

UNIT 1

ENGLISH LANGUAGE STRUCTURE

LE/1/1

INTRODUCTION

You are welcome to this unit which introduces you to the structure of the English Language.

SUBJECT ORIENTATION

In this unit you are going to deal with the structure of the English Language. As a primary school teacher, you know that you are expected to improve on the level of English of your pupils. You, therefore, need to have a clear understanding of the structure of the English Language so as to enable you improve on the standard of English in schools. You will also be able to revise and update your knowledge of the basis of the grammatical structures of English in order to teach such structures with confidence.

AIMS

This unit aims at helping you to understand and utilize knowledge of the grammatical structures of the English Language.

OBJECTIVES

By the end of the Unit, you should:

1. be equipped with knowledge of grammatical terminology.
2. exhibit a knowledge of selected areas of English grammar.
3. competently identify the basics of the grammatical structures of English.
4. be able to express yourself fluently and accurately both in spoken and written English.

TOPICS TO BE COVERED

Topic 1: Parts of Speech

- (a) Nouns
- (b) Verbs
- (c) Pronouns
- (d) Adjectives
- (e) Adverbs
- (f) Prepositions
- (g) Conjunctions
- (h) Interjections

Topic 2: Word structure

In this topic, there are three sub-topics.

- (a) Stem/roots words
- (b) Affixes, suffixes and prefixes
- (c) Compound words

Topic 3: Functions of Sentence Elements

This topic has 2 sub-topics:

- (a) Subject, predicate, object
- (b) Sentence patterns

STUDY REQUIREMENTS

You will need to have an English Dictionary

TOPIC 1: PARTS OF SPEECH

In this topic, you will learn about:

- (a) Nouns
- (b) Verbs
- (c) Pronouns
- (d) Adjectives
- (e) Adverbs
- (f) Preposition
- (g) Conjunctions
- (h) Interjections
- (i) Nouns

We use nouns to identify people, things and qualities in the word around us, Examples of nouns include:

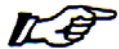
StudentMonday

Beauty Mary

Man Uganda

House Hope

Sky pen



Note: A noun answers the question.

- Who is it? Or
- What is it?

Now look at the classification of nouns.

Nouns can be classified into the following classes:

- (i) Common nouns
- (ii) Proper nouns
- (iii) Countable and uncountable nouns.
- (iv) Compound nouns.
- (v) Collective nouns
- (vi) Concrete nouns
- (vii) Plural and singular nouns
- (viii) Abstract nouns
- (ix) Possessive nouns

- (i) **A common noun** is the name of a class of things of the same kind, it names something general e.g. person, city and day.

- (ii) A proper noun is a noun that names a particular person, place or thing. It begins with a capital letter e.g. Musoke, Lira, Tuesday.



ACTIVITY: LE/1/1-1

For practice, do the exercise.

Write each sentence given below, underline each common noun and circle each proper noun.

Example:



Leo had his dream come true

Answer:

had his dream come true.

1. My neighbour came to Africa from Europe.
2. He wanted freedom from persecution.
3. He arrived in New York City on a plane.
4. Tears of joy came into his eyes.
5. He saw the city from the plane.
6. The sadness he felt about leaving his native country had changed to happiness.
7. Baluku wanted to live with his sister.
8. Her husband refused to let him into the house.
9. He knew her husband would accept Chebrot.



Check your answers with those given at the end of the unit.

(iii) Countable and Uncountable nouns

1. Nouns can be countable or uncountable.

- a) Countable nouns are the names of separate objects, people, etc, which we can count, they have singular and plural forms.

One book two books a man-six men

Uncountable nouns are the names of things which we do not see as separate, and which we cannot count, they do not have plural forms.

Milk rice music

- b) Countable nouns can take singular or plural verbs

This book is expensive These books are expensive
That man lives next door Those men live next door
Uncountable nouns always take singular verbs, for example:
Milk is good for you

The music was very good

- c) Before countable nouns, we can use a/an and numbers.

A man an egg two books

We do not normally use a/an or a number directly before uncountable nouns, for example; we do not say a music. But we sometimes use a/an and numbers with items like, coffee, tea and beer, etc, when we order these things by the cup or glass in a restaurant.

Excuse me, waiter, could we have two coffee and a tea, please?

We use “a” before consonant sounds e.g. a book, a man, and an before vowel sounds e.g. an apple, an egg.

- d) We use “some” before plural countable nouns and uncountable nouns.

Some books some music
Some men some milk

2. Some nouns can be used as countable or uncountable, with a difference of meaning, For example:

Countable

a glass

a hair

a paper (= a newspaper) Some paper (= writing material)

an iron

some potatoes

Uncountable

glass (= the material)

her hair (= all the hair on her head)

iron (= the metal)

some potato

3. Some nouns are uncountable in English, but countable in other languages. Here are some of the most common of these uncountable nouns, together with some related countable expressions.

Uncountable

Accommodation

Advice

Bread

Roll

Countable

a place to live/stay

a piece of advice

a loaf/slice/piece (of bread) a (bread)

Furniture

Information

Luggage

Money

News

a piece of furniture

a piece of information

a piece of luggage, a suitcase bag

a note/coin, a sum (of money)

a piece of news

Traffic	a car/bus, etc
Travel	a journey/trip
Work	a job, a piece of work

Compare

I will give you some advices	I will give you a piece of advice
Where is your luggage?	Where are your suitcase?
He is looking for work.	He is looking for a job

Instead of “a piece of “here, we can use” a bit of “in a more informal, style
e.g. a bit of advice.

4. We can use both countable and uncountable nouns in phrases of quantity with “of”.

a box <u>of</u> matches	a bottle <u>of</u> water
two tins <u>of</u> tomatoes	two loaves <u>of</u> bread



ACTIVITY: LE/1/1-2

- 1.(a) Look at the things in the pictures. Are they countable (C) or uncountable (U) here?

Examples: banana C Cheese U

- (i) wine (ii) bread (iii) egg
(iv) tomatoes (v) water (vi) orange (vii) rice
(ix) carrots (x) apples (xi) meat

- b) Make a list of the things in the pictures using “a/an” or “some”.

Examples:

Some cheese, a banana

2. Choose the correct form:

Example:

I would like some information about hotels in London.

- a) Sue is the woman with blonde hair/hairs who lives opposite the park.
b) Did you have a good travel journey from Switzerland?
c) I have got a problem and I would like some advice/advice.
d) Don't forget to buy a bread/some bread when you go shopping.
e) I would like to find out what is on TV this evening. Have you got a paper/some paper?
f) There is/are usually a lot of traffic/traffics in the city at this time of the day.
g) He is trying to find a work/job at the moment, but there isn't/aren't much work/works available.
h) Is/are good accommodation/accommodations difficult to find in the city centre?



Discuss your answers with your peers.

(iv) Compound Nouns

A compound noun consists of two or more words used together to form a single noun. There are four kinds of compound nouns. One kind is formed by joining two or more words, e.g.

- Football is from foot and ball

Toothbrush, blackboard

- A second kind consists of words joined by hyphens e.g.
- City-state, dinning-room, mother-in-law, tin-opener
- A third kind consists of two words that are often used together e.g.
- Sugar beet, sugar cane, book cover, tax driver, waiting room.
- The fourth kind consists of more than one word e.g.

River Nile – the words River and Nile can each stand on its own. The words function together because River Nile now refers to object – the river.

(v) Collective Nouns

A collective noun refers to a group of people, places, things, or ideas e.g.

School	-	place
Family	-	people
Furniture	-	things
Forest	-	trees
Knowledge	-	ideas

(vi) Concrete Nouns

Concrete nouns refer to material things, people or places. Some concrete nouns name things that you perceive with your senses, e.g.

Traffic, seasoning, barking

A noun is a concrete noun if it names someone, or something that can be seen, touched, smelt, or tasted. What concrete names exist in the physical world.

Example:

Mr. Kino parked his car in the driveway.

If you were there would you touch Mr. Kino? His car? The driveway?

Mr. Kino, car and driveway are concrete nouns.

(vii) Abstract Nouns

Abstract nouns name ideas, qualities, emotions, attitudes or state of mind e.g. conflict, power, theme, disappointment, effort, freedom, truth.

Abstract nouns often end with suffixes such as -ty, -ism, -ment, -hood, -ness, -ion, -lion, -dom and -ace e.g. immunity, activity, mannerism, favouritism, socialism, government, pigment girlhood, childhood, kindness, goodness, conversation, communication, kingdom, wisdom, penance, circumstance, dominance.

Liberty and justice are necessary in a country.

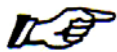
Can you draw a picture of liberty or justice?

While liberty and justice are real, they do not exist in the physical world. They exist in our minds as ideas. They cannot be seen or touched. These words are abstract nouns.

(viii) Singular and Plural Nouns

Most nouns have singular and plural forms. A plural noun is usually formed by adding -s or -es to the singular noun.

1 orange many oranges

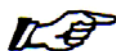


Note: You will realize that there are many ways to change a singular, noun to its plural form. These ways are listed in the chart below. Plurals formed in the first two ways, by adding -s or es, are the most common. They are called regular plurals. Other plural forms are irregular.

Study the table below:

Plural Nouns

1.	Add '-s' to most nouns Add -es- to nouns ending in -ch, -sh, x, as	pen – pens, desk – desks box – boxes lunch – lunches brush – brushes lass – lasses
2.	Change 'y' to 'i' and add '-es' unless a vowel goes before 'y'	fairy – fairies donkey-donkeys
3.	Nouns ending in 'f' or 'fe' Many change 'f' to 'v' and Add 'es'	wife – wives loaf – loaves half – halves safe – safes cuff - cuffs
4.	Nouns ending in 'o' Many add 'es' Some add '-s'	tomato – tomatoes mango – mangoes zoo – zoos
5.	Nouns with changes in spelling	mouse – mice tooth – teeth foot – feet
6.	Nouns that do not change	Sheep – sheep deer – deer senes – senes aircraft – aircraft



Note: *The usual plural form of person 'is people'. However, persons' is also used informally and in law.*

3. Complete the sentences using the plurals of the nouns in brackets.
- a) They have got five threeand two(Child, girl, boy).
 - b) London has many differentand
(restaurant/theatre/cinema/disco).
 - c) When he fell over, he broke two of his.....(tooth).
 - d) We have got enough but we need some more
.....and...(plate/knife/fork).
 - e) On their tour of Europe, they visited seven in
six...(country/day).
 - f)hunt.....(cat/mouse).
 - g) Do you know those Over there? (person)
 - h) Theseare too small for me. They hurt my(shoe/foot)
 - i) We have got someandbut we have not got
any...(egg/tomato/potato).
 - j) Theare starting to fall from the(leaf/tree).



ACTIVITY: LE/1/1-3

1. Complete each of these sentences with plural form of the singular noun given in brackets. Use the chart on previous page or a dictionary for help.

Example: Zoos are interesting(place).

Answer: Zoos are interesting places.

- (i) Wildcan be seen in zoos (animals)
- (ii) 1 lie by their dens (fox).
- (i) play on ropes, (monkey).
- (ii) Threetook our class to the zoo (bus)
- (iii) We spent severalthere (hour).

2. Write the plural form of each noun below then choose 5 of the plural words to use in the sentences.

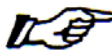
- (a) pen.....
- (b) money.....
- (c) potato
- (d) foot.....
- (e) half
- (f) man.....
- (g) house
- (h) bush
- (i) story.....
- (j) dictionary



Check your answers with those given at the end of the unit.

(ix) Possessive nouns

Possessive nouns are words that show ownership. An apostrophe (') and the letter (s) are used to form singular possessive nouns. Only an apostrophe is used to form most plural possessive nouns.



Note: Both sentences below mean the same thing. The underlined words show two different ways to show ownership.

The clothing that belonged to the soldier was ragged.

The soldier's clothing was ragged.

Which sentence uses a possessive noun?

What is that noun?

Which sentences is shorter and easier to read?



ACTIVITY: LE/1/1-4

1. Write the possessive form of the nouns in brackets.

Example: the (sailor) has

Answer: sailors'

- (i) the army (supplies).....
- (ii) a (businessman) briefcase
- (iii) the (princess) land
- (iv) A (farmer) cattle
- (v) the (actress) costume.....
- (vi) the (families) homes.....
- (vii) the (builders) success
- (viii) the (students) manners
- (ix) the (cousins) arrival
- (x) the (messengers) news.....



Check your answers with those given at the end of the unit.



ACTIVITY: LE/1/1-5

Test knowledge by attempting the following exercise. Rewrite each of the following sentences, replacing each blank with a noun. Use the kind of noun given in the bracket. After each blank space.

Example: * (Possessive)
 Friend has bought (abstract)
 furniture for her(common).

* Jacinta's friend has bought beautiful furniture for her house.

- 1. With(abstract), Jane and (proper) watched the(collective) of puppies playing in the compound.
- 2. Did you see that (concrete) fly over the (common) where we were on our way to.....(proper)?
- 3. When Paul saw the(collective) of letters(concrete), he smiled.
- 4. We ate at(proper) last evening and had(compound), for dinner then we bought a.....(common) of fresh fruits at the market.



Discuss your answers with your peers.

Using nouns effectively

In writing, you usually need to use both concrete nouns and abstract nouns. Abstract nouns are necessary in most forms of writing. If you link them with details and examples that include concrete nouns, your writing will be clear and more interesting.

(b) Verbs

Now let us focus on the second part of speech – the verb.

A verb is a word which is used with a subject to say what someone or something does. It may also express an action or a state of being. There are three kinds of verbs.

- (i) Action verbs
- (ii) linking verbs
- (iii) auxiliary verb

(i) Action Verbs

An action verb describes behaviour or action of someone or something. Action verbs may express physical actions or mental activities.

Examples:

- The boy run towards the school.
(run refers to a physical action).
- Philip memorizes names and dates easily because he concentrates so well.
(memorizes and concentrates refer to mental activities).

(ii) Linking Verbs

A linking verb connects a noun or a pronoun with a word or words that identify or describe the noun or pronoun. Many linking verbs are verbs of being, which you form from the word be. The present forms of be are am, is, are and the past tense forms are was, were.

Mukasa was anxious about going to see her brother in hospital.

In the sentence above, the word “anxious” describes Mukasa’s state. The verb was connects the noun “Mukasa” the word ‘anxious’).

There are several linking verbs in addition to the verb be e.g.

Appear	grow	seen	say
Become	look	smell	taste
Feel	remain	sound	

Example:

The students standing at the corner grew impatient as they waited for the bus.
("Grew" links the descriptive word "impatient" to students).

Some words can be either action verbs or linking verbs, depending on their use in a sentence.

Example:

Action	-	Isa felt along the bed for his pen.
Linking	-	Although Obua worked late all week, he still felt strongly by the weekend.

**ACTIVITY: LE/1/1-6**

Circle the action verbs and underline the linking verbs.

1. Everyone felt the tension in the air.
2. Everyone seemed calm.
3. A teacher sounded the drum.
4. It smelt like meat.
5. It tasted like charcoal.
6. It felt warm.
7. John felt his ear.



Check your answers with those given at the end of the unit.

Auxiliary Verbs

An auxiliary or auxiliary verb is a verb that is used within a main verb to form a verb group. The auxiliaries "be" and "have" are used to form tenses. "Be" is also used to form passive groups. The auxiliary "do" is most commonly used in questions and negative clauses.

These are some of the ways in which auxiliaries function.

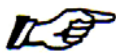
- (a) "am, was, been" is used.
 - (i) as a verb full of meaning, e.g. I am the captain.
 - (ii) As an auxiliary

"am" etc with the present participle, forms continuous tenses e.g. I am seeing "am"
etc with the past participle, forms the passive voice e.g. I have been.

- (b) An auxiliary verb with the present infinitive of the present and past active.
e.g. I did enjoy it (emphatic)
- Do you like it? (interrogative)
You did not go (negative)
- (c) With the past participle as an auxiliary to form perfect tenses.
I have seen, I shall have walked.
- (d) In order to express mere futurity, “shall” in the first person and “will” in the second and third person are used as auxiliaries, with an infinitive to form future tenses.
I shall go, you will go, he will go, we shall go, you will go “should” and, they will go, “would” are used to form future in the past tenses.

“Will” in the first person and “shall” in the second and third are used as verbs of full meaning followed by an infinitive to express, no simple futurity, but determination, obligation, a promise or a threat e.g. I will go (am determined to go) whether you give permission or not. He shall go to the dentist (I have resolved that he shall go).

A verb phrase may have more than one auxiliary verb.



Note: Common auxiliary verbs appear in the list below. Study them.
Am, are, be, been, is, was, were, have, has, had, do, does, did, shall, should, may, might, can, could, will, would, must.

Now after reading about auxiliary verbs the following exercise.



ACTIVITY: LE/1/1-7

Explain the use of shall and will in the following sentences.

1. We shall be punished for this.
.....
2. You shall be punished for this.
.....
3. Whoever does well shall be rewarded.
.....
4. I shall admit you if you come.
.....
5. I will go even if it rains.
.....



Check your answers with those given at the end of this unit.

Now that you know auxiliary verbs, let us turn to the characteristics of verbs.

Characteristic of Verbs

Verbs have several characteristics that you need to understand in order to use them correctly. Here are the characteristics.

(i) Transitive and Intransitive

All action verbs are either transitive. A verb is transitive when its action is directed towards someone or something. This someone or something is called the object of the verb.

Examples:

- | <u>Verb</u> | <u>object</u> |
|----------------------------|---|
| • The boy kicked | the ball. |
| • The Chinese <u>built</u> | the Great Wall or China over a period of several hundred years. (Great Wall is the object of the verb <u>built</u> . Built is transitive because it is directed towards the Great Wall. |

<u>Verb</u>	<u>object</u>
-------------	---------------

Mr. Otim photographed himself and his family.

(Himself and family are the objects of the verb, Photographed is transitive)

Intransitive

A verb is intransitive when the performer of the action does not direct that action towards someone or something. In other words, an intransitive verb does not have a receiver of the action.

Some action verbs, such as “go” are intransitive. All linking verbs are intransitive.

Example:

The house in the middle of the town seems empty.
(seems is a linking verb. It is intransitive).

**ACTIVITY: LE/1/1-8**

Check yourself. Tell whether each underlined verb is transitive or intransitive.

1. We bought a brown and white dog.
2. Our compound is large.
3. The dog runs everyday.
4. A dog needs exercise.
5. We feed our dog everyday.
6. Our dog usually sleeps in the kitchen.
7. The dog learns something new everyday.



Check for the answers at the end of this unit.

(ii) Active and Passive voice

Verbs have active and passive voices to show whether the subject of the sentence performs or receives action of the verb.

If the verb is in the active voice, the subject performs the action.

If the verb is in the passive voice, the subject receives the action.

e.g. Active: The audience applauded the choir's performance.

Passive: The choir's performance was applauded by the audience.

Rule: To form the passive voice, use a forms of the verb *be* and the past participle of the main verb.

**ACTIVITY: LE/1/1-9**

Change the following verbs from active to passive voice.

- (i) The boy ate the mango.
.....
- (ii) The teacher wrote a good poem.
.....
- (iii) She gave him a pen.
.....
- (iv) The truck is carrying empty crates of soda.
.....
- (v) The dog ate the whole bone.
.....



Check your answers with those given at the end of the unit.

(c) Changes in verb form

An important characteristic of the verb is that its forms change according to how it is used. A verb form changes (i) in order to agree in person and number with its subject e.g. (ii) to express tense e.g.

Eat	eating	ate
I eat		we ate
You eat		you ate
She/he/It eats		they ate
I go		we went
You go		you went
He/She/It goes		they went

You have just learnt what verbs in English language are, how they are used and their characteristics.



Congratulations!

Now you are going to study English language pronouns.

(d) Pronouns

This is the third part of speech in this topic.

A pronoun is a word that is used in place of a noun. A pronoun identifies persons, places, things or ideas without naming them again. In normal circumstances once a name has been mentioned in conversation or continuous writing it becomes monotonous to keep on repeating it. Instead a pronoun is used. There are seven kinds of pronouns.

- Personal
- Demonstrative
- Reflexive
- Intensive
- Interrogative
- Relative
- Indefinite

Let us now look at each of these pronouns.

(i) Personal Pronouns

These require different forms to express persons, number, gender. Persons refer to the relationship between the speaker or writer (first person) and the individual or thing spoken about (third person) e.g. the number of a personal pronoun indicates antecedent whether what is being referred to is singular or plural e.g. the gender of a personal pronoun whether the subject is masculine, feminine or neutral.

Example:

Tourists who went to Kasese were disappointed because they could not go to the game park. (They replaces tourists).

(ii) Demonstrative Pronouns

These are words which show which person or thing is being referred to. In the sentence “Those are my books,” “those” is a demonstrative pronoun. Other such pronouns are; this, that, these. Here are more sentence with demonstrative pronouns.

Examples:

This is a more interesting collection of photographs than that.
These are the right size, those are too wide.

**ACTIVITY: LE/1/1-10**

Provide a personal pronoun for each sentence. Use what is given in the brackets at the end of each sentence to guide you.

1. I loston the way to school (third person plural).
2.walked back the way I had come (first person, singular).
3. I saw some boys and asked, “Have....seen three green books?” (second person, plural).
4. They said, “Do these belong to.....?” (second person, singular).
5. They said, “.....found them by the mailbox”. (first person, plural).



Check your answers with those given at the end of the unit.

(iii) Reflexive Pronouns

These indicate that people or things perform actions to, for, or on behalf of themselves. To form a reflexive pronoun, add ‘-self or ‘-selves’ to the personal pronoun.

First person - myself, ourselves

Second person - yourself, yourselves

Third person - himself, herself, itself, oneself, themselves

(The ‘-self forms, have been underlined).

Example:

John wrote himself a timetable that he would not waste his time.

(iv) Intensive Pronouns

These are the same words as the reflexive pronouns, but they draw special attention to a person or a thing mentioned in the sentence. Intensive pronouns usually come immediately after the nouns or pronouns they refer to.

Example:

Be sure to give the message to Mrs. Bule herself. (Herself draws special attention to Mrs. Bule).

(v) Interrogative Pronouns

These are used to introduce questions. The most frequently used interrogative pronouns are who, whom, which, what, and whose.

Example:

Who will call the rest of the club members for the meeting tomorrow?

Which would you like to attend?

Whose pen is this?

(vi) Relative Pronouns

These introduce adjective clauses which modify nouns and pronouns. The relative pronouns are who, whom, whose, which and that.

Example:

- The girl, who has a blue bag has passed.
- The woman, whose husband died is here.
- The ball that she bought was stolen.



ACTIVITY: LE/1/1-11

Show whether the underlined pronouns in the following sentences are interrogative or relative.

Example: Who is the youngest among you?

Answer: Interrogative

1. The bill which you supported did not pass.
.....
2. Who are the female teachers in this school?
.....
3. What is the best day to tour the city?
.....
4. The tour which is given at noon, is quite enjoyable.
.....
5. The Minister who the President appointed is from the East.
.....



Check your answers with those given at the end of the unit.

(vii) Indefinite Pronouns

These refer to people, places, or things in general.

The following list contains commonly used indefinite pronouns.

all	either		
another	enough	most	other
any	everybody	much	others
anybody	everyone	neither	plenty
anyone	few	none	somebody
both	many	nothing	someone
each	more	one	something

Example:

John's ability as a cook surprised everyone.

Jane came home with plenty of mangoes.



ACTIVITY: LE/1/1-12

Now write the following sentences, replacing the blanks with suitable pronouns. Use the kind of pronoun indicated in brackets. Underline the pronouns that you use.

Example:

- Q. Musa.....(relative) is always so critical of others for being late, was late.....(intensive) for the start of the meeting.
- A. Musa, who is always so critical of others for being late, was late himself for the start of the meeting.
1. (indefinite) went to the church bazaar.....(relative) Barbara and I helped to organize.
2. With.....(interrogative) will he speak at the meetings that.....(personal) is attending?
3.(personal) are looking forward to the trip.
4. Is the bicycle.....(relative) is on the sidewalk.....(possessive)?
5.(personal) sent in the form after the deadline,..... (relative) was well over a week ago.



Check your answers with those given at the end of the unit.

You are now going to look at another part of speech, the prepositions.

(d) Prepositions

These express a relationship between a noun or a pronoun and another word in a sentence. Study the following list which contains frequently used prepositions. These are one-word prepositions.

along	beyond	of	to
among	by	on	toward
around	despite	onto	under
at	down	out	underneath
before	during	outside	until

behind	except	over	up
below	for	past	upon
beneath	from	since	with
beside	in	through	within
besides	near	till	without
between			

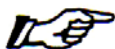
There is another type of prepositions. This is the compound preposition. It contains of more than one word.

Example:

- When Noah went to town, he bought two chairs instead of just one.
- The book is on top of the cupboard.

Read this list of frequently used compound prepositions.

according to	in regard to
side from	in spite of
as of	instead of
as well as	on account of
because of	out of
by means of	prior to
in addition to	with regard to
in front of	with respect to
in place of	



Note: *A preposition is usually followed by a noun or a pronoun, which is called the object of the preposition.*

Together, the preposition, the object, and the modifies of the object form a prepositional phrase.

Example:

 Prep object
Jane saw John standing outside the stadium.

The prepositions phrase here is.....”outside the stadium”.



Note A *prepositional phrase* functions as an adjective if it modifies a noun or a pronoun. A *prepositional phrase* functions as an adverb if it modifies a verb, an adjective, or an adverb.

Example:

- Adverb
- If you go outside in the cold weather, wear a coat.
(Outside has been used as an adverb)
 - She was beside herself with joy when she delivered a baby girl (beside has been used as an adjective).



ACTIVITY: LE/1/1-13

Test yourself. Copy the following sentences and underline all the preposition in each sentence.

- (i) The bicycle was invented near the end of a century.
- (ii) In 1971, a Frenchman made a machine a little like a bike.
- (iii) It consisted of two wheels joined by abroad.
- (iv) On the board was a seat for the comfort of the rider.
- (v) The rider walked with it.
- (vi) In time, a steering bar was attached to the front wheel.
- (vii) It was not until 1839 that anyone used pedals.
- (viii) Then, the biggest reason for its unpopularity was gone.
- (ix) Another good invention came from a Scottish teacher.
- (x) After many complaints from his son about the hard ride, John Dunlop invented the air-filled tyre.



Check your answers with those given at the end of the unit.

Now turn to yet another important part of speech.

(e) Adjectives

An adjective is a word that modifies a noun or a pronoun. To modify means to change, so an adjective changes the meaning of a noun or a pronoun by describing it. An adjective answers one of the three questions.

Which?What kind? Or how many?
Now study these examples.

- What? The course focused on Western civilization.
(Which civilization? Western civilization)
- What kind? The boy wore a tennis cap.
(What kind of cap? A tennis cap)
- How many? Twenty thousand people flocked to the wedding.
(How many people? Twenty thousand)

One important aspect of adjectives is the positions they occupy.

Study the table below on the order and position of adjectives.

Form, position and order of adjectives

1. Form	
Adjectives in English only have one form, which we use with singular and plural nouns.	
An old man	old man
An old woman	old woman
An old car	old cars
When a noun is used as an adjective, it does not have a plural form. Compare	
Two weeks	a two- week holiday
Thirty kilograms	a thirty-kilogram bag of rice.
2. Position	
a) An adjective can come in two places in a sentence.	
• Before a noun	
A young man	new shoes
An empty house	a nice girl
• After the verbs be, look, appear, seem, feel, taste, smell, sound (and a few other verbs) when we describe the subject of a sentence.	
He is <u>young</u>	These shoes <u>are new</u>
The house <u>looks empty</u>	She <u>seems</u> nice
That soap <u>smells good</u>	It <u>tastes delicious</u>
b) A few adjectives e.g. asleep, alone, alive, awake, afraid, ill, well can come after a verb, but not before a noun. For example we can say he is asleep, but not an asleep man. Before nouns, we use other adjectives e.g. sleeping instead of asleep, living instead of alive, frightened instead of afraid, sick instead of ill, and healthy instead of well.	
A sleeping man	a frightened animal

Sick children healthy people

- c) In expressions of measurement, the adjective normally comes after the measurement noun.

He is eighteen years old. I am 1.80 metres tall

3. Order

- b) When we use two or more adjectives together, 'opinion' adjectives (e.g. nice, beautiful) normally go before 'fact' adjectives (e.g. sunny, blue).

A nice sunny a beautiful blue dress.

- b) When two or more fact adjectives come before a noun, they normally go in the following order.

Size + age + shape + colour + origin + material + purpose + NOUN

a large wooden box (size + material)

an old French woman (age + origin)

a tall thin man (size + shape)

a white plastic shopping bag (colour + material + purpose)



ACTIVITY: LE/1/1-14

1. What can we call these people and things?

Examples:

A child who is four years old a four year old.
Child

A journey which takes six hours journey.

- i) a holiday which lasts for three weeks.
- ii) a man who is fifty years old.
- iii) a delay which lasts for twenty minutes.
- iv) a letter which has ten pages.
- v) a meeting which lasts for two hours.

2. Which of these words are adjectives? Underline them.

Example:

You look tired. 'Yes, I don't feel very well.'
Adjectives; tired, well.

- vi) It is a very long book, but it is not at all boring.
- vii) Were you late for work today?
- viii) You seem sad. Is something wrong?
- viii) The boss sounded angry when I spoke to him on the phone.
- ix) He is quite a shy person. He often feels embarrassed when he meets people.

3. Put the words in the right order.

Examples:

Is/ a/ generous / Kate/ woman/ very/
Look/ very/ Simon/ angry/ did?

Kate is a very generous woman
Did Simon look very angry?

- i) children/asleep/the/are?
- ii) very/city/is/a/Sydney/modern/
- iii) building/over/old/that/500 years/is/
- iv) don't/happy/very/you/sound/
- v) a/he/very/man/healthy/looks/
- vi) bridge/log/is/1.55 kilometres/the/
- vii) blue/seen/have/my/you/T-shirt?

Put the adjectives in the box under the correct headings.

Opinion	size	age	shape	colour	origin	material	purpose
Horrible	short	old	round	grey	English	glass	shopping
-----	-----	---	-----	-----	-----	-----	-----
-----	-----	---	-----	-----	-----	-----	-----
Englishold		horrible		grey	glass	round	shopping
Short		middle-aged	plastic		Italian	beautiful	sports
Ugly		square	leather	red	German	small	young
Writingcurly		large					white



Discuss your answers with your peers.

Adverb is another part of speech we shall now look at.

(1) Adverbs

Like the adjectives before this section, adverbs are also modifiers. An adverb is a word that modifies a verb, an adjective, or another adverb. An adverb answers one of five questions about the word or phrase(s) it modifies. How? Where? How often? Or to what extent? Example.

How? Tricia raised her arms excitedly when she set a school record in High Jump. ('excitedly' modifies 'raised')

When? The Headmaster will see you now. ('Now' modifies 'will see')

Where? We called everywhere, but no room is available for the meeting.
(everywhere 'modifies called')

How often? Sometimes the dog barks when the moon is up.
(Sometimes 'modifies' barks')

To what extent? Ochwo is rather doubtful about getting a part-time job.
('rather ' modifies 'doubtful')

An adverb can be one word e.g. 'quickly' or a phrase (sometimes called an 'adverbial phrase' e.g. in the garden).

Types of Adverbs

a) Adverbs of manner

These say how something happens e.g. She sings beautifully.

I passed the examination easily.

Most adverbs of manner are formed by adding -ly to the adjective
e.g. beautiful beautifully easy easily

b) Adverbs of place or time.

An adverb that says where something happens e.g. 'here,' 'in the park' is an adverb of place.

An adverb that says when something happens e.g. 'now', 'yesterday' is called an adverb of time.

(c) Position of adverb in a sentence.

(i) Adverbs of manner, place or time normally go after the direct object.

Direct object + adverb
I read the letter carefully

D.O adverb (manner)

He bought a camera yesterday
D.O adverb (time)

(ii) If there is no direct object, the adverb normally goes after the verb.

She drove carefully
Verb adverb

He lives here
Verb adverb

- (iii) If there is more than one adverb the usual order is:

Manner + place + time
e.g. /sleep very well last night
 manner time

He lives here now
 Place time

He worked hard at school yesterday
 Manner place time

- (iv) Some adverbs of manner, place or time can also go at the beginning of a clause (if we want to give special emphasis to the manner, place or time).

Slowly, he started to walk away in London, we went to the zoo.
Tomorrow I have to go to the doctor's.

The next part of speech you are to look at are conjunctions.

- (g) Conjunctions

A conjunction is a word that connects words or groups of words. The word conjunction means “the act of joining” or “combination.”

There are three kinds of conjunctions:

- (i) coordinating conjunctions.
- (ii) correlative conjunctions.
- (iii) subordinating conjunctions.

(i) Coordinating Conjunctions

These connect individual words or groups of words that perform the same function in a sentence. A coordinating conjunction can connect words, phrases, or clauses. Examples of such conjunctions are:
And, but, for, nor, or and yet.

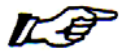
(ii) Correlative conjunctions

This is a conjunction that consists of two or more words that function together. Like coordinating conjunctions, correlative conjunctions connect words that perform equal functions in a sentence. Study the following list of correlative conjunctions:

Both.....and
Either.....or
Neither.....nor
Not only.....but (also)
Whether.....or

(iii) Subordinating Conjunctions

A subordinating conjunction connects the subordinate clause to an independent clause, which can stand by itself as a complete sentence.



Note: Subordinating conjunctions usually express relationships of time, manner, cause, condition, comparison, or purpose.

Study the following conjunctions commonly used in English.

Time, after, as, as long as, as soon as, before, since, until, when, whenever, while.

Manner, as if, as though

Cause because

Condition: although, as long as, even if, even though, if, provided, that, though, unless, while

Comparison: as, than

Purpose in order that, so that, that, to, so as to, for



ACTIVITY: LE/1/1-16

Complete the sentences by putting the parts in the brackets in the right order.

1. You speak.....(no/very well/English)
2. I posted.....(early this morning/in the town centre/your letters)
3. The children have been playing.....(this afternoon/in the park/football)
4. It rained.....(yesterday evening/heavily/in the Lake Basin)
5. They studies.....(carefully/later on in the day/the map)
6. He walked.....(out of the room/at the end of the meeting/angrily)
7. She played.....(at the concert/last night/beautifully/the guitar)



Check your answers with those given at the end of this unit.

In this activity, use a conjunction to join your ending to each statement. Vary your conjunctions.

- i) They say that the best things in life are free.....
- ii) A penny saved in a penny earned.....
- iii) An apple a day keep the doctor away.....
- iv) Every cloud has a silver lining.....
- v) They who laugh last laugh best.....
- vi) Let a smile be your umbrella.....
- vii) Birds of a feather flock together.....
- viii) A friend in need is a friend indeed.....



Discuss with your peers.

(h) Interjections

An interjection is an exclamatory word or phrase that can stand by itself, although it may also appear in a sentence. Many interjections express strong emotions. Interjections are followed by exclamatory marks.

Examples:

Wow! That ball was really hit!

When an interjection appears within a sentence, you should see it off with a comma or commas like in:

My, these grape fruits are excellent!



ACTIVITY: LE/1/1-17

Fill in a word that fits in each blank of the following paragraph. Each interjection should only be used once.

1.what a horrible day I had yesterday! First thing, I fell out of bed.....It still hurts where I fell, if you want to know the truth. I went downstairs, and.....there was absolutely nothing to eat for breakfast. I went back upstairs to get dressed.! There were to clean in the suitcase. Meanwhile, it had begun to rain, and by the time I went outside, we were having a rainstorm.

2. Make up sentences, using these interjections to express the feelings described in brackets.

(i) goodness (surprise)

.....

(ii) ok (approval)

.....

(iii) well (mild surprise)

.....

(iv) Ah (pain)

.....

(v) Hey (pleasure)

.....



ACTIVITY: LE/1/1-18

Self checking exercise

In this activity use the words provided to complete the definitions in sentences 1 to 7.

Noun, verb, adjectives, adverb, pronoun, preposition, conjunction

1. An.....modifies a verb by telling what kind, how many, or which one.
2. An.....modifies a verb by telling how, when, or where.
3. A..... names a person, place or thing.
4. A.....is used to join words or groups of words in sentences.
5. A..... takes the place of a noun.
6. A..... is used with a noun or pronoun to form a prepositional phrase.



Check your answers with those given at the end of the unit.

TOPIC 2: WORD STRUCTURE

As a teacher of English, you must have a good knowledge of how some words are formed. This topic will expose you to the process of word formation in the English language. There are two common processes by which words are formed in English; affixation and compounding. Let us look at these two processes now.

(a) Affix

This is a meaningful part of a word which if broken off but cannot stand on its own. That is, an affix is never a word in its own right, and always needs a stem (which can be a word) to fix it on to. Affixes are either prefixes, attaching to the front of words, or suffixes, attaching to the back of words.



ACTIVITY: LE/1/1-19

Use your notes to complete these sentences:

A stem is

A prefix is

A suffix is

An affix is

Discuss with your peers.

Examples of affixes: affixes can either be prefixes or suffixes e.g.

Un-, pre-, dis-, anti- which are all prefixes.

And

-ed, -s, -ment, -nes, -ful, which are all suffixes

Explanation

A prefix is a letter or a group of letters placed before a word or a root to create a different word. E.g. un + kind = unkind anti + riot = anti riot.

A suffix is a letter or a group of letters placed at the end of a word or a root to change, its functions (in a sentence) and sometimes, to change its meaning.

Kind + ness = kindness
Adjective noun

involve + ment = involvement
verb noun

If something is an affix, it cannot also be a word. Affixes do not belong to parts of speech such as noun, verb and preposition. Only whole words belong to parts of speech.

Some suffixes, often express quite particular sorts of meanings or grammatical relationships, typical of which are:

- Tense e.g. English –d, -ing – s/es. E.g. walking, walks, walked
- Number i.e. singular or plural e.g. English –s, -es e.g. mangoes, trees

Some affixes change the part of speech of the word they are attached to:

Thus:

- -ness as in ‘shyness’ changes an adjective into a noun.
- -ful as in ‘careful’ changes a noun into an adjective
- -e as in ‘preacher’ changes a verb into a noun

Generally, suffixes are more common than prefixes.



ACTIVITY: LE/1/1-20

1. How many prefixes and how many suffixes are there in the word.
‘antidisestablishmentarianism?’

.....
.....

2. What is the stem of that word?

.....
.....



Check your answers with those given at the end of the unit.

3. Change the words in brackets into nouns by adding one of these suffixes, -ty –ism, -ty, -dom, or –ment.

- a) My idea of (content) is a good book or a rainy afternoon.

.....

- b) A good concert is my idea of (entertain)

.....

- c) They celebrated their (engage) at a family party.

.....

- d) One (require) for joining this club is that you read music.

.....

- e) (Five) of the press is one of our rights.

.....



Check your answers with those given at the end of the unit.

Another important aspect of word structure is compounding.

(b) Compound Words

A compound word is a word or short sequence of words acting more or less as a single word e.g. compound words are longer than simple words but do not usually make whole phrases on their own. There can be compound words of various parts of speech, such as compound nouns, compound verbs, compound adjectives and even compound conjunction

Note: In English, the spelling rules for compound words are not quite clear. Sometimes they are spelt as single words, with no space between the parts, and sometimes as several words, with spaces and sometimes with hyphen.

Examples:

- Bellboy, tractor driver, bus stop, airport, door key and Policeman are English Compound nouns.
- Spin-dry, hand wash, house-hunt and earmark are English compound verbs.
- Red hot, medium-sized, blue-green and brick-hard are English compound adjectives.
- Into and onto can be seen as compound prepositions.

And/or is a compound conjunction

Explanation

One part of a compound word is usually clearly its head, in a general way able to represent the meaning of the whole compound. The heads of the various types of compound word are underlined in this list:

Bellboy spin – dry into red hot and/or

It can be seen that in English, the head of a compound word is always the last element, on the right-hand end.



ACTIVITY: LE/1/1-21

Identify the compound words in the following sentences. There are eight altogether including some more than two words long.

1. In the village community centre, where there is a music band playing old songs.
.....
2. We cut hours of the journey time by taking the plane.
.....
3. Joel wanted to borrow my fountain pen.
.....
4. Irene fell into the black ice-cold water of the lake.
.....



Check for answers at the end of this unit.

You now know how some English words are structured.



Congratulations!

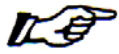
Now, you are going to study the functions of the subject, predicate and object in a sentence.

Enjoy your reading.

TOPIC 3: FUNCTIONS OF SENTENCE ELEMENTS

a) Subject, Predicate, Object are the focus in this topic.

As a teacher of English, you have to teach your pupils to use correct sentences from the very start. You cannot teach correct sentences unless you yourself know what makes up a correct sentence.



Note: A sentence is a group of words that has a subject and predicate and that expresses a complete thought. It describes an action or states condition of a person, a place or a thing.

A sentence is made up of subject, predicate and an object. These have different functions in a sentence. Turn now to the individual functions of these sentence elements.

The Subject

A subject is the noun, pronoun that names the person, place, thing or idea that the sentence is about. It is that part of the sentence about which something is said e.g.

- i) Where will the seminar on computer education be held?
- ii) All men are created equal
- iii) Has your old car broken down again?
- iv) This book belongs to me

The subjects have been underlined



ACTIVITY: LE/1/1-22

Identify the subjects in the following sentences.

- 1. After he had finished, she congratulated him.
.....
- 2. This is the picture that Peter likes.
.....
- 3. What did you say they wanted?
.....
- 4. I know someone whose mother lives in India.
.....



Check your answers with those given at the end of the unit.

The Predicate

Another part of a sentence is a predicate. It is used in two different senses which are closely related. The predicate of a sentence is that part that says something about the subject.

The predicate of a clause is the main part of the clause, minus the subject. Predicate contrasts with subject. If a word or phrase belongs to the predicate it cannot belong to the subject. In English, the predicate always contains its verb and is almost always built around the verb.

Examples:

Mrs. Kute poured herself another cup of tea.

Grandpa snores

James is a bad boy

The predicates in the sentences above have been underlined.



ACTIVITY: LE/1/1-23

Identify the predicates of the following sentences.

1. Birds came from reptiles.
.....
2. The Kampala taxi park is very small for all the taxis.
.....
3. Winnie was under the influence of alcohol.
.....
4. The Mayor is new in the office.
.....
5. They found a mad woman.
.....



Check for answers at the end of this unit.

The Object

To fully understand this section, you need to know these terms:

Objects are nouns or pronouns that follow action verbs in the active voice. There are two kinds of objects: direct objects and indirect objects.

A direct object is a noun or a pronoun that follows an action verb in the active voice and receives the action of the verbs. It answers that question what? Or whom?

Now study the following examples:

The boys visited one of their friend's aunt (of one of their friends). (Who did they visit? Aunt).

The next-door neighbours have a small tractor for clearing the bush. (What do they have? Tractor).

Another kind of object you need to know about is indirect object (1.0)

An indirect object is a noun or pronoun that names the person or thing to whom or for whom an action is performed, In most cases an indirect object is used with a direct object. The indirect object comes immediately after the verb and before the direct object.

Study the following examples

1.0 D.O

The men's choir will sing us one more song to conclude the assembly.
Will you bring me a couple of books?

1.0 D.O



ACTIVITY LE/1/1-24

In each of the sentences, this exercise identify and underline the direct object.

- i) I am going to sell my house.
.....
 - ii) But I can't think who would want it.
.....
 - iii) A man shot a lion.
.....
 - iv) The cat gave a rate to its kittens.
.....
2. Identify and underline the indirect object per sentence given.
- i) The World Bank lends money to Third World countries.
.....
 - ii) Western countries sell them arms.
.....
 - iii) John gave him a pen.
.....
 - iv) The man repaid the money to the bank.
.....



Check for answers at the end of this unit.

You have just looked at a basic sentence parts. This knowledge is important for your understanding of the sentence patterns you are going to study in this section. You are

now going to analyze sentences. In your analysis, you shall use abbreviations for the parts of the sentences, rather than write the words each time.

The abbreviations to use are the following:

Noun	N	Pr-pronoun
Verb	V	
Adv	Adv	
Adj	Adj	
Determiner	D	
Preposition	P	

The sentence patterns you are going to be introduced to produce a variety of meaningful sentence patterns below:

- (i) N - V
Birds fly, or
N + V + Adv
She speaks softly or
D + N + V + Adj.
The girl sings merrily
- (ii) D + N + V + Adj.
The teacher seems happy.
- (iii) D + N + V + N
The teacher seems happy.
- (iv) D + N + V + D + N
The baby ate an apple, or
N + V + N
Girls play basketball
- (v) D + N + V + D + N + D + N
The teacher gave his pupils a test, or
N + V + Pr + N
They wrote him a letter
- (vi) N + V + Pr + N
They considered him a hero, or
D + N + V + D + N + Adj.
The children think their parents great, or
N + V + D + n + adj.
They painted their house white.
- (vi) Pr + V + Pr + N
They elected her Chairman, or
D + N + V + N + N
The committee appointed him Secretary

(vii) N + be + adv.
She is here, or
N + be + P + D + N
She is in the house.

(ix) D + N + be + adj.
The teacher is absent.

(x) N + be + D + N
He is an officer

The sentence patterns above will help you when explaining ambiguities in sentences.
These are the commonly used sentence patterns of the English Language.



ACTIVITY: LE/1/1-25

Divide each of the following sentences into subject and predicate.

1. Dogs bark.
.....
2. Few people remained.
.....
3. We liked the play.
.....
4. Is he attending lectures?
.....
5. Go to town.
.....
6. We shall be given new books.
.....



Check your answers with those given at the end of the unit.

I hope you have enjoyed working through this unit!

GLOSSARY

Adjective	:	a word used to describe a noun or pronoun.
Adverb	:	a word used to modify a verb, an adjective, or another adverb. It tells when, where or how.
Conjunction	:	a word that links one part of the sentence to another. It joins words or entire sentences.
Coordinating conjunction:		join words or groups of words of equal value in a sentence e.g. 'and', 'but', 'or'.
Interjection	:	a word that expresses emotions of surprise.
Preposition	:	a word that shows how a noun or a pronoun that follows it relates to another word or words in a sentence. It always appears at the beginning of phrase.



SUMMARY & LEARNING OUTCOMES

In this unit you have learnt about sentence elements. You have learnt about:

- sentence parts
- word structure
- sentence elements.
- Functions of sentence elements.
- Sentence patterns.

Remember it is all worthwhile!!

NOTES AND ANSWERS TO UNIT 1 ACTIVITIES

ACTIVITY: LE/1/1-1

1. My neighbour came to

Africa

Europe

2. He wanted freedom from persecution.
3. He arrived in

New York City

 on a plane.
4. Tears of joy came into his eyes.
5. He saw the city from the plane.
6. The sadness he felt about leaving his native country had changed to happiness.
7. Baluku wanted to live with his sister.
8. Her husband refused to let him into the house.
9. He knew her husband would accept Chebrot.

ACTIVITY: LE/1/1-3

1.
 - (i) animals
 - (ii) foxes
 - (iii) monkeys
 - (iv) buses
 - (v) hours
2. The work to be used in sentences are:
 - a) pens
 - b) money
 - c) potatoes
 - d) feet
 - e) halves
 - f) men
 - g) houses
 - h) bushes
 - i) stories
 - j) dictionaries
3.
 - a) Children, girls, boys
 - b) restaurants, theatres, cinemas, discos
 - c) teeth
 - d) plates, knives, forks
 - e) countries, days
 - f) cats, mice

- g) people
- h) shoes, feet
- i) eggs, tomatoes, potatoes
- j) leaves, trees

ACTIVITY: LE/1/1-3

- 1. Books
- 2. money
- 3. potatoes
- 4. feet
- 5. halves
- 6. men
- 7. houses
- 8. bushes
- 9. stories
- 10. dictionaries

ACTIVITY: LE/1/1-4

- (i) army's
- (ii) businessman's
- (iii) princess'
- (iv) farmer's/farmers' cattle
- (v) actress'
- (vi) families'
- (vii) builders'/builder's
- (viii) students'/student's
- (ix) cousin's/cousins'
- (x) messengers'/messenger's

ACTIVITY: LE/1/1-5

- 1. Everyone felt the tension.
- 2. Everyone seemed calm.
- 3. A teacher Sounded the whistle
- 4. It smelled like meat.
- 5. It tested like charcoal.
- 6. It felt warm
- 7. John felt his ear.

ACTIVITY: LE/1/1-6

- 1. future
- 2. determination

3. determination
4. promise
5. determination

ACTIVITY: LE/1/1-7

1. transitive
2. intransitive
3. intransitive
4. intransitive
5. transitive
6. intransitive
7. transitive

ACTIVITY: LE/1/1-8

- (i) The mango was eaten by the boy.
- (ii) A good poem was written by the teacher.
- (iii) A pen was given to him by her.
- (iv) Empty crates of soda are being carried by the truck.
- (v) The whose bone was eaten by the dog.

ACTIVITY: LE/1/1-9

1. then
2. I
3. you
4. you
5. we

ACTIVITY: LE/1/1-10

1. relative
2. interrogative
3. interrogative
4. relative
5. relative

ACTIVITY: LE/1/1-11

There are several correct options for each blank space. Try as many options as possible e.g. All/both went to the church bazaar which Barbara and I helped to organize.

ACTIVITY: LE/1/1-12

- (i) of, near
- (ii) in
- (iii) by
- (iv) on, for, of

- (v) with
- (vi) in, to front
- (vii) until
- (viii) for
- (ix) from
- (x) after, from, about

ACTIVITY: LE/1/1-13

Discuss your answers with your peers.

ACTIVITY: LE/1/1-14

- 1. English very well now.
- 2. Your letters in the town centre early this morning.
- 3. Football in the park this afternoon.
- 4. Heavily in the Lake Basin yesterday evening.
- 5. The map carefully later on in the day.
- 6. Angrily out of the room at the end of the meeting.
- 7. The guitar beautifully at the concert last night.

ACTIVITY: LE/1/1-15

Discuss your answer with your peers.

ACTIVITY: LE/1/1-16

- 1. adjective
- 2. adverb
- 3. noun
- 4. conjunction
- 5. pronoun
- 6. preposition

ACTIVITY: LE/1/1-19

Use your notes which are in this Unit 1, Topic 2 to check your answers. This will help you to try to memorize the terms.

ACTIVITY: LE/1/1-20

- 1. Prefixes = 2; anti-dis-
Suffixes = 3 ment, -arian, -ism
- 2. establish
 - a) contentment
 - b) entertainment
 - c) engagement
 - d) requirement
 - e) freedom

ACTIVITY: LE/1/1-21

1. music band, village community centre.
2. journey time
3. fountain pen
4. ice-cold water

ACTIVITY: LE/1/1-22

1. She
2. Peter
3. You
4. I

ACTIVITY: LE/1/1-23

1. come from reptiles
2. is very small for all the taxis
3. was under the influence of alcohol
4. is new in the office
5. found a mad woman

ACTIVITY: LE/1/1-24

1. (i) my house
(ii) it
(iii) a lion
(iv) its kittens
2. (i) money
(ii) them
(iii) him
(iv) the money

ACTIVITY: LE/1/1-25

- | | | |
|----|--------------------|--------------------------------|
| 1. | Subject-dogs | predicate-bark |
| 2. | Subject-few people | predicate – remained |
| 3. | Subject-we | predicate-liked the play |
| 4. | Subject- he | predicate – attending lectures |
| 5. | Subject – (You) | predicate – go to town |
| 6. | Subject – we | predicate – given new books |



END OF UNIT 1 ASSIGNMENT LE/1/1

This assignment will help you to apply what you have learnt.

1. Use concrete nouns to write three interesting sentences about your home area.
2. (a) Write down ten abstract nouns.
(b) Use three of the abstract nouns in sentences of your own. Try to construct your sentences to make the meaning of the abstract nouns clear.
3. Copy the sentences below: Draw an arrow from the underlined pronoun to the word it represents.

Example:

The club is having its party.

- (i) Sometimes gardeners start their seeds in beds.
 - (ii) Father grows his tomatoes in pots.
 - (iii) We asked our parents to be in it too.
 - (iv) John said that last year he received a prize.
4. Think of a person you would most like to meet. Write four questions that you would ask this person. Begin each one with an interrogative pronoun.
 5. In the sentences below, write the indefinite pronoun and tell whether it is singular or plural.
 - (i) Each has agreed on a job.
 - (ii) Anybody forgets at times.
 - (iii) Everyone knows about doing that.
 6. Write two sentences for each verb.

In the first sentence, use the verb transitively. In the second sentence use the verb intransitively.

 - (i) work
 - (ii) read
 - (iii) prepare
 7. Write the correct adverb form for each sentence. Use the words given in brackets.
 - (i) The red ball bounced (high) than the green ball.
 - (ii) He scored (low) of all the boys.
 - (iii) I think dogs can be trained the (easily) of all animals.
 8. Write a short paragraph describing a painful situation. End with an interjection.

9. Give three reasons to explain why it is necessary to teach sentence patterns.
10.
 - (a) What does the term 'parts of speech' mean?
 - (b) Of what relevance is knowledge of language structure to you as an English Language teacher?

UNIT 2

LANGUAGE ACQUISITION AND DEVELOPMENT IN YOUNG CHILDREN

LE/1/2

INTRODUCTION

You are welcome to Unit 2 of Module LE/1. In this unit, you will learn about language acquisition and development in young children.

AIMS

This unit aims at helping you to:

1. rediscover the ways in which children acquire and develop language.
2. be more aware of the nature and functions of language.
3. acquaint yourself with the relationship between language thought and speech.
4. know how to apply your knowledge of the language acquisition process in the primary school English classroom.

OBJECTIVES

By the end of this Unit, you should be able to:

1. define language, language acquisition and language development.
2. discuss the nature and function of language.
3. explain the relationship between language, thought and speech.
4. describe the stages through which children acquire language.
5. discuss the two main theories of language acquisition and development.
6. use your knowledge of the language acquisition process to effectively teach English to primary school children.

CONTENT ORGANISATION

This unit organized into 3 major topics.

Topic 1: “Language” has 3 sub-topics:

- a) Definition of language
- b) Nature of language
- c) Function of language

Topic 2: “Language, Thought and Speech” has 2 sub-topics:

- a) Language and thought.
- b) Language and speech

Topic 3: “Language Acquisition and Development” has 3 sub-topics:

- a) Language acquisition and development.
- b) Stages of language acquisition.
- c) Stages of language development.

SUBJECT ORIENTATION

In this unit, you will study about language, its definition, functions, acquisition and development. The ideas discussed here, added to your own experiences will enable you to think of better techniques of teaching language to your pupils.

You are, therefore, advised to consciously draw on your life experiences as well as your teaching experiences if you are going to benefit from this unit. Your knowledge of your pupils and your personal experiences will be helpful when you plan your lessons. You will also need to read other researchers on this subject.



STUDY REQUIREMENTS

You will need to have with you a note book and pen/pencil to write down important information and to do the activities and unit assignment. A dictionary will also help you to find the meanings of new words.

Good luck and enjoy your reading!

TOPIC 1: LANGUAGE

To fully understand this unit, you will need to know what the term 'Language' means. Study what different linguists and scholars think language is.

a) **Definition of Language**

Every normal human being is a member of one or more social group(s) and every human being depends for all his/her social activities on the use of language.

Important as language is to you, no single definition of language has been agreed upon by linguists and scholars. Several definitions have been advanced among which are:

- i) Language is an institution whereby humans communicate and interact with each other by means of habitually used oral-auditory arbitrary symbols (Hall 1968)
- ii) Language is a system of communication consisting of a set of small parts and a set of rules which decide the ways in which these parts can be combined to produce messages that have meaning, (Procter (ed) (1996).
- iii) Language is a purely human and non-instinctive method of communicating ideas, emotions and desires by means of voluntarily produced symbol. (Sapir 1921)
- iv) Language is a systematic communication by vocal symbols which is a universal characteristic of human species.
- v) Language is a system of human communication by means of structured arrangement of sound (or their written representations) to form larger units. In common stage, language can also refer to non-human systems of communication such as the 'language' of elephants.
- vi) Language is a system of arbitrary vocal symbols by means of which a social group cooperates (Block 7 Frager 1942).

As a student of language, the concern is now to point out the most correct definition but to examine the similarity in them.



ACTIVITY: LE/1/2-1

1. List the similarities you have noted in the definition given above.
.....
2. Explain why language is said to be each of those similarities noted above.
.....
.....



Check your answers with those given at the end of this unit.

There are other means of communication such as gestures, pictures, flag, signals, facial expressions and writing. These are either inadequate to the demands of the speaker or derive directly from spoken language. They are effective only in so far as they reflect this.

Therefore, in this unit, you will only focus on the spoken form of language. The written language will be attended to in later units.

Although you now know what language is, you will still need to study the nature of this language which is so central in your life.

b) Nature of Human Language

Much as you speak a language, you rarely it at all, stop to think about that thing language. In this topic, you are going to closely focus on the six unique properties of human language properties that make human language different from other existing animal and bird languages. Such properties include – displacement, arbitrariness, productivity, cultural transmission, discreteness and duality.

Now study these properties one by one so as to understand them better.

i) Displacement

Think of any of the animals you keep at home. When that animal comes running to you meowing/mooing/bleating/barking from the grazing field or from the neighbour's courtyard, you are likely to understand this message as relating to that immediate time and place. If you ask the animal why it is barking/bleating etc. you are likely to get the same barking/bleating. Animal communication, you will realize is almost exclusively designed for this moment, here and now.

Human language, on the other hand has the capacity to talk about the present, past and even project into the future. You can even talk about the abstract such as your dreams and aspirations, emotions and desires. You as a language user have the ability to talk about things and events not present in the immediate environment. This is the property of displacement. A property lacking in the animal language.

ii) Arbitrariness

Have you realized that there is no ‘natural’ connection between a linguistic form and its meaning? You cannot look at the word ‘dog’ and relate it to that four legged barking thing out in your compound. This leads us to conclude that the form of human language does not in any way ‘fit’ the objects they denote.

iii) Productivity

This is another property unique to human language. It is a feature of all languages that new utterances, are continually being created. A child learning a language is especially active in forming and producing utterances which she has never heard before. With adults like you, new situations arise and new objects have to be described. So you manipulate your linguistic resources to produce new expressions and new sentences. This ability to term these new concepts is due to the property of productivity/creativity/open endedness. (In your mother tongue, how do you refer to new concepts like the mobile phone, computer, microwave etc? Have you been able to create terms of reference for such inventions?)

iv) Cultural Transmission

While you may inherit bow-legs and big eyes from your parents, you do not inherit their language. You acquire a language in a culture with other speakers and not from parental genes. This is why a child born to Baganda parents living in Hoima may have physical characteristics inherited from its natural parents but will inevitably speak Runyoro. This process, whereby language is passed on from one generation to the next, is described as cultural transmission.

v) Discreteness

The sounds used in any human language are meaningfully distinct e.g. /p/ and /b/. Such sounds are used in such a way that the occurrence of one rather than the other is meaningful. The fact that the pronunciation of the forms ‘pail’ and ‘bail’ leads to a distinction in meaning can only be due to the difference between the ‘p’ and ‘b’ sounds in English.



Can you think of any such sounds in your mother tongue? In all languages each sound is treated as discrete.

v) Duality

The last unique property of human languages is duality. Language is organized at two levels or layers simultaneously. This is duality/double articulation. In speech, you can produce individual sounds like /l,b,d,a,o/ and you can also produce the same sounds in combination e.g. /bin/and /nib/at another level to give another meaning to the combination. So at one level you have distinct sounds at another level you have distinct meanings.

With the limited set of distinct sounds, you are able to produce a very large number of sound combinations (words) which are distinct in meaning.



ACTIVITY: LE/1/2-2

Identify the unique property of human language demonstrated in each of the situations below.

1. “Good morning Mr. Kigwe. Can I please have two cans? How much would that be.”
“Good morning Miss Anyait, here are the guns. That will be 5,000/=”
Property.....
2. Last November, I went to Kinyara to visit my aunt. Oh! I really had a nice holiday. We went hunting, visited the game reserves, and played numerous outdoor games, I am looking forward to visiting her again.
Property?.....
3. Good afternoon Mr. Musinguzei. I would like to discuss child’s language. We are a God/Allah fearing family and we teach the children to believe in God/Allah. We always censure the films they watch on TV and reprimand whoever uses foul language, but little Tommy here has picked strange language ever since he joined this school. I am not comfortable with such language. I wonder why he does not speak like we do at home?
Property.....
4. Tr. Paul come to the chalkboard and spell the word ‘bell’
Paul: (Writes ‘bill’ on the chalkboard)
Tr. Paul does that word on the chalkboard look like a bell’?
Paul. Sir, no word ever looks like its referent.
Property?



Check your answers with those given at the end of the milk.

You might be wondering why you are studying language.

Question like is language important? Of what value is it to me? Might be running through your mind. The sub-topic below is designed to help you answer such questions.

c) Functions of Language

If I were to ask you, ‘why do you use language?’ what would be your answer? It may seem, to you that this is a question which hardly requires an answer but as is often the case, ‘your everyday familiarity with language can make it difficult to appreciate the complexity of the skills you have learnt. This is particularly so when you try to define the range of functions to which language can be put.

“to communicate our ideas” is the usual answer to the question and indeed this is surely the most widely recognized function of language. Whenever you tell people

about yourself or your circumstances or you ask for information, you are using language in, order to exchange facts and opinions. Several other functions of languages have been identified where communication of ideas is a marginal or irrelevant consideration.

These include:

i) Emotional Expression

Mr. Tonga carefully leans his walking stick against a wall, but it falls over. He tries again and it falls a second time. Mr. Tonga curses the walking stick. How should we classify this function of language? It cannot be communication of ideas for there is no one else in the room.

Here we have one of the commonest uses of language – a means of getting rid of nervous energy when we are under stress. This is often called the ‘emotive or expressive’ function of language. Emotive language can be used whether or not you are alone. Swear words and obscenities are commonly used in this way especially when you are in an angry or frustrated state. There are also emotive utterances of a positive kind, e.g. your involuntary verbal reactions to beauty, your expression of fear and affection.

ii) Social Interaction

Language is used to maintain to comfortable relationship between you and your peers, neighbours and village mates. The sole function then is to provide a means of avoiding a situation which both parties might otherwise find embarrassing. In such a situation no factual content is involved. For example, Mrs. Parapande squeezes violently. Mr. Kanani says “bless you” Mrs. Parapande says “thank you.” Similarly. The use of phrases such as “Good morning” or “pleased to meet you” and ritual exchanges about health or the weather do not “communicate ideas” in the usual sense.

Sentences of this kind are usually automatically produced and are stereotyped in nature. They often state the obvious. For example “lovely day” and it is a cold evening, others have no content at all. For example ‘hello’. They simply show that language is used for the purpose of maintaining rapport between people. This social function of language arises out of the basic human need to signal friendship or lack of enmity.

iii) The Instrument of Thought

A man sits at a workbench staring at a piece of equipment with a puzzled frown. He says “so if I unscrew this nut and remove this face then I can gain access to the amplifier.” He sets to work.

People often feel the need to speak their thoughts aloud. If asked why they do it, they reply that it helps their concentration. Jouberts (1754 – 1824) once said. “We only know just what we meant to say after we have said it.”

Perhaps the most common use of language as an instrument of thought is found when you perform mathematical calculations in your head often this mental calculation is accompanied by a verbal commentary.

In many instances, people are seen to move their lips while they are thinking but no sound emerges. Language is evidently present but in a sub-vocal form.

iv) **The expression of identity**

The crowds attending Presidential candidates' pre-election meetings in 1996 repeatedly shout campaign slogans in unison. What kind of language is this? What does it communicate to you? Such language is hardly informative to those who use it but it plainly has an important role in forging a sense of identity in this case, among those who share the same political views. Many social situations display language which unites rather than informs – the chanting of a crowd at a football match, the shouting of names or slogans at public meetings or the shouts of affirmation at some religious gatherings.

Your use of language can tell your listener a lot about you. In particular, about your regional origins, social background, level of education, occupation, age, sex and personality. Thus, you can conclude that a major function of language is the expression of personal identity – the signaling of who you are and where you 'belong.'



ACTIVITY: LE/1/2-3

1. Other than communication, state two other uses of language.
.....
.....
2. Explain how one can use language to fulfill the 2 function stated in (i) above.
.....
.....



Check your answers with those given at the end of the unit.

Remember it is all worthwhile

TOPIC 2: LANGUAGE, THOUGHT AND SPEECH

In this topic, you will learn about:

- Language and thought.
- Language and speech.

Are you ready? Good, enjoy your reading.

INTRODUCTION

In topic 1, you learnt about the uses of language. However, you will need to study the relationship between language, thought and speech so that you can fully appreciate the importance of language in your life.

(a) LANGUAGE AND THOUGHT

It seems evident that there is a close relationship between language and thought. Everyday experience? Does your language dictate ways in which you are able to think? A simple answer to these questions is not possible but at least you can learn the main factors, which give rise to the complicated answers.

(i) Kinds of Thinking

Frequently, we refer to many kinds of behaviour as ‘thinking’. For example, your emotional response to some object or even such as a beautiful painting or an unpleasant incident. However, there is no suggestion that language is involved in such emotional responses. You may use language to explain your reactions others but the emotion is ‘beyond words.’

The thinking which seems to involve language is the reasoned thinking which takes place as you work out problems, tell stories or plan strategies. This has been called directed/logical/rational thinking. It involves elements that are both deductive (when you use a set of rules to solve an arithmetic problem and inductive (when you solve problems on the basis of data placed before you). Language is very important for this kind of thinking.

(ii) Relationship between Language and Thought

Three main theories have been advanced about the relationship between language and thought. These are:

- Language and thought are identical. It is not possible to engage in any rational thinking without using language.
- Language and thought are interdependence but **NOT** identical.

Within the first theory, there are two possibilities, language is independent upon thought or thought is dependent on language.
What do you think about the statement?

Many people believe that we have thought and we put these thoughts into words.

The second position states that the way you use language dictates the lines along which you can think. A person who uses harsh with others will think harshly about them and the world around him/her.

- The third theory emphasizes the fact that language is a regular part of your thinking process. It also states that you have to think in order to understand language.



ACTIVITY: LE/1/2-4

1. (a) Study more closely the three main theories about the relationship between language and thought.

(b) Do you agree with them? Why?

.....
.....



Discuss your opinions about these theories with your study peers.

(b) LANGUAGE AND SPEECH

It is generally believed that spoken language is more basic, than written language. That is, language is primarily speech and secondary written. This however, does not mean that language is to be identified with speech. A distinction must be drawn between language signals and the medium in which signals are put. Thus, it is possible for you to read aloud what is written and to write down what is spoken. Language, you can say, is independent of the medium in which language signals are put. Whether it is written or spoken, it is still language. You can then say that language has the property of medium transferability. This is a very important property.

In what sense then it spoken language more basic than written language? Why is it that many linguists say that language is a system of vocal symbols. (See definitions of language. Topic 1, page 50).

Linguistics feel it is their duty to establish the degree of importance of spoken and written language as being the same. Until recently, many traditional teachers have been concerned; only with the written language and ignoring the everyday spoken language. The written forms were looked at as the measure of language correctness.

Scholars have now come to realize that before changes; in the written language can occur and be explained, changes in the spoken language are noted first. These oral changes are then reflected in the written form.

Spoken language is considered basic because:-

- i) Writing is a relatively recent development in human societies.
- ii) Speech exists in all speech communities where as many communities are totally or largely illiterate.
- iii) The written language is not an accurate reflection of the spoken sounds. Some oral expressions are difficult to put in writing e.g. facial expressions used while talking and emotions attached such as anger, sadness and happiness.
- iv) Spoken language is used for a wider range of purposes. Writing substitutes speech only in situation which make the listening – speaking channels impossible, unreliable or inefficient e.g. communication at a distance and preservation of important legal, religious and commercial documents.



ACTIVITY: LE/1/2-5

1. What form of language is considered basic? Why?
.....
2. Explain what the following terms mean.
 - (i) Medium
.....
 - (ii) Medium - Transferability
.....
 - (iii) Vocal symbols
.....
 - (iv) Basic forms of language
.....
3. Explain how you will use what you have learnt about language and speech to effectively teach English to primary school children.
.....
.....
.....



Check your answers with those given at the end of this unit.

Are you still together? Great!

Difference between spoken and written language

Language is realized in two main mediums. That is the speech medium and the written mediums. “Medium” refers to the means by which a language is passed on from one person to another as you already know. Consider briefly the main differences between speech and writing.

Speech	Writing
a) Composed of sounds such as /s, d, k, e/	Composed of letters such as t, h, s, d, e or signals
b) Makes use of intonation, pitch, rhythm, tempo	Makes use of punctuation and other graphicological devices like italics, brackets
c) Produced effortlessly – no tools required	Produced with effort – tools required.
d) Transitory/fades quickly	Relatively permanent
e) Perceived by the ear	Perceived by the eye
f) Addressee present	Addressee absent
g) Feedback is immediate	Feedback is delayed
h) Meaning is helped by context, body language	Meaning must be made clear within the context.
i) Spontaneous	Not spontaneous

The list above clearly shows that speech and writing are different mediums. They can function independently of each other. You do not have to speak a language in order to read or write it. Nor does an ability to speak a language give you automatic access to writing. Yet, there are links between the mediums, for instance writing systems are based on speech.



ACTIVITY: LE/1/2-6

Think of other differences between the spoken and written language.

.....

.....

.....

.....

.....



Discuss your answers with your peers.

TOPIC 3: LANGUAGE ACQUISITION AND DEVELOPMENT

In Topic 1 of this unit, you studied the definitions of language, its nature and value. Topic 2 exposed you to the relationship between language, thought and speech. Now you are going to learn about the process by which language is acquired or got.

(a) LANGUAGE ACQUISITION

Your knowledge of the nature of human language tells you something about what the child does and does not do when acquiring a language. For example, you are aware that;

- i) children do not learn a language by storing all the words and sentences in a big mental dictionary.
- ii) children learn to construct sentences, most of which they have never produced before.
- iii) children must therefore learn ‘rules’ which permit them to use language creatively.
- iv) no one teaches them these rules.

If you can remember your early childhood years, you will recall that no one told you to form a sentence by adding a verb phrase to a noun phrase or the process of forming plural forms in your mother tongue.

In addition to acquiring the complex rules of the grammar, you also learnt the complex rules of the appropriate social use of language. For example, greetings, polite forms of address and the various styles appropriate to different situations.

To fully understand how language acquired, you are advised to spend time with children of different age groups. Listen to them and try to record what they say at different ages. You will notice that even among children of the same group, linguistic ability will vary from individual to individual. It is important for you to remember this when you are teaching English as second language to young children.

(b) STAGES IN LANGUAGE ACQUISITION

You are now aware that children do not wake up one morning with a fully formed grammar in their heads or with all the ‘rules’ of social and communicative interaction. The language acquired by stages and each stage more closely resembles the grammar of the adult language. It has been established that in all the languages, the stages are similar, possibly universal. Some of the stages last for a short time, others remain longer. Some stages may overlap for a short period though the move between stages has often been observed to be quite sudden.

Some linguistics divide the phases of language acquisition into; pre-linguistic (the phase during which a child makes “meaningless” sounds like crying, cooing and babbling) and linguistic (the phase in which a child starts imitating and making the sounds words/in his language) stages. There continues to be disagreement as to what

should be included in these phases. Most scholars agree that the earlier cries and whims of a new born cannot be considered early language. Such noises, they argue are stimulus controlled. They are the child's voluntary response to hunger, discomfort, desire to be cuddled or the feeling of well-being. Despite the disagreement, the phases have been sub-divided into four stages.

- i) the babbling stage.
- ii) the holophrastic stage
- iii) the two-word stage.
- iv) the telegraph to infinity stage.

You are now going to look at each of these stages more closely.

i) The Babbling Stage

In the first six months the infant begins to babble. Besides, the continuing stimulus – controlled noises, the sounds produced in this period seem to include the sounds of human language. While some linguistics believe babbling is a necessary stage for normal language acquisition, others like Lenneberg consider babbling to be less crucial.



Note: *Deaf children also babble since babbling does not depend on the presence of acoustic – auditory input.*

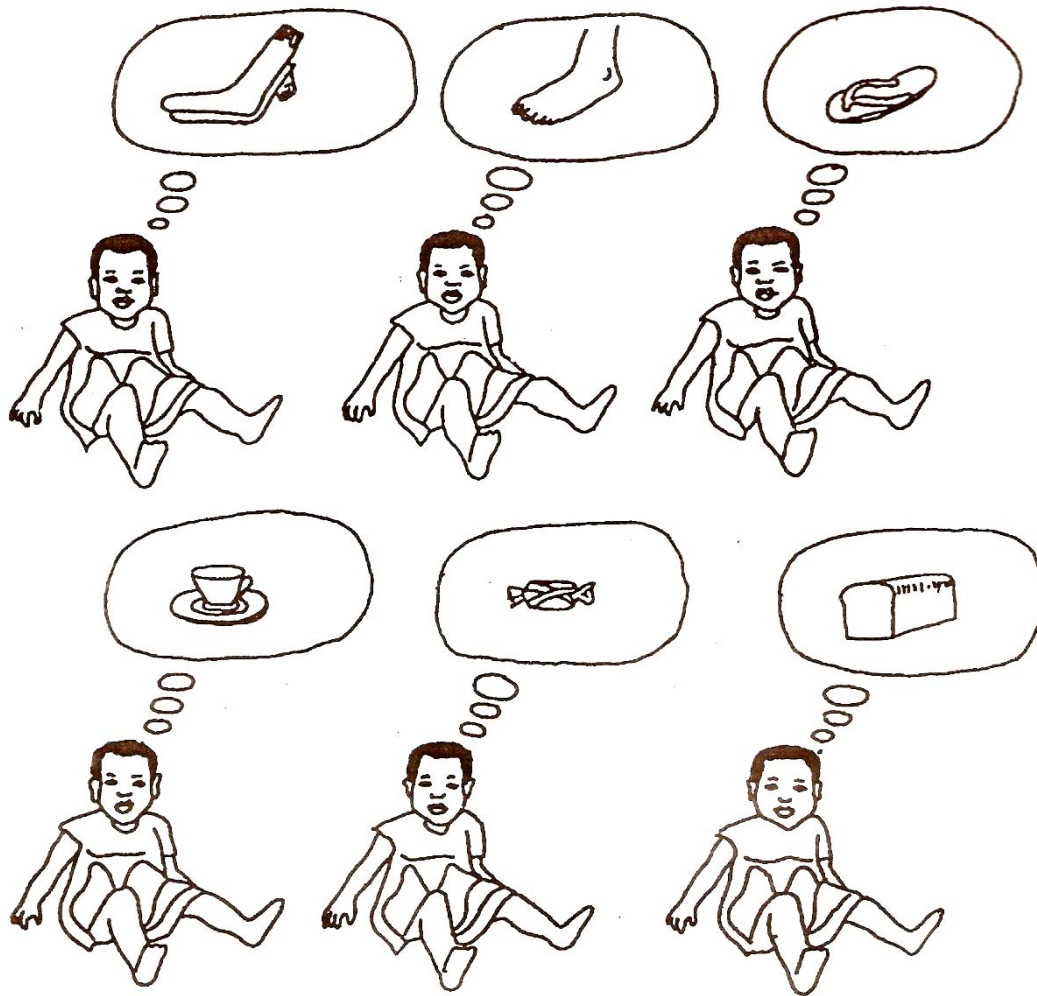
Some linguistics believe that it is during this period that children learn to distinguish between sounds of their language and the sounds which are not part of their language. Here, children learn to maintain the 'right sounds' and suppress the 'wrong' ones. For example, a child surrounded by Lugbara will at this stage sharpen his/her ability to recognize and produce Lugbara sounds and will gradually shelf or discard sounds outside the Lugbara language.

ii) The Holophrastic Stage

This is the second stage in the language acquisition process. The beginning of this stage like all other stages varies from child to child and has nothing to do with intelligence. It usually starts after one year when children begin to use the same string of sounds repeatedly to 'mean' the same thing. At this point, they have learnt that sounds are related to meanings and they are producing their first 'words'. Most children seem to go through the 'one word' = one sentence' stage. These one word sentences are called holophrastic sentences.

Bogere at sixteen months used these words:

<u>Word</u>	<u>Meaning</u>
'up'	lift me, get up, its up
'sock'	foot, socks, shoes, slippers, gumboot
'chat'	sweet milk, food, bread, hunger, thirsty



This illustrates how a child may extend the meaning of a word from a particular referent to encompass larger class.

The words children use in the holophrastic stage serve three major functions. They are either:

- Linked with a child's own reaction or desire for action (e.g. Bogere's 'up' to express his wish to be picked up).
- Used to convey emotion or
- Serve a naming function (Bogere's sock').

At this stage, the child uses just one word to express concepts and predications which will later be expressed by complete phrases and sentences.

ii) The two-word stage

Around two years, children begin to produce two-word utterances e.g. 'mummy shoe' to mean 'mummy's shoe.' 'I want to put on my shoes,' and. 'mummy my shoes are dirty. 'During this stage there is no show of numbers, persons or tense. Children rarely use pronouns at this time.

iii) The Telegraph to Infinity Stage

Between 2 – 3 years, children begin producing multi-word utterances. The first utterances of children which are no longer than two words have a special characteristic. Usually, the small ‘function’ words such as “he”, “can”, “is” are missing; only the words which carry the main message – the “content” words-occur. In other words, children’s speech at this stage lacks the same sort of words which adults leave out of telegrams e.g. baby no drink milk. Now the child has clearly developed some sentence-building capacity and can order the words correctly.

By the age of 2 and 2½, the child’s vocabulary is expanding rapidly and the child is actually initiating more talk. By 3 years, the vocabulary has grown to hundreds of words and pronunciation has become closer to the form of the adult language.



ACTIVITY: LE/1/2-7

1. What do you understand by the terms as used in language teaching?
 - (a) ‘holophrastic’?
.....
.....
 - (b) ‘telegraphic’?
.....
.....
2. At which approximate age does each of the above stages occur’?
.....
.....
3. At what stage of language acquisition is the 2 year old child likely to be?
.....
4. In your mother tongue, give four examples of a-child’s holophrastic stage utterances.
 - two-word sentences
 - telegraphic sentences



Check your answers with those given at the end of this unit.

In real life, language acquisition goes hand-in-hand with language development. The language that is acquired is then developed into adult language. So what is language development? The next sub-topic will help you to answer this question.

(c) Language Development

‘Language development is language growth which depends on the process of external factors. Such factors may include the child’s environment, parents, siblings and

opportunities given to the child to hear and see the language.’ (Flood and Lapp 1981).

Language development as a process has 2 major aspects:

- (i) Structural aspects – these deal with the learner acquiring the elements of sentences (grammar) and how these elements are combined to form meaningful phrases, clauses and sentences that conform to the structural requirements (syntax).
- (ii) Functional aspects – concern the learner’s ability to put the structural aspects to functional use in effective communication.

As the child’s language increases, it is often assumed that the child is in some sense, being ‘taught’ the language. In reality, children are actively constructing from what is said to them, the possible ways of using the language. The child does not acquire and develop language by consistently imitating adult speech but by trying out constructions and testing whether they work or not. Of course, the child can be heard to repeat versions of what adults say and is in the process adopting a lot of vocabulary from their speech.

However, adults do not produce many of the types of expressions which turn up in children’s speech. Adult ‘correction’ you may have noted, does not seem to be a very effective determiner of how a child speaks. Use of sound and word combinations are crucial in the child’s acquisition and development process. The development of a child’s linguistic repertoire has been traced thus:

(a) Morphology

If you take time off to study a toddler about 2 years, you will realize that by 3 years, the child is going beyond telegraphic speech forms and is now using forms which indicate the grammatical function of nouns (plural, person etc) and verbs used (tense). The acquisition of this is usually accompanied by a process of over generalization. The child over generalizes the apparent rule of adding ‘-s’ which occurs in the child’s expressions. E.g. ‘Daddy’s book’ different forms of the verb ‘to be’ e.g. ‘are’, and ‘was’ are used. Children have been noted to use irregular tense forms correctly for some time, add the regular ‘-ed’ form and lose the irregular forms for a while. These irregular forms are replaced by over generalized versions such as ‘sleped’, ‘corned’ ‘went’ and ‘walkeded.’

However, after the age of 4, the child works out which forms are regular and which are not. Throughout the acquisition process, there is a great deal of invariability. Individual children may produce ‘good’ forms one day and ‘odd’ forms the next day.

It is important for you to remember that the child is working out how to use the linguistic system while actually using it as a means of communication. One of your pupils might use ‘bad’ language in class and you summon the parents who might come to you insisting that the child did not hear such things at home. They will implicitly be recognizing the fact that ‘imitation’ is not the primary force in child language acquisition.

Research has found that by the age of 6 – 8 years, the child:

- a) has out-grown articulation problems.
- b) can fully understand everyday utterances (sentences and vocabulary).
- c) has formed speech habits and only needs reinforcement through practice in order to stick to these patters.
- d) may begin to use the passive voice.



ACTIVITY: LE/1/2-8

The following two transcription are from conversations between a mother and child. In the 1st conversation, the child was 3 years and the 2nd was eight months later.

Conversation 1: child is 3 years old.

Eva	:	Have that:
Mother	:	No, you may not have it.
Eva	:	Mom, where my cassava?
Mother	:	Its getting cool. You will have it in a few minutes
Eva	:	Let me have it.
Mother	:	Would you like to have your lunch now?
Eva	:	Yeah, my cassava cool?
Mother	:	Yes, it is cool.
Eva	:	You gonna watch me eat my lunch?
Mother	:	Yeah, I am gonna watch you eat your lunch.
Eva	:	I am eating it.
Mother	:	I know you are.

Conversation 2.8 months later.

Mother	:	Come and sit over here.
Eva	:	You can sit down by me. That will make me happy.
	:	Ready to turn it.
Mother	:	We're not quite ready to turn the page.
Eva	:	Yep, we are
Mother	:	Shut the door, we wont hear her then.
Eva	:	Then Fraser wont hear her too..., where he's going?
	:	Did you make a great big hole there?
Mother	:	Yes, we made a great big hole in here. We have to
	:	Get a new one.
Eva	:	Could I get some other piece of paper?

Describe some of the changes which appear to have taken place in the child's ability to use language during that period.



Discuss your findings with your peers.

(b) Syntax

Studies of the syntactic structures used by children reveal that imitation is not the basis of a child's speech production. Children understand what the adults say and express it in their own way.

Let us now look at two features which seem to be developed in a regular way.

- Questions
- Negatives

In the formation of questions, and negatives, there are 3 main stages. The ages of children going through these stages vary quite a lot but the general pattern seems to be:

Stage 1	occurs between 18 – 26 months
Stage 2	occurs between 22 – 30 months
Stage 3	occurs between 24 – 40 months

When children are forming questions in stage 1, they simply add wh- (e.g. who, where, when) to the beginning of the expression or they simply utter an expression with arising intonation towards the end as in: where daddy? See 'dudu'?

In the second stage, more complex expressions can be formed and the rise in intonation at the end of the word continues to be used. More wh-forms are used e.g. what, why and which as in:

'why you smiling?
'you want eat'?

In the stage three, correct English questions can be formed. The wh- forms remain a problem e.g. what you did?

Why doggie cannot stand?
Will you help me?
Did I caught it?

In the case of negatives, in stage 1, children tend to stick 'no' or 'not' at the beginning of any expression e.g.

No milk not sit here

In stage 2, the additional negative forms 'don't' and 'cant' are added to the children's vocabulary. These are placed in front of the verb rather than at the beginning of the sentence.

e.g he don't' beat me
 you cannot run
 I don't know

Stage 3 sees the addition of other auxiliary forms such as ‘didn’t’ and ‘wont.’
Stage 1 forms now disappear. Much later ‘isnt’ is also picked Stage 2 forms continue to be used e.g.

‘This not sweet’
‘He not taking’

c) Semantics

You may not always find it easy to determine precisely by the meanings which children attach to the words they use. One child was warned that flies carry germs. Later, when he was asked what ‘germs’ were, his answer was, ‘something that flies play with.’

In their holophrastic stage, many of our children use their limited vocabulary to refer to a large number of unrelated objects e.g. to one child, ‘kuku’ referred to insect, dog, monster, and the feared old man. ‘Kuku’ seemed to have a meaning like ‘dreaded thing, person or animal.’ This process is called over-extension. The most common pattern is for the child to over extend the meaning of a word on the basis of similarities of shape, size, sound and sometimes movement.

As the child develops his use of words, he initially over extends and gradually narrows down the application of each term as more words are learned. Although children over extend in talking, they do not necessarily do so in understanding what is said to them. Much as ‘ball’ may be used to refer to numerous things, the child will have no problem picking out ‘the ball’ when asked, from a set of objects.

Although children still develop aspects of the native language through the later years of childhood, it is usually assumed that at the age of 5 years, the child has completed the greater part of the basic language development. S/he is now ready to learn a second language.

The role of first language in language learning and development

One of the most easily recognizable traits of second language learner’s speech is that it bears a certain resemblance to the first language. Someone whose first language is Runyankore is likely to sound different from someone whose first language is Luo when they both speak English. The speaker transfers to features or rules from his first language to the second language. You must have heard some speakers pronouncing the word “rice”, “as”, “lice”, and “rot” as “lot”. All that is due to the transfer of first language features. Another example of transfer is ‘it wants to rain’ which is direct translating ‘it wants, from a Bantu language.

As a teacher of English Language, you should give the class a lot of practice and exposure to your class in and exposure to the English language for better mastery.

GLOSSARY

Acquire	:	gain (something by one's own ability, effort or behaviour
Babbling	:	make sounds that a difficult to understand
Medium	:	the means by which a message is conveyed from one person to another.
Morphology	:	formation of words.
Semantics	:	meanings of words.
Syntax	:	formation of sentences.
Response	:	the behaviour which produced as a reaction to a stimulus.
Stimulus	:	that which produces a change reaction in an individual or organism.



SUMMARY/ LEARNING OUTCOMES

Psychologists and linguists have attempted to formulate general theories of language and use. In this unit, you have learnt that some linguists have argued that learning is entirely the product of experience and that our environment affects all of us in the same way. Others have suggested that everybody has an innate language learning mechanism which determines learning identically for each of us. You have also noted that although either view may have implications for language teaching, it is only the environment that we can manipulate in teaching. Finally, you have learnt that other factors like language aptitude, age and motivation are often advanced to explain individual variation in language learning ability.

The knowledge you have gained from this study will not only help you to understand the theories of language acquisition advanced, but it will also help you to teach language better using appropriate approaches, methods and techniques.

NOTES AND ANSWERS TO THE ACTIVITIES

ACTIVITY: LE/1/2-1

1. Similarities noted.
Language is.
 - A system
 - Has a social function
 - Uses arbitrary symbols
 - Primarily vocal
 - Used for communication
 - Specific to human beings.
 - Etc
2. Student should ably explain each of the above similarities.

ACTIVITY: LE/1/2-2

1. Discreteness
2. Displacement
3. Productivity/cultural transmission
4. arbitrariness

ACTIVITY: LE/1/2-3

1. Any 2 uses of language.
 - Control of reality.
 - Recording facts
- 2.(a) Control of reality, in our African societies, the spirit man invokes the spirit in his ancestral prayers using a formulaic verse. In an English church, a priest holds a baby over a font and pours water on its head, saying “baptize you in...”

All forms of supernatural belief involve the use of language as a means of controlling the forces which the believers feel affect their lives. The various prayers and formulate which are directed at God, gods, devils, spirits, objects and other physical forces are always highly distinctive forms of language.

In some cases, the function of language is to control matter or the reality which the matter is supposed to represent e.g. the gardening which appeases the gods into a good yield/harvest. At a Roman Catholic church, the speaking of words. “This is my body” is believed to identify the moment when the communion bread is changed into the body of Christ.

- (ii) Recording facts: A solicitor is preparing a case for a client. He pulls down an old block of judgements from his shelf and reads a report of a case which took place 25 years age. What language is this?

When information is stored for future use, it is impossible to predict who is likely to use it. Therefore, there is no dialogue element in the communication. The information has to be as self contained as possible. The language used for the purpose of recording facts differs from that used in everyday conversation. It displays a much greater degree of organization, impersonality and explicitness.

The function of language is represented in all kind of record-keeping such as geographical surveys, historical records, business accounts and parliamentary acts.

ACTIVITY: LE/1/2-4

1. The spoken form/speech.
2.
 - (i) Medium-transferability – which a message is conveyed from one person to another.
 - (ii) Medium-transferability – the ability to change forms/means e.g. from written to speech and vice versa.
 - (iii) Vocal symbols – sounds syllables or spoken words of a language.
 - (iv) Basic form of language – primary form.
3.
 - speaking and writing are equally important and should be given equal attention in the classroom.
 - Oral practice is essential before writing can be attempted.
 - Speech is a richer skill than writing, i.e. it is more expressive.
 - Speaking is an everyday skill hence its priority in the classroom.

ACTIVITY: LE/1/2-5

1.
 - (a) Holophrastic – a single word which functions as a complex, idea/sentence.
 - (b) Telegraphic – term used to describe the early speech of children learning their first language, so called because children's early speech lacks the same sort of words which adults leave out of telegrams e.g. prepositions, articles, and auxiliary verbs.
2. Holophrastic stage occurs at about one year.
Telegraphic stage occurs at about 2 – 3 years.

The two-word stage

Discuss the answers given here with students from the same speech community as yours.

ACTIVITY: LE/1/2-6 Discuss your answers with peers.

ACTIVITY: LE/1/2-7 Discuss your answers with peers.



END OF UNIT 2 ASSIGNMENT

Do this assignment on a separate piece of paper or in your exercise book. You are advised to read through the whole unit again before you do this assignment. Check your answers with those given at the end of this module.

1. Clearly give the meaning of the key words underlined in the definition of language below:

“Language is a system of arbitrary vocal symbols by means of which a social group cooperates. (Bloch and Trager, 1942)
2. What relationship exists between language and thought?
3. How can the knowledge you have gained from this unit facilitate effective language teaching/learning in your classroom?

Well done!

UNIT 3

SKILLS IMPROVEMENT; LISTENING AND SPEAKING

LE/1/3

INTRODUCTION

“You are welcome to this unit which aims at improving the usage of two of the four basic language skills of English. As a teacher of English, you should be aware of the importance of developing the skills of listening and speaking in your teaching. This unit will help you to improve on these skills so that in turn you can also help your young learners to be able to use them effectively.

AIMS

This unit aims at helping you to:

1. understand the sounds of English, how and where they are produced.
2. improve the classroom activities that employs the listening and speaking skills.
3. improve on the basic language skills so that you can orally express yourself fluently and accurately in English.

OBJECTIVE

By the end of this unit you should be able to:

- (a) identify and explain the role of the various speech organs in the production of speech sounds.
- (b) describe how and tell where the sounds of English are produced.
- (c) produce these sounds correctly.
- (d) effectively use two of basic language skills (listening and speaking in communication).
- (e) identify the different situations in which you normally use the two skills.

TOPICS TO BE COVERED

This unit is divided into 5 topics.

Topic 1: Speech Improvement

- (a) The listening and speaking skills.
- (b) The speech organs
- (c) Introduction to phonemes and IPA phonetic script.
- (d) The vowel sounds.
- (e) The consonant sounds.
- (f) Practice in the production of English phonemes.

Topic 2: Characteristics of Real life listening and Speaking situation

- (a) Characteristics of real life listening.
- (b) Characteristics of real life speaking.
- (c) Contextualization

SUBJECT ORIENTATION

In order to play your role as a teacher of English effectively, you need to know how the language works. You must be able to speak and understand oral language. Being conversant with the two basic skills of the language will increase your effectiveness in the language.



STUDY REQUIREMENTS

In order to study and understand the content of this unit you need to have:

- a pen, a pencil, a notebook and the module.
- A dictionary to help you practice the pronunciation of sounds/words.
- A study group to practice what you are studying and with whom to discuss suggested activities.

Enjoy working through this unit!

TOPIC 1: SPEECH IMPROVEMENT

In this topic you will learn about:

- (a) The listening and speaking skills.
- (b) The organs involved in the production of speech sounds and how the sounds are produced.
- (c) The phonemes of English and their phonemic transcription.

(a) THE LISTENING AND SPEAKING SKILLS

In the learning of any language, speaking and listening come after. Those two are referred to as oral skills. In the past, listening and speaking in English used to be ignored in our schools. The present situation is quite different. Language is looked at as a means of communication and the four language skills are viewed as being equally important in the teaching and learning of English language. As a teacher of English, therefore, you should know how the language works. This means that, in order to become a good teacher you must be able to speak the language, and understand it accurately.

The listening and speaking skills are very important to you as a teacher of English. Mastery of these skills will enable you to develop your own fluency and competence. It is argued that articulation is dependent upon hearing so in order for you to be a good speaker, you must be a good listener.

Now you are going to look at the listening skill.

(i) The Listening Skill

What is listening?

Listening is a receptive skill, which involved mental reception and interpretation or digestion of an utterance (a message) and making an appropriate response, reaction or feedback. It is a four-step process of receiving, interpreting, evaluating the message and responding.

As a human being you have that innate ability to listen, but you need to improve on this ability. You should be able to listen to different types of English and be able to respond appropriately. In your classroom you are always explaining, giving instructions, and discussing with your pupils. Through active and effective listening, your pupils will acquire and improve on their listening skills.

(ii) Types of Listening

Your listening will normally depend on the purpose of listening. The types of listening are:

(a) Casual Listening

This is sometimes referred to as creative/recreational listening. This type of listening necessitates using your active imagination as you interpret a message. You probably enjoy listening to music. Your imagination creates pictures/stories to go along with the music. Often, when you listen to others your mind does similar things. A story teller helps you create mental pictures as a comedian makes you see the world in new and surprising ways. In all these cases, the speaker stir sup your creativity while you listen.

(b) Intensive Listening

Sometimes referred to as informative listening. Many people have problems at home, work or school because they do not listen carefully for the information they need. Often they do not ask the right questions to find out what they need to know.

Intensive/informative listening involves listening to information, directions or news. You are listening for information when you take telephone message for a family member or when you pay attention to a demonstration speech on how to make beef stew. During television or radio broadcasts you listen for information about weather, news events, and political issues.

Intensive listening requires concentration for a relatively short span of time. Informative listening is the basis for the other types of listening. Unless you understand a message accurately you cannot analyze the speaker's ideas or respond to his/her feelings.

(c) Extensive Listening

This is listening for general appreciation of a "big chunk" of oral language. Less attention is paid compared to the attention paid during intensive listening. The attention span of the listener may last for a relatively longer time. Several things may be listened to at the same time. For example, listening to a conversation an music at the same time.

d) Passive listening

Passive listening for example when you are among a group of people and not particularly interested in the talk.



ACTIVITY: LE/1/3-1

1. Mention and briefly explain each of the four types of listening.
.....
.....
2. Give the importance of each type of listening to users of the language.
.....
.....



Discuss your answers with your peers.

(iii) What listening skills/sub-skills should be developed?

- (a) Identifying relevant points and rejecting irrelevant points.
- (b) Using your knowledge of the subject to help you understand.
- (c) Predicting what people are going to talk about.
- (d) Understanding different situation patterns and uses of stress, which give clue to meaning social setting.
- (e) Understanding inferred information for example speaker's attitude or intentions.



ACTIVITY: LE/1/3-2

Supposing you send your 8 year old child to a shop to buy a kilogram of sugar and bread. The child buys the sugar and a piece of soap instead of the bread.

- (a) What does this tell you about this child?
.....
- (b) How can you help this child to repeat the same mistake?
.....
- (c) What are the qualities of a good listener?
.....



Check your answers with those given at the end of the unit.

(iv) The Speaking Skill

What is speaking?

Speaking is the art of uttering meaningful sounds. It consists of pronunciation which is the physical ability to articulate sounds.

Language is primarily speech and it is used for communication. If you do not know the spoken form of the language, then communication will be incomplete. As a

teacher of English, you cannot claim to know the English language unless you have mastered its spoken form. You will realize that there are different forms of language like oral, written and para language. Of all these, oral language is the basic since many people can speak a language and yet might not be able to write it.

When you know the language it implies that you know the set of words which comprise the vocabulary (or lexicon) of that language. Similarly when you know a word it means you know both its form (the sounds that represent it) and its meaning. Being a teacher of English, you are expected to know the words and how to produce/pronounce those words correctly.

It is obvious that in the classroom you are speaking most of the time. You are the model for those young learners. So if you are a poor model then it will be counter-productive. Your pupils will in turn become poor speakers because to them “the teacher is always right”.

(v) What speaking skills sub-skills should be developed?

For effective speech to take place, you should consider the following factors:

- a) the speaker (you uttering the sound)
- b) the message (what you are uttering must be clear)
- c) the listener (your pupils and others who listen to you)

People learn to speak by speaking. In order for you to become a good speaker you need to practice speaking and improve on the following skills.

- i) ability to produce English sounds correctly.
- ii) ability to interact with your pupils in class.
- iii) ability to interact with fellow teachers both in official situation and during casual interactions.
- iv) ability to carry out particular activities such as debates, drama and games.
- v) ability to negotiate whose turn it is to speak.

Considering the above therefore, you need to attain good standards of communicative competence. This will enable you to participate actively and appropriately in the different situations. You will also be in a better position to prepare your pupils to use language effectively.



Note: At this point it should be clear to you why it is important that you should be a good speaker and a good listener. As you have learnt, it is a pre-requisite for a good speaker to be a good listener. Note also that the two skills form the basis for developing the other two skills, reading and writing.



ACTIVITY: LE/1/3-3

Imagine that you are the Head of the English Language department in your school. You are addressing the teachers in your department on the topic “strategies for improving pupils’ oral skills”



Check your answers with those given at the end of the unit.

(c) INTRODUCTION TO PHONEMES AND THE INTERNATIONAL PHONETIC ALPHABETIC SCRIPT (IPA, SCRIPT)

(i) The Sounds of English

You are now conversant with the parts of your body that you use to produce sounds. As a (teacher of English language you need to know what sounds are in the language and how they are combined. The general study of the characteristics of speech sounds is called phonetics. To describe speech sounds you have to decide what an individual sound is and how one sound differs from another. In this section you are going to learn about articulatory phonetics which is the study of how speeches are made articulated.

A phoneme can be defined as the smallest segment of sound that can cause a difference in meaning a meaning-distinguishing sound that can be represented by a single symbol. Conventionally shall may//are used to indicate a phoneme.

For example: /t/, /d/, /b/, /l/, /k/, are phonemes.

However, there are two things you should note about phonemes.

- (1) Phonemes are part of the system of one specific languages. That is, phonemes of different languages differ.
- (2) They are features of the spoken language. The written form uses letters.

In the English language, there are phonemes comprising of two main classes; vowels and consonants.

(ii) The International Phonetic Alphabet (IPA Script)

You have learnt from the previous section that speech is composed of phonemes (sounds) and not alphabetical letters. You have also learnt that phonemes comprise of two different types of sound; vowel sounds and consonant sounds. You already know their regular writing but you also need to learn the phonetic symbols that represent them. The symbolic representation of an utterance is called a transcription; (you are transcribing). The whole set of symbols that represent all the sounds or a language is called the phonetic script. The phonetic symbols of the English language were developed by a body of leading phoneticians known as The International

Phonetic Association (IPA). So the phonetic script is familiarly referred to as the International Phonetic Alphabet (IPA) script.

In the next two sections you are going to look at the symbols that represent English sounds.

The English Consonant Sounds

Unlike the vowels sounds consonants are easier to transcribe. This is due to the fact that many consonants sounds have the same phonetic sounds symbol as the normal written alphabet.

Below are two tables that show the phonetic representation of consonant sounds. The first one shows the symbols that are written just like the consonant letters. The second one shows those consonant sounds that are represented by unfamiliar symbols.

In each case the phonetic symbol is in the first column. The second column shows the sound in the initial position of a word. The third column gives a word with the sound in a media (central) position. The last column has the sound in a final position of a word. The consonants are not given in alphabetical order as some letters of the alphabet are represented more than one sound. For example letters:

c, g, s, th

Familiar IPA symbols for consonant sounds

<i>Symbol</i>	<i>Initial</i>	<i>Medial</i>	<i>Final</i>
/p/	Pie	Happy	Stop
/b/	Buy	Rubber	Rob
/t/	Two	Utter	Hit
/d/	Dog	Sudden	Could
/k/	Cut	Liquor	Back
/g/	Go	Bigger	Rug
/s/	Sit	Nicely	Rice
/z/	Zoo	Easy	Lose
/f/	Phone	Laughing	If
/v/	View	Loving	Move
/m/	More	Summer	Dumb
/n/	Nice	Running	Soon
/l/	Like	Silly	Ball
/r/	Rude	Courage	—
/h/	Heat	Perhaps	—
/w/	wet	nowhere	—

Unfamiliar Consonant Symbols

<i>Symbol</i>	<i>Initial</i>	<i>Medial</i>	<i>Final</i>
/θ/	Thick	Author	Bath
/ /	These	Mother	Bathe
/ʃ/	She	Nation	Wish
/tʃ/	Genre	Leisure	Beige
/dʒ/	Cheese	Richer	Beach
/ /	Jaw	Major	Edge
/j/	-	Singer	Ring
	You	beyond	-

All the sounds given above are speech sounds a speaker may produce during speech. Certain speech organs are used in the process. Do you know the organs used to produce particular sounds? Let find out.

(b) The Organs of Speech

Speaking consists of pronunciation which is the actual physical ability to articulate sounds. However, before you learn how these sounds are pronounced, you need to know what parts of your body are responsible for making the speech sounds. When a human being speaks, he makes use of certain organs which are mainly situated in the respiratory tract. Thus, in the production of any speech sound the main source of energy is provided by an air stream which is expelled from the lungs. All the essential sounds of English need lung air for their production.

Look at Fig. LE/1/3-1 which represents the human head. It is displayed as if it has been cut in half. You will need to look at it carefully in order to understand the organs of speech.

Fig. LE/1/3-1: The Organs of Speech



Air that moves from the lungs is controlled by the diaphragm. This is the muscle separates the lungs from the stomach. From the lungs, air flows through the larynx in the throat. Within the larynx there are vocal folds which are also important in the production of sounds. Air then goes through the vocal tract which ends at the mouth and nostrils. So in the production of sounds, air that comes out of the lungs will either go through the mouth (oral tract) or the nose (nasal tract). The parts of the oral

tract that can be used to produce sounds are called articulators. Here are the main articulators.

(i) The Velum or Soft Palate

Refer to Fig. LE/1/3-1: The soft palate is one of the divisions of the palate. The soft palate here is in a position that allows air to pass through the nose and through the mouth. Normally when you are speaking, the velum is raised so that air cannot go through the nose. It is one of the articulators that can be touched by the tongue. For example, when you make the sounds /k/ and /g/ the tongue is in contact with the lower side of the velum.

(Try making those sounds and see what happens)

(ii) The Hard Palate

Another division of the palate. It is between the soft palate and the alveolar ridge. It is often called the roof of the mouth. You can feel it with your tongue. It is hard and smooth.

(iii) The Alveolar Ridge

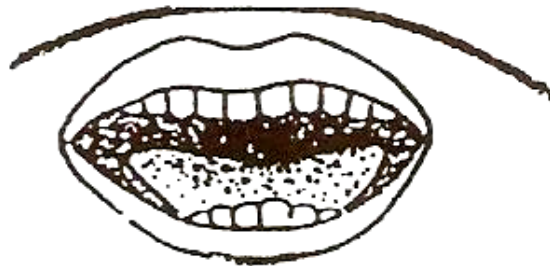
The third part of the palate

This is between the top front teeth and the hard palate. You can feel its shape with your tongue. It has ridge like structures hence the name – alveolar ridge.

(iv) The tongue

This is a very important articulator. In the production of sounds it can be moved into many different places and shapes. For convenience of study it is usual to divide the tongue into three parts.

Fig. LE/1/3-2: Subdivisions of the tongue



- (a) The back-this is normally the part which lies opposite the soft palate.
- (b) The front which normally lies opposite the hard palate.
- (c) The blade which normally lies opposite the teeth ridge/alveolar ridge.
- (d) The tip.
- (v) **The Teeth**

These are also important in the production of sounds. Usually, they are in contact with the tongue. For example when you pronounce the words; “the” and “thin”. The tongue is in contact with the upper teeth. Both sets of teeth are used in sound production.

(vi) The Lips

Both lips are movable and of importance in speech. They can be pressed together for example when you produce the sounds /p/ and /b/. They can also be brought in contact with the teeth for example in the production of /f/ and /v/.

The lips can also be spread, rounded or protrude. For instance when you produce the sound ‘o’ the lips will be rounded. In the production of the vowel sound /e/ the lips will be spread. While in the production of vowel /u/ the lips will protrude.

(Try to produce those vowel sounds in front of a mirror and see what happens to your lips).

All the organs mentioned in this section help in the classification of speech sounds. The classification of English sounds is based on three main factors and these are:

- (i) what happens in the larynx (vocal folds) to produce either voiced or voiceless sounds.
- (ii) the place in the mouth or pharynx where air from the lungs is obstructed referred to as place of articulation.
- (iii) the type of sound modification that happens either in the mouth or pharynx. This is often referred to as manner of articulation.



ACTIVITY: LE/1/3-4

- (a) List all the organs used in the production of sounds.

- (b) Which of these speech organs are:
 i) fixed?
 ii) movable?

- (c) Draw a diagram showing those organs and label it.



Check your answers with those given at the end of the unit.

Sound Production

As you exhale, air leaves your lungs and passes into the wind pipe, or trachea. The trachea is the tube that carries air, just as the esophagus carries food. At the top of the trachea, air passes into the larynx, also called the voice box. The larynx contains your vocal cords.

The vocal cords are two elastic with a slit between them. As air is pushed upward through this slit, the cords vibrate when certain sounds are made. When you hold the neck of a balloon before knotting it, you can hear slight noises as air escapes. Your fingers act very much like the folds of the vocal cords. Opening and closing to create the air flow.

Not all speech sounds depend on the vibration of the vocal cords. For example, some consonant sounds such as /p, s/ and /t/ have no voiced tone. When you make them you allow air to pass through your vocal cords without vibration. However, when you make voiced sounds, your vocal cords vibrate. Voiced sounds include /b/, /z/ and /v/ you can try making these sounds to see how this works. Be sure you make the sound rather than say the letter.

I.	These moving into an ee sound /i/				
/ei/	hate	rain	play	they	weight
/ai/	bite	high	climb	lie	eye
/ɔi/	toy	join			

2. Those moving into a oo sound /u/

/ʊ/ goat note low toe sew

/aʊ/ mouth now plough

3. Those moving into the eh sound /ə/ schwa

/iə/ near beer pier

/eə/ there their hair

/uə/ cure tour fewer

(ii) The Description of Vowel Sounds

You have learnt that in order to describe speech sounds you have to know what an individual sound is and how one sound differs from another. In the production of vowel sounds the position of the tongue brings about a difference in these sounds. The position varies in two ways:

- It may be relatively high, mid or low.
- Or it may be relatively front, central or back.

These refer to the different positions of the tongue in the mouth. As a result of the variations in the position of the tongue vowels are normally presented in form of a vowel chart. The chart is commonly known as a vowel triangle which is a representation of the tongue. The eight vowels presented on it are the primary cardinal vowels.

Here is a vowel chart showing the cardinal vowels.

Unfamiliar Consonant Symbols

<i>Symbol</i>	<i>Initial</i>	<i>Medial</i>	<i>Final</i>
/θ/	Thick	Author	Bath
/ð/	These	Mother	Bathe
/ʃ/	She	Nation	Wish
/ʒ/	-	Leisure	Beige
/tʃ/	cheese	Richer	Beach
/tʃ/	Jaw	Major	Edge
/dʒ/	-	Singer	Ring
/xŋ/	you	beyond	-
/j/*			

- Do not confuse the symbol /j/ as (in yes/jes/

a) Breath and Sound

The production of sound begins with the breathing process. The breathing process provides the air needed for sound production. Besides the lungs, the process involves the diaphragm, a muscle that separates the chest from the abdominal cavity. When you fill your lungs with air, or inhale, the diaphragm

expands. When you let air out, or exhale, the diaphragm contracts and forces the air from your lungs into your windpipe or trachea. Most of the time perform this process without thinking about it.

(ii) The Description of Consonant Sounds

A full description of any English consonant sound must provide answers to the following questions.

- What is the state of the vocal cords as the sound is produced? (voicing).
- What role does the uvula play? (nasal) or oral sound).
- What is the place of articulation?
- What is the manner of articulation?

Let us now try to answer these questions.

PLACE OF ARTICULATION

Study the table below: It is a summary or the place of articulation

<i>Place of articulation</i>	<i>Lower articulator</i>	<i>Upper articulator</i>
Bilabial /p, b/	Lower lip	Upper lip
Labio dental /f, v/	Lower lip	Upper teeth
Dental /θ, ð/	Tip of the tongue	Alveolar ridge
/Alveolar /t, d, s, z, n, l, r/	Tip of the tongue	Alveolar ridge
Palato alveolar /ʃ, tʃ, dʒ/	Front of tongue	Front of palate
Palatal /j/	Front of tongue	Front of palate
Velar /k, g, ŋ/	Back of tongue	Velum (soft) palate
Glottal /h/	The two vocal folds	

Sound Production

As you exhale, air leaves your lungs and passes into the windpipe or trachea. The trachea is the tube that carries air just as the esophagus carries food. At the top of the trachea, air passes into the larynx, also called the voice box. The larynx contains your vocal cords.

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Voiced and unvoiced sounds

When vocal cords were mentioned earlier, it was said that they are located within the larynx or the voice box and that when air passes over the partially closed voice-box, the cords vibrate making certain sounds voiced. Look back at the sounds that occur in pairs in the table above, let us put them in a table of their own.

	Voiceless	Voiced
Plosives	p, t, k	B, d, g
Affricates	tʃ	dʒ
Fricatives	f, s, ʃ, θ	v, z, ʒ, ð

Place your hand on your voice-box and say the sounds under the term voiceless. Then do the same for the sounds under the term voiced. Then do the same, but this time move across from one column to the next and say the sounds in pairs, for example:

/p/; /b/

/t/; /d/

and so on. The sounds under the term voiceless are described that way because, in their articulation, the vocal cords do not vibrate, whereas in the production of sounds under the term voiced, the vocal cord do vibrate. So any given sound can be described, to make it distinct from any other sound, e.g.

/p/ - voiceless bi-labial plosive
 /k/ - voiceless velar plosive
 /v/ - voiced labio-dental fricative
 /θ/ - voiced dental fricative, and so on.

This is an important point that distinguishes vowels from consonants. While in the production of consonants, the passage of air is blocked at a given point within the oral cavity, there is no such interruption to the flow of air in the case of vowels.

b) Place/point of Articulation

Consonant sounds are easily described in terms of place of articulation because the points of contact and movement involved are easily felt/seen. The point at which a consonant sound is produced is called the place/point of articulation.

This is the point at which air flow is obstructed during speech production. The points of articulation are:

- (i) Bi-labial: when the two lips (upper and lower) came together to obstruct the flow of air out of the mouth, bilabial sounds like /p, b, m/ are produced.
- (ii) Labio dental: sounds like /f, v/ are labio dental sounds. They are produced when the upper teeth came into contact with the lower lip.
- (iii) Dental: when the tip of the tongue comes in between the upper and lower teeth, sounds like /θ, ð/ are produced.
- (iv) Alveolar: when the tongue comes into contact with the alveolar ridge, alveolar sounds such as /t, d, s, z, n, l, r/ are produced.
- (v) Alveo-palatal/palato-alveolar: these are sounds produced when the front of the tongue presses against the roof of the mouth between the alveolar ridge and the palate. The tongue obstructs the air stream only partially so that narrow space for air passage is left. The consonant sounds produced at this point are /tʃ, dʒ, ʃ, ʒ/
- (vi) Palatal/palato: when the tongue presses against the hard palate, the sound /j/ is produced. This is a palatal sound.
- (vii) Velar: sounds such as /k, g, ŋ/ are velar sounds. These are produced when the back of the tongue touches the soft palate/velum.
- (viii) Glottal: there is only one sound which is produced without the active use of the tongue and other speech organs. /h/ is another voiceless sound. Here, there is no manipulation of the air passing out through the mouth.



ACTIVITY: LE/1/3-5

1. (i) What is meant by the terms:
 - (a) Point of articulation
 - (b) Voicing
- (ii) Describe each of the following sounds using the terms in (a) and above.

a) /b/, b) /c/t/d/ /ŋ/e/ /ð/f/ /ʒ/ g) /ʃ/h/ /z/ I) /θ/j/ /m/

.....



Check your answers with those given at the end of the unit.

Study the table below: It is a summary of the place of articulation.

<i>Place of articulation</i>	<i>Lower articulator</i>	<i>Upper articulation</i>
Bilabial /p, b/	Lower lip	Upper lip
Labio dental /f, v/	Lower lip	Upper teeth
Dental /θ, ð/	Tip of the tongue	Alveolar ridge
Alveolar /t, d, s, z, n, l, r/	Tip of the tongue	Alveolar ridge
Palato alveolar /ʃ, tʃ/dʒ/	Front of tongue	Front of palate
Palatal /j/	Front of tongue	Velum (soft palate)
Velar /k, g, ŋ/	Back of tongue	
Glotal /h/	The two vocal folds	

c) **Manner of Articulation**

Consonant sounds can also be described in terms of how, they are articulated. Such a description is necessary if we wish to differentiate between sounds articulated at the same place e.g. /s/ and /t/ which are both voiceless alveolar sounds. Such sounds differ in their manner of articulation. That is, they differ in the way in which they are produced. Let us now see how the English sounds are articulated.

1. **Plosives**

When we talk about the manner of articulation of a given sound, we are concerned with how the sound is produced. Look at the following sounds.

/p/ /b/ /t/ /d/ /k/ /g/

How are these sounds articulated? What exactly happens in the mouth as they are produced? With the help of small mirrors you should try to produce each and think about what exactly happens.

In each case, pressure builds up behind the point of articulation and then there is a sudden release of air causing a kind of an explosion. Because of this common characteristic which they share, these sounds are called plosives.

2. **Fricatives**

In the production of a group of sounds classified as fricatives, air is released at the point of articulation through a narrow passage causing a “hissing sound”. It sounds

as if some kind of friction is caused as the air is pushed out. This is why the name/fricatives has been given to this group of sounds. These sounds are:

/f/ /v/ /θ/ /ð/ /s/ /ʃ/ /z/

3. Affricates

With the help of small mirrors once again, try to discover the sounds /t ʃ/ as in chamber /tʃ eimbo/ and the sound /dʒ/ as in jog/dʒɔg/ are articulated. Say them several times. What do you find? These two sounds cannot be described plosives, though they do have certain qualities of plosives. They also cannot be classified as fricatives though they do have some qualities of fricatives. Because of these peculiar characteristics, they have been put into a class of their own, and called affricates.

4. Nasals

When the mouth or oral cavity is blocked, air is forced out through the nasal cavity. Sounds produced in this manner, such as /m/, /n/ and /ŋ/ are called nasals.

5. Lateral

There is only one sound /l/ which is referred to as a lateral. Use your mirror and try to discover why it is given the name “lateral.” In its production, the tip of the tongue is pressed against the alveolar ridge, and air is released out by pushing it over the sides of the tongue. The word ‘lateral’ means ‘side’. This explains why /l/ is described as a lateral sound.

6. Semi-vowels

We shall look at vowels in more detail later on. There are certain sounds, which are known to be consonants in the ordinary alphabet but which are classified as semi-vowels or half-vowels. This is because in their articulation, they behave like vowels. A major characteristic of vowel sounds is that in their production, there is no obstruction of air flow.

Sounds such as /w/, /r/, and /j/ are called semi-vowels. Note that the sound /r/ is pronounced as /a:, and not /ar/. The points and manner of English consonant sounds can be tabulated as shown below:

	Points of articulation							
Manner of articulation	Bi-labial	Labio-dental	dental	alveolar	Palato-alveolar	Palatal	Velar	Glotal
Plosives	p, b			t, d				
Fricatives		f, v	θ, ð	s, z	ʃ, ʒ			
Affricatives					tʃ, dʒ			h
Nasals		m						
Lateral								
Semi-vowels	w			l, r	n	j	ŋ	



ACTIVITY: LE/1/3-6

1. What is meant by the term 'manner of articulation'?
.....
.....
2. Which sounds are described by the terms:
 - a) nasals
 - b) fricatives
 - c) laterals
 - d) plosives
 - e) semi-vowels
3. Give the symbols for each of the following sounds and give an example of its use in an English word.

Example:	sound	word
• Bilateral nasal	/m/	<u>lamb</u>
a) voiceless labiodental fricative
b) voiceless velar plosive
c) voiced bilabial plosive
d) alveolar lateral
e) voiced palatal-alveolar affricate



Check your answers with those given at the end of the unit.

The Vowels of English

English vowels fall into two main groups: the pure vowels and the diphthongs. Pure vowels have a single sound quality. Diphthongs are composed of two vowel sounds, with one vowel sliding into another. Thus, diphthongs are sometimes referred to as glides. The analysis of the vowels of English presents certain difficulties. This arises for two reasons:

1. There are more vowel sounds than there are vowel letters in the alphabet.
2. Dialects of English differ more in their use of vowels than in their use of consonants.


There are twelve pure vowels which can be subdivided into short vowels and long ones. The eight diphthongs can be sub-divided into three groups, depending on their final vowel sound. Then there are the triphthongs. These are best viewed as a diphthongs followed by /ə/ commonly known as 'schwa.'

This gives a total of 22 different vowel sounds in standard English speech. As it has already been seen, one symbol must represent one sound. So with twenty two vowel sounds, some of the symbols might look strange to you. However, that does not mean that you cannot learn them.

The symbols are given in the tables below: The left hand column in each table gives the phonetic symbol. The different spellings of that sound are also given in different words.

Pure Vowels

(1) Short vowels		
IPA symbols		Common spellings
/i/	pit	bu <u>i</u> ld pret <u>t</u> y syste <u>m</u>
/e/	e <u>g</u> g	he <u>a</u> d sa <u>i</u> d fri <u>e</u> nd
/æ/	a <u>m</u>	(always letter a)
/o/	l <u>o</u> g	cou <u>g</u> h beca <u>u</u> se
/u/	g <u>oo</u> d	cou <u>l</u> d fu <u>l</u> l
/ʌ/	c <u>u</u> p	so <u>m</u> e blo <u>o</u> d
/ə/	th <u>e</u>	al <u>a</u> ne bit <u>t</u> er doct <u>o</u> r

 **Note** that the sound /ə/ is commonly referred to as ‘Schwa.’ Check the pronunciation in your dictionary.

(2) Long vowels (lengths is indicated by the colon)					
/ɪ/	see	sea	feel	thief	people
/ɑ/	arm	heart	calm	laugh	rather
/ɔ:/	port	bought	taught	law	ward
/u:/	cool	tune	who	blue	you
/ɜ:/	her	fur	stir	heard	word

Diphthongs

1. These moving into an ee sound /i/					
/ei/	hate	rain	play	they	weight
/ai/	bite	high	climb	lie	eye
/ɔi/	toy	join			
2. Those moving into a ee sound /u/					
/ɔu/	goat	note	low	toe	sew
/au/	mouth	now	plough		
3. Those moving into the eh sound /ə/ schwa					
/iə/	near	beer	pier		
/eə/	there	their	hair		
/uə/	cure	tour	fewer		

The Description of Vowel Sounds

You have learnt that in order to describe speech sounds you have to know what an individual sound is and how one sound differs from another. In the production of vowel sounds the position of the tongue brings about a difference in these sounds. The position varies in two ways:

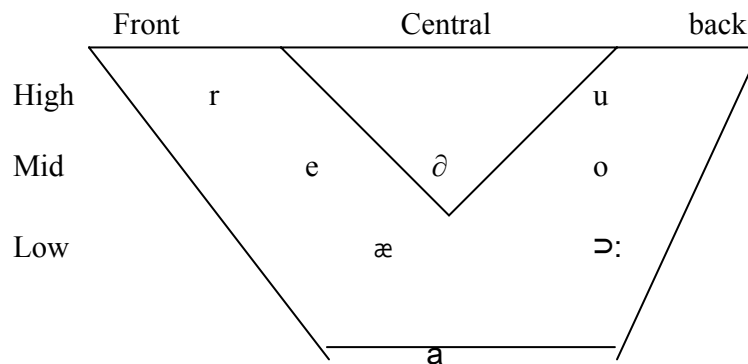
It may be relatively high, mid or low.

Or it may be relatively front, central or back.

These refer to the different positions of the tongue in the mouth. As a result of the variations in the position of the tongue, vowels are normally presented in form of a vowel chart. The chart is commonly known as a vowel triangle which is a representation of the tongue. The eight vowels presented on it are the primary cardinal vowels.

A vowel chart showing the cardinal vowels

The primary cardinal vowels



The vowels are then described as follows:

/i/	as	in	heed	is	called a high front vowel
/e/	as	in	head	is	called a mid front vowel
/æ/	as	in	cat	is	called a low front vowel
/ɜ/	as	in	the	is	called a mid central vowel
/a:/	as	in	heart	is	called a low central vowel
/ɔ:/	as	in	port	is	called a low back vowel
/p/	as	in	pot	is	called a mid back vowel
/u:/	as	in	good	is	called a high back vowel

Remember that the labels 'high' mid and low' and 'front', central and back,' should not be taken as precise description of tongue positions. They are just indicators of the way one vowel sounds in relation to another.



ACTIVITY: LE/1/3-7

- (a) Say the words: am, friend, feel, law, cough, cool, good, cat, doctor, thief.
- (b) Describe what happens in your lips in the production of the vowel sounds in those words.

.....



Check your answers with those given at the end of the unit.

1. /ai/ bite high climb lie eye
 /i/ toy join

2. Those moving into a oo sound /u/

/u/u	goat	note	low	toe	sew
/au/	mouth	now	plough		

3. Those moving into the eh sound / / schwa

/I/	near	beer	pier
/e/	there	their	hair
/u/	cure	tour	fewer

(f) Practice in the Production of English Phonemes

At this point you must be having a better understanding of the phonemes of English. However, you should remember that although English serves very important functions in Uganda, it is not a mother tongue. Its sound system is very different from that of any of the local languages; so you expect a lot of influence of the local languages in the speaking of English. Naturally, you the teacher must know how each sound is articulated. This means that you need to learn them properly and practice them. It is enough practice that you will become a good model to your pupils.

Sounds such as the following are a problem to many learners of English. They might be a problem to you also. Practice them.

- | | | | |
|-----|-------|---|------------------------|
| /θ/ | as in | : | thing, thin, bath |
| /ð/ | as in | : | this, the, that, those |
| /s/ | as in | : | sheep, ship, shell |

/ʒ/	as in	:	measure, treasure
/t/	as in	:	church, match, catch
/dʒ/	as in	:	judge, badge, cage

There could be other sounds that you find difficult to produce. These, plus, other sounds, have got to be practiced in different words. You are advised to use your dictionary to aid you in practicing the pronunciation of words.

Here are some samples of words that have been transcribed.

Tree /tri:/ pot /p p t/

See /si:/ short /ʃɔ:t/

Even /i:vn/ all /ɔ:I/

Rich /ritʃ/ do /du:/

King /kiŋ/ lose /lu:z/

Tax	/tæks/	cut	/c^t/
Thank	/:æŋk/	courage	/k^ ridʒ/
That	/θæt/	does	/d^z/
Head	/hed/	bird	/bʒ:d/
Elder	/eld/	her	/hʒ:/
Cat	/kæt/	father	/fa:/
Big	/big/	laugh	/la:f/
Seat	/si:t/	girl	/gʒ:I/
Sit	/sit/	face	/feis/
Home	/houm/	break	/breik/
Road	/roud/	day	/dei/
Eye	/ai/	score	/skɔ:/
Time	/taim/	door	/dɔ:/ or /dɔ:/
Cries	/kraiz/	sure	/u/
House	/haus/	cure	/kju/
Cow	/kau/	fewer	/fju:/
Boy	/bɔ:i/	easier	/I:zi/
Choice	/tʃis/	going	/gɔ:ŋ/
Noise	/noiz/	flower	/flau/
Ear	/I/	hear	/hi/
Year	/ji/		

**ACTIVITY: LE/1/3-8**

Write the phonemes symbol for the first sound in each of the following words.

Example: ooze /U:/ psych /s/

- | | |
|--------------------|------------------|
| (a) though | (f) judge..... |
| (b) easy..... | (g) Thomas..... |
| (c) contact..... | (h) Physics..... |
| (d) pneumonia..... | (i) civic..... |
| (e) thought..... | (j) young..... |



Check your answers with those given at the end of the unit.

Just remember that it is all worthwhile.

Phonetic Transcription

As a teacher of language, you need to know how to transcribe words from and into the phonetic scrip. When you transcribe, you use symbols (phonetic symbols) to show sounds or sound sequence in written form. The most commonly used system of phonetic symbols is that of the International Phonetic Association.

Words may be transcribed from the phonetic script into the usual alphabet, for example:

Phonetic script	Alphabet
/hed/	head
/hae/	hat
/fvt/	foot

More examples have been provided on page (.....). Always remember to put the phonetic symbols used in slashes or slots (/ /).

**ACTIVITY: LE/1/3-9**

- With the help of a good dictionary, transcribe the words given below phonemically.

- | | |
|---------------------|--------------------|
| (a) book..... | (f) beauty..... |
| (b) teach..... | (g) child..... |
| (c) government..... | (h) church..... |
| (d) tree..... | (i) secondary..... |
| (e) queue..... | (j) dodge..... |

- What English words are represented by the following transcriptions?

- | | |
|------------------|-------------------|
| (a) /ask/ | (f) /I^ntʃ/..... |
| (b) /fɪθ/ | (g) /faɪndz/..... |
| (c) /ʃɪv/ | (h) /t^ɪ/..... |
| (d) /ju/ | (i) (goust/ |
| (e) /θæks/ | (j) /beɪðd/ |

3. Give pairs of words which can be distinguished by the following sets of consonants.

Example:

/p/ and /b/	-	pear / bear
/θ/ and /ð/	-	bath / bathe

- | | | |
|-------------------|---|-------|
| (a) /t/ and /d/ | - | |
| (b) /t/ and /t/ | - | |
| (c) /tʃ/ and /dʒ/ | - | |
| (d) /s/ and /z/ | - | |
| (e) /n/ and /ŋ/ | - | |



Check your answers with those given at the end of the unit.

TOPIC 2: CHARACTERISTICS OF REAL LIFE LISTENING AND SPEAKING SITUATIONS

In this Topic you will learn about:

- (a) What real-life listening and speaking situations are:
- (b) The characteristic of real life listening.
- (c) The characteristics of real life speaking.
- (d) Activities that can be used to develop the listening skill.
- (e) Activities that can be used to develop the speaking skill.

INTRODUCTION

You have learnt what active listening is and the enabling skills that you need to develop. You have also learnt that fluent speech is a product of active participation in receptive activities. Thus, it is your duty as a teacher to try and provide activities that will give learners practice in the oral skills. Learners have to learn to function successfully in real life listening and speaking situations. You are now going to examine what real life listening and speaking are: You will also look at what one needs to be able to do in order to comprehend satisfactorily in a variety of given situations.

(a) REAL-LIFE LISTENING SITUATIONS

- Make a list of as many situations as you can think of where people are listening to other people. These may include situations where they may be doing other things besides listening and speaking.

Compare your list with the one given below:

Table: LE/1/3-1

LISTENING SITUATIONS	
Interview	Directions (giving/taking)
Instructions (giving/taking)	Folk songs
Radio/TV news broadcast	Telephone conversation
Talks	Lesson/lecture
Dialogue	Gossip
Discussions	Story-telling
Pop songs	Advertisement

- Are there any items which you had not thought of?
- Are there any items you had which this list does not include?

(b) CHARACTERISTICS OF REAL-LIFE LISTENING SITUATIONS

When you compare your list with that in Table: LE/1/3-1, can you find some features that seem to be common to most of the situations? Such features might be associated with.

- The kind of language that is usually used.
- The kind of interaction.
- What the listener is doing.

Here are some of the characteristics of real-life listening situations:

1. Listener Expectation and Purpose

In real-life the listener almost always knows in advance something about what is going to be said. For instance, the speaker or the basic topic. Connected to this is the purpose of listening. You normally have some objective in listening and you expect to hear something to your purpose.

2. Looking as well as Listening

When you listen, you normally have something to look at which is connected to what is being said, this could be the one speaking. But there could be an object like a picture or the environment in general. It is only in few instances when listening is done blind, for example when you are listening to the radio.

3. Ongoing Purposeful Listener Response

Normally when you listen, you respond at intervals as the talking is going on. It is not common for you to listen to extended speech and respond only at the end. Moreover, the responses are normally directly related to the listening purpose.

4. Watch for non-verbal clues. Often speakers tell us what is important through non-verbal messages. A speaker's hand gesture may stress a point, facial expression reveals his/her feelings about the subject or increasing or softening the voice may signal a call for special attention.

(c) CHARACTERISTICS OF REAL-LIFE SPEAKING SITUATIONS

1. Informal Speakers Discourse

Most of the spoken language that you listen to is informal and spontaneous. The speaker is making it up as he or she talks on rather than reading aloud or reciting from memory.

Informal speech has various features

(a) Brevity of “Chunks”

Informal speech is usually broken into short chunks. For example in a conversation, people take turns to speak, usually in short turns of a few seconds each.

(b) Pronunciation

The pronunciation of words is often not controlled (or slurred). It might also be different from the phonological representation given in the dictionary.

There are obvious examples such as ‘can-t’ for cannot, ‘he’d’ for he would, or he had, ‘he’s for he has or ‘let’s go’ for let us go.

(c) Vocabulary

The vocabulary is often colloquial or conversational. For example: Use of “kid” for “child”, “chick” for “girl” and “guy” for “man”.

(d) Grammar

Usually informal speech to be somewhat ungrammatical. Utterances do not usually divide neatly into sentences and a grammatical structure may change in mid-sentence. Unfinished clauses are also common.

(e) Noise

The speaker normally says a good deal more than is strictly necessary for the conveying of a message. Redundancy includes such things as:

- (i) repetition - saying the same thing over and over again.
- (ii) paraphrase - saying the same thing but expressed differently.
- (iii) self-correction - after realizing that he has made a mistake, he will try to correct it.
- (iv) The use of ‘fillers’ such as: I mean, well, er, you know, you see, and uh. These will somehow make up for the gaps created by noise.”

2. Purpose

Speech is purposeful. For example you:

- Great people
- Apologize
- Criticize
- Enquire
- Inform
- Ask for directions and many others.

3. Speaker attention

In informal speech, the speaker usually does certain things. These are:

- Taking into account the listener's character and intentions.
- Responding directly to his or her reactions, whether verbal or non-verbal.

4. Unpredictability

You cannot guess the nature of most speech acts, let alone the exact words. If this were not the case, there would be no point in your talking at all.

5. Slips and Hesitations

You cannot monitor your speech, as you do the written work. When uttering longer speeches/sentences, you are likely to violate the grammar norms of the written language. Moreover, you can pause, repeat yourself, rephrase or use fillers as you organize your thoughts.

6. Creativity

Fluent speakers can create and understand new and original utterances. Even children produce unmodelled language. Human beings can form familiar words into new and quite original sequences. So as you speak you can use as many different sentences as you can create.

7. Spontaneity

Speech flows naturally. Normally you do not plan what to say, but you compose as you talk.

8 Comprehension Checks

When you speak, you look at people with whom you talk, to check if they have understood. Often there is a verbal check. For example, "You know? And "Right?"

9. Turn Taking

When you interact you usually signal to indicate whose turn it is to speak. This can be done through facial expressions or gestures.

You will realize that some of the characteristics of real-life listening and speaking overlap. This is because the two skills go hand in hand. The important thing to note is that as a teacher you should of many activities to give the pupils enough practice.



ACTIVITY: LE/1/3-10

Identify features of real-life listening and speaking that apply to the classroom situation.

.....
.....



Check your answers with those given at the end of the unit.

Contextualization

You know what real-life situations are: You are now going to look at situations that involved pupils in real-life listening and speaking. The intention here is to guide you in designing activities that will give the pupils meaningful practice. For example, it does not seem very helpful to base your listening exercises mainly on passages that are read aloud and then followed by comprehension questions. Remember that very little of what you hear in real-life is read aloud. Also note that listening activities based on simulated real-life situations can be more motivating and interesting.

Thus your activities in class should be designed in such a way that the pupils will be prompted to respond naturally and appropriately. It is also worth noting that you should help your pupils or prepare them before giving some activities.

(d) ACTIVITIES FOR DEVELOPING THE LISTENING SKILL

These are many activities that can be used to practice listening. Here are some:

(i) Listening Games

- Pupils can listen and draw.
- They can also listen and re-arrange jumbled main points.
- Or they can put in order a series of pictures.

Another kind of listening game is giving instructions. Below is an example:

Simon says.....

- Stand up (no response).
- Simon says stand up (they stand).
- Simon says clap twice (they clap)
- Clap three times (silence).
- Sit do (they remain standing).
- Simon says touch your neighbour's shoulder (they do so).
- Pick up your pen (no response))
- Simon says; write your name.....(they write).
- These instructions are obeyed only if the command is introduced by:
Simon says.....

Here are more examples of instructions:

(ii) True or False Type

You can use any tense or grammar aspect.

Example:

- Yesterday there was no school.
- We shall all be here again the day after tomorrow.
- You have been learning English for three years.
- Most of you used to go to school X.

(iii) Following Directions

If possible, the pupils should have a simplified map of some sort which could be on a poster or even the board. Then you read out a route and the class decides where they have ended up. They should trace the route as they listen, for example.

<p>Teacher: <i>You are at point B. You go straight ahead, across the first street. Take the second on the right and go to the end. Where are you?</i></p>

(iv) Guess who/what?

This is another game where you describe a famous personality, leaving out any outstanding characteristics until towards the end.

You could also describe a situation or an event but giving different versions, only one of which is true.

(v) Passage length listening activities

There are several ways to approach a passage which is one or more paragraphs in length. With such a passage you can do the following activities in class.

(a) Spot the words

This is an aural scanning activity. The class copies a short list of words that may or may not be in the passage they will hear.

(b) List the items

The passage you use should include a variety of vocabulary. After you have read it the pupils try to recall the exact items mentioned.

(vi) Jig Saw Listening

Here you can use a paragraph of about four or five sentences long. The class listens attentively as you read the sentences in jumbled order. Then you allow the pupils to

think for a moment. After that you ask them to write down the order in which they think the sentences should have been spoken.

You will realize that there are many activities that you can use with your pupils. However the list is not exhaustive. You can create as many as you can think of. Always remember to use an activity that is appropriate to your class.

(c) ACTIVITIES FOR DEVELOPING THE SPEAKING SKILL

In the previous section, you were given a range of activities that you can use to develop your learners' listening skill. In this section you are going to look at activities which offer practice in speaking i.e. speaking provoking activities.



List down all the activities that you use in the classroom involving your pupils in speaking.

Check your list with the one below:

SPEAKING ACTIVITIES	
Dialogue conversations Story –telling Reciting poems Interpretation of graphs Maps, diagrams, pictures Giving directions debates	Role play Rhymes/songs Group discussions Simulations Riddles Drama Tongue twisters

Do you try to vary your activities? You can see for yourself if that there are many activities that you can use in order to offer practice to your pupils in speaking. It is worth noting however that if you are to achieve meaningful speaking in the classroom, you will have to do a lot of preparation and organization. With activities like debates, group discussion or dramatization you can easily lose control of the class. Worse still you might even get problems with the administration. What about the big numbers of the “UPE” pupils? So the success of our lessons will largely depend on your classroom organization.

At this point you need to get clear about some of these activities which you can use to practice speaking. These are role-play drama and simulations.

Role Play

In this kind of activity, the pupils play different parts of the characteristics in the situation given. In other words they take on different roles. You can use poems, stories and dialogues with different characters. You can create as many different situations for role play, preferably those that the pupils normally experience. For example, a conversation between a shop attendant and a buyer, pupils campaigning for prefectship and many others.

Drama

With drama, you will think of a situation for example in form of a sentence or a proverb. You can use an exclamation like, “oh my God” and then ask the pupils to create an unwritten dialogue from it and they act it. Alternatively you could ask the pupils to imagine themselves in different situations which they can act. For example how they would act if they were given a surprise present.

Simulations

This activity is somehow similar to role play only that in this one there should be a problem presented. You give pupils roles in a given situation with a problem to be solved. Then you give them instructions to follow. At the end of the presentation, there will be a discussion of the problem and how it should have been solved.

These three types of activities are part of dramatization that can bring variety in the class.



Note: *It is important that you create situations that the pupils are familiar with. They should also be appropriate to the level of your class.*



ACTIVITY: LE/1/3-11

You want to develop the listening and speaking skills of your pupils. Write out one activity that you can use to help them practice both skills.

.....

.....

.....

.....

.....

.....

.....

.....



Discuss your answers with your peers.

GLOSSARY

Accuracy	:	ability to produce grammatically correct sentences.
Articulate	:	the production of speech sounds.
Articulator producing speech.	:	a part of the mouth, nose or throat that is used in
Articulatory phonetics	:	deals with the way in which speech are produced.
Competence	:	ability to create and understand sentences.
Convention	:	generally accepted practice
Fluency	:	the ability to communicate ideas effectively
Language proficiency	:	how well you can read, write, speak or understand the language.
Para language	:	non verbal communication like facial expression and gestures.
Phonetics	:	the study of language sounds.



SUMMARY/LEARNING OUTCOMES

In this unit you have learnt about why you need to improve on your language skills. Being well conversant with the basic language skills will enable you to use the language to communicate effectively. You have also been exposed to different to real life situations that you can try to create in your language class.

NOTES AND ANSWERS TO ACTIVITIES

ACTIVITY: LE/1/3-1 - Check with peers

ACTIVITY: LE/1/3-2

- (a) The child did not listen.
- (b) Tell the child to listen attentively so that he/she can make the appropriate response.
- (c) A good listener should:
 - Be attentive
 - Be able to understand oral language.
 - Respond appropriately

ACTIVITY: LE/1/3-3

The speech should be:

- Written in direct speech.
- Directly addressed to the (teacher) audience.
- Written in purely conversational language.

ACTIVITY: LE/1/3-4

- (a) Organs used in the production of speech are:
 - The lungs
 - The larynx and vocal folds.
 - The pharynx
 - The velum (soft palate)
 - The hard palate
 - The alveolar ridge
 - The tongue
 - The teeth
 - The lips
- (b)
 - (i) fixed jaws
 - (ii) Movable tongue vocal cords, lips, velum, lungs et.
- (c) Compare your diagram with Fig. EL/1/3-1
You have to include the chest showing the lungs.

ACTIVITY: LE/1/3-5

- 1.(i) (a) Point of articulation – the point at which a consonant is produced.

The point at which the airstream is obstructed during speech production.

- (b) Voicing – refers to the state of the vocal cords during speech.

- | | | | |
|----|-----|---|----------------------------|
| a) | /b/ | - | voiced bilateral sound |
| b) | /g/ | - | voiced velar sound |
| c) | /t/ | - | voiceless alveolar sound |
| d) | /ŋ/ | - | voiced velar sound |
| e) | /l/ | - | voiced dental sound |
| f) | /ʃ/ | - | voiced alveo-palatal sound |
| g) | /c/ | - | voiceless alveolar sound |
| h) | /z/ | - | voiced alveolar sound |
| i) | /θ/ | - | voiceless dental sound |
| j) | /m/ | - | voiced bilateral sound |

ACTIVITY: LE/1/3-6

1. Manner of articulation – how the air stream is affected/interrupted by the speech organs during speech sound production.

2. (a) Nasals - /m, n, ŋ/
 (b) Fricatives -/f, vθ.....s, z, ʒ/
 (c) Laterals - /l/
 (d) Plosives -/b/, p, t, d, k, g/
 (e) Semi-vowels -/w, tʃ/

- | | | |
|----|--------------|---|
| 3. | Sound | Word |
| a) | /f/ | <u>f</u> ish, cou <u>gh</u> , <u>ph</u> one |
| b) | /g/ | ge <u>t</u> , mu <u>g</u> |
| c) | /b/ | <u>b</u> ag, ca <u>b</u> , scr <u>ub</u> b <u>ing</u> |
| d) | /l/ | <u>l</u> ea <u>p</u> , cu <u>rl</u> , <u>fl</u> a <u>sk</u> |
| e) | /dʒ/ | ju <u>d</u> ge, ca <u>g</u> e, en <u>c</u> ou <u>r</u> age |

ACTIVITY: LE/1/3-7

In the production of:

- | | | |
|--------|---|------------------------------|
| Am | - | the lips are spread |
| Friend | - | the lips are spread |
| Feel | - | the lips are slightly spread |
| Law | - | the lips are rounded |
| Cough | - | the lips are rounded |
| Cool | - | the lips protrude |
| Good | - | the lips protrude |
| Cat | - | the lips are spread |
| Doctor | - | the lips are spread |
| Thief | - | the lips are slightly spread |

ACTIVITY: LE/1/3-8

- | | | | | | |
|----|---|------|---|---|------|
| a) | - | /ð/ | f | - | /dʒ/ |
| b) | - | /I:/ | g | - | /t/ |
| c) | - | /k/ | h | - | /f/ |
| d) | - | /n/ | I | - | /s/ |
| e) | - | /θ/ | j | - | /j/ |

ACTIVITY: LE/1/3-9

1.
 - a) book-buk/
 - b) teach-ti:tʃ/
 - c) government -/g^vɔnmənt/
 - d) tree -/tri/
 - e) queue - /kju:/
 - f) beauty -/bju:ti/
 - g) child -/tʃaɪld/
 - h) secondary - /sekəndri/ or / sekəndril
 - i) dodge -/dɒdʒ/

2.
 - a) asked
 - b) fifth
 - c) shelved
 - d) you
 - e) thanks
 - f) lunch
 - g) finds
 - h) tongue
 - i) ghost
 - j) bathed

3.
 - a) tip – dip/hit – hid/tin din
 - b) wrong – long/rice – lice /read – lead
 - c) rich – ridge /chore – jaw / chin – gin
 - d) price – prize / sink – zinc / faces – phases
 - e) turn – tongue / sin – sing / son - sung

ACTIVITY: LE/1/3-10

- Brevity of chunks
- Pronunciation
- Noise
- Redundancy
- Looking as well as listening
- Speaker attention
- Purposeful response
- Creativity
- Turn taking
- Comprehension checks



END OF UNIT 3 ASSIGNMENT

1. The table below has 3 columns. In the first one, there are different sounds. The second and third columns indicate the place of articulation and manner of each given sound. Fill in these two columns.

Sound	Place of articulation	Manner of articulation
/w/ /p/ /k/ /s/ /f/ /m/ /ð/ /l/ /θ/ /dʒ/ /tʃ/ /j/ /h/		

2. Transcribe the following words:

- 1) high
- 2) long
- 3) age
- 4) watch
- 5) mother
- 6) box
- 7) cheese
- 8) rags
- 9) word
- 10) fight

- (i) Identify an oral language aspect that you wish to teach in your class.
- (ii) State the activities that you can use to teach that aspect successfully



Congratulations!

UNIT 4

LANGUAGE IN SOCIETY

LE/1/4

INTRODUCTION

You are most welcome to this inspiring unit which introduces you to the way language functionally operates in society.

SUBJECT ORIENTATION

In this unit you will be dealing with language in society.

A functional approach has been adopted to introduce you to the operating system of English language society. The purpose of this approach is to enable you as a teacher to appreciate practical difficulties language users and learner face which you can use as a basis for helping the learners to learn more effectively in a meaningful situation. The concepts of standard language, language domains, register, variety, gender, dialects, and language functions feature prominently in the coverage.

AIM

The primary aims of this unit is to enrich your understanding of language varieties and functions. We hope that this will enable you to become a better teacher.

OBJECTIVES

By the end of this unit you should be able to:

- Recognize the different status English can enjoy in society.
- Identify the registers of English most commonly found in Uganda.
- Demonstrate evidence of knowledge of how language changes and the implications of language changes for a language teacher.
- Adopt more appropriate methods of improving the quality of English use among Ugandan learners.

TOPICS TO BE COVERED

The unit is organized under 2 topics.

Topic 1: Language in Society.

- a) English as an international language.
- b) The main characteristics of English as a second language.

Topic 2: Language Variety and Change

- a) Domains
- b) The role of English in Uganda.
- c) Register
- d) Standards
- e) Language and Culture
- f) Gender
- g) Language change

- h) Models
- i) Using models and standards for quality teaching.
- j) Word meaning.



STUDY REQUIREMENTS

You will need to make notes as you go through this unit. Have some stationery with you. To help find the meanings of new words you will come across, have a good dictionary near you.

Wish you successful reading.

TOPIC 1: LANGUAGE IN SOCIETY

The fact that English has now become a language of great importance internationally cannot be over emphasized. English is the mother tongue in several countries including the United States of America, Britain, Canada, Australia, New Zealand, Guyana and many others. Countries such as South Africa and India have a substantial number of native speakers also.

There are many countries in the world where English is widely used as a second language. Uganda is one such country where English is used as a second language. In such countries, English has a major role in life, usually in education and government but also in other domains such as the church, and courts of law. English teaching in these countries is called E.S.L (English as a second language) teaching.

Many international activities now use English. For instance, all air traffic controllers and pilots use English for international flight communication. English is the accepted lingua franca at nearly all international conferences. It is also the language used by all the major international news agencies in their telexes and faxes.

There are countries where English is used for foreign purposes only, for example, for dealing with foreigners either visiting the country or foreigners in other countries. Typically, English is needed in these countries for tourism and trade. English sometimes retains a role in higher education as well. The teaching of English in these countries is called E.F.L (English as a foreign language) teaching. English in Tanzania for example is sometimes characterized as an E.F.L. The Democratic Republic of Congo (DRC) and many countries of Europe and Asia can also be characterized as using E.F.L.

English which will be used as specific job or a specific course of study is called E.S.P (English for specific purposes). For instance, English for academic purposes. English for occupational purposes and English for Social Sciences. This includes special courses, for say, hotel receptionists, airline pilots, engineers etc.



ACTIVITY: LE/1/4-1

1. Write down the following abbreviations in full:
 - (a) E.L.F.
.....
 - (b) E.S.L.
.....
 - (c) E.S.P.
.....
2. Give some examples of an aspect of international activity in which English is used.
.....
.....



Check your answers with those given at the end of the unit.

The main characteristics of E.S.L (English as a second language)

The teaching of English as a second language in primary school is usually characterized by three main assumptions/propositions, namely;

1. that English is useful for the learner because it is used widely.
2. that English is heard and used outside the school on regular basis.
3. that the pupil wants to learn English of a certain quality that is good English.

In Uganda, at least in theory if not in practice, all these assumption or propositions are true. English certainly useful for all the learners. It starts being useful in the class as a median of instruction. It is also the language of administration in the school. English is an essential requirement for any job that the learner is likely to want.

However, it has to be noted that the school curriculum does not aim at helping learners with business English or with other kinds of English relevant to their jobs, still preferring to set compositions on topics such as “My holidays” or “My favourite dish”! Very few teachers teach pupils the English they will most need such as writing letters, interview skills, report-writing, minute-taking or note-making.

Outside the main towns, though, the second assumption is not as true as it is made to appear. Radio Uganda, which is the only national radio and other local FM stations broadcast very little English. Besides the type of English they usually broadcast is rarely of the standard which should be imitated. English newspapers, magazines and other reading materials do not penetrate to the rural areas. Most times especially in primary schools the teachers are the only source of English for over 90% of the children. Parents who know English well rarely pass on their English to the children, thus each generation has o learn it again.

Children’s Linguistic Environment

A satisfactory learning environment should expose the children to the right linguistic input. Pupils should be given more opportunity to take responsibility for the learning and to incorporate their own thinking into the learning process through sharing ideas and proposing solutions. Teachers should encourage pupil initiatives and be prepared to set their own preferences to one side to accommodate them we may be reluctant to be too accommodating of pupils’ ideas because of our responsibilities to deliver a prescribed curriculum in a limited amount of time, with a decrease in opportunities for pupils to develop their communicative competence, but from experience we should have noted, that the level of verbal exchange increases significantly when pupils are actively encouraged to experiment and take risks. This promotes pupils use of language.

By the time the child enters the pre-school, he has used speech to express this needs, wants and emotions. He has experimented verbally for the sheer joy of speaking. He may be skilled in his ability to communicate or delayed in speech development.

In the education centre, the child now engages in experiences which require him to share with new adults and with children his own age. Not only does he share his

thoughts. During this time speech should be made more interesting by providing inviting things to talk about. A bird's nest will invoke all sorts of questions and conversation. Questions like the following can be asked.

What is this?
Where did I find it?
What lives in here?

The teacher should encourage those children that are quiet to speak. Speech and listening skills are likely to improve. The child gains practice in organizing and presenting his thoughts. His vocabulary improves through use of words.



ACTIVITY: LE/1/4-2

Explain any four ways you have been using to improve the speech of your pupils in the infant class.

.....
.....
.....



Discuss with your peers.

Learning English as a second language

Children learning their first language begin by linking the object with a sound directly. When it comes to child learning English as a second language, the situation is different. There are differences in the ability to learn new languages which are closely related to age. A small child learns a new language quickly and naturally, much more applies especially to pronunciation. A small child can pronounce a new language perfectly but this ability is partially lost after the onset of puberty. If children are slow at learning new language in school, it is the fault of the teacher, not the children. The teacher's task is to expose the children to as much meaningful language as possible. The teacher should create a free environment to enable the children try out the language they learn.



ACTIVITY: LE/1/4-3



Discuss with your peers the different ways you can expose your primary two pupils to English, in and, out of class.

TOPIC 2: LANGUAGE VARIETY AND CHANGE

Every language will have more than one variety, especially in the way in which it is spoken. This variation is an important and well recognized aspect of our daily lives as language – users in different regional and social communities.

We will now attempt to explain some of the varieties of language.

i) **Dialect**

The word dialect always means a variety of the language under discussion. For this reason we should always ‘say’ dialect ‘x’ as in:

The Kumam in Uganda speaks a dialect of Luo.

Across the whole of West Africa, the language we call Fulani has many different dialects.

Every language has dialects. There are American, Scottish, Australian and many other dialects of English. Usually speakers using different dialects of the same language can understand each other, but they may find differences of vocabulary and of grammar. If these differences are sufficiently great, the two dialects may come to be regarded as separate language.

ii) **Register**

Variation according to use in specific situations can be looked at in terms of register. There is religious register in which we expect to find expressions not found elsewhere as in ‘Yes shall be blessed by, Him to times of tribulation). One of the key features of a register is the use of special jargon, which can be defined as technical vocabulary.

Vocabulary associated with a special activity or group. The users of a register usually share the same occupation (doctors, lawyers, pastors) or the same interests (e.g. stamp collectors, football fans).

A particular register often distinguishes itself from other registers by having a number of distinctive words, by using words of phrase in a particular way and sometimes by special grammatical constructions e.g. legal language.

iii) **Code-switching**

If switching of language takes place between two or more languages in communication, it is called code-switching, for example one may use Kiswahili for one friend and English for another. In a multilingual setting like Uganda today, it is quite common for speakers to switch from say Rutooro to English according to the topic and the people they are talking to.

iv) Code-mixing

If one uses a language and mixes words, phrases and sentences from another language, then it is called code-mixing. Many people in Uganda do it quite often. Usually they mix some words of English within the mother-tongue.

Language use in Society

A domain is a particular area or aspect of social life. If a country uses only one language then that language is used in all domains. However, in Uganda the main languages, English and Swahili all have their own domains i.e. aspects of life in which they are used. These domain may overlap, they may change from time to time, they may change for each individual as he or she gets older, marries, moves to another town or changes job. By looking at the past present and future domains of English in Uganda, we can understand better how English should be taught and why teachers in primary schools find problems in teaching it effectively.



ACTIVITY: LE/1/4-4

1. Which language do you use?.....
 - a) In the market?
 - b) To talk to a taxi driver?
 - c) When visiting Jinja?
 - d) When visiting Kabale?
 - e) When visiting Soroti?
 - f) In church?
 - g) When making a formal speech?
 - h) When talking to your grandmother?
 - i) To write a very important letter?

2. Which language do you use to ask a stranger directions?
.....

How do you choose it? Is it by the place you meet the stranger or by his/her dress or demeanor or by the job you suppose he/she has?)



Discuss your answers with your peers.

You will be the most unusual Ugandan if you use the same language in all these situations yet, of course, an English-Speaker in Britain or America does use English for every one of these functions – from the most intimate to the most public, from the most limited to the most complex. Perhaps, this could be the reason for Britons' and Americans' very poor ability to learn other languages.

To be more precise, when exactly do you, an educated Ugandan use English? How many domains does English occupy in your own experience? Have these domains increased or diminished in number as you have got older?

Prior to independence and slightly after independence, most schools enforced an English only rule. This meant that pupils and students used English for all the domains in their school life, certainly not for all of their out-of-school life.

With regard to quality, we are faced with a real challenge. In Uganda, the quality of English is rarely tested. We do not know if employers require quality; they definitely prefer a higher mark in the a-level but in these a-level examinations, Uganda National Examinations Board (UNEB) tests only written skills.. The teachers themselves are also not adequately tested in the oral skills before they begin to teach, certainly they are never prevented from teaching because of poor oral skills. It is for this reason that we need to commend you for taking this course seriously.

As Barry Sesnan once observed English is taught in Uganda, not in the abstract, but it will be used. Spoken English in particular is not adequately taught even though it will also be widely used.

In order to have a basis for discussion of the issues this raises for spoken English we turn to sociolinguists where language is studied in its social context. This area of study is sometimes looked at as language in society. To that effect, we will look at the domains and registers of English in Uganda and then study how we can use the notion of standards and models to look at the problem or challenge of maintaining quality.

It is also meant that English was spoken as well as written. Very few schools, if any at all, now enforce the rule.

Some questions which you might need to address yourself are:

Was the rule easier to enforce when school populations were truly national? Has the gradual localization of school intake (not by policy but for practical reasons of school fees, transport costs, and civil unrest) made it harder to keep the domains of English extensive enough? Most schools now have the majority of children (and their teachers) speaking the same language. This is true in almost all primary schools and the great majority of secondary schools.

Besides the above scenario, pupils receive mixed messages from school authorities which compounds the problem, for example:

They are told that it is important to learn the mother-tongue but the schools use English only and examinations are always in English. Often the use of English brings accusations of pride, and arrogance from classmates. The English language is only taught as a subject but it is used as the medium of instruction in the other classes.

It is possible to conclude that since independence, the number of domains where English is used has gradually reduced at least within the education system. However, this is not to say that reducing the number of domains has an effect on the quality of the language learned.

The role of English in Uganda

Despite the challenges faced in the teaching of English in schools it still plays a significant role in Uganda. Below are some of the major roles English plays.

1. It is the official language in the country. All formal communication in government offices are mostly carried out in English.
2. It is the language of instruction in schools and institutions of learning in the country.
3. All national examinations in schools and institutions of learning in the country are conducted in English.
4. It is the language most commonly used in the print and electronic media in the country.
5. English is used for transacting international business.
6. Because of the multi-lingual nature of our society, most Ugandans rely on English to communicate with one another across ethnic lines.
7. English helps us to re-link with our past, it reminds us of our colonial history. It links us with Britain – our colonial master with whom we still have some common interests to date.
8. English is a source of unity in Uganda. It has managed to bring the people of Uganda together through the use of a common language.
9. It is also the language of the law. Not only have the laws of Uganda been written in English but also the courts of law conduct most of their proceedings in English.
10. English has also virtually become the language of religion in Uganda. Most of the reading materials found in the churches and mosques in Uganda are written in English. Church services in a number of churches are also conducted in English.
11. English has also become a language of prestige. Speaking English is a sign of being educated.



ACTIVITY: LE/1/4-5

1. In groups/as a class, discuss and enumerate the roles played by English in Uganda today.
.....
2. Identify and discuss the classroom implications of the roles of English stated above.
.....



Discuss your answers with your peers.

Classroom Implication

Teachers should be fairly conservative in their teaching – but should not hold back developments in the language which have already changed it in the rest of the world.

Another important element in the choice of register is based on whether we are working on the basis of friendship or business in our conversation. The register for generating a friendly conversation is quite different from that required to interact in a business like manner. In friendly interactions we seek to establish closeness with the listener whereas in a business like interaction we deliberately keep our distance from the listener. Suppose you run a kiosk, your cousin comes to buy some sugar but would like to pay later. Your cousin will try solidarity language informal greeting as a reminder of your closeness; you will most likely use business language (possibly even avoiding greetings and being as formal as possible). If you are not ready to give out the sugar on credit.

In native-speaker countries, English can cope with all these situations. However, in Uganda the friendly informal situations are very rarely taught and apparently not heard at all in casual exposure. This can be put to some simple test, ask for example a teenager to describe something like a social occasion or sports which he/she enjoyed to the test of the class, first in English then in mother tongue. Note the difference in fluency, speed, paralanguage and the enjoyment of the listeners. The type of English that ensues is bound to be slow, stilted and unexciting; the local language description is likely to be lively and highly descriptive. If at all your students are able to excite the audience in their mother-tongue you will have done quite well.

It is possible for a language to lose some of its domains for example, if it becomes a spoken language only or if it becomes a formal 'book-language', if the speakers of a language do not enjoy using it or don't feel any encouragement in improving it, the standard of such a language will definitely fall. Just as a one-legged person cannot win any races, a language learned only in parts will not serve all the social functions of a language. So, if English is not being learned and used in all its domains and its registers are inadequately understood, where can we look to improve the standard in our schools? Which models are suitable?

Standards

BBC English Dictionary (1992) defines the word ‘standard’ as a level of quality of achievement, especially a level that is thought to be acceptable. A standard can also be seen as something that you use in order to judge the quantity of something else. Thus a standard language refers to the variety of a language which is popularly considered to be the most acceptable and is often used to judge the quality of other varieties of the same language.

Prior to independence there was virtually no doubt which standard was to be followed in Uganda. All the text books were based on two or three of British English. Though this ignored the fact that Britain itself had different standards (namely; Southern, Northern and Scottish English) it was quite clear what was to be taught and learned was British English and not American or Australian English.

There were several different names of Standard English taught before independence namely;

- a) Queen’s English – this term is no longer used, especially as the English spoken by the Queen is quite different from the normal English spoken by most people in the 1990s and 2000s.
- b) Oxford English – based on the Oxford English Dictionary and the pronunciation used in the University of Oxford.
- c) Received pronunciation (R.P) – the variety of Southern British recommended by text books, principally characterized diphthongs, this is seen in Britain itself as a fairly upper – class pronunciation.
- d) B.B.C English – a standard based on (R.P) once universally used on the BBC but now no longer so rigidly followed.

In Uganda the different standards are mainly matter of accent. In reality English taught in Uganda is taught from text books which follow the RP standard. However, nowadays cassette recordings from Britain have tended to expose the learners’ to a wider variety of British accents.

Throughout the world the basic English is the same. Negligible differences of grammar and large differences of vocabulary become more obvious when major dialects of English, such as American or Indian English are considered. In writing, English is still one language even when in speech there is quite a variety of accents.

More on Standard English and Dialects

The development of a standard language is of enormous advantage to English speakers. The standard form of the language has considerable prestige and non-standard varieties are down graded accordingly. It is quite understandable that people have jumped from prestige to ‘correctness’ and have assumed that the standard form is correct, and all others incorrect.

A large of books have appeared over the two hundred years of so, attempting to lay down what is 'correct' in English, and what is not (Gerald Knowles 1987). Despite the absurdity of some of the 'rules of correctness', they have achieved wide currency or popularity, probably because few people know where such rules come from, and are not in a position to challenge them. For example, if people knew that some of the rules of correctness have their origins in Latin, such rules would not be easily accepted by English speakers.

Linguists in the present century have reacted sharply against prescriptive i.e.(rule governed) approach to language, and insisted that the job of the linguist is purely descriptive, to describe the language as it is and not as some people might think it ought to be. However, this is not to say that anything should go into the language or that there is no incorrect English.

As teachers of language, we must make a clear distinction between the scientific study of the forms of language, and our personal feelings about varieties of English. You may find an accent nice. You may find another accent not impressive. We all have such personal feelings about language and you are quite entitled to your views. But as Gerald (1989) noted, we must not confuse these subjective reactions with objective description of language. If we pursue this more reasonable approach, non-standard forms can be seen as simply non-standard forms - there is no reason to infer that they are also substandard.

A Brief History of Standard English

What we now regard as Standard English can be traced back to about the time of Chaucer. Before that, the prestige of the different dialects of English hanged with the political fortunes of the region in which they were spoken. The dialect of Wessex is the variety of old English generally studied as "Anglo-Saxon" but after the transfer of the political capital of England to London, the dialects of South East grew in prestige and were to form the basis of the standard language.

Meanwhile, as the political importance of the West Country declined, the prestige of West Country dialects declined with it.

Standard English was for a long time essentially a written form of the language, but did influence the use of grammar and vocabulary in speech, and even punctuation. In all parts of the country, local forms and usages have been subject to displacement, as fashions have changed, new forms have been accepted to the standard language and have gradually spread to local dialects.

The popular assumption that local dialects somehow "corrupt" the pure standard language could not be further from the truth; in reality they tend to preserve older forms of the language. Dialects have of course also been open to non-standard developments but for the mass of English speakers non-standard usages are much more likely to be preserved archaism.

The standardization of pronunciation really began in the late eighteenth century. Faced with various pronunciation of the same word, elocutionists and orthopedist – those concerned with correct pronunciation recommended their own pronunciation as the correct one, and others as incorrect. This continues up to day. There are still

people who argue about whether the first syllable of “either” and “neither” ought to rhyme with “by” or “be”. On the false assumption that there is one correct answer.

However, agreement in matters of pronunciation seems to have developed in the nineteenth century, especially in the public schools of South England. This has led to a wide spread acceptance in England of one variety of pronunciation as a standard, and this is the type that was adopted in the 1920s for broadcasting by the BBC. It is known as RECEIVED PRONUNCIATION or more commonly as RP. The word received is here used in the older sense of “generally accepted” speech belongs to England, but cannot be pinned down to any region of England. RP has had a powerful influence on all regional varieties, but relatively few people actually speak it.

The vast majority of English speakers today have a standardized variety of English. In England for example their pronunciation is likely to be influenced by RP, but retains some flavour.

If we wish to generalize about the speech of England we have mainly to describe the speech of a few conurbations including London, Birmingham, Greater Manchester, New Castle upon tyne.

It should be noted that there is a clear distinction between Standard English and RP. Standard English refers to the form of the language as a whole, and includes grammar and vocabulary, whereas RP refers specifically to pronunciation: Australians, Scots and American generally have, Standard English, but RP is spoken predominantly as a prestigious accent mainly in England.

The kind of English spoken outside England is in many cases more conservative than the speech of England itself. When a language is taken to a new era, dialect differences among the immigrants tend to be leveled out in the speech of the new population, so that a more homogeneous variety is formed; land the new variety then tends to preserve features of the language of the time of its introduction. American English for example preserves many features of seventeenth century English, and although there are dialects of American English, they are not as diverse as those of England. It is much easier to generalize about American pronunciation than British pronunciation.



ACTIVITY: LE/1/4-6

1. Distinguish between the prescriptive approach and the descriptive approach.
.....
.....
2. Distinguish between Standard English and received pronunciation.
.....
.....
3. When did the standardization of English pronunciation really began?
.....
4. What happens when a language is taken to a new area?
.....
.....



Check your answers with those given at the end of the unit.

Language and Culture

There is a close relationship between language and culture. Whatever people do whether they greet, fight, settle a clan dispute, make love, and attend a marriage ceremony they talk. We talk to our parents, relatives, friends and in laws. Everyone we talk to responds to us with more talk. Hardly a moment of our waking lives is free from words. Even in our dreams we talk and are talked to.

Thus to understand people's culture one must understand the nature of language that makes them human. The possession of language, as (Franklin & Rodman 1993 – 3) observed, perhaps more than any other attribute, distinguishes humans from other animals.

Similarly, to understand a language better, one must of necessity know the cultural background of the language. Every language reflects in its entire development the political, social and cultural history of the speakers. So intimate is the relation between a language and the people who speak it that the two can scarcely be thought of apart. A language lives only as long as the people who speak it live and make use of it for their daily interaction which in turn is deeply rooted in the prevailing cultural norms. Every language performs all its communicative and social functions within a given sociocultural framework. The cultural norms dictate on the acceptability and non-acceptability of the various linguistic expression people can use.

As a second language teacher you also need to know that there are no one to one mapping of linguistic elements. Every language has its own sound system which once learned has a tendency of interfering in the learning of a second language.

We can, therefore, say that:

- Language is an aspect of culture.
- Language is one of the means through which culture is stored and conveyed.
- Language and culture complement each other.



ACTIVITY: LE/1/4-7

1. As a group, identify and discuss the types/aspects of relationship between language and culture.
2. Do you agree that a language lives only as long as there are people who speak it and use it in their daily interactions? If so, give at least three good reasons which may later on compare with those of your group members.



Check your answers with those given at the end of this unit.

Gender

In any society, gender is the way the differences between the sexes are expressed. According to the English language, linguistics have argued that-man ending as in chairman, represented person and not man. However, the word has been strongly felt to be marked for gender, and efforts were made to introduce a word like chairperson, or to simplify the word by saying ‘chair,’

‘Ms’ one of the signs of a major development in language in the second half of the 20, namely; the way gender is handled. The term ‘Ms’ was invented in America, and is now widely used. It replaces both Miss and Mrs. This came up as a result of those who were concerned about the way language handled gender who pointed out that Mrs. Or Miss was indicating a woman’s marital status.



ACTIVITY: LE/1/4-8

Explain what you understand by gender.



Discuss your answers with your peers.

Gender free language and gender sensitivity in the classroom

From the day children are born, male and female babies are treated differently. Girls are pink blankets, are called pretty and are handled delicately. Boys are dressed in blue, are regarded as handsome and are seen as tougher.

Unfortunately, these differences include expectations for school success. Parents often communicate different expectations for their sons and daughters.

Societal influences carry over into schools and result in different treatment to boys and girls. Teachers view boys as more independent thinkers and more likely to do better in Maths, and Science because these are male subject.

Both male and female teachers treat boys and girls differently. Boys receive more approval, are taught more directly and listened to more, and are rewarded more for creativity.

What can teachers do to ensure that girls and boys get equal treatment?

Teachers can help reverse the negative impact of gender stereo typing in education. The first step is for the teacher to be aware. If a teacher is aware that she may not treat boys and girls differently becomes more sensitive.

The next step is to make every effort to treat boys and girls as equally as possible and encourage the same academic behaviour in both. You are not going to say that boys and girls are the same in every way, and you are not asking them to be. You however give them the same opportunities academically and encouragement.

Be open in your communication. Tell them, that you are going to treat boys and girls equally. Then make an effort to be true to your commitment. Let them share equally in chores and eliminate gender related activities like competitions between boys and girls and forming lines by gender. Use stories and pictures that portray females in positive roles.



ACTIVITY: LE/1/4-9

1. Explain why teachers might have difficulty recognizing different treatment of boys and girls.
2. Should boys sit separately from girls in class? Discuss.
3. Are you gender sensitive as a teacher? Analyse your behaviour.



Discuss with your peers.

Language Change

All living languages change regularly through time. Evidence of linguistic change can be found in the history of individual languages and in the regular correspondences that exist between different languages and dialects.

Generally related languages descend from a common parent language through linguistic change. An early history of related languages shows that they are dialects of the same parent.

All parts of the grammar may change. That is, phonological, morphological, syntactic lexical and semantic meaning of words and morphemes may expand, narrow or shift with time.

It is widely believed that no one knows all the causes for linguistic change. Basically, change comes about through the restructuring of the grammar by children learning the language. Grammars are both simplified and elaborated; the elaboration may arise to counter the simplifications that could lead to ambiguity.

Changes in pronunciation can have an effect on spelling and on grammar as already stated. For example words that are clearly different to a British speaker of English like 'fill' and 'feel' may need to be clarified by extra words if they are not differentiated in Ugandan speech.

Language change may take the form of new vocabulary developing. For example the term 'after-party' is Uganda. Similarly 'kasiki' has replaced 'stag-night.' 'Compact' is used for cassette.

Consequently the standards to be adopted by language teachers in Uganda must take account of all these factors. However, the following basic principles cannot be ignored.

- (i) English spoken by Ugandans should be internationally recognized and understood.
- (ii) Ugandan speakers of English should be able to understand all other speakers of English from other parts of the world.
- (iii) English should keep its role as a language used by Ugandans themselves.

In view of the fact that to-date there is no known governing body to regulate the standard of English in the country, the most reasonable approach is to continue to accept the standard provided by the main dictionaries and grammar works produced in both Britain and America while bearing in mind that there can be Ugandan elements or a Ugandan flavour. Most, English speaking, countries it should be noted, accept one or other of these standards.

As a teacher you need to know, if you have not done so already that the main dictionaries of British English are the Oxford English Dictionary (usually used in, its shorter or concise form), BBC English Dictionary and Chambers Dictionary. Each major publisher, such as Collins, Macmillan or Longman also produces a dictionary. All these dictionaries provide pronunciation phonetic form for each word. The main dictionary for American English is Webster's dictionary which also appears in different forms.

Most dictionaries are usually regularly updated can be relied upon by a good language teacher to provide the most appropriate pronunciation of the times.

Models

Standards are mostly found in books and in tradition. However, it is not enough to have standards in books. Models, are also necessary for good pronunciation. What do we mean by a model?

To understand what we mean by a model, it has to be noted that students can only learn good pronunciation by hearing it. They can only learn conversational abilities and influence by hearing them and practicing what they hear. Therefore, a model is a person or a recording suitable for students to imitate.

Traditionally the first model was the teacher upon whom the pupil relied for most of the information he needed during the learning of a language. The teacher still has a major role to play especially in primary schools. This puts a heavy responsibility on the language teacher who must provide a good model at all times; from phonemes to discourse. Not only should the teacher be accurate enough to be a good model but the teacher must not find or herself/being contradicted by standard dictionaries or recordings.

Children may encounter other personal models in the school environment. But we must remember that the learner may not always distinguish a good model from a bad one. Some common errors of pronunciation such as failure to distinguish between /l/ and /r/ are transmitted from wrong teacher models to pupils on a regular basis.

The electronic media, especially radio and television also provide models but research has shown that pronunciation is not in most cases well learned from radios and televisions. The reason for this is obvious learning requires feedback and modification which are not possible in most cases because the learner is usually a passive listener to radio and television programmes. Nevertheless discourse skills and grammar may be learned by extensive listening in this way as there is a possibility for the learner to absorb the patterns more or less unconsciously.

 ***N.B: many listeners are capable of listening to good grammar or pronunciation but learn nothing. Examples of most commonly made errors are easy to find.***

e.g. A: Are you two sisters both at school?

B: Yes, they are all at school.

This error of always using 'all' for 'both' could be referred to as a fossilized error. It means the error becomes so embedded that the pupil does not learn from merely hearing the correct version or he/she assumes that the two words are equally correct.

Overseas radio broadcasts by native speakers (BBC and V.O.A) also provide a variety of models. Many of these radio stations also positively teach English in special programmes.

Using Standards and Models for Quality Teaching

As tutors and teachers of language, we are all concerned and rightly so that the English we teach is good English. So far we have tried, in this unit, to show you how you can achieve teaching good English. Models are available in Uganda. In fact many Ugandans are excellent models for learners. As a good teacher you need to encourage your pupils to look for good models. They will be inspired by such models to speak good English. It is also possible to invite such models to the school so that a number of pupils can have an opportunity to listen to them.

Sources of correctness are also available in Uganda. Classroom and staffroom disagreements about how a word is to be pronounced or spelt can readily be settled by referring to a component dictionary.

The role of the language teacher should once again be re-emphasized because he is the main model available to the learners. The pupils are daily influenced by the teacher. As such the teacher's responsibility is great. He/she must of necessity be sensitive to his or her own weaknesses, especially when challenged by the learners. It is usually very difficult to re-establish credibility if learners lose faith in the teacher. A good teacher must always be prepared to learn and improve him/herself.

You should be reminded that honesty, commitment, consistency, accuracy, good planning and effectiveness are fundamental in ensuring quality teaching.

Word Meaning

Dictionaries are full of words and their meanings. So is also the head of every human being who speaks a given language. People are walking or living dictionaries. You are living dictionary too. You know thousands of words. It is your knowledge of the meanings of these words which permits you to use them to express your thoughts and to understand them when heard, even though you sometimes do so unconsciously.

The meanings of words is part of linguistic knowledge and is therefore part of the grammar. Your mental storehouse of information about words and morphemes is often termed as lexicon.

Knowing a language is knowing how to produce and understand sentences with particular meanings. The study of linguistic meaning, called semantics is concerned with the meaning of morphemes, words, phrases, sentences and discourses.

The meanings of words in particular are defined in part by their, semantic properties whose presence is indicated by use of semantic features. Suppose someone said:

“The assassin was stopped before he got to Mr. Acema Steven.”

If the word “assassin” is in your mental dictionary, you will definitely know that it was some person who was prevented from murdering some prominent person named Mr. Acema Steven. Your knowledge of the meaning of “assassin” tells you that it was not an animal that tried to kill the man and that Mr. Acema Steven was not likely to be a little old man who owned a tobacco shop.

In other words, your knowledge of the meaning of the word “assassin” includes knowing that the individual to whom that word refers is human, a murderer and a killer or prominent people. These pieces of information are some of the semantic properties of the word upon which speakers of the language agree.

When two words have the same sounds but different meaning, they are “homonyms” e.g. “bear” and “bare”. The use of homonyms may also arise due to sentence structures as in “synthetic buffalo hides.”

When two words have the same meanings but different sounds, they are synonyms and may result in paraphrase, which occurs when two different utterances have the same meaning. Paraphrase may also arise when sentences differ structurally in ways that do not affect meaning as in:

Hail, Richard, England’s King / Hail Richard King of England

A word that has several meanings is polysemous e.g. good means well behaved in “good child” and means sound in “good investment.”

Two words that are opposite in meaning are ‘antonyms.’ Antonyms have the same semantic properties except for the one that accounts for their oppositeness. There are antonymous pairs that are complementary e.g. alive/dead, gradable e.g. hot/cold, and relational opposites e.g. buy/sell, employer/employee.



ACTIVITY: LE/1/4-10

1. Give five examples of:
 - a) Complementary antonyms.
 - (i)
 - (ii)
 - (iii)
 - (iv)
 - (v)
2. Gradable antonyms.
 - (i)
 - (ii)
 - (iii)
 - (iv)
 - (v)
3. Relationally opposite antonyms.
 - (i)
 - (ii)
 - (iii)
 - (iv)
 - (v)



Discuss your answers with your peers.

Choice of Words

We learn most of our vocabulary from the environment around us. This may be through our interactions with others and through reading. Vocabulary or word choice is one area of linguistic variation. The language user has a choice of ways of expression. Our different social backgrounds are usually reflected in our choice of words. Unfortunately many young children usually pick wrong or obscene words from the communities where they live and use them when they come to school. The challenge for us as teachers is to expose the children to the right language and to discourage the wrong vocabulary.

For example:

The use of “that dog” instead of “that man.”

The use of “that bastard” “instead” my teacher.”

Bad language can be discouraged by explaining to the child that the language he has used is not good to be used by people who have good manners.



ACTIVITY: LE/1/4-11

1. Do you have children in your class who do not choose words with care?
2. What did you do when you heard them use bad language?



Discuss your answers with your peers.

Differences in meanings of words

It is worthwhile to know the meaning of these two words which are associated with word choice. Denotation refers to that part of the meaning of a word or phrase that relates it to phenomena in the real world. For example, the denotation of the English word bird is a two-legged, winged, egg-laying, warm-blooded creature with a beak. Denotative meaning is regarded as the central or core meaning of a word.

Connotation is the additional meanings that a word or phrase has beyond its central meaning. These meanings show people's emotions and attitudes towards what the word or phrase refers to. For example, child could be defined as a young human being but there are many other characteristics which different people associate with child e.g. affectionate, lovable, sweet, mischievous, noisy, irritating, innocent, etc. Some connotations may be shared by a group of people of the same cultural or social background, sex or age. Others may be restricted to one or several individuals and depend on their personal experience. This type of meaning is sometimes referred to as emotive meaning.

GLOSSARY

Register	:	the type of language used in different social situations. For example the register for ordinary conversation, the register for formal conversation, the register for social functions like parties.
Standard language	:	the variety or dialect of a language widely accepted to be used for wider communication in a language community and considered superior to other dialects or varieties.
Gender	:	sex attribute such as male and female or man and woman.
Model	:	a person or recorded material which can conveniently be relied upon to improve the quality of English or a language for that matter.



SUMMARY/LEARNING OUTCOMES

In this unit you have learnt about language in society. You have also enriched your understanding of language varieties and functions.

As we pointed out, English is an important language the world over. English may be taught as a mother tongue. It may be taught as a foreign language or as a second language. It may be taught for specific purposes. The three main assumptions which characterize the teaching of English are: it is useful for the learners; English is heard and used commonly in the environment of the learners and pupils want to learn English of good quality.

Register which refers to the type of language used in given social circumstances is an important aspect for DEPE students. The variety of a language which is not acceptable to most of the language speakers and which is often used to judge other varieties of the same language is referred to as the standard variety.

There is a close relationship between language and culture. To understand a people's culture one must understand the language which makes them human. Language as a vehicle of social expression has a significant impact on gender relations. Gender inequalities are usually enshrined in language use. In order to improve the standards of spoken English in Uganda, models are necessary especially in the field of pronunciation. As a teacher you need to try as much as possible to be a good model.

To know a word you need to know its collocation, its denotation and connotation. When two words have the same sounds but different meanings, they are referred to as homonyms. When two words have the same meanings but different sounds they are said to be synonyms. A word which has several meanings is polysemous. Two words that are opposite in meaning are antonyms.

NOTES AND ANSWERS TO ACTIVITIES

ACTIVITY: LE/1/4-1

1.
 - (a) English as a foreign language.
 - (b) English as a second language
 - (c) English for specific purposes.
2. Examples of international activities in which English is used include:
 - tourism
 - trade
 - diplomacy
 - conferences
 - broadcast

ACTIVITY: LE/1/4-5

1. The role played by English in Uganda include:
 - Being official language
 - Being language of instruction in schools and institutions of learning.
 - It is the language of examination in schools and institutions.
 - It the language of the electronic and print media.
 - It is the language of international business.
 - It is the language of communication across ethnic and tribal borders.
 - English link Uganda with its colonial master.
 - It is a source of unity in the country.
 - English is the language of the law in Uganda.
 - It is a major language of religion.
 - It is a language of prestige and status.

ACTIVITY: LE/1/4-6

1. Prescriptive approach refers to the approach of language study in which linguists prescribe the rules of language use. Whereas the descriptive approach refers to the approach study which seeks to describe language as it is used and not as it should be.
2. Standard English refers to the most widely accepted and most popular of English. Standard English is found in both the written and spoken forms and it is realized at both the grammatical and vocabulary levels. Whereas Received Pronunciation (RP) refers to the variety of pronunciation adopted in the 1920s for broadcasting by the BBC in England.
3. The standardization of English pronunciation really began in the 19th century.
4. When a language is taken to a new area, dialect differences among the immigrants tend to be leveled out in the speech of the new population; so that a more homogeneous variety is formed.

ACTIVITY: LE/1/4-7

1. The learner should demonstrate familiarity with the relationship between language and culture. He/she should be able to show that language is a vehicle for cultural expression. Traditions and social norms are shared through language. Social inequalities are created and sustained through linguistic means.
2. Generally speaking, a people's language lives as long as there are people to make use of it. A number of reasons account for this.
 - Language is creation of human being. Where there are no people there cannot be a language.
 - The main purpose of language is to facilitate communication which is only possible as long as there are people to communicate among themselves.
 - The growth of a language is enhanced by human activities in the absence of which language cannot grow and as such it becomes vulnerable to death.

ACTIVITY: LE/1/4-10

1.
 - (a) A live and dead, living and dead; true and false.
 - (b) Hot and cold, cool and warm; wet and dry, come and go.
 - (c) Buy and sell, employer and employee; doctor and patient, teacher and pupil.



END OF UNIT 4 ASSIGNMENT LE/1/4

1. Explain the relationship between:
 - a) language and gender.
 - b) language and culture

2. National words mean the same thing to all people. In your group, list the possible meanings of the following words and phrase.
 - (i) expensive
 - (ii) right
 - (iii) party
 - (v) tall
 - (vi) bad
 - (vii) war
 - (viii) hot
 - (ix) work
 - (x) what a day
 - (xi) she is cool

UNIT 5

INTRODUCTION TO LITERATURE: ORAL LITERATURE AND THE SHORT STORY

LE/1/5

INTRODUCTION

You are welcome to this unit which introduces you to Literature. As a primary school teacher, you are going to look at Literature in general, oral literature and the short story will be looked at in detail.

You need to enhance your understanding and appreciation of this literature so that later you can use some of the items to make your teaching more effective.

AIMS

This unit aims at:

1. introducing you to the different components of literature, and the short story and oral literature as major forms of literature.
2. helping you to see and appreciate the power and literary worth of oral literature and the short story.

OBJECTIVES

By the end of this unit you should be able to:

1. identify and distinguish the different components of literature.
2. discuss the value of each of these components; drama, prose, poetry and oral literature.
3. explain the role of oral literature in society.
4. appreciate, discuss and analyse the four selected short stories in terms of their content, language and style.

TOPICS TO BE COVERED

Topic 1: Introduction to literature has five sub-topics.

- a) Introduction.
- b) Definition of literature
- c) Relationship between literature and language.
- d) Classification of literature.
- e) Functions of literature in society.

Topic 2: Oral literature, has four sub-topics:

- a) What is oral literature?
- b) Classification of oral literature.
- c) Functions and uses of oral literature in society.
- d) Relevance of oral literature in language teaching.

Topic 3: The story has two sub-topics which are further sub-divided.

(a) THEORETICAL INFORMATION ABOUT THE SHROT STORY

- i) Definition of a short story.
- ii) Differences between a short story and similar literary texts;
- iii) Characteristics of the short story;
- iv) Aspects and elements of the short story.

(b) STUDY OF 4 SELECTED SHORT STORIES

- i) STORY ONE : Chinua Achebe, “Civil Peace”
- ii) STORY TWO : Alex la Guma, “Coffee for the Road”
- iii) STORY THREE : Katherine Manfield “The Doll’s House”
- iv) STORY FOUR : Henry, Lawson, “The Drover’s Wife”

TOPIC 1: INTRODUCTION TO LITERATURE

1. Introduction

Man's impulse to read and listen to literature is universal and it answers a number of PSYCHOLOGICAL NEEDS that are shared by man universally. (How about the need to write).

The universal answers that literature provides for the universal needs are dictated by the moods and occasions that the individual who reads it or listens will be in at the moment of listening or reading.

Such needs will vary greatly from individual to individual because these needs are a result of the different tastes, experiences and education.

These needs will vary as individuals/people grow and change. (Is Ugandan literature the result of such a change?).

Our reading tastes will emerge day by day, thanks in part to our mood, intellectual and aesthetic needs. But we read because of mainly four reasons;

- to escape
- to learn
- to confront experience
- for aesthetic pleasure

(How significant has the mood in Uganda been to warrant the consumption, at the Ugandan novel?)

(i) Reading for escape

We sometimes read exciting narratives (and uncritically) because they allow us to escape from the problems and responsibilities of our daily life. These works of literature; enable us to participate in experiences that differ from our own. Hence we get detached from time and place and are transported to some imaginary world that we would never know.

(ii) Reading to learn

Literature offers the reader's knowledge' in form of information. When we read different works like Peter Abraham's Mine Boy, V.S. Naipaul's Miguel Street or Wole Soyinka's The Trials of Brother Jero, we gain a great deal of information about Apartheid in South Africa, life in past independent India or the troubles in small communities in independent Nigeria.

Literature, read this way serves as a social document giving insight into the laws, customs, institutions, attitudes and values of a society in the time and place in which it was written or in which it is set. Whether it is a story, a poem or a play, it will give us new piece of information that broadens our knowledge of the world. Although not

all this knowledge might be valuable part of it will teach us about the preconception of the times.

(iii) Reading to confront experience

Reading (Literature) is an act of engagement and participation. Literature allows us the chance to overcome as much as other medium can, the limitations of our own subjectivity and those imposed on us by sex, age, social and economic conditions, and the times in which we live.

Literary characters offer us an immediate access to a wide range of human experiences we otherwise might never know. As we read we observe these characters' Public Jives, while also becoming privy to their inner most thoughts, feelings and motivations. So intimate is this access that psychologists have found imaginative literature a rich source for case studies to illustrate theories of personality and behaviour.

The relationship between literature and experience is highly reciprocal. As we participate in the experience of others, they too can alter our expectations. It is partly because of such a reason that we seek to identify with one character and not another. Encounters with several characters help to enrich the quality and alter the direction of our lives.

We must, however, be sensitive and perceptive. When words of literature affect us endlessly, they survive over time e.g. the "classics" – Lord of the flies by William Golding & Shakespeare's Macbeth.

(iv) Reading for Aesthetic Pleasure

When we read for the aesthetic pleasure of observing good craftsmanship we want to appreciate a work of art with a describable structure and style.

- John Keats observes:
- "A thing of beauty is a joy for ever"
- Well-ordered and well chosen words are certainly one form of immortality.

Sensitive and experienced readers will respond to unified stylistic effects, though not always consciously. When the response is a positive one, we speak of our sense of pleasure or delight, in much the same way as we respond to a pain.

If we push our inquiry further and try to analyze our response, we move closer into literary criticism.

II. Definition of Literature

According to Webster, literature can have several meanings, some of which are given below:

- (i) Literature can be all writings in prose or verse form on any imaginary character or situation.

- (ii) Literature can be all writings that have permanent value and excellence of form.
- (iii) Literature can be all writings of a particular time, country or culture.
- (iv) Literature can be all writings on a particular subject.

Literature can be defined as an art that uses languages for the purpose of its creation and communication. It is creative because it is a way of life.

Different scholars have attempted to define literature.

The Oxford Word Power Learners dictionary defined literature as:

- (i) writing that is considered to be a work of art. Literature includes novels, plays and poetry.
- (ii) printed material about a particular subject.

The Late Okot P'bitek asserts that "Literature is all creative works of man expresses in words.....whether sung, spoken or written down.

P'bitek raises the relevance of oral literature by his definition, bringing to confirm what Wellen and Werrek attest to that:

"One of the objections to literature is its suggestion of limitation to written/printed literature: for clearly, any coherent conception must include oral literature."

- We however refer to literature best if we limit ourselves to imaginative literature – a record, verbal or printed, of the most thoughtful and perceptive men (and women!) of all eras. Available to all, it is an aesthetic human experience that is DISTILLED and refined for us by 'talented' individuals who have the ability to articulate this experience for us to share it.
- The definition of literature is incomplete without an appreciation of the related aspect of literature; is NATURE and FUNCTION. As you may recall from your study of language human language is defined according to its nature and function in a given society.

Wallen and Werrek observe that:

"A literacy work of art is not a simple object but rather a highly complex organisation of stratified character with multiple meanings and relationships."

They again assert that :

"All art is 'sweet' and 'useful' to its, appropriate users – what it articulates is superior to their own self-induced reverie or reflection that it gives them pleasure by the skill with which it articulates that they take to be something like their own reverie or reflection and by the release they experience through this articulation.

Hence a piece of written work like a novel or a play or an utterance like a fable are relevant to a society's existence because they present something about how that

society looks like, its beliefs and philosophy, values, hopes and aspirations. These in essence make the work of art (literature) relevant to a people of a given society during a given time.

c) THE RELATIONSHIP BETWEEN LITERATURE AND LANGUAGE

Every writer/artist, be it a poet, a novelist, a dramatist, or even a typical singer shares his visions of life with us through language.

The literary artist will use words and other linguistic symbols which constitute language to share his vision of life with us as consumers of art. A potter uses clay to make pots. A fine art uses wood-and stone for the purpose of sculpture. In the same way literary artists manipulate words and other linguistic devices to make us share his vision of life and experience.

Language, therefore, is the material of literature. But because language is a creation of man, it is charged with the cultural heritage of a given linguistic group, it will communicate literature in a certain way.

To illustrate this we need to look at the distinction between the use of language in EVERYDAY LIFE and the use of language by a LITERARY ARTIST.

- Scientific language and literary language

Whereas literature contains thought, emotion of feeling, science tends to be more factual. Scientific language, tends toward such a system of signs as Mathematics or symbolic logic.

Literary, language is permeated with historical accidents, memories and associations. It is also highly connotative, expressive and it conveys the tone and attitude of the speaker or writer.

Literary language is far more deeply involved in the historical structure of the language; it stresses the awareness of the sign itself; it has its expressive and pragmatic side which scientific language always wants as far as possible to minimize.

- Everyday language and literary language.

Everyday language is not a uniform concept; it includes wide variants as colloquial; the language of religion and the slang of students. In literary language, on the other hand, the resources of language are exploited much more fully, deliberately and systematically.

Poetic language for instance organizes, tightens the resources of everyday language, and sometimes does even violence to them, in an effort to force us into awareness and attention.

Art imposes some kind of framework which takes the statement of the work out of the world of reality.

- We have, traveled this far to try and get on with the DEFINITION of literature.

3. POETRY

Poetry is emotionalized experience. It is universal truth in thought or feeling, transmitted by the imagination into fitting images, and expressed in beautiful and usually patterned language. Poetry can easily be distinguished from other forms of writing because it has a tendency of:

- (i) resolving itself into patterns.
- (ii) assuming regular cadences (beats/rhythms)
- (iii) establishing a harmony of sounds.

Poetry also appeals to emotion and imagination by combining unlike images and feelings to form new ones.

(Look at the definition of poetry which has been given earlier on).

But bear in mind that poetry or a poem is written to ten one of four things can be seen here:

- It tells a story.
- It presents a picture.
- It expresses an emotional experience.
- It reflects on things.

(ii) Stanza

This is a group of words or an arrangement of lines forming a unit in a poem. In prose, it is what is referred to as a paragraph.

(iii) Line

In poetry there are no sentences, therefore whatever is written is referred to in terms of lines.



ACTIVITY: LE/1/5-1

1. State the four things a poem is written or said to tell.
.....
.....
2. Briefly explain the following poetic terms.
Poet
.....
Stanza
.....
Line
.....



Check your answers with those given at the end of the unit.

(b) KINDS OF LITERATURE

1. Drama

(The definition of drama has been given earlier on)

But as Drama is a performing art which is a mixture of literature and visual aural arts. Therefore certain terms are used to explain the ideas forwards.

TERMS USED IN DRAMA

(i) Theme

There is the general idea in a play. For example a whole play could be about a particular theme such as:-

- love
- suffering
- ignorance

(ii) Setting

These are the surroundings or the time at which the play is about and portraying.



Note: In play writing, organizing and producing there are certain dramatic terms that are considered namely;

(iii) Plot

This is logical sequence of events, a structural pattern in which events are ordered in their logical relationship. It can be looked at as a chain link or a connection between events or episodes. A plot is different from a story, in that it tells us about the cause and effect, while a story is a mere recounting of events as they happen in their chronological order. The plot tends to answer the question of why, while the story answers the question of how things happen. Therefore in drama, the plot of the play is the story of the play.

(iv) Scene

This is a small section of the play that is extracted from an act of the play.

(v) Act

Plays are written in ACT form to indicate change of period or a variation in theme.



Note: In drama there are also some dramatic terms used to help with the objects of the play.

(vi) Costumes

These are the dresses used in the play and they help to portray the said or presented character.

(vii) Props

This is an abbreviation used to mean stage property. It refers to things that are used on the stage in the production of the play.



Note: It is also important to note that there are some dramatic terms that can be used only when referring to people. Therefore in drama a writer is referred to as the PLAYWRIGHT. The people who take up the parts are referred to as ACTORS in case they are men and ACTRESS in case they are women. It is these performers that will portray a character the playwright intends to present.



ACTIVITY: LE/1/5-2

1. Briefly give the definition of the following terms:

Theme

.....

Plot

.....

Act

.....

Costumes

.....

2. What is the role of the following in a play?

Props

.....

Playwright

.....

Scene

.....



Discuss and compare your answers with your peers.

2. PROSE

(The definition of Prose has been given earlier on)

But, prose being that continuous writing in free verse form needs to be presented in such a way that the reader understands what is being forwarded and the following terms are commonly used.

TERMS USED IN PROSE

(i) Plot

(Plot has been explained very well under drama-look it up)

Hence the plot of prose does not differ so much from that of drama because likewise, it is also simply the story as it is written or told.

(ii) Setting

This is the background against which the story is being written or told. Setting helps to answer the question of where and when by giving us the place and time the events occur. This is very important because it acts as a point of reference for example, in some texts the setting is imaginary, it may change from place to place or from time to time. This helps in determining how the characters should behave and what they should say.

(iii) Theme

This is the central or general idea of the story. This runs throughout the text, as the prevailing and continued idea. It is this that gives you the message or the point of view.

(iv) Characters

These are the personalities used or presented in forwarding the author's message. Usually in a novel, there is a major character referred to as the HERO in case it is a man or a HEROINE in case it is a woman. Then the other characters are commonly known as the Minor Characters.



Note: Prose can be written in various forms taking into consideration the language. The language used must be related to the theme, plot and setting. The language should be in conformity with the structure it builds. It should also bear the interrelationship of the elements which the author has established and develop.

THE VARIOUS FORMS OF PROSE

(i) Expository Prose

This form of writing offers explanations. These explanations come in form of answers to real or imaginary questions. A good example of these expository forms of prose are the scientific reports that describe an approach to solving a problem

(ii) Argumentative Prose

This is the form of prose that tries to convince or persuade the readers to share the writer's opinion. The writer does this by appealing to reasons, emotion or both by systematically and logically giving the positive and the negative aspects of the argument. For example a topic like:

“Discuss the view that Boarding Schools are better than day schools for girls.”

(iii) Descriptive Prose

In this form of prose, the writer describes something he wants you to understand. The writer will give a pictorial view of the scene in an attempt to evoke the reader's imagination. For example a title of a composition like “How to make tea.”

(iv) Narrative Prose

This form of writing gives an account of actions or events. There is a kind of telling or report giving on particular events. For example a title like “the last day at school after a four years academic course in my secondary school.”



ACTIVITY: LE/1/5-3

1. Define the following terms as they are used in Prose.

(a) plot

.....

(b) setting

.....

(c) theme

.....

(d) characters

.....

2. Write one sentence to explain each of the following:

(a) Expository prose

.....

(b) Argumentative prose

.....

(c) Descriptive prose

.....

(d) Narrative prose

.....



Discuss and compare your answers with your peers..

COMMON POETIC TERMS

(i) Poet

This is the writer who writes poetry.

(ii) Stanza

This is a group of words or an arrangement of lines forming a unit in a poem. In prose, it is what is referred to as a paragraph.

(iii) Line

In poetry there are no sentences, therefore, whatever is written is referred to in terms of lines.

Introduction

The classroom is something of a Microcosm of the English Language teaching world generally. It reflects a time when there is much questioning of the relationship between the study of language and literature. Literature offers that kind of more neutral, non-functional kind of English that is free from any implication of cultural imperialism and is relevant to the students' demands. Literature is 'authentic' material in that most works of literature are not fashioned for the specific purpose of teaching. From the teachers' point of view, literature which speaks to the heart as much as to the mind, provides material with some emotional colour. This can make fuller contact with the learners' own life. Therefore simply counter balancing the more fragmented effect of many collections of texts used in the classroom.

In language teaching when literature is used, it provides a rich context in which individual lexical or syntactic items are made more memorable. In reading a substantial and contextualized body of text, students gain familiarity with many features of the written language. Such features as the formation and function of sentences, the variety of possible structures, the different ways of connection idea. All these help to broaden and enrich their own writing skills. As a teacher you will notice that the extensive reading required in tackling a novel or long play develops the students' ability to make inferences from linguistic clues. This also helps them develop that skill of deducing meaning from context.

Literature also helps to extend the intermediate or advanced learners' awareness of the range of language itself. Once this is achieved then that compressed mystery of the language being difficult is expected. This will even become better once the texts chosen are good works. Then the students will discover that their investment has been highly rewarded thus giving them great satisfaction. As a result of this the students will become more creative and adventurous as they will now be able to appreciate the richness and variety of the language they are trying to master.



ACTIVITY: LE/1/5-4

How does the use of literature in language teaching help in the development of linguistic values of language?

.....
.....



Discuss and compare your answers with your peers..

After looking at the first topic of this unit which is literature, it is time now to look at the second topic which is Oral Literature. I am sure you will enjoy working through this topic.

c) FUNCTIONS OF LITERATURE IN SOCIETY

By the term function we mean use, purpose or role. Is literature of any use to society, or is it useless? Literature has a big role to play in any society, and below are enumerated sixteen functions:

(i) ENTERTAINMENT

Many people find literature engaging and delightful, both those who create it and those who consume it by listening, watching or reading. They spend many hours writing, reading texts such as poems, short stories, and novels, or watching plays on TV or in the theatres. Not a few people are even addicted to reading, especially novels, and will tell you they cannot do without reading! But we all enjoy telling or listening to stories. Thus literature helps people to kill or pass time.

(ii) SELF-EXPRESSION

Through literature, people express themselves, through the poems, plays, novels, essay and short stories people make their views, ideas, feelings, desires, likes and dislikes felt and known and share them out with their audiences. A lot of emotional energy is spent in the process of composing a literary text, and literature, therefore, provides an emotional safety valve by which excess energy is used up, and this gives great relief to literary artist.

(iii) CELEBRATION

Many people find nature and the life around them beautiful and healthful in an inspiring way. Literature provides the means by which to speak or write in praise or appreciation of what is beautiful and share it with others. Thus many writers desire to show you what is wonderful and desirable in the landscape, fauna and flora, and human nature around you and celebrate it.

(iv) RECORD OF HISTORY

Literature also serves as a documentary record for the history of any given society. Even among societies who do not read and write they have oral artists who keep an oral tradition which ensures that great events and famous people in a people's history remain alive by passing them down to younger generations in oral literature. This task is made a lot easier where societies know how to read and write.

(v) CHARACTER FORMATION

Yet another significant use to society is that literature can and does help in the moulding or formation of character. The stories told to young people, the poems recited or read, the novels they read and the plays they watch on TV or theatre all help them in the formation of their character. But even an adult of any age can be influenced and changed by good literature or even be corrupted by the bad in it!

(vi) TRANSMISSION OF CULTURE

Literature is one of the major means by which the traditions and cultural beliefs and practices of any society can be passed on from one generation to other successive generations or from one society to another either – orally or in writing.

(viii) INCULCATION OF SOCIETAL VALUES

Again, the norms and values of any given society are best inculcated promoted through oral or written literature. At the end of the day, the values and norms society tends to adopt and those which have been more effectively aggressively propagated, even if those values/norms were not necessarily the most beneficial and others discarded, forgotten or undermined through literature.

(ix) INSTRUCTION

It is commonly accepted that artists, especially oral literature artists and writers, help in providing moral guidance and instruction to society. Most stories, plays, novels, even songs tend to have a moral tag however indirect on non-directive this may be. Art and Literature have the ability to change the individuals that make up society and make them better human beings thus making the world a better place to live in

(x) CRITICISM AND REFORM

Literary artistic, i.e. writers and oral literature artists tend to criticize society by pointing out what is wrong in it and the improper forms of behaviour for the common people or their leaders. By so doing, they cause a change in the behaviour, societal norms and values, and therefore help to bring about fundamental change or reforms, in that society.

(xi) KNOWLEDGE AND WISDOM

Literature, oral or written, is a great source knowledge and wisdom for many people, wise saying adages, proverbs, fables and many stories with wise moral tags to them

which abound in literature clearly show that literature contain great wisdom. Most people who read and write literary texts are informed about what goes on in the life around them.

(xii) POLITICAL PROPAGANDA

It also helps in the spread of political propaganda. This is done through songs, poems, plays, pamphlets, speeches or novels. Man has been described as a political animal. As such, you find that we often express our political views and convictions in what we speak and write about and, knowingly or unknowingly, try to persuade other people to buy and implement our ideas.

(xiii) LANGUAGE TEACHING

Literature enhances the teaching and learning of language. As a teacher, literature will provide you with a meaningful context to teach and practice such language items as vocabulary and structural patterns. We all improve our command of any language the more we listen to or read literary texts in it.

The classroom is something of a Microcosm of the English Language teaching world generally. It reflects a time when there is much questioning of the relationship between the study of language and literature. Literature offers that kind of more neutral, non-functional kind of English that is free from any implication of cultural imperialism and is relevant to the students' demands. Literature is 'authentic' material in that most works of literature are not fashioned for the specific purpose of teaching. From the teacher's point of view, literature which speaks to the heart as much as to the mind, provides material with some emotional colour. This can make fuller contact with the learner's own life. Therefore simply counter balancing the more fragmented effect of many collections of texts used in the classroom.

In Language teaching when literature is used, it provides a rich context in which individual lexical or syntactic items are made more memorable. In reading a substantial and contextualized body of text, students gain familiarity with many features of the written language. Such features as the formation and function of sentences, the variety of possible structures, the different ways of connection idea. All these help to broaden and enrich their own writing skills. As a teacher you notice that the extensive reading required in tackling a novel or long play develops the students' ability to make inferences.

(xiv) FORGING IDENTITY

Literature also helps a country like Uganda to forge a national identity and in uniting her people and giving them a sense of belonging and pride. Through literature, feelings of solidarity and brotherhood/sisterhood are borne, and individuals in that country are helped to form and shape their philosophy and view of life, and how to relate to one another as members of one nation.

(xv) LANGUAGE IMPROVEMENT

Literary composers and critics, being more creative and skillful in their use of language, tend to improve language every time they use it to express themselves. Others learn more effective ways of expressing ourselves using this human tool of language.

(xvi) MOETARY GAIN

Some people also gain from the artistic literary creations and publications. Some playwright may earn a lot of money by charging the patrons who come to watch their performances. If you publish a book of poems, short stories, a play of novel, you are paid a percentage of the money from the sales. If the book sells in big numbers, the publishers may make a big fortune. Even oral literary artists may earn some money from their performers.

So you have seen that literature has many functions in performs in society, and that is why it should be encouraged and taught in institutions of learning. Literature is not just taught to pass exams!



ACTIVITY: LE/1/5-5

1. Mention and explain five functions of literature in society.
 - (i)
 - (ii)
 - (iii)
 - (iv)
 - (v)
2. What other subjects and institutions carry out similar functions in society?
.....
.....
.....
3. Why is necessary for a primary school teacher to learn and teach some literature?
.....
.....
.....



Discuss and compare your answers with your peers.

TOPIC 2: ORAL LITERATURE

(a) What is Oral Literature?

Oral literature may be defined as those utterances, whether spoken, recited or sung whose composition and performance exhibit to an appreciable degree the artistic characteristics of accurate observation, vivid imagination and ingenious expression. Oral literature consists of the cultural information and values transmitted mainly by the spoken word and received by the ear and responded by the whole organism.

Through this elders passed on their traditions and their treasured customs, beliefs and wisdom as well as expectations of the tribe to the young. The oral tradition or many people contains their genealogy such that they can trace and name, their ancestors for generations back. Due to the fact that this material had to be memorized and spoken out there are some basic characteristics that are common to it as can be seen below:

1. Oral literature has rhythm and rhyme which makes it easier to remember.
2. Oral literature has a lot of repetition.
3. Oral literature changes over time because different people remember differently and even then, interpret differently.



ACTIVITY: LE/1/5-6

1. What kind of information is obtained from Oral Literature?
.....
2. Mention the basic characteristics common to Oral Literature.
 - (i)
 - (ii)
 - (iii)



Check your answers with those given at the end of the unit.

You have just learnt what Oral Literature is. Now you are going to learn about the different forms of Oral Literature.

b) CLASSIFICATION OF ORAL LITERATURE

As has already been seen, literature is a means through which people express their feelings and experiences. Oral literature as the name itself suggests is that form of literature which deals with the unrecorded folk tales, myths, legends, proverbs and sayings, riddles, tongue twisters, recitations and chants, and songs of a particular society. All these various samples of oral literature may be grouped into only THREE broad classes or genres according to the nature of their composition and performance.

THE THREE CLASSES

1. Narratives or stories – which are mainly in spoken form:
2. Short fixed forms – like the proverbs, riddles and tongue twisters.
3. Poetic forms – the recitations songs.

1. NARRATIVE OR STORIES

At one time or other, we listen to a traditional narrative, although as has been explained earlier, these vary according to the ethnic groups that there are in Uganda. Therefore we shall look at the broad categories that have been identified. These are the myths, legends and folk tales.

(i) Myths

Myths are the oldest oral testimonies which include legendary (sometimes fictional) lives of heroes. They try to explain mysteries which lie beyond human understanding by interpreting the relationship between the natural and the supernatural. Some myths also try to explain the origin of cultural traits and natural features and because of the religious characteristics in which they are transmitted, they tend to become an official record of society's beliefs. For example in all societies there is the myth that attempts to explain why death came into the world.

Below are some titles to these myths and their origins:

- (i) Why man dies and does not live again. (This is a Masai narratives)
- (ii) “Walumbe” – death comes into the world. (This is a Ganda narrative)



NOTE: All myths are similar in structure.
They use straight narration and are;
Descriptive in nature.

(ii) Legends

Legends like myths are stories that are regarded as true by the people who tell and hear them, but they are secular rather than sacred. They concern a past that is, less than that of myths. Often they are about a particular peoples migrations, wars and victories/deeds of chiefs and kings, and succession in ruling dynasties.

For example there are legends in different societies that attempt to explain a happening back in time. A good example is the Luo legend that tells of “How the Luo tribe is divided.”

(iii) Folk Tales

While myths and legends are considered to be true, folk tales are regarded as fiction. It has been discovered that as they diffuse from one society to another, myths and legends may change to folk tales or vice versa. However, with the changing times

society can determine whether a tale is regarded as fact or fiction. In society there are quite a number of categories of these folk tales, as listed here below.

- Fables
- Ogre tales
- Human tales

- **Fables**

These are moralizing tales with animals as the main character and are very common. These tales vary from place to place, but in actual sense they are stories about human beings in animal masks. These animals are used to represent true human characters in society. The success of these animal stories lies in the way they symbolize human qualities. In most of these moralizing tales the moral is implicit rather than explicit because as you pursue the narrative both in theme and plot you grasp the underlying moral message therein.

The best examples can be got from the 'Hare' stories such as:

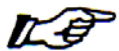
The Hare that fooled the Elephant and the Rhino.

- **Ogre Tales**

Ogre stories are derived from the belief that witches and wizards are capable of transforming themselves. Some societies believe them to be spirits of those who died long ago and only come back disguised from the spirit world – hence the association with death. Most ogre stories depict them as having greater powers than human beings and can work and run faster. The ogre stories are on rampant outlet for people concerned with the problem and mystery of evil and from whichever community one looks at the ogres are depicted as giants, demons and devils of all kinds and are always perpetuating evil. They are depicted as cruel and sadistic. For example in such stories the ogres swallow entire village although a hero emerges from somewhere and saves them.

- **Human Tales**

These are stories with human beings as the main characters, although other characters in the stories can be animals or monsters. These human tales show in a direct manner the relationship between people in the fields of obedience, power of love and sacrifice. Just like all the other stories, these human tales also have a moral to teach.



Note:

1. All the stories have one thing in common, they all talk about human society and pass a specific message to the audience, whether man wears an animal mask or a monster's mask or appears as himself.
2. The stories also bring out the fact that all the people in society have a role to play, even the ugly, the handicapped and the small- they are always given deeds that make them win and they become heroes.



ACTIVITY: LE/1/5-7

1. List the various forms of oral literature.
 - (a)
 - (b)
 - (c)
 - (d)
 - (e)
 - (f)
 - (g)
 - (h)
 - (i)
 - (j)
2. Give the three broad classes into which oral literature can be categorized.
 - (a)
 - (b)
 - (c)
3. Explain the forms of oral literature that can be found in the narratives or stories' class of oral literature.
 - (a)
 - (b)
 - (c)
 - (i)
 - (ii)
 - (iii)



Check your answers with those given at the end of this unit.

You have just looked at the first genre of oral literature. Remember there are two other classes into which oral literature can be divided.

Short fixed forms
Poetic forms

Let us now turn to the short fixed forms.

Are you ready? Good

2. SHORT FIXED FORMS

This is the second broad class/genre of oral literature. It includes those forms of oral literature that are normally uttered in one breath. These are the proverbs, riddles, tongue-twisters and popular sayings. They all have particular characteristics that help one to recognize them and such are:

- **Invariability**

This is the fixed patterns in which they appear of all times such that there is limited scope for improvisation.

- **Compactness**

They are normally very brief and compressed.

- **Word Play**

They depend heavily on their effect on word arrangement and word play, including figurative usage.

- **Informality**

Most frequently incorporated into ordinary conversation or performed in intimate and informal situations.

The short fixed-forms are very short and therefore easy to memorize and remember. They are actually the backbone of the whole body of oral performance, since narrators recitors and singers are constantly drawing or depending on them to enrich their performances. Now at this point let us look at them one at a time.

(i) Proverbs

A proverb is a terse, pithy statement containing folk wisdom. Proverbs were used in traditional society to educate the young in their expectations and values. They are considered to be the mark of adult wisdom and experience. In various societies the importance of these proverbs is shown by the way they are described. For example among the Ibo society the Nigerian novelist Chinua Achebe says that:

***“The proverb is the palm-oil with which words are eaten”
Then the Ganda say that: “He who says’ I don’t give a Proverb
To the young simply does not know one.”***

Proverbs are very economical with words although they are full of vigour and meaning. Here are some examples of some common proverbs:

1. “A stick in time saves nine.’
2. ‘Bought food cannot fill the granary.’

(These two proverbs are a kind of caution to the society. In the first one, if you do something early enough you save yourself the burden of handling it when it grows big. In the second proverb, if you must have enough food, do not think of buying but cultivate it yourself.)



Note: Therefore a proverb, fascinates us, given us something to dig our teeth into, by calling our attention. Simultaneously to the general reality around us and to the particular reality of the situation in which the proverb is used.

(ii) Riddles

These are literary games, in form of a puzzle in which an object or a situation is referred to in unusual figurative terms and one is expected to discover or decipher in literal terms what is proposed.

Riddles are performed as contests, where one person challenges another, the person challenged accepts the challenge and the challenger proposes the riddle. If the other person knows the answer, then he gives it. If he does not know he gives a theoretical 'prize' to the challenger, who then reveals his riddle.

Here is an example of a 'Kamba' riddle demonstrating the parts in which a riddle is performed.

Challenge	:	kwata ndai (Take a riddle)
Acceptance	:	Nakwata (I take)
Riddle	:	kaveti kanini kanaa nesa kwi mwenju. (A small woman who cooks better than your mother)
Solution	:	Ni nzuki (It is a bee)

or another example here is this Runyankore riddle.

Challenge	:	Ekishakuzo / shaku shaku (A riddle)
Acceptance	:	Kiije (Let it come)
Riddle	:	Kya Sharili fikyenda kundya (Its mouth is open it wants to eat me)

Here if the competitors do not know the answer, the challenger will ask for a prize

Demand	:	Enyana yangye (my calf i.e. give a calf for a prize)
Prize	:	Ngigyo (there it is)
Solution	:	Ninju etarimu nyoko (It is a house in which your mother is not!) A house without your mother)

(iii) Tongue twisters

Another form of word game, literary intended to test the speaker's fluency. The speaker is required to utter without hesitation or any faltering a sequence of words with particular problems of articulation. The words here basically have meaning in most cases of a jocular nature and the 'juu' is in the distortion of the utterance due to articulation problems and therefore a distortion or confusion in meaning.

Below are some examples of these tongue twisters.

The first one originates from the Ganda.

Akawala akaawa kaawa kaawa akaawa kaawar

The girl who gave Kaawa bitter coffee, is from where?

Akawala akaawa kaawa kaawa akaawa kaawa

Ka waka wa kaawa.

The girl who gave Kaawa bitter coffee, is from Kaawa's homestead.



N.B: Kaawa is the Luganda version of Hawa (Eve)

Then this English tongue-twister

Six silly sickly sisters sat silently sewing

Six sisal sacks.

(iv) Popular Sayings

These popular sayings can otherwise be referred to as folk idioms or folk images. They are fixed figurative expressions which become generally accepted in a society. They are normally used to convey a particular message in a particular situation. For example in a situation where one wants to describe something very rare, different communities could say it differently as shown in the examples here below?

Swahili: 'Matiti ya kuku'
(the breasts of a chicken)

Ganda : Nantalabikalabika ng'ekimuli ky'endagu
(Rarely seen like a yam flower)



Note: *The riddle, the tongue twister and the popular saying should be noted for being the most important forms of oral literature from which other genres originate.*



ACTIVITY: LE/1/5-8

1. What particular characteristics help us to identify the short fixed forms of oral literature?
 - (i)
 - (ii)
 - (iii)
 - (iv)
2. Mention and write brief notes on the four basic forms of short fixed oral literature.
 - (i)
 - (ii)
 - (iii)
 - (iv)



Check your answers with those given at the end of this unit.

After you have looked at the forms of oral literature you are now well equipped to explore its functions in society. Here we go!

(c) FUNCTIONS OR USES OF ORAL LITERATURE IN SOCIETY

Oral literature is functional in society because it refers to the world view and the centre of the people who create it. It is this form of literature that shows the likes and dislikes of a particular society, although most of it has differing details, the value are always the same.

Hence oral literature has a number of functions in society, some of which are seen here below:

1. Understanding ourselves

As individuals we need to know where we originate commonly referred to as one's roots in terms of ethnicity or tribe which in turn gives the identity of a particular community and therefore culture. It is these cultural values that influence the way we think, our mode of life and lastly our general philosophy of life.

2. Nation Building

Through aspects of oral literature like songs, stories, chants, people can build up the best social, political and economic systems they may deem suitable and useful. This is very useful in the case for Uganda being a multi-ethnic nation with different cultures therefore the combining of the different progressive aspects of such cultures would go a long way to develop good governance and viable economic systems which help much in solving our day to day problems.

3. Education

Oral literature is a powerful medium of transmitting a society's values using its various performances in which an attempt is always made to justify the right and condemn the wrong. It is through these oral songs and utterances that these values are learnt and appreciated.



ACTIVITY: LE/1/5-9

Write brief notes on the following:

1. Understanding ourselves.
.....
.....
.....
2. Nation building.
.....
.....
.....
3. Education
.....
.....
.....



Check your answers with those given at the end of the unit.

You have now looked at the function of oral literature in society which are understanding ourselves, nation building and education.

Now get ready to further look at yet another aspect which is the relevance of oral literature in teaching language.

Ready? Here, we go!

(d) RELEVANCE OF ORAL LITERATURE IN LANGUAGE TEACHING

Oral literature exposes students to the different aspects (forms) of literature, by creating awareness of orator. It also helps in understanding contemporary African society because oral literature in itself is a creative activity. It offers that excellent quality in terms of imagination and expression.

In language teaching, basically oral literature is a worthwhile pursuit in its own right as an aspect of the best creative works of man. Then it offers that self-realization and self confidence as genuine members of an African Society. Lastly the bulk of African society still depends mainly on oral communication and it is necessary to understand and appreciate the nature and technique of this communication if we are going to operate efficiently.

In using oral literature in language teaching there are four things which we expect to acquire, and these are:

- (a) A familiarity with the literature in general.
- (b) An ability to identify its various types.
- (c) An understanding of its creative techniques.
- (d) Insight into its content and its social function and relevance to African society.

Since language teaching uses a systematic manner, there are also four interrelated stages that correspond to the four main aims or objectives as soon as earlier on.

- Contact with oral literature.
- Classification of its samples.
- Analysis of its form and content.
- Interpretation of the literature.

It is oral literature that will allow the student of language to create a kind of balance, and comparison in the material provided. This is so because different appropriate texts, are selected from the various fields.

1. Oral Literature in Language teaching

The value of oral literature in language teaching cannot be over emphasized. By using tongue twisters like:

- Which switch is the kitchen switch?
- She tells sea-shells at the sea shore.
- Pupils' pronunciation ability will be improved.

Stories develop the learners' oral – aural capacities while riddles put the pupils' cognitive faculty to test.

All forms of oral literature eliminate boredom from the language lesson since their use brings variety in the children's learning. The child-develops wholly since songs, drama and poetry touch the psychomotor and affective domains. Riddles and proverbs touch the cognitive domain.

Story-telling

The oral literature of the peoples of Uganda is an important feature of rich cultural heritage. As a primary school teacher, you should use the resource as a means of enriching the language of your pupils. When story-telling is discussed. The picture that comes to our minds is that of a grandmother or a grandmother sitting by the fireside or out in the moonlight surrounded by eager listeners who are drawn either from the immediate homestead or the whole village.

Is there anything in the way of modern teaching techniques that the classroom teacher can borrow from the traditional story-teller? Before we address ourselves to this question, let's look at why stories have been told and handed down from one generation to another.

i) For entertainment

A basic aim of telling stories is to entertain. We often laugh at the foolish hyena getting into some trouble or trap. We usually laugh at any instances of practical jokes or humorous episodes in stories and in this way we are entertained.

ii) To instruct

Stories are often told for their instructional content. In many stories told to children, good is rewarded and evil is punished. The foolish hyena is often punished where as the clever hare fox is often rewarded.

iii) To inform

In some stories, children will find new facts and pieces of information unknown to them previously. This will help in widening their horizons of knowledge.

iv) To mould character

Young learners will often identify themselves with the heroes and heroines of the stories they hear. In all children's stories, good should be rewarded and evil punished. A simple question such as now, children, how many of you would like to be Cinderella would bring our interesting results in a class.

v) To prepare children for their roles as adults

Stories have been told and retold to help improve oral expression. Story-telling is an art that is wholesome in itself. It has its own dynamics. Its not only told by the old to the young, but also by the young to the younger ones and even by the young to the old. In this way, oral expression and the use of language are developed.

What kind of stories should be told to children?

Children should be told stories about animals, birds, giants, fairies and about children. They should be told stories about national heroes and heroines/taken from the country's history. Stories told to children must be very carefully chosen and must have the following qualities.

1. They should be short and involved Children's span of attention is short and they easily lose track of events in long stories. Long stories could be divided up and told in separate installments in different lessons.
2. They should have few characters.
3. They should be dramatic and exciting.
4. They should have a good moral or lesson, in which good is rewarded and evil punished.

So when you collect stories from the field, choose those stories that the infants can enjoy and use them in their classes.

Methods of telling stories

In story-telling there are no hard and fast rules regarding the procedure to be followed, but the following points must be considered.

Points to be emphasized depend on the needs of your pupils and the nature of the story told:

1. It is best to begin by arousing the interest of your pupils in the story. This could be done by introducing the characters in the story, and displaying some learning aids which you intend to use during the lesson.
2. You must bear in mind the language level of your pupils so that the vocabulary and the sentence patterns in the story suit the age and language ability of the pupils.
3. The pace of your speech should be slower than in normal speech.
4. Tell the story, using a number of learning aids as the story unfolds.
5. Your tone of voice and expressions must change to suit what is being said, the character of the speaker, and the mood of the story. This is very important because it would be a pity to tell a good story badly.
6. Throughout the story, sustain the pupils' interest by using a variety of appropriate learning aids, and actions to illustrate important points.
7. In telling stories to children, there should be a reasonable amount of repetition. That is, say the same thing in several different ways, for reinforcement. This will help the pupils to remember the story better.
8. If you cannot tell avoid the use of difficult words, you must decide beforehand how these words will be explained and illustrated, so that they do not interfere with the pupils' understanding of the story.
9. If you are handling a long story, it would perhaps be best if you break it up into several natural parts, and spread it over two or three lessons.
10. You may ask questions, the answers to which will reproduce the story.

Follow-up activities

For the purpose of reinforcement and feedback, it is often best to follow up your story with certain activities. The teacher should use his discretion to select an activity suited to his situation or one that ties up with some other activities pupils happen to be involved in with other subjects at the time. The following are some suggestions.

1. Pupils dramatize the most exciting parts of the story, or even the whole story if it lends itself easily to dramatization.
2. Pupils re-tell the story in their own words, with the help of the learning aids the teacher has displayed.
3. Children draw a picture illustrating a favourite part of the story and colour the picture. They may draw or even trace this from the “teacher’s display of learning aids.
4. They may make clay or mud models of some of the animals or characters in the story.
5. Older children in upper primary classes could be asked to write similar stories either in groups or individually. Some of the pupils’ work may be displayed or added to the collection in the class library.

Dramatizing a story

Not all stories easily lend themselves to dramatization. Stories suitable for dramatization should:

- Have fast moving action full of suspense.
- Have vivid characters who can be easily imitated, and who interest children.
- Consist of relatively few incidents.
- Have some emotional appeal for children.
- Have forceful beginning which immediately captures the pupils’ attention, a climax, towards which all preceding events lead, and an ending which satisfies the listeners’ expectations.

The actual dramatization of the story may be done in the following way:

1. ask the pupils questions the answers to which will reproduce the story or part of the story to be dramatized.
2. practice some of the difficult sentence patterns that will be used in the drama, until pupils can use them without difficulty.
3. Choose the actors and let them dress up according to the characters they represent. They may simply put on paper masks or labels to give them distinct characteristics.
4. Pupils act out the story.
5. You should be ready to help out if difficulties arise.

Learning aids in story-telling lessons are essential. They add to the fun of the, story and increase comprehension. Below are some of the learning-aids that may be used:

Some suggestions on this may include:

1. flannel graph pictures.
2. blackboard sketches
3. box or toy televisions
4. picture sequence, or
5. puppets and models

In such a story as Tortoise Wins the Race! It does not help to have a single drawing or picture of tortoise running a race against the Hare. This picture alone, does not tell the story. You need a sequence of pictures which whose the main events in the story. Three of four such pictures or drawings are necessary. For the story juts mentioned, the first picture may depict Hare taking his rest, as he is overcome by sleep, and tortoise catching up and passing by. The third picture should show tortoise crossing the finishing line while Hare desperately trails behind him.



ACTIVITY: LE/1/5-10

1. Mention the four things that we expect to acquire when oral literature is used in language teaching.
 - (a)
 - (b)
 - (c)
 - (d)
2. List the four interrelated stages that help in the realization of the aims and objectives of using oral literature in language teaching.
 - (a)
 - (b)
 - (c)
 - (d)



Discuss and compare your answers with your peers.

TOPIC 3: THEORETICAL INFORMATION ABOUT THE SHORT STORY

(i) Definition of a short story

A short story may be defined as one of the forms of literature in which a fictitious account of an event/incidents is told by one or more narrators, complete in itself but not so long as to make a novelette or novel and usually (but not always) in prose. Short stories are not dramatized.

Please note carefully the following:

- Although a story may be based on a historical event or incident from real life the account of it is made in such a way as to make it appear imaginary or fictitious.
- Though a short story may sometimes be shorter than a chapter in, say a novel, it is complex in itself in that it has a beginning, a middle, and an end while a long chapter still depends on other preceding and subsequent chapters to make complete sense.
- A short story if by title defined, among other things by its length, but it is not easy to say how long a short story ought to be. Somewhere there is a “no man’s land” where long short stories may be classified with novellas/novelettes or novels and where some short novels may be called short stories.
- Not all short stories are prose. Some, like Geoffrey Chaucer’s, The Milliner’s Tale are composed in verse; and a lot of narrative poems are also short stories or novels in verse.
- Short stories are not dramatized. Once they are dramatized they take the form drama or play.

If the definition above has not helped you to identify and classify a short story, do not worry. You will soon see, read, familiarize yourself with some short stories which will help you to work out your own definition.

(ii) Differences between a short story and similar literary texts:

- A novel and a short story: the basic difference between a novel and a short story is that of length. Novels are long and short stories are short. If a short story becomes too long it degenerates into a novella/novelette or novel. So, for a short story to qualify as a short story, it has to keep within the limits of, a certain number of words or pages, or take a short time to tell.
- An essay and a short story: on the surface some essays and short stories may look-the same but the two literary forms are fundamentally different. Essays are non-fiction while short stories, like novels, are action. As far as the style, the essayist does not invent or imagine anything. He is supposed to base his/her argument on facts or real life with little distortion, whereas the writer of short stories has to invent and imagine nearly all he/she talks and writes about.

- A short play and a short story: a short play is dramatized, that is why it is called a play; while a short story is not dramatized. Short plays or even full length ones are stories which have been dramatized, that is, composed or made in such a way that the story can be staged and performed. Instead of the narrator/narrators telling the story, you will have players acting it out before the audience.
- A poem and a short story: nearly all poems are presented in verse form while most short stories are in prose. But a few short stories, even novels, are also in verse form, just like some plays are also presented in verse form, for example, most of William Shakespeare's plays. However, not all poems tell stories. Those that do are usually termed narrative poems which are more or less short stories or novels in verse.
- Oral literature and short stories: in your classification of oral literature forms, you came across terms like prose narratives. Well, most prose narratives are really oral short stories, especially folk tales and fairy tales, even trickster stories, fable, and legends.

So the only difference here is that the short stories in oral literature are narrated orally, while these stories you will meet in this sub-topic are written. Otherwise there is no difference between the two. Of course not all oral literature is in short story form.

As you prepare yourself to read and analyse the four prescribed short stories for this course, you need to familiarize yourself with the characteristics of the short story.

These characteristics are listed separately just for the sake of emphasis and analysis, but they are really inter-related and work in concert. They are:

(iii) Characteristics of the short story

- **Brevity**

Short stories are short, especially in comparison with other longer forms like the novella or novel. In telling they take a relatively short time. In writing they take little space, which could be a page even, the longest short stories should still be shorter than a novella or novelette.

- **Limited setting**

A short story is set in a narrower and more limited scope of setting in comparison with a novel or full length play. In a short story the action may last a short period but in the novel it can even cover years or decades. The geographical area in a short story where the action takes place may be limited to a village, part of a town or city, but in a novel it usually covers a vast region.

- **A few characters**

In a short story only a few characters are portrayed, and fewer still are developed in detail. Novels or full length plays, however, portray and develop a big number of characters.

- **Limited number of themes**

In a short story, only a limited number of major themes may be presented and developed. The maximum number of major themes that may be well developed is possibly three; but a novel or full length play can present and develop a bigger number.

- **Simple plot**

A short story centres around a few events or even one event or a limited number of incidents. So the thread connecting the few events or incidents a few, giving it a simpler plot than is the case for a novel or full length play whose plots are more involved and complex.

- **Economy**

A short story, is highly economical of words. There is no chance to be verbose wordy or redundant. What has to be said has to be put as concisely as possible to save space and time. On the other hand there is the time and space to be extravagant with words in a novel.

- **Compactness**

Short stories tend to be more compact, compressed or condensed; so much is expressed and conveyed in the little time or space provided using relatively fewer words.

- **Greater Intensity of Effective**

All the above characteristics make the short story to attain a greater intensity effect which is only comparable to that of the shorter poems. Short stories are brief and express and convey feelings, ideas and mood much more effectively than novels or full length plays. You can compare your shot story with pepper, the smaller the size of the pepper' the more effective in terms of hotness or sweetness!

(iv) Aspects and elements of the short story

In your bid to study, appreciate and discuss the short stories you will meet on the, course it is helpful to consider some aspects and elements of the short story. By aspects we mean the different angles, views of perspectives from which any object or subject of great size, scope or extent may be seen. So you will be expected to consider the following aspects.

(a) Aspects of the short story:

1. title
2. setting
3. plot
4. themes
5. characterization

6. narrator
7. point of view
8. language
9. style
10. the message

On the other hand, the term elements, refers to what goes into the making of a thing. What constitutes it the necessary ingredients that make it work or function as a composite object or subject. Below are the essential elements of the short story.

(b) Elements of the short story

- (1) plot
- (2) themes
- (3) characterization
- (4) language and style

You may have noticed that some of the aspects listed above are repeated as elements and that in fact all the elements are listed as aspects. That should not worry you. Let us try to explain them in some detail one by one below:

- **The Title:** this is the specific name or label used to refer to a literary text such as a short story poem play or novel. So when you read a short story consider the appropriacy of the title. No doubt some titles are more suitable than others. Some can be very misleading and disappointing.

A suitable or good title is that one that bears relevance to the contents such as the setting underlying theme. Central conflict or the main characters.

- **The Setting:** this is the background against which the story or other incident/event takes place. The action of the story takes place in a specific geographical region or location in the world at a given time in the history of a people and among a specific group of people or society – the social context city town village, jungle, island, etc; time may be era century, decade, season, month, time of the day or night. Society can be Africans, Ugandans, the Baganda or Karamojong; the upper middle class, the lower middle class or the common and working people in any society.
- **The plot:** this important aspect of the story which is also one of its elements, is concerned with the different incidents and or events which make up the story, and how these are ordered or arranged to achieve the desired effect. The plot of a short story tends to be relatively simple because it consists of fewer incidents/events, especially what these are arranged in the order of time in which they occur. The plot becomes rather more complex once flashbacks are used. Plots are said to have a beginning a middle and an end. In the beginning the plot introduces the reader/audience to the conflict, the middle develops the conflict, and the end resolves or solves the conflict.
- **The theme(s) :** this is another very important aspect and elements of the short story without which the story or any other literary text would not make any sense. This is/these are the topic(s), concerns (s) or subject the

speaker/writers concerned with and all the ideas, views, feelings and attitude he/she expresses on the matter. The underlying theme in a short story may be said to contain and convey the message the speaker/writer had in mind and what he/she intended to communicate in the course of the story.

- **Characterisation:** this is yet another very important aspect and elements of the short story. In fiction, as in drama, all that the writer intends to express is conveyed through the characters he/she creates the men, women, children or /and animals he creates in his world. Using words, the writer sketches and draws characters recognizable as individuals, types or eccentrics with clearly defined roles, in the story. So characterization is concerned with the portrayal of characters in a short story, novel or play.
- **The Narrator:** the narrator is the fictitious character or couple of characters invented to tell the story. Three types of narrators are in use. They are:
 - (1) The first person, singular or plural. The first person narrator sound like the writer but he is not the author even though he/she is using the personal pronouns “I”, “we” and possessive pronoun “My” and “our”.
 - (2) The second person narrator who uses the personal pronoun “You” and possessive – pronoun “Your”, is used by a few writers.
 - (3) The third person narrator uses such personal pronouns as “He”, she, it and they” and the corresponding possessive pronouns. This third person narrator is usually termed the omniscient narrator, and has been employed by the writers of all the four stories you will meet on this course. It is possible, however, to combine the use of two or all the three types of narrators in the same story. There are advantages and disadvantages associated with the use of anyone type of narrator listed above.
- **Point of View:** in a short story or novel, the audience/reader is made to see objects, incidents, events, views, etc! from certain perspective. Usually, this is from the perspective of anyone or several of the characters actively or passively perceived, as it were, from the view of the narrators, the protagonist or any other important character. It is the use of this technique in story-telling and is known as “the point of view.”
- **The Language:** this is also an important aspect and element in any literary text be it a short story, poem, play novel or essay. The literary artist has to use language both as a raw material and medium for his/her artistic creations, the texts, and his success or failure will be very much determined by his knack or flair in words. In the study and discussion of the short stories you will meet on this course, you have to pay due-attention to the language in the text.”
- **The style:** this refers to the way or manner in which something is done or expressed. Good speakers and writer pay careful attention not only to what they have to say but also on how it is said. This accounts for their style. A good style of speaking and writing is what makes what expressed effective

vivid and memorable. Style involves the use of such stylistic devices such as irony satire humor, imagery dialogue and vivid description.

- **The message:** this last aspect to be explained here is also considered by some people to be a necessary element of a short story. It refers to the moral person the speaker/writer superimposes on or tags at the end of his/her story to teach or instruct the audience reader. It should be noted, however, that many good writers deliberately leave this element safely out of their stories as often times it tends to spoil many a good story.

(i) **STORY ONE: CHINUA ACHEBE “CIVIL PEACE”**

ABOUT THE WRITER

Chinua Achebe, the author of this short story, “Civil Peace” is one of Africa's foremost and best known writers. He is best known for his five novels especially, *Things Fall Apart* his first which you should find time to read. He is also a poet of note and has published two collections of short stories, *The Sacrificial Egg* (1962) and *Girls at War and other stories* (1972) and a book of essays *Morning yet on Creation Day* (1975).

Achebe was born on 16th November, 1930 in Ogidi in Eastern Nigeria and after graduating from University College Ibadan, worked for a number of years as Director of Nigerian Broadcasting Corporation before pursuing his writing career full time.

THE STORY: “CIVIL PEACE”

- **The title:** By now I hope, you have read through the story at least three times. Did you find the title striking and appealing? Is it a suitable one? Why does one of the characters say so you think, “No Civil war again. This time “Civil Peace” Do you find the title ironical or sarcastic). You might wish to discuss these questions with your peers.
- **The setting** “Civil Peace” is set in Eastern Nigeria. The town mentioned in the story, Erugu, is in that region. You may recall that in the mid-1960s Biafra, under the leadership of General Ojukwu, wanted to secede (become a separate independent state) from the federal Nigerian states. This was however foiled by the Nigerian government under General Yakub Gowon, and a civil war broke out. This story takes place in the wake of this Biafra War but as you notice in the story the federal government is not yet in full control and the thugs or bandits can still afford to terrorize the poor people without any fear of being arrested.
- **The plot:** the story opens by introducing Jonathan Iwegbu the main character and his family to the reader who is congratulating himself for having survived the war, he uses his bicycle to make enough money to take him and his family back to Enugu town and it surprised to find that his house is still intact, and after doing a few minor repairs re-occupies it. He then starts going on a regular basis to the place, where he used to work his “ ex-gratia award for the rebel money” and actually ends by getting twenty pounds in cash. “ J

“his money however, brings him no peace for that night he is attacked by the thieves who rob him of the “egg-rasher” money. The story ends the following morning when the neighbours and others have assembled to commiserate with him, “and he comforts himself by saying that he can still do without the money, anyway for “Nothing puzzles God” he concludes.

- **The Characters:** Only two characters in this story are called by their proper names: Jonathan Iwegbu and his wife, Maria. These present the ordinary common people who were the victims of the civil war and even of the “Civil Peace.” The two are complementary characters. They are simple, suffering but enduring folk, hardworking, cowardly but resilient with firm faith in God and a strong will to survive and live.

The other noteworthy characters are the thieves, especially their leader. They are a thieving lot of thugs who are capable of violence and working havoc. They are skilful at their job of stealing materialistic and opportunistic parasites taking advantage of the lawlessness the civil war has brought about.

- The themes: all the following themes are presented in this fantastic short story.
 - Crime
 - Violence
 - Terror
 - Materialism
 - Insecurity
 - Resilience and
 - Faith in God
- Language and style: the following stylistic devices have been effectively used Achebe in “Civil Peace.”
 - Repletion
 - Irony
 - Humour
 - Pidgin English (in the dialogue)



ACTIVITY: LE/1/5-11

Chinua Achebe's "Civil Peace"

Discuss the questions below with your peers and jot down your answers in the space provided:

- 1) What immediate or/and lasting benefits or challenges does the "Civil Peace" period bring to the masses of Nigeria, according to the story.
.....
.....
.....
- 2) Why does Jonathan Iwegbu keep saying that "nothing puzzles God?"
.....
.....
.....
- 3) What does the expression "egg-rasher" mean and what happened to Jonathan Iwegbu's "egg-rasher?"
.....
.....
.....
4. List three stylistic devices used by Achebe and explain how they make the story more effective.
 - (i)
 - (ii)
 - (iii)



Compare your answers with those given at the end of the unit.

(iii) STORY TWO ALEX LA GUMA: "Coffee for the Road"

ABOUT THE WRITER

Alex La Guma was born in Cape Town, South Africa, and is best known for his novel. In the Fig. of the Season's End" and the novella. A walk in the light; before going into and dying in exile, he had been detained from attending any gatherings and had been detained several times and put under house arrest in Cape Town. Until recently, his writings were banned, and could not be published or quoted in South Africa.

THE STORY: "COFFEE FOR THE ROAD"

- **The title:** "the Road" suggests a travel motif in the story. The action place while the protagonist, the woman, and her two children, are driving to the city of Cape Town. It is a long journey, and they need more coffee to drink on the way, coffee for the road. Zaida wants "a lot of coffee with lots of sugar" and the mother promises to "buy some for the "road, why and how she fails to get the coffee is for the plot of this story to answer.

- **The setting:** “coffee for the Road” is set in South Africa, at the time of the racist white, minority regime dominated by the Boers (whites of Dutch origin living in South Africa).
- **The plot”** the story opens by introducing a woman and her two young children traveling on the road to Cape Town to join the husband/father. Very soon the children start requesting for sandwiches to eat and some coffee to drink but the coffee is finished. The mother promises to buy the coffee at the first coffee shop they come across on the way. She goes to buy the coffee from the café whereas was always the case in all South African at the time, all the non-white customers are served from outside. The woman herself is not a white, she is an Indian. The white woman in the café refuses to serve the woman from inside, and commanding her to go outside, hurls insults at the woman. The woman loses her temper, and throws her empty flask of coffee at the white distance away she is arrested by the police for having made “trouble” at the café for which she has got to pay”. The story ends with the traveller’s journey, being cut short by the arrest, and both mother and children are being taken to answer charges.
- **The Themes:** Alex La Guma is able to present and develop to a satisfactory level several themes in “Coffee for the Road.” They are:
 - Oppression
 - Social injustices
 - Discrimination based upon racial differences (racism) and the evils of apartheid.
 - Frustration
 - Violence

Of course these themes are all inter-related and make a sort of vicious circle of cause and effect.

- **Characterisation:** the characters in this story can be put in three groups or camps.
 - (1) The first group comprise the woman and her two children, Ray and Zaida. It is important to note that the woman is not given a proper name as she represents all other victims of apartheid.
 - (2) The second is represented by the white woman in the coffee shop. She is a racist but, as this story shows, she is also a victim of apartheid; she also remains anonymous.
 - (3) The third group is represented by the three policeman at the road block who arrest the woman. They are the agent of the racist regime who ensure that the unfair laws in the apartheid system are obeyed. They represent the government/state power which here is being abused.

- The language and style: Alex La Guma in “coffee of the Road” employs simple but suggestive diction both in the brief descriptive passages and breezy dialogue characterized most by use of short sentences. Some of the idioms he employs are local and typically South African as in words like ‘-Fa, Koppies and dongas: - A journey motif is used to represent a search or quest for freedom, justice, wealth, health, equity, unity and love.
- The Narrator and Point of View: the omniscient narrator is used and this enables the writer to record the characters’ views, feelings and attitudes with apparent objectivity and to comment on the proceedings with impartiality. The story is told from the point of view of the woman who in this case really is the protagonist.
- The Message: though this short story has no direct moral precept or moral tag, the lesson at the end of the story, is clear: The apartheid system was/is bad for all the people living in South Africa and should have been/should be done away with. Discrimination based upon racial differences benefits no one and hurts many.



ACTIVITY: LE/1/5-12

On story two: Alex La Guma’s Coffee for the Road:

Answer the questions that follow in the spaces provided below: You may wish to compare and discuss your answers with peers.

- 1) Who wants/wanted the coffee and for what reason?
.....
.....
.....
- 2) Why is the woman/mother arrested at the end of the story?
.....
.....
- 3) Suggest five words or expressions that you think capture the character of the woman.
(i)
(ii)
(iii)
(v)
- 4) Outline three major themes you think the writer is concerned within this short story.
(i)
(ii)
(iii)



Compare your answers with those given at the end of the unit.

(iii) **STORY THREE: KATHERINE MANSFIELD; “THE DOLL’S HOUSE”(Appendix C)**

ABOUT THE AUTHOR

Katherine Mansfield Beanchamp was born in 1888 in Wellington – New Zealand where she first attended a village school and a private school before she joined Queen’ College London. At the age of nineteen she married a musician whom she abandoned on their wedding night. She later married John Middleton Murry (1918) she was a prolific writer of short stories and her early published collections were: “Bliss and other stories (1920) and The Garden party and other stories (1922), she died of tuberculosis in 1923 at the age of thirty four.

THE STORY: “The Doll’s House”

- **The Title:** The title is taken from the gist sent by old Mrs. Hay to the Burnell’s children in the form of the Dolls house” – obviously a plaything even for the children. The description of the house is given in the first three paragraphs of the story. The “house” however becomes a status symbol and a source of pride and envy to the Burnell children. It also becomes the focal object around which the whole action and plot of the story centres. At first they (the Burnell children) have to go boasting about their “property”, later, they use it to establish their place among the rest of the children to show the reader the status of the other children and their families as well as to cause a minor social revaluation in their society. The title is therefore an apt and effective one.
- **The Setting:** This short story is set in New Zealand, where the author was born and grew up. The time is one summer of the 1890s, when Katherine Mansfield was herself a child attending a village school in Karori similar to the one described in the story. Most of the stories published in the collection titled “The Doll’s House and other stories are largely autobiographical and recall her early days in New Zealand.
- **The Plot:** The story opens with the arrival of the Doll’s House at the Burnell’s home and the description of the house and the excitement its reception arouses in the Burnells children. It makes them happy but their job would be complete only if it is shared by their fellow school mates. So the following day Isabel Lottie and Kezia walk fast to school but do not reach school early enough to tell everybody. They have to wait for playtime at break. When the time comes they tell all the other children except the two Kelveys children “those little rats.” Lil and Else. But of course, the Kelveys children eventually came to know about the Doll’s house.

All the other children are invited to come and see, and share in the delight and wonder of the Doll’s house, except Lil and Else, who are rather discriminated against because of their parent’s humble station in life. Their mother is a washerwoman and the father a goalbird and the children themselves can be no more than servants when they grow. Time comes when all the children at school have been invited and gone to see the Doll’s house except those two

Kelveys' mother forbids her to invite them, not even to speak to them on any other subject. But one day, when the Rumens are entertaining guests at home and Lottie and Isabel are with the guests, Kezia steals out at the back of the house where she meets Lil and Else and invites them to come and look at the Doll's house. The two girls snatch at his opportunity and also enjoy looking at the beauties of the house. Aunt Berly find them looking at the house and chases them away, admonishing Kezia for having defied the social code, calling her "wicked disobedient little girl."

The story ends with the Kelveys at least "our Else happy that they had seen the Doll's house with "the little lamp" in it.

- **The Characters:** Most of the characters in this short story are children. They can easily be categorized in two groups some what representing the two social classes, namely; The Burnell children, Isabel, Lottie and Kezia and their associates at school, Emmie Cole, Lena Logan, Jessie May, and others who are not named on one hand and on the other hand the two Kelveys children. Lil and our Else who represent the children of the poor or working class. The character and altitudes of some of the adults are also clearly suggested in the story especially that of the Burnell's parents and Aunt Beryl and the teachers at the school which all the children attended. Astonishingly, it is the youngest children whose character is more impressive that of Kezia and Else. Kezie is no doubt the protagonist of the story.
- **The themes:** The following themes have been handled in "The Doll's House".
 - Discrimination based on economic and social differences.
 - The social injustices that come as a result of discrimination such as contempt stigma, shame.
 - Snobbery and
 - Sincere friendship and fellow feeling.
- **The language and Style:** Katherine Manfield in this story is simple and lucid. For exposition and development of the conflict in the story she mainly relies on vivid description and dialogue. Notice how the words that the Kelveys girls use show how poor and weak they are. Mansfield also uses symbolism. The Doll's house itself become a symbol of social status: stratification. The characters themselves are symbolic, each group of children represents a distinct social group and the roles they play in society.
- **Point of View:** Mansfield uses the point of view to make a social comment on this story. This point of view seems preferable to and more effective than if she had used the point of view if grown-ups like most writers who handle similar themes tend to do.
- **The Message:** From what you have read about "The Doll's House", what do you take to be Katherine Mansfield's own attitude toward discrimination, Snobbery and Stigma? What social comment does she make about the nature of her society? What alternative system or values does she suggest? And to what extent are you in agreement with her? These are all useful questions

you could raise and discuss with your peers to discover the full significance and meaning of the story.



ACTIVITY: LE/1/5-13

On story three: “KATHERINE MANSFIELD THE DOLL’S HOUSE”

Discuss the questions below with your study group and write down the answers in the space provided.

- 1) Which two girls were chosen to be the first to come and see the Doll’s house.
.....
.....
.....
- 2) Who were the last two girls to see the Doll’s house? Why were they the last?
.....
.....
.....
- 3) Compare and contrast Kezia and her other sisters, whom do you prefer and why?
.....
.....
.....
- 4) State two moral lessons you learnt by reading. “The Doll’s House”?
(i)
(ii)



Compare your answers with those provided at the end of the unit.

(iv) STORY FOUR

HENRY LAWSON: “The Drovel’s Wife” (Appendix D)

ABOUT THE WRITER

Henry Lawson was born in 1867 and died in 1922. He was an Australian. He was a great writer of short stories and “The Drover’s Wife” is among the best short stories from Australia. In his writing he often celebrated things thought to be uniquely Australian, especially the lives of the hardy men who drove cattle, sheared sheep, and battled a hostile environment in the bush or “outback” life.

THE STORY: The Drover's Wife"

The story is named after main character the anonymous woman, wife to one drover a man who lives by droving cattle to the market or slaughter house. It is a suitable title as we realize that this short story is dominated by this woman and focuses our attention upon her character and problems.

- The Setting: The story is set in a bushland or "outback region of Australia at the turn of the century (around 1900). The actual proceedings in the story take place at the home of the drover's wife and lasts for a period of about 13 hours much of it night time.
- The Plot: The story starts about one hour before sunset when Tommy notices a big snake hide in a heap of firewood close by the house. Tommy the mother and the dog, Alligator try to kill it but the snake escapes into a crack under "the housewall. Then the drover's wife collects the children to keep them out of the snake's harm. At sunset she puts the children to rest on the table in the kitchen house and herself mounts guard over the crack and literary keep vigil throughout the entire night waiting for the snake to come out of the house. She keeps an eye on the crack in the corner, with a club ready by her side and brings the dog into the room; she keeps her mind awake and busy by basket sewing and reading the Young Ladies Journal.

Then the narrator takes the reader into Hashes of the remote past and recent events in the woman's life to account for her present state, her fear what she has gone through since her marriage to the drover while still a girl and her reactions all of which went to shape her character. She thinks about the various experiences she has gone through and counts her gains and losses. Then towards morning, the snake stirs into action again, and she arms herself in readiness to kill it. At dawn the snake half-comes out of the crack and Alligator helps to kill it. She throws the dead mangled reptile into the fire and burns it and the story comes to and end with the younger and the children, and the dog going back to sleep, and the mother and Tommy hugging and kissing affectionately.

The Themes: The themes presented in "the Drover's Wife" include the following:

- self-reliance
 - competence in meeting challenges of living in hard, hostile environment.
 - fidelity
 - courage, and
 - determination
- Characterization: Note the portrayal of the following characters in the story:
 - 1) The wife/mother.
 - 2) The children, especially Tommy and Jacky.
 - 3) The dog-Alligator and
 - 4) The snake

Of these the woman/drover's wife is the most developed and is seen to have the following qualities/characteristics that make up her character. She is among other qualities.

Courageous;
Determined;
Responsible;
Shifty;
Vigilant;
Realistic;
Faithful;
Hardworking;
Persevering and;
Intelligent

- The language and style: of the four short stories read on this course, this is the only one where the narrator mainly uses the present simple tense, what is the effect of this on you as a teacher? Like the other three, the story also employs description and dialogue as narrative technique.

Another stylistic device employed here is humour. Can you identify any more stylistic description used in this short story?



ACTIVITY: LE/1/5-14

Henry Lawson: "The Drover's Wife"

Discuss the questions below with your study group and jot the answers in the space provided below:

- 1) "Where and when is "The Drover's wife set"?
.....
.....
- 2) What role do the following characters play in the story?
(i) The snake
.....
(ii) Alligator
.....
- 3) Briefly describe how the snake was killed.
.....
.....
- 4) Mention and explain five actions done/performed by the Drover's wife to prove demonstrate her strength of character.
(i)
(ii)



Compare your answers with those at the end of the unit.

GLOSSARY

Aural	:	using the ears or hearing
Authentic	:	unquestionable origin or authorship
Autobiography	:	this is an account of a person's life written by himself.
Adverse	:	antagonistic and hostile – unfavourable
Architecture	:	style of building, designing and construction of building.
Arouse	:	awaken; stimulate; make active
Associate	:	connect with
Conform	:	to be like or act in agreement
Confound	:	to mix up in the mind or fail to distinguish
Contemporary	:	occurring or existing at the same period of time.
Chronological order	:	containing an account of events in order of time
Cultural imperialism	:	showing or having the ideas; customs and arts of a foreign culture/society.
Deface	:	to destroy or mar the face or appearance
Decipher	:	to translate from secret characters into intelligible terms.
Diffuse	:	spread in all directions
Dungeon	:	underground prison cell
Ethnicity	:	belonging or relating to a group of people that share a culture, religion or language.
Inference	:	work out from evidence
Indefinable	:	not easily described or not easy to tell, precise state.
Journal events	:	daily newspaper or other periodical, daily record of
Languished	:	suffered neglect or hardship
Linguistic clues	:	having the ability to study and analyse a language (foreign) of great height.
Microcosm	:	a miniature (small) representation of something.
Mortal	:	subject to death
Melodic	:	of musical notes which make a sweet sounding tune.

Pithy	:	short and full of meaning.
Portrait	:	picture of a person
Razed	:	destroyed completely (building or a town).
Ruminate	:	ponder or meditate
Sumptuous	:	lavish magnificent
Terse	:	concise
Triumphs	:	happiness caused by victory or success.
Truncheon	:	small club carried by a policeman.
Voluptuousness	:	full of delight or pleasure, especially to the senses.



SUMMARY/LEARNING OUTCOMES

In this unit, you have learnt about Literature in Language teaching.

You have been introduced to the different components of Literature, that is;

- Oral literature
- Drama
- Prose
- Poetry

You have also explored the values and uses of literature in the teaching of language. Finally, you have learnt how to integrate literature in the teaching of language.

NOTES AND ANSWERS TO UNIT ACTIVITIES

ACTIVITY: LE/1/5-1

1. The four things a poem is written to tell.
 - a story
 - present a picture
 - express an emotional experience
 - reflect on things
2. poet - the writer of poetry
stanza - words or arrangement of lines forming a unit in a poem.
line - since there are no sentences in poetry the written material is referred to as lines.

ACTIVITY: LE/1/5-2 Compare with peers

ACTIVITY: LE/1/5-3 Compare with peers

ACTIVITY: LE/1/5-4 Compare with peers

ACTIVITY: LE/1/5-5 Compare with peers

ACTIVITY: LE/1/5-6

1. The kind of information obtained from oral literature are the cultural values peoples' genealogy, treasured customs beliefs and wisdom as they are passed on to the young by word of mouth from the elders.
2. Basic characteristics
 - (i) easily remembered because it has rhythm and rhyme.
 - (ii) lots of repetition.
 - (iii) changing over time due to the various memories and interpretations.

ACTIVITY: LE/1/5-7

1. Forms of oral literature
 - (a) folk tales
 - (b) myths
 - (c) legends
 - (d) proverbs
 - (e) riddles
 - (f) tongue-twister
 - (g) recitations
 - (h) chants
 - (i) songs
 - (j) sayings

2. Three broad classes of oral literature
 - (a) narrative or stories
 - (b) short fixed forms
 - (c) poetic forms
3. Forms of oral literature can be found in the Narratives of Stories, class of oral literature.
 - (a) myths
 - (b) legends
 - (c) folk-tales
 - (i) tables
 - (ii) ogre tales
 - (iii) human tales

ACTIVITY: LE/1/5-8

1. The particular characteristics that help us identify the short fixed forms of oral literature.
 - (i) invariability
 - (ii) compactness
 - (iii) world play
 - (iv) informality
2. Proverbs - these are terse, pithy statements containing folk, wisdom.

Riddles- these are literary word games in form of a puzzle.

Tongue twister - another form of a word game literary tended to test the speakers' fluency.

Popular- commonly referred to as folk idioms or folk images.

ACTIVITY: LE/1/5-9

1. Understanding ourselves – individuals need to know where they originate commonly known as roots, ethnicity and tribe.
2. Nation building: this helps to build up the best social, political and economic system a group of people deem suitable for their society.
3. Education: oral literature has been found to be the best powerful medium of transmitting a society's values.

ACTIVITY LE/1/5-10 Compare with peers

ACTIVITY LE/1/5-11

On “Civil Peace”

1. The immediate benefit was peace itself because with peace other normal activities could now be carried out, but there were more challenges than benefits, such as how to deal with insecurity, cases of theft and robbery, violence, dire need and unemployment.
2. It was Jonathan’s Iwegbu way of affirming his faith in God to have the power to see him through the difficulties and hard times. It shows him to be an optimist. On the other hand, he could have been saying so just to console himself about his and other people’s misfortunes largely brought about by lawlessness and atrocities.
3. “Egg-rasher”, ex-gratia award for the rebel money; it was stolen by the thieves at night.
4. (i) ivory (ii) humour (iii) repetition

ACTIVITY LE/1/5-12

On “Coffee for the Road”

- 1) The travelers: the mother/woman, and her children, Zaida and Ray, but more specifically the children. They were thirsty and needed it to quench the thirst.
- 2) She had thrown the empty thermos and hit the white woman at the café with it at the forehead above an eyebrow, causing a bleeding gash over the eye, and traded insults with her, thus breaking one of the most sacred apartheid laws.
- 3) The following adjectives capture the woman’s character; intelligent, courageous, self-confident, self-assertive, violent, aggressive, cross-tempered, rebellions or recalcitrant.
- 4) (i) Oppression
(ii) Social injustices
(iii) discrimination or racism/apartheid.

Any others (See notes in the module).

ACTIVITY LE/1/5-13

“The Dolls’s House”

1. Emmie Cole and Lena Legan. Because of their high social status which made snobbish children desire to associate and be identified with them.
2. Lil and Else: they were discriminated against by the rest of the school girls and forbidden to associate with or even talk to them because of their base parentage and poverty.
3. Isabel is bossy, domineering, arrogant, assertive and snobbish. Lottie is rather an in different girl. But Kezia is a kind, considerate, humble and generous girl a real contrast to the sisters, especially Isabel. Kezia is preferable for her kind and generous nature.
4. Moral lessons to be learnt:
 - (i) That discrimination and stigmatization of other people is bad and should not be encouraged.
 - (ii) That it is important to be kind and helpful to people of all stations of life, especially the poor and wretched.
 - (iii) Not to underestimate people’s potential, abilities and power, especially that of children.

ACTIVITY LE/1/5-14

“The Drover’s Wife”

- 1) In Australia: around 1900 A.D
- 2)
 - (i) The snake: It is viewed by the protagonist as the antagonist. It is supposed/deemed to be poisonous/dangerous and had to be killed or chased away from the house. The woman and dog keep wake the whole night besieging it and manage to kill it in the morning.
 - (ii) Alligator is the mangy mongrel dog that helps the woman to kill the snake. It is presented as a character in its own right and has comic traits that make the story more humorous.
- 3) Compare your description with what is really presented in the story itself. “The Drover’s wife.”
- 4) Any five actions from the following:
 - She rode 19 miles looking for assistance carrying her dead child.
 - She fought a bush-fire single handedly.
 - She fought a flood alone.
 - She fought a mad-bullock and killed it.
 - She fought the pleuro-pneumonia.

- She fought the cows and eagles.
- She chased away the gallows faced swagman who had wanted to spend a night with her in her house.

And, notably, she mounts guard over the snake and keeps vigil the whole night till, with the assistance of Alligator, the snake is killed.



END OF UNIT 5 ASSIGNMENT, LE/1/5

This assignment is meant to help you consolidate what you have learnt in this unit. Therefore you are advised to read the whole unit again before you attempt it.

1. Identify the three kinds of literature handled here in this unit and for each write brief note defining its components.
2. Identify three forms of each of the kinds of literature and define them.
3. Define oral literature and write.

ANSWERS TO END OF UNIT ASSIGNMENTS

UNIT LE/1/1

1 & 2 Discuss your answers with your peers.

3.
 - (i) Sometimes gardeners start their seeds in beds.
 - (ii) His father grows tomatoes in pots.
 - (iii) We asked our parents to in it too.
 - (iv) John said that last he received a prize.

4. Discuss your answers with your peers.

5.
 - (i) Each - singular
 - (ii) Anybody - singular
 - (iii) Everyone - singular

6. Discuss your answer with your peers.

7.
 - (i) higher
 - (ii) lowest
 - (iii) easiest

8. Discuss your paragraph with your peers.
Does the experience you have written on deserve an exclamation mark?

9. Discuss your reasons with your peers.
These might help you in case you are stuck.

- a) to aid the teacher to improve on his/her English
- b) to aid the learner to improve.
- c) to aid in correcting errors.

10. (a) Parts of speech.

A word may fall into anyone of eight functional classes according to the work it does. The seven classes are:

Nouns, pronouns, verbs, adjectives, adverbs, prepositions, conjunctions, interjection.

(b) **Relevance**

- Enables one to have knowledge of correct English.
- Enables teacher to improve on level of English of learners.
- Be able to understand spoken and written English.
- Know the functions of the various parts of speech.
- Be able to analyze language.
- Etc.

UNIT LE/1/2

1. System – language is made up of various systems – sound system – word system – sentence system, etc.
 - Arbitrary – no clear explanation exists for the terms of reference used in a language. Relationship between words and referents is not apparent.
 - Vocal – language is basically oral.
 - Symbols – language uses vocal, written, graphic sign and signal symbols.
 - Social group – speech community agrees to use language the way they do to serve certain social functions.
2. Three theories have been advanced to explain this relationship.
 - Language and thought are two separate entities with one being dependent on the other.
 - Language and thought are interdependent but NOT identical.
 - Language and thought are identical.
3. Discuss your answers with your peers.

UNIT LE/1/3

Sound	Place of articulation	Manner of articulation
/w/	Bilabial	Approximate
/p/	Bilabial	Plosive
/k/	Velar	Plosive
/s/	Alveolar	Fricative
/f/	Labiodental	Fricative
/m/	Bilabial	Nasal
/ŋ/	Velar	Nasal
/l/	Alveolar	Lateral
/θ/	Dental	Fricative
/dʒ/	Palato-alveolar	Affricative
/t/	Palato-alveolar	Affricative
/j/	Palatal	Approximant
/h/	glotal	fricative

2.

(1) high /hai/	6. box /boks/
(2) long /log/	7. cheese /t.i:z/
(3) age /eidʒ/	8. rags /r æ gz/
(4) watch /wot/	9. word /wɜ:d/
(5) mother /m^...	10. fight /fait/

3. The aspect could be a major skill or a sub-skill.
 - (i) Activities should involve the pupils to practice or to develop the stated aspect above.
 - (ii) The three stages of an integrated lesson should be stated: the pre-stage. The while-stage and the post stage.
 - (iii) State the activities to be used at each stage.

STORY ONE: *Civil Peace*

Chinua Achebe

Jonathan Iwegbu counted himself extra-ordinarily lucky. “Happy survival!” meant so much more to him than just a current fashion of greeting old friends in the first hazy days of peace. It went deep to his heart. He had come out of the war with five inestimable blessings his head, his wife Maria’s head and the heads of three out of their four children. As a bonus he also had his old bicycle – a miracle too but naturally not to be compared to the safety of five human heads.

The bicycle had a little history of its own. On day at the height of the war it was commandeered ‘for urgent military action’. Hard as its loss would have been to him he would still have let it go without a thought had he not had some doubts about the genuineness of the officer. It was not his disreputable rags, nor the toes peeing out of one blue and one brown canvas shoe, nor yet the two stars of his rank done obviously in a hurry in biro, that troubled Jonathan; many good and heroic soldiers looked the same or worse. It was rather a certain lack of grip and firmness in his manner. So Jonathan, suspecting he might be amenable to influence, rummaged in his raffia bag and produced the two pounds with which he had been going to buy firewood which his wife, Maria, retailed, to camp officials for extra stock-fish and corn meal and got his bicycle back. That night he buried it in the little clearing in the bush where the dead of the camp, including his own youngest son, were buried. When he dug it up again a year later after the surrender all it needed was a little palm greasing. ‘Nothing puzzles God,’ he said in wonder.

He put it to immediate use as a taxi and accumulated a small pile of Biafran money ferrying camp officials and their families across the four-mile stretch to the nearest tarred road. His standard charge per trip was six pounds and those who had the money were only glad to be rid of some of it in this way. At the end of a fortnight he had made a small fortune of one – hundred and fifteen pounds.

Then he made the journey to Enugu and found another miracle waiting for him. It was unbelievable. He rubbed his eyes and looked again and it was still standing there before him. But, needless to say, even that monumental blessing must be accounted also totally inferior to the five heads in the family. This newest miracle was his little house in Ogui Oversight. Indeed nothing puzzles God! Only two houses away a huge concrete edifice some wealthy contractor had put up just before the war was a mountain of rubble. And here was Jonathan’s little zinc house of no regrets built with mud blocks quite intact! Of course the doors and windows were missing and five sheets off the roof. But what was that? And anyhow he had returned to Enugu early enough to pick up bits of old zinc and wood and soggy sheets of cardboard lying around the neighbourhood before thousands more came out of their forest holes looking for the same things. He got a destitute carpenter with one old hammer, a blunt plane and a few bent and rusty nails in his tool bag to turn this assortment of wood, paper and metal into door and window shutters for five Nigerian shillings or fifty Biafran pounds. He paid the pounds, and moved in with his overjoyed family carrying five heads on their shoulders.

His children picked mangoes near ‘the military cemetery and sold them to soldiers’ wives for a few pennies – real pennies this time and his wife started making breakfast akara balls for neighbours in a hurry to start life again. With his family earnings he took his bicycle to the villages around and bought fresh palm-wine which he mixed generously in his rooms with the water which had recently started running again in the public tap down the road, and opened up a bar for soldiers and other lucky people with good money.

At first he went daily, then every other day and finally once a week, to the officers of the Coal Corporation where he used to be a miner, to find out what was what. The only thing he did find out in the end was that that little house of his was even a greater blessing than he had thought. Some of his fellow ex-miners who had nowhere to return at the end of the day’s waiting just kept outside the doors of the offices and cooked what meal they could scrounge together in Bournvita tins. As the weeks lengthened and still nobody could say what was what Jonathan discontinued his weekly visits altogether and faced his palm-wine bar.

But nothing puzzles God. Came the day of the windfall when after five days of endless scuffles in queues and counter queues in the sun outside the Treasury he had twenty pounds counted into his palms as ex-gratia award for the rebel money he had turned in. It was like Christmas for him and for many others like him when the payments began. They called it (since few could manage its proper official name egg-rasher.

As soon as the pound notes were placed in his palm Jonathan simply closed it tight over them and buried fist and money inside his trouser pocket. He had to be extra careful because he had seen a man a couple of days earlier collapse into near-madness in an instant before that oceanic crowd because no sooner had he got his twenty pounds than some heartless ruffian picked it off him. Though it was not right that a man in such an extremity of agony should be blamed yet many in the queues that day were able to remark quietly at the victim’s carelessness, especially after he pulled out the innards of his pocket and revealed a hole in it big enough to pass a thief’s head. But of course he had insisted that the money had been in the other pocket, pulling it out too to show its comparative wholeness. So one had to be careful.

Jonathan soon transferred the money to his left hand and pocket so as to leave his right free for shaking hands should the need arise, though by fixing his gaze at such an elevation as to miss all approaching human faces he made sure that the need did not arise, until he got home.

He was normally a heavy sleeper but that night he heard all the neighbourhood noises die down one after another. Even the night watchman knocked the hour on some metal somewhere in the distance had fallen silent after knocking one o’clock. That must have been the last thought in Jonathan’s mind before he was finally carried away himself. He couldn’t have been gone for long, though, when he was violently awakened again.

‘Who is knocking?’ whispered his wife lying beside him on the floor. ‘I don’t know,’ he whispered back breathlessly.

The second time the knocking came it was so loud and imperious that the rickety old door could have fallen down.

‘Who is knocking?’ he asked them, his voice parched and trembling.

‘Na tief-man and him people,’ came the cool reply. ‘Make you hopen de door.’ This was followed by the heaviest knocking of all.

Maria was the first to raise the alarm, then he followed and all their children.

‘Police – Of Thieves – o! Neighbours – o! Police – Of we are lost! We are dead! Neighbours, are you asleep? Wake up! Police – o!’

This went on for a long time and then stopped suddenly. Perhaps they had scared the thief away. There was total silence. But only for a short while.

‘You done finish?’ asked the voice outside. ‘Make we help you small. Oya, everybody!’ ‘Police–Of Tief-man – so! Neighbours – o! we done loss-o! Police o!’

There were at least five other voices besides the ‘leaders’s. Jonathan and his family were now completely paralysed by terror. Maria and the children sobbed inaudibly like lost souls. Jonathan groaned continuously.

The silence that followed the thieves’ alarm vibrated horribly. Jonathan all but begged their leader to speak again and be done with it.

‘My frien,’ said he at long last, ‘we don’t try our best for call dem but I think say dem all done sleep – o... So wetin we go do now? Sometime you wan call soja? Or you wan make we call dem for you? Soja better pass police. No be so?’

‘Na so!’ replied his men. Jonathan thought he heard even more voices now than before and groaned heavily. His legs were sagging under him and his throat felt like sand paper.

‘My frien, why you do de talk again. I de ask you say you wan make we call soja?’
‘No’.

‘Awrighto. Now make we talk business. We no be bad tief. We no like for make trouble. Trouble done finish. War done’.

Finish and all the katakata wey de for inside. No Civil War again. This time na Civil Peace. No be so?’

‘Na so!’ answered the horrible chorus.

‘What do you want from me? I am a poor man. Everything I had went with this war. Why do you come to me? You know people who have money. We’

‘Awright! We know say you no get plenty money. But we sef no get even anini. So derefore make you open dis window and give us one hundred poind and we go commot. Orderwise we de come for inside now to show you guiter-boy like dis...’

A volley of automatic fire rang through the sky. Maria and

the children began to weep aloud again.

‘Ah, missisi de cry again. No need for dat. We’done talk say we na good tief. We just take our small money and go narrowly. No molest. Abi we de molest?’

‘At all!’ sang : the chorus.

‘My friends, ‘began Jonathan hoarsely.’ I hear what you say and I thank you. If I had one hundred pounds....’

‘Lookia my frien, no be play we come play for your house. If we make mistake and step for inside you no go like am-o. so derefore...’

‘To God who made me;’ if you come inside and find one hundred pounds, take it and shoot me and shoot my wife and children. I swear to God. The only money I have in this life is this twenty – pounds *egg-rasher* they gave me today...’

‘Ok. Time de go. Make you open dis window and bring the twenty pound. We go manage am like dat.’

There were now loud murmurs of dissent among the chorus: ‘Na lie de man de lie; e get plenty money.... Make we go inside and search properly well.... Wetin be twenty pound?.....’

‘Shurru!’ rang the leader’s voice like a lone shot in the sky and silenced the murmuring at once. ‘Are you dere? Bring the money quick!’

‘I am coming,’ said Jonathan fumbling in the darkness with the key of the small wooden box he kept by his side on the mat:

At the first sign of light as neighbours and others assembled to commiserate with him he was already strapping his five-gallon demijohn to his bicycle carrier and his wife, sweating in the open fire, was turning over akara balls in a wide clay bowl of boiling oil. In the corner his eldest son was rinsing out dregs of yesterday’s palm-wine from old beer bottles.

‘I count it as nothing,’ he told his sympathizers, his eyes on the rope he was tying. ‘What is *egg-rasher*? Did I depend on it last week? Or is it greater than other things that went with the war? I say, let’ *egg-rasher* perish in the flames! Let it go where everything else has gone. Nothing puzzles God.’

STORY TWO:

Coffee for the Road

Alex la Guma

They were past the maize-lands and driving through the wide, low, semi-desert country that sprawled away on all sides in reddish brown flats and depressions. The land, going south, was scattered with scrub and thorn bushes, like a vast unswept carpet. Far to the right, the metal vanes of a windmill pump turned wearily in the faint morning breeze, as if it had just been wakened to set reluctantly about its duty of sucking water from the miserly earth. The car hurtled along the asphalt road, its tyres roaring along the black surface.

“I want another sandwich, please,” Zaida said. She huddled in the blanketed space among the suitcases in the back. She was six years old and weary from the long, speeding journey, and her initial interest in the landscape had evaporated, so that now she sagged tiredly in the padded space, ignoring the parched gullies and stunted trees that whisked past.

“There is some in the tin. You can help yourself; can’t you?” the woman at the wheel said, without taking her eyes off the road. “Do you want to eat some more, too, Ray?”

“Not hungry any more,” the boy beside her replied. He was gazing out at the barbed-wire fence that streamed back outside the turned-up window.

“How far is it to Cape Town, Mummy?” Zaida asked, munching a sandwich.

“We’ll be there tomorrow afternoon,” the woman said.

“Will Papa be waiting?”

“Of course.”

“There’s some sheep,” the boy, Ray, said. A scattering of farm buildings went by drab domino-shaped structures along a brown slope.

The mother had been driving all night and she was fatigued, her eyes red, with the feeling of sand under the lids, irritating the eyeballs. They had stopped for a short while along the road, the night before; parked in a gap off the road outside a small town. There had been nowhere to put up for the night; the hotels were for Whites only. In fact, only Whites lived in these towns and everybody else, except for the servants, lived in tumbled mud houses in the locations beyond. Besides they did not know anybody in this part of the country.

Dawn had brought depression, gloom, ill-temper, which she tried to control in the presence of the children. After having parked on that stretch of road until after midnight, she started out again and driven, the children asleep, through the rest of the night.

Now she had a bad headache, too, and when Zaida said, “Can I have a meatball, Mummy?” she snapped irritably: “Oh, dash it all! It is there, eat it, can’t you?”

The landscape ripped by, like a film being run backwards, red-brown, yellow-red, pink-red, all studded with sparse bushes and broken boulders. To the east a huge outcrop of rock strata rose abruptly from the arid earth, like a titanic wedge of purple-and-lavender-ayered cake topped with chocolate – coloured boulders. The car assed over a stretch of gravel road and the red dust boiled behind it like a flame-shot smoke-screen. A bird, its long, ribbon; - like tail teaming behind it, skimmed the brush beyond the edge of the road, felting along as fast as the car.

“Look at that funny bird, Mummy,” the boy, Ray, cried, and reseed his face to the dust-filmed glass.

The mother ignored him, trying to relax behind the wheel, her feet loving unconsciously, but skillfully, on the pedals in the floor. She thought that it would have been better to have taken a train, but Billy had written that he’d need the car because he had a lot of contacts to sit. She hoped the business would be better in the Cape. Her head and she drove automatically. She was determined to finish the journey as quickly as possible. Ray said, “I want some coffee.” And he reached for the thermos flask on the rack under the dashboards Ray could take care of himself, he did not need to have little things done for him.

“Give me some, too,” Zaida called from the back, among, the suitcases.

“Don’t be greedy,” Ray said to her. “Eating, eating, eating.” “I’m not greedy. I want a drink of coffee.”

“You had coffee this morning.”

“I want some more.”

“Greedy. Greedy.”

“Children,” the mother said wearily, “children, stop that arguing.” “He started first,” Zaida said.

“Stop it. Stop it,t’ the mother told her.

Ray was unscrewing the cap of the thermos. (When it was off he drew back the cork and looked in. “Man, there isn’t any,” he said. “There isn’t any more coffee.”

“Well, that’s just too bad,” the mother said.

“I want a drink,” Zaida cried. “I’m thirsty, I want some coffee.” The mother said wearily: “Oh, all right. But you’ve got to wait. We’ll get somewhere up the road. But wait, will you?”

The sun was a coppery smear in the flat blue sky, and the countryside, scorched yellow and brown, like an immense slice of toast, quivered and danced in the haze. The woman drove on, tiredly, her whole mind rattling like a stale nut. Behind the sun-glasses her eyes were red-rimmed and there was a stretched look about the dark,

handsome, Indian face. Her whole system felt taut and stretched like the wires of a harp, but too tight so that a touch might snap any one of them.

The miles purred and growled and hummed past: flat country and dust-coloured *koppies*, the baked clay *dongas* and low ridges of hills. A shepherd's hut, lonely as a lost soul, crouched against the shale covered side of a flat hill; now and then a car passed theirs, headed in the opposite direction, going north, crashing by in a shrill whine of slip-stream. The glare of the sun quivered and quaked as if the air was boiling.

"I want some coffee," Zaida repeated petulantly. "We didn't have no coffee." "Well buy some coffee," her mother told her. "We'll buy some for road as soon as we get to a café. Stop it, now. Eat another sandwich." "Don't want sandwich. Want coffee."

A group of crumbling-huts, like scattered, broken cubes, passed them in a hollow near the road and a band of naked, dusty brown children broke from the cover of a sheep-pen, dashing to the side of the road, cheering and waving at the car Ray waved back, laughing and then they were out of sight. The wind-scoured metal pylon of a water pump, drew up and then disappeared too. Three black men fudged in single file along the roadside, looking ahead into some unknown future, wrapped in tattered, dusty blankets, oblivious of the heat, their heads shaded by the ruins of felt hats. They did not wave as the car spun past them but walked with fixed purpose.

The car slowed for a steel-slung bridge and they rumbled over the dry, rock-strewn bed of a stream. A few sheep, their fleeces black with dust, sniffed among the boulders, watched over by a man like a scarecrow.

At a distance, they passed the coloured location and then the African location, hovels of clay and clapboard strewn like discoloured dice along a brown slope, with tiny people and ant-like dogs moving among them. On another slope the name of the town was spelled out in 'whitewashed boulders.

The car passed the sheds of a railway siding, with the sheep milling in corrals, then lurched over the crossing and bounced back on to the roadway. A coloured man went by on a bicycle, and they drove slowly past the non-descript brown front of the Railway Hotel, a line of stores, and beyond a burnt hedge a group of white men with red, sunskinned, wind-honed faces sat drinking at tables in front of another hotel with an imitation Dutch-colonial façade. There was other traffic parked along the dusty, gravel Street of the little town. Powered cars and battered pick-up trucks, a wagon in front of a feed store. An old coloured man swept the pavement in front of a shop, his reed broom making a hissing sound, like gas escaping in spurts.

Two white youths, pink-faced and yellow-haired, dressed in khaki shirts and shorts stared at the car, their eyes suddenly hostile at the sight of a dark woman driving its shiny newness, metal fittings factory smooth under the film of road dust. The car spun a little cloud behind it as it crept along the red gravel street.

"What's the name of this place, Mummy?" the boy, Ray, asked.

“I don’t know,” the other replied, tired, but glad to be able to slow down. “Just some place in the Karroo.

“What’s the man doine?” Zaida asked, peeing out through the window.

“Where?” Ray asked, looking about. “What, man?”

“He’s gone now,” the little girl said. “You didn’t look quickly.” Then, “will we get some coffee now?”

“I think so,” the mother said. “You two behave yourselves and there will be coffee. Don’t you want a cool drink?”

“No,” the boy said. “You just get thirsty again, afterwards.” “I want a lot of coffee with lots of sugar,” Zaida said.

“All right,” the mother said. “Now stop talking such a lot.” Up ahead, at the end of a vacant lot, stood a café. Tubular steel chairs and tables stood on the pavement outside, in front of its shaded windows. Its front was decorated with old Coca Cola signs and painted menus. A striped awning shaded the tables. In the wall facing the vacant space was a foot-square hole where non-whites were served, and a group of ragged coloured and African people stood in the dust and tried to peer into it, their heads together, waiting with forced patience.

The mother drove the car up and brought it to a stop in front of the café. Inside a radio was playing and the slats of the Venetian blinds in the windows were clean and dustless.

“Give,” me the flask,” the mother said, and took the thermos bottle from the boy. She unlatched the door. “Now, you children, just sit quiet. I wont be long.”

She opened the door and slid out and, standing for a moment on the pavement, felt the exquisite relief of loosened muscles. She stretched herself, enjoying the almost sensual pleasure of her straightened body. But her head still ached badly and that spoiled the momentary delight which she felt. With the feeling gone, her brain was tired again and the body once more a tight-wound spring. She straightened the creases out of the smart tan suit she was wearing but left the jacket unbuttoned. Then, carrying the thermos flask, she crossed sidewalk, moving between the plastic and steel furniture into the café.

Inside, the café was cool and lined with glass cases displaying cans and packages like specimens in some futuristic museum. From somewhere at the back of the place came the smell and sound of potatoes being fried. An electric fan buzzed on a shelf and two gleaming urns, one of tea and the other of coffee, steamed against the back wall.

The only other customer was a small white boy with tow-coloured hair, a face like a near-ripe apple and a running nose. He wore a washed-out print shirt and khaki shorts, and his dusty bare feet were yellow-white and horny with cracked callouses. His pink, sticky mouth explored the surface of a lollipop while he scanned the covers – of a row of outdated magazines in a wire rack.

Behind the glass counter and a trio of soda fountains a broad, heavy woman in a green smock humbled through a little stack of accounts, ignoring the group of dark faces pressing around the square hole in the side wall. She had a round-shouldered, thick body and reddish complexioned face that looked as if it had been sand-blasted into its component parts; hard plains of cheeks and knobby cheek-bones and a bony ridge of nose that separated twin pools of dull grey; and the mouth a bitter gash, cold and malevolent as a lizard's, a dry" chapped and serrated pink crack.

She looked up and started to say something, then saw the colour of the other woman and, for a moment, the grey pools' of the eyes threatened to spill over as she gaped the thin pink youth, writhed like a worm as she sought for words.

"Can you fill this flask with coffee for me, please? The mother asked.

The crack opened and a screech came from it, harsh as the sound of metal rubbed against stone. "Coffee? My Lord Jesus Christ!" the voice screeched. "A bedimmed coolie girl in here!" The eyes started in horror at the brown, tired, handsome Indian face with its smart sunglasses, and the city cut of the tan suit. "Coolies, Kaffirs and Hottentots outside," she screamed. "don't you bloody well know? And you talk English, too, hey!"

The mother started at her, started and then somewhere inside her something went off, snapped like a tight-wound spring suddenly loose, jangling shrilly into action, and she cried out with disgust as her arm came up and the thermos flask hurtled at the white woman.

"Bloody white trash!" she cried. "Coolie yourself"

The flask spun through the air and, before the woman behind the counter could ward it off, it struck her forehead above an eyebrow, bounced away, tinkling as the thin glass inside the metal cover shattered. The woman behind the counter screeched and clapped a hand to the bleeding gash over her eye, staggering back. The little boy dropped his lollipop with a yelp and dashed out. The dark faces at the square hatch gasped. The dark woman turned and stalked from the café in a rage.

She crossed the sidewalk, her brown face taut with anger and opened the door of her car furiously. The group of non-whites from the hole in the wall around the side of the building came to the edge of the vacant lot and stared at her as she slammed the door of the car and started the motor.

She drove savagely away from the place, her hands gripping the wheel tightly, so that the knuckles showed yellow through the brown skin. Then she recovered herself and relaxed wearily, slowing down, feeling tired again, through her anger. She took her time out of town while the children gazed, sensing that something was wrong.'

Then the boy, Ray, asked, "Isn't there any coffee, Mummy? And where is the flask?" "No, there isn't any coffee, " the mother replied. "Well have to do without, coffee, I'm afraid."

“I wanted coffee,” the little girl, Zaida, complained.”

“You be good,” the mother said.” Mummy’s tired. And please stop chattering.”

“Did you lose the flask?” Ray asked.

“Keep quiet, keep quiet,” the woman told him, and they lapsed into silence.

They drove past of the edge of the town, past a dusty service station with its red pumps standing like sentinels before it. Past a man carrying a huge-bundled of firewood on his head, and past the last buildings of the little town; a huddle of whitewashed cabins with chickens scrabbling in the dooryard, a sagging shearing-shed with pile, of dirty bales of wool inside, and a man hanging over a fence, watching them go by.

The road speared once more into the yellow-red-brown countryside and he last green trees dwindled away. The sun danced and jiggled like a midday ghost across the expressionless earth, and the tyres of the car rumbled faintly on the black asphalt. There was some traffic ahead of them but the woman did not bother to try to overtake.

The boy broke the silence in the car by saying, “Will Papa take us for drives?” “He will, I know,” Zaida said. “I like this car better than Uncle Ike’s.”

“Well, he gave us lots of rides,” Ray replied. “There goes one of those funny birds again.”

“Mummy, will we get some coffee later on?” Zaida asked. “Maybe, dear. We’ll see.” The mother said.

The dry and dusty landscape continued to flee past the window on either side of the car. Up ahead the sparse traffic on the road was slowing down and the mother eased her foot on the accelerator. “Look at that hill,” the boy, Ray, cried. “It looks like a face.” “Is it a real face?” Zaida asked, peering out.

“Don’t be silly,” Ray answered. “How can it be a real face? It just looks like a face.”

The car slowed down and the mother, thrusting her head ‘tough her window, peering forward past the car in front and saw the road block beyond it.

A small riot-van, a Land Rover, its windows and spotlight screened with thick wire mesh, had been pulled up half-way across the road, and a dusty automobile parked opposite to it, forming a barrier with just a car-wide space between them. A policeman in khaki shirt, trousers and flat cap leaned against the front fender of the automobile and held a sten-gun across his thighs. Another man in khaki sat at the wheel of the car, and a third policeman stood by the gap, directing the traffic through after examining the drivers.

The car ahead slowed down as it came up to the gap, the driver pulled up and the policeman looked at him, stepped back and waved him on. The car went through revved and rolled away.

The policeman turned towards the next car, holding up a hand, and the mother driving the car felt the sudden pounding of her hear. She braked and waited, watching the khaki-clad figure strolling the short distance towards her.

He had a young face, with the usual red-burned complexion of the land, under the shiny leather bill of the cap. He was smiling thinly but the smile did not reach his eyes which bore the hard quality of chips of granite. He wore a holstered pistol at his waist and, coming up, he turned towards the others and called, "This looks like the one.

The man with the sten-gun straightened but did not come forward. His companion inside the car just looked across at the woman.

The policeman in the road said, still smiling slightly: "Ah, we have been waiting for you. You didn't think they'd phone ahead, hey?"

The children in the car sat dead still, staring, their eyes troubled.

The mother said, looking out: "What's it all about?"

"Never mind what's it all about," the policeman said to her. "You know what it's all about." He looked her over and nodded. "Ja, darkie girl with brown suit and sun-glasses. "You're under arrest."

"What's it all about?" the woman asked again. Her voce was not anxious, but she was worried about the children.

"Never mind. You'll find out," the policeman told her coldly. "One of those agitators making trouble here. Awright, listen." He peered at her with flint-hard eyes. "You turn the car around and don't try no funny business, hey? Our car will be in front and the wan behind, so watch out." His voice, was cold and threatening. "Where are you taking us? I've got to get my children to Cape Town.

"I don't care about that," he said. "You make trouble here then you got to pay for it." He looked back at the police car and waved a hand. The driver of the police car started it up and backed and then turned into the road.

"You follow that motor car," the policeman said. "We're going back that way."

The woman said nothing but started her-own car, manroevuring it until they were behind the police car.

"Now don't you try any funny tricks," the policeman said again. She stared at him and her eyes were also cold now. He went back to the riot-truck and climbed in. The car in front of her put on speed and she swung behind it, with the truck following.

“Where are we goinm Mummy?” asked Zaida.

“You, be quiet and behave yourselves, the mother said, driving after the police car. The country-side, red-brown and dusty, moved past them: the landscapes they had passed earlier now slipping the other way. The flat blue sky danced and wavered and the parched, scrub-strewn scenery stretched away around them in the yellow glare of the sun.

“I wish we had some coffee,” the little girl, Zaida, said.

STORY THREE: The Doll's House

By Katherine Mansfield

When dear old Mrs. Hay went back to town after staying with the Burnells she sent the children a doll's house. It was so big that the carter and Pat carried it into the courtyard, and there it stayed, propped up on two wooden boxes beside the feed-room door. No harm could come of it, it was summer. And perhaps the smell of paint would have gone off by the time it had to be taken in. For, really, the smell of paint coming from the doll's house ("Sweet of old Mrs. Hay, of course; most sweet and generous!") – but the smell of paint was quite enough to make any one seriously ill, in Aunt Berly's opinion. Even before the sacking was taken off. And when it was.....

There stood the doll's house, a dark oily spinach green, picked out with bright yellow" Its two solid little chimneys, glued on to the roof, were painted red and white, and the door, gleaming with yellow varnish, was like a little slab of toffee. Four windows, real, windows, were divided into panes by a broad streak of green. There was actually a tiny porch, too, painted yellow, with big lumps of congealed paint hanging along the edge.

But perfect, perfect little house! Who could possibly mind the smell? It was part of the joy, part of the newness.

"Open it quickly, someone!"

The hook at the side was stuck fast. Pat tried it opened with his pen, knife, and the whole house front swung back, and ... and there you were, gazing at one and the same moment into the drawing room and dining room, the kitchen and two bedrooms. That the way for a house to open! Why don't all houses open like that? How much more exciting than peering through the slit of a door into a mean little hall with a hat-stand and two umbrellas? That is---isnt it? What you long to know about a house when you put your hand on the knocker perhaps it is the way God opens houses at dead of night when he is taking a quiet turn with an angel.

"Oh" oh!" The Burnell children sounded as though they were in despair. It was too marvelous; it was too much for them. They had never seen anything like it in their lives. All the rooms were papered. There were pictures on the walls, painted on the paper, with gold frames complete. Red carpet covered all the floors except the kitchen; red plush chairs in the drawing room, green in the dining room; tables, beds with real bedclothes, a cradle, a stove, a dresser with tiny plates and one big jug. But what Kezia liked more than anything, what she liked frightfully, was the lamp. It stood in the middle of the dining-room table, an exquisite little amber lamp with a white globe. It was even filled all ready for lighting, though, of course, you couldn't light it. But there was something inside that looked like oil, and that moved when you shook it.

The father and mother dolls, who sprawled very stiff as though they had fainted in the drawing room and their two little children asleep upstairs, were really too big for the doll's house. They didn't look as though they belonged but the lamp was perfect. It seemed to smile to Kezia, to say, "I live here." The lamp was real.

The Burnell children could hardly walk to school fast enough the next morning. They burned to tell everybody, to describe, to---well---- to boast about their doll's house before the school bell rang.

"I am to tell," said Isabel, "because I'm the eldest, and you two can join after. But I'm to tell first."

There was nothing to answer. Isabel was bossy, but she was always right, and Lottie and Kezia knew too well the powers that went with being eldest. They brushed through the thick buttercups at the road edge and said nothing.

"And I'm to choose who's to come and see it first. Mother said I might."

For it had been arranged that while the doll's house stood in the courtyard they might ask the girls at school, two at a time, to come and look. Not to stay to tea, of course, or to come traipsing through the house. But just to stand quietly in the courtyard while Isabel pointed out the beauties, and Lottie and Kezia looked pleased.....

But hurry as they might, by the time they had reached the tarred palings of the boys' playground the bell had begun to jangle. They only just had time to whip off their hats and fall into line before the roll was called. Never mind, Isabel tried to make up for it by looking very important and mysterious and by whispering behind her hand to the girls near her, "Got something to tell you at playtime."

Playtime came and Isabel was surrounded. The girls of her class nearly fought to put their arms around her, to walk away with her, to beam flatteringly, to be her special friend. She held quite a court under the huge pine trees at the side of the playground. Nudging, giggling together, the little girls pressed up close. And the only two who stayed outside the ring were the two who were always outside, the little Kelveys. They knew better than to come anywhere near the Burnells.

For the fact was, the school the Burnell children went to was not at all the kind of place their parents would have chosen if there had been any choice. But there was none. It was the only school for miles. And the consequence was all the children in the neighbourhood, the judge's little girls, the doctor's daughters, - the store-keeper's children, the milkman's, were forced to mix together. Not to speak of their being an equal number of rude, rough little boys as well. But the line had to be drawn somewhere. It was drawn at the Kelveys. Many of the children, including the Burnells, were not allowed even to speak to them. They walked past the Kelveys with their heads in the air, and as they set the fashion in all matters of behaviour, the Kelveys were shunned by everybody. Even the teacher had a special voice for them, and a special smile for the other children when Lil Kelvey came up to her desk with a bunch of dreadfully common - looking flowers.

They were the daughters of a spry, hardworking little washerwoman, who went about from house to house by the day. This was awful enough, but where was Mr. Kelvey? Nobody knew for certain. But everybody said he was in prison. So they were the daughters of a washerwoman and a goal bird. Very nice company for other people's children! And they looked it. Why Mrs. Kelvey made them so conspicuous was hard

to understand. The truth was they were dressed in “bits” given to her by the people to whom she worked. Lil, for instance, who was a stout, plain child, with big freckles, came to school in a dress made from a green art-serge table-cloth of the Burnells’, with red plush sleeves from the Logans’ curtains. Her hat, perched on top of her high forehead, was a grown-up woman’s hat, once the property of Miss Lecky, the postmistress. It was turned up at the back and trimmed with a large scarlet quill. What a little guy she looked! It was impossible not to laugh. And her little sister, our Else, wore a long white dress, rather like a nightgown, and a pair of little boy’s boots. But whatever our Else wore she would have looked strange. She was a tiny wishbone of a child, with cropped hair and enormous solemn eyes... a little white owl. Nobody had ever seen her smile; she scarcely ever spoke. She went through life holding on to Lil with a piece of Lil’s skirt screwed up in her hand. Where Lil went our Else followed. In the playground, on the road going to and from school, there was Lil marching in front and our Else holding on behind. Only when she wanted anything, or when she was out of breath, our Else gave Lil a tug, a twitch, and Lil stopped and turned round. The Kelveys never failed to understand each other.

Now they hovered at the edge; you couldn’t stop them listening. When the little girls turned round and sneered, Lil, as usual, gave her silly, shamefaced smile, but our Else only looked.

And Isabel’s voice, so very proud, went on telling. The carpet made a great sensation, but so did the beds with real bedclothes, and the stove with an oven door.

When she finished Kezia broke in. “You’ve forgotten then lamp, Isabel”.

“Oh, yes,” said Isabel, “and there’s a teeny little lamp, all made of yellow glass, with a white globe that stands on the dining-room table. You couldn’t tell it from a real one.”

“The lamp’ best of all,” cried Kezia. She thought Isabel wasn’t making half enough of the little lamp. But nobody paid any attention. Isabel was choosing the two who were to come back with them that afternoon and see it. She chose Emmie Cole and Lena Logan. But when the others knew they were all to have a chance, they couldn’t be nice enough to Isabel. One by one they put their arms round Isabel’s waist and walked her off. They had something to whisper to her, a secret. “Isabel’s my friend.”

Only the little Kelveys moved away forgotten; there was nothing more for them to hear.

Days passed, and as more children saw the doll’s house, the fame of it spread. It became the one subject, the rage. The one question was, “Have you seen Burnells’ doll’s house?” “Oh, ain’t it lovely!” “Haven’t you seen it? Oh, I say!”

Even the dinner hour was given up to talking about it. The little girls sat under the pines eating their thick mutton sandwiches and big slabs of johnny cake spread with butter. While always, as near as they could get, sat the Kelveys, our Else holding on to Lil, listening too, while they chewed their jam sandwiches. Out of a newspaper soaked with large red blobs.

“Mother,” said Kezia, “Cant I ask the Kelveys just once?”

“Certainly not, Kezia.”

“But why not?”

“Run away, Kezia; you know quite well why not.”

At least everybody had seen it except them. On that day the subject rather flagged. It was the dinner hour. The children stood together under the pine trees, and suddenly, as they looked at the Kelveys eating out of their paper, always by themselves, always listening, they wanted to be horrid to them. Emmie Cole started the whisper.

“Lil Kelvey’s going to be a servant when she grows up.”

“O-oh, how awful!” said Isabel Burnell, and she made eyes at Emmie.

Emmie swallowed in a very meaning way and nodded to Isabel as she’d seen her mother do on those occasions.

“Its true – it’s true – it’s true,” she said.

Then Lena Logan’s little eyes snapped. “Shall I ask her?” she whispered.

“Bet – you don’t,” said Jessie May.

“Pooh, I’m not frightened,” said Lena. Suddenly she gave a little squeal and danced in front of the other girls. “Watch! Watch me! Watch me now!” said Lena. And sliding, gliding, dragging one foot, giggling behind her hand, Lena went over to the Kelveys.

Lil looked up from her dinner. She wrapped the rest quickly away. Our Else stopped chewing. What was coming now?

“Is it true you’re going to be a servant when you grow up, Lil Kelvey? II shriiled Lens.

Dead silence. But instead of answering, Lil only gave her silly, shame-faced smile. She didn’t seem to mind the question at all. What a sell for Lena! The girls began to titter.

Lena couldn’t stand that. She put her hands on her hips; she shot forward. “Yah, yer father’s in prison!” she hissed, spitefully.

This was such a marvelous thing to have said that the little girls rushed away in a body, deeply, deeply excited, wild with joy. Someone found a long rope, and they began skipping and never did they skip so high, run in and out so fast, or do such daring things as on that morning.

In the afternoon Pat called for the Burnell children with the buggy and they drove home. There were visitors. Isabel and Lottie, who liked visitors, went upstairs to change their pinafores. But Kezia thieved out at the back. Nobody was about; she began to swing on the big white gates of the courtyard. Presently, looking along the road, she saw two little dots. They grew bigger, they were coming towards her. Now she could see that they were the Kelveys. Kezia stopped swinging. She slipped off the gate as if she was going to run away. Then she hesitated. The Kelveys came nearer, and beside them walked their shadows, very long, stretching right across the road with their heads in the buttercups. Kezia clambered back on the gate; she had made up her mind; she swung out.

“Hullo,” she said to the passing Kelveys.

They were so astounded that they stopped. Lil gave her silly smile. Our Else stared.

“You can come and see our doll’s house if you want to,” said Kezia, and she dragged one toe on the ground. But at that Lil turned red and shook her head quickly.

“Why not?” asked Kezia.

Lil gasped, then she said, “Your ma told our ma you wasn’t to speak to us.”

“Oh, well,” said Kezia. She didn’t know what to reply. “It doesn’t matter. You can come and see our doll’s house all the same. Come on. Nobody’s looking.”

But Lil shook her head still harder.

“Don’t you want to?” asked Kezia

Suddenly there was a twitch, a tug at Lil’s skirt. She turned around. Our Else was looking at her with big, imploring eyes; she was frowning; she wanted to go. For a moment Lil looked at our Else very doubtfully. But then our Else twitched her skirt again. She started forward. Kezia led the way. Like two little stray cats they followed across the courtyard to where the doll’s house stood.

‘There it is,’ said Kezia.

There was a pause. Lil breathed loudly, almost snorted; our Else was still as a stone.

“I’ll open it for you,” said Kezia kindly. She undid the hook and they looked inside.

“There’s the drawing-room and the dining-room, and that’s’ the---Kezia!”

Oh, what a start they gave!

“Kezia!”

It was Aunt Beryl’s voice. They turned around. At the back door stood Aunt Beryl, staring as if she couldn’t believe what she saw.

“How dare you ask the little Kelveys into the courtyard? Said her cold, furious voice. “You know as well as I do, you’re not allowed to talk to them. Run away, children, runaway at once. And don’t come back again,” said Aunt Beryl. And she stepped into the yard and shooed them out as if they were chickens.

“Off you go immediately!” she called, cold and proud.

‘They did not need telling twice. Burning with shame, shrinking together, Lil huddling along like her mother, our Else dazed, somehow they crossed the big courtyard and squeezed through the white gate.

“Wicked, disobedient little girl!” said Aunt Beryl bitterly to Kezia, and she slammed the doll’s house too.

The afternoon had been awful. A letter had come from Willie Brent a terrifying! Threatening letter saying if she did not meet him that evening in Pulman’s bus, he’d come to the front door and ask the reason why! But now that she had frightened those little rats of Kelveys and given Kezia a good scolding, her heart felt lighter. That ghastly pressure was gone. She went back to the house humming.

When the Kelveys were well out of sight of Burnells’, they sat down to rest on a big red drain-pipe by the side of the road. Lil’s cheeks were still burning; she took off the hat with the quill and held it on her knee. Dreamily they looked over the hay paddocks, past the creek; to the group of wattles where Logan’s cows stood waiting to be milked. What were their thoughts?

Presently our Else nudged up close to her sister. But now she had forgotten the cross lady. She put out a finger and stroked her sister’s quill, she smiled her rare smile. “I seen the little lamp,” she said, softly. Then both were silent once more.

STORY FOUR

The Drover's Wife

Henry Lawson

The two-roomed house is built of round timber, slabs, and stringy bark, and floored with split slabs. A big bark kitchen standing at one end is larger than the house itself, veranda included.

Bush all around – bush with no horizon, for the country is flat. No ranges in the distance. The bush consists of stunted, rotten native apple-trees. No undergrowth. Nothing to relieve the eye save the darker green of a few she-oaks which are sighing above the narrow, almost waterless creek. Nineteen miles to the nearest sign-of-civilization – a shanty on the main road.

The drover, an ex-squatter, is away with sheep. His wife and children are left here alone.

Four ragged, dried-up-looking children are playing about the house. Suddenly one of them yells: "Snake! Mother, here's a snake."

The gaunt, sun-browned bushwoman dashes from the kitchen, snatches her baby from the ground, holds it on her left hip, and reaches for a stick.

"Where is it?"

"Here! Gone in the wood-heap;" yells the eldest boy – a sharpfaced urchin of eleven.

"Stop there, mother! I'll have him. Stand back! I'll have the beggar!"

"Tommy, come here, or you'll be bit. Come here at once when I tell you, you little wretch!"

The youngster comes reluctantly, carrying a stick bigger than himself. Then he yells, triumphantly.

"There it goes – under the house!" and darts away with club uplifted. At the same time the big, black, yellow-eyed dog-of-all breeds, who has shown the wildest interest in the proceedings, breaks his chain and rushes after that snake. He is a moment late, however, and his nose reaches the track in the slabs just as the end of its tail disappears. Almost at the same moment the boy's club comes down and skins the aforesaid nose, Alligator takes small notice of this, and proceeds to undermine the building; but he is subdued after a struggle and chained up. They cannot afford to lose him.

The drover's wife makes the children stand together near the doghouse while she watches for the snake. She get two small dishes of milk and sets them down near the wall to tempt it to come out; but an hour goes by and it does not show itself.

It is near sunset, and a thunders storm is coming. The children must be brought inside. She will not take them into the house, for she knows the snake is there, and may at any moment come up through a crack in the rough slab floor; so she carries

several armfuls of firewood into the kitchen, and then takes the children there. The kitchen has no floor – or, rather, an earthen one – called a “ground floor” in this part of the bush. There is large, rough-made table in the centre of the place. She brings the children in, and makes them get on this table. They are two boys and two girls – mere babies. She gives some supper, and then, before, it gets dark, she goes into house, and snatches up some pillows and bedclothes – expecting to see or lay on hand on the snake any minute. She makes a bed on the kitchen table for the children, and sits down beside it to watch all night.

<2>

She has an eye on the corner, and a green sapling club laid in readiness on the dresser by her side; also her sewing basket and a copy of the Young Ladies’ Journal. She has borough the dog into the room.

Tommy turns in, under protest but says he’ll lie awake all night and smash that blinded snake.

His mother asks him how many times she has told not to swear. He has his club with him under the bedclothes, and Jacky protests:

“Mummy! Tommy’s skinnin’ me alive wit his club. Make him take it out.”

Tommy: “Shet up you little----! D’yer want to be bit with the snake?”

Jacky shuts up.

“If yer bit,” says Tommy, after a pause,” you’ll swell up, an smell, an turn red an green an blue all over till you bust. Won’t he mother?” “Now then, don’t frighten the child. Go to sleep,” she says.

The two younger children go to sleep, and now and then Jacky complains of being “skeezed.” More room is made for him. Presently Tommy says: “Mother! Listen to them (adjective) little possums. I’d like to screw their blanky necks.”

And Jacky protests drowsily.

“But they don’t hurt us, the little blanks!”

Mother: “There, I told you you’d teach Jacky to swear.” But the remark makes her smile. Jacky goes to sleep.

Presently Tommy asks:

“Mother! Do you think they’ll ever extricate the (adjective) kangaroo?”

“Lord! How am I to know, child? Go to sleep.”

“Will you wake me if the snake comes out?”

“Yes. Go to sleep.”

Near midnight. The children are all asleep and she sits there still, sewing and reading by turns. From time to time she glances round the C---- floor and wall-pate, and, whenever she hears a noise, she reaches for the stick. The thunderstorm', comes on, and the wind, rushing through the cracks in the slab wall threatens to blow out her candle. She places it on a sheltered part of the dresser and fixes up a newspaper to protect it. At every flash pit lightning', the tracks down in torrents.

Alligator lies at full length, on the floor, with his eyes turned towards the partition. She knows by this that the snake is there. There are large cracks in that wall opening under the floor of the dwelling house.

<3>

She is not a coward, but recent events have shaken her nerves. A little son of her brother-in-law was lately bitten by a snake, and died. Besides, she has not heard from her husband for six months, and is anxious about him.

He was a drover, and started squatting here when they were married. The drought of 18:-- ruined him. He had to sacrifice the remnant of his flock and go droving again. He intends to move his family into the nearest town when he comes back, and, in the meantime, his brother, who keeps a shanty on the main road, comes over about once a month with provisions. The wife has still a couple of cows, one horse, and a few sheep. The brother-in-law kills one of the latter occasionally, gives her what she needs of it, and takes the rest in return for other provisions.

She is used to being left alone. She once lived like this for eighteen months. As a girl she built the usual Castles in the air; but all her girlish hopes and aspirations have long been dead. She finds all the excitement and recreation she needs in the *Young Ladies'* Journal, and Heaven help her! Takes a pleasure in the fashion plates.

Her husband is an Australian, and so is she. He is careless, but a good enough husband. If he had the means he would take her to the city and keep her there like a princess. They are used to being apart, of at least she is "No use fretting," she says. He may forget sometimes that he is married; but if he has a good cheque when he comes back he will give most of it to her. When he had money he took her to the city several times – hired a railway sleeping compartment, and put up at the best hotels. He also bought her a buggy, but they, had to sacrifice that along with the rest.

The last two children were born in the bush – one while her husband was bringing a drunken doctor by force to attend to her. She was alone on this occasion, and very weak. She had been ill with fever. She prayed to God to send her assistance. God sent Black Mary the: "Whitest" gin in all the land. Or, at least, God sent King Jimmy first, and he sent back Mary. He put his black face round the door post tool in the situation at a glance, and said cheerfully: "All right, missus – I bring-my old woman, she down along a creek."

<4>

One of the children died while she was here alone. She rode nineteen miles for assistance, carrying the dead child.

It must be near one or, two o'clock. The fire is burning low. Alligator lies with his head resting on his paws, and watches the wall. He is not a very beautiful dog, and the light shows numerous old wounds where the hair will not grow. He is afraid of nothing on the face of the earth or under it. He will tackle a bullock as readily as he will tackle a flea. He hates all other dogs – except kangaroo-dogs – and has a marked dislike to friends or relations of the family. They seldom call, however. He sometimes makes friends with strangers. He hates snakes and has killed many, but he will be bitten some day and die; most snake-dogs end that way.

Now and then the bushwoman lays down her work and watches, and listens, and thinks. She thinks of things in her own life, for there is little else to think about.

The rain will make the grass grow, and this reminds her how she fought a bush-fire once while her husband was away. The grass was long, and very dry, and the fire threatened to burn her out. She put on an old pair of her husband's trousers and beat out the flames with a green bough, till great drops of sooty perspiration stood out on her forehead and ran in streaks down her blackened arms. The sight of his mother in trousers greatly amused Tommy, who worked, like a little hero by her side, but the terrified baby howled lustily for his "mummy." The fire would have mastered her but for four excited bushmen who arrived in the nick of time. It was a mixed-up affair all round when she went to take up the baby he screamed and struggled convulsively, thinking it was a "Blackman;" and Alligator, trusting more to the child's sense than his own instinct, charged furiously, and (being old and slightly deaf) did not in his excitement at first recognize his mistress's voice, but continued to hang on to the moleskins until choked off by Tommy with a saddle-strap. The dog's sorrow for his blunder, and his anxiety to let it be known that it was all a mistake, was as evident as his ragged tail and a twelve-inch grin could make it. It was a glorious time for the boys; a day to look back to, and talk about, and laugh over for many years.

She thinks how she fought a flood during her husband's absence. She stood for hours in the drenching downpour, and dug and overflow gutter to save the dame across the creek. But she could not save it. There are things that a bushwoman cannot do. Next morning the dam was broken, too, for she thought how her husband would feel when he came home and saw the result of years of labour swept away. She cried then.

She also fought, the pleuro-pneumonia – dosed and bled the few remaining cattle, and wept again when her two best cows died.

Again, she fought a mad bullock that besieged the house for a day. She made bullets and fired at him through cracks in the slabs with an old shot-gun. He was dead in the morning. She skinned him and got seventeen and six pence for the hide.

She also fights the crows and eagles that have designs on her chickens. Her planned of campaign is very original. The children cry "Crows mother!" and she rushes out and aims a broomstick at the birds as though it were a gun, and says "Bung!" The crows leave in a hurry; they are cunning, but a woman's cunning is greater.

Occasionally a bushman in the horrors, or a villainous – looking sundowner, comes and nearly scares the life out of her. She generally tells the suspicious-looking

stranger that her husband and two sons are at work below the dam, or over at the yard, for he always cunningly inquires for the boss.

Only last week a gallows-faced swagman – having satisfied himself that there were no men on the place – threw his swag down’ on the veranda, and demanded tucker. She gave him something to eat; then he expressed the intention of staying for the night. It was sun, down then. She got a batten from the sofa, loosened the dog, and” confronted the stranger, holding the batten in one hand and the dog’s collar with the other. “Now you go!” she said. He looked, at her and at the dog, said “All right, mum,” in a cringing tone and left. She was a determined – looking woman, and Alligator’s yellow eyes glared unpleasantly – besides, the dog’s chewing-up apparatus’ greatly, resembled that of the reptile he was named after.

<6>

She has few pleasures to think of as she sits here alone by the fire, on guard against a snake. All days are much the same for her; but on Sunday afternoon she dresses herself, tidies the ‘children, smartens up baby, and goes for a lonely walk along the bush-track, pushing an old perambulator in front of her. She does this every Sunday. She takes,’ as much care to make herself and the children look smart as she would if she were going to do the block in the city. There is nothing to see, however, and not a soul to meet. You might walk for twenty miles, along this track without being able to fix a point in your mind, unless you are a bushman. This is because of the everlasting, maddening sameness of the stunted trees – that monotony which makes a man long to breakaway and travel as far as trains can go, and sail as far as ship can sail – and farther.

But this bushwoman is used to the loneliness of it. As a girl – wife she hated it, but now she would feel strange away from it.

She is glad when her husband returns, but she does not gush or make a fuss about it. She gets him something good to eat, and tidies up the children.

She seems contended with her lot. She loves her children, but has no time to show it. She seems harsh to them. Her surroundings are not favourable to the development of the “womanly” or sentimental side of nature.

It must be nearing morning now; but the clock is in the dwelling house. Her candle is nearly done; she forgot that she was out of candles. Some more wood must be got to keep the fire up, and so she shuts the dog inside and hurries around to the wood heap. The rain has cleared off. She seizes a stick, pulls it out, and – crash! The whole pile collapses.

Yesterday she bargained with a stray black fellow to bring her some wood, and while he was at work she went in search of a missing cow. She was absent an hour or so, and the native black made good use of his time. On her return she was so astonished to see a good heap of wood by the chimney, and she gave him an extra fig of tobacco, and praised him for not being lazy. He thanked her, and left with head erect and chest well out. He was the last of his tribe and a King; but he had built that wood-heap hollow.

<7>

She is hurt now, and tears spring to her eyes as she sits down again by the table. She takes up a handkerchief to wipe the tears away, but pokes her eyes with her bare fingers instead. The handkerchief is full of holes, and she finds that she has put her thumb through one, and her fore finger through another. This makes her laugh, to the surprise of the dog. She has a keen, sense of the ridiculous; and some time or other she will amuse bushmen with the story. She has been amused before like that. One day she sat down “to have a good cry,” as she said and the old cat rubbed against her dress and ‘cried too.’ Then she had to laugh.

It must be near daylight now. The room is very close and hot because of the fire. Alligator still watches the wall from time to time. Suddenly he becomes greatly interested; he draws himself a few inches nearer the partition, and a thrill runs through his body. The hair on the back of neck begins to bristle, and the battle-light is in his yellow eyes. She knows what this means, and lays her hand on the stick. The lower end, of one of the partition slabs has a large crack on both sides. An evil pair of small, bright bead-like eyes glisten at one of these holes. The snake – a black one – comes slowly out, about a foot, and moves its head up and down. The dog lies still, and the woman sits as one fascinated. The snake comes out a foot further. She lifts her stick, and the reptile, as though suddenly aware of danger, sticks his head in through the crack on the other side of the slab, and hurries to get his tail round after him. Alligator springs, and his jaws come together with a snap. He misses, for his nose is large, and the snake’s body close down on the angle formed by the slabs and the floor. He snaps again as the tail comes round. He has the snake now, and tugs it out eighteen inches. Thud, thud. Alligator gives another pull and he has the snake out – a black brute, five feet long. The head rises to dart about, but the dog has the enemy close to the neck. He is a big, heavy dog, but quick as a terrier. He shakes the snake as though he felt the original curse in common with mankind. The eldest boy wakes up, seizes his stick, and tries to get out of bed, but his mother forces him back with a grip of iron. Thud, thud – the snake’s back is broken in several places. Thud, thud – the head is crushed, and Alligator’s nose skinned again.

<8>

She lifts the mangled reptile on the point of her stick, carries it to the fire, and throws it in, then piles on the wood and watches the snake burn. The boy and the dog watch too. She lays, her hand on the dog’s head, and all the fierce, angry light dies out of his yellow eyes. The younger children are quieted, and presently go to sleep. The dirty legged boy stands for a moment in his shirt, watching the fire. Presently he looks up at her, sees the tears in her eyes, and throwing his arms around her neck exclaims:

“Mother, I won’t never go drovin’ blast me if I do!”

And she hugs him to her worn out breast and kisses him; and they sit thus together while the sickly day light breaks over the bush.

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