other supernatural beings, or heroes of a long past time. (M. Reinhold, Past and Present)

Myth is a cognitive structure analogous to language through which primitive people organize their experiences. (J. Peradotto, Classical Mythology)

Myth is the symbolic form which is generated, shaped, and transmitted by the creative imagination of pre- and extra-logical people as they respond to and encapsulate the wealth of experience. (R.J. Schork, "Classical Mythology," The Classic Journal)

Fairy tale : a make-believe story about fairies, wizards, giants, or other characters who possess magical or unusual powers

Folklore : traditions, customs, and stories of one culture or group of people

Legend : a story about the past that is considered to be true but is usually a combination of both fact and fiction

Mythology : a group of myths from a single group or culture

Supernatural : more than what is natural or normal; showing godlike or magical powers; exhibiting superhuman strength

Types of Myth

- PURE MYTH OR TRUE MYTH OR MYTH PROPER

  Myths of this kind tend to be examples of primitive science or religion. They explain natural phenomena or the origin of things, and they describe how individuals should behave toward the gods.

- SAGA OR LEGEND

  Myths of this variety tend to be examples of primitive history; they contain a germ or seed of historical fact and enlarge upon it with great flourish. A good example of a saga or legend in the story of the war at Troy.

- FOLK-TALE OR FAIRY-TALE

Myths of this species tend to be examples of primitive fiction. Tales of this sort are told for pleasure and amusement. Frequently the stories contain supernatural characters such as ghosts, elves, dwarfs, or demons, and they often include elements of magic, e.g., spells, potions, and objects.

Sources of Mythology and Folklore

Aesop's Fables : a collection of fables under the name of Aesop over 2,000 years ago in Greece. According to Herodotus, Aesop lived in the mid-sixth century and was a slave and that he was killed by the people of Delphi, perhaps for seditious or sacrilegious beliefs.

A Thousand and One Nights (also known as ***The Arabian Nights***) : a collection of stories and fables from Arabia, Egypt, India, and Persia that were compiled from oral tales that had been passed down through these cultures for generations. Some of the well-known characters include Aladdin, Ali Baba, and Sinbad the Sailor. Jinn are common figures in these stories.

The Great Epics of the World: Myths and legends are usually sourced from the existing epics of the different cultures of the world. The Iliad and The Odyssey of the Greeks, The Aeneid of the Romans, The Mahabharata and Ramayana of India, Beouwolf of England, The Song of Roland of France, El Cid of Spain, Sha Namah of Persia, Gilgamesh of the Babylonians, etc.

The Panchatantra : a collection of fables which was used to educate Indian princes into becoming wise kings. It is supposed that ***Aesop's Fables*** largely owed much from the Panchatantra.

The Poems of Hesiod : ***Theogony*** and ***Works and Days***. Hesiod is an early Greek poet who probably flourished around 700 B.C. Much of Greek mythology came from his two complete works.

THE GREAT THEMES OF MYTH
CREATION
Creation myths set the stage for more particular myths supporting social structures, the relation of human beings to the natural world, and questions of life and death. A creator deity brings into being the sun, moon, and stars, seas and mountains, and so on, along with deities that personify them, then plant life, animals, and humans that populate the world.

GODS AND GODDESSES
Universally, people believed in ideal beings leading them. Such deities possess human characteristics: they have parents and offspring, and they belong to some social grouping. An important role of mythology is to reinforce and justify relations of power and leadership

HEROIC FIGURES
Heroes and heroines are semi-divine beings: in many mythologies they have superhuman powers through divine parentage; or they may have acquired divinity through their deeds as men or women on earth, with the help of a deity, by use of magic weapons, or acquisition of magic powers through ingenuity or trickery.

MONSTERS AND DEMONS
Monsters and demons are most familiar as the beings that a heroic figure confronts and overcomes. They defy divine order both in their appearance –typically but not invariably deformed or hideous – and in their actions, such as attacking or capturing a human or divine victim.

ANIMALS

They are featured as wild creatures – predatory beasts or the elusive prey of hunters; or as helpful beings tamed by humans, or as possessing powers. Deities may disguise themselves as animals; or they may have heads or other features in token of the characteristics they supposed to have in common, or of a clan fetish.

THE UNDERWORLD
Inevitably associations with burial prompt tales of gloom and terror of the unknown yet inevitable. A strong mythic duality : Earth swallows up the dead, but equally it produces food plants and harbors mineral wealth.

JOURNEYS, QUESTS, AND TRIALS
Quests and journeys bring mythological figures into a number of situations where they can prove their strength. In numerous myths loyalty to the dead initiates journeys to the underworld to try to bring loved ones back to life.

THE AFTERLIFE
The afterlife, some form of existence after death, takes as many different forms in mythologies as the culture from which they are drawn. Some speak of paradise where the pains of life on earth are left behind. After death comes judgment, a rigorous trial is conducted, and torture awaits those who fail the trial.

WORLDS DESTROYED
Creation may be seen in myth as chance event or something that occurred despite opposing forces; likewise an end to the world in its present form may be inevitable or threatened, whether by divine will, as a result of attack by forces of evil, or in punishment for human misdeeds.

THE MYTHOLOGIES OF THE WORLD

Mesopotamian Mythology. The Assyro-Babylonian tradition had its core of mythology of the Sumerians. The gods included Annu (sky), Enlil (storm), Enki (water), Ea (wisdom), Ishtar (fertility), Erishkigal (underworld).

Canaanite Mythology. Canaan is here used in its biblical sense : Syria, Phoenicia, and Palestine. The divinities included El (the creator), Baal (heavy rains).

Egyptian Mythology. The dying and rising vegetation gods of both Mesopotamia and Canaan have their counterpart in the Egyptian mythology. Osiris, Isis, Horus, and are the deities.

Greek Mythology. The major deities were associated with aspects of nature such as Zeus (sky and thunder) or Poseidon (sea), and with abstract qualities, such as Athena (wisdom) or Apollo (arts, healing, prophecy).

Roman Mythology. It incorporated those of conquered peoples but was in many respects an adaptation of the Greeks. Juno, originally an Etruscan deity of the moon, protected the city of Rome. Quirinus, a Sabine war god, was assimilated to Romulus, deified mythical founder of Rome.

Celtic Mythology. Celtic mythology is preserved in Wales and Ireland which the Romans failed to subdue. The druids and bards preserved the tradition of the people led by a warrior elite with spectacular achievements in terms of conquest and plunder but without the organizational skills to consolidate an empire.

Norse Mythology. Norse or Germanic mythology also glorifies battle but against a harsher natural background: life derives from ice and fire and is ultimately consumed by them. The individual's self-sacrifice in the service of Odin (death and magic) who brings the reward of

unlimited food and drink – and more fighting – in Valhalla. Other gods are Thor, Frigg, and Balder.

Mexican and South American Mythologies. The mythology of the warlike Aztecs in Meso-America also justified bloodshed, though they adopted the practice of sacrifice for which they are so vilified from the Toltecs, the first of many older civilizations that they overcame. The empire- builders of South America, the Incas, like the Aztecs, considered themselves the elect of the gods, their ruler offspring of the sun. The heavens, with astronomical observations and calendrics, dominated mythology.

Persian Mythology. Initially, Persian mythology reflected a life of warriors and of nomadic pastoralists beginning to turn to agriculture in fertile pockets amid harsh deserts and mountains. It supported a cult held in the open air, sometimes on mountaintops, with the deities personifying beneficent and destructive forces of nature. Later developments stressed this duality of good and evil, light and dark in constant battle.

Indian Mythology. The Vedic mythology of India, derived from the Aryans, also has Indra, a warrior sky god, insuring fertilizing rain and dispatching earlier inhabitants of the new homeland and demonizing them. Sacrifice and cult itself was deified developing an endless conflict of gods and demons of Hinduism, together with cyclic creation, maintenance of the balance of good and evil, and destruction to prepare the way for new creation.

Chinese Mythology. Chinese mythology is rooted in its vast land, in veneration of its emperors, whose good rule brought prosperity and was a mark of heavenly approval, and in reverence for ancestors, the link between humans and gods. Three philosophies shaped Chinese mythology :
(1) Taoism taught that cosmic energy and all life in mystically compounded of yin (the negative, female principle) and yang (the complementary positive, male principle); (2) Confucianism upheld the leadership of emperor and aristocracy, with mythology showing the benefits of learning and discipline; (3) Buddhism brought elements of Indian thought on reincarnation, the conflict of good and evil, and judgment.

Japanese Mythology. Like in China, native mythology centered on land, and the establishment of imperial dynasties was combined with Buddhist doctrine on death and the afterlife, ultimately from India and related to Persian traditions, for example Yama/Yima as first man and king/judge of the dead.

The Greek and Roman Gods

The Greek culture existed before the Roman culture. When the Romans decided to develop a mythology, they adopted the gods of Greek mythology and changed their names. Typically, these Roman versions of the gods are more disciplined and do not take on the same colourful and complex personalities that many of the Greek gods have.

Table of Greek and Roman Gods and Goddesses

GREEK	ROMAN	TITLE
Aphrodite	Venus	goddess of love and beauty
Apollo	Apollo	god of music, poetry, and the sun
Ares	Mars	god of war
Artemis	Diana	goddess of the moon
Asclepius	Aesculapius	god of medicine
Athena	Minerva	goddess of wisdom
Cronus	Saturn	god of the sky and agriculture
Demeter	Ceres	goddess of fertility and crops
Dionysus	Bacchus	god of wine, ecstasy

Eros	Cupid	god of love
Gaea	Terra	Mother Earth
Hades	Dis	god of the underworld
Hephaestus	Vulcan	god of fire; craftsman for the gods
Hera	Juno	queen of the gods; goddess of marriage
Hermes	Mercury	messenger of the gods, travel
Persephone	Proserpina	queen of the underworld
Poseidon	Neptune	god of the sea
Zeus	Jupiter	ruler of the gods

Zeus, the King

Zeus is acknowledged as the leader of the new generation of gods.

He is consistently identified as the sky-god. Many of his attributes and titles are attributed to his functions as the god of the sky, e.g. Rainer, Thunderer, Cloud Gatherer, Lightning God, Sender of Fair Winds.

Division of Authority

Zeus and his brothers determine the spheres of their authority: Zeus won the sky; Poseidon, the sea; and Hades, the underworld. The surface of the Earth and Mt. Olympus are neutral territories.

Hera

The wife of Zeus, Hera, is considered as the queen of the Olympians. Her name is originally a title which meant "Our Lady" or "Great lady". She became greatly associated with the earth , chiefly with marriage and childbirth. Her Roman name is Juno. Due to her husband's tendency to womanize, Hera is pictured as a wife who was troubled by her husband's apparent infidelities. Since she could not directly punish the ruler of the gods, she takes vengeance on his mistresses or even on the children produced from these romances.

Poseidon

Poseidon is primarily the god of the sea but he is also associated with earthquakes and horses. His Roman equivalent is Neptune. Like the sea, Poseidon is unpredictable and easily aroused to anger. He is frequently pictured with a trident, a three-pronged spear which is used by fishermen.

Hestia

Hestia is the goddess of the family hearth and its fire. By extension, she came to be regarded as the guardian of the home, the family, the local community and the state as the whole. **Vesta** is her Roman name.

> **The Vestal Virgins**
>
> The rites of Vesta were performed by priestesses who were called the Vestal Virgins; each of whom took a vow of virginity in honor of the goddess they served.

Demeter

Demeter is the goddess of the grain and the Earth's fertility in general. Her Roman equivalent was **Ceres.**

Demeter's marriage to Zeus produced a daughter names **Persephone (**Roman**: Proserpina).**

Demeter and Persephone represented essentially the same thing: the fertility of the Earth. When a distinction was made, Persephone represented the seed and Demeter, the blossoming grain.

Artemis

The birth of Artemis marks the second generation of the gods of Olympus. **Diana** is the Roman equivalent to Artemis. Artemis is the goddess of wild nature and of the animals who live there. She is often portrayed as the huntress with a bow and arrow, but she also carefully protects the animals in her domain. She could be unpredictable, like the open country. She could be benevolent and merciful but also harsh and deadly.

Apollo

Apollo is a god said to be as complex and mysterious as Zeus. He is the god of reason and moderation, the giver of laws and thus, the rewarder of right action and the punisher of the wrong. He is, along with his sister Artemis, a god of archery and could send disease or cure to humans with his arrow. He was the god of the sun as Artemis is of the moon. He is also the god of poetry and music, and, in what perhaps his best known attribute, of prophecy.

Athena

Athena is a virgin goddess of domestic arts and crafts, of wisdom and of war. She is the patroness of Athens and the protector of the cities, in general. She is known to the Romans as Minerva.

According to stories, an early goddess of wisdom, Metis, became pregnant by Zeus. It is foretold that her child would produce a son who will overthrow Zeus. To keep the prophecy from being fulfilled, Zeus swallowed Metis as she was about to give birth. Athena, their child, burst forth from his head. Zeus now becomes both the mother and the father of the child and has avoided the consequences of the prophecy.

Ares

He is the son of Zeus and Hera and is considered the god of war. He represents the uncontrollable frenzy of battle and all the destruction and horrors of war. Due to his uncontrollable rage, he is disliked by most Greeks and some say, even by his father, Zeus. Despite this, his womanizing seems to have been taken from his father. His most famous affair was with Aphrodite, the goddess of love. Their affair produces four children despite its secrecy. Their children are Eros, Deimos, Phobus and Harmonia.

The Romans called their god of war, Mars. Unlike Ares, he is well loved by the Romans and his power is regarded as second to Jupiter. He is considered the protector of the city.

Aphrodite

She is the goddess of physical love and passionate desire. Her Roman equivalent is Venus. Some say that she is a daughter of Zeus and Dione, a daughter of Oceanus. Other claims posit that she is born from the mating of "aphros" which means foam of the sea. She is married to Hephaestus, but largely due to her nature, she has many affairs.

Her mating with Hermes, for one, results to the birth of their son, Hermaphrodite. As the handsome Hermaphrodite is bathing in a spring, a nymph falls in love with him and leaps upon him and prays to the gods they may never be separated, the Gods answers her prayer and their bodies become one. From that time on, a creature which combines both male and female characteristics has been called a hermaphrodite.

Hephaestus

He is the master craftsman and metal worker of the gods. His forge is always a place of much activity as he designs and produces ingenious and artistic creations. His masterpieces includes the palaces of the gods, Zeus' throne and sceptre, the chariot of Helios, the arrows of Apollo and Artemis, the sickle of Demeter and the weapons of Athena. He is also created the armors of great heroes like Achilles and Aeneas.

Hermes

While Hermes is the youngest of the Gods, he had very primitive origins. He is the messenger of Zeus, the herald of the gods, the guide for travellers, the leader of spirits of the underworld, giver of fertility and the patron of orators, writers, businessmen, thieves and athletes. His Roman name is Mercury.

As a messenger and herald of the gods, he is pictured wearing a broad-rimmed hat, and with winged shoes or sandals.

Hades

Hades is the god of the underworld. His name means, the "unseen one." The Greeks hesitated a lot to mention his name so they often called him Pluto, which means "rich" or "wealthy" to refer to both the number of the spirits under his authority and to the fact that all crops grow from beneath the earth. The Romans borrowed the name Pluto from the Greeks to refer to their god of the underworld. Although, they also call him Dis. His wife is Persephone.

Dionysus

He is the god of wine and by extension, everything associated with it. Dionysus was from the beginning associated with the fertility of the grape vine and gradually this function expanded to include fertility in general (crop, animal, human). He is in this regard, the male counterpart of Demeter.

The frequently portrayed symbols of Dionysus are 1) a staff twined with a grape vine and ivy leaves with a pine cone placed on top; 2) a wreath of ivy grape vine ; and 3) wine cup. Some Greeks also call him Bacchus was borrowed by the Romans to name their god of wine.

Theories Related to the Study of Mythology

ANCIENT THEORIES

1. **Rationalism**
   According to this theory, myths represent an early form of logical thinking: they all, have a logical base. For example, the myth of Pegasus, the flying horse can best be explained by imagining the reaction of the first Greek to see a horse. Compared to other animals they know, the horse must have seemed to fly as it gallops fast and leap over high obstacles.

2. **Etymological Theory**
   This theory states that all myths derive from and can be traced back to certain words in the language. Sources of most mythological characters have their origins from the languages of the world. Hades, for example, originally meant "unseen" but came eventually to be the name for the god of the dead.

3. **Allegorical theory**
   In the allegorical explanation, all myths contain hidden meanings which the narrative deliberately conceals or encodes. Example : story of King Midas and his golden touch Allegorists offered this simple reason why stories were used in the first place rather than a simple statement of the ideas they represented: they interested people who might not listen to emotionless concepts but who could be attracted by imaginative narratives.

4. **Euhemerism**
   Euhemerus, a Greek who lived from 325-275 BC, maintained that all myths arise from historical events which were merely exaggerated

Modern Theories

1. **Naturalism**
   In this hypothesis, all myths are thought to arise from an attempt to explain natural phenomena. People who believe in this theory narrow the source of myths by tracing their origins from the worship of the sun or the moon.

2. **Ritualism**
   According to this theory, all myths are invented to accompany and explain religious ritual; they describe the significant events which have resulted in a particular ceremony.

3. **Diffusionism**
   The diffusionists maintain that all myths arose from a few major cultural centers and spread throughout the world.

4. **Evolutionism**

Myth making occurs at a certain stage in the evolution of the human mind. Myths, are therefore, an essential part of all developing societies and the similarities from one culture to the next can be explained by the relatively limited number of experiences open to such communities when myths arise.

5. **Freudianism**
   When Sigmund Freud, the founder of modern psychology, interpreted the dreams of his patients, he found great similarities between them and the ancient myths. Freud believes that certain infantile are repressed, i.e. they are eliminated from the conscious mind but continues to exist within the individual in some other form. Sometimes these feelings emerge into consciousness under various disguises, one of which is the myth.

6. **Jungian archetypes**
   Carl Jung was a prominent psychologist who, while he accepted Freud's theory about the origin of myths , did not believe that it went far in explaining the striking similarities between the motifs found in ancient stories and those of his patients. He postulated that each of us possesses a "collective unconscious" which we inherit genetically. It contains very general ideas, themes, or motifs which are passed along from one generation to another and are retained as part of our human inheritance.

7. **Structuralism**
   This theory is a fairly recent development and is closely allied with the research of linguists. According to this theory, all human behaviour, the way we eat, dress, speak, is patterned into codes which have the characteristics of language. To understand the real meaning of myth, therefore, we must analyze it linguistically.

8. **Historical-critical theory**
   This theory maintains that there are a multitude of factors which influence the origin and development of myths and that no single explanation will suffice. We must examine each story individually to see how it began and evolved.

Some Interesting Characters from Mythology
- **Dragons**. Stories of fire-breathing dragons vary throughout different cultures. In Chinese mythology, dragons are of many different types. Most of them are known to be both generous and wise. Some represent good luck. The spiritual Azure Dragon which controls the weather is the most powerful Chinese dragon.

- **Unicorn**. The unicorn is a mystical animal that is found in the mythologies of many different cultures throughout the world. Representing beauty, goodness, and strength, this legendary creature appears in art, folklore, and literature. During the Middle Ages, the unicorn was a symbol of love and purity.

- **Troll**. According to Scandinavian folklore, trolls are hostile creatures who lived inside dark caves in the mountains. They are keepers of buried treasures such as silver and gold, and are known for their pointed ears, long noses, and large teeth. They can live for 500 years and are impossible to kill for they have the ability to regenerate or regrow a lost or severed body part in a matter of days.

- **Jinni.** A jinni is a spirit from Arab and Muslim folklore that inhabits the earth and can assume human or animal form. Jinns have many supernatural powers, such as the ability to cast spells on people and grant them wishes. There are five tribes of jinn. These are, according to their power, the Marid, the Efrit, the Shaitan, the Jinn, and the Jann.

- **Hydra.** The nine-headed serpent Hydra is one of the most hideous and ghastly monsters of Greek mythology. Slayed by Heracles, Hydra was almost indestructible because two crude heads would spring up to replace each head that a slayer would sever. Hydra was

a child of the terrible monster Typhon, who has 100 heads and 200 evil eyes that oozed venom.

- **Chimera.** The chimera is a huge fire-breathing monster that has the head of a lion, the body of a dragon, and the hind legs of a goat. According to Greek mythology, the Chimera ravaged the Greek city of Lycia until it was slayed by the prince of Corinth, Bellerophon with the help of Pegasus.

- **Centaur.** The centaurs are a group of monsters that lived in the mountains near the city of Arcadia in Greece. From the waist up, their bodies are human, and their lower bodies and legs are in the form of a horse. The centaurs lived without regard to order and do not honor the gods or respect humans. One good centaur however is Chiron, the son of Cronus, who is an immortal known for his kindness and wisdom.

- **Fenrir.** Fenrir is a large ferocious wolf with fierce yellow eyes and tremendous jaw. When it was just a pup, the Norse god captured it and locked it in a cage because they feared the wolf might one day be responsible for the destruction of the world.

- **Oni.** The oni are giant horned demons. They are said to have come to Japan from China with the arrival of Buddhism, and Buddhist priest perform annual rites to expel them. The oni can be a variety of colors and have three fingers, three toes and sometimes three eyes. Cruel and lecherous, they can sweep down from the sky to steal the souls of dying people.

- **Nagas.** According to South-east Asian mythology, nagas are supernatural beings who take the form of serpents. The king of the serpent deities Mucilinda shelteres the Buddha with the outspread hoods of his seven heads during a downpour that lasted for seven days. When the sun returns, the serpent is transformed into a young prince who paid homage to Buddha.

- **Guei** or **Kuei.** In Chinese mythology, guei are spirits formed from the yin, or negative essence, of people's souls. These spirits of emanations are always feared because they are said to take their revenge on those people who ill-treated them when they were alive. They can be identified because they wear clothes which have no hems and their bodies cast non shadows.

- **Kappa.** In Japanese mythology, the kappa is a race of monkey-like demons. They lived in ponds and rivers and lure human beings, as well as other creatures down into the depths of the water where they then feed on them. As well as being particularly fond of blood, the also like cucumbers. They have monkey-like faces, webbed hands and feet and yellow-green skin. They wear shells like tortoises.

CREATION MYTHS

Assyro-Babylonian

Inert chaos was embodied in Apsu, the sweet water in which floated the earth and which fed its springs, and his consort, the salt sea waters, known as Mother Tiamat. From their union came monstrous serpents, then the male and female principles (the worlds of heaven and earth) and the great deities – the mighty sky god Anu, the god of controlled water Enki, and the resourceful god of wisdom Ea.

Led by Anu, these gods wished creation to proceed, but Apsu resented their agitation and considered killing his own offspring. Tiamat resisted this plan, but when Ea killed Apsu by magic she marshalled monstrous forces to confront the Court of Heaven in battle. Ea's son Marduk was appointed as king to preserve creation. In epic combat Tiamak opened her mouth to consume Marduk, but he unleashed an "evil wind" which entered her stomach, distending her, so

he could rip her apart. Half of her body became the sky, resting on the mountains that surround the earth, the other half of her body.

In completing the creation Marduk assigned the great gods to their abodes, set stars and moon in their places, and created time. From the blood of Kingu, leader of forces of chaos, Marduk created humankind to serve the gods.

Borneo

At the beginning of time, all creation was enclosed in the mouth of a gigantic snake. Eventually, a gold mountain arose and became home to the supreme god of the upper region, while a jewel mountain arose and became home to the supreme god of the lower region. The two mountains collided together on numerous occasions, each time creating part of the universe. This period has become known as the first epoch of creation, when the clouds the sky, the mountains, the cliffs, the sun and moon were made. Afterwards, the "Hawk of Heaven" and the great fish Ila- Ilai Langit were brought into being, followed by two fabulous creatures: Didis Mahendera who had eyes made of jewels, and Rowang Riwo, who had golden saliva. Finally, the golden headdress of the god Mahatala appeared.

In the second epoch of creation, Jata, the divine maiden, created the land. Soon afterwards, hills and rivers were formed. In the third epoch of creation, the tree of life appeared and united the upper and lower worlds.

Celtic Myth of the Holy Grail

King Arthur's magic ship sailed three times round the island of the dead. It was guarded by 6,000 warriors, who slaughtered all but seven of Arthur's men; nevertheless Arthur won the ever-replenished cauldron from which only the valiant and noble could eat. Another myth relates that in his search for it, King Arthur journeyed to the realm of the dead ; at its entrance he killed a sorceress by cutting her in half like two bowls.

Because of their moral failings knights such as Lancelot were denied a vision of the Holy Grail, interpreted as the cup used at the Last Supper. It was finally secured by Galahad. Among Arthur's knights, Lancelot's son Sir Galahad, who had the strength of 10 men, was pure enough to see it. He carried it from Britain to Sarras, a Mediterranean island where he became king, dying after a year in answer to his own prayer that his soul be released to eternal life. Upon his death the Grail rose to heaven, never to be seen again.

MAJORSHIP

Area: ENGLISH

Focus: Literary Criticism

LET Competencies:

1. show understanding of the ideas and principles of each literary theory/approach
2. apply the ideas and principles of each literary theory/approach in reading, interpreting, and analyzing selected works in prose and poetry

1. **Literature and Literary Theory**
   - Traditionally, literature is regarded as a homogenous body of works with similar characteristics which are read in similar ways by an undifferentiated audience.
   - Today with the impact of literary theory to the study of literature, the latter is seen as an area in a state of flux.
   - Literature, as a body of writing together with its moral and aesthetic qualities, can be seen as a site of struggle where meanings are contested rather than regarded as something possessing timeless and universal values and truths.
   - Literary theories can offer various ways of reading, interpreting, and analyzing literature, but they do not offer any easy solutions as to what literature is, or what its study should be.
   - These theories aim to explain, or at times demystify, some of the assumptions or beliefs implicit in literature and literary criticism.

2. **Literary Criticism and Literary Theory**
   - Literary criticism involves the reading, interpretation and commentary of a specific text or texts which have been designated as literature.
   - Two conventions or assumptions which tend to be inherent in its practice are: a) that criticism is secondary to literature itself and dependent on it and b) that critical interpretations or judgments seem to assume that the literary text which they are addressing is unquestionably literature.
   - If literary criticism involves the reading, analysis, explication, and interpretation of texts which are designated as literary, then literary theory should do two things: a) it ought to provide the readers with a range of criteria for identifying literature in the first place, and an awareness of these criteria should inform critical practice; and b) it should make us aware of the methods and procedures which we employ in the practice of literary criticism, so that we not only interrogate the text, but also the ways in which we read and interpret the text.
   - Literary criticism is best understood as the application of a literary theory to specific texts.
   - Literary criticism also involves the understanding and appreciation of literary texts.
   - Two primary questions of literary criticism are: a) why does a piece of literature have the precise characteristics that it has? (how does it work?) and b) what is the value of literature?
   - Any literary theory has to account for: a) the nature of representation in the text; b) the nature of reality and its relation to representation; c) how the representation of reality is accomplished or subverted and denied; and d) what conventions or codes particular writers, literary schools or periods might employ to achieve representation.
   - Literary theory also addresses questions of what makes literary language literary, as well as the structures of literary language and literary texts, and how these work.
   - Literary theory is also concerned with the study of the function of the literary text in social and cultural terms, which in turn leads to a construction of its value.

3. **Survey of Literary Theories/Approaches**
   a. **Classical Literary Theory**. This theory is premised on the idea that literature is an imitation of life. It is interested in looking at literature based on:
      - *Mimesis* (Plato). *Mimesis* is the Greek word for imitation. We try to see whether a piece of literary work shows imitation of life or reality as we know it. If it is, what is imitated? How is the imitation done? Is it a good or bad imitation?
      - *Function* (Horace). Function refers to whether a piece of literary work aims to entertain (*dulce*) or to teach or to instruct (*utile*).
      - *Style* (Longinus). Style refers to whether the literary work is written in a low, middle, or high style. Longinus even suggested a fourth style which he called the sublime.
      - *Catharsis* (Aristotle). Catharsis refers to purgation, purification, clarification, or structural kind of emotional cleansing. Aristotle's view of catharsis involves purging of negative emotions, like pity and fear.

- **Censorship** (Plato). Censorship is an issue for Plato for literary works that show bad mimesis. Literary works that show bad mimesis should be censored according to Plato.

> PETER STOCKMANN. And now you are convinced?
> DR. STOCKMANN. Well, certainly. Aren't you too, Peter? [*Pause*]. The University chemists corroborated . . .
> PETER STOCKMANN. You intend to present this document to the Board of Directors, officially, as the medical officer of the springs?
> DR. STOCKMANN. Of course, something's got to be done, and quick.
> PETER STOCKMANN. You always use such strong expressions, Thomas. Among other things, in your report you say that we *guarantee* our guests and visitors a permanent case of poisoning.
> DR. STOCKMANN. But, Peter, how can you describe it any other way? Imagine! Poisoned internally and externally!
> PETER STOCKMANN. So you merrily conclude that we must build a waste-disposal plant - and reconstruct a brand new water system from the bottom up!
> DR. STOCKMANN. Well, do you know some other way out? I don't.
> PETER STOCKMANN. I took a little walk over to the city engineer this morning and in the course of conversation I sort of jokingly mentioned these changes - as something we might consider for the future, you know.
> DR. STOCKMANN. The future won't be soon enough, Peter.
> PETER STOCKMANN. The engineer kind of smiled at my extravagance and gave me a few facts. I don't suppose you have taken the trouble to consider what your proposed changes would cost?
> DR. STOCKMANN. I never thought of that.
> PETER STOCKMANN. Naturally. Your little project would come to at least three hundred thousand crowns.
> DR. STOCKMANN. [*astonished*]. That expensive!
> PETER STOCKMANN. Oh, don't look so upset - it's only money. The worst thing is that it would take some two years.
> DR. STOCKMANN. Two years?
> PETER STOCKMANN. At the least. And what do you propose we do about the springs in the meantime? Shut them up, no doubt! Because we would have to, you know. As soon as the rumor gets around that the water is dangerous, we won't have a visitor left. So that's the picture, Thomas. You have it in your power to literally ruin your own town.
> DR. STOCKMANN. Now look, Peter! I don't want to ruin anything.
> PETER STOCKMANN. Kirsten Springs are the blood supply of our town, Thomas – the only future we've got here. Now will you stop and think?
>
> from ***The Enemy of the People*** by Henrik Ibsen

b. **Historical-Biographical and Moral-Philosophical Approaches**. The Historical-Biographical approach sees a literary work chiefly, if not exclusively, as a reflection of its author's life and times or the life and times of the characters in the work. A historical novel is likely to be more meaningful when either its milieu or that of its author is understood. James Fenimore Cooper's **Last of the Mohicans**, Sir Walter Scott's **Ivanhoe**, Charles Dickens's **Tale of Two Cities**, and John Steinbeck's **Grapes of Wrath** are certainly better understood by readers familiar with, respectively, the French and Indian War (and the American frontier experience), Anglo-Norman Britain, the French Revolution, and the American Depression.

On the other hand, the Moral-Philosophical approach emphasizes that the larger function of literature is to teach morality and to probe philosophical issues. Literature is interpreted within a context of the philosophical thought of a period or group. Jean Paul Sartre and Albert Camus can be read profitably only if one understands existentialism. Nathaniel Hawthorne's **Scarlet Letter** is seen as a study of the effects of sin on a human soul. Robert Frost's "**Stopping by Woods on a Snowy Evening**" suggests that duty takes precedence over beauty and pleasure.

> Had Goodman Brown fallen asleep in the forest and only dreamed a wild dream of a witch-meeting?
> Be it so if you will; but, alas! It was a dream of evil omen for young Goodman brown. A stern, a sad, a darkly meditative, a distrustful, if not a desperate man did he become from the night of that fearful dream. On the Sabbath day, when the congregation were singing a holy psalm, he could not listen because an anthem of sin rushed loudly upon his ear and drowned all the blessed strain. When the minister spoke from the pulpit with power and fervid eloquence, and, whit his hand on the open Bible, of the sacred truths of our religion, and of saint-like lives and triumphant deaths, and of future bliss or misery unutterable, then did Goodman Brown turn pale, dreading lest the roof should thunder down upon the gray blasphemer and his hearers. …
>
> from ***Young Goodman Brown*** by Nathaniel Hawthorne

c. **Romantic Theory.** William Wordsworth explained his idea on romanticism in his **Preface to the Second Edition of the Lyrical Ballads**.

He explained that poetry should:

- have a subject matter that is ordinary and commonplace.
- use simple language, even aspiring to the language of prose.
- make use of the imagination.
- convey a primal (simple, uncomplicated) feeling.
- present similitude in dissimilitude (similarities in differences).

> She dwelt among the untrodden ways Beside the
>   springs of Dove,
> A Maid whom there were none to praise And
>   very few to love:
>
> A violet by a mossy stone Half
>   hidden from the eye!
> -- Fair as a star, when only one Is
>   shining in the sky.
>
> She lived unknown, and few could know When
>   Lucy ceased to be;
> But she is in her grave, and, oh, The
>   difference to me!
>
> <div align="right">William Wordsworth</div>

d. **American New Criticism/New Criticism**. This theory believes that literature is an organic unity. It is independent of its author or the time when it was written or the historical context. It is concerned solely with the 'text in itself', with its language and organization. It does not primarily seek a text's meaning, but how it speaks itself. It encourages attentive close reading of texts, a kind of democratization of literary study in the classroom, in which nearly everyone is placed on an equal footing in the face of a 'blind text.' It looks into how the parts relate to each other, achieve its order and harmony, contain and resolve irony, paradox, tension, ambivalence, and ambiguity.

To use this theory, one proceeds by looking into the following:
- the persona
- the addressee
- the situation (where and when)
- what the persona says
- the central metaphor (tenor and vehicle)
- the central irony
- the multiple meanings of words

> **In a station of the Metro**
> The apparition of these faces in the crowd Petals on
> a wet, black bough
>
> <div align="right">Ezra Pound</div>

e. **Psychoanalytical Theory**. This theory applies the ideas of Freudian psychology to literature. Freud sees the component parts of the psyche as three groups of functions: the **id**, directly related to the instinctual drives; the **ego**, an agency which regulates and opposes the drives; and the **superego**, another part of the ego with a critical judging function.

It encourages the reader/critic to be creative in speculating about the character's or author's motivations, drives, fears, or desires. The belief here is that creative writing is like dreaming – it disguises what cannot be confronted directly – the critic must decode what is disguised. A direct relation between the text and the author is presupposed and made the center of inquiry.

> O Rose, thou art sick! The
> invisible worm, That flies
> in the night,
>   In the howling storm,
>
> Has found out thy bed Of
>   crimson joy;
> And his dark secret love Does
>   thy life destroy.
>
> <div align="right">William Blake</div>

f. **Mythological/Archetypal Approach**. This approach to literary study is based on Carl Jung's theory of the **collective unconscious**. Repeated or dominant images or patterns of human experience are identified in the text: the changing of seasons, the cycle of birth, death and rebirth, the heroic quest, or immortality. Myths are universal although every

nation has its own distinctive mythology. Similar motifs or themes may be found among many different mythologies, and certain images that recur in the myths of people separated in time and place tend to have a common meaning, elicit comparable psychological responses, and serve similar cultural functions. Such motifs and images are called **archetypes**.

This approach also uses Northrop Frye's assertion that literature consists of variations on a great mythic theme that contains the following:

- the creation and life in paradise: garden
- displacement or banishment from paradise: alienation
- a time of trial and tribulation, usually a wandering: journey
- a self-discovery as a result of struggle: epiphany
- a return to paradise: rebirth/resurrection

> e.g.
> Lam-ang – archetype of immortality
> Superman in the movie *Superman Returns* – death and rebirth archetype
> Gandalf in *The Lord of the Rings* – wise old man archetype
> Odysseus - hero of initiation Aeneas –
> hero of the quest
> Jesus Christ – sacrificial scapegoat

g. **Structuralist Literary Theory**. This theory draws from the linguistic theory of Ferdinand de Saussure. Language is a system or structure. Our perception of reality, and hence the ways we respond to it are dictated or constructed by the structure of the language we speak.

This theory assumes that literature, as an artifact of culture, is modeled on the structure of language. The emphasis is on 'how' a text means, instead of the 'what' of the American New Criticism. The structuralists argue that the structure of language produces reality, and meaning is no longer determined by the individual but by the system which governs the individual. Structuralism aims to identify the general principles of literary structure and not to provide interpretations of individual texts (Vladimir Propp and Tzvetan Todorov).

The structuralist approach to literature assumes three dimensions in the individual literary texts:
- the text as a particular system or structure in itself (naturalization of a text)
- texts are unavoidably influenced by other texts, in terms of both their formal and conceptual structures; part of the meaning of any text depends on its intertextual relation to other texts
- the text is related to the culture as a whole (binary oppositions)

> **Jabberwocky**
> Twas brillig, and the slithy toves
>   Did gyre and gimble in the wabe;
> All mimsy were the borogoves,
>   And the mome raths outgrabe.
>
> "Beware of the Jabberwock, my son!
>   The jaws that bite, the claws that catch!
> Beware the Jubjub bird, and shun The
>   frumious Bandersnatch!"
>
> He took his vorpal sword in hand;
>   Long time the manxome foe he sought – So
> rested he by the Tumtum tree,
>   And stood awhile in thought.
>
> And, as in uffish thought he stood,
>   The Jabberwock, with eyes of flame, Came
> whiffling through the tulgey wood,
>   And burbled as it came!
>
> One, two! One, two! And through and through The
>   vorpal blade went snicker-snack!
> He left it dead, and with its head He
>   went galumphing back.
>
> "And hast thou slain the Jabberwock? Come to
>   my arms, my beamish boy!
> O frabjous day! Callooh! Callay!" He
>   chortled in his joy.
>
> 'Twas brillig, and the slithy toves Did
>   gyre and gimble in the wabe;
> All mimsy were the borogoves, And
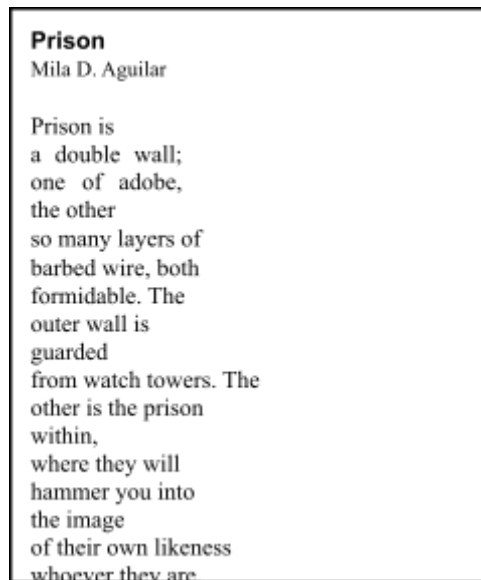>   the mome raths outgrabe.
>
> Lewis Carroll

h. **Deconstruction.** This theory questions texts of all kinds and our common practices in reading them. It exposes the gaps, the incoherences, the contradictions in a discourse and how a text undermines itself. The deconstructionist critic begins by discerning a flaw in the discourse and then revealing the hidden articulations.

Deconstructing a text calls for careful reading and a bit of creativity. The text says something other than what it appears to say. The belief is that language always betrays its speaker (especially when there is a metaphor).

A deconstructive critic deals with the obviously major features of a text, and then he/she vigorously explores its oppositions, reversals, and ambiguities. The most important figure in deconstruction is the Frenchman **Jacques Derrida**.

How to do deconstruction:
- identify the oppositions in the text
- determine which member appears to be favored or privileged and look for evidence that contradicts that favoring or privileging
- expose the text's indeterminacy

> **Prison**
> Mila D. Aguilar
>
> Prison is
> a double wall;
> one of adobe,
> the other
> so many layers of
> barbed wire, both
> formidable. The
> outer wall is
> guarded
> from watch towers. The
> other is the prison
> within,
> where they will
> hammer you into
> the image
> of their own likeness
> whoever they are.

i. **Russian Formalism.** This theory stresses that art is artificial and that a great deal of acquired skill goes into it as opposed to the old classical maxim that true art conceals its art. The Russian Formalists, led by Viktor Shklovsky, aimed to establish a 'science of literature' – a complete knowledge of the formal effects (devices, techniques, etc.) which together make up what is called literature. The Formalists read literature to discover its literariness – to highlight the devices and technical elements introduced by the writer in order to make language literary.

The key ideas in this theory are:
- **Baring the device** – this practice refers to the presentation of devices without any realistic 'motivation' – they are presented purely as devices. For example, fiction operates by distorting time in various ways – foreshortening, skipping, expanding, transposing, reversing, flashback and flashforward, and so on.
- **Defamilairization** – this means making strange. Everything must be dwelt upon and described as if for the first time. Ordinary language encourages the automatization of our perceptions and tends to diminish our awareness of reality. It simply confirms things as we know them (e.g. the leaves are falling from the trees; the leaves are green).
- **Retardation of the narrative –** the technique of delaying and protracting actions. Shklovsky draws attention to the ways in which familiar actions are defamiliarized by being slowed down, drawn out or interrupted. Digressions, displacement of the parts of the book, and extended descriptions are all devices to make us attend to form.
- **Naturalization –** refers to how we endlessly become inventive in finding ways of making sense of the most random or chaotic utterances or discourse. We refuse to allow a text to remain alien and stay outside our frames of reference – we insist on 'naturalizing' it.
- **Carnivalization –** the term Mikhail Bakhtin uses to describe the shaping effect of carnival on literary texts. The festivities associated with the Carnival are collective and popular; hierarchies are turned on their heads (fools become wise; kings become beggars); opposites are mingled (fact and fantasy, heaven and hell); the sacred is profaned; the rigid or serious is subverted, mocked or loosened.

```
old age sticks
up Keep
Off
signs
) &

youth yanks them
down (old
age
cries
No

Tres)      &
(pas) youth
laughs
(sing
old age

scolds
Forbid den
Stop Must
n't Don't

&) youth
goes right on
gr
owing old
```

e.e. cummings

j. Marxist Literary Theory. This theory aims to explain literature in relation to society – that literature can only be properly understood within a larger framework of social reality. Marxists believe that any theory that treats literature in isolation (for instance, as pure structure or as a product of the author's individual mental processes) and keeps it in isolation, divorcing it from history and society, will be deficient in its ability to explain what literature is.

Marxist literary critics start by looking at the structure of history and society and then see whether the literary work reflects or distorts this structure. Literature must have a social dimension – it exists in time and space; in history and society. A literary work must speak to concerns that readers recognize as relevant to their lives.

Marxist literary criticism maintains that a writer's social class and its prevailing 'ideology' (outlook, values, tacit assumptions, etc.) have a major bearing on what is written by a member of that class. The writers are constantly formed by their social contexts.

> **The Farmer's Son**
> Alfredo Navarro Salanga
>
> There is great power in reason
> it comes like so much rain
> or like strong wind in a dry month.
>
> My father was
> bent by work
> his shoulders were bent
> in a contract
> he never understood.
>
> While I was still
> a young man he sent me
> to school
> and bid me walk
> with straight shoulders.
>
> Learn, he said,
> learn words
> that you may pry off
> these letters
> that have made me
> old and bent.
>
> I came back
> many years
> later with my
> words
> I knew he wanted
> but by then
> it was too late.
>
> I listened to
> him die with
> words:
> you are lucky
> to have learned words
> they will keep you
> from having bent shoulders.
>
> By his
> deathbed I
> cried
> and spat
> off letters
> while
> my shoulders
> bent with grief.

k. **Feminist Criticism**. This is a specific kind of political discourse; a critical and theoretical practice committed to the struggle against patriarchy and sexism. Broadly, there are two kinds of feminist criticism: one is concerned with unearthing, rediscovering or re-evaluating women's writing, and the other with re-reading literature from the point of view of women.

Feminism asks why women have played a subordinate role to men in the society. It is concerned with how women's lives have changed throughout history and what about women's experience is different from men.

Feminist literary criticism studies literature by women for how it addresses or expresses the particularity of women's lives and experience. It also studies the male-dominated canon in order to understand how men have used culture to further their domination of women.

Critics like Simone de Beauvoir, Mary Ellman, and Kate Millett were among the first to reveal that throughout literary history women have been conceived of as 'other,' as somehow abnormal or deviant. As a result, female literary characters have been stereotyped as bitches, sex goddesses, ols maids. For the first time in history, criticism posited a female reader for whom stereotypes of womanhood were offensive.
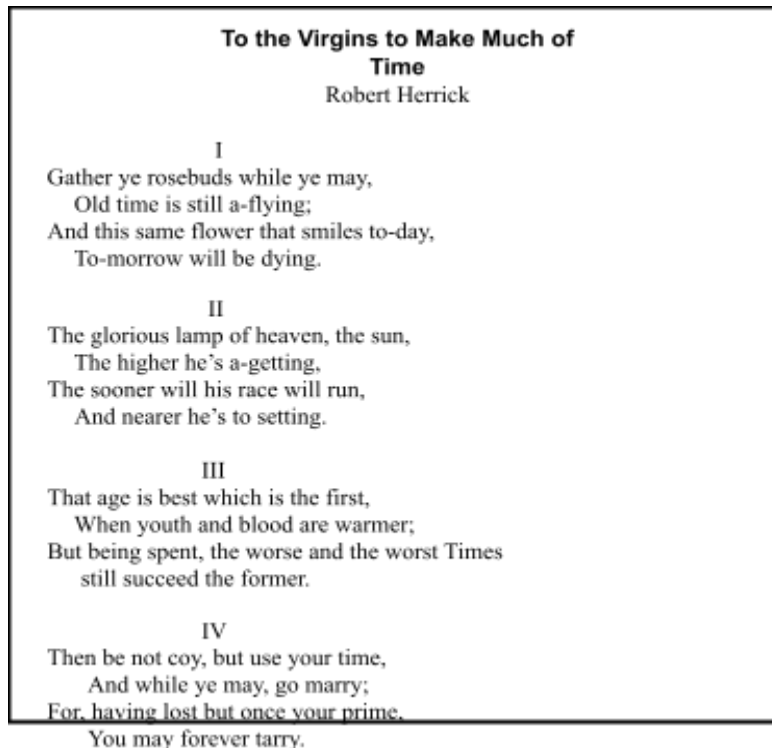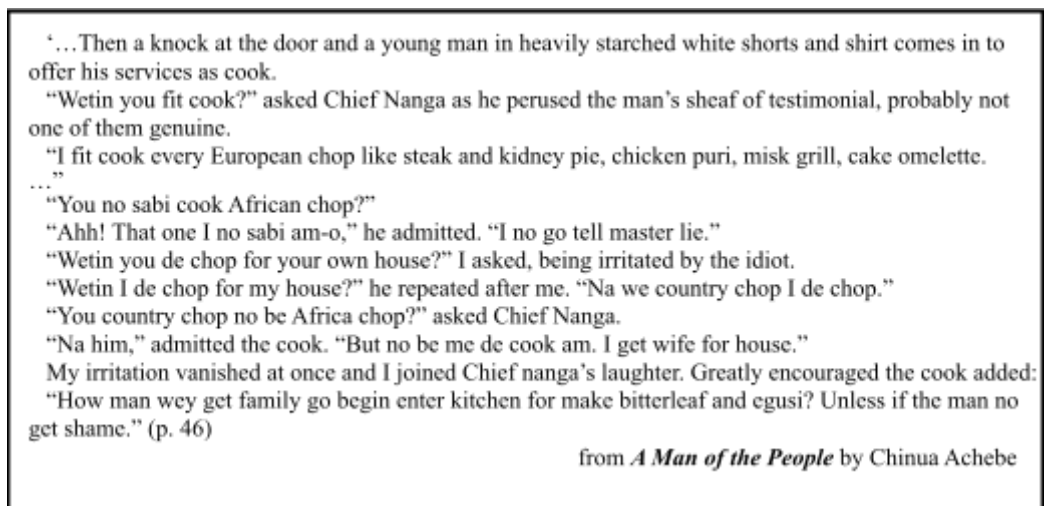
I. **Postcolonial Criticism**. Postcolonialism refers to a historical phase undergone by Third World countries after the decline of colonialism: for example, when countries in Asia, Africa, Latin America, and the Caribbean separated from the European empires and were left to rebuild themselves. Many Third World writers focus on both colonialism and the changes created in a postcolonial culture. Among the many challenges facing postcolonial writers are the attempts both to resurrect their culture and to combat the preconceptions about their culture.

Postcolonial literatures emerged in their present form out of the experience of colonization and asserted themselves by foregrounding the tension with the imperial power and by emphasizing their differences from the assumptions of the imperial center. Language became a site of struggle for postcolonial literatures since one of the main features of imperial oppression is control over language.

There is a need to escape from the implicit body of assumptions to which English, the language of the colonizing power, was attached: its aesthetic and social values, the formal and historically limited constraints of genre, and the oppressive political and cultural assertion of metropolitan dominance – of center over margin.

Postcolonial critics also study diasporic texts outside the usual Western genres, especially productions by aboriginal authors, marginalized ethnicities, immigrants, and refugees.

Homi K. Bhabha's postcolonial theory involves analysis of nationality, ethnicity, and politics with poststructuralist ideas of identity and indeterminacy, defining postcolonial identities as shifting, hybrid constructions.

'…Then a knock at the door and a young man in heavily starched white shorts and shirt comes in to offer his services as cook.
  "Wetin you fit cook?" asked Chief Nanga as he perused the man's sheaf of testimonial, probably not one of them genuine.
  "I fit cook every European chop like steak and kidney pie, chicken puri, misk grill, cake omelette.
…"
  "You no sabi cook African chop?"
  "Ahh! That one I no sabi am-o," he admitted. "I no go tell master lie."
  "Wetin you de chop for your own house?" I asked, being irritated by the idiot.
  "Wetin I de chop for my house?" he repeated after me. "Na we country chop I de chop."
  "You country chop no be Africa chop?" asked Chief Nanga.
  "Na him," admitted the cook. "But no be me de cook am. I get wife for house."
  My irritation vanished at once and I joined Chief nanga's laughter. Greatly encouraged the cook added:
  "How man wey get family go begin enter kitchen for make bitterleaf and egusi? Unless if the man no get shame." (p. 46)

from *A Man of the People* by Chinua Achebe

m. **Postmodern Literary Theory**. Postmodern is a term used to refer to the culture of advanced capitalist societies. This culture has undergone a profound shift in the 'structure of feeling.' A whole new way of thinking and being in the world emerged – a paradigm shift in the cultural, social, and economic orders.

Following World War II a new kind of society began to emerge, variously called post-industrial society, multinational capitalism, consumer society, media society. This society is characterized by:

- a new type of consumption
- planned obsolescence
- ever more rapid rhythm of fashion and styling changes
- the penetration of advertising, television, and the media
- the replacement of the old tension between city and country, center and province, by the suburb and by universal standardization
- the growth of the great networks of superhighways and the arrival of the automobile culture

The term postmodern has been applied to a style or a sensibility manifesting itself in any creative endeavor which exhibits some element of self-consciousness and reflexivity. The common features of postmodern texts are:

fragmentation	intertextuality
discontinuity	decentring
indeterminacy	dislocation
plurality	ludism
metafictionality	parody
heterogeneity	pastiche

Perhaps the greatest liberating feature of postmodern writing has been the mixing of writings and intertextual referencing. The borders between genres have become more fluid. Artists and writers no longer quote texts; they incorporate them, to the point where the line between high art and commercial forms seems increasingly difficult to draw.

> Examples:
> The works of Andy Warhol
> The poetry of Allen Ginsberg, Haryette Mullen, Susan Howe
> The novels of Don de Lillo, Jasper Fforde, Thomas Pynchon, William Gibson
> Movies like *Moulin Rouge, Matrix, Vanilla Sky, Inception, Adjustment Bureau, Stranger than Fiction, Mamma Mia*
> The works of Michel Foucault

n. **Reader Response Criticism** can be seen as a reaction in part to some problems and limitations perceived in New Criticism. New Criticism did not suddenly fail to function: it remains an effective critical strategy for illuminating the complex unity of certain literary works. But some works do not seem to respond well to New Criticism's 'close reading.' New ideas about the conceptual nature of knowledge, even scientific knowledge, questioned a fundamental assumption of New Criticism. New Criticism was arguably emulating the sciences; but in the wake of Einstein's theory of relativity, Heisenberg's uncertainty principle, or Gödel's mathematics, and much else, it seems clear that the perceiver plays an active role in the making of any meaning, and that literary works in particular have a subjective status (as opposed to New Criticism's objective reality of the literary work).

For the believers of reader-response theories (Rosenblatt, Bleich, Fish), the object of observation appears changed by the act of observation. 'Knowledge is made by people, not found,' according to David Bleich (1978). Writing about literature should not involve suppressing readers' individual concerns, anxieties, passions, enthusiasms. A response to a literary work always helps us find out something about ourselves. Every act of response, he continues, reflects the shifting motivations and perceptions of the reader at the moment. Readers undergo a process of 'negotiation' with a community of readers to seek a common ground.

Louise Rosenblatt (1978) called for criticism that involved a 'personal sense of literature, an unself-conscious, spontaneous, and honest reaction,' but this should be checked against the text and modified in a continuing process. While multiple interpretations are accepted, some readings are considered incorrect or inappropriate

because they are unsupportable by the text. The focus is on the 'transaction' between the text and the reader, i.e. a poem is made by the text and the reader interacting.

Stanley Fish (1980, 1989) moves away from the idea of an ideal reader who finds his/her activity marked out, implied, in the text, and he moves toward the idea of a reader who creates a reading of the text using certain interpretive strategies.

Three (3) important questions need to be asked by the reader:

  a. How do I respond to this work?
  b. How does the text shape my response?
  c. How might other readers respond?

Fire and Ice
Robert Frost

Some say the world will end in fire,
Some say in ice.
From what I've tasted of desire I
hold with those who favor fire.
But if it had to perish twice,
I think I know enough of hate To
say that for destruction ice Is also
great
And would suffice.

MAJORSHIP

Area: ENGLISH

Focus: Introduction to Stylistics

LET Competencies:

1. apply the basic stylistic principles to arrive at meaning of literary texts
2. demonstrate skills in a principled analysis of literary texts to produce less impressionistic or subjective interpretation
3. grasp the 'grammar of literature' through various linguistic tools

A.   Definition of Stylistics
1. **Some of the more common definitions of stylistics follow.**
   1.1. Stylistics is the application of concepts from linguistics and allied disciplines in the analysis and interpretation of samples of communication through language (Otanes, ms.).
   1.2. The linguistic study of different styles is called stylistics (Chapman, 1973:11).
   1.3. Stylistics is a linguistic approach to the study of literary text (Brumfit and Carter, 1997:93).
   1.4. Stylistics is the study of literary discourse from a linguistics orientation. What distinguishes it from literary criticism… is that it is a means of linking the two (Widdowson, 1975).
   1.5. Practical stylistics is the process of literary text analysis which starts from a basic assumption that the previous interpretative procedures used in the reading of a literary text are linguistic procedures (Carter, 1991:4).
2. **Three basic principles of a linguistic approach to literary study and criticism (Carter):**
   2.1. That the greater our detailed knowledge of the working of the language system, the greater our capacity for insightful awareness of the effects produced by the literary texts
   2.2. That a principled analysis of language can be used to make our commentary on the effects produced in a literary work less impressionistic and subjective
   2.3. That because it will be rooted in a systematic awareness of language, bits of language will not merely be spotted and evidence gathered casually and haphazardly. Analysis of one linguistic pattern requires checking against related patterns across the text. Evidence for the text will be provided in an overt or principled way. The conclusions can be **attested** and **retrieved** by another analyst working on the same data with the same method. There is also less danger that we may overlook textual features crucial to the significance of the work.
3. **Importance of practical stylistics**:
   3.1. It can provide the means whereby the student of literature can relate a piece of literary writings to his own experience of language and so can extend that experience.
   3.2. It can assist in the transfer of interpretative skills, on essential purpose of literary education.
   3.3. It can provide a procedure for demystifying literary texts.
   3.4. The focus of a literary text in itself provides a context in which the learning of aspects of language can be positively enjoyed.

4. **Grid of Relationships of Stylistics with other Disciplines**

5. **Some Useful Concepts in Stylistics:**
   Foregrounding – emphasis on a textual feature; may be achieved through unusual or strange collocations, meaningful repetitions, contrast, deliberate deviation from the norms/ rules/ conventions.

   Collocation – the co-occurrence of certain words

   Reference vs. Representation – *Reference* is the indexical function of language, pointing to different aspects of reality. *Representation* is manipulating language to stand for an experience/ situation.

Diegesis and Mimesis – Diegesis is telling/ narrating; mimesis is showing.

Co-operative Principle – According to Grice, people can engage in meaningful extended conversation because, under normal conditions, the interlocutors observe certain principles, which he calls the four conversational maxims. The maxim of **Quality** upholds the value of truth/ sincerity; the maxim of **Manner** refers to the avoidance of obscurity of expression and ambiguity, and to be orderly (Pratt, 1977, pp. 129-130, in Weber, 1996).

Four convention maxims in carrying out a conversation
(The co-operative principle and its regulative conventions)

1. The **maxim of quantity**: make your contribution as informative as is required – don't give too much or too little information.
2. The **maxim of quality**: make your contribution one that you believe to be true.
3. The **maxim of relation**: be relevant
4. The **maxim of manner**: avoid unnecessary prolixity, obscurity of expression and ambiguity, and be orderly.

Four cases when maxims are often violated:
a) A speaker may unostentatiously violate a maxim; this accounts for lies and deceits.
b) He may opt out of the co-operative principle, e.g., government officials' refusal to answer questions requiring classified information.
c) Faced with clash, he may break one maxim or another.
d) He may ostentatiously flout a maxim, so that it is apparent to his interlocutors.

Speech Act – The theory that "many utterances are significant not so much in terms of what they say, but rather in terms of what they do" (Sullivan, et al., 1994, p. 293).

The speech act has three conditions:
1. Introduction of context or the preparatory and sincerity
conditions. Ex. I promise to return the book next week.

2. Marking of clear social relationships.
   Ex. Normally, a servant cannot threaten a master.

3. Observance of felicity conditions before and post speech
   event. Ex. "From Waiting for Godot" by Samuel Beckett
   > Vladimir: Well, shall we go?
   > Estrogen: Yes, let's go.
   > (They do not move).

B.   **Some Common Ways of Interpreting (Literary Texts) in Stylistics**
   1. Systematic Grammar in Literary Analysis (Halliday, 1970 in Carter, 1991).
   Halliday sees language in terms of three functions: (1) The **ideational** (2) The **interpersonal**, and (3) the **textual**. The ideational function is concerned with cognitive meaning, the interpersonal with describing the relations between persons (hence, questions and answers, positive and negative forms, are part of this function), and the textual with process enabling the speaker or writer to construct texts as a logical sequence of units.
   One possible option with the ideational function, Halliday goes on to say, is the **transitivity function**, to illustrate how stylistics may profit from applying a grammatical model to analyze a literary text. The transitivity function has three elements:
   (a) the process represented by the verb. Ex.: Alex **watered** the plants.
   (b) the participants – the roles of persons and objects. In the above sentence,
   Alex is the actor, **the plants** object/goal.
   (c)   circumstantial function - in English typically the adverbials of <u>time</u>, <u>place</u>, and <u>manner</u>.
   Roles come in the form of (a) actor, (b) goal or object of result, (c) beneficiary or recipient as in *Rykel gave his **brother Shen** some cookies*, and (d) instrument of force as "The tree was hit by **a lightning**."

   In dealing with clause types, Halliday distinguishes three types: those of (a) action, (b) mental process, and (c) relation. The mental process verbs are further divided into verbs of **perception**, **reaction**, **cognition**, and **verbalization**, all having a **processor** and **phenomenon**, rather than having actor and goal as participant roles.

   > Ex. **Shen** <u>heard</u> his younger brother (person)
   >   the reason (abstraction)

the singing of the anthem (event)   bracketed words
the radio (object)   are phenomena

Relational clauses are those in which the process describes or states a relation between two roles.
   Ex.:   1. Arnel Pineda acts as the **lead** singer. (attributive type)
             2. The Journey band is as **popular** as the Jonas. (equative type)

Halliday also classifies action clauses and mental process clauses in terms of the **ergative function** in which an affected participant has an inherent role associated with action clauses and which is the goal in a transitive clause and the action in an intransitive clause.
   Ex..:   1. Raskolnikov fell ill. (the affected participant)
             2. The theory consumes him. ('causer' of the process)

2. **Meaning Beyond The Sentence**
   The kernels of meaning in long-winding sentences, particularly in the stream-of-consciousness technique, may be derived by listing them down to create a discourse or arrive at meaning.
   In this regard Chapman (1973) enumerates 9 of the most frequently used connectives, as among the essential features of discourse.

   a. Conjunctions and conjunctive adjectives (e.g., however, but, furthermore, nevertheless).
      Ex. In Dapitan, Rizal engaged in farming, sculpture, poetry-writing and other useful activities, but life there proved routine until Josephine Bracken came to his life.

   b. Pronominal linkage with a preceding noun.
      Ex. "For an hour and a half he wondered aimlessly up and down side streets, immersed in solving some problem – chess, of course – the meaning of which suddenly had become the meaning of his whole existence on earth."

                                          Leonid Leonov's "The Wooden Queen"

   c. Repetition of a keyword or proper name, either identically or in a different grammatical form:
      Ex.   "He was a formidable player; few dared play with him for his stakes were so high and reckless."

                                          Hesse's **Siddhartha**

   d. Use of synonyms or related word or phrase:
      Ex. "For they sometimes, perhaps even on the majority of occasions, waited for their squires to grow old, and then when they were cloyed with service, having endured bad days and worse nights, they conferred upon them some title, such as count, or at least marquis.

                                          Cervantes's **Don Quixote**

   e. Deictic words – 'pointers' like the, this, that – either governing a noun or referring back to the whole sentence.
      Ex.   "Is that the way they do things where you've been," he asked. "– for the ladies to escort the gentleman home?"
              That was a nasty hit for Eleseus; he turned red…"
                                          Hamsun's **Growth of the Soil**

   f. Repetition of opening structure
      Ex.   We work when the sun rises,
              We rest when the sun sets.
              We dig wells for drink,
              We plow the land for food.
              What has the power of the Emperor
                 to do with us?

                                          Shih Shing (Book of Songs)

   g. Class-member relationships, or relationships of the parts of referent to the whole

Ex. "They were <u>friends</u>, yet <u>enemies</u>; <u>he</u> was <u>master</u>, <u>she</u> was <u>mistress</u>; <u>each</u> <u>cheated</u> the <u>other</u>, <u>each feared</u> the <u>other</u>, <u>each felt</u> this and <u>knew</u> this <u>enemy</u> time <u>they</u> touched hands…"

Virginia Woolf's "Duchess and the Jeweler"

h. Loosen semantic connection without repetition of items.
Ex. I had soon realized I was speaking to a <u>Catholic</u>, to someone who <u>believed</u> – how do they put it? – in an <u>omnipotent</u> and <u>omniscient</u> <u>Deity</u>, while I was what is loosely called an <u>Agnostic</u>."

Graham Greene's "The Hint of an Explanation"

i. Clear sequence of events
Ex. "Those were the <u>happiest years</u> of my life, my <u>friendship with Lojzik</u> and <u>stamp-collecting</u>. <u>Then</u> I had <u>scarlet fever</u> and wouldn't <u>let him</u> <u>come</u> to <u>see</u> me, but he <u>used to stand</u> in the passage and <u>whistle</u> so that I could see him."

Karel Capek, "The Stamp Collection"

3. **Pedagogical Stylistics**
Carter (in Weber, 1996) bats for a more extensive and integrated study of language and literature which are better given as pre-literary, linguistic activities.

3.1 Predicting how the narrative will develop after omitting the title, or after reading the first paragraph. This can be done by paired group.
♦ Lyric poems or texts which evoke descriptive states do not benefit from this activity.
♦ Texts with a strong plot component do
♦ Even the best narrative could make students read back and project forward.
3.2 Use of cloze procedure
♦ Focus on individual words/sequence of words, rather than on stretches of texts.
♦ Do some lexical prediction during the act of reading/ after a story is read.
♦ Show careful/close reading.
♦ Do reasonable and supportable predictions to be alerted to the over-all pattern of the story.
3.3 Summarizing strategies
♦ Limit the summary, from 25-40 words to: (a) re-structure, delete, re-shape their word to meet the word limit, (b) focus on structure and shape of the narrative.
♦ Compare and criticize alternative summaries.
3.4 Forum: Debating opposing viewpoints
♦ Mobilize discussion and debate.
♦ Do small-group activity.
♦ Provide counter-examples from other groups to listen.
♦ Use their prior knowledge and the text in question.
3.5 Guided re-writing
♦ Recognize the broader discourse patterns of texts and styles appropriate to them.
♦ Re-write stretches of discourse to change its communicative value.
♦ Rewrite a set of instructions, as a description, or turning a lecture transcript into academic discourse.
♦ Specify clearly information about audiences/purpose.
♦ Rewrite one style into another to explore connections between styles and meaning, particularly juxtaposing literary and non-literary texts.
♦ Focus on varied ways in instructing information for readers in different texts.
♦ Infer more on semantic overlaps, degrees of information supplied to a reader, even the omission of certain expected propositions assigned thematic significance.

E. Pragmatic Stylistics
Below is a grid showing six major speech act functions and sub-functions, (cited in Hatch, 1992):

Kind of Exchange	Examples	Speech Act Equivalent
1. *Factual Information* identify, ask, report, say, think	a) The IIRC report inflicts many. b) The plane departs at 7:10. c) Is Sunshine Corazon a threat to Lea Michelle?	*Representative* (judged for truth value, may either be hedged or aggravated)
2. *Intellectual Information* agree/disagree, remember/forget, certain/uncertain, ask/give, accept/decline, capable/incapable	a) These arguments are correct. b) Sorry, I can't attend the meeting! c) Global warming melts the Artic.	*Representative*
3. *Emotional attitudes* surprise, hope, fear, worry, preference, gratitude, intention, want, desire	a) I'm worried about my term papers. b) Usec Puno intends to resign. c) Make my coffee black.	*Expressive*
4. *Moral attitudes* apology, approval, appreciation, regret, indifference	a) I appreciate your help. b) He regretted his decision. c) The mother abandons the baby.	*Expressive* (states joy, disappointment, likes, dislikes, etc.)
5. *Suasion* suggest, request, invite, instruct, advice, warn, offer	a) Hand in your assignments. b) Watch out for falling debris! c) The doctor suggests that Ana lessen her sugar intake.	*Directive* (makes a request to be complied with
6. *Socializing* greet, take leave, introduce, propose, congratulate, etc.	a) Hi, Larry, how are you? b) You made it! I'm happy for you. c) See you tomorrow!	*Directive* (i.e., Tell me how you are.)

Other speech acts include:
1. *Commissives* are statements that function as promise or refusals for action. Like directives, commissives vary in strength – either strong or highly hedged in either positive or negative directions.

   Ex.   Don't worry, I'll be there.

2. *Declaratives* (To Austin, declaratives are performatives). When uttered, they bring about a new state of being.

   Ex.   a) I now pronounce you husband and wife!

   b) You won the lotto!

   c) Here are your walking papers!

F.   **Recent Trends in Stylistics**

Structural Stylistics

Objectivist   **Affective**

Formalist   **Functionalist**
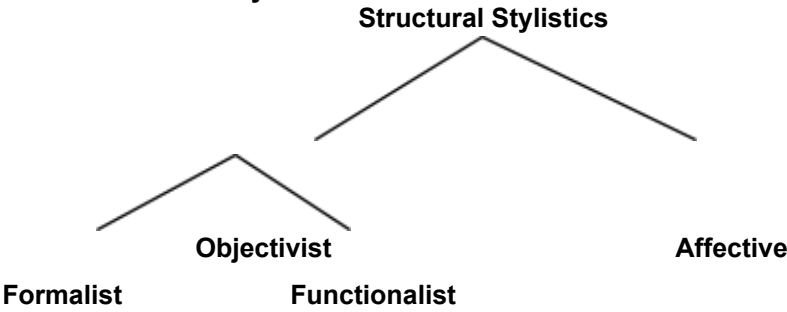
1. As viewed by Taylor and Toolan (in Weber, 1996), structural stylistics is split into Objectivist and Affective theories. While the Objectivist stylisticians hold that style is an inherent property of the text itself, if not an utterance, Affective stylisticians consider "unarbitrary cultural myths and tastes, if not renewed awareness of the provisionality of interpretations" (Toolan), both 'limiting and enabling' (Armstrong, 1983).

2. Within the objectivist camp, the two factions of formalists and the functional exist. The functionalists, "take the stylistic system of a language to be bi-planar linking formal stylistic features with specific stylistic functions (or 'effects' or 'values)" as in comparing the synonyms of an expression, for their stylistic potential. By contrast, the formalists prefer purely formal criteria in identifying stylistic patterns and features.

3. The "Achilles heel" of functional stylistics, to Toolan, is the problem of criterial perspective, other than an eclecticism of methods, ideas and techniques derived from: (a) Griceian pragmatics, (b) generative syntax, (c) Prague school of functionalism, (d) quantitative stylistics, (e) speech-act theory, (f) structuralist poetics, (g) discourse analysis, and (h) French semiotics.

4. Applying Halliday's two notions on function used in describing language – (a) in the sense of 'grammatical' (or "syntactic') function to refer to elements of linguistic structures such as actor and goal or subject and object or theme and rheme, as roles occupied by classes of words phrases, and the like in the higher structural units; (b) to the generalized notion of 'functions of language' – **ideational**, **interpersonal**, and **textual**.

5.

rank: function:	IDEATIONAL		INTERPERSONAL	TEXTUAL
	Experiential	Logical		
CLAUSE	TRANSITIVITY types of process participants and circumstances (identity clauses) (things, facts, and reports)	condition addition report POLARITY	MOOD types of speech function modality (the WH-function)	THEME types of message (identity as text relation) (identification, predication, reference, substitution)
Verbal GROUP TENSE (verb	HYPOTACTIC COMPLEXES OF CLAUSE, GRO	MODIFICATION	PERSON ("marked" options)	

		("contrastive"	options)	
VOICE Nominal GROUP	epithet function enumeration (noun classes) (adjective classes)	classification sub-modification	ATTITUDE attitudinal modifiers intensifiers	DEIXIS determiners "phoric" elements (qualifiers) (definite article)
Adverbial (incl. prepositional GROUP)	"MINOR PROCESSES" prepositional relations (classes of circumstantial adjunct)	narrowing sub-modification	COMMENT (classes of comment adjunct)	CONJUNCTION (classes of discourse adjunct)
WORD (incl. lexical item)	LEXICAL "CONTENT" (taxonomic organization of vocabulary)	compounding derivation	LEXICAL "REGISTER" (expressive words) (stylistic organization of vocabulary)	COLLOCATION (collocational organization of vocabulary
INFORMATION UNIT	TONE intonation systems		INFORMATION distribution and focus	

MAJORSHIP

Area:

ENGLISH

Focus: PREPARATION AND EVALUATION OF MATERIALS

LET Competencies:

1. Define and discuss the role, design, and use of instructional materials
2. Distinguish between and among types of Instructional materials

A. INSTRUCTIONAL MATERIALS (IMs for Teaching Language)

- Instructional materials may be operationally defined as especially designed classroom tools which contain instructions to learners and teachers, and which specify each increment of learning: the content to be learned; the techniques of presentation; practice and use of that content; and the modes of teaching associated with those techniques (Johnson, RELC Journal)
- Instructional materials generally serve as the basis for much of the language input learners receive and the language practice that occurs in the classroom (Richards)
- IMs are an important element within the curriculum and are often the most tangible and visible aspect of it (Nunan, 1991)
- They can provide a detailed specification of content, even in the absence of the syllabus (Richards and Rodgers, 1986).
- They can define the goals of the syllabus, and the roles of the teachers and the learner within the instructional process (Wright, 1987)

Role of Instructional Materials

Cunningsworth (1995) summarizes the role of materials (particularly course books) in language teaching as a:

- resource for presentation materials
- source of activities for learner practice and communicative interaction
- reference source for learners on grammar, vocabulary, pronunciation, etc.
- source of stimulation and ideas for classroom activities
- syllabus (where they reflect learning objectives which have already been determined)
- support for less experienced teachers who have yet to gain in confidence in the language classroom.

Dudley-Evans and St John (1998) suggest that for teachers of ESP courses, materials serve the following functions:
- As a source of language
- As a learning support
- For motivation and stimulation
- For reference

BASIC PRINCIPLES in MATERIALS DEVELOPMENT (Tomlinson, 1998)
- Materials should achieve impact.
- Materials should help learners to feel at ease.
- Materials should help learners to develop confidence.
- What is being taught should be perceived by learners as relevant and useful.
- Materials should require and facilitate learner self-investment.
- Learners must be ready to acquire the points being taught.
- Materials should expose the learners to language in authentic use.
- The learners' attention should be drawn to linguistic features of the input.
- Materials should provide the learners with opportunities to use the target language to achieve communicative competence.
- Materials should take into account that the positive effects of instruction are usually delayed.
- Materials should take into account that learners differ in learning styles.
- Materials should take into account that learners differ in affective attitudes.
- Materials should permit a silent period at the beginning of instruction.
- Materials should maximize learning potential by encouraging intellectual, aesthetic and emotional involvement which stimulates both right and left brain activities.
- Materials should not rely too much on controlled practice.
- Materials should provide opportunities for outcome feedback.

BENEFITS OF INSTRUCTIONAL MATERIALS
Teachers

- ♦ Provide materials for presentation of new items for reinforcement, consolidation, and practice
- ♦ Provide materials for teaching particular skills, particular areas of languages, and other special difficulties
- ♦ Guide the teacher on the methods and techniques in introducing the lessons and the series of exercises for teaching the concepts
- ♦ Give them more opportunity to make the best use of their time and skills to do more real teaching

Students
- ♦ Concretize the syllabus
- ♦ Opportunity for individual work in or outside the classroom
- ♦ Follow a course of study with little help from teachers

TYPES OF INSTRUCTIONAL MATERIALS
1. Textbook
   - ❖ Main reference for the entire course
   - ❖ Usually chosen by the school
   - ❖ Reflects the minimum learning competencies for specific levels
   - ❖ Arranged in units or chapters which can be labeled according to themes, topics, skills, grammar structures or functions depending on the syllabus type followed.
   - ❖ Contains readings, teaching points, drills, activities, and tasks for every day lessons

2. Workbook / Skillbook
   - ❖ Usually accompanies the textbook
   - ❖ Provides exercises and drills on specific skills in listening, speaking, reading and writing
   - ❖ Presents reinforcement and remedial activities to support lessons in the textbooks

3. Teacher's Book/ Teacher's Manual / Teacher's Guide
   - ❖ Contains a detailed rationale for textbook
   - ❖ Explain the scope and the sequence for the lessons
   - ❖ Includes introductory notes on how to use the textbooks, specific objectives for each lessons and suggested strategies for teaching the lessons
   - ❖ Provides guidance in planning the lessons from materials to suggested activities

4. Work Text
   - ❖ Combines the features of the textbooks and workbooks
   - ❖ Provides teaching points like those in the textbook
   - ❖ Reinforces the teaching points with many drills and exercises just like those that contain an A-Z or practical suggestions for teaching

5. Module and Self-Learning kit (SLK)
   - ❖ More interactive than the other types of written IMs that appear in the workbook
   - ❖ Develops independent study through self-paced instruction
   - ❖ Contains post-test, pre-test, lesson inputs, exercises and drills – provisions for self-paced learning
6. Reference Book
   - ❖ Provides general information on various topics
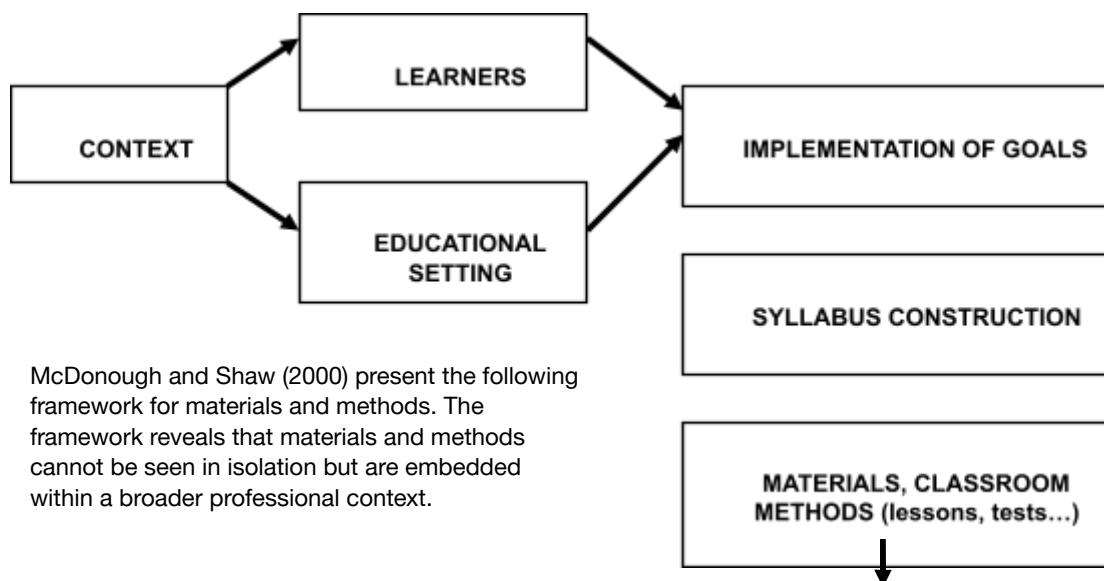   - ❖ Includes encyclopedia, dictionary, atlas, manuals, etc.

7. Multimedia Instructional materials
   - ❖ Audio and Visual materials accessible through various media like radio, television and the computer
   - ❖ Also includes interactive courseware on various topics

FACTORS AFFECTING MATERIALS PREPARATION
1. The curriculum, syllabus, and learning competencies
2. Learners' learning styles, aptitudes, proficiency
3. Pedagogical principles held by the teachers
4. Societal demands

FRAMEWORKS OF MATERIALS AND METHODS

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CONTEXT → LEARNERS → IMPLEMENTATION OF GOALS
CONTEXT → EDUCATIONAL SETTING → IMPLEMENTATION OF GOALS

SYLLABUS CONSTRUCTION

MATERIALS, CLASSROOM METHODS (lessons, tests...)
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McDonough and Shaw (2000) present the following framework for materials and methods. The framework reveals that materials and methods cannot be seen in isolation but are embedded within a broader professional context.

Contextual Factors

1. **Learner factors-** age, interests, level of proficiency in English, aptitude, mother tongue, academic and educational level, attitudes in learning, motivation, reasons for learning, preferred learning styles, and personality

2. **Setting-** role of English in the country; role of English in the school; management and administration; resources available; support personnel; the number of pupils; time available for the program; physical environment; the socio-cultural environment; types of tests to be used; and procedures for monitoring and evaluating.

A syllabus is an expression of opinion on the nature of language and learning; it acts as a guide for both teacher and learner by providing some goals to be attained. Hutchinson and Waters (1987:80) define syllabus as 'at its simplest level a syllabus can be described as a statement of what is to be learnt. It reflects language and linguistic performance.'

This is a rather traditional interpretation of syllabus focusing as it does on outcomes rather than on process.

However, a syllabus can also be seen as a "summary of the content to which learners will be exposed" (Yalden.1987: 87). It is seen as an approximation of what will be taught and that it cannot accurately predict what will be learnt.

Syllabus is the overall organizing principle for what is to be taught and learned. It is the way in which content is organized and broken down into a set of teachable and learnable units, and will include considerations on pacing, sequencing and grading items' methods of presentation and practice, etc.

Syllabus inventory is a list of the content to be covered in the language program much like a content outline.
Richards and Rodgers (1986) presents a useful framework for the comparison of the language teaching methods which illustrates the place of syllabus in the program planning. The Model has three levels: approach, design and procedure.
  ❖ **Approach** refers to the views and beliefs or theories of language and language learning on which planning is based.
  ❖ **Design** converts the principles in the fist level (approach) into more practical aspects of syllabus and instructional materials.
  ❖ **Procedure** refers to the techniques and management of the classroom itself.

Types of Syllabus (Reilley)
Although six different types of language teaching syllabi are treated here as though each occurred "purely," in practice, these types rarely occur independently of each other. Almost all actual language-teaching syllabi are combination of two or more of the types. The characteristics, differences, strengths, and weaknesses of individual syllabi are defined as follows:

1. **Structural (formal) Syllabus**
  ❖ The content of language teaching is a collection of the forms and structures, usually grammatical, of the language being taught.
  ❖ Examples include nouns, verbs, adjectives, statements, questions, subordinate clauses, and so on.
Issue/Criticism: One problem facing the syllabus designer pursuing a grammatical order to sequencing input is that the ties connecting the structural items maybe rather feeble. A more

fundamental criticism is that the grammatical syllabus focuses on only one aspect of language: the grammar; however in truth there exist many more aspects to be considered in language.

Recent corpus based research suggest there is a divergence between the grammar of the spoken and of the written language, raising implications for the grading of content in grammar - based syllabuses.

2. **A notional/ functional syllabus**
   - ❖ The content of the language teaching is a collection of the functions that are performed when language is used, or of the notions that a language is used to express
   - ❖ Examples of the functions includes: informing, agreeing, apologizing, requesting; examples of notions includes age, size, color, comparison, time, and so on.

Issue/Criticism: In order to establish objectives, the needs of the learners will have to be analyzed by the various types of communication in which the learner has to confront. Consequently, needs analysis has an association with notional-functional syllabuses. Although needs analysis implies a focus on the learner, critics of this approach suggest that a new list has replaced the old one. Where once structural/situational items were used, a new list consisting of notions and functions has become the main focus in a syllabus. "Language functions do not usually occur in isolation" and there are also difficulties in selecting and grading function and form. Clearly, the task of deciding whether a given function (i.e. persuading), is easier or more difficult than another (i.e. approving), makes the task harder to approach.

3. **Situational syllabus**
   - ❖ The content of the language teaching is a collection of real or imaginary situations in which language occurs or is used. A situation usually involves several participants who are engaged in some activity in a specific meeting.
   - ❖ The language occurring in the situation involves a number of functions, combined into a plausible segment of discourse.
   - ❖ The primary purpose of a situational language-teaching syllabus is to teach the language that occurs in the specific situations.
   - ❖ Examples of the situations include: seeing the dentist, complaining to the landlord, buying a book, meeting a new student, and so on.

4. **A skill-based syllabus**
   - ❖ The content of the language teaching is a collection of specific abilities that may play a part using language.
   - ❖ Skills are things that people must be able to do to be competent in a language, relatively independent of the situation or setting in which the language use can occur. While the situational syllabi group functions together into specific settings of the language use, skill- based syllabi group linguistic competencies (pronunciation, vocabulary, grammar, and discourse) together into generalized types of behavior, such as listening to spoken language for main idea, writing well-formed paragraphs, giving effective oral presentations, and so on.
   - ❖ The primary purpose of the skill-based instruction is to learn specific language skills.
   - ❖ A possible secondary purpose is to develop more general competence in the language, learning only incidentally any information that may be available while applying the language skills.

5. **A task-based syllabus**
   - ❖ The content of the teaching is a series of complex and purposeful tasks that the student wants or need to perform with the language they are learning.
   - ❖ The tasks are defined as activities with a purpose other than language learning, but, as in the content-based syllabus, the performance of the tasks is approached in a way intended to develop second language ability.
   - ❖ Tasks integrate language (and other) skills in specific settings of the language.
   - ❖ Task-based teaching differs from situation-based teaching in that while situational teaching has the goal of teaching the specific language content that occurs in the situation (pre-defined products), task-based teaching has the goal of teaching students to draw on resources to complete some piece of work (a process). The students draw on a variety of language forms, functions, and skills often in an individual and unpredictable way, in completing the tasks.
   - ❖ Tasks can be used for language learning are, generally, tasks that the learners actually have to perform in real life. Examples include: Applying for a job, talking with a social worker, getting housing information over the telephone, and so on.

6. **A content-based syllabus**
   - ❖ The primary purpose of the instruction is to teach some content or information using the language that the students are also learning.
   - ❖ The students are simultaneously language students and students of whatever content is being taught.
   - ❖ The subject matter is primary, and the language learning occurs incidentally to the content learning. The content teaching is not organized around the language teaching, but vice-versa.
   - ❖ Content-based language teaching is concerned with information, while task-based language teaching is concerned with communicative and cognitive processes.
   - ❖ An example of content-based language teaching is a science class taught in the language the students need or want to learn, possibly with linguistic adjustment to make

science more comprehensible.

Syllabus Designs

❖ Multi-syllabus

- ❖ Lexical
- ❖ Process

Many would have a primary and secondary organizing principle like:

    At the bank: question forms
    At a garage: imperatives
    At a hotel: present perfect
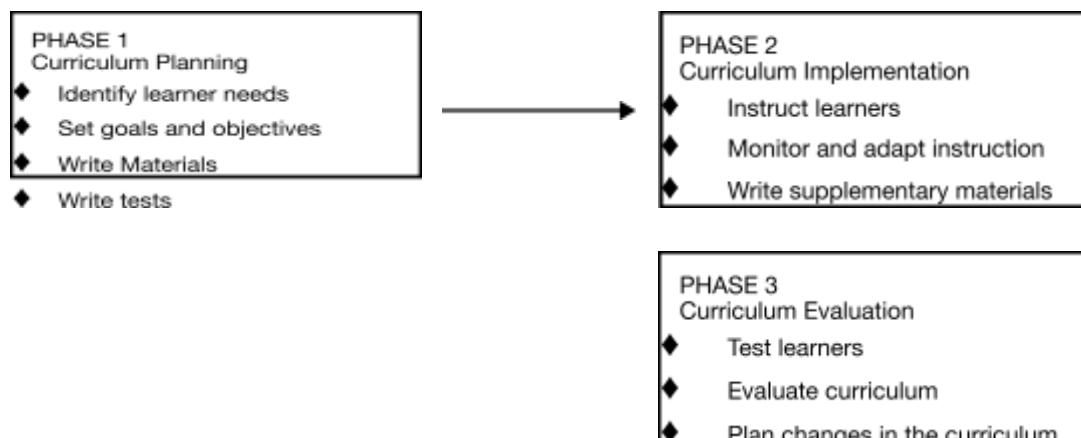
FACTORS TO CONSIDER IN WRITING IMs (ORNSTEIN)

1. **Understanding** requires matching the materials to the learners' abilities and prior knowledge. If students do not understand the materials, frustration sets in, making learning more difficult. The teacher/writer must know whether the materials are suited to the level of the students and whether they will understand those. Thus, the teacher/writer must provide for background lessons and check-up activities and exercises to assess students' understanding. This is especially important for younger and slower students and when introducing new concepts.

2. **Structuring /Clarifying** involves organizing the material so that it is clear to the students. It is especially important when new subject matter is introduced, and when it is being linked to the previous lessons.
   - ❖ Directions, objectives, and main ideas are stated clearly. Internal and final summaries cover the content.
   - ❖ Transition between main ideas is smooth and well integrated.
   - ❖ Writing is not vague.
   - ❖ Sufficient examples are provided.
   - ❖ New terms are defined
   - ❖ Adequate practice and review assignments reinforce new learning.

3. **Sequencing** refers to the arrangement of the materials to provide for continuous and cumulative learning where complex concepts are taken only after prerequisite skills and concepts have been mastered. There are four basic ways of sequencing a material:
   - ❖ Simple to complex
   - ❖ Parts to whole
   - ❖ Whole to parts
   - ❖ Chronological arrangements

4. **Balancing** materials require establishing vertical and horizontal balance or relationships. **Vertical relationships** refer to a building of content and experiences in the lesson, unit and course level. Fourth grade language concepts build on third grade concepts; the second unit plan builds on the first, etc. **Horizontal relationships** establish a multidisciplinary and unified view of different subjects; for example the content of the social studies course is related to English and science.

5. **Explaining** refers to the way headings, terms, illustrations, and summary exercises are integrated with the content. Does the example illustrate major concepts? Are the major ideas identified in the chapter objectives and overview? Do the headings outline a logical development of content? Do the materials show relationships among topics, events, facts to present an in-depth view of major concepts? The students should be able to discover important concepts and information and relate new knowledge on their own through the materials.

6. **Pacing** refers to how much and how quickly the lessons in the textbooks are presented. The volume or length of the materials should not overwhelm students, but there must be enough to have an effect. As students get older, the amount of materials can increase, the presentation can be longer and more complex and the breadth and depth can be expanded.

7. **Reviewing** refers to the extent to which the material allows students to link new ideas to old concepts in the form of a review. High-achieving and older students can tolerate more rapid pacing than low-achieving and younger students, thus less proficient learners would need more review or linking than the more proficient ones.

8. **Elaborating** ensures that students learn better through a variety of ways. The idea is to provide in the textbook opportunities for students to transform information to one form to another, and to apply new information to new knowledge – by using various techniques such as comparing and contrasting, drawing inferences, paraphrasing, summarizing and predicting. A series of elaboration strategies help students learn new materials. The author must provide students with a broad list of questions (of comparing and contrasting, drawing, analogies, etc.)

9. **Transfer of Learning** may be done in a number of ways. Transfer of learning maybe concept-related, inquiry-related, learner or utilization-related. The first two organizers seem to work best with intrinsically motivated students and the second two best with student who needs to be extrinsically motivated. Since most students need some extrinsic motivation, learner-related and utilization-related materials will be more effective with majority of students.

- ❖ Concept-related, drawing heavily on structure of knowledge, the concepts, principles, or the theories of the subject.
- ❖ Inquiry-related, derived from critical thinking skills and procedures employed by learning theorists or scholars in the field.

❖ Learner-related, related to the needs, interest or experiences of the students.
❖ Utilization-related -show how people can use or proceed with them in real life situations.

PRINCIPLES IN MATERIALS DESIGN (NUNAN, 1988)

2. Materials should be clearly linked to the curriculum they serve. The curriculum cycle below illustrates the three phases of the curriculum development

PHASE 1
Curriculum Planning
◆ Identify learner needs
◆ Set goals and objectives
◆ Write Materials
◆ Write tests

PHASE 2
Curriculum Implementation
◆ Instruct learners
◆ Monitor and adapt instruction
◆ Write supplementary materials

PHASE 3
Curriculum Evaluation
◆ Test learners
◆ Evaluate curriculum
◆ Plan changes in the curriculum

Authentic versus created materials

♦ **Authentic materials** refer to the use in teaching of texts, e.g. photographs, video selections and other teaching resources, that were not specially prepared for pedagogic purposes.
♦ **Created materials** refer to textbooks and other specially developed instructional resources.

Advantages claimed for authentic materials are (Phillips and Shettlesworth, 1978; Clarke, 1989; Peacock, 1997):

♦ **They have a positive effect on learner motivation** because they are intrinsically more interesting and motivating than created materials. There is a huge source of authentic materials for language learning in the media and on the web, and these relate closely to the interests of many language learners.
♦ **They provide authentic cultural information about the target culture**. Materials can be selected to illustrate many aspects of target culture, including culturally-based practices and beliefs and both linguistic and non-linguistic behaviour.
♦ **They provide exposure to real language** rather than the artificial texts found in created materials, that have been specially written to illustrate particular grammatical rules or discourse types.
♦ **They relate more closely to learners' needs** and hence provide a link between the classroom and students' needs in the real world.
♦ **They support a more creative approach to teaching.** Teachers can develop their full potentials as teachers, developing activities and tasks that better match their teaching styles and the learning styles of students.

However, critics of the use of authentic materials point out that:

♦ **created materials can also be motivating for learners.** Published materials are often designed to look like teenage magazines and other kinds of real-world materials and may be just as interesting and motivating for learners.
♦ **authentic materials often contain difficult language and unneeded vocabulary items.** Since they have not been simplified or written based on any lexical or linguistic guidelines, they often contain language that may be beyond the learners' abilities.
♦ **created materials may be superior to authentic materials** because they are generally built around a graded syllabus, and hence provide a systematic coverage of teaching items.
♦ **using authentic materials is a burden for teachers.** In order to develop learning resources around authentic materials, teachers have to be prepared to spend a considerable amount of time locating suitable sources for materials and developing activities and exercises to accompany the materials.

DESIGN, DEVELOPMENT AND DISSEMINATION OF MATERIALS
1. Design Phase
   a. **Accumulated experience** – the writer reviews or surveys existing materials which can give useful information about the demands and the needs in the field.
   b. **Rationale for the design** – identifies the shortcomings of existing materials to ensure that such short comings are not repeated in the present material.
   c. **Conceptual Framework** – combines major and minor concepts regarding language learning, language teaching theories, and materials design principles

upon which the material is anchored.

Major concepts refer to the overall principles of second/foreign language learning and teaching will affect every aspect of the design of the instructional materials.

Minor concepts refer to the following:
- ❖ Organization of languages skills to be taught:
- ❖ Selection, gradation and arrangement of content:
- ❖ Methodology associated with the acquisition of these skills:
- ❖ Organization for the development and dissemination of the materials.

2. Detailed writing of the specification for the new materials – the specification includes:
- ❖ Goals of the materials
- ❖ Subject matter, language content to be covered, and the skills to be acquired through the content:
- ❖ Techniques and modes of presentation, practice, use and management associated with the learning of the content
- ❖ Format of the materials including how learning units are divided
- ❖ Technical details for the writing of the materials

3. Developmental Phase
   a) Writing the experimental materials
   b) Internal evaluation of materials
   c) Controlled tryout
4. Dissemination Phase
   a) Extensive use of the new IM
   b) Field evaluation of the IM

GUIDELINES FOR DEVELOPING MATERIALS

The following guidelines were based on the final report of the 5th sub-regional workshop on the development of basic literacy learning materials for 'un-reached' population in South Asia (1998)

1. **Needs Assessment** – Surveys and identifies the concerns of the target learners because the objectives of the materials should be carefully drafted based on the interests, problems, and need of the target learners

2. **Development of curriculum grid** – Helps materials developers and teachers to know learners' needs and to decide on the content and the level of materials to be produced.
   a. Goals of national literacy program
   b. Core content based on national concerns
   c. Locally relevant content based on the identified needs of the learners
   d. Prescribed levels in the three Rs
   e. Levels of literacy skills of learners

3. **Selection of themes**
4. **Setting up objectives**
5. **Deciding on the format**
   a. Considerations
      - ❖ Age group
      - ❖ Location in which the IM is to be used
      - ❖ Literacy level of target clientele
      - ❖ Cost of development and use of the material
      - ❖ Ability of the teachers to utilize the material
      - ❖ Type of role that the material plays (i.e. motivational, instructional, awareness building, informative, etc.)
   b. Various formats
      1. **Written** (e.g. booklet, flashcards, flip chart, posters, comics, games, wall papers)
      2. **Electronic media** (e.g. audio tapes like songs, dramas, talks, speeches, announcements, broadcasts: video presentation: radio and television program, etc.)
      3. **Interactive formats** (e.g. CDcourseware, web-based courses, on-line hyperlinks)

6. **Selection and arrangement of content**
7. **Titles and captions**
8. **Scriptwriting**
   a. Script expressions, inclusive language
   b. Short sentences
   c. Illustration
   d. Local language flavor

e. Reading flow
f. Attractive layout

9. **Illustrations** (balanced and inclusive)
10. **Editing**

MATERIALS EVALUATION

1. **External Evaluation** aims to examine the organization of the material as stated explicitly by the author of the publisher. This type of evaluation analyzes what the "book tells about itself" by looking at the ad blurb, the introduction, and table of contents. Through external evaluation, information on the following may be called:
   - Intended audience
   - Proficiency level
   - Context in which the materials are to be used
   - Organization into teachable units
   - Date of publication
   - Author's view on language learning and teaching
   - Publisher
2. **Internal Evaluation** covers an in- depth investigation of the value of the material in relation to its objectives, principles, lesson design, and assessment procedures. At this stage, the evaluator analyzes the extent to which claims in the introduction and blurbs actually match up with the internal consistency and organization of the materials. In order to perform effective internal evaluation of the material, at least two units of a book or a set of materials need to be inspected. The following information may be analyzed:
   - Presentation of the skills in the material
   - Grading and sequencing of skills
   - Authentic or artificial recordings
   - Authentic or artificial dialogues for speaking
   - Relationships of tests and exercises to learner needs and course content
   - Provisions for different learning styles and self-study.
   - Motivation for the learners

3. **Overall Evaluation** analyzes the value of the material in relation to its usability, generalizability, adaptability and flexibility.
   - Usability – How far could the material be integrated into a particular syllabus as 'core' or as supplementary material?
   - Generalizability – How much of the material could be used by the individual or by a group of people?
   - Adaptability – Can parts be added/extracted/ used in another context or modified for local circumstances?
   - Flexibility – How rigid are the sequencing and grading? Can the material be used in different ways? Can they be entered in different parts?

ADAPTING MATERIALS

Reasons for Adapting Materials
Instructional materials should generally be authentic and communicative, and even if they are already nearly perfect, adaptation of materials nevertheless happens. Here are some reasons for materials adaptation.
- Not enough grammar coverage in general
- Not enough practice of grammar points of particular difficulty to learners
- The communicative focus means that grammar is presented unsystematically
- Reading passages contain too much unknown vocabulary
- Comprehension questions are too easy, because they sound too much like written material being read out
- Not enough guidance on pronunciation
- Subject matter inappropriate for learners for a particular age and intellectual level
- Photographs and other illustrative materials not culturally acceptable
- Amount of materials too great or too little to cover in the time allocated
- No guidance for teachers on handling group work and role play activities with a large class
- Dialogues are too formal, and not really representative of everyday speech
- Audio material difficult to use because of problems with room size and technical equipment
- Too much or too little variety in the activities
- Vocabulary list and a key to the exercise would be helpful
- Accompanying tests needed

Principles and Procedures for Adapting Materials
- **Personalizing** materials refers to increasing the relevance of content in relation to learners' interest and their academic, educational or professional needs.

- **Individualizing** addresses the learning styles of both the individuals and of the members of a class working together.

- **Localizing** takes into account the international geography of English language teaching and recognizes that what may work well in one region may work in another.

Points to remember in adapting materials:
1. Adaptation can be seen as a kind of matching process or 'congruence' where techniques are selected according to the aspect of the material that needs alteration.
2. Content can be adapted using a range of techniques; or conversely, a single content technique can be applied to different content areas.
3. Adaptation can have both quantitative and qualitative effects.
4. Techniques can be used individually or in combination with others.

ADAPTING TEXTBOOKS

Most teachers are not creators of teaching materials but providers of good materials. Dudley-Evans and St. John (1988) suggest that a good provider of materials will be able to:
1. select appropriately from what is available
2. be creative with what is available
3. modify activities to suit learners' needs
4. supplement by providing extra activities (and extra input)

Commercial textbooks can seldom be used without some form of adaptation to make them more suitable for the particular context in which they will be used. This adaptation may take a variety of forms.
♦ **Modifying content.** Content may need to be changed because it does not suit the target learners, perhaps because of factors related to the learners' age, gender, social class, occupation, religion, or cultural background.

 Modifying (including re-writing and re-structuring) refers to the internal change in the approach or focus of an exercise.
- **Re-writing** is done when some linguistic content needs modification. It is currently the most frequently done because there is a need for the materials to be 'more communicative'.
- **Re-structuring** applies to classroom management. For many teachers who are required to strictly follow a coursebook, changes in the structuring of the class are sometimes the only kind of adaptation that is realistically possible.

Modifying tasks. Exercises and activities may need to be changed to give them additional focus. A listening activity may focus only on listening for information, so that students listen a second or third time for a different purpose. An activity may be extended to provide opportunities for more personalized practice.
♦ **Adding or deleting content.** The book may contain too much or too little for the program. Whole units may have to be dropped, or perhaps sections of units throughout the book omitted because a course may focus primarily on listening and speaking skills, and hence writing activities in the book will be omitted.
♦ **Reorganizing content.** A teacher may decide to reorganize the syllabus of the book, and arrange the units in what she considers a more suitable order.
♦ **Addressing omissions.** The text may omit items that the teacher feels are important. For example a teacher may add vocabulary activities or grammar activities to a unit.
♦ **Extending tasks.** Exercises may contain insufficient practice, and additional practice tasks may need to be added.
♦ **Expanding** brings about a quantitative change. That is, expanding adds to the methodology by moving outside it and developing it in new directions, for instance by putting in a different language skill or a new component.

 Deleting (subtracting and abridging)
- **Subtracting** means reducing the amount of the material
- **Abridging** happens when the materials is not only subtracted but is replaced with something else that does not alter the balance of the lesson or the material.
  Example: The material contains a discussion section at the end of each unit.

 However, the learners are not really proficient enough to tackle this adequately, since they have learned the language structures but not fluency in their use. The syllabus and its subsequent examination do not leave room for this kind of training.

Implications of the Communicative Approach
1. 'Communicative' implies 'semantic', a concern with the meaning potential of language
2. There is a complex relationship between language form and language function
3. Form and Function operate as part of a wider network of factors
4. Appropriacy of language use has to be considered alongside accuracy
5. 'Communicative' is relevant to all four language skills
6. The concept of communication is beyond the level of the sentence
7. 'Communicative' can refer both to the properties of language and to behavior

Evaluation of Supplementary Materials for English Language Teaching
Topic: Inclusivity in Materials Preparation and Evaluation
 Inclusivity – the concept of appropriating for the 'marginalized' sector of the society
- Handicapped (with physical, emotional and mental/learning disabilities0

- Children (age

- Women (gender)
- Indigenous people (ethnicity)
- People of Color (race)
- The poor, The third world (economics)

Inclusive Curriculum

An inclusive curriculum
- develops an awareness of the issues of marginalization
- voices the concerns of the marginalized sector
- is sensitive to and responsive of the needs of the marginalized – the subaltern
- enhances critical thinking through issue-based teaching and learning processes
- generally employs
  - contact learning
  - portfolio assessment
  - multiple intelligences theory
  - cooperative learning strategies
  - constructive principles

Why consider Inclusivity in Materials Preparation and Evaluation?
- Language determines thought and behavior patterns of people
- Language reflects values of a society
- Instructional materials have lasting influences in propagating sexism through linguistic bias, stereotyping, invisibility, trivialisation and fragmentation (Sadker, Sadker and Long in Banks and Banks, 1989)
- Instructional materials have a way of perpetuating stereotypes
- Practices that propagate marginalization

  Absence/Omission – women and other marginalized sectors are nowhere to be found in books, commercials/advertisements, the mass media and other instructional materials

  Silencing – the marginalized are there represented/drawn/mentioned but given passive roles (e.g. listener, pained/abused/victimized, helper, no line at all)

  Trivialized – presented but rendered unimportant; given stereotyped roles like ailing mother, hopeless maidens, forlorn princess, etc.

  Fragmentation – viewing the contributions of the marginalized as phenomenal (e.g. Woman doctor operates Siamese twins; Woman Astronaut lands on the moon)

- Studies prove that in various instructional materials, the marginalized have been
  o Stereotyped (damsels in distress, loving wives, sacrificing mothers, poor girls, etc.)
  o Omitted (in textbook pictures/graphics, in cliparts)
  o Silenced (present but not given a voice)
  o Trivialised (present but given passive roles)
  o Fragmented (victories rendered as supernatural/phenomenal)
- Human rights code, the Philippine Constitution declare honouring the human rights of children, women, the handicapped
- Communication symbols evolve to meet human needs; equality issues influence communication symbols
- Sex-role restrictions – out of date and unfair
- Self-fulfilling prophecy of women's "inferiority" and "failure"
- Loss of potential contribution of women to society
- Non-sexist communication can be natural, graceful, grammatically correct

Characteristics of Inclusive Instructional Materials
- Devoid of Stereotypes
- The experiences of women, children, people of color, the handicapped, the poor, etc. are
  - Represented not voiced
  - Voiced not silenced
  - Rendered important and not trivialized nor fragmented
- Replete with alternative roles
- Use non-sexist language
- Provide insights on multiculturalism and diversity
- Issue-based, content area related, contextualized, authentic
- Extra textual components like cartoons and other graphics are also inclusive
- Muliticultural; free from ethnocentric/regional/racial bias

B: PREPARATION OF INSTRUCTIONAL MATERIALS FOR TEACHING LITERATURE

Why Teach Literature (in a Language Classroom?)
- one of the main reasons why literature is an important part of learning is that it offers a bountiful and extremely varied body of written material which is important in learning fundamental human issues.
- its relevance moves with the passing of time.

- literature is "authentic" material.
- literature enriches cultural awareness. In most cases, language learners get a better understating of the culture in the language they are trying to learn through literature. A reader may discover the inner thoughts, feelings, customs of a certain group of people, thus giving him/her a better understanding of the language.
- literature provides language enrichment.
- Literature helps personal enrichment. Engaging imaginatively with literature enables learners to shift the focus of their attention beyond the more mechanical aspects of language learning.

What to Teach

The first step in teaching literature is to choose the materials to teach, including the literary texts for study. The preparation of instructional materials will depend on the literary texts chosen for study.

- Suitability of literary texts to students always depend on the different groups of students, their needs, interests, cultural background and language level.
- Personal involvement, however, should always be a goal of a literature classroom.
- Strong, personal, and positive reactions are needed in the literature classroom.

How to teach literature

In teaching literature, the aim is to maintain interest and involvement by using a variety of student centered activities.

- In devising activities for integrating language and literature teachers must remember that learning involve as many of the students' faculties as possible.
- Teachers should try to exploit as fully as possible the emotional dimension that is a very integral part of literature.
- Helping students explore their own response to literature could be achieved through the different instructional materials prepared for classroom teaching.
- One of the principles which influences the classroom approach to literature is that of using the target language with a range of activities chosen.
- To integrate the teaching of language and literature that aims to foster language learning the teacher should never forget that literature can stand on its own by giving it proper time inside the classroom.

Stages of literature learning in the classroom

1. First Encounters

For students about to explore the unknown territory of a new literary text, the first encounter may be crucial. First impressions can color their feelings about the whole enterprise they find themselves engaged in. They are likely to be approaching the experience with mixture of curiosity, excitement and apprehension. The teacher's role must be to play up the sense of adventure while providing a supportive atmosphere that will be reassuring to the students.

The first imperative is usually to try and draw the learners quickly "into" the text, so that they find it interesting and want to continue reading it on their own. Next, students need to be convinced that the task ahead is not an impossible task.

Suggested activities and instructional materials for first encounters:
a. Talking about the title and cover design
- The teacher sets the scene and whet students' curiosity by showing them an intriguing cover design and asking them to speculate about the book and its story.

b. Using Questionnaires
- Students are given questionnaires to fill in. Questions are focused on the text studied.

c. Making a Biographical montage
- The teacher collects some photos, objects, or anything which is relevant to the author's life. These materials/objects are mounted on to a larger piece of card. The students then are invited to speculate the meaning of the items in the montage.

d. Continuing the Story line
- Having read the first section of a text, students are asked to study a range of possible continuations of a story line. Then they choose the one they consider the author would have used.

e. Comparing beginnings
- The teacher takes three or four opening paragraphs from novels or short stories with fairly similar beginnings, and asks the students to respond to the contrasts.

f. Writing Chapter 0
- Students are asked to write the paragraphs that come immediately *before* the

first section of the work which they have just encountered.

2. Maintaining Momentum

The tasks in maintaining momentum can be used at any point in a literary work and can be applied to the various genres. This part of literary learning allows the students   to understand, enjoy and appreciate the literary work. It is in this situation that a mixture of class activities and home reading can be used.

Suggested Activities and instructional materials for maintaining momentum

   a. Question worksheet leading to pair work in class
       ● Half of the class is given one set of questions relating to the passage set as home reading, the other half, another set.

   b. Complete the sentences
       ● This worksheet could be used as a take home activity. This is a take off from the regular Q and A.

   c. True or False
       ● This worksheet asks the students to answer true or false on certain concepts.

   d. Summaries with gaps
       ● The most straightforward type of summary exercise is the gapped summary. This helps readers by providing them with an almost complete and simply phrased summary. The gaps are usually key words or expressions, which only a reading of the appropriate passage can reveal.

   e. Summaries with incomplete sentences
       ● A slightly more challenging variant consists of a summary with incomplete sentences.

   f. Summary comparison
       ● The teacher writes two summaries of a section to be read at home. Differences between the summaries can be "fine-tuned" according to the level of the group. At the simplest level, one of the summaries omits certain key points; at a more difficult level, both summaries are fairly accurate but one may contain incorrect inference or interpretation.

   g. Jumbled events
       ● The students are given a list of jumbled events. They will simply re arrange the events.

   h. Choosing an interpretation
       ● The students are given a series of different interpretations of events in the passage they are reading.

   i. Snowball activities
       ● These are activities which continue and are added to progressively, as students read through a long work. These activities help maintain an overview of an entire book, provide a valuable aid to memory, and reduce a lengthy text to manageable proportions.
       Examples:
          1. Retelling a story
          2. Wall charts and other visual displays
          3. Summaries
          4. Montage
          5. Graphic representation
          6. Continuing predictions
          7. Writing on going diaries

3. Exploiting Highlights

The activities for this part of the literary discussion in the classroom will help encourage the students to explore and express their own response to the literary work.

Suggested activities for maintaining highlights:

a. thought bubbles
   ● The task for this activity is very simple: students are asked to write the 'inner' dialogue that parallels the original dialogue.

b. poems
   ● The aim is to crystalline a personal, felt response to a literary situation.

c. using authentic formats
- These are non literary formats which can be imported into the context of the literary work and used to spur writing about it.

d. newspaper articles
- A newspaper article or feature is to be written about the highlight scene chosen. Students are shown samples of genuine newspaper articles, if possible from more than one type of publication.

e. oral activities
- These are activities highlighting the lines/ dialogues that are good for oral reading. Examples:
1. mini reading aloud
2. poetry reading
3. choral reading
4. oral summaries

4. Endings

This part of classroom literary learning keeps each students' own sense of the literary work alive.

Suggested activities for Endings:

a. role plays
- The context provided by works of literature facilitates the creation of role-play situations. This activity allows the students to work among themselves.

b. cover designs
- Asking the students to prepare a paperback cover of a book is to see how they are eliciting and crystallizing their over all response to the text they are reading.

c. writing a blurb for the back cover
- As preparation for this activity, the teacher reads out the cover blurb of selected novels. This activity aims to see if the students can come up with distinct blurb for a particular literary work.

d. short writing tasks
- These activities test the ability of the students to use language in written activities. Examples:
1. letters
2. essays
3. newspaper articles
4. journal

MAJORSHIP

Area: ENGLISH

Focus: Campus Journalism

LET Competencies:

Apply the principles and strategies in writing the various parts (e.g. editorial, news, feature story, etc.) of a campus paper

ORIGIN OF CAMPUS JOURNALISM

On a 4" x 6" sheet of paper, Samuel Fickle Fox penned the first issue of *The Students Gazette* on July 11, 1777 at the William Penn Charter School in Philadelphia, USA. Published continuously until August 1778, when the British soldiers closed the school, *The Gazette* is recognized as the first student publication in the English-speaking world.

In the Philippines, The University of the Philippines started publishing its magazine *College Folio* in October 1910 and printed the works of the first promising writers in English. In 1912 the graduates of Manila High School published their English writings in *The Coconut*. The following year, 1913, the Philippine Normal School introduced its publication, *The TORCH*.

The UP Writers Club which was organized in 1927 had its literary organ, The Literary *Apprentice* which became the most prestigious college literary publication in the country. At about this time UST's *Varsitarian* began to see publication.

JOURNALISM IN GENERAL

Definition of Journalism

The word *journal* comes from the Latin word *diurna* which means "daily." In ancient Rome, short bulletins of battles, fires, and elections compiled by government officials were posted up in public places. These were called *acta diurna* which meant "daily events."

   Other definitions of journalism:
   - The occupation of writing for publication in newspapers and other periodicals. – Noah Webster
   - Something that embraces all forms in which or through which the news and comments on the news reach the public. All that happens in the world, if such happenings hold interest for the public, and all the thoughts, actions, and ideas which these happenings stimulate, become basic materials for the journalist.- Fraser F. Bond
   - Enjoyable co-curricular activity of the school paper staff in collecting, organizing, and presenting news; in writing editorials, columns, literary articles, and features; in copyreading, proofreading, dummying, and writing headlines – all for the purpose of putting out a school organ. – School Paper Advisers of the City Schools of Manila

Scope of Journalism
   - Journalism may be divided into three areas: written, oral, and visual
   - Periodicals such as newspapers and magazines fall under written journalism. A periodical, defined broadly, is a publication that comes out at regular intervals – daily, weekly, fortnightly, monthly, bi-monthly, quarterly, annually, etc.
   - A newspaper, compared to a magazine, prints more news, has no special cover, and is printed on a special paper called newsprint. News is printed on the front page as well as on the inside and back pages.
   - A magazine, on the other hand, prints more features and human interest stories, has a special cover usually with a big cut on it, and is often printed on bookpaper. If ever news is printed, it is brief, featurized, and found in the inside pages.
   - Periodicals, brochures, journals, books, and graphic arts are classified under print media. Radio falls under oral journalism, while television, movies, and documentaries are under visual journalism.
   - Radio and television are examples of broadcast media while movies and documentaries are examples of film media.

Functions of modern campus papers:
- Information function
- Opinion function
- Education function
- Watchdog function
- Laboratory function
- Documentation function
- Entertainment function
- Developmental function

Sections/Part of A Campus Paper

Whether it is a community, metropolitan, or national paper, its parts and sections are more or less the same.

Traditionally, these are:
A. **Front Page**
   1. *Local news* – news that takes place within the country.
   2. *Foreign news* – news that takes place outside the country.
   3. *Dateline news* – an out-of-town news story. It is introduced by a dateline which states the place from which the story was reported, the date, and the source of the material if not written by the local staff, as *Tokyo, Japan, Jan. 25 (AP).*
   4. *Weather news* – usually a boxed forecast of the area, sometimes the temperature, wind directions, and velocities.
   5. *Index* – a slug line indicating an important inside page story and the page where it is found.
   6. *Other things found on the Front Page*: (Those with asterisk may or may not be present).
      a. *Nameplate* – The engraved or printed name of the newspaper, as the *Manila Times or PNC Torch.*
      b. *Ears – The little boxes on either side of the nameplate.*
      c. *Banner* – The principal headline bearing the boldest and biggest type. It is the title of the most important news of the day which is called banner news. It may or may not run across the page. It id does, it may also be called a *streamer.*
      d. *Running hea*d – a head made up of two or more lines.
      e. *Headline* – The title of any news story. The word headline is used only for titles of news stories.
      f. *Deck* – a subordinate headline placed immediately below its mother headline, also known as *bank* or *readout.*
      g. *Lead* – The beginning of a news story. It may be a word, a group of words, a sentence, or even a paragraph.
      h. *News story* – The whole story of an event composed of the lead and the text which is the elaboration of the lead.
      i. *Columns* – The horizontal division into parts of a newspaper. Many national papers are divided into eight columns while a typical school paper is divided into five columns of 12 ems each.
      j. *Column rule* – The vertical line that divides the page into columns. Most pages of newspaper are divided into columns by a space usually one em wide. This space is called the sunken rule.
      k. *Fold* – The imaginary horizontal line that divides the newspaper equally into two parts.
      l. *Byline* – The signature of a reporter preceding a news-feature, as *By Warren Cruz.*
      m. *Box* – News materials enclosed by line rules.
      n. *Cut* – A metal plate bearing a newspaper's illustration, also known as *cliché.*
      o. *Cutline* – The text accompanying photos and other art work, better known as a caption. If written above the photo just like a slugline, it is called an *overline.*
      p. *Kicker* – A tagline placed above but smaller than a headline, also known as teaser. If it is bigger than the headline, it is called a *hammer.*
      q. *Credit line* – A line giving the source of story or illustration, as *Reprinted from the "Manila Times" or Photo by MPI.*

B. **Front Page**
   1. *Folio* – Consists of the page number, date of publication, and name of the newspaper, usually written on top of the page. This is also found in the other pages.

2. ***Masthead*** – The editorial box containing the logo, names of the staff members and position in the staff, subscription rate, the publisher, and other pertinent data about the newspaper. A logo (a shorter word for *logotype)* is a cut which contains an identifying word or words, such as the name of the newspaper or of a section.

3. ***Editorial proper*** – A commentary written by any of the editors who comments or gives the opinion of the staff or of the whole paper on various subjects. It is the stand of the paper.

4. ***Editorial column*** - A personal opinion written by the columnist himself or herself. Like the editorial proper, it may attack, teach, entertain, or appeal depending upon its purpose.

5. ***Editorial cartoon*** – Usually a caricature emphasizing a simple point. Usually humorous, it has the function of the editorial. It stands by itself and is not a complement of the editorial proper.

6. ***Editorial liner*** – a short statement or quoted saying placed at the end of an editorial column or editorial to drive home a message.

7. ***Letter to the editor*** – A letter sent in by the reader giving his personal views on certain aspects.

C. Sports Page
Sports stories are classified as news stories; therefore, what may be found in the news page may also be found in the sports section. Other things that may be found in the sports section are the sports commentaries and sports features.

D. Special Features
The modern newspaper has taken some special features and eliminated some which have become irrelevant to the needs of the times. An example of this is the
- Society page
- Life and Leisure (The arts, Religion, Entertainment and Comics) and
- Finance and Business
- The feature page may contain home and culture, entertainment, comics, shipping, classified ads, movie, TV and radio guides, and the comics page.

The Charter of Student Press Rights
The following conditions are essential for a free student press:
- The student press, in accordance with the right of the United Nations (Draft) Convention on Freedom of Information, should be free from regulations by any organ of the government or by the university authorities;
- The student press, except where it is an official organ of a student organization, should be free from regulations by other student organizations;
- The student press should be free from all pressures, financial and other external groups;
- The student press should have a free access to information and the same rights and privileges as afforded to regularly accredited journalists.

The Code of Student Press Ethics
Believing that all student publications throughout the world should respect the basic principles of human rights and that they should maintain good quality workmanship and a high standard of conduct, the following Code of Ethics for observance by student journalists is recommended:
- The student journalist should strive continuously to be unbiased and accurate in his/her reports and should equip himself adequately with facts to support
his/her published statements. He/She should realize his/her personal responsibility for everything he/she submits for publication.
- The student journalist should reveal his/her identity as a representative of the student press before obtaining any interview for publication.
- The editor should not exclude a student point of view solely because it is contrary to the editorial policy.
- The editor should apologize in print at the first available opportunity for all mistakes.
- A student journalist should defend freedom through the hones collection and publication of news and facts and through the rights of fair comment and criticism.
- A student journalist should respect all confidence regarding sources of information and private documents. He/She should not falsify information or documents or distort of misrepresent the facts.
- Student journalists should be familiar with the laws of libel and contempt of court which exist in their country and should observe the international

copyright agreement unless this interferes with the freedom of the press or the need to inform the public on vital matters. Every effort should be made to retain the independence of all students from public relations, censorship, pressure or undue influence from any outside body, political, governmental religious or in the university. Official publications of a student union, however, have a particular responsibility to that union.

Declaration of Principles: Aims of Student Journalists

The International Student Press Conference, considering

*That journalism plays one of the most essential roles in the life of man, i.e. the expression of thinking;

*that student journalism as a means of expressing thought tends to strengthen unity, understanding and friendship among all the students of the world;

*that through a mandate of the press conference, it is the duty of the student press to take a position on current problems based on the Universal Declaration of Human Rights and on the Charter of the Student Press;

*that in order to define the responsibility of the student press in a Code of Ethics, it is necessary first of all to establish the duties and obligations of the student journalist and make a declaration of principles containing the aims and objectives to be implemented by the student press, resolves to declare as fundamental principles to be implemented by the student journalists the following:

1. *Culture:* Student journalism must be a means of propagating culture in all its forms;

2. ***Freedom of the Press:*** it is necessary in order to insure the very existence of journalism that full freedom of the press exists in the country in which student publications are issued because the freedom of the press exactly reflects the liberty of opinion and expression in any democratic country;

3. ***Freedom of Culture***: As the exchange of ideas and opinions is an effective means of obtaining understanding between all students of the world it is indispensable for such understanding that all men have full freedom of thought, conscience and religion.

4. ***Totalitarianism, Colonialism, Imperialism:*** Student journalists should pursue and condemn totalitarianism, colonialism, and imperialism in all their forms as these are systems opposed to the highest aspirations of students around the world;

5. ***Student Dignity:*** Student journalism, recognizing its responsibility as a medium of expression and orientation, declares that it will try to be effective in favor of student and human rights in accordance with various resolutions of the International Student Press Conference which says that:

   "… all people should have access to an education enabling them to realize their full potentialities and available equally to all without regard for color, economic circumstances, sex, political or religious convictions and social standing; that all people should be free to develop their educational systems in keeping with their own culture and traditions."

WRITING GOOD JOURNALISTIC STYLE

1. Cut unnecessary fat. Preserve meaning, but prune ruthlessly.
2. Use simple, clear language. Bring meaning into focus with concrete examples and vivid writing.
3. Say what you mean.
4. Choose active over passive voice. Replace "to be" verbs with action verbs.
5. Craft transitions carefully. The most commonly used transitions are chronological (now, since, then, a few days later, etc).
6. Replace clichés and adjectives with nouns and action verbs focusing on actors and action.
7. Translate jargon by paraphrasing dull, wordy quotes.
8. Use quotes correctly.

ROY PETER CLARK: Fourteen Traits of Good Writers

TRAIT 1

Good writers see the world as their journalism laboratory, a storehouse of story ideas. If they can get out of the room, they can find a story.

TRAIT 2
Good writers prefer to discover and develop their own story ideas. They have an eye for the offbeat and may find conventional assignments tedious.

TRAIT 3
Good writers are voracious collectors of information. This usually means that they take notes like crazy.

TRAIT 4
Good writers spend too much time and creative energy working on their leads. They know that the lead is the most important part of their work, the passage that invites the reader into the story and signals the news.

TRAIT 5
Good writers talk about "immersing themselves" into the story. They live it, breathe it, and dream it.

TRAIT 6
Most good writers are bleeders rather than speeders. When they write, in the words of sportswriter Red Smith, they "open a vein."

TRAIT 7
Good writers understand that an important part of writing is the mechanical drudgery of organizing the material, what Saul Pett describes as "donkey work."

TRAIT 8
Good writers rewrite. They love computer terminals, which permit maximum playfulness during revision.

TRAIT 9
In judging their work, good writers tend to trust their ears and their feelings more than their eyes. Editors "look for holes in the story." Writers want 'to make it sing."

TRAIT 10
Good writers want to tell stories. They are constantly searching for the human side of the news, for voices that enliven the writing.

TRAIT 11
Good writers write primarily to please themselves and to meet their own exacting standards, but they also understand that writing is a transaction between writer and reader.

TRAIT 12
Good writers take chances in their writing. They love the surprising and the unconventional approach to a story.

TRAIT 13
Good writers are lifelong readers, mostly novels, and they like movies. They collect story ideas and forms from other genres.

TRAIT 14
Good writers write too long, and they know it. They want their stories to be "seamless" or "connected by a single thread" or "to flow."
News Defined
News is an oral or written report of a past, present, or future event. It should be factual, truthful, accurate, unbiased, and interesting. But what is interesting to one is not always interesting to another

Elements of News
- *Conflict* –this may involve physical or mental conflict – man versus man, man versus animals, man versus nature, or man versus himself.
- *Immediacy or timeliness* – This element emphasizes the newest angle of the story. The more recent the event, the more interesting it is to the reader.
- *Proximity or nearness* – This may refer to geographical nearness as well as to nearness of kinship or interest.

- **Prominence** – Some people are more prominent than others by reasons of wealth, social position, or achievements.
- *Significance* – Whatever is significant to the life of an individual is interesting to him.
- **Names** – Important names make important news.
- **Drama** – this adds color to the story. The more picturesque the background and the more dramatic the actions are, the more appealing the story is to the reader.
- **Oddity or unusualness** – This refers to strange or unnatural events, objects, persons, and places. An odd story is interesting not because of its news value but because of the human-interest side of it.
- **Romance and adventure** – The romance of Elizabeth Taylor and Richard Burton had hugged headlines for many years. Romance may be experienced with other things. There were the romance of Hemingway with the sea and of the astronauts with space.
- **Sex** – Since the dawn of history, sex has always interested man. Stories of sex are usually related to stories of romance, marriage, divorce, and the varied activities of men with women. This is not always the case
- **Progress** – The onward and forward march of civilization or the progress of a country is chronicled step by step in the newspaper. The trend today is towards development communication. Reports on the significant changes in the established order and on scientific achievements are in order.
- **Animals** – Stories of animals, especially those with talents are good reading matter because of their human-interest value.
- **Number** – Sweepstakes numbers, vital statistics, election results, scores in games, casualties, fatalities, price of goods, and ages of women make good news.
- **Emotion** – All the other elements of news mentioned above appeal to the emotion. But the term *emotion* here includes the various human responses such as the innate desire for food, clothing, shelter; the universal interest in children, animals, and nature; and the natural feeling of love, sympathy and generosity, of fear, hatred, and jealousy.

Types of News Stories
News stories may fall under any of the following types according to:

1. **Scope or origin**
   - **Local news** – Report of events that take place within the immediate locality.
   - **National news** – News that takes place within the country.
   - **Foreign news** – News that takes place outside the country.
   - **Dateline news** – News preceded by the date and place of origin or place where it was written or filed: *Tokyo, Jan. 20(AP)*

2. **Chronology or sequence**
   - **Advance or anticipated** – News published before its occurrence, sometimes called dope or prognostication. The reporter foretells events expected to occur at a definite time in the future.
   - **Spot news** – News that is gathered and reporter on the spot. It deals with unscheduled information demanding immediate publication. The reporter himself is an eyewitness to the event that took place.
   - **Coverage news** – News written from a given beat. Both spot news and coverage news are good examples of first-hand reporting.
   - **Follow-up news** – A sequel to a previous story. Having a new lead of its own, it is a second, third or subsequent chapter of a serial.

3. **Structure**
   - **Straight News** – News that consists of facts given straight without embellishment. Its main aim is to inform. It uses the summary lead and is written using the inverted pyramid structure.
   - **News-feature** (Featurized news distinguished from a feature article) – It is also based on facts, but it entertains more than it informs. It uses the suspended interest structure like the narrative; thus, it cannot meet the cut-off test. In writing a news-feature, the writer may give his impression, may describe and narrate, but without resorting to biased opinion; i.e., without editorializing. The reporter's by-line usually appears with his story.

     (1)   Single-feature or one-incident story – The story deals with an isolated event. A single fact is featured in the lead and is explained further in the succeeding paragraphs. The story breaks logically at every paragraph; thus enabling the reporter to cut or lengthen it as space dictates.

(2) Several-feature, multiple-angled, or composite story – Several facts are included in the lead in their order of importance. These facts are elaborated one after the other in the body. The several-feature story aims to draw together two or more divergent aspects of related news items separately; the writer writes them in one big story.

4. **Treatment**
   a. **Fact story** – This is a plain exposition setting forth a single situation or a series of closely related facts that inform. It is written in the inverted pyramid design.
   b. **Action story** – A narrative of actions involving not mere simple facts but also of dramatic events, description of persons and events, perhaps testimony of witnesses, as well as explanatory data. Sports games, competitions, accidents, and war reports are examples of action stories.
   c. **Speech report** – A news story usually written from a public address, talks, and speeches.
   d. **Quote story** – Speeches, statements, and letters, and to some extent, interviews when reported, are regarded as quote stories. All are based on recorded information, either written or spoken, and transcribed by the reporter in the form of news.
   e. **Interview story** – A news report written from an interview.
   f. **Hard news**– events, such as killings, city council meetings and speeches by leading government officials, are timely and are reported almost automatically by the media.
   g. **Soft news** – events, such as a lunch to honor a retiring school custodian or a boy scouting jamboree are not usually considered immediately important or timely to a wide audience.

5. **Content**
   a. *Routine story* – celebrations, enrollment, graduation, election stories reported year in and year out.
   b. *Police reports* – accident, fire, calamity, crime stories, etc.
   c. *Science news*
   d. *Developmental news*
   e. *Sports stories*

6. **Minor forms**
   a. **News brief –** A short item of news interest, written like a brief telegraphic message, giving mainly the result with details.
   b. **News bulletin –** It is similar to the lead of a straight news story. Its aim is just to give the gist of the news.
   c. **News-featurette** – This is a short news feature usually used as filler, e.g., "Quirks in the news."
   d. **Flash** – A bulletin that conveys the first word of an event.

WRITING THE LEAD

Kinds of Lead

1. **Conventional or summary lead**

   This kind of lead used in straight news answers right away all or any of the 5 W's and/or the H. It may be one of the following:
   - **WHO lead** – Used when the person involved is more prominent that what he does or what happens to him.
   - **WHAT lead** – Used when the event or what took place is more important than the person involved in the story.
   - **WHERE lead** – Used when the place is unique and no prominent person is involved.
   - **WHEN lead** – Rarely used as the reader presumes the story to be timely. However, this lead is useful when speaking of deadlines, holidays, and important dates.
   - **WHY lead** – Used when the reason is more prominent or unique than what happens.
   - **HOW lead** – Used when the manner, mode, means, or method of achieving the story is the unnatural way.

2. **Grammatical beginning lead**

   Some examples of these grammatical beginning leads are:
   - **Prepositional phrase lead** – The phrase is introduced by a preposition.
   - **Infinitive phrase lead** – It begins with the sign of the infinitive *to* plus the main verb.

- **Participial phrase lead** – It is introduced by the present or past participle form of the verb
- **Gerundial Phrase lead** – It is introduced by a gerund (a verbal noun ending in *ing*)
- **Clause lead** – The lead begins with a clause which may either be independent or subordinate; or may either be a noun or an adjectival or adverbial clause.

3. **Novelty lead**
   - **Astonisher lead** – Uses an interjection or an exclamatory sentence.
   - **Contrast lead** – Describes two extremes or opposites for emphasis. The sharper the contrast, the more effective the lead will be.
   - **Epigram lead** – Opens by quoting a common expression, verse, or epigram, at least familiar in the locality.
   - **Picture lead** – Describes a person, a place, or an event, at the same time creating a mental picture of the subject matter in the mind of the reader.
   - **Background lead** – Similar to the picture lead except that it describes the setting which may be more prominent than the characters and the events.
   - **Descriptive lead** – Used when comparatively few descriptive words can vividly formulate an imagery.
   - **Parody lead** – Consists of a parody of a well-known song, poem, lines, etc.
   - **Punch lead** – A short, forceful word or expression.
   - **One word lead** – (self-explanatory)
   - **Quotation lead** – Consists of the speaker's direct words which are very striking and which are usually quoted from a speech, a public address, or an interview.
   - **Question lead** – An answer to a question which is the basis of the news story.
   - This will be known Aug. 8 after the final screening to be held at the PNU Gym and Performing Arts Center.

Various Types of News Structure
1. Straight News Story
   a. The summary lead answers the most important W's depending on which of the W's is the most prominent among them.
   b. The body consists of the elaboration of the W's and the *H.*

News-Feature Story
News-feature should not be confused with feature articles (features) which are sometimes called special features and printed in the features sections of the newspapers or in magazines.

Human interest and news-feature stories are classified as news since both are gathered and written daily by reporters as their regular assignments. Furthermore, both emphasize the element of timeliness or immediacy which distinguishes news from other types of reading, although they differ in important respects from the straight news story.

   a. **The single-feature story** – A single-feature or one incident story such as an account of a speech, an interview, or an election, deals with an isolated event.

   In writing a news-feature story with this kind of structure, include the one-feature in the lead. Add in the body details which clarify and explain the lead.

   See that the story breaks logically at every paragraph and that the story may be cut or lengthened as space dictates.

   b. **The several-feature, multiple-angle or composite story** – In a composite story, two or more divergent aspects of a news topic are drawn together for the sake of space and coherence. In structure, the composite story may resemble that of a follow-up story in that both of them aim to consolidate component pars. However, they differ in the sense that the follow-up story ends in a tie-in with a past story; whereas, the composite story is composed of units, each one made up of fresh spot news frequently with reference to the future.

   In writing the several-feature or composite story, include all of the feature in a comprehensive lead in the order of their importance.

   The next step is to explain and elaborate in the body each of the features in the order in which they are in the lead. In doing this, relegate less important details of each feature to less important positions. But remember that each chain of facts although covered separately should be handled as a single, unified story.

Fact Story

This is a plain exposition of a simple situation or of a series of closely related events which conform to the inverted pyramid design more closely than any other kind of news. The component parts are the series of facts that may be likened to rectangles of diminishing length arranged one after the other in order of their importance.

Action Story

This is a narrative involving not merely simple facts, but dramatic actions – incidents, description of persons, perhaps testimonies of witnesses, as well as explanatory data.

In writing this kind of story, first write a summarizing lead in any appropriate form. Relate the most important details in narrative or chronological form. Tell the story again, giving more details. But be careful not to begin the chronological order just after the beginning. Give sufficient attention to the elaboration of important information, background and interpretation. Each unit must be closely interlocked.

4. Speech report, quote, and interview stories

The arrangement of a speech reports, a quote story, and of an interview are to a great extent similar.

The quote story may be charted as alternating large and small rectangles of diminishing sizes: summary, quote, summary, quote, summary arrangement. The quotations may be direct, indirect, or a combination of both.

In writing this kind of story, the following suggestions may be helpful: 1) Write a summarizing lead in any appropriate form, 2) Write the body of the story in a summary-quote-summary arrangement.

The lead may be a summarizing statement – the gist of the speech, statement, letter, or interview; or it may be the most important quotation in the story written as a direct quote.

Organizing News Stories

Inverted –Pyramid Style – traditional news writing form in which the key points of a story are put in the opening paragraph and the news is stacked in the following paragraphs in order of descending importance.
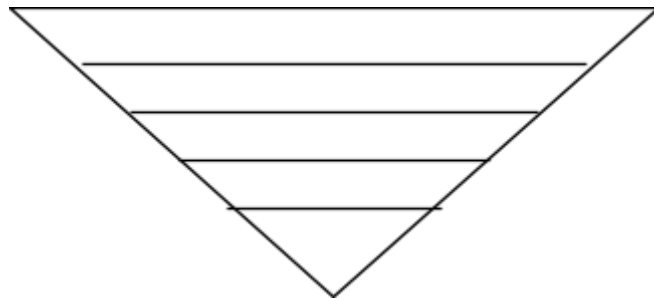

Outline of a Spot News Story

Spot news stories – also called breaking news stories – usually follow a standard formula for writing called the inverted pyramid.

1. Lead (1-2) paragraphs
   - Sums up the focus of the story.
   - Orients readers by telling them something surprising; entices them to continue reading for more details.
   - Answers Who? What? When? Where? Why? How?

2. Impact (1 paragraph) (Answers: How will this affect the reader?)
3. Reaction and response (1 paragraph)
4. Cosmic quote that sums up story's focus (1 paragraph)
5. Background (1 paragraph)
6. Explication of lead, including facts, quotes, anecdotes, and other evidence that support the story's focus.

   A **sidebar** to a story explores an idea that, while interesting, fails to fit into the main story because it remains tangential to the focus. Sidebars engage readers by giving more information if they want it, helping to draw them into the issues of the main story.

Hourglass Style – a style of writing in which the major news of a story is reported in the first few paragraphs and then a transitional paragraph introduces a chronology of the events of the story.
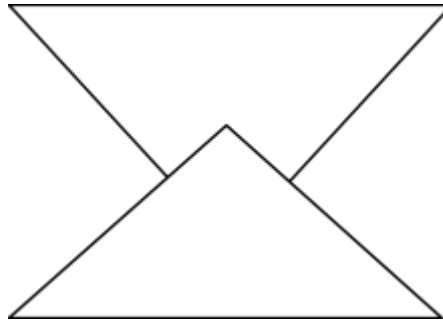
MICRO-ORGANIZATION
1. Each sentence should contain one central idea.
2. Each sentence should lead logically to the next.
3. When necessary, transitions should ease the reader from one issue to the next and connect the main issues of your story.
4. The top of your story should include the essential information needed to inform the reader of the news and, if necessary, should have a background paragraph, a news hook and a cosmic quote.
5. Put attributions at the end of a sentence, unless who's saying it is more important than what's being said.

News hook: "With only one month to go before the first votes are cast in the Student Government Executive Body elections"

Nut graph: "Never before have so many political parties contended so avidly for the votes of the silent majority which definitely will decide the outcome of the elections."

Background: "Largely ignored in the past, the silent majority have become the focus of government platforms of the contending parties, the identified audience in the campaigns."

Cosmic Quote: "This is the first time in the local executive body election since the 1980s that four political parties try to mobilize the majority to end their silence and finally speak up," said Maritess Gomez, secretary general of the Sprite-7up Party Coalition.

But Ms. Gomez, who is confident her party will win the elections, said she saw no cause of alarm in this. While the silent majority "have not been mobilized in the past," she said, "their silence has been our inspiration to speak up and stand for them."

Depth News
Depth news is a king of news-feature that contains, aside from the essential facts attendant to a news story, background, interpretation, and analyses.

It is not a news story in the traditional sense since it is not based on a timely event that answers the 5 W's and the *H.* However, the emphasis is on the elaboration of one W, the *why.*

A depth report should be distinguished from depth treatment. The former is the result of investigative reporting, which, as had been explained, is reporting in depth to present information on a topic beyond surface facts and interpretative reporting which is reporting the meaning or the possible meaning of those facts.

Development Communication

Development communication is the art and science of human communication applied to the speedy transformation of a country and the masses from poverty to a dynamic state of economic growth that makes possible greater equality and the greater fulfillment of human potentials.

The purpose of development communication is to advance development and progress. Specifically, these have to do with increasing agricultural productivity, land reform, expanded health, medical and other social welfare services; population education, rural electrification, nutrition education, sports and physical fitness development, and the promotion of a deeper cultural consciousness among the people.

In a developing country like the Philippines, student editors should keep in step with developments that affect mankind and should steer away from routine reporting. They should not limit their news stories to student politics, junior proms and other school affairs, nor their feature articles to image building and the literary pieces to writing songs to Julieta.

Role and Functions of School Publications

As a catalyst for national development, school publications are expected:
1. To act as a medium for development communication to foster a strong sense of national discipline, identity, and love of country and of things Filipino among the people.
2. To train the staffers in the communication process and to serve as training ground for future responsible journalists and leaders of society.
3. To become dependable forums, communication links, and means of feedback among the schools, the community, and the government.
4. To disseminate and interpret the socio-economic development program of the government and other agencies.
5. To advance the goals of education and culture by: a) developing moral values such as honesty, integrity, and respect for parents, elders and duly constituted authorities; b) promoting the commonly accepted social and ethical characteristics of Filipino life, c) re-directing the interest of the youth towards the work-oriented curriculum, d) enhancing cultural awareness among the people, and e) furthering knowledge in science and technology.
6. To act as an accurate and fair vehicle of information of school policies, programs, and activities to the studentry and the lay community.
7. To encourage and develop good taste in artistic and literary writing among the students.
8. To act as an information arm of the government by publishing excerpts of Presidential decree, letters of instructions, general orders, and the like pertaining to community development.
9. To focus the interest of the readers on events of national and international significance, and
10. To arouse the interest of the readers by printing entertaining activities.

Science Writing

Science writing is the latest form of Philippine journalism. In this era of fast-moving discoveries, inventions, and technical development, science reporting has become a must.

The science writer, therefore, should be able to communicate clearly and effectively so that he can popularize and translate scientific reports into stories which Mr. Average Reader, or the layman, understands.

 A science reporter should be an all-around man, somewhat of a botanist, a zoologist, a chemist, an electrician, a plumber, etc., who plays a vital role in the programs of the country not only be telling facts or information, but also by interpreting them to be of relevance to the lives of the people.

Assuming that the science reporters were all these people, how can he bridge the gap between the scientist and the layman? As previously stated, scientists normally write using technical terms which the ordinary reader would not understand. The science reporter's mission therefore, is to know and understand science so that he can translate what the scientists are talking about for the common man.

WRITING HEADLINES

The headline of the Number One story on Page 1 is called a banner. If it runs across the page it may also be called a streamer.

Among the important functions of the headline are the following: 1) to tell in capsule form what the story is all about, 2) to grade the news as to importance, and 3) to make the page look attractive.

While the lead summarizes the story, the headline, on the other hand, summarizes the lead.

Structure of Headlines

There are different kinds of headlines according to structure. However, for the sake of consistency, only one kind should be adopted by a newspaper. Common among these are illustrated and briefly explained as follows:

1.   ***Flush left*** – Both lines are flushed to the left margin. This is also true with a one-line headline. This has no exact count for the units in each line.

2.   ***Dropline or Step Form*** - The first line is flushed left while the second is indented. It may consist of two or three, and sometimes four lines of types of the same length, somewhat less than a column in width, so that the first line is flushed to the left, the second centered, and the third flushed to the right.

3.   ***Inverted pyramid*** – This is self-explanatory. Each of the three or four lines in this head is successively shorter than the line about it.

4.   ***Hanging indention*** – The first line is flushed left. This is followed by two indented parallel lines.

5.   ***Crossline or Barline*** – A one-line headline that runs across the column. The simplest form, it is a single line across the allotted space. If it runs across the page, it is called a streamer.

      Local students join CLEAN drive

6. ***Boxed headline*** – For emphasis or art's sake, some headlines are boxed:
    a.   *Full box*
    b.   *Half box*
    c.   *Quarter box*

7.   ***Jump story headline*** – A jump story (a story continued on another page) has a headline of its own. This may be the same as the original headline or it may just be a word, a phrase or a group of words followed by a series of dots.

      Local students…
      From page 1)

Dos and Don'ts in Writing Traditional Headlines

A. **Do's**
    1.   Make your headline answer as many W's as possible.
    2.   The headline should summarize the news story. It should contain nothing that is not found in the story.
    3.   Positive heads are preferable to negative ones: *School physician allays flu fear* is better and shorter than *Flu epidemic not rampant in city.*
    4.   Put a verb expressed or implied in every deck.
    5.   Omit articles like a, an, and *the* and all forms of the verb *to be (is, are, be etc.),* unless needed to make the meaning clear.

         Reclaimed banks cause of recurrent flood
         (*Are* before *cause* is not necessary)

         Clinton is new US President
         (*Is* is necessary to make the meaning cleaner.)

    6.   Use the strongest word in the first line as much as possible.
    7.   The active verb is better than the passive verb in headlines. Local *Hi-Y aids flood victim* is stronger than – *Flood victims aided by local Hi-Y*. But, for variation, and especially when the doer is unknown or not prominent, the passive verb may be used.

         Food   production   drive

         intensified   RP's   lost   image

         abroad regained

    8.   Use the present tense for past stories and the infinitive form for future stories.
         Archbishop Sin *bats for* national reconciliation
         Lantern parade *to cap* X'mas affairs
    9.   Write numbers in figures or spell them out depending upon your needs for your unit counts.

10. Use any of the following headline styles, but be consistent once you have adopted one.

     a. All caps
        CHARACTER, NATIONALISM VITAL COGS IN EDUCATION

     b. Cap and lower case
        Character, Nationalism Vital Cogs in Education

     c. Down style
        Character, nationalism vital cogs in education

B. What to Avoid in Writing Headlines

1. Avoid the following kinds of headlines:

    a.   *Fat head* – A headline in which the letters or the words are so crowded that there are no more spaces between them or that the spaces are so small that several words read as one.

        BSP LAUNCHES DRIVE

    b.   *Thin head* – the spaces between the letters of words, or the space after the words in a line are so wide that the effect is ugly.

        B S P L A U N C H E S D R I V E

    c.   *Label head* – An incomplete headline, like the label of a product.

        CHRISTMAS PARTY

    d.   *Wooden head* – A very weak headline that is devoid of meaning, sometimes due to the absence of a subject or the lack of a verb.

        TO HOLD EXCURSION

    e.   *Mandatory head* – It gives a command because it begins with a verb.

        HOLD DIALOG WITH PRINCIPAL

    f.   *Screaming head* – It is a big and bold headline of a short and unimportant story. A sensational head is another kind of screaming headline.

2. Don't tell the same thing even though you use a different word. Each succeeding deck should contribute new information.
3. Don't comment directly or indirectly. Avoid editorializing even in headlines.
4. Unless the subject is implied or has been mentioned in the first deck, avoid beginning a headline with a verb.
5. Don't end a line with a preposition. Neither should you separate a preposition from its object. Don't confuse a hanging preposition with a two-word verb that ends with a preposition.

        Wrong: Students vote for
                SSG officials
        ("for" is a hanging preposition)

6. Don't break off abbreviations, names, and hyphenated words.

7. Avoid repeating principal words regardless of the number of decks.

8. Avoid heads that carry a double meaning.

9. Don't coin abbreviations of your own. Use only those that are common to the readers like PNRC, DECS, DCS, etc.

10. Don't abbreviate days and months unless figures

    follow, as: Mon., Jan. 23

Punctuating Headlines

A few pointers as regards punctuation of headlines should be observed. As a rule, headlines, just like titles of editorials, features, and literary articles should not end with a period.

Other simple rules follow:
1. Use a comma in place of the conjunction *and.*

Self-reliance, discipline us at Baguio confab

2. Two related thoughts should be separated with a semicolon. As much as possible this should be at the end of the line if the headline is a two-line headline or a running head.

School joins *Operasyon Linis;*

P.E. – CAT boys drain *estero*

3. The dash may be used for smaller decks, but not for headlines in large types.

4. The single quotation marks, not the double quotation marks are used in headlines. Cultural development:
'Linggo ng Wika' theme

5. Follow the other rules of punctuation.

Unit Counting in Headlines
(In Letterpress Printing)

Writing headlines is not as simple and easy as it seems. A headline should fit the allotted space by a system of unit counts given to each letter, figure or space. This is done to avoid a thin head, a fat head, or a bleeding headline (one that extends out of the column or page).

The corresponding unit counts are given as follows:

½ unit – *jiltf* and all punctuations except the em dash (–), and the question mark (?)

1 unit – the question mark, space, all figures, capital *JILTF, a lower case letters except jiltf.*

1½ units – the em dash, lower-case *m* and *w*, and all capital letters except capital *M* and *W* and *JILTF.*

2 units – capital *M, W*

1½ ½ ½ 1, 1 1½ 1 1 1 1 ½ 1 1 ½ 1 ½ 1
C i t y   S c h o o l s   f e t e = 15½

1½ 1 ½ 1 ½ 1½ 1 1 1 1 ½ ½ 1 1
C h i e f   E x e c u t i v e = 14

Preparing a Headline Schedule

(For Letterpress Printing)

Every student editor should be acquainted with the types used by the printing press where his school paper is being printed. In this way, he can set up a headline schedule to be followed by the staff.
A headline schedule is a complete collection of headline types that a particular newspaper uses. This collection should specify the unit counts for all the heads.

Here is an example:

HEADLINE SCHEDULE

Headline	Unit Count	Size/Family Type	Columns
Osmeña High	12	48 Radiant	2
revives comedia	14½		
		36 Caslon	2
Reclaimed banks cause of	21		
recurrent floods	17		

Dope upsurge	12½	30 Cheltenham	
in community,	11½		1
school noted	11½		
Food production drive intensified	29	24 Century	2
Science 7 journalism	9		1
caps NSTA seminar7	11		

WRITING THE EDITORIAL

Editorial Defined

An editorial is the official stand of the paper on a relevant development or issue. It is a personal commentary written by the editor who comments or gives the news-written by the editor who comments or gives the newspaper's or the staffs opinion about various aspects on an issue which is of interest and importance to the public. It is a critical interpretation of significant, usually contemporary events so that the readers will be informed, influenced, or entertained. It is the stand of the paper, not of an individual editor.

Some authors give other definitions or explanations regarding editorials:

An editorial is an article in a newspaper giving the editor's view or thos eof the person or persons in control of the paper. – A. *Gayle Waldrop*

It is the expression of the people's conscience, cause, and convictions. – *Joseph Pulitzer*

The modern editorial includes analyses and clarifications, sometimes with no opinion given. – *Arthur Capper*

The editorial should provide the background in which the facts are seen in a new perspective and should express its opinion. – *Rufus Terral*

Bitterness, bias, and fear have no place in an editorial. They make for weakness no matter how much they bluster. – *William Allan White*

It is a presentation of facts and opinion in a concise, logical manner, or of interesting significant news in such a way that its importance to the average reader will be clear. – *M. Lyle Spencer*

Characteristics of a Good Editorial

Reddick gives three qualities of a good editorial: 1) interest, 2) brevity, and 3) force.

Spears and Lawshe, on the other hand, characterize an editorial as one that: 1) must have clearness of style, 2) has moral purpose, 3) has sound reasoning, and 4) has the power to influence public opinion.

It can be added further that a good editorial must: 1) lead logically to a conclusion, 2) present only one idea, 3) avoid wordiness, and 4) present facts and not mere opinion.

Types of Editorials

The kind of editorial to be written depends upon the purpose of the writer – whether to inform, interpret, criticize, commend, argue or entertain. These are explained as follows:

1. *Editorial of information* – It seeks to give information on facts unknown to the reader. It restates the facts of news stories or adds other facts with minimum explanation. It may define terms, identify persons or factors or provide a background; *e.g., Freedom of the Press*.

2. *Editorial of interpretation* – It explains the significance or meaning of a news event, current idea, condition, or situation, theory, or hypothesis. The writer doesn't argue nor criticize, but merely presents both sides of an issue and leaves the judgment to the reader. It merely interprets, say for example, the content of a new

memorandum issued by the principal; e.*g., Freedom of the Press: Two Schools of Thought.*

3. ***Editorial of criticism*** – It points out the good or the bad features of a problem or situation mentioned in the news. Its purpose is to influence the reader. It suggests a solution at the end, *e.g., School Administration Not Sincere in Press Freedom Promise*

4. ***Editorial of commendation, appreciation, or tribute*** – It praises, commends, or pays tribute to a person or organization that has performed some worthwhile projects or deeds, or accomplishments; *e.g., Laurels to Barangay Dance Troupe.*

5. ***Editorial of argumentation*** – This is oftentimes called editorial of persuasion. I the editor argues in order to convince or persuade the reader to accept his stand on the issue; *e.g., Freedom of the Press Not Violated.*

6. ***Editorial of entertainment*** – It evokes a smile, a chuckle, laughter, while suggesting truth. Its main aim is to entertain. It is usually short; *e.g., Miniskirt, Anyone?*

7. ***Mood editorial*** – It present a philosophy rather than an argument or an explanation. Oftentimes, the subject matter is nature or emotion; *e.g., those Wonderful People Called Parents.*

8. ***Special occasion*** – It explains the significance of a special day or occasion; *e.g., The Significance of Christmas, Au Revoir.*

There is another kind of editorial known as a pooled editorial. This is written by two or more editors belonging to different newspapers which they publish in their respective papers at the same time; e.g., Stop Tuition Fee Increase.

How to Write an Editorial
- In writing the editorial, select only one specific idea to develop. Be sure the topic is of interest to the reader.
- Organize your editorial in three parts: 1) the introduction, 2) the body, and 3) the ending. The first contains the newspeg with the reaction. It is usually one short paragraph. (A newspeg is a brief statement about the news event at issue upon which the editorial is based).
- The body may take two or three short paragraphs that support or justify the reaction. The ending, sometimes called the clincher, summarizes the editorial's stand.

<div align="center">

WRITING EDITORIAL COLUMNS

</div>

Purpose of the Editorial Column
- To form or help to form public opinion
- To inform, interpret and fiscalize

Other Purposes of the Column
1. **To explain the news**
   a. Giving the background of an event.
   b. Determining whether a certain event is an isolated case or part of the pattern.
   c. Pointing out how an event will affect (or not affect) his readers.
   d. Pooling together and assessing comments of readers from the different segments of society.
   e. Presenting fairly the ideas in a controversy.

2. **To entertain the readers Form of Writing Used in Columns**

Types of editorial column according to content:
1. **The *"opinion" column*** (also called the "signed editorial column") – Resembles an editorial in form but, in contrast with the editorial's impersonal and anonymous approach, carries the personal, stamp of the writer's own ideas. (I hesitate to use a local example, thus a safe one is Walter Lippman's "Today and Tomorrow.")
2. **The hodge-podge column** – Where the author lumps together odds and ends of information, a poem here, an announcement there, a point paragraph, a modernized proverb, a joke, or an interesting quotation.
3. **The essay column** (increasingly rare) – Is a legacy from a more leisurely age when writers could sit and scribble and muse in light or purple prose. (The exponents of this form were Addison and Steele of the famed *Spectator* papers, Charles Lamb, Oliver Goldsmith, G.K. Chesterton, and Christopher Morley. The Filipino columnist who best approximated this type was Godofredo Rivera of the *Graphic.*

4. **The gossip column** – Caters to the inherent interest of human beings in human beings. Unfortunately, the reader's eyes light up more frequently when they spy the vices rather than the virtues of others. The society columnists (as well as the otherwise sober ones who occasionally dabble in small talk) chronicle here the facts and foibles of the great and near-great, the social climbers, and the true celebrities. The first example that comes to mind is Walter Winchell and his "keyhole" journalism.

5. **The dopester's column** – Written by the columnist who also has his eye to the keyhole but with a more serious purpose. He uses much the same technique as the gossip columnist but rises above the chatterbox variety of news to poke into the activities of the "men who make the decisions." The "victims" are usually the government's leader-politicians, congressmen, senators, Cabinet officials, titans of industry and commerce, and institutions which have to do with national international affairs. The columnist's "pipelines" to sources of information often give him the ability to "forecast" news before it happens, bare still unannounced plans and appointments, reveal "secret pacts," and lay bare the secrets of government and finance open to public scrutiny.

CARTOONING

- An *editorial cartoon* is an editorial page illustration expressing opinion and interpretation. The word *cartoon* is derived from two words: *caricature* and *lampoon*.
- A caricature is an exaggerated description, generally by sketching. It is a pictorial representation of a person or thing in which a defect or peculiarity is exaggerated so as to produce a ludicrous effect.
- A lampoon, on the other hand, is a piece of malicious writing, a personal written satire that attacks and ridicules.
- An editorial cartoon also performs any of the three functions of the newspress – to inform, influence, or entertain.
- A good cartoon appeals to the reader's sense of humor in order to persuade him to accept an opinion; an effective social force.
- A cartoon like the top editorial, deals with only a single idea and is about political and social conditions and problems. Some cartoons are good–natured and humorous; others are serious and sophisticated.

Cartoon ideas cover a wide range or subjects. Some may be:

Inspirational – e.g., the school represented as a mother taking care of her children *Satirical* – e.g., the embarrassment of having girls wear miniskirt in the classroom. *Correctional* – e.g., problems involving people taking prohibited drugs.

Suggestion for Cartooning
- should say something
- should deal with only one topic
- should limit the use of words and labels
- should use universal symbols i.e., easily understood even by ordinary reader
- should be original
- should not defame nor expose a person or object to hatred, ridicule, or contempt

WRITING FEATURES

Newspaper prints more news; i.e., report of facts about events or of information, written in straightforward manner usually answering what happened, who said what, when, where, why, and how. On the other hand, a magazine prints more features and human-interest stories.
- A feature article may instruct, advise, inform, and entertain
- A feature article may be of any length ranging from a rather long magazine article published to the short human interest story that may or may not be timely
- A feature article may be written in any form and style. It rarely has a summary lead.
- A feature article to entertain rather than to inform although it may do both at the same time.

Characteristics of a Good Feature Article
A good feature article should have the following characteristics:
- It may inform, instruct, or advise, but its primary purpose is to entertain. It is usually read after the news in a leisure moment.
- It may be of any length – from a short human interest story to a rather long magazine article.

- It may or may not be timely.
- It may be written in any form or style.
- It usually uses the novelty lead rather than the summary lead.
- The reporter may use any of the following devices – suspense, dialog, description, narration, exposition, argumentation, climax and the like in presenting his story.
- Although the writer applies his imagination to the facts, the feature story is not fiction. It is based on facts.
- It uses specific nouns, adjectives, and verbs to create vivid images, sound, and feeling for the readers.
- It applies the principles of effective writing to achieve unity, coherence, and emphasis which are essential to all good writing.
- It is written with friendly simplicity.

> Feature is an umbrella term for a number of soft news stories that profile, humanize, add color, educate, entertain or illuminate. It usually recaps major news that was reported in a previous news cycle. It can stand alone, or it can be a <u>sidebar</u> to the main story, the <u>mainbar.</u>

News feature is a story based upon a news event that has already been covered by the newspaper. It's the story behind the story.

Interpretative feature analyzes the facts of a news story to explain the causes and motivations leading to the event, then discusses the possible consequences.

Straight feature is a general category referring to any interesting story about a person, place, or event that has no "news peg" or timeliness associated with it.

Personality feature makes the readers aware of the subject's personality by detailing the person's experiences, thoughts, mannerisms, and actions.

Interview feature is usually about a prominent individual or an authority on a particular subject or event, the information of which is obtained in an interview.

Human-interest feature establishes a mood and provoke an emotional reaction in a reader. It can be humorous or sad, suspenseful or fast-paced.

Backgrounder – also called an analysis piece – adds meaning to current issues in the news by explaining them further.

Brites is a newspaper term for brief feature items – usually humorous. Less than 100 words, they begin with a clever lead that grabs the reader's attention and go on to a brief, chronological description of an event that builds swiftly to a climax – usually a surprise ending – or to a catchy, summary thought. Ex. *Reader's Digest*
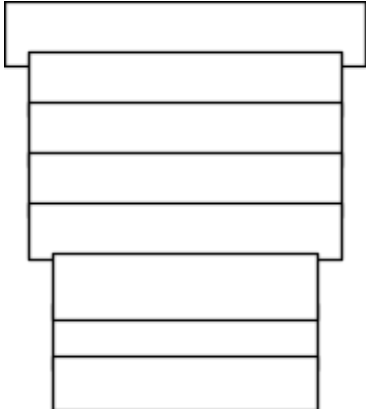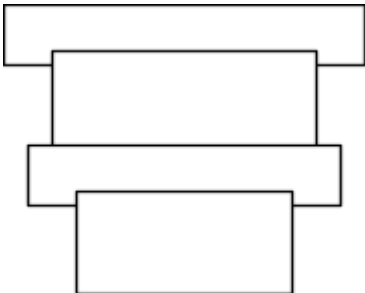
Single-Feature Story Structure
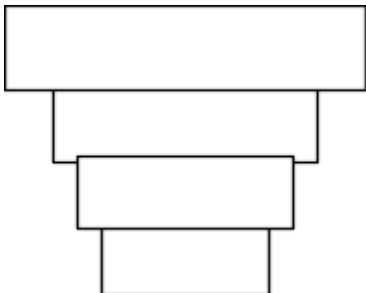
Action Structure Story
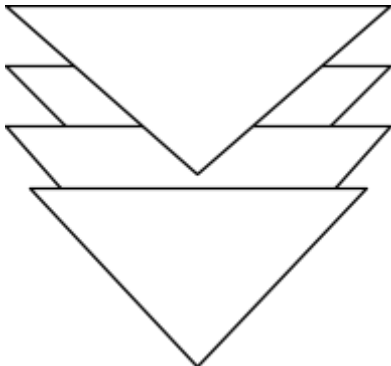
Several Feature Story Structure

Quote Story Structure

WRITING THE INTERVIEW

Interview Defined

An interview is an art of asking questions to obtain information. But technically speaking, it is asking questions to obtain opinions, ideas, or special information on topics of interest to the general public from a prominent person or from a recognized authority.

Kinds of Interviews

Different kinds of interviews:
- An informative interview is conducted to obtain some information from a person responsible for a new idea.
- An opinion interview is conducted to obtain opinion.
- A feature interview is the group interview of which there are two types: the "inquiring reporter type" and the symposium type.

Dos and Don'ts in Conducting an Interview

A. Dos
- Know your subject thoroughly and jot down exactly what questions you want clarified.
- Know your interviewee – his habits, strengths, opinion on the topic, achievements, even weaknesses.
- Make an appointment and be there ahead of time. Be prepared to listen, and take brief notes when advisable.
- Introduce yourself again even if you have an appointment. Always be courteous in requesting clarifications, and be friendly and grateful for concessions like the repetition of an explanation you are getting down verbatim, and for being allowed tot ape his explanation, etc.
- Offer to show him your write-up before its publication.
- Respect "off the record" comments.

B. Don'ts
- Never demand. Request and say "Thank you."
- Don't react unfavorably to whatever he is saying. Even when asked, be neutral if you cannot honestly agree with him. Remember, you will write down his answers, not your ideas.
- Don't hesitate to request repetition or clarification of anything not fully understood.
- Don't take down everything; abbreviate long words and use only key words for main ideas.
- Don't overstay.
- Don't postpone writing your notes. Do so as soon as you get out of the interview room.

Guidelines to Observe During the Interview
- Be interested in what your subject has to say.
- Don't talk too much yourself.
- Positive questions are preferred to negative or rambling questions.
- Take notes unobtrusively.
- Get your subject's name correctly spelled, his middle initial, his address, age (but don't insist if refused), occupations, etc. – anything that is relevant to your story.
- Show your quotes or even the whole report in proofs on a technical subject – but do not promise to.

Guidelines to Observe in Writing the Interview
- Correct all grammatical errors and awkward sentences made by the interviewee unless they are necessary to reveal his personality. In doing this, don't change the interviewee's meaning.
- Make the quotes clear and compact.
- Avoid any reference to yourself unless needed.
- To avoid monotony, don't use "he said" many times. Use synonyms of "said" like remarked, stated, concluded, stressed, etc.
- Use noun substitutes like "the speaker," "the principal," etc., to avoid overworking the interviewee's name.

WRITING THE SPORTS STORY

Qualities of a Good Sports Writer

Aside from a working knowledge of the medium he is going to use in writing his story, the sports writer should also have the following know-how:
- Must know sports: rules, strategy, team and players' records.
- Must attend the games or meets as a reporter, not as a spectator or cheerer.

- Must know coaches and players as intimately as possible.
- Must observe accuracy.
- Must be able to take notes quickly without losing the sequence of the play.
- Must be fair and unbiased in reporting, even though he has a favorite team.
- Must not make comments without supporting them with facts on which they are based, although sports writers have more freedom than any other news writers.
- Must use the specialized language of the particular sports that he is reporting.
- Must avoid sports slang and trite expressions which hack writers use today. He should tell the story in plain, factual terms, that describe the action.
- Must bear in mind that he writes for his readers and not for himself.

The Lead

Like any other news story, a sports story has a lead and a body. The sports lead is the attention-getter, the news in a nutshell.

The classic "Five W's" appear in the sports lead as:
- Who won?
- Against whom?
- By what score?
- Where?
- When?

The lead can also dramatize other elements like:
- The key play
- The outstanding player
- Analytical approach

The Body

After the lead, the other elements follow in descending order. These will include:
- Team and / or individual standing
- Decisive play
- Best scores for the day
- Play-by-play
- *Quotation*

Sports Lingo and Crutches/Slanguage
- *Basketball* – five, quintet, shot twinner, pivot, rally, rebound, technical foul, quarter count, 15-foot line, hook shot, lay-up, ice-breaker, tip-in, press, one defense, man to man, 30 second rule, full court, gun time, lemon time, keyhole area, long tom, tip-in, follow-up, trey, rainbow country
- *Baseball and Softball* – diamond, pitcher, backstop, deep center, struck out, lower fourth, shut out, hitless inning, hit a homerun, one-bagger, two-baggers, force out, scorcher, fly back, pitcher's mound, upper third, lower fourth, flier, rolling ball, umpire, struck out, bunt, slide, shortstop, fielder, southpaw, no-hit run, fanned, out-pegged at third, deep center, a scorcher to left outfield.
- *Volleyball* – Spikes, neat placing, change court, Chinese kill, wallop, block, scored off, straight set, two out of three, spiker, blocked his kill, booming service, netball, return play, three out of five.
- *Soccer of Football* – soccerites, goalie, full back, corner kick, centrada, penalty kick, free kick, pigskin.
- *Sipa* – fancy kick, dead ball, ball on play, single, double, etc.
- *Track:*
- *Dashes* – *100-200-80m; Runs – 200-400;800 and1500 m;*
- *Hurdles* – 110 m. high, 400 m low and 80 m low; *Relay* – 4 x 100 m and 4 x 400 m; breasted the tape, burned the cinders, clock a new record, bore down on him, home stretch, photo finish, middle-distance runner, long-distance runner, anchor man, passed on the baton.
- *Field* – heaved the shotput, hurled the javelin, threw the discuss, hop step and jump, broad jump, high or long jump, pole vault, Grecian disc
- *Tennis* – best of three matches, surfeit services, straight set, singles, smash cut
- *Swimming* – tanker, naiads, aquabelle

PREPARING THE COPY AND COPYREADING

Preparing the Copy

In preparing the copy, the reporter should:
- Use a typewriter or a computer – never submitting it in long hand.

- Type on one side of the sheet only and double space.
- Begin his story (for news) about three inches from the top of the page
- Indent deeply – at least five spaces – the beginning of each paragraph.
- Identify on the first page the story with a slugline – the name of the paper, words identifying the story like "Fire," or "Student election"; the reporter and the date.
- Type the word "More" at the bottom of each page except the last, where he has to indicate the end of the story with a "30" or # mark.

Duties of a Copyreader

A copyreader goes over the story once to get a general idea of what it is all about. This will likewise help him/her formulate the headline, which is a part of his/her job.

Then, he/she goes over it a second time to do any or all of the following as the case may be:
- Straighten out ungrammatical constructions.
- Shorten sentences and tighten paragraphs.
- See that the paper's style requirements are strictly followed.
- Check names, addresses, titles, designations, identifications, figures, etc.
- Rewrite the story completely if it is poorly written.
- Rewrite the lead or the first few paragraphs whenever necessary, but must never tamper with the facts unless he/she is sure of his/her corrections.
- Delete all opinion, speculations, and statements which are without attribution or sources.
- Watch out for slanting or any attempt to present the story in a subtly biased way.
- Watch out for libelous statements.
- Recheck figures and totals.
- Cross out adjectives which tend to make a story sound over-written.
- Cut a story to size or to the required length if need be.
- Check attributions and see to it that they are properly identified.
- Challenge facts, claims, or reports when they sound anomalous, illogical, and incredible.
- Check sluglines and paging sequences.
- Write headlines.

Layout or Makeup

Page Makeup

- Makeup – refers to the assembling of type, cuts, and / or ads on a page
- Type – refers to the texts or fonts used
- Cuts – in letterpress terminology, photoengraving of any kind which includes photos,
    illustrations, boxes, etc.

Dos and Don'ts in Makeup
A. Experiment with thumbnail dummies before deciding on the one that fits your needs.
B. Don't use two pictures of the same size on any one page. Try to contrast horizontal and vertical shapes.
C. Avoid piling type blocks of similar depth on top of each other or running them in the order of ascending or descending size.
D. Use size heads on horizontal stories that do not deserve a full line.
E. Mix vertical blocks with horizontal ones.
F. Don't always put the most important story at the top of the page.
G. Use editorial *freaks* (inserts) and refers sparingly in breaking up gray areas.
H. With flush-left style do not ever center display heads.
I. Avoid clutter by avoiding doglegs. Dogleg refers to a column of type extending down page, not squared off under multicolumn headline.
J. Use italic head sparingly, if at all.
K. Don't use label-type heads on columns.
L. Use normal word spacing in headline types.
M. Standardize the spacing between paragraphs – make no exceptions.
N. Avoid "armpit" placement – a headline directly under a multicolumn head.
O. Take good care of the bottom of the page by placing heads and pictures there, depending on balance with the top of the page.

A newspaper should be carefully and properly laid out for the following reasons:
- to give prominence to the news in proportion to its importance,
- to make the different contents easy to find and to read,
- to give the pages an attractive appearance, and
- to give the paper a personality of its own.

Types of Front Page Makeup
By Way of Headline and Text Arrangement

Scholastic Journalism by Earl English and Clarence Hach gives the following types of front page makeup by way of headline and text arrangement.
- Perfect Balance (Balance or Symmetrical) Makeup
- Brace or Focus
- Broken Column Makeup Occult Makeup
- Streamlined Makeup
- Circus Makeup

Makeup By Way of Text and Photo Combination
Another way of laying out a page is through the text and photo combination. The following illustrations are self-explanatory:
- *The X Format*
- *The Curve Format*
- *The L Format*
- *The J Format*
- *The Umbrella Format*

Principles to Follow to Achieve Effective Makeup
Again, *Scholastic Journalism* by English and Hach gives six principles to achieve effective makeup. These are unity, balance, emphasis, movement, proportion, and contrast.

Dos and Don'ts in Page Makeup
1. Avoid tombstoning
2. Avoid bad breaks
3. Avoid separating related stories and pictures.
4. Avoid gray areas (sea of gray).
5. Keep long columns of 6 points types and tabular material to a minimum especially on the front page.
6. Avoid using a banner headline unless the story deserves it
7. Don't make the page top-heavy; i.e., making the top half of the page heavy with cuts and big headlines.
8. Avoid many headlines of the same size on a page.
9. Avoid placing small heads on rather long stories.
10. The average number of stories on Page 1 of a tabloid is from seven to nine stories.

PHOTOJOURNALISM
Picture Selection
- The newspaperman has two things to bear in mind when selecting pictures for publication. These are the picture's technical value and editorial value.
- A picture has technical value when it is technically perfect with proper light and shadow, is free form smudges, and is clean and clear for publication.
- A picture loses its technical value as a result of poor screening by the photographer, or maybe, the original picture was already dirty, faded or worn-out when it was submitted for reproduction.
- A picture, on the other hand has editorial value when it tells a story at a glance and when it shows life's happenings and moments of truth and significance.

Writing Caption
- A caption is the text or body type accompanying photos or artwork or any pictorial illustration. It is sometimes called cutline or underline. The title or explanatory matter above an illustration is called an overline.
- Captions should be closely related to the picture so that the reader may be able to take in picture and caption at a glance. This explains why the caption should be underneath the picture when there are other materials on the page. The caption can be on the side when picture and caption are isolated.

STYLEBOOK

A **stylebook** does not deal with matters of literary expression. It presents rules that, when followed, lead to consistency in punctuation, abbreviation, capitalization, and spelling.

Ten Principles of Clear Writing (Robert Gunning):

1. **Keep sentences short, on the average.** Sentences must vary in length if the reader is to be saved from boredom.
2. **Prefer the simple to the complex.** Zinsser wrote : 'The secret to good writing is to strip every sentence to its cleanest form.'
3. **Prefer the familiar word.** *The Element of Style* says, "Avoid the elaborate, the pretentious, the coy and the cute."
4. **Avoid unnecessary words.**
5. **Put action into your verbs.** Use the active voice.
6. **Write the way you talk.** Avoid formal, stilted language. Be specific.
7. **Use terms your reader can capture.** Explain jargons.
8. **Tie in with your reader's experience.** A statement cut off from context is a 'figure' that simply floats about.
9. **Make full use of variety.** Work toward and nurture a style you find comfortable with.
10. **Write to express, not to impress.** Inform readers, that's all.

ENGLISH FOR SPECIFIC PURPOSES
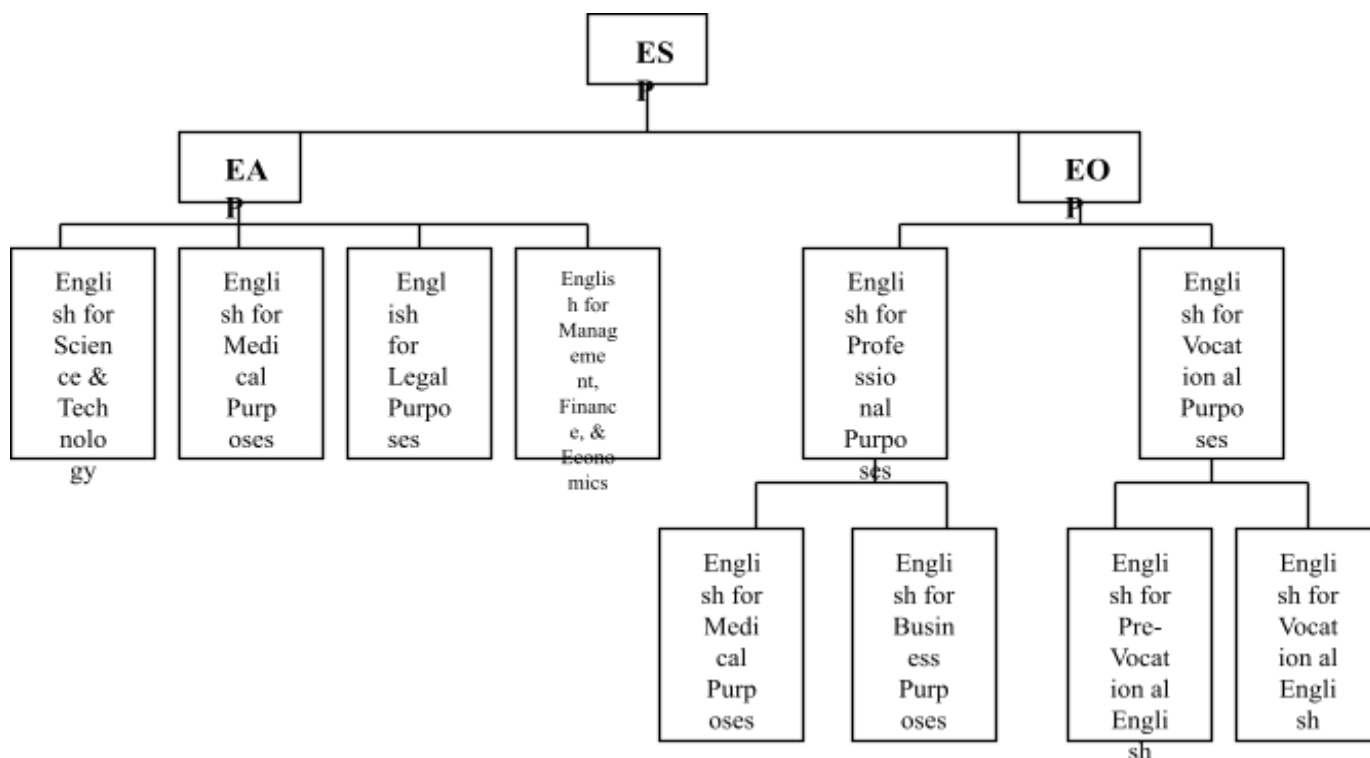
I. What does ESP mean?

In the advent of content-based language instruction and skills-based syllabus, more and more teachers have realized the effectiveness and practicality of teaching what the students NEED and not what the syllabus or the curriculum dictates. Hence, the birth of English for Specific Purposes. Hutchinson and Waters (1987) use ESP as an **approach** rather than a **product**, by which they mean that ESP does not involve a particular kind of language, teaching material or methodology. They suggest that "the foundation of ESP is the simple question: ***"Why does this learner need to learn a foreign language?"*** The answer to this question relates to the learners, the language required and the learning context, and thus establishes the primacy of NEED in ESP.

II. What are the Basic Features of ESP?

1. ESP is goal oriented- Because students study English for a *specific* purpose, i.e. to survive in an academic setting or in a workplace, topics and activities are specified on the goal of the student. Hence, the program should not be geared towards a *general* approach to teaching the English language.
2. ESP is based on needs analysis- Relevant to the first criteria, the topics and activities embedded within an ESP course is based on the analysis of students' needs, i.e. initial needs, learning needs, and target or end-of-course requirements.
3. ESP is time-bound- Because students study English for a specific purpose, they do not intend to spend too much time engaging to indirect learning activities and exercises. Each session aims to contribute to the end goal, which should be met at a specified time or duration.
4. ESP is for adults- Although there may be some people taking up ESP courses, most often the students are adults, simply because they are the ones who are opting to learn English as a preparation for higher learning or for the workplace.
5. ESP is discipline specific- Most often than not, ESP courses are written to fit a particular group of students who belong to the same field of study. If you're a nurse, you would not enroll in an English for Engineers course, would you?

III. What are the types of ESP?

ESP is basically divided into two types: EOP (English for Occupational Purposes) and EAP (English for Academic Purposes). From the names themselves, learners who are enrolled in EOP and EAP have specific objectives, that is to develop English in preparation for work or job (EOP) and improve language proficiency to survive and function better in a higher academic setting (EAP). The table below shows the different types of ESP.

ES P

EA P
- English for Science & Technology
- English for Medical Purposes
- English for Legal Purposes
- English for Management, Finance, & Economics

EO P
- English for Professional Purposes
  - English for Medical Purposes
  - English for Business Purposes
- English for Vocational Purposes
  - English for Pre-Vocational English
  - English for Vocational English

IV. History and Development

The development of ESP may be summarized into five stages as suggested by Hutchinson and Waters (1987), namely:

1. The concept of special language (register analysis)- Before ESP, language teaching uses language samples and inputs that are most often than not, alien to the students. During the first phases of ESP's development, language teachers began to see that there is a "special language" in certain fields. Thus, from the usual "This is a book" sample sentence, teachers began to introduce more discipline-specific terms such as "This is an Erlenmeyer flask."
2. Beyond the sentence- From words or terms, ESP teachers began to explore more about the "special language" by engaging in rhetorical or discourse analysis
3. Target situation analysis- Later on, ESP teachers began to analyze the "end goal" of a particular language class, i.e. "What should the learners be able to do after taking up the ESP course?"
4. Skills and strategies- The focus of teaching has turned to the skills that learners should develop and the strategies on how these would be achieved.
5. Learning-centered approach- Most recently, ESP gave emphasis on how learning will be attained and how learners will learn.

IV. Language Issues in ESP

A common area of criticism in ESP is on how language is treated in classes because ESP is geared towards developing certain specific language skills necessary for carrying out learner goals as opposed to English for general purposes, which forward learning all the language skills. The following are some of the language areas that were questioned.

A. Grammar in ESP- There are many misconceptions about the role of grammar in ESP teaching. It is often said that ESP teaching is not concerned with grammar.

ESP practitioners claim that it is incorrect to consider grammar teaching as outside the remit of ESP. How much priority is paid to grammatical weakness depends on the learners' level in English and whether priority needs to be given to grammatical accuracy or to fluency in using the language.

Key Grammatical Forms
● Verbs and tense
● Voice
● Modals
● Articles
● Nominalisation
● Logical connectors

B. Vocabulary in ESP- Since ESP is founded on the belief that there is a "specialized language" it follows that there are also "specialized vocabulary" that, most often than not, are exclusive to a particular discipline or area. Thus, Swales (1983) emphasizes the importance of the teaching of vocabulary in ESP. Researchers in ESP identify three (3) levels of vocabulary:
   1. Technical/Specialist vocabulary- technical vocabulary consists of words or terminologies that are exclusive to a particular discipline or field. These should be highly considered in ESP classes because students would experience difficulties in understanding texts if they don't understand certain terms
   2. Semi-Technical and Core Business Vocabulary- Some terms that are present in a particular discipline would tend to have a different definition in a different field. These are categorized as Semi-technical.
   3. General and non-academic- Despite being discipline-specific, ESP should still give ample time in discussing general or "layman's terms" because these play an important role in their understanding and learning

C. Discourse and Genre Analysis- Dudley-Evans et.al. (1998 as cited in Robinson, 1991) suggest that ESP needs a system of linguistic analysis that demonstrates differences between texts and text types. They emphasize that genre analysis may be used as a classificatory system; revealing the essential differences between both the genre studied and other genres and also between the various sub-genres. They further point out that genre analysis within ESP is prescriptive, whereas register analysis is descriptive.

The aim of discourse analysis, particularly the system of analysis of clause relations in written text is to describe relations that are found in all texts. It is concerned with similarities between texts.

V. Practical concerns in ESP

A. Needs Analysis- As mentioned above, one basic key feature of ESP is that it is "based on needs analysis" which means that ESP lessons are not just dictated by the school but a result of careful study on what the students need. But what is "needs"? Needs may refer to:
   ● Study or job requirements

- Necessary
- What the learner needs to do
- Personal aims
- "Lacks" (or what they don't have)

There are three basic types of analysis that ESP course developer usually do:
- Target situation analysis- focuses on the needs of the learners at the end of the language program
- Present situation analysis- focuses on the level of the students' language skills at the start of the language program
- Pedagogic needs analysis- focuses on the educational needs of the students such as "What they lack"; "How they learn"; "What cultural differences do they have"

B. Syllabus- Syllabus design plays a very important role in ESP. Course designers should carefully in plan the content to ensure that it includes what the learner needs and excludes what learners don't need. Similar to English for general purposes, there are also a number of different syllabus designs, such as the following.

1. Content-based syllabuses- "Content" has different meaning in syllabus design. It may mean language form, language notion, language function, situation, or even topic. One of the most famous innovations in the 1970s was the development of the notional-functional syllabus, in which the basic units are notions or concepts (time, space) or functions (greeting, asking, clarifying, etc.)
2. Skill-based syllabuses- "Language skills" in these types of syllabuses would usually focus on a particular macro and micro-skill. Examples would be a course in writing business letters or a course in presenting business reports.
3. Method-based syllabuses- There are two sub-categories of "method" namely:
   (a)   learning process, which focuses on the students' preferences on language learning (i.e. what happens in the classroom is a negotiation between the teacher and the student) and
   (b)   task or procedure, which focuses on the class activities that students should do; in this type, students understand the task and they do not act mechanically. This means that each task is relevant and subject-specific. Moreover, tasks are appropriate and meaningful (e.g. If students have to write a letter of application in class, they know that writing is required in the process of application, and not just a language practice activity.)

C. Materials- In ESP, as it is in any language program, materials play a very vital role. They should be carefully selected and designed to suit the needs of the learners. One important characteristic of ESP materials is its "authenticity". In EGP, "authentic" is defined as materials originally produced for a purpose other than language teaching. In ESP "authentic" materials are those that are normally used in the students' workplace or academic environment.

In terms of "types" ESP materials may be divided into two, namely: content-based materials and competency-based materials. In relation to previous discussions on syllabus design, content-based ESP materials are those that focus on language form, language notion, language function, situation, or even topic. Thus, content-based is more appropriate in EAP. On the other hand, competency-based materials focus on the language skills (cf. skills-based syllabus); thus, this is more appropriately applied in EOP.

D. Evaluation- Similar with materials, evaluation processes are important to ESP too. Evaluation provides necessary information regarding the extent to which the learner learnt. In ESP, testing is mostly performance-based, as opposed to the usual paper-and-pencil test. Since testing in ESP focuses on the question "has the student reached the level that he's/she's supposed to reach?" there will be no better way to know this but through "simulated" tests that compel students to perform. In relation to this, ESP tests are *criterion-referenced* because a student should reach a particular level in order to pass the course. (This is contrary to EGP tests, which are often *norm-referenced.*)

E. Classroom Practice- In terms of classroom practices or methodologies, a popular question raised against ESP is "Is there a particular technique adopted by English language teachers in the ESP classroom?" This question was raised by Sinha & Sadorra (1991), and their answer is "no". Indeed, this question has haunted language teachers, in particular, ESP teachers. Although communicative language teaching (CLT) is the most prevalent methodology, ESP courses are not limited to this.

Philipps as cited in Robinson (1991) suggests four key methodological principles, namely:

(a) reality control, which relates to the manner in which tasks are rendered accessible to students;
(b) non-triviality, i.e. the tasks must be meaningfully generated by the students' special purpose;
(c) authenticity, i.e. the language must e naturally generated by the students' special purpose; and
(d) tolerance of error, i.e. errors which do not impede successful communication must be tolerated.

Below is a list of some commonly used activities in an ESP program:

1. Role play and Simulation- Students assume a different role or a role that is present in their future work area. For example, a student pilot may assume the role of the captain and give orders to his crew or report coordinates to the air traffic control tower.
2. Case studies- This activity is common in business, medicine, and law. It involves studying the facts of a real-life case, discussing the issues involved, and coming up with a decision or plan.
3. Project work- Here students work on a particular "project" which may include out of the class activities. Then, students are expected to construct manuals, which explain how it works and/or discuss how their project was made. This may be applicable to engineering students specifically to those who are in the field of robotics and other innovative gadgets.
4. Oral presentations- Relevant to the activities above, students may present or even defend a particular product or issue. Here, students are exposed to possible academic or work environment that they may face in the future.

Other pertinent principles and issues in ESP methodology involve:

1. Knowledge for content- One problem in ESP is the language teacher's mastery over content. Since the teacher is a language major, it would be difficult for him or her to have mastery of the content. A usual approach to address this issue is to team teach with a subject-matter expert

2. Teacher talk- Since ESP courses are communicative in nature, teachers are expected to be facilitators rather than classroom authorities. Students should have more talk time instead of the teacher.

3. Learners' cognitive and emotional involvement- Tasks and activities should make the students feel "successful" at the end of the program. It should be noted that these students took the course to achieve a certain degree of language proficiency. Thus, they should develop a positive outlook on the program, because this will in turn affect their cognitive development.