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Bismillahirrohmanirrohim

This book is a collection of articles I wrote since 2000 up to 2010 and some have been published in regional and national journals. Some articles I wrote for periodical discussion and classroom presentation. Some articles are research results resumed for a report presented to our campus that has provided me with financial support.

As a collection of articles, this book does not portray the teaching of English as one integrated concept rather a scattered thoughts which I try to gather in two chapters i.e. language teaching and literature teaching. I concern to teaching of language in terms of its practicality but for literature teaching is more conceptual. I hope this book can uplift my academic experience, and hopefully in the future I can write more articles and books in line with the development of English teaching in the Indonesian context.

In writing this book, I am indebted so many supports from many people especially the director (Ketua) of the State College of Islamic Studies (STAIN) Jember. I particularly thank to colleagues who have given invaluable feedback and to people in STAIN Press who have made this book published and got the ISBN as well.

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Jember, June 2013

M.I.M

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CHAPTER I

LANGUAGE TEACHING



Enhancing Speaking Skill Through Teacher Training Programs for English Teachers of MTs in East Java

Abstract

In the Indonesian context, teaching English by using English as the language of instruction is not always easy. This is especially the case for teachers at Islamic private schools, including teachers of Islamic Junior High Schools (MTs.) in East Java. This may be due to their limited knowledge of English and the fact that many of them did not graduate from English Departments, meaning that they may not have confidence in using English as a language of instruction in the classroom. The teachers might find it difficult to speak English in the classroom because they do not know how to organize their thoughts. In addition, they feel uncomfortable delivering instructions in English because they are afraid (or they know from experience) that their students may misinterpret what they are saying or that they will get lost in their own instructions and lose their train of thought. This article is trying to explore the efforts that could be done in enhancing teachers' speaking skill.

INTRODUCTION

This article is based on research results done few years ago which findings have been reported to LAPIS-ELTIS and has been presented in a national workshop in Mataram in 2009. This was not perfect research since it was taken from the classroom practices where I as one of master trainers conduct trainings in ELU (English Language Upgrading) classes, yet this was important to note here that this research has given significant contribution in improving some strategies in teaching speaking skill among other skills.

The English Language Upgrading course delivered in English Language Training for Islamic School employ a communicative approach which includes speaking skill. The speaking activity engaged in the classroom or training sessions varied in accordance with the syllabus that have been designed and activities created by the trainers. The activities developed by the trainers have raised motivation by which the trainees, the teachers of MTs, are challenged to be actively involved at each stage during the sessions. Fun activities and a more student-centered approach have become the most favorable teaching and learning strategy.

Equipped with modules from ELU level 1 up to ELU level 4, the trainees are eager to join the courses. The modules contain ten-day materials i.e. day one up to day ten. The modules have been arranged in such a way so that they are easy to follow. In addition, supplementary materials such as *pictures* from the internet in eliciting at a *lead in* stage are very helpful in triggering the trainees in the beginning of each session. It is important to note here that the modules were compiled from many English resource packs like: *Cutting Edge*, *Straight Forward*, *Reward*, *Total Reward*, *New English File*, *New Headway*, *Flying Start*, and many others.

DISCUSSION

Communication between human is extremely complex. This happens in teaching English as Foreign Language (EFL) classes including teaching English in English Language Upgrading (ELU) training courses. One of the complexities of communication is caused by the process of transferring meaning from their language, *Javanese*, *Madurese*, or *Bahasa Indonesia* into English. The process of transferring concept from their language into English impedes the speaking activity in the classroom especially the aspect of fluency. Therefore,

enhancing English speaking skill in the context of training for teachers of MTs in Indonesia and especially in East Java is a must even though it is not an easy thing to do.

Speaking activities at a lower secondary school in Indonesia (SMP, and MTs.) are parts of integrative activities among other skills such as reading, listening, and writing. As we know that language learning is not only concerned with acquiring knowledge (mastering grammar, vocabulary, and pronunciation), but also skills. In other words, learning to **do** (something deals with skills) in Indonesian context is something more important than learning to **know** (something deals with knowledge) because students need more practice. And thus, students need a more meaningful and practical interactive learning process by which students can practically use the language.

Within the skill areas there are a number of what is stated by Gower (2005) as 'micro skills' i.e. strategies which language learners use to communicate with others. Many of these skills are common to all languages - although students may have to be made aware that skills, they are already use in their first language can be transferred to the language they are learning. Other strategies may have to be introduced: for example, ways of getting the meaning across when we don't know the precise word for something in the foreign language.

As we know that the English Language Upgrading courses intend to help and contribute to improved-quality of basic education in Indonesia, especially English Language teaching at MTs. level. The preliminary observation found that the teachers (as trainees) are quite good at reading and listening, but they are weak at speaking and writing. In other words, they are quite good at receptive skills but weak at productive skills. They tend to be rather shy and not confident to speak in English. However, during their two-week module there appeared to be a significant improvement achieved by the trainees.

From the process of teaching and learning of English speaking skill integrally with other skills, it is known that most teachers/trainees, who have been teaching English for several years, obtained the skill well. They used some strategies in obtaining the speaking skill. For example, when they were asked to work in pairs they were actively involved and were eager to do the task and they all were able to finish the task well.

STRATEGIES AND MEDIA IN TEACHING SPEAKING SKILL

1. Strategies

12 According to Brown & Nation (1997), in speaking classes students must be exposed to three key items: (1) form-focused instructions, that is, attention to details of pronunciation, grammar, vocabulary, and so forth; (2) meaning-focused instruction, that is, opportunities to produce meaningful spoken messages with real communicative purposes; and (3) opportunities to improve fluency. Elements of all of the above should be presented throughout a speaking program, with emphasis on form-focused instruction at the elementary levels and, as the learner progresses, meaning-focused instruction can be implemented at the higher levels.

6 Gower (2005) proposed three types of speaking activities that can be used in the classroom, (1) *controlled activities*, in these activities repetition practice or set sentences prompted by picture or word cues – to improve the accurate use of words, structure, pronunciation, and to foster confidence, (2) *guided activities*, model dialogues which the students can change to talk about themselves and to communicate their own needs and ideas; tasks which the students carry out using language (structure or vocabulary) which has been taught beforehand, (3) *creative or freer activities*, these activities are usually designed to give either creative practice opportunities for predicted language items or general fluency practice, where the specific language focus is less relevant.

According to Harmer (1998) there are four examples of speaking activities can be used by teachers namely: (1) information gap, (2) surveys, (3) discussion, and, (4) role-plays. However, the researcher found that the techniques in teaching speaking can be widely ranged in accordance with the activities created by the trainers. Among other techniques or strategies engaged in the English Language Upgrading courses are as follows:

a) Pair work

The effort to deal with improving speaking skill can be done through some techniques or strategies, and pair work is one of them. It is the common effective way to implement communicative activities. In speaking activity the trainees are assigned to tell a partner about, for instance, his/her personal experiences, personal feeling, preference, like and dislike (what she/he loves and hates).

These activities as found by researcher have effectively improve students speaking skill. Although there were some mistakes made by the trainees during working in pairs, this didn't hinder communicative activities. Error correction would be given in a feedback stage, and thus mistakes happened in the conversations were good step stones toward the improvement.

b) Group works

This research found that this activity is the most common technique or strategy engaged by trainers. The technique considered effective to implement communicative activities in a more student-centered approach. The activities that could be set in group works were not only for teaching English skills such as speaking and reading, but also for teaching English component such as vocabulary and grammar.

In speaking activity group discussion is the most favorable technique which can improve trainees speaking skill. In a session, for example, a trainee was involved in a debate although it was not a debate activity. He proposed a strange opinion i.e. children should be taught to use weapon for defense which made the other members of the group didn't agree with him. They protested him because in their opinion, his opinion was not good for children.

c) Individual talk

Individual talk is an activity in which trainees speak in front of the class to present an opinion. In debate, for example, a trainee speaks for his/her belief, so this is the time for him/her to present what he/she is thinking about. In this debate activity he/she also could be the representative of his/her group.

Individual talk is also used to introduce oneself. For example, in the first day of ELU 1, each student introduced him/herself in front of the class. This activity could be set also to present the result of interviewing a friend. He/she drew a spider web and began to present what he/she got from the interview then presented in front of the class.

2. The Media

Instructional media play a key role in the design of teaching English as foreign language and use of systematic instructions enable the learner to acquire knowledge and skills more effectively. As far as the success of teaching speaking is concerned, aids or media should be taken seriously into account. Film, television, radio, audio

recordings, photographs, projected visuals, printed materials, charts and the like are media of communication.

Gerlach and Ely in Heinich (1982) state that instructional media play a key role in the design and use of systematic instruction. A medium, broadly conceived, is any person, material, or event that establishes conditions which enable the learner to acquire knowledge, skills, and attitudes. In this sense, the teacher, the textbook, and the school environment are media.

As far as the success of teaching speaking is concerned, aids or media should be taken seriously into account. Heinich et al (1982:8) inform us that film, television, radio, audio recordings, photographs, projected visuals, printed materials, and the like are media of communication. They are considered instructional media when they are used to carry messages with an instructional intent.

According to Heinich et al (1982:11), these media are useful as instructional tools in providing necessary concrete experiences and helping students integrate prior experiences. From an historical point of view, improving the relationship between concrete and abstract learning experiences is a key reason for using instructional media. Pictures, for instance, play an important role as additional resources for the teacher to provide learners with a rich base and stimulus for the development. Moreover, Wright (1989:3) confirms that pictures should certainly be subjected to some practical criteria for assessment of their value, but the criteria should apply to all activities whether they involve pictures or not. The criteria include 1) ease of preparation 2) ease of organization 3) interest level 4) meaningfulness and authenticity, 5) amount of language generated.

It is beneficial to use media in the language teaching and learning process such as teaching English at ELU courses depending on the activity created by trainers and the class members. The trainer and the trainees can take benefit from using media for learning. For example, a trainer can give instructions much clearer by using for instance, pictures. With pictures attached on the white board the trainees can clearly see what is intended by the trainer. The following are media used in the trainings:

a) Audio recordings

The use of 'tape recorder' in speaking class would be very helpful. It is implemented in the ELU courses, for example, that a speaking activity can be done after listening. In ELU level 4 (four), for

example, the students are required to discuss the schooling problems faced by the Indonesian teachers especially teachers in East Java and more specifically what are faced by them in their own schools, after they listen to the cassette which discussed the problem faced by western schools e.g. in Bert Atkins time.

An audio recording is the best tool to be used to record the trainees voices during speaking activity or it can be used to record a native speaker's voices as a model. This kind of activity, for example, had been practiced by John Kent, a trainer and English specialist, in IALF Bali around August 2007 when he taught us ELTIS trainers in an afternoon session. He told a story and recorded his own voices and then played in the tape player 'TOA'. The activity was fun and enjoyable.

b) Photographs

Photograph helps trainees in terms of giving them more various media to apply in the class. Photograph can best be used to teach speaking. As was implemented by the trainers in teaching speaking photograph can be so helpful that a trainer is easier to deliver training. For example, when class felt bored caused by a long session or any other reason, a trainer could lit the class up by showing the photograph.

A photograph of our own is more favourable because it will be more personal. And thus, we can tell our own photograph, where and when it is taken and of what event did it take. If it is ours it will be easier for us to tell trainees since it is more personalised.

c) Charts

Charts, graphs, maps, diagrams, drawings, any rendering which is produced with intent to communicate an idea, skill, or attitude are also included. Graphic representations may appear in textbooks, in programs for self-instruction, on wall displays, on a filmstrip frame, or an overhead transparency. Charts can be use in a survey activity, for example, what is implemented by the trainer is as following:

Personal Survey

questions	names
1. Do you <i>live near here</i> ?	_____
2. Are you <i>a university student</i> ?	_____
3. Do you _____?	_____
4. Are you _____?	_____
5. Do you _____?	_____
6. Are you _____?	_____

This kind of media can help students to ease their job. Apart from this, when the media like this is used it will be an effective tool to trigger students to work more enjoyably.

d) Pictures

Pictures are as the instructional media which are very useful for teaching English, especially when teaching young learners. However, the researcher found that it is not only young learners like pictures, but adult learners like ELU trainees are also so pleasant of learning a lesson by using pictures. One of the roles of media is to attract the students' attention and deliver information. And using pictures in teaching speaking is very beneficial. For example, a trainer can give instructions much clearer by using pictures. With pictures attached on the white board the trainees can clearly see what is intended by the trainer.

e) Films

Watching a film in the last day or a day before the term finished was so fascinating. Trainees love to see film. Watching film is not only for entertainment, but we can also set some tasks afterwards for example writing and speaking. A specific task can be established as the common activity i.e. *film review*. We can raise questions like:

- What kind of film you have watched (classic, romantic, thriller, blockbuster, horror, etc)
- What is the theme about (revenge, hardworking, love, friendship, politic, brotherhood, etc)
- Characters; find six outstanding characters (protagonist, antagonist)

Procedure:

- The aim of this activity is to raise trainees' awareness of their language learning style(s) in order to help them learn more effectively and enable them to choose the most appropriate style for different tasks.
- Set the class into four groups so each group contains of 5 or 6 people
- Copy the pictures above on light coloured 90 grams papers, cut each picture or profile and give each group all the four profiles above
- Before giving them the picture cuts, elicit with the questions like: *Why are you learning English? What do you like doing in language lessons? How can you get better at English?*
- Ask trainees to read all the profiles, and which profile has the similar learning style with them
- Check that trainees have made a decision by asking those that have chosen Paula to raise their hand. Then ask them whether they are more like Maria or Mario. Encourage trainees to deduce the meaning of vocabulary from the context or ask *what does....mean?*
- Set this activity for 10 minutes, and after finishing their discussion give them a copy of the types of learning styles, then nominate one or two persons each group to present their learning style preference.

This activity was practicable, the discussion run well and the trainees were actively involved. The time allotment provided for this activity drag over. From 10 minutes for discussion, it spent 20 minutes over. Therefore, we should be careful in managing the time. If not, the activity for the next stage will not be covered. But don't be too strict, because we have to be tolerant to the learners in the sense that we may give additional time if we think that the discussion was very important or the trainees asked us to prolong the time for discussion. The activity has successfully boosted the trainees' enthusiasm in talking about learning style and thus is best in improving speaking skill.

This activity, the discussion about learning style, has at least two benefits. Firstly, by becoming aware of their preferred learning style trainees can be encouraged to experiment with other styles and therefore extend their learning repertoire. Secondly, through talking about learning styles, trainees gain a vocabulary of learning, so that they can discuss the learning process and increase their awareness of the variety of learning opportunities available to them.

The copy of learning styles provide only four styles namely; (1) *construction*, in this style a learner would: enjoy grammar practice exercises, like working with the teacher, be good at homework and test, enjoy writing more than discussion, not like games or group works, (2) *reflection*, a learner would: always want to know why and find rules for things, like working hard on his/her own and getting things right, prefer listening, reading and writing to speaking, sometimes not finish work and be unhappy if things are not perfect, (3) *action*, a learner would: like listening and speaking more than reading and writing, enjoy fun activities and moving around the classroom with other people, like games more than writing and grammar, and (4) *interaction*, a learner would: really enjoy learning languages, love group and pair work and prefer speaking to writing, not like exercises and rules, like discussing personal things and feelings.

From the presentation done by the trainees we knew that there were some other learning styles apart from the four types of learning styles above. A trainee, for example, proposed a unique learning style. The trainee said, *"I prefer learning by listening a song. I mean I can learning best when I listening a song. I can't learn something without song. So what kind of learning style I am sir?"* Then the trainer answered, *"Well, I think you are an **auditory** learner, because you only learn best by listening to a music or a song. That's very good for you, but it may not be very good for others."*

b) Guessing and Confirming (Activity: Speaking)

This activity aims at speculating about a person. At the beginning of this activity the trainer tried to write some information about him. He wrote on the white board four sentences, two sentences are true and two sentences are false. For example, *I love music; I always have a party on my birthday; I am not very interested in fashions; I would like to do Yoga every Saturday night.* Ask trainees to guess. Let them speculate about the above. Ask them whether they are true or false. This activity gave us information of how well they

can make a *guess*. Then let them know that they will do a task like this. Explain that after guessing they should *confirm* to a partner in pair work afterward. The complete procedure is showed as following.

Procedure:

- ⁵⁶ Divide the class into pairs A and B. There is a good technique to make a pair than just to point the trainees AB, AB. Write a name of a famous person or character on a *tack-it* paper, for example, **Romeo**. Then write the couple of the person, **Juliet**. Write as many couples as the number of the trainees in the class.
- Attach each name on each trainee's back randomly. Since the trainees couldn't see the name, ask them to ask a friend "*who am I?*" After knowing his/her name, ask the trainees to look for his/her couple. After finding his/her couple, ask them to sit with their couples.
- Give each trainee the appropriate worksheet i.e. each couple should have a handout for a Student A, and for a Student B.
- The trainees work alone and try to guess what their partners will be by putting a cross (x) or a tick (✓) in the boxes, allow them to do this 7-8 minutes.
- Then ask them to confirm their answer with their partners, give them 20 minutes to finish this confirmation stage, ask them to take turn.
- Finally, have a whole class feedback. Ask them randomly to tell something interesting they found out about their partners.

c) Comparing (Activity: Listening and Speaking)

In this activity the trainees listened to a cassette a story of Bert Atkins (from: ¹⁰² *New Headway English Course Intermediate, student's book, Soars, Liz and John Soars, 1996 unit 4 T.26*). The cassette recorder is about Bert Atkins who was born in 1919, talking about his school days.

Procedure:

- Elicit the class, ask them with important vocabularies such as '*chalk and slate*' (they didn't know the **slate** because it doesn't exist nowadays; to overcome this problem, take a picture of a slate from the internet and attach it on the board, so we have to prepare beforehand).

- Listening, whole class activity. Play the cassette, ask the trainees to take note the important words such as *chalk and slate, knitting, exams, talking in class, walking to school*, etc.
- Play the cassette 2 or 3 times. After listening, set the class in group of four or five.
- Give another task i.e. a speaking activity. They could discuss about the rules (things that are allowed or not allowed to do), what punishment or reward Bert Atkins received when he did good or bad things, or things that scared him very much.
- Notice not to do the entire practice activities one after the other. Combine with some freer activities or something completely different.
- Then, the main activity is this stage where they have to discuss about their school days. They should speak about their school rules. They should *compare* what happened to Bert Atkins with what happened to them.
- Nominate the trainees to speak to represent their group, each group a speaker. What they should speak is the most interesting story.

From this activity it is found that the trainees were eager to speak about his/her school days, especially school rules. They were keen to talk about their teacher, the 'killer' teacher, and the 'kind-hearted' teacher. They were delightful to talk about his/her girl or boy friends. A trainee (girl) still remembered the first letter she received from a boy in her school. And thus, the class was more lively since the class has become a place where they shared their sweet or bitter memories.

This activity is also meaningful to teach *comparison* such as: *good-better, old-older, bad-worse, tall-taller, nice-nicer, beautiful-more beautiful, easy-easier, difficult-more difficult*, etc. We can teach this in feedback time. So always leave a few minutes in the last activity to give feedback. From this feedback their awareness is raising that what they have talked previously have a particular language focus.

d) Role Play

In a role-play activity, students are asked to practice that they are in different situations and act accordingly. We can tell them to do a role-play in, for example, a party to act as a travel agent answering customer questions or as participants in a public meeting

about a road-building project. The teacher can play the cassette as the model of the role-play. The most important thing in this activity is that a student can act as another person with a certain role such as police officer, a builder, a sport person, etc.

Procedure:

- Set the class into group of 5 or 6. Each of the trainees is from different country. They are representing their country in the Olympic Games.
- They should decide their country, the sport they do, and choose a new name. For example: *Australia, swimming, Ian Thorpe. Or Brazil, football, Ronaldinho.*
- The setting: in a lunch time before the Olympic games, talk about: *your sport, find out where everyone is from, your training – what kind of training, where, who with, etc. how confident you feel, what you wish to win, your past medal(s) and soon.*
- Make sure each trainee get a turn to speak. Move around and monitor whether they in line or misled. Don't let a trainee dominate the conversation.
- In feedback time, ask them to share with the whole class the thing(s) that is easy or hard to discuss (*the vocabulary, the tenses, the specific term of a particular sport*).

e) Story telling

Storytelling provides learners with the ability to express his or her thoughts and feelings articulately through oral language. The art of storytelling can be an enjoyable tool for practicing both listening skill and verbal expressions like speaking and writing. Teachers can effectively model interesting and expressive language for students to emulate. New vocabulary can be introduced and easily comprehended within context of a story. Diverse ways in which language is used can be depicted in folktales, including instructions, recipes, secrets, riddles, warnings, questions, and explanations. People learn new skills when they are interested in the topic or when it is used to them. Finding folktales to tell can stimulate reading and research interest. Storytelling is a way to emphasize the uniqueness of each person's imagination. Imagination can generate language. Comprehension, or the ability to make sense of a story's plot, is facilitated by being able to mentally map the story's main events.

Story telling will be effective in the first days of each term. For example, in ELU level one it is effective strategy to get to know each other in which a trainee would introduce him/herself. And for a trainer, he/she can start building rapport i.e. an effort to keep the relationship between a trainer and the trainees warm and close. And thus, she/he can deliver training in an unthreatening atmosphere.

When they came to Surabaya again for ELU level 2 after two month break we can ask: *"How about your vacation? Where did you spend your vacation? Is it nice?"* They would tell about what they have spent during their vacation. A trainee, for example, told that he worked harder instead of having vacation. *"We didn't vacation, sir. We worked hard to teach and looking for money sir."* The trainer said, *"So you didn't have vacation, did you? What a pity!"* And the whole class were laughing.

In ELU level 3, for example, in day 8 – session 1, the material is about **"body and health"**. The trainer implemented this speaking technique. He asked the trainees to voluntarily tell a story related with health. Then a trainee raised his hand up and said that he wanted to tell a story. He then, started telling about her mother who was hospitalised because of a breast cancer. It was a struggle of a woman between life and dead. It was very sad story that most trainees' tears dropped unintentionally.

Actually, the technique of story telling is simple. Just ask students to tell a story and monitor and record or note the mistakes made by the students and give error correction in feedback time later on. This activity can be beneficial, but also have disadvantages. This activity benefits in two ways. Firstly, it is easy to set the activity i.e. a student tells a story and the other member of the class is listening. Secondly, the topics varied widely. And the disadvantages are: firstly, when a student or a trainee tells a story the other members of the class are silent. Secondly, the students' concentration is easily disrupted.

f) Survey

The activity in survey technique is mingling. A trainer should, first of all, provide learners with handout of survey questions as the chart of survey in the previous discussion. The survey procedure is as below:

Procedure:

- The aim of this activity is to activate student's knowledge of a yes/no question. Set the activity as a mingle activity where they should move around to fill the chart by asking their new friends *do you* and *are you*.
- ⁵⁶ Tell the class that they are going to ask and answer questions to get to know their classmates.
- Elicit two or three possible ways to finish each survey question and write them on the white board for trainees' reference.
- Tell the trainees that in this survey they just need to finish the questions in the chart. Give the trainees enough time to complete the task.
- ⁷¹ Ask them to mingle, and the trainer should move around to monitor and give help if necessary.
- Stop the activity after the time we set is over, ask them to volunteer share their ideas with the class. Note any important vocabulary on the white board and discuss them later.

g) Describing people

In this activity, it is good idea to pre-teach or introduce the trainees with: *What does he look like?* while attaching pictures of famous people on the board. This allows us to drill and practice the language fully, and it is a fun, whole class activity. The trainer points to one of those pictures and elicits lots of adjectives; *tall, short, old, young, beautiful, handsome*, and the like. The trainer can put the adjectives next to the picture described. Then the trainer can ask the trainees to describe a picture of famous people.

We can ask the trainees, for instance, *give your opinion on my appearance* after the trainer attached the photograph of himself. Another example: *find my friend*, one student describe his/her friend and let the class guess who he/she is. We can also model the dialogue by pointing one trainee and ask, *What does she look like?* by showing the picture of Krisdayanti. The trainee then answered, *She is young and beautiful.* Point to another trainee and ask the same question while pointing another picture. Do this a number of times, getting trainees to ask and answer across the class.

The common media to use is photograph or magazine. We teachers can bring various magazines to the class. For example, the

researcher as a trainer brought a photograph of his own and attached on the white board and introduced the people in the photograph.

Procedure:

- Set the class into pairs A B, A B, and give them a picture like above. Picture for student A should be different from picture for student B.
- Ask student A to describe one person in the photograph and ask B to guess which one is described by A. After B correctly pointed the person, ask them to take turn.
- Or one possible activity is: put trainees into A and B pairs. Give student A a minute to think of how to describe the people in the class that have been chosen. Give B a minute to prepare the questions.
- Student B asks questions and student A describes someone in the class, when student B has guessed the person, they change role.

It is not difficult to prepare such kind of activity. If we have much time we can prepare printing our own photograph with our family or friends. If not we can bring magazines to the class and let the students to look for a person to describe of their favour. If not we can choose people or members of the class to be described, but this considered to be a lazy teacher. One of the most important things to do in this activity is to **highlight** *looks like*. Perhaps students get confused with the word *looks*. So we can pre-teach the difference between *looks* and *looks like* such as in the following examples:

- He *looks like* his father
- He *looks* unhappy

Explain them with these **lexical items** that *looks like* is different from *looks*. *Looks like* is used to say that one person resemble another (very often a family member. *Looks* is used to describe the way someone looks, e.g. *sad, happy, friendly, pale*, or other adjectives.

h) Debating

In a debate, it involves two sides of followers, *pros* and *cons*. The trainer tries to choose some debatable topics such as "*which one is more important, healthy or wealthy?*" or *Is watching "sinetron"(Indonesian soap opera) useful or harmful for the students?* Then the teacher lets the students think individually or discuss in pairs for 10 minutes. After 10 minutes of thinking or discussion in pairs, the trainer can decide

the class into two groups; each representing what they believe to be true. A half of the class who are *pros* will move to the right side of the class, and a half of the class who are *cons* will move to the left side of the class. The teacher could be the moderator in order to control the debate to be fair, and the pace runs in a good flow.

The teacher as a moderator could guide to help the debate running well and nudge some of the silent students to talk. In this debate activity it is found that almost all the students take part and the class is lively and active. They give reasonable statements of why choosing “**wealthy**” or “**healthy**”. Those who pros for wealthy believe that anything can be easy by having much wealth or money. We can buy everything if we have money including health. If you are sick and hospitalised you need money to cover your expense during your recovery in the hospital. But those who pros for healthy, in contrast with wealthy, they stated that what for is all your wealth if you are not healthy. For instance, you have seven mansions, twelve apartments, sixty Mercy Baby Benzs, but then you have an acute lung cancer and you can’t urinate because of prostate gland. Even you can’t taste delicious Chinese food if you have ‘*aphtha*’ on your tongue. And thus, health is everything. Although we don’t have money, we would be very happy if we are healthy.

The debate ran well, even some trainees awaited for the moment where they can take turn. Then the debate is continued with the other topic. In this stage they think individually again asking of what good is “*sinetron*” for students. Then they decided to move toward **harmful** side and **useful** side. This time the comparison was 70:30 for harmful. It means that 70% agreed that *sinetron* is harmful and 30% said that it is useful. The discussion was not as lively as the first topic because reasons given by harmful side were more acceptable.

CONCLUSION

Various strategies such as *pair work*, *group work*, or *individual talks* in English Language Upgrading classes have geared learning improvement in the areas of English language learning. Once the trainees have become comfortable to use a dialogue, they can then go on to have related conversation building on their familiarity with the

dialogue and the vocabulary specific to the situation. In relation with using media, the trainers used real objects, flash cards, pictures, tape recorder. Television and VCD player were sometimes used to trigger the trainees, while real things and flash cards were also used in the classroom to sustain trainees' motivation. English Language Upgrading Courses can be one of the models of Teacher Training and particularly in-service teacher training in Indonesia.



ON TEACHER'S SPOKEN LANGUAGE: An Analysis of Teacher's Linguistic Performance

Abstract

Analysing teacher's performance in teaching English is one of the ways to improve practice toward a betterment of teacher's teaching ability. This article tries to elucidate the teacher's spoken language in giving instructions and analyse the linguistic performance as a post teaching reflection. This process is supposed to improve awareness of the teacher to achieve a better result in teaching English in the classrooms.

Introduction

This paper focuses on the language I used when I conducted my first teaching practice at level VII-A of MTs Al-Muhajirin, Denpasar, Bali. The students are mostly false beginners with mixed ability. The class consists of 28 students, 13 girls and 15 boys and an average of 25 students have attended the class so far. However, there were only 17 attending the class on September 4, 2007. The topics I taught were numbers and days of the week. It was reviewing yesterday's lessons. Therefore, throughout the stages I have planned on my lesson plan within 45 minutes length of time, I tried to do my best in delivering my instructions to the students by grading my language and I also often repeated my instructions.

Spoken language I intend to analyse imply the linguistic performance as most contemporary linguists have assumption that spoken language is more fundamental, and thus more important to study than written language. Reasons for this perspective include: (a) Speech appears to be a human universal, whereas there have been many cultures and speech communities that lack written communication; and (b) people learn to speak and process spoken languages more easily and much earlier than writing. Thus, the focus of spoken language was more important to analyse in this paper. Since there are two bases included in our linguistic ability which in Chomsky's term linguistic competence and performance, so this paper will focus mainly on linguistic performance.

Discussion

Speaking is one of the productive skills which require fluency as well as accuracy. In classroom the spoken language is one of the important factors should be taken into account as we teachers use this skill to transfer knowledge. As Gower (2005) stated that every opportunity for speaking in the classroom should be taken. It is by trying to communicate with students. By this activity we make them realize their need for language and by speaking they may increase their fluency and confidence. At first students may be self-conscious and reluctant to speak in front of people in the class. However, there are ways provided by the teacher such as *repetition work* and *pair work* activities. By providing a safer, less public environment the students can begin to practice speaking. Thus it is important to note here that what teacher do in speaking activity results at increasing students' motivation in speaking.

It is the teacher who sets up the communication system which enhances effective teacher-student interaction. The way he introduces a topic, raises questions, gives assignments, talks to students in the class; all these and many other particulars of behaviors together influence the students' behaviors and eventually their learning. Although no one can make students learn and act

in specific ways, by attending to their own actions, teachers will realise that there are various teaching models or strategies which they can learn and employ in forms adapted to their particular combination of the components involved in teaching.

It is amazing, for example, to be working with the students in MTs Al-Muhajirin, Denpasar, Bali at VII-A level. I was familiar with such classroom situation so that's why I enjoyed my teaching practice. I involved the students in a nice warmer activity *i.e. seven boom*. This game assigned the students to count numbers in turn and thus they produce language. I felt satisfied with my first teaching practice because I could provide the students with communicative activity all of which reflected the techniques I have implemented. By grading my language they understood what I have said. For example, they did not find it difficult to understand my instructions though I speak in English most of the time. In some occasions, however, I used Bahasa Indonesia in order to make my instructions clearer.

Linguistic Performance

As we know that speaking is a productive skill like writing. It involves using speech to express meanings to other people. When we speak, we use different aspects of speaking depending on the type of speaking we are involved in. Brown (2001) states that one of the advantages of spoken language is that the process of thinking as we speak allows us to manifest a certain number of performances, hesitations, pauses, backtracking, and corrections.

Savignon, in Nunan (1999:226), conducted an important study on the development of communication skills built on a model of communicative competence containing several essential characteristics. She defined communicative competence as "*the ability to function in a truly communicative setting, that is, in a dynamic exchange in which linguistic competence must adjust itself to the total informational input, both linguistics and paralinguistic, of one or more interlocutors.*"

Richards, in Nunan (1989), provides characteristics of

communicative competence as follows: communicative competence includes; (a) knowledge of grammar and vocabulary of the language; (b) knowledge of rules of speaking e.g., knowing how to begin and end conversations, knowing what topics that can be talked about in different types of speech events, knowing which address forms should be used with different persons one speaks to and in different situations; (c) knowing how to use and respond to different types of speech acts such as requests, apologies, thanks, and invitations; (d) knowing how to use language appropriately.

Spoken language as one of linguistic performance elements is important to be analysed since it will help us as teacher to understand our strength or weakness throughout our speaking. Linguistic performance in this paper is meant as an activity in which we perform our language through spoken activity. And thus, what I analyse here is spoken language taken from my teaching practice.

Accuracy and Fluency

Speaking, in particular, has many different aspects. The important aspects I focus to be analysed in this paper are accuracy and fluency. Gower (2005) states that accuracy involves the correct use of vocabulary, grammar, and pronunciation. In controlled and guided activities, the focus is usually on accuracy and the teacher makes it clear from feedback that accuracy is important. To some extents the accuracy of teacher's spoken language leads to clear and understandable instructions. In a free activity, for example, the teacher could also assign students to be involved in the discussion. And at least the teacher should include pronunciation. In my case, for example, the strength of my lesson seems to me lies in the variety of activities that were done by the students. These various activities also gave them more opportunity to use the language in different ways. Other thing that I felt useful and did well was correction in their pronunciation of, for instance, 'fourteen' and 'forty' or 'Tuesday and Thursday'. I felt I have succeeded in terms of making them aware of a better pronunciation.

Fluency in speaking can be seen as an ability to keep going when speaking spontaneously (Gower, 2005). It is the

activity where the teacher or students speak fluently. The most important thing in this activity is that the people in the class i.e. teacher and students should understand the message across with whatever resources and abilities they have got, regardless the grammatical and other mistakes.

If the teacher assigns the students to speak and the focus is on fluency, students should not be corrected during the fluency activities. However, at a feedback stage the teacher can give comments or error corrections favorably on any strategies used by the students to increase their fluency. For example, the common use of the expression like: *i see what you mean (I understand what you mean), never mind (it doesn't matter)*. We can also remind the students to use 'fitters' like: *well, let me think, let's say*, rather than 'umm', 'err', 'ugh'. These fillers considered to be "thinking time" where a speaker of English is not silent when he/she is thinking.

Appropriacy

Appropriateness is one of the important factors in speaking. For example, when we deliver a concept, we should use the appropriate language. Spratt (2005) states that using language appropriately means we use language in the classroom which best suits the learners and the situation. Classroom functions are the purposes for which teachers and learners use language in the classroom. For teachers, these purposes include, for example, to manage the activities and learning, to explain learning points and to move smoothly from one stage of a lesson to the next.

Language learners need to recognize that speaking involves three areas of knowledge:

- Mechanics (pronunciation, grammar, and vocabulary):
Using the right words in the right order with the correct pronunciation
- Functions (transaction and interaction): Knowing when clarity of message is essential (transaction/

1 information exchange) and when precise understanding is not required (interaction /relationship building)

- 37 Social and cultural rules and norms (turn-taking, rate of speech, length of pauses between speakers, relative roles of participants): Understanding how to take into account who is speaking to whom, in what circumstances, about what, and for what reason.

1 In the communicative model of language teaching, instructors help their students develop this body of knowledge by providing authentic practice that prepares students for real-life communication situations. They help their students develop the ability to produce grammatically correct, logically connected sentences that are appropriate to specific contexts, and to do so using acceptable i.e. comprehensible pronunciation (<http://www.ncrc.org/essentials/goalsmethods/guidelines.htm>).

Samples of Teacher Talk and Analysis

1. T: 'Ok, everyone have you learned numbers?'

Ss: ... (no response)

T: 'You've learned numbers, haven't you?'

Ss: ... (a student was whispering to her friend, but the words weren't clear to me)

T: Ok, yesterday you learned one, two, three from pak ...Abdul?

Ss: Yeah

I raised these questions after introducing myself and the other teacher whose names are the same, so I used my own terms "Imam number 1" and "Imam number 2". I thought that it was important for me to check their understanding of the word **number**. So I asked them "have you learned number?" At the very beginning no student responded to my question, then I repeated it once more. Still nobody responded correctly as I wished. In short I was aware that the students might be difficult to understand my question since they might haven't learned present perfect yet. Then I grade my

language by raising a concept question "yesterday you learned one, two, three, from pak...Abdul?" Then the class answered in chorus "yeah". From this response I decided to start reviewing numbers as I stated in my lesson plan. I tried to simplify my utterances. By doing so I hoped that my instructions were easy to understand. And it worked for example, when I asked them to stand up and make a circle and we played "seven-boom" game in the warm up activity the students followed my instructions and I feel that at the stage my aim was achieved.

2. 'How many days are there in a week?'

I uttered the sentence when I was prompting the students to get to know the names of the days. Although it is an accurate and grammatically correct sentence, but I learned that the students found it difficult to understand my utterance. Thus, this was inappropriate for their level. This might be because of the way I uttered this sentence too quickly for the students. They might have not understood some of the words like "...are there...?" Actually, I should use 'topic front' i.e. by saying "Days in a week. How many are there?" However, in that moment, I wrote the sentence on the blackboard with a hope that they would understand my sentence. After all, the students immediately knew that I was asking them the number of the days.

Then, I invited them to read together "slowly-slowly", word by word, grouping them in A and B, and asked them to practise the sentence. In this activity, I found that they were able to mention the name of the days of the week. Then I showed them the cards containing the names of the days of the week. With this activity I intended to highlight pronunciation especially the difference between 'Tuesday and Thursday'.

3. 'Those who can do the fastest will be the winner'

This was the utterance I produced at the "day-tracking" stage. It was when the students were supposed to work in groups of three and should finish finding out the names of the days from jumbled letters. It seemed to me that no student reacted to my instruction, I immediately realised that the students have not understand my sentence yet. Then, I repeated the sentence with the easier one hoping that they understand my utterance, "...remember, the fastest is the winner, ...the fastest - the winner. The winner will get these." (I showed

them some sweets from my pocket). Then they rushed to follow my instructions. I actually drilled the students too much with the names of the days because I had drilled them with the names of the days in a previous stage. Thus, the thing I had to do, as my observer advised me, was to write a new vocabulary on the blackboard such as "across, down, or diagonal," and demonstrated them how to apply the words in the "day-tracking" game.

4. 'Ok, cepat-cepat'

I said this when I was not patient enough to wait for the students follow my instructions at the "day-train" stage where I tried to involve my students actively by providing them with a game which required them to move around. I actually could use the words "ok, hurry up, come on" and make use of my body language or gestures. This would also help them easy to understand my instructions. However, at some stages I used Bahasa Indonesia when needed. I thought when I used Bahasa Indonesia I wanted to see immediate results of what I have said.

I was also aware that there was limited time, so that's why I asked my students to "hurry up" in doing the game by using Bahasa Indonesia.

5. "Buried on Sunday"

At the poem reading stage, I mispronounced the word 'buried' which actually should be pronounced /bɛriəd/ instead of /biurid/. I wouldn't have made the mistake if I had been careful with my own pronunciation. I could check the pronunciation of any difficult vocabulary in the dictionary or with a native speaker before I presented my lesson to the students.

6. "Christened on Tuesday"

At the same stage i.e. poem reading stage, I mispronounced the word 'christened' which actually should be pronounced /kriʃənd/ instead of /krisʃənəd/. I felt disappointed with my own careless pronunciation. The way I could overcome the pronunciation problem of any difficult vocabulary is by checking in the dictionary or with a native speaker before I presented my lesson to the students.

Good pronunciation may support students to be better able to perform accurate language. As a teacher I should always try to use the language as naturally as possible when you are talking to students. Slowing down may seem to make the message more comprehensible, but it also distorts the subtle shifts in pronunciation that occur in naturally paced speech. I also should speak at a normal rate. Besides, use of vocabulary and sentence structures with which students are familiar can increase student's motivation in speaking. This is to state the same idea in different ways to aid comprehension and understanding.

Conclusion

From the samples analysed above, I found that for low level learners, especially those who have very limited vocabularies, the use of repetition, intonation, and demonstration really helps them to understand teacher's instructions. Students need a frame of reference when hearing something new in English. Visuals such as pictures or other media can help them whenever possible. Variation in intonation may help students to understand what kind of instruction or sentences they are listening to at a certain given time. For example, students will easily identify that a sentence is a question if we say the sentence by using a questioning intonation. We can also provide the students with simple language with good tonality, I think it will help them to understand teacher's instructions. The use of their mother tongue i.e. Bahasa Indonesia might be helpful as well.



Strategies and Media for Improving Speaking Skill in Teacher Training Courses

Abstract

The effort to deal with improving speaking skill can be done through designing strategies and media that can be implemented in a course or teacher training. This is the research done during the teacher training courses conducted by LAPIS-ELTIS project. By referring to ELT (English Language Teaching) experts and observing some classroom practices, this article tries to elucidate the strategies and media used in the teacher training courses which improve speaking skill.

Introduction

Speaking¹ is an interactive process of constructing meaning that involves producing, receiving, and processing information (Florez: 1999). Its form and meaning are dependent on the context in which it occurs, including the participants themselves, their collective experiences, the physical environment, and the purposes of speaking.

What is it that one¹ needs to know and be able to do in order to speak in another language? One needs to know how to articulate sounds in a comprehensible manner, one needs an adequate vocabulary, and one needs to have mastery of syntax. These various elements add up to linguistic competence. Dell Hymes, in Nunan

(1999:226), proposes the notion of communicative competence as an alternative to Chomsky's linguistic competence. Communicative competence includes not only linguistic competence, but also a range of other sociolinguistic and conversational skills that enable the speaker to know how to say what to whom, and when.

Richards, in Nunan (1989), provides characteristics of communicative competence as follows: communicative competence includes; (a) knowledge of grammar and vocabulary of the language; (b) knowledge of rules of speaking e.g., knowing how to begin and end conversations, knowing what topics that can be talked about in different types of speech events, knowing which address forms should be used with different persons one speaks to and in different situations; (c) knowing how to use and respond to different types of speech acts such as requests, apologies, thanks, and invitations; (d) knowing how to use language appropriately.

So far, the teaching of English at secondary level in Indonesia is stressed only on mastering grammar. The grammar points are usually stated in sentences without context and thus meaningless. This is caused by the national curriculum in which students have to do a national final evaluation (UNAS). In this final evaluation students should achieve a certain grade targeted by the government. Unfortunately, the English test is focused only on the grammar aspect. So, teachers think that it will be useless to teach students English skills such as speaking and listening, because finally the students will only do the grammar test. Teachers try hard to foster students to master grammar.

Discussion

Speaking activities at a lower secondary school in Indonesia (SMP, and MTs.) are parts of integrative activities among other skills such as reading, listening, and writing. As we know that language learning is not only concerned with acquiring knowledge (mastering grammar, vocabulary, and pronunciation), but also skills. In other words, learning to **do** (something deals with skills) in Indonesian context is something more important than learning to **know** (something deals with knowledge) because students need more practice. And thus, students need a more meaningful and practical interactive learning process by which students can practically use the language.

As we know that the English Language Upgrading courses intend to help and contribute to improved-quality of basic education in Indonesia, especially English Language teaching at MTs. level. The preliminary observation found that the teachers (as trainees) are quite good at reading and listening, but they are weak at speaking and writing. In other words, they are quite good at receptive skills but weak at productive skills. They tend to be rather shy and not confident to speak in English. However, during their two-week module there appeared to be a significant improvement achieved by the trainees.

From the process of teaching and learning of English speaking skill integrally with other skills, it is known that most teachers/trainees, who have been teaching English for several years, obtained the skill well. They used some strategies in obtaining the speaking skill. For example, when they were asked to work in pairs they were actively involved and were eager to do the task and they all were able to finish the task well.

2. Strategies

According to Brown & Nation (1997), in speaking classes students must be exposed to three key items: (1) form-focused instructions, that is, attention to details of pronunciation, grammar, vocabulary, and so forth; (2) meaning-focused instruction, that is, opportunities to produce meaningful spoken messages with real communicative purposes; and (3) opportunities to improve fluency. Elements of all of the above should be presented throughout a speaking program, with emphasis on form-focused instruction at the elementary levels and, as the learner progresses, meaning-focused instruction can be implemented at the higher levels.

Gower (2005) proposed three types of speaking activities that can be used in the classroom, (1) *controlled activities*, in these activities repetition practice or set sentences prompted by picture or word cues – to improve the accurate use of words, structure, pronunciation, and to foster confidence, (2) *guided activities*, model dialogues which the students can change to talk about themselves and to communicate their own needs and ideas; tasks which the students carry out using language (structure or vocabulary) which has been taught beforehand, (3) *creative or freer activities*, these activities are usually designed to give either creative practice opportunities for predicted language items or general fluency practice, where the specific language focus is less relevant.

According to Harmer (1998) there are four examples of speaking activities can be used by teachers namely: (1) information gap, (2) surveys, (3) discussion, and, (4) role-plays. However, the researcher found that the techniques in teaching speaking can be widely ranged in accordance with the activities created by the trainers. Among other techniques or strategies engaged in the English Language Upgrading courses are as follows:

d) Pair work

The effort to deal with improving speaking skill can be done through some techniques or strategies, and pair work is one of them. It is the common effective way to implement communicative activities. In speaking activity the trainees are assigned to tell a partner about, for instance, his/her personal experiences, personal feeling, preference, like and dislike (what she/he loves and hates). These activities as found by researcher have effectively improve students speaking skill. Although there were some mistakes made by the trainees during working in pairs, this didn't hinder communicative activities. Error correction would be given in a feedback stage, and thus mistakes happened in the conversations were good step stones toward the improvement.

e) Group works

This research found that this activity is the most common technique or strategy engaged by trainers. The technique considered effective to implement communicative activities in a more student-centered approach. The activities that could be set in group works were not only for teaching English skills such as speaking and reading, but also for teaching English component such as vocabulary and grammar.

In speaking activity group discussion is the most favorable technique which can improve trainees speaking skill. In a session, for example, a trainee was involved in a debate although it was not a debate activity. He proposed a strange opinion i.e. children should be taught to use weapon for defense which made the other members of the group didn't agree with him. They protested him because in their opinion, his opinion was not good for children.

f) Individual talk

Individual talk is an activity in which trainees speak in front of the class to present an opinion. In debate, for example, a trainee speaks for his/her belief, so this is the time for him/her to present what he/she is thinking about. In this debate activity he/she also could be the representative of his/her group.

Individual talk is also used to introduce oneself. For example, in the first day of ELU 1, each student introduced him/herself in front of the class. This activity could be set also to present the result of interviewing a friend. He/she drew a spider web and began to present what he/she got from the interview then presented in front of the class.

3. The Media

Instructional media play a key role in the design of teaching English as foreign language and use of systematic instructions enable the learner to acquire knowledge and skills more effectively. As far as the success of teaching speaking is concerned, aids or media should be taken seriously into account. Film, television, radio, audio recordings, photographs, projected visuals, printed materials, charts and the like are media of communication.

Gerlach and Ely in Heinich (1982) state that instructional media* play a key role in the design and use of systematic instruction. A medium, broadly conceived, is any person, material, or event that establishes conditions which enable the learner to acquire knowledge, skills, and attitudes. In this sense, the teacher, the textbook, and the school environment are media.

* The word "Media" is derived from the Latin word for "between", a term referring to anything that carries information between a source and a receiver. Film, television, radio, audio recordings, photographs, projected visuals, printed materials, and the like are media of communication (Heinich et al, 1982: 8).

As far as the success of teaching speaking is concerned, aids or media should be taken seriously into account. Heinich et al (1982:8) inform us that film, television, radio, audio recordings, photographs, projected visuals, printed materials, and the like are media of communication. They are considered instructional media when they are used to carry messages with an instructional intent.

According to Heinich et al (1982:11), these media are useful as instructional tools in providing necessary concrete experiences and helping students integrate prior experiences. From an historical point of view, improving the relationship between concrete and abstract learning experiences is a key reason for using instructional media. Pictures, for instance, play an important role as additional resources for the teacher to provide learners with a rich base and stimulus for the development. Moreover, Wright (1989:3) confirms that pictures should certainly be subjected to some practical criteria for assessment of their value, but the criteria should apply to all activities whether they involve pictures or not. The criteria include 1) ease of preparation 2) ease of organization 3) interest level 4) meaningfulness and authenticity, 5) amount of language generated.

It is beneficial to use media in the language teaching and learning process such as teaching English at ELU courses depending on the activity created by trainers and the class members. The trainer and the trainees can take benefit from using media for learning. For example, a trainer can give instructions much clearer by using for instance, pictures. With pictures attached on the white board the trainees can clearly see what is intended by the trainer. The following are media used in the trainings:

g) Audio recordings

The use of 'tape recorder' in speaking class would be very helpful. It is implemented in the ELU courses, for example, that a speaking activity can be done after listening. In ELU level 4 (four), for example, the students are required to discuss the schooling problems faced by the Indonesian teachers especially teachers in East Java and more specifically what are faced by them in their own schools, after they listen to the cassette which discussed the problem faced by western schools e.g. in Bert Atkins time.

An audio recording is the best tool to be used to record the trainees voices during speaking activity or it can be used to record a native speaker's voices as a model. This kind of activity, for example, had been practiced by John Kent, a trainer and English specialist, in IALF Bali around August 2007 when he taught us ELTIS trainers in an afternoon session. He told a story and recorded his own voices and then played in the tape player 'TOA'. The activity was fun and enjoyable.

h) Photographs

Photograph helps trainees in terms of giving them more various media to apply in the class. Photograph can best be used to teach speaking. As was implemented by the trainers in teaching speaking photograph can be so helpful that a trainer is easier to deliver training. For example, when class felt bored caused by a long session or any other reason, a trainer could lit the class up by showing the photograph.

A photograph of our own is more favourable because it will be more personal. And thus, we can tell our own photograph, where and when it is taken and of what event did it take. If it is ours it will be easier for us to tell trainees since it is more personalised.

i) Charts

Charts, graphs, maps, diagrams, drawings, any rendering which is produced with intent to communicate an idea, skill, or attitude are also included. Graphic representations may appear in textbooks, in programs for self-instruction, on wall displays, on a filmstrip frame, or an overhead transparency. Charts can be use in a survey activity, for example, what is implemented by the trainer is as following:

Personal Survey

questions	names
1. Do you <i>live near here</i> ?	_____
2. Are you <i>a university student</i> ?	_____
3. Do you _____?	_____
4. Are you _____?	_____
5. Do you _____?	_____
6. Are you _____?	_____

This kind of media can help students to ease their job. Apart from this, when the media like this is used it will be an effective tool to trigger students to work more enjoyably.

j) Pictures

Pictures are as the instructional media which are very useful for teaching English, especially when teaching young learners. However, the researcher found that it is not only young learners like pictures, but adult learners like ELU trainees are also so pleasant of learning a lesson by using pictures. One of the roles of media is to attract the students' attention and deliver information. And using pictures in teaching speaking is very beneficial. For example, a trainer can give instructions much clearer by using pictures. With pictures attached on the white board the trainees can clearly see what is intended by the trainer.

k) Films

Watching a film in the last day or a day before the term finished was so fascinating. Trainees love to see film. Watching film is not only for entertainment, but we can also set some tasks afterwards for example writing and speaking. A specific task can be established as the common activity i.e. *film review*. We can raise questions like:

- What kind of film you have watched (classic, romantic, thriller, blockbuster, horror, etc)
- What is the theme about (revenge, hardworking, love, friendship, politic, brotherhood, etc)
- Characters; find six outstanding characters (protagonist, antagonist)
- Setting; where and when (place, time)
- Moral teaching; of what good is the film teach us something valuable
- Common expression; sympathize, admiration, apologize, swearing, etc
- Personal opinion (your opinion toward this film, is this film good or bad)

From this watching film activity, the trainer can set up activity which can boost trainees to speak out. And it was proved that learning language through watching a film is very interesting and motivating.

1) Cards

The most common media used in all activities are cards. The activity such as reading, writing, listening and speaking could be so attractive if it is supplemented by using this kind of media. We can establish any activity effectively by using cards. Various tasks in speaking class could be developed by using cards. It is cheap and easy to prepare.

Conclusion

Various strategies such as *pair work*, *group work*, or *individual talks* in English classes have geared learning improvement in the areas of English language learning. Once the learners have become comfortable to use a dialogue, they can then go on to have related conversation building on their familiarity with the dialogue and the vocabulary specific to the situation. Building good rapport as well as confidence were the other advantages of implementing the strategies.

In relation with using media, the English teachers used real objects, flash cards, pictures, tape recorder. Television and VCD player were used by the teacher in the language laboratory, while real things and flash cards were used in the classroom. The writer found that in some schools there was no use of media because one of the reasons was school facilities. The teacher may find it unnecessary to use teaching media in the classroom in this lesson.



VOCABULARY MATERIAL PROBLEMS IN LANGUAGE TEACHING

A. Introduction

Problem in determining vocabulary material in the present discussion means the difficulty faced by an English teacher in selecting and taking certain vocabulary textbooks considering the scope of vocabulary material as well as time allotment given. This might be essential to evoke students' interest, motivation and creativity.

Vocabulary may be defined, roughly as the words taught in the foreign language. Nevertheless, a new item of vocabulary may be more than a single word, for instance, 'bus station' and 'mother-in-law', which are made up of two or three words but express a single idea. There are also multi- word idioms such as *call it a day*, where the meaning of the phrase cannot be deduced from an analysis of the component words (Ur: 1996).

Nancy Davis (1967) states that a look at the number of words in even pocket sized dictionary shows the impossibility of learning all words separately. Deriving meaning by recognizing usual elements provides the key to the meanings of a great deal of English words.

Since a lot of word elements or parts come from Latin and Greek, a common way to build vocabulary has been to learn the meaning of most commonly used classical terms. As these word parts are combined to form new words, then the meaning of a new word is evident if the reader recognizes its parts.

Discussion

The broad scope of vocabulary material can be recognized from the numerous aspects of vocabulary material as it is stated by Penny Ur (1996: 60) that the vocabulary learners are not only supposed to know the spelling of the words learned, but they are also supposed to be able to pronounce the words learned correctly. Therefore, the teacher and the learner need to make sure that both these aspects are accurately presented and learned.

1. ADVANCED STUDENTS AND THEIR NEEDS

Advanced learners can generally communicate well, having learnt all the basic structures of the language. However, they need to broaden their vocabulary to express themselves more clearly and appropriately in a wide range of situations. Students might even have a receptive knowledge of a wider range of vocabulary which means they can recognize the item and recognize its meaning. Nevertheless, their productive use of a wide range of vocabulary is normally limited, and this is one of the areas that need greater attention. At this stage we are concerned not only with students understanding the meaning of words, but also being able to use them appropriately, taking into account factors such as oral / written use of the language; degree of formality, style and others, which we are going to detail in further discussion.

2. THE TEACHING OF VOCABULARY

Traditionally, the teaching of vocabulary above elementary levels was mostly incidental, limited to presenting new items as they appeared in reading or sometimes listening texts. This indirect teaching of vocabulary assumes that vocabulary expansion will happen through the practice of other language skills, which has been proved not enough to ensure vocabulary expansion.

44 Nowadays it is widely accepted that vocabulary teaching should be part of the syllabus, and taught in a well-planned and regular basis. Some authors, led by Lewis (1993) argue that vocabulary should be at the centre of language teaching, because 'language consists of grammaticalised lexis, not lexicalised grammar'. We are going to discuss aspects of the 'Lexical approach' in Part 2. There are several aspects of lexis that need to be taken into account when teaching vocabulary. The list below is based on the work of Gairns and Redman (1986):

1 Boundaries between conceptual meaning: knowing not only what lexis refers to, but also where the boundaries are that separate it from words of related meaning (e.g. cup, mug, bowl). Polysemy: 1 distinguishing between the various meaning of a single word form with several but closely related meanings (head: of a person, of a pin, of an organization).

4 Homonymy: distinguishing between the various meaning of a single word form which has several meanings which are NOT closely related (e.g. a file: used to put papers in or a tool).

1 Homophony: understanding words that have the same pronunciation but different spellings and meanings (e.g. flour, flower).

Synonymy: distinguishing between the different shades of meaning that synonymous words have (e.g. extend, increase, expand).

1 Affective meaning: distinguishing between the attitudinal and emotional factors (denotation and connotation), which depend on the speakers attitude or the situation. Socio-cultural associations of lexical items is another important factor.

Style, register, dialect: Being able to distinguish between different levels of formality, the effect of different contexts and topics, as well as differences in geographical variation.

Translation: awareness of certain differences and similarities between the native and the foreign language (e.g. false cognates).

Chunks of language: multi-word verbs, idioms, strong and weak collocations, lexical phrases.

Grammar of vocabulary: learning the rules that enable students to build up different forms of the word or even different words from that word (e.g. sleep, slept, sleeping; able, unable; disability).

Pronunciation: ability to recognize and reproduce items in speech. The implication of the aspects just mentioned in teaching is that the goals of vocabulary teaching must be more than simply covering a certain number of words on a word list. We must use teaching techniques that can help realize this global concept of what it means to know a lexical item. And we must also go beyond that, giving learner opportunities to use the items learnt and also helping them to use effective written storage systems.

2.1 MEMORY AND STORAGE SYSTEMS

Understanding how our memory works might help us create more effective ways to teach vocabulary. Research in the area, cited by Gairns (1986) offers us some insights into this process.

It seems that learning new items involve storing them first in our short-term memory, and afterwards in long-term memory. We do not control this process consciously but there seems to be some important clues to consider. First, retention in short-term memory is not effective if the number of chunks of information exceeds seven. Therefore, this suggests that in a given class we should not aim at teaching more than this number. However, our long-term memory can hold any amount of information.

Research also suggests that our 'mental lexicon' is highly organized and efficient, and that semantic related items are stored together. Word frequency is another factor that affects storage, as the most frequently used items are easier to retrieve. We can use this information to attempt to facilitate the learning process, by grouping items of vocabulary in semantic fields, such as topics (e.g. types of fruit).

Oxford (1990) suggests memory strategies to aid learning, and these can be divided into:

- creating mental linkages: grouping, associating, placing new words into a context;
- applying images and sounds: using imagery, semantic mapping, using keywords and representing sounds in memory;
- reviewing well, in a structured way;
- employing action: physical response or sensation, using mechanical techniques.

The techniques just mentioned can be used to greater advantage if we can diagnose learning style preferences (visual, aural, kinesthetic, tactile) and make students aware of different memory strategies.

Meaningful tasks however seem to offer the best answer to vocabulary learning, as they rely on students' experiences and reality to facilitate learning. More meaningful tasks also require learners to analyze and process language more deeply, which should help them retain information in long-term memory.

Forgetting seems to be an inevitable process, unless learners regularly use items they have learnt. Therefore, recycling is vital, and ideally it should happen one or two days after the initial input. After that, weekly or monthly tests can check on previously taught items.

The way students store the items learned can also contribute to their success or failure in retrieving them when needed. Most learners simply list the items learnt in chronological order, indicating meaning with translation. This system is far from helpful, as items are de-contextualized, encouraging students to over generalize usage of them. It does not allow for additions and refinements nor indicates pronunciation.

Teachers can encourage learners to use other methods, using topics and categories to organize a notebook, binder or index cards. Meaning should be stored using English as much as possible, and also giving indication for pronunciation. Diagrams and word trees can also be used within this topic/categories organization. The class as a whole can keep a vocabulary box with cards, which can be used for revision/recycling regularly.

Organizing this kind of storage system is time-consuming and might not appeal to every learner. Therefore adapting their chronological lists to include headings for topics and a more complete definition of meaning would already be a step forward.

2.2 PRESENTING NEW VOCABULARY

Exploring different ways of presenting new vocabulary can be done in four stages as stated by Ur (1996: 63-64).

Stage 1: Ideas for presenting specific items

Select an item from the vocabulary taught in a foreign language textbook you as an English teacher know. Think of how the

1 meaning of this item would best be presented to learners who are encountering it for the first time, and note down some ideas. If you are working in a group, 1 three or four participants then get together, share ideas and contribute new ones to each other.

A. 1 Ways of presenting the meaning of new items

- concise definition (as in a dictionary; often a superordinate with qualification; for example, a cat is an animal which
- detailed description (of appearance, qualities,)
- examples (hyponyms)
- illustration (picture, object)
- demonstration (act, mime)
- context (story or sentence in which the item occurs)
- synonyms
- oppsite(s) (antonyms)
- translation
- associated ideas, collocations (Cambridge Univ. Press 1996)

151 Putting your practical suggestions, study a list of different techniques of presenting the meaning of new vocabulary. In group, the list may be compiled by a brainstorm among participants, or the combination of the two.

Stage 3 : Application and comparison

Identify which one or more of the techniques were used in your ideas for presentation. Would you use other techniques to supplement your original idea?

Stage 4 : Discussion

On the basis of the information gathered in stage 3, or your own reflection, discuss orally or in writing generalization that can be made about the usefulness of the different techniques.

2.3 DEALING WITH MEANING

145 In my opinion the most important aspect of vocabulary teaching for advanced learners is to foster learner independence so

that learners will be able to deal with new lexis and expand their vocabulary beyond the end of the course. Therefore guided discovery, contextual guesswork and using dictionaries should be the main ways to deal with discovering meaning.

Guided discovery involve asking questions or offering examples that guide students to guess meanings correctly. In this way learners get involved in a process of semantic processing that helps learning and retention.

1 Contextual guesswork means making use of the context in which the word appears to derive an idea of its meaning, or in some cases, guess from the word itself, as in words of Latin origin. Knowledge of word formation, e.g. prefixes and suffixes, can also help guide students to discover meaning. Teachers can help students with specific techniques and practice in contextual guesswork, for example, the understanding of discourse markers and identifying the function of the word in the sentence (e.g. verb, adjective, noun). The latter is also very useful when using dictionaries. 48

Students should start using EFL dictionaries as early as possible, from Intermediate upwards. With adequate training, dictionaries are an invaluable tool for learners, giving them independence from the teacher. As well as understanding meaning, students are able to check pronunciation, the grammar of the word (e.g. verb patterns, verb forms, plurality, comparatives, etc.), different spelling (American versus British), style and register, as well as examples that illustrate usage.

2.3.1 Grammar 38

The grammar of a new item will be necessary to be taught if this is not clearly covered by general grammatical rules. For instance, if a teacher teaches a new verb, we also might give its past form, if it is irregular (write - wrote, speak - spoke). 38 Similarly, when teaching a noun, we may intend to present its plural form, if irregular (foot - feet, goose - geese), or words that do not have plural form such as 'information' and 'attention'. We may present verbs such as 'intend', 'like' together with the verb form which follows them (intend to, like-ing). 38

2.3.2 Collocation

The collocation as typical of particular items is another factor that makes a particular combination sound 'correct' or 'wrong' in a certain context, decision and conclusion, take and make the one, usually come to the other; similarly, we throw a ball but toss a coin.

2.3.3 Aspects of meaning: denotation, connotation, appropriateness

The meaning of a word is primarily what it refers to in the real world, its denotation; this is often the kind of definition that is written in the dictionary. A less clear component of the meaning of an item is its connotation; the associations, or positive or negative feeling it evokes that may or may not be indicated in the dictionary definition. For example, most British people consider that dog is a symbol of loyalty while Arabic associate dog with dirt and inferiority.

2.3.4 Aspects of meaning: meaning relationships

How the meaning of one relates to the meaning of others can also be useful in teaching. Among such relationship are: synonyms or items that have the same or almost the same meaning such as 'scheme' and 'plan'; 'sample' and 'specimen'; 'sensation' and 'feeling'; 'salute' and 'greet' ; 'risk' and 'danger'; etc. Antonym or the items that mean the opposite such as 'passive' and 'active'; 'physical' and 'spiritual'; 'primitive' and 'modern'; 'prohibit' and 'permit'; etc. Hyponyms are the items that serve as specific examples of general concept such as goat, giraffe, and monkey are hyponyms of animal. Co-hyponym or coordinate: other items that have the same kind of things such as white, orange, black, yellow, green and black are co-ordinates. Superordinate refers to general concept that cover specific items such as animal is the superordinate of horse, sheep, cat, and mouse. Translation refers to words or expressions in the learner's mother tongue that are more or less equivalent in meaning to the item being taught.

2.3.5 Word formation

38 Vocabulary items, whether one word or multi word, can often be broken down into their component bits. The smallest meaningful unit of the component is called 'morpheme'. Morpheme might be categorized as free one if it can stand itself as a word, whereas morpheme that cannot stand itself as a word is called bound morpheme. Bound morpheme is in the form of affix that is prefix or suffix. There are three kinds of affixes, they are *Anglo-saxon*, *Latin affix*, and *Greek affix*. Anglo-saxon represents the native part of English such as (*prefix*) 'mis' in misfortune, 'fore' in forehead, 'out' in outsize, 'to' in today, 'under' in undergo, (*suffix*) 'ar' in liar, 'ard' in drunkard, 'er' in maker, 'hood' in manhood, and 'en' in kitten. Latin affix represents *prefixes* like 'ab' in abduct, 'ex' in exclude, 'contra' in contradict, 'in' in inactive, and 'inter' in interval; *suffixes* like 'an' in partisan, 'ant' in assistant, 'or' in actor, 'ary' in lapidary, and 'mony' in testimony. Greek affixes are 'a' in amoral, 'epi' in episode, 'hypo' in hypocenter, 'eu' in eulogy, and 'anti' in antiseptic, etc.

3. USING LANGUAGE

Another strategy for advanced learners is to turn their receptive vocabulary items into productive ones. In order to do that, we need to refine their understanding of the item, exploring boundaries between conceptual meaning, polysemy, synonymy, style, register, possible collocations, etc., so that students are able to use the item accurately.

We must take into account that a lexical item is most likely to be learned when a learner feels a personal need to know it, or when there is a need to express something to accomplish the learner's own purposes. Therefore, it means that the decision to incorporate a word in ones productive vocabulary is entirely personal and varies according to each student's motivation and needs

Logically, production will depend on motivation, and this is what teachers should aim at promoting, based on their awareness of students needs and preferences. 78 Task-based learning should help teachers to provide authentic, meaningful tasks in which students engage to achieve a concrete output, using appropriate language for the context.

3.1 THE LEXICAL APPROACH

We could not talk about vocabulary teaching nowadays without mentioning Lewis (1993), whose controversial, thought-provoking ideas have been shaking the ELT world since its publication. We do not intend to offer a complete review of his work, but rather mention some of his contributions that in our opinion can be readily used in the classroom.

His most important contribution was to highlight the importance of vocabulary as being basic to communication. We do agree that if learners do not recognize the meaning of keywords they will be unable to participate in the conversation, even if they know the morphology and syntax. On the other hand, we believe that grammar is equally important in teaching, and therefore in our opinion, it is not the case to substitute grammar teaching with vocabulary teaching, but that both should be present in teaching a foreign language.

Lewis himself insists that his lexical approach is not simply a shift of emphasis from grammar to vocabulary teaching, as 'language consists not of traditional grammar and vocabulary, but often of multi-word prefabricated chunks' (Lewis, 1997). Chunks include collocations, fixed and semi-fixed expressions and idioms, and according to him, occupy a crucial role in facilitating language production, being the key to fluency.

An explanation for native speakers' fluency is that vocabulary is not stored only as individual words, but also as parts of phrases and larger chunks, which can be retrieved from memory as a whole, reducing processing difficulties. On the other hand, learners who only learn individual words will need a lot more time and effort to express themselves.

Consequently, it is essential to make students aware of chunks, giving them opportunities to identify, organize and record these. Identifying chunks is not always easy, and at least in the beginning, students need a lot of guidance.

Hill (1999) explains that most learners with 'good vocabularies' have problems with fluency because their 'collocational competence' is very limited, and that, especially from Intermediate level, we should aim at increasing their collocational competence

with the vocabulary they have already got. For Advance learners he also suggests building on what they already know, using better strategies and increasing the number of items they meet outside the classroom.

The idea of what it is to 'know' a word is also enriched with the collocational component. According to Lewis (1993) 'being able to use a word involves mastering its collocational range and restrictions on that range'. I can say that using all the opportunities to teach chunks rather than isolated words is a feasible idea that has been working well in my classes, and which is fortunately coming up in new course books we are using. However, both teachers and learners need awareness raising activities to be able to identify multi-word chunks.

Apart from identifying chunks, it is important to establish clear ways of organizing and recording vocabulary. According to Lewis (1993), language should be recorded together which characteristically occurs together', which means not in a linear, alphabetical order, but in collocation tables, mind-maps, word trees, for example. He also suggests the recording of whole sentences, to help contextualization, and that storage of items is highly personal, depending on each student's needs.

We have already mentioned the use of dictionaries as a way to discover meaning and foster learner independence. Lewis extends the use of dictionaries to focus on word grammar and collocation range, although most dictionaries are rather limited in these. Lewis also defends the use of 'real' or 'authentic' material from the early stages of learning, because 'acquisition is facilitated by material which is only partly understood' (Lewis, 1993, p. 186). Although he does not supply evidence for this, I agree that students need to be given tasks they can accomplish without understanding everything from a given text, because this is what they will need as users of the language. He also suggests that it is better to work intensively with short extracts of authentic material, so they are not too daunting for students and can be explored for collocations.

Finally, the Lexical Approach and Task-Based Learning have some common principles, which have been influencing foreign language teaching. Both approaches regard intensive, roughly-tuned input as essential for acquisition, and maintain that successful communication is more important than the production of accurate

sentences. We certainly agree with these principles and have tried to use them in our class

3.2 DIALOGUE APPROACH

One way to motivate students to learn new vocabulary words is to have them write their own short dialogues. We can model this by first reviewing ten vocabulary words the way you and the class likes best. Then, using the entire class as our partner, compose and write a dialogue on the board. Humorous dialogues are more effective than others. Here's a step-by-step approach:

1. Model the exercise, you and the class writing a dialogue together. In lower-ability groups, the teacher may write the dialogue; in advanced classes, volunteer students may do this.
2. Pair students, let them do the same. (4 or 5 minutes)
3. Have the pairs of students exchange dialogues. (1 min.)
4. Have the new pair practice the dialogue, making any changes to correct grammar or improve the dialogue. (3 minutes)
5. Have the second pair present the edited version to the original writers. (2 minutes)
6. Have the four discuss the dialogues, process, feedback, etc. in English (2-4 minutes)
7. A few options may then be discussed and one chosen:
 - a. pass the dialogues around the room for students to read (5 min.)
 - b. collect the dialogues to use in another creative way, (basis for quizzes, a Dialogue Book for the semester, suggestions from students, etc.), or
 - c. rip them up and have the student's basket-ball toss them into the garbage.
8. The teacher does not grade, review, or correct.

This exercise gives students the opportunity to read, write, and practice and/or perform without much anxiety. The exercise can be introduced in one class period. Once established, however, you can use it once a week. When it becomes a habit, the whole process can be completed within 15-20 minutes.

When doing such exercises, it is often wise to time each step. Short time allotments discourage timidity. Vary the suggested times, according to the students' levels of comfort and production.

4. RATIONALE OF THE LESSON

We believe that the Lexical Approach has much to offer in the area of vocabulary teaching, and therefore we have tried to plan a lesson that is based on its main concepts, specially exploring the use of collocations

4.1 CHOICE OF MATERIAL

As both the Task-based and the Lexical approach suggest, we wanted to use authentic material to expose our students to rich, contextualized, naturally-occurring language.

For the topic of holidays we chose a big number of holiday brochures (about twenty five) and read them through, trying to notice recurrent patterns of lexis. Confirming what Hill (1999) affirmed, this analysis showed us a large number of collocations, specially adjective + noun ones, and that some were extremely common, such as golden sandy beaches, rolling countryside and others.

We did not want to overload students with much reading, which would detract them from the main task of working with vocabulary, and therefore we selected twenty-one short yet meaningful extracts in which common collocations appeared.

4.2 NOTICING COLLOCATIONS AND DEALING WITH MEANING

Although the extracts are authentic, we do not think students will have many problems in understanding most of the collocations, as they contain vocabulary which they probably know receptively. This again should confirm the idea that students know individual words but lack collocational competence.

We are going to work as a whole class to make students aware of the collocations we will be focusing on, and hopefully this will enable students to find other collocations. Regular awareness raising activities like this should help students improve their collocational competence, and even fluency, as discussed previously.

For the few words that we predict students will not fully understand meaning of, or are not sure how they are pronounced, we are going to ask them to look these up in monolingual dictionaries. As we said before, dictionaries are a vital tool for Advanced learners, and so is contextual guesswork, which we are going to encourage before they look the words up. We are also going to ask students to notice examples given in the dictionary, observing and recording other possible collocations of the words, as suggested by Lewis.

We have also taken into account the importance of recording the vocabulary observed during the class. The list that students will produce in the coming discussion, to prepare for the final task, is also a way of recording vocabulary in an organized, personalized and meaningful way, as suggested by Lewis.

4.3 GROUP WORK

Working in groups help fostering learning independence, and specially in vocabulary work, learners can exchange knowledge, asking others to explain unknown items.

We also hope that group work will be a motivating factor, as students talk about places they have been on holiday to, trying to remember details together, exchanging impressions and even good memories!

4.4 CHOICE OF TASK

As we said earlier, we find it vital that students are given opportunities to use the language they are learning in a realistic context. Therefore, we have devised the final task to meet this principle.

Writing a leaflet is a possible task in the Cambridge Certificate of Advanced English, which these students are preparing for. It is also a relevant, real life task that we expect will interest students. I always like to mention that the standard of leaflets written in English in Indonesia is very poor, and that they could do a much better job.

We expect that this writing should also enable students to use the vocabulary they have studied in a realistic context, and that they could be motivated to learn even more vocabulary they feel they need to accomplish the task.

4 The completion of the final task for homework will also help to reinforce and revise the vocabulary learnt, giving students a better chance to store the items in their long-term memory.

We are going to explain what the final task, in which they should notice what kind of text the extracts come from. By doing this we want to motivate students to do the enabling tasks, mainly to show them the need to learn new vocabulary.

As this is a borrowed group, it might be the case the students are not yet familiar with the leaflet format, in which case more input would be necessary before the conclusion of the final task.

If students are really interested in the task, this could be transformed into a project, involving research and the production of a leaflet or web page in the multi-media center.

C. Conclusion

9 The discussion above shows that vocabulary as part of language component plays a crucial role in English teaching learning process since it covers various aspects needed in almost all of language skills. However, time allotment given in this part of language component is usually inadequate; therefore, an English vocabulary teacher should look for possible way out to cope with his problem in order that the English vocabulary teaching learning process can be successful as well as fruitful, namely, by giving co-curricular assignment.



The Techniques of Teaching Speaking Skill at English Language Upgrading (ELU) Courses of LAPIS-ELTIS Teacher Training

Abstract

During the years of 2007-2010 an Indonesian and Australian partnership program run a great project under LAPIS (Learning Assistance Program for Islamic Schools) – ELTIS (English Language Training for Islamic Schools). This project has been running a great number of teacher trainings for Islamic Junior High School (MTs) teachers throughout Indonesia focused in three provinces i.e. East Java, South Sulawesi, and West Nusa Tenggara. This article is a small bit of the big “apple”.

Introduction

Communication between human is extremely complex. This happens in teaching English as Foreign Language (EFL) classes including teaching English in English Language Upgrading (ELU) training courses. One of the complexities of communication is caused by the process of transferring meaning from their language, *Javanese, Madurese, or Bahasa Indonesia* into English. The process of transferring concept from their language into English impedes the speaking activity in the classroom especially the aspect of fluency. Therefore, enhancing English speaking skill in the context of training for teachers of MTs in Indonesia and especially in East Java is a must even though it is not an easy thing to do.

The English Language Upgrading course delivered in English Language Training for Islamic School employ a communicative approach which includes speaking skill. The speaking activity engaged in the classroom or training sessions varied in accordance with the syllabus that have been designed and activities created by the trainers. The activities developed by the trainers have raised motivation by which the trainees, the teachers of MTs, are challenged to be actively involved at each stage during the sessions. Fun activities and a more student centered approach have become the most favourable teaching and learning strategy.

Equipped with modules from ELU level 1 up to ELU level 4, the trainees are eager to join the courses. The modules contain ten-day materials i.e. day one up to day ten. The modules have been arranged in such a way so that they are easy to follow. In addition, supplementary materials such as *pictures* from the internet in eliciting at a *lead in* stage are very helpful in triggering the trainees in the beginning of each session. It is important to note here that the modules were compiled from many English resource packs like: *Cutting Edge*, *Straight Forward*, *Reward*, *Total Reward*, *New English File*, *New Headway*, *Flying Start*, and many others.

Discussion

It is true that people learn differently and it is also true to say that the same person learns differently in different situations. And thus, it is dangerous to infer that someone as being a particular kind of learner. Therefore, the techniques in teaching speaking implemented in the training sessions are set by the ELTIS (English Language Training for Islamic Schools) team to raise trainees' awareness of different ways of learning which in turn can improve their speaking skill. The techniques taken from the training sessions during ELU courses are as follows:

i) Consulting Preference (Activity: Reading and Speaking)

This technique provides the trainees with an activity to read a text and then discuss the result of what they have understood from the reading. The most important thing from this activity is that the trainees could discuss with their partner to share idea and what kind of learning style they have or prefer.

The trainer took an example from ELU module four i.e. for trainees who took ELU level four. It was taken from day 1 session 1, the material of this session is the types of learning style which utilize four types. The procedure of the practice is as follows:

Procedure:

- The aim of this activity is to raise trainees' awareness of their language learning style(s) in order to help them learn more effectively and enable them to choose the most appropriate style for different tasks.
- Set the class into four group so each group contains of 5 or 6 people
- Copy the pictures on light coloured 90 grams papers, cut each picture or profile and give each group all the four profiles we have set previously
- Before giving them the picture cuts, elicit with the questions like: *Why are you learning English? What do you like doing in language lessons? How can you get better at English?*
- Ask trainees to read all the profile, and which profile has the similar learning style with them
- Check that trainees have made a decision by asking those that have chosen e.g. Paula to raise their hand. Then ask them whether they are more like Maria or Mario. Encourage trainees to deduce the meaning of vocabulary from the context or ask *what does....mean?*
- Set this activity for 10 minutes, and after finishing their discussion give them a copy of the types of learning styles, then nominate one or two persons each group to present their learning style preference.

In the class that I have taught, this activity was practicable, the discussion run well and the trainees were actively involved. The time allotment provided for this activity drag over. From 10 minutes for discussion, it spent 20 minutes over. Therefore, we should be careful in managing the time. If not, the activity for the next stage will not be covered. But don't be too strict, because we have to be tolerant to the learners in the

sense that we may give additional time if we think that the discussion was very important or the trainees asked us to prolong the time for discussion. The activity has successfully boosted the trainees' enthusiasm in talking about learning style and thus is best in improving speaking skill.

This activity, the discussion about learning style, has at least two benefits. Firstly, by becoming aware of their preferred learning style trainees can be encouraged to experiment with other styles and therefore extend their learning repertoire. Secondly, through talking about learning styles, trainees gain a vocabulary of learning, so that they can discuss the learning process and increase their awareness of the variety of learning opportunities available to them.

The copy of learning styles provide only four styles namely; (1) *construction*, in this style a learner would: enjoy grammar practice exercises, like working with the teacher, be good at homework and test, enjoy writing more than discussion, not like games or group works, (2) *reflection*, a learner would: always want to know why and find rules for things, like working hard on his/her own and getting things right, prefer listening, reading and writing to speaking, sometimes not finish work and be unhappy if things are not perfect, (3) *action*, a learner would: like listening and speaking more than reading and writing, enjoy fun activities and moving around the classroom with other people, like games more than writing and grammar, and (4) *interaction*, a learner would: really enjoy learning languages, love group and pair work and prefer speaking to writing, not like exercises and rules, like discussing personal things and feelings.

From the presentation done by the trainees we knew that there were some other learning styles apart from the four types of learning styles above. A trainee, for example, proposed a unique learning style. The trainee said, "*I prefer learning by listening a song. I mean I can learning best when I listening a song. I can't learn something without song. So what kind of learning style I am sir?" Then the trainer answered, "*Well, I think you are an **auditory** learner, because you only learn best by listening **to** a music or a song. That's very good for you, but it may not be very good for others.*"*

j) Guessing and Confirming (Activity: Speaking)

This activity aims at speculating about a person. At the beginning of this activity the trainer tried to write some information about him. He wrote on the white board four sentences, two sentences are true and two sentences are false. For example, *I love music; I always have a party on my birthday; I am not very interested in fashions; I would like to do Yoga every Saturday night.* Ask trainees to guess. Let them speculate about the above. Ask them whether they are true or false. This activity gave us information of how well they can make a *guess*. Then let them know that they will do a task like this. Explain that after guessing they should *confirm* to a partner in pair work afterward. The complete procedure is showed as following.

Procedure:

- ⁵⁶ Divide the class into pairs A and B. There is a good technique to make a pair than just to point the trainees AB, AB. Write a name of a famous person or character on a *tack-it* paper, for example, **Romeo**. Then write the couple of the person, **Juliet**. Write as many couples as the number of the trainees in the class. If the class contains 20 trainees, then write 10 couples.
- Attach each name on each trainee's back randomly. Since the trainees couldn't see the name, ask them to ask a friend "*who am I?*" After knowing his/her name, ask the trainees to look for his/her couple. After finding his/her couple, ask them to sit with their couples.
- Give each trainee the appropriate worksheet i.e. each couple should have a handout for a Student A, and for a Student B.
- The trainees work alone and try to guess what their partners will be by putting a cross (x) or a tick (✓) in the boxes, allow them to do this 7-8 minutes.
- Then ask them to confirm their answer with their partners, give them 20 minutes to finish this confirmation stage, ask them to take turn.

- Finally, have a whole class feedback. Ask them randomly to tell something interesting they found out about their partners.

k) Comparing (Activity: Listening and Speaking)

In this activity the trainees listened to a cassette a story of Bert Atkins (from: *New Headway English Course Intermediate, student's book, Soars, Liz and John Soars, 1996 unit 4 T.26*). The cassette recorder is about Bert Atkins who was born in 1919, talking about his school days.

Procedure:

- Elicit the class, ask them with important vocabularies such as '*chalk and slate*' (they didn't know the **slate** because it doesn't exist nowadays; to overcome this problem, take a picture of a slate from the internet and attach it on the board, so we have to prepare beforehand).
- Listening, whole class activity. Play the cassette, ask the trainees to take note the important words such as *chalk and slate, knitting, exams, talking in class, walking to school, etc.*
- Play the cassette 2 or 3 times. After listening, set the class in group of four or five.
- Give another task i.e. a speaking activity. They could discuss about the rules (things that are allowed or not allowed to do), what punishment or reward Bert Atkins received when he did good or bad things, or things that scared him very much.
- Notice not to do the entire practice activities one after the other. Combine with some freer activities or something completely different.
- Then, the main activity is this stage where they have to discuss about their school days. They should speak about their school rules. They should *compare* what happened to Bert Atkins with what happened to them.

- Nominate the trainees to speak to represent their group, each group a speaker. What they should speak is the most interesting story.

From this activity it is found that the trainees were eager to speak about his/her school days, especially school rules. They were keen to talk about their teacher, the 'killer' teacher, and the 'kind-hearted' teacher. They were delightful to talk about his/her girl or boy friends. A trainee (girl) still remembered the first letter she received from a boy in her school. And thus, the class was more lively since the class has become a place where they shared their sweet or bitter memories.

This activity is also meaningful to teach *comparison* such as: *good-better, old-older, bad-worse, tall-taller, nice-nicer, beautiful-more beautiful, easy-easier, difficult-more difficult*, etc. We can teach this in feedback time. So always leave a few minutes in the last activity to give feedback. From this feedback their awareness is raising that what they have talked previously have a particular language focus.

1) Role Play

In a role-play activity, students are asked to practice that they are in different situations and act accordingly. We can tell them to do a role-play in, for example, a party to act as a travel agent answering customer questions or as participants in a public meeting about a road-building project. The teacher can play the cassette as the model of the role-play. The most important thing in this activity is that a student can act as another person with a certain role such as police officer, a builder, a sport person, etc.

Procedure:

- Set the class into group of 5 or 6. Each of the trainees is from different country. They are representing their country in the Olympic Games.
- They should decide their country, the sport they do, and choose a new name. For

example: *Australia, swimming, Ian Thorpe.*
Or Brazil, football, Ronaldinho.

- The setting: in a lunch time before the Olympic games, talk about: *your sport, find out where everyone is from, your training – what kind of training, where, who with, etc. how confident you feel, what you wish to win, your past medal(s) and soon.*
- Make sure each trainee get a turn to speak. Move around and monitor whether they are in line or misled. Don't let a trainee dominate the conversation.
- In feedback time, ask them to share with the whole class the thing(s) that is easy or hard to discuss (*the vocabulary, the tenses, the specific term of a particular sport*).

m) Speaking and Drawing, a memory testing

Speaking and drawing may let one student gives some descriptions and ask other students to draw what the student says, such as, the location of a place and a plan of a school. This is best to implement in upper elementary or pre-intermediate levels. Set the class in pairs A and B. Give student A a picture of school map. Let him/her look at the picture for 2 minutes and have him/her to remember the detail of the map, then ask him/her to close the map.

The following activity is that student A should describe the school map and student B draws the map. This activity considered good to **test memory**, in this case student A's memory. If we want to continue the activity, give student B a short passage of one or two paragraphs. It may be a story about his/her school. Let student B to read the story about 2 or 3 minutes. Ask B to close the paper, and then give him/her instruction to start *dictating* what he/she can remember from the story. After this activity is over, let them check both picture and the story.

- **Exchange information;** what can be done after this activity is that they can work in four. So in

the group there are 2 pairs. Ask them, then, to exchange information. In this stage a more-lively discussion may happen because they will check and recheck their pair's work.

- **How many details can they remember?** This activity assigns us, trainer and trainees to count and recount of the details we can remember. Trainer can write the mistakes on the board, and then give correction in feedback time.

In pre-activity we can test student by asking them to remember nine words we say, for example:

weekend seven drinks bottles at the Eddie always of beer

Ask the students to remember the words: "Who can remember the most?" Or we can test the trainees' memory by asking them to guess what word did I say: "I am going to give you a word and I would like to spell it backwards. Then try to guess. OK, this is the word: D L R O W." The trainees can try this to ask their partner. Let them do this for a few minutes. Then stop and try to start doing the procedure above.

n) Story telling

Storytelling provides learners with the ability to express his or her thoughts and feelings articulately through oral language. The art of storytelling can be an enjoyable tool for practicing both listening skill and verbal expressions like speaking and writing. Teachers can effectively model interesting and expressive language for students to emulate. New vocabulary can be introduced and easily comprehended within context of a story. Diverse ways in which language is used can be depicted in folktales, including instructions, recipes, secrets, riddles, warnings, questions, and explanations. People learn new skills when they are interested in the topic or when it is used to them. Finding folktales to tell can stimulate reading and research interest. Storytelling is a way to emphasize the uniqueness of each person's imagination. Imagination can generate language. Comprehension, or the ability to make sense of a story's plot,

is facilitated by being able to mentally map the story's main events.

Story telling will be effective in the first days of each term. For example, in ELU level one it is effective strategy to get to know each other in which a trainee would introduce him/herself. And for a trainer, he/she can start building rapport i.e. an effort to keep the relationship between a trainer and the trainees warm and close. And thus, she/he can deliver training in an unthreatening atmosphere.

When they came to Surabaya again for ELU level 2 after two month break we can ask: *"How about your vacation? Where did you spend your vacation? Is it nice?"* They would tell about what they have spent during their vacation. A trainee, for example, told that he worked harder instead of having vacation. *"We didn't vacation, sir. We worked hard to teach and looking for money sir."* The trainer said, *"So you didn't have vacation, did you? What a pity!"* And the whole class were laughing.

In ELU level 3, for example, in day 8 - session 1, the material is about **"body and health"**. The trainer implemented this speaking technique. He asked the trainees to voluntarily tell a story related with health. Then a trainee raised his hand up and said that he wanted to tell a story. He then, started telling about her mother who was hospitalised because of a breast cancer. It was a struggle of a woman between life and dead. It was very sad story that most trainees' tears dropped unintentionally.

Actually, the technique of story telling is simple. Just ask students to tell a story and monitor and record or note the mistakes made by the students and give error correction in feedback time later on. This activity can be beneficial, but also have disadvantages. This activity benefits in two ways. Firstly, it is easy to set the activity i.e. a student tells a story and the other member of the class is listening. Secondly, the topics varied widely. And the disadvantages are: firstly, when a student or a trainee tells a story the other members of the class are silent. Secondly, the students' concentration is easily disrupted.

o) Survey

The activity in survey technique is mingling. A trainer should, first of all, provide learners with handout of survey questions. The survey sheet can be like the chart below:

Personal Survey

questions	names
1. Do you <i>live near here</i> ?	_____
2. Are you <i>a university student</i> ?	_____
3. Do you _____?	_____
4. Are you _____?	_____
5. Do you _____?	_____
6. Are you _____?	_____

Procedure:

- The aim of this activity is to activate student's knowledge of a yes/no question. Set the activity as a mingle activity where they should move around to fill the chart by asking their new friends *do you* and *are you*.
- ⁵⁶ Tell the class that they are going to ask and answer questions to get to know their classmates.
- Elicit two or three possible ways to finish each survey question and write them on the white board for trainees' reference.
- Tell the trainees that in this survey they just need to finish the questions in the chart. Give the trainees enough time to complete the task.
- Ask them ⁷¹ to mingle, and the trainer should move around to monitor and give help if necessary.
- Stop the activity after the time we set is over, ask them to volunteer share their ideas with the class. Note any important vocabulary on the white board and discuss them later.

p) Describing people

In this activity, it is good idea to pre-teach or introduce the trainees with: *What does he look like?* while attaching pictures of famous people on the board. This allows us to drill and practice the language fully, and it is a fun, whole class activity. The trainer points to one of those pictures and elicits lots of adjectives; *tall, short, old, young, beautiful, handsome*, and the like. The trainer can put the adjectives next to the picture described. Then the trainer can ask the trainees to describe a picture of famous people.

We can ask the trainees, for instance, *give your opinion on my appearance* after the trainer attached the photograph of himself. Another example: *find my friend*, one student describe his/her friend and let the class guess who he/she is. We can also model the dialogue by pointing one trainee and ask, *“What does she look like?”* by showing the picture of Krisdayanti. The trainee then answered, *“She is young and beautiful.”* Point to another trainee and ask the same question while pointing another picture. Do this a number of times, getting trainees to ask and answer across the class.

The common media to use is photograph or magazine. We teachers can bring various magazines to the class. For example, the writer (as a trainer) brought a photograph of his own and attached on the white board and introduced the people in the photograph.

Procedure:

- Set the class into pairs A B, A B, and give them a picture like above. Picture for student A should be different from picture for student B.
- Ask student A to describe one person in the photograph and ask B to guess which one is described by A. After B correctly pointed the person, ask them to take turn.
- Or one possible activity is: put trainees into A and B pairs. Give student A a minute to think of how to describe the people in the class that have been chosen. Give B a minute to prepare the questions.

- Student B asks questions and student A describes someone in the class, when student B has guessed the person, they change role.

It is not difficult to prepare such kind of activity. If we have much time we can prepare printing our own photograph with our family or friends. If not we can bring magazines to the class and let the students to look for a person to describe of their favour. If not we can choose people or members of the class to be described, but this considered to be a lazy teacher. One of the most important things to do in this activity is to **highlight** *looks like*. Perhaps students get confused with the word *looks*. So we can pre-teach the difference between *looks* and *looks like* such as in the following examples:

- He *looks like* his father
- He *looks* unhappy

Explain them with these **lexical items** that *looks like* is different from *looks*. *Looks like* is used to say that one person resemble another (very often a family member. *Looks* is used to describe the way someone looks, e.g. *sad, happy, friendly, pale*, or other adjectives.

q) Debating

In a debate, it involves two sides of followers, *pros* and *cons*. The trainer tries to choose some debatable topics such as “*which one is more important, healthy or wealthy?*” or *Is watching “sinetron”(Indonesian soap opera) useful or harmful for the students?* Then the teacher lets the students think individually or discuss in pairs for 10 minutes. After 10 minutes of thinking or discussion in pairs, the trainer can decide the class into two groups; each representing what they believe to be true. A half of the class who are *pros* will move to the right side of the class, and a half of the class who are *cons* will move to the left side of the class. The teacher could be the moderator in order to control the debate to be fair, and the pace runs in a good flow.

The teacher as a moderator could guide to help the debate running well and nudge some of the silent students to

talk. In this debate activity it is found that almost all the students take part and the class is lively and active. They give reasonable statements of why choosing “**wealthy**” or “**healthy**”. Those who pros for wealthy believe that anything can be easy by having much wealth or money. We can buy everything if we have money including health. If you are sick and hospitalised you need money to cover your expense during your recovery in the hospital. But those who pros for healthy, in contrast with wealthy, they stated that what for is all your wealth if you are not healthy. For instance, you have seven mansions, twelve apartments, sixty Mercy Baby Benzs, but then you have an acute lung cancer and you can’t urinate because of prostate gland. Even you can’t taste delicious Chinese food if you have ‘*aphtha*’ on your tongue. And thus, health is everything. Although we don’t have money, we would be very happy if we are healthy.

The debate ran well, even some trainees awaited for the moment where they can take turn. Then the debate is continued with the other topic. In this stage they think individually again asking of what good is “*sinetron*” for students. Then they decided to move toward **harmful** side and **useful** side. This time the comparison was 70:30 for harmful. It means that 70% agreed that *sinetron* is harmful and 30% said that it is useful. The discussion was not as lively as the first topic because reasons given by harmful side were more acceptable.

Conclusion

It is proved that the activities designed by the ELTIS team can improve learning practice in the class. A more student-centered approach can make class livelier by implementing various kinds of activities such as story telling, debating, describing people, etc. Teachers can extend a more meaningful communicative activity by for example, producing a real life communication or communication that happened naturally without being set or mastered beforehand. The trainers did great jobs of moving around, monitoring and giving help and feedback during the class activities. Should teachers of MTs in Indonesia and especially

in East Java implement these techniques; there must have been great improvement in teaching speaking skill.



COMMUNICATIVE LANGUAGE TEACHING; A MEMORY TO AN APPROACH THAT HAS NEVER BEEN SUCCESSFULLY APPLIED®

Introduction

The controversy about the application of the new curriculum the so-called "KBK" (Competency Based Curriculum) which adopt the Contextual Teaching and Learning (CTL) principle remains unsolvable. While many schools, up to now, still use Communicative Language Teaching (CLT) all over Indonesia. This approach, as we know, has been used for almost ten years when first introduced altogether with new curriculum at that time i.e. "communicative approach" or *curriculum 1994*. Nevertheless, this method of language teaching has not been mastered well yet by English teachers. The new coming of *Competency Based Curriculum* seems to multiply the problems faced by the teachers. Hence, the writer tries to trace back the use of Communicative Language Teaching (CLT) more clearly to those who are still interested to apply it where nowadays the era of Contextual Teaching and Learning (CTL) is being more favorable in English teaching and learning.

In relation to the main point of this paper, the writer would like to quote what Widdowson (1985:117) states that the root of the problem - "that students in developing countries although have received English teaching for several years, yet they cannot communicate well" - lies on the approach itself. Though the method of teaching that aims at increasing the students' ability to use the

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language, instead of grammar and linguistics which is called Communicative Approach or Communicative Language Teaching has been widely applied in the English teaching and learning process. Richard (1986:83) says that "it is only an approach since at the level of the design and procedure there is much greater room for individual interpretation and variation that most methods permit."

The objective of this approach is that the students are provided with the use of the rule of the language. In addition to the knowledge of rules of grammar, the students need communicative interaction. It means that the learners need the knowledge of rules of grammar, vocabulary, semantics, rules of speaking and the patterns of sociolinguistic behavior of the speech community. Based on the objective of this approach, the following discussion will deal with (1) the definition of CLT, (2) the version of CLT, (c) the components of communicative competence, (d) the principles of CLT, (e) the activities of CLT, (f) the suitability of CLT for Indonesian learners.

Discussion

In understanding communicative approach, we need to recognize the term '*communicative competence*' given by Hymes (1985:65) that the knowledge of rules of grammar, the learner needs communicative competence, knowing how to use the language for social and communicative interaction. It means that communicative competence is essentially needed by learners when they want to express themselves in English. If they want to communicate with other people in English, they have to have the knowledge of how to use the language for social and communicative interaction. This is in line with Johnson and Morrow (1981:2) who state that the knowledge of the speaker to use the language appropriately makes the speaker know the right thing to say at the right time.

The Versions Of CLT

Richard and Rodgers (1986:70) mention two kinds of CLT "the weak and the strong versions." The weak version is the one that just adds something to the old one so that the students have more opportunities to the use of language for communicative purposes. The strong version emphasizes on using the language to learn it. It means that the students are asked to do something by using the language. They will learn through using it and doing something. For

example, if we ask a student to write a letter, he has to write it in English and at the same time he also learns English as he is using it.

The other distinction of CLT is given by Das (1985: xvi): a) language for communication, and b) language through communication." The former puts communication as the goal of learning. To achieve the goal, the syllabus must be changed, the syllabus must be based on communication. The teaching items in this syllabus are stated in notions and functions. This version is emphasized on what to teach, and therefore, it refers to syllabus. The second version emphasizes on how to teach. The students are expected to learn through communication in which grammar is not stressed anymore, and therefore it refers to task-based syllabus.

Savignon (1982:24) distinguishes CLT into three versions. The first one is the same as the weak version proposed by Richard and Rodgers, that is just the addition of something to traditional program to achieve communicative competence. They call it *from surface grammatical structure to meaning*. The second version focuses on how to convey the meaning, and how to anticipate speech events. Grammar is not taught but it is expected to be grasped from experience in communication. So it is *from meaning to surface structure*. The third version has set aside explicit discussion of learning strategies in order to focus, rather on syllabus content, that is, on the selection of items to be taught. An analysis of language in terms of the *situations* or settings in which it is used and of the meanings or *functions* it serves in these settings provides the basis for establishing a *communicative syllabus*. The inclusion of specific structures depends on the *specification of context* within which the learner will use the L2.

The Components of Communicative Competence

Based on survey on communicative approach in language teaching, there are knowledge of skills needed to communicate well such as grammatical competence, sociolinguistic competence, and strategies competence (Brumfit and Johnson, 1985:7). Grammatical competence refers to the knowledge of the speaker about grammar, the rules of the usage of language, vocabulary, pronunciation, and spelling of words. Sociolinguistics deals with adjusting the utterances to situation, to social context. The speaker has to adjust his language to whom he speaks, to what situation is, where and when he speaks, etc. discourse competence is a skill of the speaker or the writer to

arrange sentences so that his idea is depicted in his speech or text. It means that he needs to know how to connect idea in one sentence to another sentence (cohesion) and how to make all parts related one another or focus on the main idea or the thesis. Strategic competence deals with the skill of the speaker(s) to make the conversation run well and effective, or not stop although there are some limitations on the speaker such as inability to recall the correct words or ideas. This competence includes the ability to paraphrase or replace the lost words, the ability to start and to end a conversation in the right time and the ability to use gestures or mimes.

The Principles Of Communicative Language Teaching (CLT)

Since there are some versions of CLT, the principles of each version are a little different. The following principles are mostly suitable for the strong version where the process of learning is done through communication and the syllabus is not structural anymore. Some of them are similar to the principles such as:

1. Learning in CLT is done through doing tasks.

The main activities to achieve the objectives are to have students do something that related to language. It means that the activities are related to one of the four language skills in which the teacher asks them to do the things that they are able to do. If the activities are new for them, the teacher introduces them first by giving information on how to do it or giving examples.

2. CLT is student - centered.

In this approach, all activities are centered to students. The teacher acts as facilitator, instructor, motivator, the manager, the counselor, the controller, and the participant as well. The teacher provides situation, the setting, the visual aids, etc. to make the activities run well. If the students get difficulties, the teacher helps them.

3. CLT emphasizes on meaning.

In this approach, the meaning is primarily emphasized. The important thing is that the students can communicate meaning that when they speak or write, other people who listen to them or read

their writing understand the idea produced. The content or the message in the utterances is the important thing. Savignon (1982:4) defines communicating as getting the message across. This means that if people communicate, the most important thing to concern is how to make the interlocutor(s) understand or get the message across. When communication happens, mistake is not always seen as the drawback. As Morrow (1981:64) calls this principle as "mistakes are not always mistakes." It means that although a speaker makes mistakes yet the information is still completely conveyed. Even the native speaker of English many times do not speak his native language grammatically correct. Another thing which is important is fluency. To be able to communicate fairly well, a speaker needs a particular degree of fluency. This is important since when one speaks very slowly with many pauses because of thinking or less spontaneous for being difficult to recall things or words will disrupt communication.

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4. The goal of learning is the ability to communicate.

The primary goal of learning a language is, in general, the ability to use the language, that is, to communicate. There are many cases in English language teaching up to nowadays where the goal is not directed to enable students to communicate in English. Instead, the students are simply taught English to face the examination. Therefore, it is contrasted with the goal of communicative approach applied in teaching.

5. The syllabus of CLT is based on functions and notions.

The structure is only one component of language. Do native speakers of English master the structure of their native language? If we say 'master' means knowing the rules of the language, then the answer is *NO*. A child does not learn his mother tongue through grammar. Although the illiterate people do not know the structures of their native language, they still can speak the language fluently and correctly. Communicative language teaching bases its syllabus on functions and notions. Function is what the speakers want to do or what they want to accomplish through speech or writing such as to introduce, to invite, to greet, or to ask for something, or to express ideas or feelings in either spoken or written form of English.

6. *The use of authentic materials*

The task should be related to daily life activities. It is suggested that the material delivered to students should be authentic in a sense that it touches the students' daily lives context. For example, the materials can be taken from newspapers, magazines, articles, and any relevant resources as long as the materials still appear to be the same as the original form of which they are taken from.

7. *The judgment of students' success*

The judgment of students' success is based on actual outcomes. The students are asked to do the activities that are related to one of the four language skills, for instance, and then the teacher evaluate the result based on the achievement of the objective of the task not based on the accuracy of the correctness.

8. *CLT is contextual.*

Communication occurs in a certain context, in a certain situation. The properness of an utterance can be judged if it is used in a clear context. To be able to understand an utterance clearly, it must be used in a proper situation. Communication does not occur in separate sentences. There should be an *information gap* in the conversation between teacher and students. It means that a teacher should not ask students *display question*. In a dialogue, for instance, a teacher may not ask the students the question that he/she has already known.

Activities

Communicative language teaching elaborates communication activities into three different types: 1) functional communication activities, 2) social interaction activities, and 3) listening activities. The first and the second refer to speaking. In functional communication activities, the students are concentrated on the ability to get the message across. In social interaction activities, the students are expected not only to get the message across but also to adjust their utterances to the social situation such as to whom they speak to, the kinds of events, etc. In listening activities, on the other hand, the students are provided with the activities such as performing physical

task, transferring information, reformulating and evaluating information. The outline of the activities is as in the following:

1. *Functional communication activities*

The functional communication activities comprise:

a. *Sharing information with restricted co-operation.*

One student has to identify or discover something by asking questions to the knower, but the knower is not allowed to co-operate fully, he only provides information in responding to appropriate cues, *yes or no*, for instance. The task may be discovering identical pictures, sequences, missing information and features and discovering secrets. For example, student A has a set of pictures which are all very similar in content, but contain a number of distinguishing features. The student B has a duplicate copy of just one of these pictures which he has either been given by the teacher or selected himself from a complete duplicate set. The student A must find out which of the picture's student B is holding, by asking him question about it (Littlewood, 1988:23).

b. *Sharing information with unrestricted co-operation.*

These activities are similar to the previous ones, but in this part, the students can have more co-operations, such as a) communicating patterns, b) discovering differences, and c) following direction. For example, the student C has an assortment of shapes which he arranges into a pattern. The student D has the same shapes. They must communicate as exactly as possible the same pattern as C does (Littlewood, 1988:31).

c. *Sharing and processing information.*

To be able to solve the problem, the student must have a discussion. The activities are; a) reconstructing a story sequences, and b) scrambled composition. A picture strip story (without dialogue) is cut up into its separate pictures. One picture is handed to each member of a group. Without looking at each other's pictures, the students in the group must decide on the original sequence and reconstruct the story (Littlewood, 1988:33).

d. *Processing information.*

Here besides discussing, the students have also to evaluate and justify their decision, and they can see all the information together. For example, the students are asked to pretend that they are going on a three-day camping trip in a mountain. Each student can carry only 25 pounds in weight. Groups must decide what they will take from the list prepared and justify their decision if they are later challenged by other groups (Littlewood, 1988:37).

2. *Social interaction activities*

In this kind of activities, the students are expected to conform their language to the social situation, not only a matter of getting the message across. The classroom is seen as a social context. From this point of view, English is used for classroom management, as a teaching medium, for conversation and discussion, for dialogue and role-play is given as exercises in classroom. The activities do not treat the language as the subject matter but as the medium. It can also be for simulation and role-play. A role-play can be controlled through cued dialogue, information, situation and goals. It can also be in the form of debate or discussion and in the form of improvisation.

Those activities range from most controlled and little creativity to less controlled and maximum creativity. In the role-play above, the students are given information what they will say but not full utterances, only contents. In the second role-play, one student is given detailed cues. The other is not given information about what to say, but he is given the information so that he can respond as necessary. In the third role-play, the participants know only the goal and situation by which they try to achieve the goal. In the fourth role-play, they discuss the real issues in the community or the stimulated one. In this case, they should have enough knowledge about their roles. In improvisation, they practice to use the language without any preparation

3. *Listening activities*

This kind of activities consists of performing physical task, transferring information, reformulating and evaluating information. The following activities are as follows:

a. *Performing physical tasks.*

- 1) Identification and selection, the student has a set of pictures, and he must listen to a description or a dialogue, and select the pictures, which the spoken text refers to.
- 2) Sequencing, the student is asked to place pictures in their correct sequence based on the recording.
- 3) Locating, the student is asked to place items into appropriate location, e.g. on a plan of a house or town.
- 4) Drawing and constructing, the student is asked to listen to a description or discussion, and draw the scene or plan, which is described or referred to.

b. *Transferring information.*

The students have to extract relevant information from the text in order to transfer it to some other forms, such as tables, charts or diagram.

c. *Reformulating and evaluating information.*

Students are asked to reformulate the important content in their own words, in the form of notes or a summary after listening to a text spoken or recording.

The Suitability Of Communicative Language Teaching In Teaching English For Indonesian Students

To see whether or not CLT is suitable for Indonesia, we must see first the objectives of teaching English in Indonesia. Then we compare the objectives of teaching English with the product of CLT and whether this approach is efficient or not to achieve the objectives. Those objectives are:

1. To enable students an effective reading ability.
2. To provide students with the ability to understand spoken English.
3. To train students the writing ability as well as the spoken ability.

Those abilities are related to the following needs of Indonesian students such as:

- a. The need to understand textbooks written in English, which constitute about 90% of all references and required books, used at university level.

- b. The need to understand lectures given to speak students' native language.
- c. The need to communicate orally in English to other people whose language is different from the students' language.

From the order of importance, it is clear that the reading ability is the first, since reading ability is the most important skill of all in grasping the information from any written text which is nowadays mostly delivered in English.

Theoretically, the product of CLT is primarily on the ability to communicate or the ability to speak in English. It means that the students learn English in order to be able to communicate with other people in English. If the objectives of communicative language teaching approach are emphasized on communicative ability while the objectives of teaching English in Indonesia is primarily emphasized on the ability to read, then it is not suitable with the teaching of English in Indonesia. We still can use CLT if we can arrange our own curriculum that focuses on reading ability that is suitable with the objectives of the method.

Conclusion

From the previous explanation, we can see that communicative language teaching is still now used in many parts of the world even though there has been the most favorable method of teaching at the beginning of the century introduced by the experts and practitioners in the field of teaching, that is, Contextual Teaching and Learning. Most communicative language teaching materials that have been published are designed for learners who need English for survival, therefore, they focus on speaking ability instead of reading. Many communicative language teaching activities that have been elaborated in this paper focus primarily on the ability to speak well in English. And therefore, the writer concludes that Communicative Language Teaching approach is not really suitable for Indonesian students' needs. To achieve the objectives of teaching English in Indonesia efficiently using CLT approach, our syllabus should be adjusted to meet our students' needs.



Classroom Assessment Techniques Implemented by English Teachers at MTs.N 2 Bondowoso

Abstract

The attempts to improve student's achievement in learning English vary in many ways. One of the attempts is assessment. This research aims to describe the assessment techniques implemented by the English teachers at MTs. Negeri 2 Bondowoso. The central purpose of Classroom Assessment is to empower both teachers and their students to improve the quality of learning in the classroom. This research is qualitative in nature. The research result shows that there is a significant change on students' achievement in learning English.

Introduction

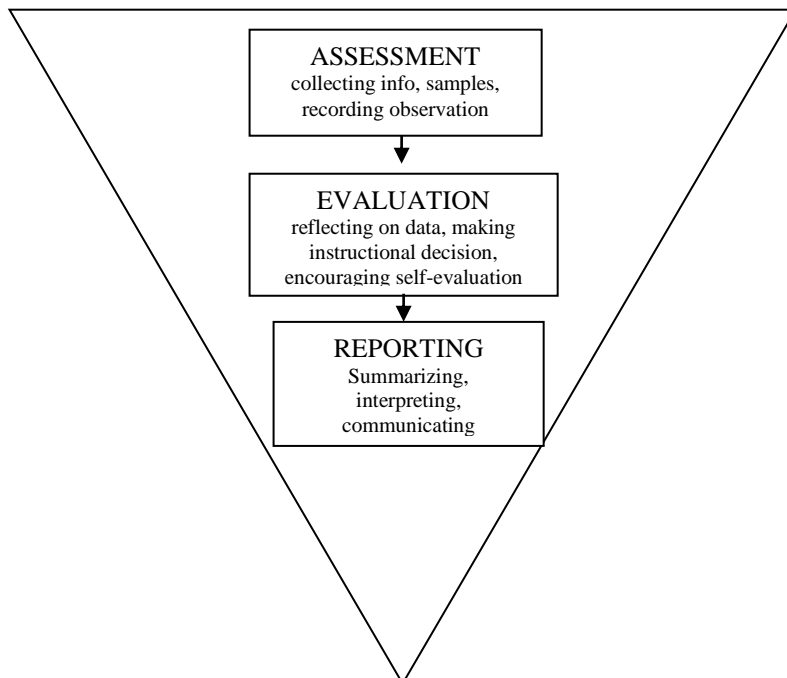
There should be an attempt to link assessment with the major goals of teaching and learning English at schools. Previous to this, the result of research should meet practical guidelines for teachers how to assess students' progress in learning. And thus, what will be found in the research should give major points for teachers to implement the findings. And the assessment which is classroom based should be in line with the goals i.e. to improve students learning achievements. So, the attempt to link the assessment to major changes occurring in research and practice is essential.

Through practice in Classroom Based Assessment, school become better able to understand and promote learning, and increase their ability to help the students themselves become more effective, self-assessing, self-directed learners. Simply put, the central purpose of Classroom Assessment is to empower both teachers and their

students to improve the quality of learning in the classroom. Now it is becoming very important to implement assessment based on the classroom teaching. As a matter of fact, it will reflect the authentic assessing point to know and to communicate whether a student has achieved learning aims. This evaluating system will help students improve their capacity and ability in English. Thus, it is important to note here that this research is entitled “Classroom Assessment Techniques Implemented by English Teachers at MTs.N 2 Bondowoso”

Discussion

Classroom Assessment's purpose is to improve the quality of student learning, not to provide evidence for evaluating or grading students. The assessment is almost never graded and are almost always anonymous. Classroom Assessments have to respond to the particular needs and characteristics of the teachers, students, and disciplines to which they are applied. What works well in one class will not necessary work in another. Below the figure of assessment, evaluation, and reporting proposed by Hill (1998):



(Figure : assessment, evaluation, reporting)

A. The Authentic Assessment

In this research⁶³ the term *Authentic Assessment* means to describe the multiple forms of assessment that reflect students' learning, achievement, motivation, and attitude on instructionally-relevant classroom activities. In this research, the assessment includes performance, portfolios, and the other approaches or techniques used by the teachers of MTs.N 2 Bondowoso in the academic year 2009/2010.

Based on preliminary observation, the assessment done by teachers was aimed to increase students' achievement of English. So, it was understandable what have been doing by the teachers i.e. the assessment was mostly on process. The teachers want to get a precise evaluation result, so accurate and effective assessment done was aimed to this essential process. It was done to ensure that English Language Learning students gain access to instructional program that meets their need.

Authentic assessment refers to assessment tasks that resemble reading and writing in the real world and in school (Hiebert, Valencia & Afflerbach, 1994; Wiggins, 1993). Its aim is to assess many different kinds of literacy abilities⁹⁶ in contexts that closely resemble actual situations in which those abilities are used. For example, authentic assessments ask students to read real texts, to write for authentic purposes about meaningful topics, and to participate in authentic literacy tasks such as discussing books, keeping journals, writing letters, and revising a piece of writing until it works for the reader. Both the material and the assessment tasks look as natural as possible. Furthermore, authentic assessment values the thinking behind work, the process, as much as the finished product (Pearson & Valencia, 1987; Wiggins, 1989; Wolf, 1989). Students are learning and practicing how to apply important knowledge and skills for authentic purposes. They should not simply recall information or circle isolated vowel sounds in words; they should apply what they know to new tasks. For example, consider the difference between asking students to identify all the metaphors in a story and asking them to discuss why the author used particular metaphors and what effect they had on the story. In the latter case, students must put their knowledge and skills to work just as they might do naturally in or out of school.

More important, however, is that ongoing assessment makes visible, and values, growth over time. Instead of focusing solely on

achievement, both achievement and growth are considered important. For example, imagine a struggling fourth-grade student. When she entered fourth grade she knew only a few sight words, used consonants and context to decode unknown words, and enjoyed reading predictable first-grade books. At the end of the year, portfolio evidence of running records, audiotapes, book logs, observation checklists, and teacher conferences indicates that she can independently read narrative and informational books at the third-grade level. Her word identification strategies now include word families, word parts, and vowel sounds, as well as context and an expanded repertoire of sight words. She still enjoys reading and has broadened her selections beyond predictable books. Ongoing assessment provides valuable information about the progress of this struggling learner. Although she still is not performing like average fourth-grade students, we have evidence of her growth.

B. Formal and Informal Assessment

If assessment is authentic, ongoing, and integrated with classroom instruction, then it is easy to see that it will take many different forms (Stiggins, 1994; Valencia, 1990). Some assessments are more formal, others more informal.

- **Formal-Assessment**

Some formal assessments provide teachers with a systematic way to evaluate how well students are progressing in a particular instructional program. For example, after completing a four- to six-week theme, teachers will want to know how well students have learned the theme skills and concepts. They may give all the students a theme test in which students read, answer questions, and write about a similar theme concept. This type of assessment allows the teacher to evaluate all the students systematically on the important skills and concepts in the theme by using real reading and writing experiences that fit with the instruction. In other situations, or for certain students, teachers might use a skills test to examine specific skills or strategies taught in a theme.

Teachers, parents, and administrators might want to know how well students are reading and writing in general, independent of the specific instructional program. This requires a different type of formal assessment. Sometimes,

school districts use a standardized norm-reference test or a state test that is administered to only certain grade levels or only once a year. Other times, teachers want similar information, but would like some flexibility in when and how often they conduct the assessment. For example, they might want to know how well students are reading and writing at the beginning, middle, and end of the year compared with other children at the same grade level. This type of benchmark or anchor test helps teachers determine how well students are progressing over the entire year, and it provides useful information to parents and administrators. Two points of comparison are available, the student's growth over time, and the student's performance as compared with his or her grade-level peers.

Because this type of formal classroom assessment is more flexible than traditional norm-referenced tests, teachers can use out-of-level tests to determine student progress. If specific students are performing far below or above grade level, the teacher can give the assessment that best fits with students' needs. In addition, the flexibility allows the teacher to observe students closely as they work and to modify the assessment as needed.

- **Informal-Assessment**

Other forms of authentic assessment are more informal, including special activities such as group or individual projects, experiments, oral presentations, demonstrations, or performances. Some informal assessments may be drawn from typical classroom activities such as assignments, journals, essays, reports, literature discussion groups, or reading logs. Other times, it will be difficult to show student progress using actual work, so teachers will need to keep notes or checklists to record their observations from student-teacher conferences or informal classroom interactions. Sometimes informal assessment is as simple as stopping during instruction to observe or to discuss with the students how learning is progressing. Any of these types of assessment can be made more formal by specifying guidelines for what and how to do them, or they can be quite informal, letting students and teachers adjust to individual needs. In some situations, the teacher will want all students to complete the

same assessments; in others, assessments will be tailored to individual needs. All present good assessment opportunities.

It is important to use a variety of forms of assessment. For some students, written work is difficult, so too much reliance on it will put them at a disadvantage. Similarly, particular activities or topics will inspire excellent performance in some students and frustrate others. Including a variety of types of assessments will ensure that students are provided with ample opportunities to demonstrate their abilities and that teachers have the information they need to construct a complete, balanced assessment of each student.

C. TECHNIQUES AND STRATEGIES IN CLASSROOM ASSESSMENT

To begin Classroom Assessment, it is recommended that only one or two of the simplest Classroom Assessment Techniques are tried in only one class. In this way very little planning or preparation time and energy of the teacher and students is risked. In most cases, trying out a simple Classroom Assessment Technique will require only five to ten minutes of class time and less than an hour of time out of class. After trying one or two quick assessments, the decision as to whether this approach is worth further investments of time and energy can be made. This process of starting small involves three steps (Thomas A. Angelo and K. Patricia Cross, <http://honolulu.hawaii.edu/intranet/committees/FacDevCom/guidebk/teachtip/assess-1.htm> : downloaded; 27 may 2009)

Step 1: Planning

Select one, and only one, of your classes in which to try out the Classroom Assessment. Decide on the class meeting and select a Classroom Assessment Technique. Choose a simple and quick one.

Step 2: Implementing

Make sure the students know what you are doing and that they clearly understand the procedure. Collect the responses and analyze them as soon as possible.

Step 3: Responding

To capitalize on time spent assessing, and to motivate students to become actively involved, "close the feedback loop" by letting them know what you learned from the assessments and what difference that information will make.

Five suggestions for a successful start:

1. If a Classroom Assessment Techniques does not appeal to your intuition and professional judgment as a teacher, don't use it.
2. Don't make Classroom Assessment into a self-inflicted chore or burden.
3. Don't ask your students to use any Classroom Assessment Technique you haven't previously tried on yourself.
4. Allow for more time than you think you will need to carry out and respond to the assessment.
5. Make sure to "close the loop." Let students know what you learn from their feedback and how you and they can use that information to improve learning.

D. THE TYPES OF ASSESSMENT IN SECONDARY SCHOOL

There are a wide variety of assessments presented in Angelo and Patricia, each of them has a different "best use", a different learning purpose, and can be used by instructors in different manners. Longer techniques can be performed outside of class and may or may not include instructor grading. In each case, the major purposes for the techniques include assessment of:

- Content comprehension
- Analytic thinking
- Student learning skills/processes
- Students' attitudes toward class activities

The assessments chosen should be determined by the specific content/learning to be measured and the purposes of the instructor. In general, it is not a good idea to use too many different techniques in one semester. Student responses are more useful when the students are comfortable with a particular technique and understand it.

Some strategies of classroom assessment are being done by the teacher of lower secondary school, in this case Islamic Junior High School (MTs.) In general, there are various types of classroom assessment to collect the information about student's progress or achievement. The techniques of collecting the information basically aimed at gathering the students' study progress or learning achievement based on standard of competence. Following are the techniques usually implemented by school teachers at MTs. Negeri 2 Bondowoso:

a. Performance

Performance assessment is a term that is commonly used in place of, or with, authentic assessment. Performance assessment requires students to demonstrate their knowledge, skills, and strategies by creating a response or a product (Rudner & Boston, 1994; Wiggins, 1989). Rather than choosing from several multiple-choice options, students might demonstrate their literacy abilities by conducting research and writing a report, developing a character analysis, debating a character's motives, creating a mobile of important information they learned, dramatizing a favorite story, drawing and writing about a story, or reading aloud a personally meaningful section of a story. For example, after completing a first-grade theme on families in which students learned about being part of a family and about the structure and sequence of stories, students might illustrate and write their own flap stories with several parts, telling a story about how a family member or friend helped them when they were feeling sad.

The formats for performance assessments range from relatively short answers to long-term projects that require students to present or demonstrate their work. These performances often require students to engage in higher-order thinking and to integrate many language arts skills. Consequently, some performance assessments are longer and more complex than more traditional assessments. Within a complete assessment system, however, there should be a balance of longer performance assessments and shorter ones.

This kind of assessment is believed to be more authentic than written test and this reflects the student's real ability. The more the teacher observe the student's performance, the clearer the

student's ability seems to have. This assessment result then is tabulated in a table of score which refers to the student's performance by using table of "*Likert scale*" or a checklist, for example, excellent, very good, good, fair, less, etc. Much research is still needed on the effect of specific accommodations on ELL test performance. Additional work is also needed to see if accommodations other than those designed for students with disabilities would work better with ELLs. In the meantime, school districts, states and/or test developers could modify test questions to reduce unnecessary language complexity in their assessments.

b. Portfolio

Portfolios are particularly useful for ongoing assessment (Valencia, 1990; Wolf, 1989). They provide concrete evidence to document growth over time. They help students, teachers, and parents celebrate individual students' accomplishments, regardless of how they compare to other children or to grade-level expectations. In addition, using ongoing assessment can improve teaching and learning by providing timely feedback. When students and teachers frequently assess how well they are doing, they can adjust instruction, effort, and practice. The potential to succeed is enhanced.

Portfolio is one of the best strategies for self-evaluations in terms of practicality. Students can practically improve their ability by reflecting day-to-day tasks, and they can evaluate their achievement on their own. However, "like all beneficial innovations, its greatest benefits come when it not entered into lightly or unquestioningly, but when critical eyes are brought to bear upon it, demanding enlightenment and thereby helping to ensure excellence" (Hamp-Lyon & Condon, 1993).

What is a portfolio assessment might be an important question, below simply quoted two meanings of portfolio.

- Portfolio construction is essentially a cyclical recursive process which includes three domains; meta-linguistic, affective, and meta-cognitive
- Portfolio is relevant to assessment, and development

O'Malley (1996) states that portfolios mean different things to different people. although there is no single definition of portfolio that will suit everyone, here will define the essential elements of a

portfolio and describe different types of portfolios being used in classrooms today. The essential elements of portfolios include:

➤ **Samples of Student Work:**

We know that most portfolios consist of a sample of student work that shows growth over time. The sample can consist of writing samples, audio or videotapes, mathematic problems, social study reports, or science experiments. The contents may depend on student or teacher preferences, the purpose of portfolio, or the instructional goals the portfolio is designed to reflect (O'Malley, 1996: 35).

17 Although portfolios may differ considerably from one classroom to another, they can nevertheless be used as systematic collections of student work. Systematic collections need to be carefully planned just like instruction. That is, if we plan our instructional goals, objectives, materials, and activities, we should also plan a way to gather evidence of student achievement toward learning goals.

➤ **Student Self Assessment:**

Without self-assessment and reflection on the part of the student, a portfolio is not a portfolio (e.g. Paulson, 1991; Tierney, 1991; Valencia 1990, in O'Malley 1996). A portfolio is a unique opportunity for students to learn to monitor their own progress and take responsibility for meeting goals set jointly with the teacher. Portfolio that call for reflection on the part of student lead to several outcomes: student takes responsibility for knowing where they are with regard to learning goals; they broaden their view of what is being learned; and they begin to see learning as a process, thereby getting a developmental perspective on their learning.

➤ **Clearly Stated Criteria:**

Students need to know how their work will be evaluated and by what standards their work will be judged. Specifying criteria and standards and providing representative samples of what these look like helps students set goals and work toward them. Rather than making students guess at how the teacher is grading and applying criteria, the teacher involves students in setting the standards and clarifying them.

There is a crucial question toward using portfolio as a tool of measuring student achievement in language class i.e. "Why use portfolio?" The answer of this question at least shown in these two lines:

- (1) to provide training for students to improve language ability and to show student's achievement through self-evaluation
- (2) To provide reflection and feedback for teachers to give to the students.

The activities of this assessment can be seen as follows:

- To describe
 - to provide evidence (product)
 1. to describe experiences (activities, plans, trips, writings, meetings, social gatherings, learning tasks, projects, watching and listening to English programs through DVDs, VCDs, etc)
 2. to express feelings, thoughts, reaction to experiences, personal observation, etc.
 - to explain a particular product
 - to make connection between products
- To reflect
- To give feedback
- To consolidate experience

And thus, it can be said that *portfolios* are particularly suitable for the development of reflective learning and for formative assessment process of language learning. However, there are difficulties associated with the lack of standardization of the content of portfolios and implication on evaluation and pedagogic practice.

Portfolio Checklist for Reflection

Stage 1: to focus on language

- ----(product or activity) shows that I:
- 1. have some further practice.....
- 2. have made progress.....
- 3. have understood what was discussed in class.....
- I say:.....
- The teacher comments:.....

Stage 2: to describe feeling/experience

- ---(product or activity) shows that I:
- 4. have thought about the experience.....
- 5. have identified reason for the choice.....
- 6. have mastered.....
- I say:
- The teacher says:

c. Project

Project assessment means assessing a task or assignment which should be finished by a student in a particular time assigned. The assignment is in the form of investigation from planning until reporting which also includes data collection. Typically, classroom assessments represent time saved in class since the instructor presents one or two examples and then can continue on with new material; sometimes, the questions can even be answered in the context of motivating the new material. From the students' perspective, an immediate response to confusing questions allows a quick correction and students soon learn to take the process seriously. The whole process increases the trust between instructor and student; the instructor demonstrates concern for the student's learning when implementing the technique and simultaneously receives information about the students' on-going attention to the course.

The goal of classroom assessment techniques is to "take the temperature" of the class learning environment more frequently than practical if using graded, extended activities. Since the use of technology introduces new variations into the classroom, it is even more important to understand the dynamics of the classroom. When you find an assessment technique that works for you, it becomes a

very comfortable and certainly revealing practice which can help determine the direction of your teaching.

A project task given by the English teacher assigns students to make a particular writing material such as a narrative story about student's activities or a story about their picnic during holiday. Then they submit at the end of the lesson or at a certain time they agreed together between teacher and students. The materials given are varied in accordance with the lesson given in a particular time. The task could also in the form of oral task. For example, the students are asked to tell their friends in turn in front of the class or in small groups then the teacher observes and take note to what is happening in the class. The teacher should also take note when a student makes error and then the teacher make error correction at the feedback stage.

Now that so much assessment is situated in daily classroom life, there are numerous opportunities to engage students in the assessment process. They can compare their work over time, create evaluation criteria for a project, discuss their strategies for reading difficult texts, work with peers to evaluate and revise a piece of writing, and judge their reading preferences and habits by reviewing their reading journals. When students are collaborators in assessment, they develop the habit of self-reflection. They learn the qualities of good work, how to judge their work against these qualities, how to step back from their work to assess their own efforts and feelings of accomplishment, and how to set personal goals (Reif, 1990; Wolf, 1989). These are qualities of self-directed learners, not passive learners. As teachers model, guide, and provide practice in self-assessment, students learn that assessment is not something apart from learning or something done to them, but a collaboration between teachers and students, and an integral part of how they learn and improve (Frederikson & Collins, 1989).

Instruction using technology, whether the use is incidental to the material, concurrent with the coursework, or the substance of the course, introduces its own variations in the learning process. In the discussion above, some "standard" learning assessment techniques were recast for use in a classroom with a technological component. The remaining techniques are ones that apply directly to the technological interfaces in the classroom – although they too could be modified to a more general setting. The three general attributes of teaching with technology which must be measured are:

- The use of technology in support of other content
- The use of technology as the content being assessed
- The impact of distance learning/ general use of technology.

d. Self Assessment

One of the techniques usually used by the teacher to be self implemented by their students is self assessment. O'Malley (1996) states that effective assessment involves students and enables them to see possibilities for reflection, redirection, and confirmation of their own learning efforts. Students often need support in understanding the importance of self-assessment, in becoming independent evaluators of their own progress, and in setting goals for future learning.

In order for students to evaluate their own work or performance, they need to be able to see examples of good work and understand by what standards it has been judged. This means that you need to work with students to specify the criteria by which different kinds of work will be evaluated. For example, you could discuss the elements of good oral proficiency, reading comprehension, writing, problem solving, or working in groups. In helping students to evaluate their own work, you can also provide sample of exemplary work (called benchmarks) and less than exemplary work. These examples let students see what good work looks like and develop a clear idea of how their samples of student performance from each quarter or grading period in a notebook, or use samples of student performance from a previous year and share these with students. The example of a self assessment technique is as follows:

41	<p>What a good writer can do?</p> <p>I can plan before I write</p> <p>I can write about real things</p> <p>I can write stories with a beginning, middle, and end</p> <p>I can ask other to read my work</p> <p>I can write in complete sentences</p> <p>I can leave spaces between words</p> <p>I can make my handwriting easy to read</p>
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Resources: O'Malley (1996: 40), adapted for the research at MTs. N 2 Bondowoso

E. A BRIEF DESCRIPTION OF APPLICABILITY OF ASSESSMENT

There are two questions in the context of applicability of the classroom assessment techniques that are usually asked i.e. "how far does the assessment technique give positive contribution in the students' achievement of a certain material? And probably "is it worth applied?" The first can be explained in detail in chapter IV, but the second question may be more difficult to explain since the techniques require suitability of the time and classroom situation at each school. A school may vary the assessment technique dependently based on these following criteria:

- What is the purpose of doing a classroom assessment technique, or what do you want to learn from a classroom assessment.
- What do you want to choose a Classroom Assessment Technique that provides feedback.
- Is it consistent with your teaching style, and can it be easily implemented in your class.
- What activity you want your students do during the class session or after you do the assessment.
- After class, can you review the results and decide what changes, if any, what is the follow up activity.

We can see the purpose of applying the classroom assessment techniques between school and students in the following table:

School	Student
<ul style="list-style-type: none"> • Provide short-term feedback about the day-to-day learning and teaching process at a time when it is still possible to make mid-course corrections. • Provide useful information about student learning 	<ul style="list-style-type: none"> • Help them become better monitors of their own learning. • Help break down feelings of anonymity, especially in larger courses. • Point out the need to

<p>14 with a much lower investment of time compared to tests, papers, and other traditional means of learning assessment.</p> <ul style="list-style-type: none"> • Help to foster good rapport with students and increase the efficacy of teaching and learning. • Encourage the view that teaching is a formative process that evolves over time with feedback. 	<p>14 alter study skills.</p> <ul style="list-style-type: none"> • Provide concrete evidence that the instructor cares about learning.
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15 At the first-class meeting, many college teachers ask students for general information on their level of preparation, often requesting that students list courses they have already taken in the relevant field. This technique is designed to collect much more specific, and more useful, feedback on students' prior learning. *Background Knowledge Probes* are short, simple questionnaires prepared by instructors for use at the beginning of a course, at the start of a new unit or lesson, or prior to introducing an important new topic. A given *Background Knowledge Probe* may require students to write short answers, to circle the correct response to multiple-choice questions, or both.

Conclusion

The most important thing of all the techniques in assessing students' achievements especially in English lesson vary in a broad sense, but give opportunity for both teachers and learners to improve learning. The efforts of classroom assessment techniques that have been done by the teacher showed a good result at the improvement of the English lesson. Based on the research result, the assessment done by teachers was aimed to increase students' achievement of English. So, it was understandable what have been doing by the teachers i.e. the assessment was mostly on process. The teachers want to get a precise evaluation result, so accurate and effective assessment done was aimed to this essential process. It was done to ensure that English Language Learning students gain access to instructional program that

meets their need. And in this research the assessment has given good result at students' improvement in English lesson.

CHAPTER II

LINGUISTICS



Children Bilingualism and Bilingual Acquisition

Introduction

It is obvious that bilingualism is international and so children become bilingual all over the world (Lyon, 1996). The field of bilingualism is extensive, and had been widely studied from various perspectives of sociology, history, human geography and politics, as well as the more obvious disciplines of education, linguistics and psychology.

Curiosity about the experience of learning to communicate in a bilingual environment and the difficulty of knowing which children would become bilingual leads to questions such as: (1) what language is a bilingual child learning?, (2) is the early language acquisition sequence the same for all children?, (3) do mothers play the most important communication role?, (4) do fathers have an identifiable influence?, (5) what are the advantages of learning two languages?, (6) what are the problems in learning two languages?, and there are many further numbers of questions dealing with the issue. This paper, however, will concern mostly on the early stages of childhood bilingualism and the process of acquiring the language.

Children and Bilingualism

Lyon (1996) states that children can only make sounds when they are born, and yet by the time they are about a year old they can usually produce a small number of intelligible single words. By about two years old they can put two words together to make a

range of simple utterances. By the age of three years, they can hold conversation, changing the form of word to suit the context, asking questions, referring to the past, and stringing together a comprehensible narrative. A three-year-old child is a competent language user and the years that follow see a broadening and a refinement of that basic skill.

According to the 1990 United States Census (Rossell, C.: 1990), one in seven or 31.8 million people speak a language other than English in their home. In the past, second-generation children were encouraged to adopt the customs, culture, and language of what was identified as the majority culture. Today, with greater recognition and celebration of cultural differences, people are more likely to maintain and share their primary language with their children and to promote bilingualism as a reflection of ethnic pride and identity.

The bilingual acquisition of language, both simultaneous and sequential, and childhood second language learning are all included in the term 'childhood bilingualism'. In simultaneous bilingual language acquisition children have been exposed to two languages from birth. Those who are exposed to one language initially, and come into contact with a second language during infancy, are said to acquire their language sequentially (Lyon, 1996: 48).

What is Bilingualism?

Different people use the term in different ways. For some, bilingualism means an equal ability to communicate in two languages. For others, bilingualism means the ability to communicate in two languages but with the possibility of greater skills in one language. Mackey as quoted by Baetens Beardsmore (1982) states that it seems obvious that if we are to study the phenomenon of bilingualism, we are forced to consider it as something entirely relative. We must moreover include the use not only of two languages, but of any number of languages. We shall therefore consider bilingualism as the alternate use of two or more languages by the same individual.

In accordance with Mackey, there is a similar statement proposed by Weinrich (1953) who states that the practice of alternatively using two languages will be called *bilingualism* and the person involved *bilingual*. Unless otherwise specified, all remarks

about bilingualism apply as well to multilingualism, the practice of using alternately three or more language.

A great number of researches have discovered about the abilities of children, especially about their ability to communicate and to respond communication. Children are brought up in families within communities of monolingual, bilingual, or multilingual speakers. The family and community are the important contexts for the young language learner. Furthermore, the issue of what constitutes a bilingual family cannot be resolved so simply. There has been little research into kinds of bilingual family. Even within one community bilingual families differ according to who speaks which language, how frequently they do so, etc.

The term bilingualism, in this part, is due only to children bilingualism i.e. children who learn and acquire more than one language. Obviously, the statement of Lyon (1996) can be the good conclusion to this explanation: "bilingualism is connected with the speaking of two languages or expression in two languages and it can be used to describe societies or individuals."

How Do I Teach My Child to be Bilingual?

There are different theories on the "best" way to teach a child to use two languages. Most researchers agree that a child who is exposed to two languages at an early age, and simultaneously, will naturally learn to use both languages. For example, my daughter, Nuna (4 years old), can acquire both Javanese and Bahasa Indonesia. Although, in some expressions she cannot use those two languages similarly. It seems to me that Nuna can master Javanese vocabularies more than Bahasa Indonesia. In one occasion, I told her to take a bath. "Ayo, Nun, mandi". "Ya, yah aku mandi di *Jeding* ya?," she replied. She could not say bathroom in Bahasa Indonesia i.e. "kamar mandi" because I seldom, if cannot say never, tell her that word. I usually use the word "jeding" instead of the word "kamar mandi". It is natural I guess, since the word "jeding" sounds simpler than "kamar mandi", so that's why Nuna acquires the word "jeding" more easily and uses it in daily conversation.

Children can be expected to go through some periods of mixing the two languages and borrowing vocabulary to express ideas, sometimes within the same sentence. This occurs because vocabulary may exist in one language but not in the other. Or words

from one language may convey a message that is not easily translated into the other language. A separation of the two languages will occur gradually. Children may also experiment with the two languages to create special effects or to express themselves in specific settings. For example, I taught Nuna the colors in English as she wanted me to. And I knew that she has mastered all colors I have told. "merah=red", "biru=blue", "putih=white", "kuning=yellow", and so on. Sometimes, she was crying for she was sleepy. She wanted her mother to take the carpet which is blue. She said, " *Bu, ambilno kasur sing blue*". My wife smiled while saying, " *waduh rek sing iso Bahasa Inggris*." That is the conversation usually happens in my family, many vocabularies involved in it, English, Javanese, Indonesian, even Madurese. It is unavoidable to mix the vocabularies. I speak Javanese to my wife, Bahasa Indonesia to my children, Madurese to my servant, and sometimes it is mixed.

One language may be identified as less formal and used for information about events related to home and family. The other language may be identified as more formal and used for activities outside the home. There may also be periods when one language is used more than the other. The opposite occurs with a change in the environment.

Children may not be equally skilled in both languages. It is common for them to be greater understanding than actual use of one language. Less confusion will occur if children learn to associate the two languages differently, for example if one language is used while speaking to the mother and the other while speaking to the father.

Will Using Two Languages Cause Speech Language Problems?

In general, speech-language problems are less likely to occur when both languages are introduced early and simultaneously. There is a greater possibility of problems if children are introduced to a second language during the preschool years after another language was used exclusively. Some people believe that if a second language is introduced before the first language is fully developed, the development of the first language may be slowed or even regress. Others believe that the skill level of the second language will develop only to that of the first.

Parents who are concerned about their child's speech-language development should contact a speech-language pathologist.

An appropriate evaluation of skills will include evaluation of both languages, and will be completed by a bilingual speech-language pathologist or one who has knowledge of the rules and structure of both languages and the assistance of a translator or interpreter. The discovery that a child has some delays in both languages does not necessarily indicate a need for professional services. These delays may be characteristic of two language learners.

Acquiring Language in Early Childhood

Lyon (1996) states that the term 'acquisition' is usually reserved for languages not learned formally, and this natural acquisition of a second language is contrasted with second language learning (2ndLL). As an older language user, however much the second language (L2) is used, the language a child acquires first (L1) remains the mother tongue, but L2 may become the preferred language.

Language acquisition is an everyday and yet magical feat of childhood (McLaughlin, 2000). Within three to five years, virtually all children become fully competent in at least one language. We accept this as totally normal. We seldom worry about whether or not it will happen even though it is the most complex accomplishment of early childhood. Even more remarkable are those children who simultaneously acquire proficiency in two, or more, languages during the preschool years. Within the same time frame as it takes monolingual children to learn one language, bilingual children learn two languages and become adept at using them in socially diverse and appropriate ways.

It is estimated that there may be as many children who grow up learning two languages as one. Despite this, childhood bilingualism is poorly understood by many and regarded with skepticism by others. Because of lack of familiarity with or knowledge about childhood bilingualism, parents, educators, and early childhood specialists may express doubts about childhood bilingualism and they may expect negative consequences to result from children learning two languages during the preschool years. Such concerns are especially common in communities where most children grow up monolingual and, as a result, adult members of the community come to view monolingualism as normal and bilingualism as abnormal.

In recent years, researchers have been actively involved in studying bilingual acquisition and, although all the research evidence is not yet in, we now have a more detailed description of important aspects of bilingual development than previously. Bilingual acquisition is complex. In comparison with monolingual children who usually learn language from their parents, bilingual children may depend not only on parents but also on grandparents, playmates, or childcare and daycare workers to learn their languages. Bilingual children may learn their languages primarily in the home, like monolingual children, or in the daycare, or neighborhood. Bilingual children's exposure to their languages can also differ greatly, as, for example, if the child is learning one language from a parent who works at home and the other from a parent who works outside the home. Their language exposure can fluctuate greatly over time, if, for example, the parent who is the primary source of one of the languages takes a job in another city and is only home on weekends.

Here are responses to some concerns that are commonly expressed by parents and childcare professionals about bilingual acquisition in early childhood.

1. Learning two languages in childhood language development.

Children who have regular and rich exposure to both languages on a daily or weekly basis from parents and other caregivers exhibit the same milestones in language development and at roughly the same ages as monolingual children. It is important to remember that there are large individual differences in language acquisition -- some children acquire their first words or use complex utterances much earlier than other children. Delay in the emergence of these milestones does not necessarily mean that there is something seriously wrong; in most cases it simply means that the child has taken longer to reach this stage. The same kinds of differences are characteristic of bilingual children.

It is important that parents of bilingual children provide systematic exposure to both languages all the time and that they avoid radical changes to the language environment of the child. Such changes can disrupt language development and create difficulties for the child.

2. Bilingual children have less exposure to each of their languages than monolingual children.

Bilingual children can acquire the same proficiency in all aspects of their two languages over time as monolingual children even though they usually have less exposure to each language. Bilingual children acquire the same proficiency in the phonological and grammatical aspects of their two languages as monolingual children do in their one language, provided they are given regular and substantial exposure to each. Bilingual children may have somewhat different patterns of development in certain aspects of language in the short term. Vocabulary is one of those areas. Sometimes, young bilingual children know fewer words in one or both of their languages in comparison with monolingual children of the same age. This is probably because all young children have limited memory capacities, and bilingual children must store words from two languages, not just one. As well, because bilingual children learn words in each language from different people, they sometimes know certain words in one language but not in the other. When the vocabulary that bilingual children know in both languages is considered together, they generally know the same number of words and have the same range of vocabulary as their monolingual peers. Most importantly, when and if differences like these occur, they are short term and are likely to disappear by the time the children begin school.

Interpersonal communication is another area where bilingual children sometimes differ. The ways of communicating in certain social situations or of expressing certain meanings can be quite different in some languages. If bilingual children are acquiring such languages and they have not had full exposure to one or both of them, then they may not have acquired the ability to express these meanings or they may not be proficient in certain social situations. Given adequate and appropriate experience with their languages, most bilingual children quickly acquire all of the social language skills and ways of expressing themselves they need.

Generally speaking, bilingual children's overall proficiency in each language reflects the amount of time they spend in each. Thus, a child who has just returned from a visit to a grandparent where only one of the languages was used, may prefer to use only

that language for awhile and, thus, may appear to have lost some proficiency in the other language. This is usually a short term, temporary shift in preference that is corrected once the child is exposed to the neglected language. It is important not to overreact to these temporary fluctuations in proficiency since they are usually temporary.

Parents can best ensure that their children achieve full proficiency in both languages by providing rich experiences with each and especially with the language that might otherwise not get strong support in the extended community; for example, a minority language such as Spanish or Chinese in North America. It is important in this regard that parents who do not speak the majority language of the community continue to use their native language so that they expose their child to varied and rich ways of using language. This is difficult to do if parents use a language that they are not proficient in. It is also important for parents to maintain use of heritage languages in the home because it is part of the family culture and an important part of the child's developing identity. It helps them feel unique and connected to their families.

3. Young bilingual children can't keep their languages separately

At some stage, most bilingual children use sounds and words from both languages in the same utterances or conversations even though the people talking with them are using only one language. Some parents and early childhood educators are concerned when they hear this because they believe that it means that the child is confused and cannot separate the two languages. Research shows that this is not true. The main reason for children mixing their languages in these ways is because they lack sufficient vocabulary in one or both languages to express themselves entirely in each language. Thus, they borrow from the other language. Indeed, this is an effective communication strategy in most families because parents and other adults who care for bilingual children usually understand both languages and may mix the languages themselves when talking with the child.

Bilingual adults in some communities mix their languages extensively. Research has shown that the most proficient bilinguals mix the most and in the most sophisticated ways

without violating the rules of either language. It is normal for children growing up in these communities to mix their languages extensively because they are simply learning the patterns of communication that are common in their community.

In any case, mixing languages is a natural and normal aspect of early bilingual acquisition, even among proficient adult bilinguals. Parents should not try to stop their children from mixing. Bilingual children will naturally stop doing it, unless of course mixing is a frequent form of language use in the community.

4. **Parents interaction with the children** Many researches have shown that most bilingual children mix their languages sometimes no matter how much their parents mix, for the reasons mentioned earlier. As well, most parents mix their languages when talking with their young children because it is a natural and effective way of communicating with one another and their children. Because mixing languages is common among people who are bilingual, it can be difficult and unnatural, if not impossible, to keep the languages completely separate. If most people in the children's wider community use only one language, then there is probably no reason to worry about how much parents or children mix; the children will eventual learn the monolingual patterns.

5. **The most important things for parents and early childhood educators to know about early childhood bilingualism?**

There are number of important things to keep in mind:

- bilingual acquisition is a common and normal childhood experience
- all children are capable of learning two languages in childhood
- knowing the language of one's parents is an important and essential component of children's cultural identity and sense of belonging
- bilingual acquisition is facilitated if children have sustained, rich, and varied experiences in both languages

- proficiency in both languages is more likely if children have sustained exposure in the home to the language that is used less extensively in the community; the language that is used more widely will get support outside the home
- parents can facilitate bilingual proficiency by using the language they know best and by using it in varied and extensive ways

Misconceptions Towards Bilingual Acquisition

The following are the misconceptions summarized by McLaughlin in Baetens Beardsmore(1982:139-141) which shows that there are no simple black versus white positions with reference to a number of propositions including:

- ✓ ⁷³ The young child acquires a language more quickly and more easily than an adult because the child is biologically programmed to acquire languages, while the adult is not. Though it has been pointed that the apparent advantages of early versus late bilingualism, nevertheless doubts have been raised as the explanation for any differences between the two. Impressionistically, it appears that young children learn two languages with amazing speed and efficiency but it is difficult to prove that whether this is due to cerebral plasticity or due to the greater ease with which children make social contacts, leading to less inhibition, greater motivation and probably greater opportunity for use of language.
- ✓ ⁵² The younger the child, the more he is skilled in acquiring the second language. Controlled experimentation has tended to prove that this is not necessarily true for all aspects of language learning. Though young children are apparently more readily able to acquire native-like phonology in two languages, on other aspects such as structural complexity or lexical variety, older learners seem to progress more rapidly. It is often flawless accent of the young bilinguals that makes ¹²⁴ so many observers neglect other aspects of their speech in comparison with older bilinguals.
- ✓ ⁵² Interference between first and second languages is an inevitable and ubiquitous part of second language acquisition.
- ✓ There is a single method of second language instruction that is more effective with all children.

- ✓ The final myth he mentions of relevance to the arguments being developed is the idea that the experience of bilingualism negatively (or positively) affects the child's intellectual development, language skills, educational attainment, emotional adjustments, and or cognitive functioning.

Becoming Bilingual

Lyon (1996) states that it is easy to misinterpret the term 'bilingual'. It is a common experience to be told by someone you have heard using two languages that they are not *really* bilingual. People are more aware of the limits of their two languages use than of their skills. The notion of the 'balanced bilingual' has proved largely unworkable and not useful, but there needs to be some way of constraining the use of the term bilingual.

The problem is more acute when children are the subjects. How can we define a child as bilingual when his/her language is only rudimentary? Many studies do so without further explanation (Lyon, 1996: 213). Is that because they assume that the children of parents knowing to languages are inevitably developing two languages? The dangers are clear. Attention needs to be paid not only to the child's language, but also to the child's language environment, which may or may not be what it seems.

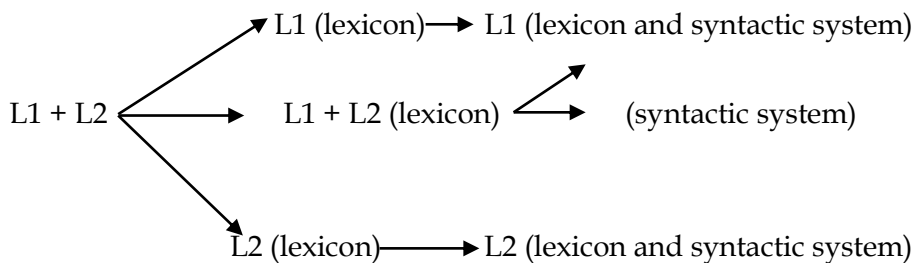
Baetens Beardsmore (1982) proposes the creation of a balanced bilingual and bicultural education program can help dispel the danger of problem though it cannot eliminate them completely. It would appear that the problem of withdrawal from one of the two linguistic cultures can best be avoided if the following criteria are borne in mind:

- ✓ The role of parental attitudes towards bilingualism cannot be sufficiently stressed if problems of withdrawal from one of the two linguistic cultures are to be avoided. Successful results in bilingual education programs have clearly shown a correlation between absence of problem and positive parental support for both languages.
- ✓ Bilingual education should be paired with bicultural awareness.

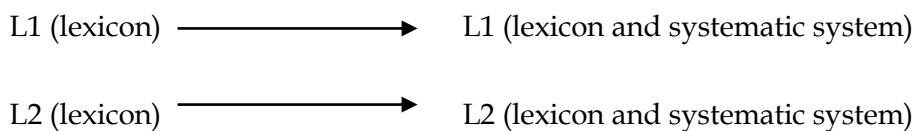
- ✓ Monoglot linguistic and cultural reference norms should be applied with circumspection in evaluating bilingual and bicultural programs.
- ✓ Apparent linguistic retardation in one or both of the languages involved in the program should be appraised over a sufficient period of time which takes into account the lack of opportunity to use both languages at all times and which adjusts expectancy levels accordingly.
- ✓ Teachers working in bilingual programs should be the native speakers of the respective languages or bilingual themselves and should have appositve attitudes towards both of the languages and cultures in their pupils' lives, being careful not to present elements of either culture in a way that might provoke negative transfer or conflicting aspiration.

Below the figure of models of bilingual language acquisition :

GRADUAL DIFFERENTIATION MODEL (Volterra & Taeschner,1978)



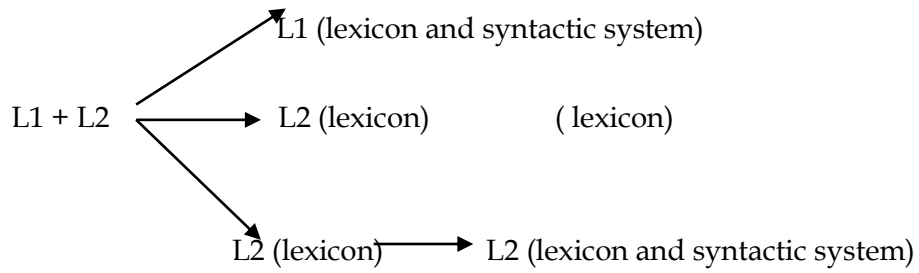
Mixing **syntactic fusion** **separation**
 SEPARATE DEVELOPMENT MODEL (e.g. Padilla & Lindholm, 1975)



D. Little mixing

separation

SEQUENTIAL MODEL



Mixing

borrowing

separation

Adapted from: Jean Lyon, Becoming Bilingual; p.224

Conclusion

From the explanation that have been put forward in this paper, it can be seen how a number of variables need to be taken into account in any appraisal of the problems of becoming bilingual. There appear to be few differences in the ways in which children learn to communicate and to use language, whether they are acquiring one language or two. Children who are becoming bilingual do not appear to learn one, mixed language code and then differentiate two codes, nor do they appear to develop two languages from the start. It is suggested that the potentially bilingual child develops his or her first language to a simple syntactic stage before beginning to develop a second language. The child's early lexicon may well contain words or phrases from more than one language.



PRODUCING BILINGUAL SPEAKERS AT ELEMENTARY SCHOOL

I. INTRODUCTION

Most of Elementary Schools in Indonesia in recent years begin to put English as a core program in the teaching and learning process. The starting point of teaching the language are various among the graders. Some schools might have started at the first grader while the others are in the fourth one. There are still many controversial points of view according to practitioners why they have to choose either the first or the fourth grade as a starter. Some say that studying foreign languages at the first grade is too early for the students since they haven't got enough maturity. They still got confused to identify the spelling and its pronunciation because what we write is not always what we read. So, their first language will badly influence the foreign one. Some others comment that studying foreign language is good enough for Elementary Students in the fourth grade because the ability of the students to write and read is much better than the first one. In addition, writing and reading the students' first language are mostly trained in grade one up to grade three.

One of The Private Elementary School, the place where my daughter study, has started to apply the latest curriculum by means of including English as the core program since academic year 2002-2003. It is still the first time for the school to begin to use English as a core subject for the first grader, but it was beginning from the fourth

one last year. This new policy must take into account the teachers and the materials since the students should buy the book and the school employs more English teachers.

This semester the first graders must take English as their foreign language subject. Meanwhile, they have to take Bahasa Indonesia and Javanese as well. They might apparently try to produce multilingual namely their Indonesian, Javanese, and English. Yet, how far they have learnt the languages, as a matter of fact, rely much on the proportion of their study and circumstances. If they use English for daily communication at school and in the surrounding, they will easily cover the language as well as their Indonesian. The same thing occurs in Javanese since it is widely used at school and at their circumstances. So, three languages: Javanese, Indonesian, and English can actually be trained altogether if they have approximately the same proportion with respect to the practice.

My daughter, the second grader of Elementary School, speaks Indonesian most of her time with her parents and teachers, Javanese with her friends, English only in term of identifying things with her teacher. In terms of English, the problem is that she must learn by heart a lot of vocabularies dealing with colors, animals, fruits, and so forth either in spoken or in written. I once saw her crying when she had to study hard accompanied by her mother to prepare for her examination in written through picture exercises and vocabulary memorization. After having examination the other day I asked my daughter what was being tested and how the teacher did it. In fact, she got a dictation of vocabularies concerning with animals and fruits. She just wrote what the teacher pronounced and wrote such the word "sheep" as "ship" instead of "sheep" as in pronunciation of /shi:p/. She wrote whatever she heard with respect to the pronunciation, not the spelling. It shows that pronunciation and spelling are still considered to be a considerable problem to be taught altogether.

To get to know whether she is going to be a bilingual or a multilingual speaker, it is quite important to understand the aspects of bilingualism including the pattern of bilingual language acquisition, and aspects of bilingual competence.

II. SOME ASPECTS OF BILINGUALISM

1. Pattern of bilingual language acquisition

a. The description of bilingual language acquisition

In virtually all cases the children studied acquired their languages simultaneously from birth. But those children who acquired more than two languages (e.g. Oksaar 1970; Murrell 1966; Hoffmann 1985) were not necessarily infant bilinguals in all their languages. For instance, Christina who had already started to speak Spanish and German when she came into contact with English at the age of two and a half. Her brother, three years younger, did hear English spoken around him (e.g. from TV, radio, his sister's friends) from birth although English was not spoken in the home by any of the family members.

The description of bilingual acquisition outlined here follows the sequence of child language development only loosely. In the one-word (or holophrastic) stage one can already observe features of the developing phonological and lexico-semantic systems. As the child's utterance increase in length and complexity, it becomes possible to observe the emerging syntax and the ways in which s/he differentiates the two codes and keeps them separate.

b. Phonological development

A child's receptive language skills begin to develop in very early infancy-hence the recommendation that bilingual upbringing should start from birth. The newborn baby react differently to human and non-human sounds, and it soon begins to distinguish pitch and stress features. The recognition features such as vowel length and quality, or friction, plosion, and nasality, require an analytical ability which operates regardless of the specific language input. Similarly, the process involved in producing the first speech sounds in the child's holophrastic stage largely follows the same route in bilinguals as in monolinguals.

One of the most interesting points of the researchers is that the sound systems develops phonemically rather than phonetically (i.e. by building up meaningful units of sound, or phonemes, rather than a succession of sounds as they come), and that sound substitutions, far from being random, follow a

systematic pattern. Whereas the bilingual's processing of the sound system follows the same pattern as that of the monolingual speaker, the task involved is obviously made more complex because two sound systems are involved.

Ronjat (1913), one of the earliest observers of bilingual language development this century, stated that his son Louis realized the phonemes of German and French correctly when he was 3;5, and that he would give the appropriate phonetic shape to the loan words he used. Oksaar (1970), whose son Sven acquired Swedish and Estonian (and later German as third language), noted that there was no confusion of the sound systems. The child had acquired the three different degree of length before internalizing all the segments of Estonian, and he never used Estonian length features when speaking Swedish.

The "Critical Period" hypothesis according to McLaughlin's theory (1984) seems more convincing when applied only to motor aspects of language acquisition. There is a quite considerable body of conclusions based on research on second language acquisition and second/foreign language learning which shows that younger learners are better at acquiring a native-like accent than older one. But there are also those who argue that, given proper instruction, at favorable learning environment and the right psychological attitude, older learners, too, are able to achieve native-like control of the pronunciation of a second language.

In children, to a greater extent than in adults, prolonged absences from a particular speech community result in loss of fluency of intonation. But once contact with the spoken language, especially that of other children, has been renewed, an enrich repertoire of stress, rhythm, and intonation features can be noticed, as well as the ability to apply subtle variations (e.g. in role-play and story telling). It stands to reason that one must recognize the need for varied and continued language input. If one of the languages the child is exposed to dominates considerably over the other, then the subordinate language is likely to be affected by it at the phonological level as well as all others. And if exposure to one language ceases, it will not be long before that language disappears from the child.

c. Lexical and semantic development

As the child's vocabulary increases, s/he learns to differentiate meanings and acquires the necessary linguistic forms to express these (finer and finer) distinctions. Certain items used during the one-word stage are abandoned, notably those that are dissimilar to the adult forms and are not kept alive as "family words" or words often used in children's family. There is considerable agreement among researchers who have reported on bilingual language acquisition that, at the beginning, particularly the one-word stage, the child uses words from both languages indiscriminately. Sometimes this has been termed "confusion" or "initial mixing". Mixed elements in early language production have been interpreted as evidence of an undifferentiated language system. In fact, whether children who are acquiring two languages simultaneously during infancy initially operate one system or two incipient ones is currently a controversial issue.

In analyzing the lexical development of two Italian-German bilingual children, Volterra and Taeschner (1978) distinguish two stages. During the first, the child has one lexical system only that includes words from both languages. The second stage starts when s/he is beginning to use equivalents. In her 1983 book, which represents a longitudinal study of the acquisition of Italian and German by her two daughters, Taeschner maintains the claims for the validity of this distinction. In relation to stage one she gives word lists which contain German, Italian and neutral words; the latter include onomatopoeic items, baby words and proper names that have the same meaning in German and Italian. It would seem that the child learns first to use a word well in one language to refer to specific events or objects, and only after having used it for a certain period of time begins to use its equivalent also (Taeschner 1983:30).

Even though the acquisition of equivalents seems to be of relative importance only in the early development of bilingualism, when bilingual children begins a foreign language at school, at this stage, lack the maturity for such analytical linguistic operations. The capacity for acquiring new words and equivalents in bilingual is therefore subject to individual variations: it depends on such variables as cognitive maturity

and memory, and also on instructional factors related to the socio-cultural environment of the child. The bilingual's linguistic capacity has to encompass the two languages. But this does not mean that his lexicon is twice as big as that of the monolingual. In this case, successful communication depends less on the number of lexical items a child possesses than the way the available ones are used. There are those who believe that, because of their familiarity with more than one linguistic system, bilingual children are more flexible and creative in handling language.

d. Development of Grammar

One of the research findings on the development of grammar is Annick De Houwer's study (1990) of the language acquisition of a Dutch-English bilingual child from age 2:7 to 3:4 contains an extensive analysis of Kate's morphological and syntactic development. De Houwer looks at gender, plural formation, diminutive suffixes, verb forms, verb phrases, word order and different types of main and subordinate clauses, and then she analyses her findings by reference to comparable studies of monolingual Dutch and English language acquisition. Her findings show that bilingual language acquisition runs concurrently, each language forming a separate, closed system, and very little influence is noticeable from one on the other. She also makes the interesting observation that "Kate's third birthday marks a turning point in her linguistic development in general: in both languages, structures start to appear that were absent before. It seems as if the child is suddenly much more intensively occupied with the formal aspects of language and their possibilities than before (De Houwer, 1987: 424). In this case, De Houwer adopted a holistic view of the child's social, cognitive and linguistic development, while Taeschner's description is presented in terms of separate stages as we have seen in the previous page of this paper. And the stages in language development can be seen from Brown and Crystal in Lyon (1996) in the following table:

<i>Brown</i>		<i>Stage</i>	<i>Crystal</i>	
<i>MLU</i>	<i>Features</i>		<i>Feature</i>	<i>Age (months)</i>
1.75	Semantic roles; syntactic relations (2 morphemes; content words; no functors)	I	Single element	By 18
2.25	Grammatical morphemes; modulation of meaning (some plurals; differing intonations; early use of 'a' 'the' and 'in', etc.)	II	2 words together	18-24
2.75	Modalities of the simple sentence (modulations such as negation, imperatives)	III	3 or more elements utterance; use of 'a' and 'the'	24-30
3.50	Embedding one simple sentence in another (early embedding)	IV	4 or more elements; simple sentences; 'errors'	By 36
4.00	Co-ordination of sentences; prepositional relations (use of 'and' and	V	Clauses; embedding; use of 'and' and 'but'	About 42

	'but')			
Later	Tag questions, etc.	VI	Pronouns, auxiliary verbs, etc.	About 48 onwards

MLU (mean length of utterance) entails counting the words in each utterance (sometimes each sentence) across a piece of conversational text and calculating the mean for each pattern. Let's get the MLU from the conversation between Peter and his mother (Lyon, 1996: 21-22) from the following example:

Mother: Hello Peter./
Did you have a good day at school today?/

Peter: Alright/

Mother: Did you have a nice lunch?/
Did you eat it all up like a good boy?/

Peter: Yea/

Mother's **MLU** = 27 words / 4 utterances = **6.75**

Peter's **MLU** = 2 words / 2 utterances = **1.00**

Clearly the mother is working very hard to get a response but Peter is barely responding.

Crystal (1976) did not use MLU like what Brown did to define his stage model. Instead, he suggests an approximate age level for each stage to get to know the language development of the children.

For both Brown (1973) and Crystal (1976), stage development is a continuous process. Brown (1973) describes apparently coherent sections of language development and leaves open the possibility of corresponding cognitive substrata. Crystal (1976) confines himself to description of observable behavior alone. Putting aside speculation about underlying cognitive structures, the stage models outlined by Brown and

Crystal provide a framework within which observable phenomena can be organized.

2. Aspect of Bilingual Competence

a. *The Bilingual's Linguistic Competence*

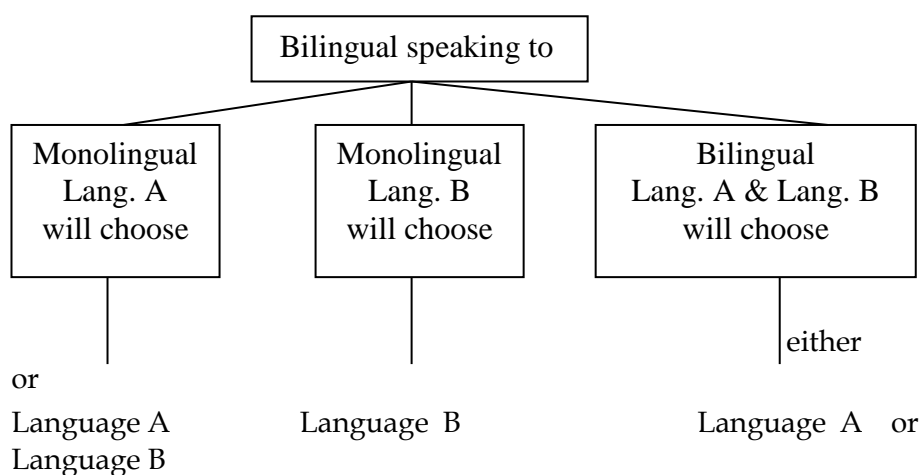
The study of child language acquisition is concerned with linguistic aspects, such as the emergence of phonological, morphological and syntactic systems, the processing of linguistic items and the developmental features such as progression, e.g. in terms of semantic or grammatical complexity. A number of other facets are also taken into account like the general cognitive development of the child, his environment, the language input he receives and his interaction with other children and adults, as these are thought to shape the resulting linguistic competence to significant extent (Romaine, 1984). Some of these may be more complex in bilingual language development than in monolingual language acquisition, but in principle they may have been relatively the same for both. The one that might be quite different is the child's linguistic competence. Bilingual competence should not be seen as the sum of two separate parts, one code and the other, but as a composite ability which may manifest itself in the expression of competence in one language and the other and also in a system that combine elements of the two and enable the speaker to use speech strategies (Hoffman, 1993:74).

The linguistic competence the bilingual speaker develops in either of her/his two languages hangs upon a number of factors (linguistic, contextual and psychological, among others). The point has already been made that a bilingual speaker is rarely equally fluent in the two languages, because the needs and uses of each are equally quite different. But he is a 'fully competent speaker-hearer' who has developed a communicative competence that may make use of one language, or the other, or the two together in the form of mixed speech.

b. Language choice in children

As the young bilingual develops his social and linguistic skills, he is likely to meet a larger number of people from

different linguistic background with whom to interact. The choices available to him are summarized as in the following:



Factors that can be considered to account for *shifting from one variety to another* are as follows:

- i. The *setting*, in terms of time and place, and the situation (domain). For example it happens in the family, at party, at work place, etc.
- ii. The *participants* in the interactions, e.g. features related to their ages, sexes, social status, etc.
- iii. The *topic* of conversation.
- iv. The *function* of interaction, which can be to greet, apologize, exchange information, etc.

Meanwhile, factors influencing language choice are the same for adult and children as in the following:

- i. *The person(s) engaged in the speech event*. The children may choose a language on the basis of *a person's look*. They also judge on the basis of linguistic features apparent in the person.
- ii. *The setting/place/situation*. It depends on the socio-economic, the chances of social interaction outside the

114 nuclear family, the influence of social interaction inside the family, and the socio-psychological factors.

- iii *The function or purpose of the interaction.* The children may decide to select a particular language, in preference to the other, in order to retell a story or joke, or to cite someone else, etc.
- iv. *Topic.* The children's 74 language selection will become strongly affected by the topic of conversation or language use when they get older.
- v. *Linguistic proficiency.* Becoming bilingual implies making choices between two languages, following rules that are laid down by the environment or that the individual has decided upon by himself.

III. ENGLISH AT ELEMENTARY SCHOOLS

1. English In Japan

a. English Influence

English was chosen as the first foreign language in Japan because English has become the common language on the Internet and in the real world. The Nihon Keizai Shinbun newspaper (Aug. 16, 1997) showed table 1 and said, "According to the U.K. English

Table 1 Languages and Those Speakers

Language	Native Speakers(million)			
	1996		2050	
Chinese	1)	1113	1)	1384
English	2)	372	3)	508
Hindi	3)	316	2)	556
Spanish	4)	304	4)	486
Arabic	5)	201	5)	482
Portuguese	6)	165	6)	248
Russian	7)	155	8)	132
Bengali	8)	125	7)	229

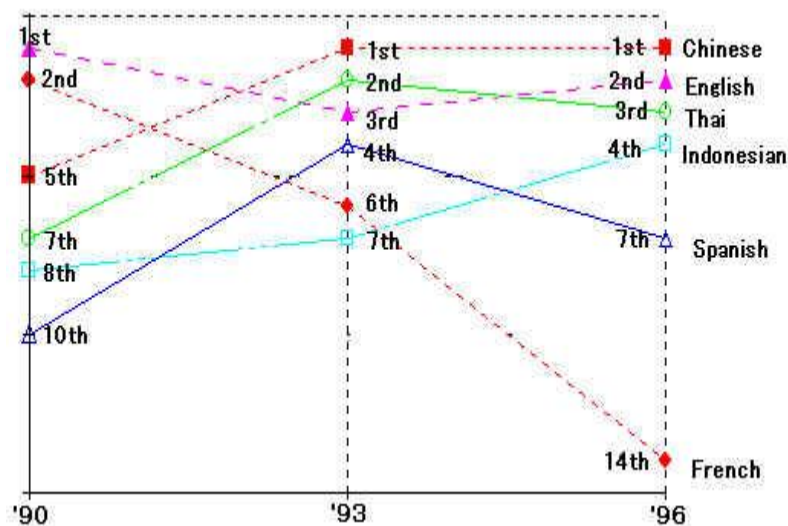
Japanese	9)	123	9)	108
German	10)	102	10)	91
French	11)	70	12)	76
Malay	13)	47	11)	80

Company, the number of English speakers in 2050 will fall from No. 2 in 1996 to No. 3. But the English influence will keep No. 1 until 2050 because English speakers' economic power is big."

b. Popularity

According to the annual school hours held by "Daigaku Shorin International Languages Academy" for Japanese companies, the popularity ranking of foreign languages

Fig. 1 Popularity Ranking of Foreign Languages in Companies (Nihon Keizai Shinbun newspaper: Aug. 16,1997)



is shown in Figure 1. As far as many conversation schools that teach only English are concerned, we should think that No. 1 is actually English. The article explains the reason why European languages' ranking is continuously falling, that is, Japanese

people began to be able to live and work in Europe with one language by the popularization of English.

c. The Second Official Language

Recently newspapers have reported many opinions about adopting English as the second official language in Japan. Some people say that Japanese people would easily communicate with foreigners in the world if we adopted English. Others say the diversity of culture is necessary like biological diversity is. The Japanese have to protect their culture from foreign languages.

In terms of the influence and popularity, English is a very important language. But I think the argument about the second official language in Japan is unrealistic. Most of the old Japanese people were able to hear English only through movies and recorded songs. But now young people can learn English from native speakers in junior high and high schools. Furthermore, if they want to learn it more, they can go to private conversation schools and get many kinds of learning materials: such as TV and radio programs, cassette tapes, CDs, CD-ROMs, and the Internet. So people who need and want to learn English have to learn English at their own pace.

d. Elementary school as an early-childhood Education

The problem of Japanese is now how to create time for the young people who want to study English. The Nihon Keizai Shinbun newspaper (July 1, 2000) reported that a meeting for the Ministry of Education submitted a report to the Minister of Education, which recommended that they teach English from *the third grade of elementary school*. This is an agreement to increase time to learn English conversation by decreasing too much time to cram knowledge. As for the idea that there is a critical period (about 10 years old) to learn languages, so education should start earlier than the third grade of elementary school; *from kindergarten or the first grade of elementary school*. And this early childhood education should be separated from entrance exams.

2. English and Some Other Languages in Indonesia

At this point of discussion, I am not going to decipher English and some other languages used by people through out Indonesian big towns since there are so many local languages spoken by different people from different areas all over Indonesian archipelagoes. Instead, I am going to emphasize the use of those languages particularly in a city where apples are everywhere in this place; that is, Malang. In addition to the use of the languages I will explain, they are mostly taught in both private and state elementary schools either started from the first grader or the fourth one.

a. English

It is still quite seldom that people speak English in Malang since English is neither spoken in places where they often meet such as in a shopping center, in a post office, in a bank, in entertaining places like movie theatre, music stages, football match, and in their neighborhood nor in such special occasions as a wedding party, a birthday celebration, and in some formal and non-formal meetings.

As a local content, the teaching of English at elementary school is started from different level by different schools. Some private schools put their policy to teach English at the first grader. For example, Elementary Schools of St. Maria I, St. Maria II, Taman Harapan, etc., which most of them are under the Christian schools foundation. Madratsah Ibtidaiyah Negeri (MIN) Malang also teaches the students English from grade one beginning the academic year 2003-2004 in corporation with English First (EF), one of the private English Classes in Malang. This kind of effort is as a matter of fact to make their students have more time and opportunity to be involved in learning English as a learning community. This policy is almost similar to the Japanese government agreement through the Minister of Education saying that we should start teaching English from kindergarten or the first grade of elementary school because there is a critical period (at about 10 years old) for children to learn languages.

Meanwhile, more state elementary schools still put their policy to teach their students English from the fourth grade. Some headmasters state that learning a foreign language should be balanced with the first one. They think that people cannot

concentrate learning some other languages until they are able to read and write their first language or their L1. For example, the state elementary schools of SDN Kebonsari, Bandungrejosari, Sukun, Klojen, Blimbing, Lowokwaru and so forth. They think that the students at grade four (about ten years old) are relatively mature. Their basic concepts are formed and they have very decided views of the world. Also, they can tell the difference between fact and fiction and ask questions all the time. In terms of speaking the language, they rely on the spoken word as well as the physical world to convey and understand meaning. The most important point that they are already able to work with others and learn from others so that their sense of fairness about what happen in the classroom are developed and begin to question the teacher's decision.

b. Indonesian, Javanese, Arabic, and Mandarin

The students of elementary school learn and speak some other languages besides English. They try to speak Indonesian at school as a mean of communication with their teachers and friends. In addition, many students already speak Indonesian since they are babies as their mother tongues. The daily practice of this language with their family; i.e., mother, father, brothers and sisters make them more fluent in conveying meaning than the other languages they hear at their neighborhood.

The elementary students at home, schools and society also practice Javanese. It is a language where most elementary students in Malang speak with their family and friends. At school, they not only practice Javanese but also learn to read and write as a core program based on their curriculum.

In relation to Indonesian and Javanese, Mandarin and Arabic are also studied as a local content in the elementary school. Most Christian schools in Malang already start applying Mandarin since academic year 2003-2004 from grade one. They begin to learn to speak Mandarin through simple songs and games even though they still don't understand to use this language for daily communication.

Different from Mandarin, Arabic is mostly studied by Moslem elementary students in both private 'Madrasah Ibtidaiyah' and Madrasah Ibtidaiyah Negeri (MIN). The process of learning this

language is on tract of reading and writing some ritual prayers. First, they are trained to read the holy Qur'an step by step. After recognizing the written holy Qur'an, they continue learning to write the alphabets from Alif (ا) up to Yaa (ي). After making light of difficulties in written, the teacher tries to teach the students simple expression in Arabic.

IV. CONCLUSION

Based on the theory of language acquisition starting on phonological development, lexical and semantic development, development of grammar, bilingual's linguistic competence, and language choice in children, in my point of view, the efforts of producing bilingual speakers at elementary schools derive from several factors such as (1) the government policy to centralize the curriculum, (2) the school institution to include foreign languages as a local content, (3) the parents' supports to accommodate with the needs of learning the languages, and (4) the students' motivation to improve their ability to study hard.

Even though, most researchers agree that a child who is exposed to two languages at an early age, and simultaneously, will naturally learn to use both languages, it is still considered to be a long process of becoming bilingual speakers in Elementary school since the more dominant they use their language the more influence will affect their ability to use and to choose the languages.

In line with the aim of teaching languages such as Indonesian, English, Javanese, Mandarin, and Arabic is a span of time process of communication, elementary schools the place where the students study those languages, function as not only producing bilingual speakers but making an effort to be multilingual speakers as well.

CHAPTER III

LITERATURE



DEVELOPING LITERARY COMPETENCE: AN APPROACH IN TEACHING LITERATURE IN EFL CLASSES

I. INTRODUCTION

In recent years, perhaps the important development in linguistics has been the broadening of the notion of linguistic competence. It has influenced the teaching of English as a foreign language enormously and has made EFL teachers and teacher trainers take into account many other competences that are required in order to use the language easily and fluently. Hawkey and Rezk (in Brumfit 1991) state, the idea of *cultural* as well as *linguistic* competence as part of communicative competence, but some of us involve with the teaching English as foreign literature that also concerned with the development of literary competence.

Spiro (1991) states that literary competence in many ways depends on linguistic competence; one could not imagine appreciation of literary texts without appreciation of the language in which they are constructed. Some may say that, to appreciate literary text, only one competence is manifested i.e. literary competence, in many facets, literary and linguistic competences are so

interdependent. This paper, however, will not be intended to discuss the differences between literary and linguistic competence, but it is intended to explore the competences required to read and to understand a foreign literature by which teacher can use some techniques that can be applied in teaching literature.

The teacher of English literature is necessarily concerned with the competences. And in the Faculty of Education and Teacher Training, where the students are preparing to be primarily English language teachers, the training of literary competence is always geared towards language improvement and towards a greater understanding of the culture out of which the language and literature comes.

II. DISCUSSION

There are a number of good definitions of literary competence. Alex Rodger in *Teaching Literature Overseas* (Brumfit, 1983) describe Literary Competence as follows:

the ability to read a work of literature by bringing into play the necessary presuppositions and implicit understanding of how literary discourse works that tell (mother tongue students of English Literature) how to read and what to look for. The notion of *literary competence* is analogous to and based upon the more general concept of communicative competence. This is a convenient umbrella phrase which denote the remarkable capacity that any native speaker of a language has for understanding utterances in it that he has never heard before as soon as he hears them spoken or reads them in print or handwriting.

Jonathan Culler (1975) in *Structuralist Poetics* describes a reader who lacks literary competence as follows:

anyone wholly unacquainted with literature and unfamiliar with the conventions by which fictions are read, would be quite baffled if presented with a poem. His knowledge of the language would enable him to understand phrases and sentences but he would not know, quite literary, what to make of this strange concatenation of phrase. He would be unable to read it as literature.... because he lacks the complex *literary competence* which enables others to proceed. He has not

internalized the grammar of literature which would permit him to convert linguistic sequences into literary structures and meanings.

These definitions and descriptions suggest the need for students of literature to know a set of rules and techniques in order to get the message from the literary text. In the native reader of literature, as in the native speaker of language, much of this knowledge may be implicit. The problem for teachers of English literature to foreign readers is to make this knowledge more explicit.

The Concept of Teaching Literature

There is no doubt that many hints about literature, its choice and presentation, could be given, but the possibility of the concepts of teaching literature is the *skill syllabus* in which some of the basic reading skills necessarily bring the messages from the literary text. The syllabus for all genres – novel, prose, poetry, drama, and criticism – in the first- and second-year foundation courses consist of a list of *specific skills* of reading and appreciation, with a literary text chosen to provide appropriate illustration and practice. For example, the syllabus for the first-year novel and prose course contains the following syllabus items, among others:

Item: Recognizing plot structure; the selection and ordering of events

Item: Recognizing point of view: first person narration

Item: Recognizing the significance of setting

The first of these items emphasizes a skill of *literary competence* since 'plot' is a convention of fictional discourse. The second is a combination of *linguistic and literary competence* and the third trains the students' *cultural competence*.

The syllabus for Poetry course, for example, contains the following items:

Item: Recognizing rhyme

Item: Recognizing symbols

There are, of course, so many items in poetry that can be drawn such as simile, metaphor, personification, irony, imagery, hyperbole, etc. Any item in the teaching of poetry or other literary works such as novel, play, prose, etc. should meet the need of

developing or increasing literary competence by which the students of literature can grasp the meaning of an unfamiliar particular item.

Approach to literature teaching

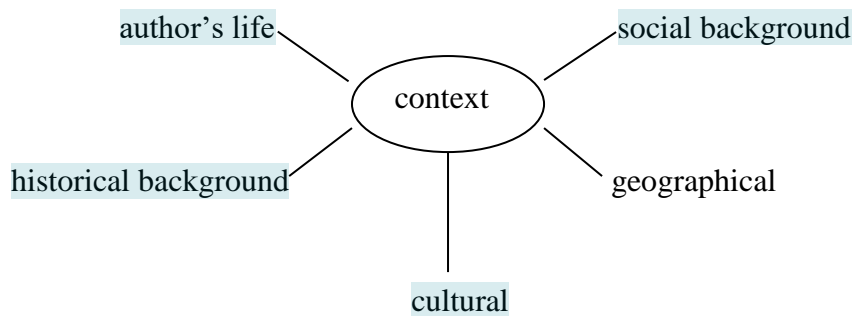
The approach to literature teaching at undergraduate level attempts to integrate the training of literary, linguistic, and cultural competence as well. The method has been presented to which problems of devising to determinate whether the approach is in fact increasing the students' literary competence in those three interrelated aspects. Hawkey (1991) suggests that the construct behind literature teaching for education and teacher training faculty students should perhaps consist of the following:

- Knowledge of specific set novels, plays, poems, prose, etc. which are considered 'great work'
- Knowledge of the culture within which those works were produced
- The ability to respond to any literary text with appreciation
- The ability to produce literary text with appreciation
- The ability to respond to variety of texts, literary and non literary, recognizing the nature and communicative value of each
- The ability to write short stories, poems or other literary works
- The ability to teach literature in either original or simplified form at the preparatory or secondary level

Literary Competence: a working model

The model below is to suggest a set of skills which can be used selectively to fit the goals of any individual group or learner. The working model of literary competence is as below:

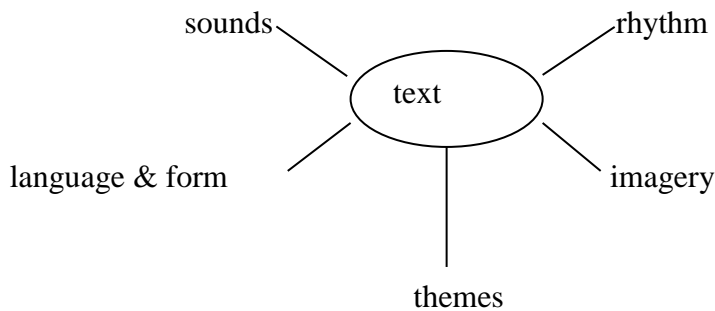
22 1. Understanding Context



22 2. Learning to empathize

- Feelings
- Characters
- Events
- Settings
- Dramatic conflicts, etc.

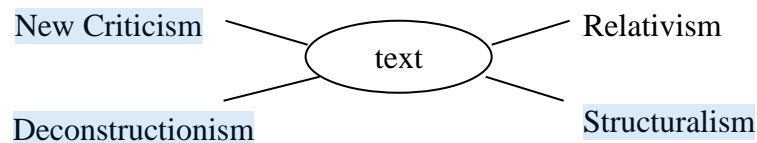
3. Learning to appreciate:



4. Learning to be creative

- Expressing: feelings
moods
- Describing: characters
settings
events
- Using: Sounds
Imagery
rhymes
rhythms

3. Learning the critical framework



Guide to use this working model:

- *Select the competences which are appropriate to your teaching goals*
- *Select the competences which you know to develop overall appreciation and enjoyment of literature with your own group*
- *Select the competences which are appropriate to the texts you have selected*
- *Place the priorities the skills you teach: skills appropriate to any text, and skills relevant to specific text*
- *Where necessary, sub-divide the skills so they become meaningful to you as a concrete and practical unit for teaching*

How to Select Materials

In making selection of literary works a teacher should not be too frightened by what might appear to be a difficult one. No one by any means, wants to make the class a boring period to any student, although sometimes they should be involved with rather complicated syntax that the students should read with careful comprehension. In interpreting poetry, for instance, a close, detailed, precise reading is the important thing. There seems to be a considerable thought to be balanced against the more obvious idea that the simpler the better is a good motto for the selection of verse. It means that the idea of simplifying poems selected to teach is not wise, since there is an example; sometimes, a piece of poem proves to be so simple that a teacher can have the helpless feeling that it does not provide much to teach. After two readings it becomes empty of interest. Simply speaking, teacher doesn't need to worry about the poems or other literary works to be selected to teach.

E. Reading Selection and Task

This section is an attempt to give examples to the students: how they improve their reading activity an efficient one in the process of comprehension. This section is also intended to help the students to use better reading strategies. The principles that are applied should meet some criteria as follows:

- **Be explicit about the reason for an exercise** so as to encourage the students to read with a purpose, and to assist them in gaining conscious control over reading strategy that the exercise requires them to use.
- **Include the instructions with useful hints and good working procedures**, such as, "(1) read the poems several times, aloud as well as silently, with rhythms with feelings, so that you can hear how the sounds pattern," "(2) look up those words the meaning that you cannot guess from the context."
- **Make the exercise that build comprehension skills.** Exercises may vary from simplest one until the most complex one, like to mark a statement with **true (T)** or **false (F)** until to identify the inference made by the text.

- **Help the students to make inferences** by drawing attention to the nature of plot, setting, characters, dramatic conflict, point of view, or metaphors, simile, rhyme, rhythm, etc.
- **Encourage students to summarize as far as they have read;** e.g., “what plot is developed in Anton Chekov’s *The Bet*, or what is the rhyme of Wordsworth’s *Westminster Bridge* or what metaphors do you find in W.B Yeat’s *Sailing to Byzantium*, etc.
- **Drawing diagram, pictures, flow charts, or tables,** may help the students to organize the events in a story that shows the relationship between events in a chronological order, or to find metaphors, simile, allegory, hyperbole, or arrange a rhyme in the first stanza in a poem, etc.

The following reading and tasks illustrate the model of teaching literature in EFL classes:

F. Westminster Bridge

11 Earth has not anything to show more fair;
 Dull would he be of soul who could pass by
 A sight so touching in its majesty:
 The city now doth, like a garment, wear
 The beauty of morning; silent, bare,
 Ships, towers, domes, theaters, and temples lie
 Open unto the fields, and to the sky;
 All bright and glittering in the smokeless air.
 Never did sun more beautifully steep
 In his first splendour, valley, rock or hill;
 Ne’er saw I, never felt, a calm so deep!
 The river glideth at his own sweet will:
 Dear God! the very houses seem asleep;
 And all that mighty heart is lying still.



William Wordsworth

2 Sailing to Byzantium

I
 That is no country for old men. The young
 In another’s arms, birds in the trees,
 -Those dying generation- at their song,



3 The salmon-falls, the mackerel-crowded seas,
 Fish, flesh, or fowl, commend all summer long
 Whatever is begotten, born, and dies.
 Caught in that sensual music all neglect
 Monuments of unageing intellect.
 -William Butler Yeats, 1865-

G. Tasks:

1. Matching

1 Match a word in column A with a word Wordsworth uses in column B.

A	B
houses	silent
city	splendour
ships	asleep
sun	garment

Is there anything unusual about these pairs of words?

2. Reorganizing

Put these pieces of information in the same order as they appear in the poem.

- The river flows calmly and quietly
- The sun is rising over the city
- There are no people in the theatres
- The air is clean

3. Comparing

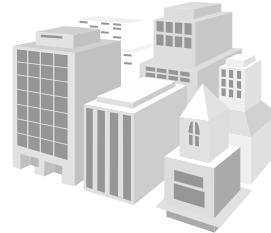
Compare the sentences you reorganized above with Wordsworth's own words. Note down the differences!

- ✓ Which version do you prefer?
- ✓ What imagery can you find in the last three lines of Wordsworth's poem and in the poem, you arrange above?

4. Scanning

Look through the poem quickly! Write down words that describe:

- the *buildings*
- the *landscape*
- the *circumstances*



Assessing literary competence

It is important to the teachers of literature to measure the literary competence of the students as a part of the whole teaching and learning process. However, it is not as easy as we might think. There are various types of procedures, techniques, and tests can be implemented, but let us see the type that is proposed by Jane Spiro (1991):

1. Measuring discrete literary skills

It can be argued that defining specific or discrete skills makes the testing of literature precise and easily measurable. Examples of such skills can be found at level 4 below:

1.	Competence	The appreciation of literature
2.	Model	The appreciative and fluent reader
3.	Component	Linguistic, cultural, and literary awareness
4.	Discrete skills	Genre: novel and short story -identifying point of view -recognizing significant setting -tracing developmental character Genre: Poetry -identifying tone: irony, humor -understanding symbol: metaphor, allegory

Such precise definition has some advantages and disadvantages. The advantages are as below:

- ◆ It ensures objectivity of marking, because the 'correct' answer is limited a finite set of alternatives
- ◆ It specifies skills which can be taught and practiced directly
- ◆ Receptive skills can be tested by receptive activities, meaning the student will not be penalized in a test of 'reading skills' for weakness in writing skills.

And the disadvantages are as follows:

- ◆ Certain types of literary skills cannot be tested, for example, in this way: empathy with author or characters, perception of tone or intention, awareness of social or literary influences.
- ◆ The sum of discrete skills does not equal global understanding and appreciation of a text.
- ◆ Skills which are measured objectively do not allow for lateral response, and it will limit the student's creativity.

2. *Measuring global skill*

Many teachers feel that 'global' skill reflect more clearly what is important about reading literature.

Literature as language in use = Literature as a training in humanism

- ◆ I simply want my students enjoy reading in any ways they choose.
- ◆ I just want them to have fun with texts, and gain the confidence to read outside the classroom.
- ◆ I want my students to identify with the characters and situations in the text, even if they (characters and situation) are distanced in time or space.
- ◆ I want my students to appreciate the spirit in which the author writes, and his/her intentions and beliefs.

These approaches are traditionally tested by questions such as the following:

- How far does Wordsworth represent the symbolism in *Westminster Bridge*?
- What metaphor is hidden behind the Byzantium - *monument of unageing intellect*?

- Write an essay on any aspects of poems written by woman poet!
- Write a critical appreciation of Milton's *Paradise Lost*!

The advantages of this type of questions are that the students indeed allow for creativity of response. Secondly, the students with generalized appreciation may demonstrate the precise skills and cover understanding of literary terminology which is difficult. However, the problems may appear are: questions of this type are detached from the text itself, and can be answered without reference to the text. As a result, the appreciation may become an unclear concept, if it is not required to apply its insights clearly and precisely to the text.

III. CONCLUSION

Developing literary competence to EFL teachers and teacher trainers is so important that we, as teachers, need to manifest the competences required to read and to understand a foreign literature. The teacher of English literature is necessarily concerned with the competences. The training of literary competence has always to be developed towards language improvement and towards a greater understanding of the culture out of which the language and literature comes.

In this paper, the concepts, techniques, procedures, materials selection, tasks, have been attempted to propose the requirements in teaching foreign literature. However, it greatly depends on the teachers themselves to develop the competences. This paper is far from being perfect, but we hope that it can be useful for the teaching and learning process particularly in the field of literature.



DISCOURSE PROBLEMS IN THE TEACHING OF LITERATURE IN EFL CLASSROOM*

A. Introduction

McCarthy (1991) ensures that the scope of discourse analysis is not only concerned with the description and analysis of spoken interaction. In addition to all our verbal encounters we daily consume hundreds of written and printed words: newspapers articles, letters, stories, poetry, plays, journals, recipes, instruction, notice, comics, billboards, leaflets, and so on.

Some researches, however, found that interest in reading literary works especially poetry shows the negative tendency, it decays year after year (Povey 1979, Purwo 2000, Wahab 2001). The problem that appears is seemingly caused by the difficulty to understand the use of metaphorical language of poetry.

Bassnett (1994) found that one of the most common complaints made by British students, both in schools and colleges, is that they do not like poetry. They claim they find poetry “difficult”, hard to understand. In the writer’s case, the problem also appears in the class where literature is not their main concern or field of study. They actually are trained to be teachers of English and not to be a literary man, a poet or a literary critic. It is obviously seemed that at

* A paper presented in a classroom discussion on January 24, 2003 by Moch. Imam Machfudi

least there are three problems that appear in the class: (1) the students' lack of vocabulary, (2) the difficulty to understand literary works, and (3) their problem of cultural boundaries.

B. Discussion

Dealing with the problems, McCarthy (1991), Brown and Yule (1983) propose some concepts. (1) If the problem deals the lack of vocabulary the solution offered is **context and co-text** (1983: p.25, p.46). (2) When the problem deals with difficulty of understanding the material i.e. literary works, the solution given is **text interpretation** (1991: p.26). (3) If the problem deals with cultural boundaries, McCarthy offers **culture and rhetoric** (1991: p. 146), while Brown and Yule offer **schemata** (*representing background knowledge*, 1983 p.247).

(1) Context and Co-text

Teachers already know that vocabulary is the largest single element which becomes a problem in language learning. However, most teachers already agree that vocabulary should be taught in context (in the sense of situation in which the discourse is produced) (1983: p. 25) and co-text (the actual text surrounding any given lexical item) (1983: p. 46).

The teaching of literature is accepted at this point. Teaching literary works may help the students to solve their problem in the lack of vocabulary. In this case, the students are given the real text as the discourse of understanding the vocabulary. We teachers must make the students aware of the case that the vocabulary in a text may mean differently from other text. Giving the students different texts to understand the vocabulary will open the students' mind about the different meaning of the vocabulary. Teachers of literature are also obliged to give the students understanding about figurative language that words in literature may not mean literally as it is written. Take these excerpts below as examples on how we can try to understand the word *seas*.

*That is no country for old men. The young
In one another's arms, birds in the trees,
- Those dying generations - at their song,
The salmon-falls, the mackerel-crowded seas,*

3 **fish, flesh, or fowl, commend all summer long**

Whatever is begotten, born, and dies.

Caught in that sensual music all neglect

Monument of unageing intellect.

3 (William Butler Yeats, *Sailing to Byzantium*: stanza 1)

3 **On desperate seas long wont, I roam**

Thy hyacinth hair, thy classic face

Thy Naiad airs have brought me home

To the glory that was Greece

And the grandeur that was Rome

(Edgar Allan Poe, *To Helen*: stanza 2)

Yeats' poem primarily concerns with his belief that the contemporary world is old and sick and ripe for change. It deals with the problem of youth versus age; it weighs the role of body and mind-spirit in human life; and perhaps most meaningfully, it defines the proper role of the artist of being out of time, artificial, dealing in artifice and contrivance to create timeless artistic monuments. And especially, when we describe the meaning of the word 'sea' in the first stanza of the poem it deals with the artificial life. To come to this conclusion, one of the ways is through Yeats' life; in this case, we go with Brown and Yule's explanation about context (in the sense of situation in which the discourse is produced). In this occasion, it is important to describe briefly about the life of William Butler Yeats.

W.B. Yeats was born in Dublin, Ireland in 1865. His father, John Yeats, came from a long line of religious Irish Protestants; his mother, Susan Pollexfen, was a County Sligo woman whose family and native rural environment Yeats came to know intimately. In his formative years Yeats much preferred Sligo to cosmopolitan Dublin, and much of his interest in fairy and folk lore was nurtured in the superstitious atmosphere of the place. Though his mother's background and family played a significant role in his development, it was his father's personality that dominated his early years. John Yeats, intellectually uncompromising, had rejected Protestantism when he could not any longer accept its teachings. Moreover, this

clergyman's son had become an artist and freethinker. William Butler Yeats was brought up without a faith (though he was allowed to choose for himself a life with or without religion).

As stated above, the whole of Yeats' early life was influenced by his father and this, later on, was brought up to his thought that the life was so artificial shown by his father who had given him a choice to live with or without a religion. So, there is no doubt to say that the word 'sea' in Yeats' poem refers to **life** which is artificial.

While in the second poem, the word 'sea' refers to the characteristic of the beauty of life. The poem, *To Helen*, depicts the beauty of Helen. To come to this conclusion we should bring our students' mind about the knowledge of Greek Mythology (*on what context this discourse is produced?*). In Greek mythology, Helen is the goddess of beauty. *Sea* is as beautiful as her face though in the stanza the word 'sea' comes together with the word *desperate* (*on desperate seas long wont I roam*) which meant lonely and sick. But it has characterized the beauty of goddess Helen, even in another poem the beauty of her face is described as being able to 'launch a thousand ships'.

The context we suggest our students to figure out the text for assignment will result at reinforcing the students' interest in reading literary text especially poems, and step by step our students can understand the vocabularies learnt. It will actually give the students a better chance to store the words in their long-term memory.

We are going to explain what the text, in which they should notice what kind of text the extracts come from. By doing this we want to motivate students to do the enabling tasks, mainly to show them the need to learn new vocabulary in context.

Brown and Yule (1983) introduces that any sentence other than the first in a fragment of discourse, will have the whole of its interpretation forcibly constrained by the preceding text. Just as in the interpretation of the token [ɹ] in child's representation in [greipbrɪn] to pronounce Great Britain, is determined by the context in which it appears, so the word which occurs in discourse is constrained by what Brown and Yule, to quote Halliday, called this as *co-text*. Consider the following text:

Hester : you love the beauty that you can see and touch and handle, the beauty that you can destroy, and of

25 the unseen beauty of a higher life
 you know nothing. You have lost
life's secret..... (Act II, p. 102)

25 Lord Illingworth : oh, talk to every woman as if
 you loved her, and to every man as
 if he bored you, and at the end of
 your first season you will have the
reputation of possessing the most
 perfect *social tact*....(Act III, p.116)

(Oscar Wilde, *A Woman of No Importance*)

The point the writer wishes to make in this quotation should be an obvious one and can be made with respect to many items which are not italicized in the cited text. However, consider the sort of lexical content that would be expected to find associated with the forms *beauty*, *life's secret*, *reputation*, *social tact* in a dictionary entry, and note how finding the forms embedded within a co-text constrains their interpretation. Just as the interpretation of individual lexical items is constrained by co-text, so is the interpretation of utterances within a discourse.

The words appear in Wilde's play between Hester and Lord Illingworth are different. Hester's remarks in this play seem to be nice and lovely. Hester says to the middle class people that the *beauty* is actually regarded as unseen, while Lord Illingworth who comes from middle class family just want to satisfy his passion depicted by the words *reputation*, possessing perfect *social tact*.

It really indicates the complexity of context established by co-text which, as hearers or readers we are capable of interpreting. Thus the main concern Brown and Yule (1983) point out is to stress the power of co-text in constraining the interpretation. Even in the absence of information about place and time original utterance, is often possible to reconstruct at least some part of the physical context and to arrive at some interpretation of the text. The more co-text there is, in general, the more secure the interpretation.

(2) Text Interpretation

In understanding or interpreting literary works, McCarthy argues that interpretation depends as much on what the readers bring into text as what the author puts into it. He also argues that interpretation can be seen as a set of *procedures* and the approach to the analysis of texts that emphasizes the mental activities involved in interpretation can be broadly called *procedural*. Procedural approaches emphasize the role of the reader in actively building the world of the text, based on his/her experience of the world and how states of events are characteristically manifested in it. The reader also has to make inferences and constantly assess his/her interpretation in the light of the situation and the aims and goals of the text as the reader perceive them (1991: p. 27). Thence, teachers of literature should be able to make such procedural steps which can help the students in interpreting literary works.

The writer proposes that a teacher should arrange all possible questions to dig out students' understanding literary works so that they can really understand the intrinsic values. For example: 'Who is the speaker?', 'How old is he/she?', 'Where is he/she?', 'Why is he/she there?', etc. Then, we come into another level of interpretation that is recognizing the *textual patterns*. In Prose and Drama, recognizing the textual patterns would be easier than in Poetry. This process takes the reader to interpret the relations between *textual segments*. The students are supposed to make questions such as 'The plot of the story is in flashback, why?', 'Why are the sentences in this poem jumbled?', 'Why does this drama end openly?', etc. At this stage the students are like having a dialogue with the author.

Take, for example, the text from Ernest Hemingway's *The Old Man and the Sea*:

He was an old man who fish alone in a skiff in the Gulf Stream and he had gone eighty-four days now without taking a fish. In the first forty days a boy had been with him. But after forty days without a fish the boy's parents had told him that the old man was now definitely and finally *salao*, which is the worst form of unlucky, and the boy had gone at their orders in another boat which caught three good fish at the first week. It made the boy sad to see the old man come in each day with his skiff empty and he always went down to help him

carry either coiled lines or the gaff and harpoon and the sail that was furled around the mast. The sail was patched with flour sacks and, furled, it looked like the flag of permanent defeat.

(1965: 1)

As stated above that ⁷ interpretation can be seen as a set of *procedures* and the approach to the analysis of texts that emphasizes the mental activities involved in interpretation, so that we can apply the procedure like: “who is the speaker?” When we deal with the question, it is hoped that the students would come to a right answer they dig out during reading the text. Perhaps, the answer appears would be: “he is an old man” or “ he is the old man who fish in the Gulf Stream” or some other answers. As teachers, we should facilitate the students to find their own answer in accordance with the understanding they have found during reading.

The next question is possibly about “where is he/she?” or “why is he/she there?”. If, for instance, the question we propose is this type they may easily answer the question since it is clearly state in the text. Perhaps, the answer from the students may appear such as: “the old man is on the sea” or “the old man is on the gulf-stream”. And to the second question they would answer “the old man is fishing” or “the old man is looking for a fish with his skiff” etc. Whatever the answers appear as the result of their understanding, we as teachers, should make the students encourage, and the teachers are responsible to build a conducive atmosphere.

Then, we come into another level of interpretation that is recognizing the *textual patterns*. This process takes the reader to interpret the relations between *textual segments*. The students are supposed to make questions such as ‘The character is flat, why?’, ‘what kind of conflict(s) appear(s) in the story?’, ‘why the plot of the story is in flashback?’, ‘Why are the sentences in this poem jumbled?’, ‘Why does this drama end openly?’, etc. At this stage the students are really involved with the dialogue between them and the author. And the teachers should provide them materials which are in accordance with their needs.

(3) Culture and Rhetoric

McCarthy, in this turn, does not clearly state that culture and rhetoric can answer the culturally bound problem, however, to quote Kaplan (1966) he posited a typology for textual progression with different types associated with different cultures was very influential. But it mostly deals with a rhetorical pattern. Brown and Yule's statement about **schemata** (p. 247) may give a closer answer.

Dealing with the culturally bound extrinsic values of literary works, we already know that readers should have existing knowledge frameworks in accordance with the text. Take as an example below from Hemingway's novel *A Farewell to Arms*:

"It is raining hard." [Frederic says]
"And you'll always love me, won't you?" [Catherine replies]
"Yes."
"And the rain won't make any difference?"
"No."
"That's good. Because I'm afraid of the rain."
"Why? ... Tell me."
"All right. I'm afraid of the rain because sometimes I see me dead in it."
"No."
"And sometimes I see you dead in it. ... It's all nonsense. It's only nonsense. I'm not afraid of the rain. I'm not afraid of the rain. Oh, oh, God, I wish I wasn't." She was crying. I comforted her and she stopped crying. But outside it kept on raining.

The word rain here may be associated to death (Griffith,1982). To come to this conclusion, one should know that in writer's culture, rain symbolizes death. Some students are unable to conclude the association since they do not have the right schema. As teachers we should be able to give the students *schema* about the text. The schemata or knowledge frameworks are not only knowledge about the world but also the texts. The more we are locked into the world of the text, the easier it is to absorb new information. The teachers' job then is that to help the students to activate the appropriate schemata and supply the students with the right schemata related to the text.

At the first stages, we teachers can supply the schemata. However, later on the students should be able to gain their own schemata.

In fact, the effort to deal with literary works through many approaches has the same objective; i.e. to understand the literary works better. Literary works, as seen by many people, is a form of communication, which is principally a portrait of human emotional contemplation – whatever the genre of the works; poem, prose, drama, or even essays. For those reasons, literary works is seen as creative works of art in the form of language. Thus, literary works are considered as the best place where readers can find the best use of a language.

C. Conclusion

This paper has tried to describe the discourse problems faced by the students of English literature. The three problems are actually also faced by English teachers in general. What we should do is to make ourselves aware of the problems and help ourselves by reading a lot of books, novels, drama, and poems to gain extra knowledge and schemata.



TEACHING POETRY IN EFL CLASSROOM

INTRODUCTION

In recent years, the teaching of poetry seems to be unsatisfied. Interest in reading poetry also shows the same problem. The most common problem is that poetry is not easy to understand. It uses “uncommon” language. Bassnett (1994) found that one of the most common complaints made by British students, both in schools and colleges, is that they do not like poetry. They claim they find poetry “difficult”, hard to understand or “not relevant” to their lives. Furthermore, the complaints that cut through class and age boundaries had been heard from English language teacher as well. There seems to be an assumption that language and poetry do not mix; poetry is “*literature*” and it belongs to somewhere else in the curriculum.

The curious aspect of the negative view seems to have a particular reason, that is, in daily life poetry is rarely used. For example, in ordinary communication or in telephone conversation poetry is not familiar to use. As long as people go to the super market or shopping center, they don’t use poetry to trade. These general

phenomena seem to influence the teaching of poetry and school curriculum, and at the same time place poetry in the narrow corner of human living.

Purwo (2000 in B.K Purwo) found (to quote Asrul Sani) that the teaching methodology of *literature* at Indonesian schools caused the interest in studying literature including poetry decays year after year. Then, it seems to be a great responsibility for the teacher, society, and the government to make the teaching of *literature* especially poetry reach a good milieu of academic in schools and colleges. And this effort will leave a big question: *how can poetry be well taught in English Foreign Language classroom.*

In Indonesia, the teaching of English is mostly emphasized on the teaching of *Grammar and Structure*. The last ten years, however, the teaching of such subjects was reduced and changed by new methods, namely *communicative approach*. The teaching of English in primary and secondary schools does not touch the teaching of literature including poetry. The teaching of English is mostly emphasized on the teaching of English skills; listening, speaking, reading and writing.

There is, then, a question: *where is the place of teaching literature especially poetry in English classroom?* This question and the previous question, that is: *how can poetry be well taught in English Foreign Language classroom* will be tried to be answered and discussed at the following discussion.

DISCUSSION

In teaching poetry as one of the literary works teachers need a specific ability for words or sentences in a poem full of symbolism, which in the introduction called "uncommon" language. Povey (1979) stated that one of the most difficult things about teaching poetry to foreign students is handling the teacher's own deeply wrought unhappiness with verse, the result of experiences he or she has suffered. It is no doubt that it may be caused by the school or university curriculum which have less attention in teaching literary works including poetry. For example, at English Department, the Faculty of Teacher Training and Education, Islamic University of Jember, the course of poetry has no credits of all 152 credits. The teaching of poetry is only small part within the course of *Introduction to Literature* which has only 2 credits. And other courses in literature

only have 6 credits, they are: *Introduction to literature, prose, and drama*, with only two credits for each. Furthermore, Prof. Abdul Wahab (2001) states that in the curriculum of the English Language and Literature (ELL) Program of State University of Malang, for example, the number of credits for linguistic and literary course, respectively, does not exceed more than 12 credits, or 7.80% of the total number of 154 credits. The credits-load of the two fields is less than what the so called "general courses" which, according to Prof. Wahab, is not necessary for the students of the two departments.

The Concept of Teaching Poetry

It has been no doubt that many hints about poetry, its choice and presentation, could be given, but possibilities are all subsumed in two vital concepts of teaching poetry. The first is interest in its subject matter - theme - thought. Second, and more significant, it is crucial to convey the counter concept that this theme is not detachable form, but is created precisely by the word employed; in technical terms: form and content are inseparable. Diction, an awareness and recognition of words and their multilevel semantic function, are all-important in the appreciation of poetry (Povey in Celce: 1979, p. 164-165).

The Problem of Selection

In making selection of poetry a teacher should not be too frightened by what might appear to be a difficult poem. No one by any mean wants to make the class a period of dismayed incomprehension to any student, although sometimes should involved with rather complicated syntax that the students read with careful comprehension. In interpreting poetry, a close, detailed, precise reading is the important core. For its appreciation, there is a discovery that superficial reading is only adequate for superficial writing is important, when linked to the discovery that poetry requires every bit of one's capacity, both linguistic and emotional (Povey, 1979, p. 165). There seems to be a considerable thought to be balanced against the more obvious idea that the simpler the better is a good motto for the selection of verse. It means that the idea of simplifying poem selected to teach is not wise, since there is an example; sometimes, a piece of poem proves to be so simple that a teacher can have the helpless feeling that it does not provide much to

teach. After two readings it becomes empty of interest. Simply speaking, teacher doesn't need to worry about the poems to be selected to teach.

The Teaching of Poetry

The teaching of poetry involves many aspects. As have been discussed in the concept of the teaching of poetry, irrespective of the interest in subject matter – theme – thought, or *diction* (the choice of word) it should not be treated as material to be introduced only at a more advanced stage of learning such as college or university. Because poetry has played the crucial role in human living and it is simply of being human so the teaching of poetry should be done in a very early phase in education or school curriculum. However, our intention here is the teaching of poetry in university. Of poetry itself, some aspects here are *the language, the diction, figurative, imagery, symbolism, etc.* Now, let's have a look at a poem and discussed it for further appreciation, and later at the last part of this discussion let's have a deeper discussion how can a poem be well taught.

154 **Sailing to Byzantium**

William Butler Yeats (1865-1939)

1
2
That is no country for old men. The young
In one another's arms, birds in the trees,
- Those dying generations – at their song,
The salmon-falls, the mackerel-crowded seas,
Fish, flesh, or fowl, commend all summer long
Whatever is begotten, born, and dies.
Caught in that sensual music all neglect
Monument of unageing intellect.

II

An aged man is but a paltry thing,
A tattered coat upon a stick, unless
Soul clap its hand and sing, and louder sing
For every tatter in its mortal dress,
Nor is there singing school but studying

2
Monuments of its own magnificence;
And therefore, I have sailed by the seas and come
To the holy city of Byzantium.

III

O sages standing in God's holy fire
As in the gold mosaic of a wall,
Come from the holy fire, perne in a gyre,
And be the singing-masters of my soul.
Consume my heart away; sick with desire
And fastened to a dying animal
It knows not what it is; and gather me
Into the artifice of eternity.

IV

Once out of nature I shall never take
My bodily form from any natural thing
But such a form as Grecian goldsmith make
Of hammered gold and gold enameling
To keep a drowsy Emperor awake;
Or set upon a golden bough to sing
To lords and ladies of Byzantium
Of what is past, or passing or to come.

(1927)

This poem concentrates several Yeats' primary concerns into just thirty-two lines of immensely significant poetry. It expresses his belief that the contemporary world is old and sick and ripe for change; it deals with the problem with youth versus age; it weighs the role of body and mind-spirit in human life; and, perhaps most

meaningfully, it defines the proper role of the artist as a being out of time, artificial, dealing in artifice and contrivance to create timeless artistic monuments.

Byzantium, the title of the poem, was ancient Greek city on the site of what was later Constantinople. Here “Byzantium” is a poetic name for Constantinople at the height of the Byzantine Empire (the reign of Justinian the Great, AD. 483-565, Byzantine emperor, 527-565). At this time, Constantinople was famous for its artists and craftsmen: painters, mosaic workers, goldsmiths, manuscript illuminators, etc.; and it was a “holy city” (line 16).

What matter most to Yeats in Byzantium as a **symbol** of the realm of art. For Yeats, art had never been a matter of reproducing nature. On the stage, he insisted that the actors in his plays declaim their speeches artificially. Often the stage directions called for the characters to wear masks or in some other way to render themselves less human to the audience. Byzantium seemed to him the epitome of eternal, so strikingly unified in conception and execution as to sum up the impersonal greatness of a civilization whose separate members had long since gone the way of all “fish, flesh, or fowl”.

The poem is a masterpiece of consistent **imagery**. Stanza III introduces several of Yeats’ favorite images. In one form or another, he often alludes to “sages” to those who have broken out of the wheel of reincarnation as he would like to do with his poetry and as the great artist of the past were able to do. The final two stanzas continue to play with the “song” image. The poet invokes as “singing masters” the “sages”, which are both mosaic works of art themselves (“monuments of unageing intellect”) and, by extension, spiritual forebears of the artist, and the creators of the mosaics themselves.

Classroom Activity 1. At the first step, a teacher should arrange all possible questions to dig out students’ understanding the poem:

Question 1:

- a. What sort of person is the speaker? What occupation? What age? Write your possible reason(s)!

Sailor: Because he is sailing to Byzantium, *maybe he is an old man*

If the answer is just stated like that, then, appreciate it. It is a very good answer. Teacher's comment should make the student feel comfortable and appreciated. If, for instance, other student answers another thing like: *Wanderer, because a wanderer always go around the world; or, A voyager, because a voyage is trough the sea just like to sail.*

- b. Where was he? Why did he go there?

He was in Byzantium. He made a journey for the summer season.

Or whatever the student's answer might appear, just appreciate it. Because this is the way a teacher stimulates students' creativity. And this is the main point, how can a teacher design his or her instruction to make his or her students creative.

- c. What does he find there? Does he like what he finds?

- d. Stanza I might be thought of as a well-developed paragraph with a topic sentence and supporting examples. What is the topic sentence? What are the examples?

- e. To what does "Monument of unageing intellect" (line 8) refer? What is meant by "sing" (line 11) and "singing school" (line 13)?

- f. What request does the speaker make of the stanza III? Are the "sages" real or figures in a mosaic (line 17)?

Question 2:

- a. Give a tick [✓] in the box you think is correct:

What do you think about Byzantium? Give reason if possible!

Answer	T ick	Reason
It's a building		
It's a river		
It is a sea		
It is a city		

- b. Are the statements true or false? If the statement is false, give a correct statement or answer!

Statement	T rue	F alse	Your Statement
The rhyme of the stanza I is : abababab		✓	The correct rhyme is: abababcc
<i>Sailing to Byzantium</i> is written by John Keats			
The poem has eight stanzas			

- c. Give a tick [✓] in the correct box!

The sentence which is performed in first stanza:

<i>And be the singing – master of my soul</i>	
<i>Or set upon a golden bough to sing</i>	
<i>Caught in that sensual music all neglect</i>	
<i>Consume my heart away; sick with desire</i>	

Classroom Activity 2. After having conducted some types of teaching and model of assessments in classroom activity 1, now let's have a look to another model of assessing students experiences. *The Notional Syllabus* can be applied here. The Notional Syllabus is a fundamental idea that examiners presuppose an acquired body of knowledge in each of the fields they set out to test. The candidates are tested on what they are supposed to have learned rather on their potential abilities to learn. The test presupposes homogenous population of the students at each level, that is, those who have been exposed to approximately the same experience in each subject.

↳ *The teaching of notional syllabus:* by referring to the notional syllabus the teacher knows what aspects of literary work he should treat at any given level. He or she could, of course, treat more aspects than are indicated by the syllabus depending on the level of understanding of his or her students. The syllabus merely presents the minimum and prevents teachers from dwelling on some aspects (in which they may have special interest) to the complete neglect or other concepts which may greater significance in the work being studied. The syllabus gives guidelines of what aspects of these works should be covered at each level so that the learners realize that they are making progress.

↳ **The notional syllabus**

Literary Notion (LN) _____ Levels _____ of
Competence (LC)

<p><u>Notion in Poetry</u></p> <p>1) Meaning</p> <p>a). Situation</p> <p>b). Prose (basic or surface) meaning</p> <p>c). Implied meaning (interpretation)</p> <p>d). Subject (theme, message)</p> <p>e). Tone (intention, attitude or emotional meaning)</p> <p>2) Sound Devices</p> <p>a). Rhyme</p> <p>- end rhyme</p>					

<ul style="list-style-type: none"> - internal rhyme - slight rhyme - rhyming pattern b). Assonance c). Consonance d). Alliteration e). Euphony f). Effect of Sound on Meaning g). Rhythm <ul style="list-style-type: none"> - regular: fast or slow - irregular: fast or slow - rhythmic pattern - prosody (metre) - effect of rhythm on meaning <p>3) Sense Devices</p> <ul style="list-style-type: none"> a). Metaphor b). Simile c). Symbolism d). Personification e). Allusion f). Irony g). Imagery h). Hyperbole i). Paradox j). Euphemism <p>4) Form</p> <ul style="list-style-type: none"> a). Stanza b). Rhyming Couplet c). Tercet d). Quatrain e). Sonnet 					
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<p>f). Free Verse</p> <p>5) Structure</p> <ul style="list-style-type: none"> a). Repetition b). Illustration c). Contrast d). Relationship with Form <p>6) Diction</p> <ul style="list-style-type: none"> a). Meaning of Word in Context b). Effect (use simple, complex, archaic, or strange words) c). Strange Collocations d). Connotation <p>7) Syntax</p> <ul style="list-style-type: none"> a). Punctuation and Ellipsis b). Inversion and Normal Order <p>8) Types</p> <ul style="list-style-type: none"> a). Narrative b). Lyric Poetry <p>9) Themes</p> <ul style="list-style-type: none"> a). Love b). Physical Nature c). Abstract Nature d). Life and Death e). Passage of Time f). Corruption in Society g). Religious Thought 					
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h). Inequality and Discrimination					
i). Colonialism					
j). Conflict of Cultures					
k). Ingratitude					
l). Praise					
m). Nationalism					
n). Existentialism					

↳ The teacher can identify the level of students' literary competence by giving checklist [✓]. Suppose the students knowledge of rhyme still in first level, thus add /give a checklist in the column 1. The teachers can design the level themselves in accordance with the students' ability in such knowledge. The level can be two, three, or four. After knowing each level of student literary competence, assessment or test can be conducted in order to get exact information about the students' knowledge.

↳ *The Testing*. Examiners will be guided by the syllabus to keep their tests within the competence of the students they set out to examine. Moreover, the examiner knows in advance what notion(s) he or she is testing in each question and therefore varies them from question to question and from year to year. If questions are set on the same aspect each year, teachers and learners will tend to limit their study of literature only to these aspects and their knowledge of the subject will remain narrow.

CONCLUSION

In this paper we have tried to elucidate the problems faced by the school and university in teaching literature especially poetry. The difficulty of the instruction, low of interest, limited number of credits in literature course, over-loaded curriculum with unnecessary courses make the teaching of literature remain decayed year to year. We have tried, in this paper, to give some discourses, techniques, designs or procedures by which teachers can apply some. We realize that what we have conducted here is more or less seemed

to be unsatisfied because it is far from being perfect, but we feel sufficiently encouraged by this field of study.



SYNTACTIC ANALYSIS AND SEMANTIC INTERPRETATION OF WILLIAM BUTLER YEATS' POEMS: A LINGUISTIC APPROACH TO LITERATURE

ABSTRACT

Poetry has always been interesting to analyze. Poetry is different from the other literary works of its specific forms which are constructed from beautiful words throughout its stanzas. The analysis of poetry can be done through many ways. One of the ways is analyzing poetry from linguistic perspective. It is found in this research that linguistics has significance contributions in analyzing poetry. Linguistics which includes syntax, phonology, and semantics give significant contribution to understanding the poems of William Butler Yeats. First, syntactically Yeats uses good sentence construction, the so called "well-formed". Parallelism in syntax and semantics give great literary quality to the poem. Second, phonologically the relation between sound and meaning represent the strength of Yeats' poems, in which the diphthong sound can represent meaning, and the use of pleasing sound (euphony) represent the peaceful life, harsh sound effects

(cacophony) are represented by busy sounds to show the action of "rape" (in the second poem, *Leda and the Swan*). Third, semantically, the meanings of the poems are wonderfully described by Yeats throughout the symbols he uses.

INTRODUCTION

As a kind of manifestations of distilled and crystallized human experiences and expectations, poetry has different form of expression from other literary works. In *Dictionary of Literary Terms*, Shaw (1972) states that poetry is the art of rhythmical composition, written or spoken, designed to produce pleasure through beautiful, elevated imaginative or profound thought. Poetry, as one of the literary works, is something more philosophical and worthy in its consideration to any historical value on human life. Learning poetry is a process to understand the life because poetry utters the deepest feeling of man.

Poetry offers its readers a group of words. Words, in written poetry, are composed into phrases, phrases into sentences, all being the components of lines. If it is compared with language that is used in everyday life, poetry has its own patterns. Violation of sentence structure or syntax, for instance, is often done in order to reach its beauty. Sometimes violation of the sentence structure is done to reach its sound and rhythm. Wahab (2002) states that *Licencia Poetica* enables the poet to change the rules of ordinary language as the poet's wish.

The approach of analyzing poetry, through decades, has been limited to the side of literary criticism. Literary criticism was separated from the linguistic phenomena. Many critics saw themselves as pure literary critics who saw literary works and linguistics as two distinct things. And linguists, on the other side, seemed to avoid having interaction with literary works since they did not see the use of linguistics in analyzing literary works. However, after the publication of Chomsky's *Syntactic Structure* in 1957, there has been a great development of linguistic application to literature. Hundreds of articles, dozens of books and anthologies, academic seminars, journals of language teaching and many other writings

have appeared, all of which showed the efforts to explore this possibility (Ching, 1980: 3).

Linguists or critics have been starting to view literary works through the linguistics perspective. Some of the critics believe that linguistics has something to contribute to literary criticism, and that literary criticism has something to contribute to linguistics. Spiro (1991) states that literary competence in many ways depends on linguistic competence; one could not imagine appreciation of literary texts without appreciation of the language in which they are constructed. Some may say that, to appreciate literary text, only one competence is manifested i.e. literary competence; in many facets, literary and linguistic competences are so intertwined.

In fact, the effort to deal with literary works through many approaches has the same objective; i.e. to understand the literary works better. Literary works, as seen by many people, is a form of communication, which is principally a portrait of human emotional contemplation – whatever the genre of the works; poetry, prose, drama, or even essays. For those reasons, literary work is seen as creative works of art in the form of language. Thus, literary works are considered as the best place where readers can find the best use of the language.

In accordance with the reasons above, the researcher is in great eagerness to analyze a literary work, particularly poetry, through the aspects of linguistics, i.e. syntax, semantic, and phonology. Wahab (2002) states that linguistics approach to literature is based on at least three postulates: (1) literature consist of linguistic objects designed with an artistic end, (2) linguistic object are formal objects, and (3) a formal object, account of linguistic object designed with an artistic end, approximates a formal account of that artistic design. These three postulates apply to the four basic aspects of linguistics – phonology, morphology, syntax, and semantics.

This research, in general, is conducted to analyze poetry from a linguistic perspective. Specifically, this study aims at answering three research questions; (1) what syntactic and phonological forms are found in William Butler Yeats' poems?, and (2) how do the syntactic and phonological forms contribute to the understanding of the meaning of the poems? (3) how do semantic interpretations contribute to the understanding of the meaning of the poems? To answer these questions, a descriptive qualitative research design is

applied to analyze four poems of William Butler Yeats concerning the deep analysis by using data analysis method proposed by Miles & Huberman (1994). Since this research is descriptive, the key instrument of this research is the researcher himself. To avoid bias and the researcher's subjectivity in defining the poems to analyze, the researcher uses triangulation of theory and methodology to check the trustworthiness of data under analysis.

DISCUSSION

The linguistic theory is applied to the study of literature because of an idea that some theories of literature are more based on some certain phenomena so the results haven't described universal phenomena. The application has led to several different theoretical approaches. Jonathan Culler (1975), in *Structuralist Poetics*, he argues that:

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For anyone interested in applying linguistic methods to the study of literature an obvious procedure would be to use the categories of linguistics to describe the language of literary text. If literature is, as Valery said, a kind of extension and application of certain properties of language, then the linguist might contribute to literary studies by showing what properties of language were being exploited in particular text and how they were extended or reorganized... (1975, p.55)

The *theory of literature* itself usually concerns with classifying, analyzing, and comparing forms of verbal art which do, in fact, exist. But one could ask what characterizes existing forms of verbal art that differentiates them from forms which have never actually come into existence. Could we develop, in other words, a counterpart in the theory of literature to universal grammar in linguistics? Although certain limits are implicit in traditional esthetic and rhetoric, neither poets nor students of literature have thought much about the intrinsic limits of poetry, anymore than football players or spectators think much about gravity. The limit of poetic forms are simply psychological givens, just as gravity is a physical given. In trying to define them we will have to make the effort, required wherever man

studies his own nature of not taking the “natural” for granted (Kiparsky, 1973).

The method of syntactical analysis in this research is based on the principle of transformational grammar, in which an assumption is made that a sentence has a deep structure, which is responsible, for its semantic interpretation, and surface structure, which is derived from the deep structure by an ordered set of transformation rules. While phonological analysis would be based on the aspects of Jakobson’s works *Linguistics and Poetics* where sound can represent meaning.

In the early 1960s, Jakobson reminds that sometimes we hear that poetics is in contradistinction to linguistics. It is obviously concerned with evaluation. This separation of the two fields from each other is based on a current but erroneous interpretation of the contrast between the structure of poetry and other types of verbal structure. Unfortunately, the terminological confusion of “literary studies” with “criticism” tempts the student of literature to replace the description of the intrinsic values of a literary work with a subjective, censorious verdict. The label “literary critic” applied to an investigator of literature is as erroneous as “grammatical (or lexical) critic” would be applied to a linguist. Today, it would be better if we are not keeping on quarrelling over this matter. Since there is a bridge between these two fields, i.e. stylistics. The purpose of stylistics is to link the two approaches by extending the linguist’s literary intuitions and the critic’s linguistic observations and making their relationship explicit.

The interpretations, according to Jonathan Culler (1975: 116), are not the result of subjective associations. It can be discussed and justified with respect to the conventions of reading poetry, or, as English allows us to say, of *making sense*. Such conventions are the constituents of the institution of literature, and in this perspective one can see that it may well be misleading to speak of poems as harmonious totalities, autonomous natural organism, complete in themselves and bearing in rich immanent meaning.

Furthermore, Culler (pp.117) states that the convention of poetry, the logic of symbols, the operations for the production of poetic effects, are not simply the property of readers but the basis of literary forms. However, for a variety of reasons it is easier to study them as the operations performed by the readers than as the

147 institutional context taken for granted by the authors. The statements authors make about the process of composition are notoriously problematic, and there are few ways of determining what they are taking for granted. Whereas the meanings readers give to literary works and the effect they experience are much more open to observation. Moreover, 51 when one is investigating the process of reading one can make alterations in the language of text so as to see how it changes literary effects, whereas that kind of experimentation is not possible if one is investigating the conventions assumed by authors, who are not available to give their reactions to the effects of proposed alterations in their texts. As the example of transformational grammar suggests, the best way of producing a formal representation of the implicit knowledge of both speakers and hearers is to present sentences to oneself or to colleagues and then to formulate rules which account for the hearers' judgments about meaning, well-formedness, deviance, constituent structure, and ambiguity.

The First Data: Sailing to Byzantium

"Sailing to Byzantium", written in 1926, is one of the best poems of William Butler Yeats. The poem expresses the belief that the contemporary world is old and sick and ripe enough to change. It weighs the role of physical and spiritual world. As appear in the poem, old age excludes a man from the sensual joys of youth. An old man may deliberate his soul by expressing his liberation in a work of art. In that world, the old man admitted into the realm of the spirit and his rejoicing will increase accordingly as he realizes the magnificence of the soul. The old people live in the noblest element of God's fire. The complete verse is as follows.

2 *Sailing to Byzantium*

I

That is no country for old men. The young
In another's arms, birds in the trees,
-Those dying generation- at their song,
The salmon-falls, the mackerel-crowded seas,
Fish, flesh, or fowl, commend all summer long
Whatever is begotten, born, and dies.
Caught in that sensual music all neglect

2
Monuments of unageing intellect.

II

An aged man is but a paltry thing,
A tattered coat upon a stick, unless
Soul clap its hand and sing, and louder sing
For every tatter in its mortal dress,
Nor is there singing school but studying
Monuments of its own magnificence;
And therefore I have sailed by the seas and come
To the holy city of Byzantium.

III

O sages standing in God's holy fire
As in the gold mosaic of a wall,
Come from the holy fire, perne in a gyre,
And be the singing masters of my soul.
Consume my heart away; sick with desire
And fastened to a dying animal
It knows not what it is; and gather me
Into the artifice of eternity.

IV

Once out of nature I shall never take
My bodily form from any natural thing
But such a form as Grecian goldsmiths make
Of hammered gold and gold enameling
To keep a drowsy Emperor awake;
Or set upon a golden bough to sing
To lords and ladies of Byzantium
Of what is past, or passing or to come

3 William Butler Yeats, 1865-1939

Syntactically, the word “That” in the opening of the stanza is a demonstrative pronoun. The sentence “That is no country for old men”, if compared with the use of the word “There” will give a better sentence construction, it would be “There is no country for old men”. Or, the use of a more accurate negation in this sentence i.e. “not” and the insertion of a determiner “the” would construct a better pattern. It would be “That is not the country for old men.” The poet, however, seems to give a stress in this line, where the word “That” refers to his country, the old and ripe Ireland. Moreover, the poet closes this line, after a full stop, with “The young”. It is not usual, in a standard language, that is, formal grammar, after a full stop continued by only a noun phrase (NP), and the poet let the line open. However, this is, in the researcher’s opinion, a fantastic use of an NP in pursuing the so-called rhythm or music of the poem.

The basic metrical unit which is called *foot* consists of normally one accented syllable plus one or two unaccented syllables, though occasionally there may be no unaccented syllable. To draw these types of meters the following diagram would be a representative one:

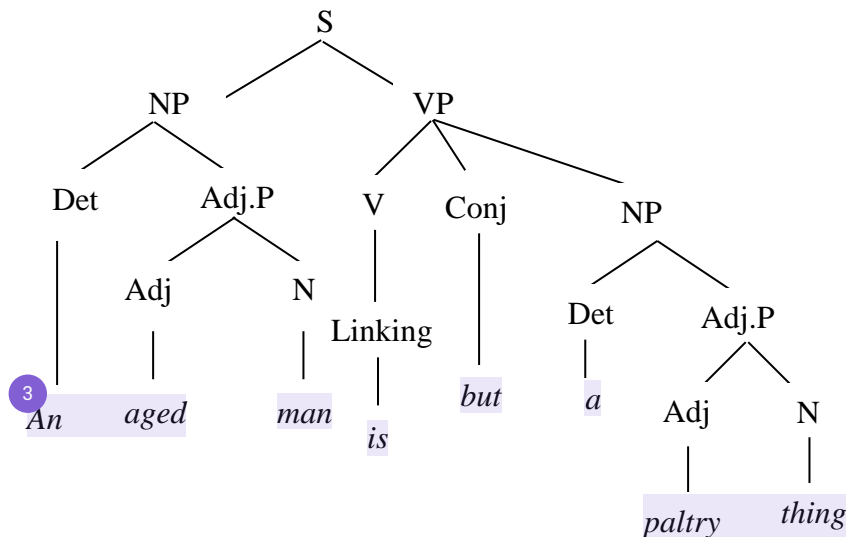
No.	Name of Foot	Name of Meter		Example
1	Iamb	Iambic	Duple Meters	<i>the-`young</i>
2	Trochee	Trochaic		<i>`sal-mon</i>
3	Anapest	Anapestic	Triple Meters	<i>in-ter-`vene</i>
4	Dactyl	Dactylic		<i>`yes-ter-day</i>
5	Spondee	Spondaic		<i>`day-`break</i>
6	Monosyllabic Foot			<i>`fall</i>

A meter, which comes from a word meaning “measure”. The following measurement names the feet like:

- Monometer *one foot* Pentameter *five feet*
- Dimeter *two feet* Hexameter *six feet*
- Trimeter *three feet* Heptameter *seven feet*
- Tetrameter *four feet* Octameter *eight feet*

The metrical characteristic of Yeats's *Sailing to Byzantium* is "iambic pentameter" where a line consists of ten syllables. In each line, this poem is in a constant use of five feet, which is pentameter. Each foot contains of an unstressed or unaccented syllable (x or ~) and a stressed or accented syllable (` or -), i.e. iambic. It is a wonderful poem in this respect, where all the lines have the same pattern i.e. iambic pentameter. This also happens in the following three stanzas.

Syntactically, the second stanza is well-formed. It is opened with "An aged man is but a paltry thing". By using a transformation rule we will be acquainted with the syntactic components like noun phrase (NP) and verb phrase (VP) and their relations with each word within the lines, as the "tree-diagram" below.



The parallel use of NP in "an aged man" and "a paltry thing" creates a beautiful construction. The use of a conjunction "but" seems to stress the likeness of "the aged man and the paltry thing", resembling that there was no precise comparison of the words "an aged man", except "a paltry thing". It is explicit in this line that an aged man is *worthless* portrayed by the word *paltry*. The proof that this stanza is in good use of sentence construction, the so called well-formed, established by the last two lines of this stanza: "And

3 therefore I have sailed by the seas and come - To the holy city of Byzantium." There is no deviant sentence in these lines.

Semantically, the second stanza is meaningful. This stanza is opened with 43 "An aged man is but a paltry thing". An old man is like "a tattered coat upon a stick." This is a real description of great disillusion toward life, where hopes and eagerness are perished. All are caused by the decreasing of age. There is no other way in answering the problem of oldness except by sailing, the imaginative one, to another place which is *magnificent* i.e. Byzantium. This is an imaginative journey depicted by the word "soul" in line three of this stanza and "sailed" in line seven of this stanza. Semantic feature of "soul" is [+ABSTRACT], while "sailed" is [+CONCRETE]. A concrete activity is only done by concrete noun such as [+HUMAN] or [+ANIMATE]. If the activity is done by an abstract noun such as SOUL, BEAUTY, BRAVERY, etc. so a semantic deviation is happening. Furthermore, the use of words "soul clap", and "soul sing" show the use of metaphorical language, where "soul clap" as if soul had a hand, and "soul sing" as if soul could sing like [+HUMAN].

Phonologically, the diphthong sounds (-a-i-ə) in "fire", "desire", and "gyre" symbolize the falls of old generation and replaced by young generation. For example, the life cycle of people is that, first of all they were born as babies. Then, they are growing older. And, at last they die. The life cycle is like the diphthong sound rises from (-a) which is low-back vowel, to (-i) which is top-front vowel, then falls again to (-ə) sound which is middle-back vowel. There is a picture of human life. A person grows older, he moves higher and at last he reaches the top of the "gyre", then they come to their death.

Semantically, the final line of the poem: 23 "Of what is past passing or to come" reflects the line from the opening stanza: 23 "Whatever is begotten, born and dies." In an effort to represent permanence and timelessness, and in achieving a resolution to his quest, the poet, paradoxically completes the poem by dividing time into past, present and future, suggesting that his intellect remains within the bounds of his human condition. It is noticeable that many of the words associated with mortal life are monosyllabic or at most are composed of two syllables e.g. (a) "fish, flesh, fowl." And (b) 3 "An aged man is but a paltry thing, a tattered coat upon a stick." By

contrast many of the words used to reflect the permanence of the intellect are polysyllabic e.g. (a) “Monuments of unageing intellect.” (b) “Of hammered gold and gold enameling.” The poem sets out to display the superiority of the world of art, to show that permanence can be achieved through art as in Byzantium and that human life by contrast is transient. Yeats uses symbolism throughout the poem to represent this contrast.

The Second Data: ¹¹⁰ **Leda and the Swan**

In this poem “Leda and the Swan”, William Butler Yeats uses the fourteen lines of the traditional sonnet form in a radical, modernist style. This poem simply retells a story from Greek mythology; “Leda and the Swan” is a violent, sexually explicit poem with its plain diction, rhythmic vigor, and allusions to mystical ideas about the universe, the relationship of human and divine, and the cycles of history. It can be seen as a poem about the way a single event is to be understood as part of a larger scheme; the result of the god’s assault on Leda is the birth of Helen of Troy, the subsequent destruction of early Greek civilization, and the beginning of the modern era. Yeats’s daring sonnet describes the details of a story from Greek mythology — ¹¹⁰ the rape of Leda by the god Zeus in the form of a swan.

The title of the poem is important, because it is the only indication of the characters that are the subject of the poem. In the poem, Yeats assumes that the reader is familiar with the myth referred to in the title. Throughout the fourteen lines, he never uses the names ¹³ of either of the characters. Zeus’s name in fact appears neither in the title nor the text of the poem; the reader is expected to understand that the swan is an incarnation of the all-powerful god. Hence, the lines:

³ A sudden blow: the great wings beating still
Above the staggering girl, her thighs caressed
By the dark webs, her nape caught in his bill,
He holds her helpless breast upon his breast.

How can those terrified vague fingers push
The feathered glory from her loosening thighs?

23
And how can body, laid in that white rush,
But feel the strange heart beating where it lies?

A shudder in the loins engenders there
The broken wall, the burning roof and tower
And Agamemnon dead.

Being so caught up,
So mastered by the brute blood of the air,
Did she put on his knowledge with his power
Before the indifferent beak could let her drop?

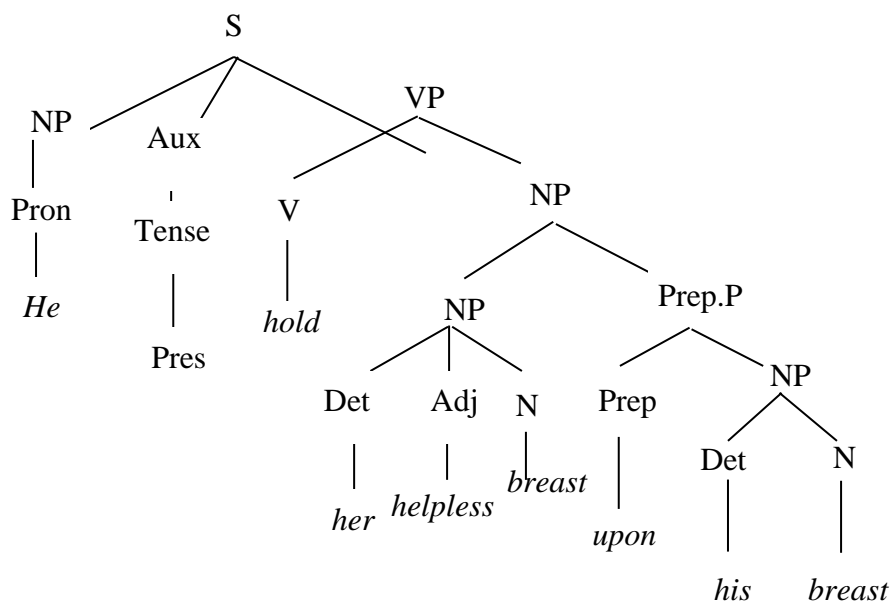
³
Leda and the Swan is written in 1924 in the form of a sonnet, a fourteen-line poem with a fixed rhyme scheme (ABAB ABAB CDE CDE), which is traditionally used for love poems. A sonnet is usually divided into two parts; the first part is called octave i.e. the first eight lines, and the second part is sestet i.e. the last six lines. Usually in the Italian sonnet, corresponding to the division between octave and sestet indicated by the rhyme scheme (and sometimes marked off in printing by a space), there is a division of thought. The octave presents a situation and the sestet a comment, or the octave an idea and the sestet an example, or the octave a question and the sestet an answer (Perrine, 1977: 221). This is somewhat ironic, considering the violent nature of the narrative. It is obvious that “Leda and the Swan” is a sonnet, one of the most precise forms of literature known. An interesting paradox emerges, however, at first glance. The poem is written in a traditional form, using a traditional rhyme scheme, yet the subject matter is extremely non-traditional i.e. violent rape as opposed to the usual love sonnets. This paradox is representative of the many oppositional elements which abound in the text and which help form the basis for understanding the oppositions which influence both Yeats and the poem. To create a violent tone to the poem, Yeats starts the first stanza with a bang:

140
³
A sudden blow: the great wings beating still
Above the staggering girl, her thighs caressed

Syntactically, the first three words “A sudden blow:” draw us immediately into the action, the colon increases the pace and

harshness of the opening line. The entire opening stanza reads like a row of dominoes falling, one after the other, the commas separating each fall; the falls in this case being the swan's attack on Leda. This confused, frenetic and disjointed structure emphasizes the panic Leda would have been feeling, and her futile attempts to right back. The detailed description of the rape continues until the end of this stanza.

To understand the position of the doer and the victim of the rape, we can use the *tree diagram* of the last line in the first stanza is as below.



Verbs play a major role in understanding this stanza and the other stanza of this "Leda and the Swan". They are present tense through the **octave** i.e. the first eight lines in a *sonnet* and the first part of the **sestet** i.e. the last six lines of a *sonnet* ("holds", "push", "feel", "engenders"). They then shift to past tense in the last part of the sestet ("caught", "mastered", "Did"). The verbs in the present tense imply an intense immediacy while those in the past tense distance the reader, and perhaps the aggressor as well, from what has just occurred. Additionally, there is juxtaposition between active and passive verbs so that the active verb forms ("holds", "engenders") belong to the swan while passive verb forms ("caressed", "caught", "mastered") belong to Leda. The verb forms, then, play an active role in contributing to a closer understanding of the text.

Phonologically, the harsh and cruel sound effect which is called *cacophony* or *cacophonous* sounds are found in the *noisy sounds* such as in the use of the words ³ *sudden blow*, *great wings*, *beating still*, *staggering girl*, *thighs caressed*. The vowels are in general more pleasing than consonants, for the vowels are musical tones, whereas the consonants are merely noises. A line with a high percentage of vowel sounds in proportion to consonant sounds will therefore tend to be more melodious than one in which the proportion is low. The vowels and consonants themselves differ considerably in quality. The long vowels will be more resonant than the short vowels. And some consonants are fairly mellifluous such as the “liquid” *l, m, n,* and *r*; the soft *v* and *f* sound; the semi vowels *w* and *y*. Others, such as the “explosive” *b, d, g, k, p,* and *t*, are harsher and sharper in their effect. The consonantal sound of *g* in [gri:t] and *b* in [bi:t] are to show the harsh effect of the rape and to show the power of god Zeus upon the blurred and flimsy body of Leda.

The Third Data: The Lake Isle of Innisfree

Written in 1892, ¹⁸ *The Lake Isle of Innisfree* is a remarkable advance. This poem is far more sophisticated in many respects. An immediately noticeable characteristic of this poem is its maturity; the themes explored and the techniques used to do so are far more complex and detailed. The central theme is that of exile, and it is portrayed in a somewhat inquisitive way. The narrator longs to live on the island of Innisfree and be closer to nature, hence the lines:

¹⁸ The Lake Isle of Innisfree

I will arise and go now, and go to Innisfree
 And a small cabin builds there, of clay and wattles made:
 Nine bean-rows will I have there, a hive for the honey-bee,
 And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow,
 Dropping from the veils of morning to where the cricket sings;
 There midnight’s all glimmer, and noon a purple glow,
 And evening full of the linnet’s wings.

3 I will arise and go now, for always night and day
 I hear lake water lapping with low sounds by the shore;
 While I stand on the roadway, or on the pavement gray,
 I hear it in the deep heart's core.

All of us bring personal association to the poems we read. "The Lake Isle of Innisfree" might give us special pleasure if we have vacationed on a small island or on the shore of a lake. Such associations are inevitable, even to be welcomed, as long as they do not interfere with our reading the words on the page. This poem tells us, for instance, of a beautiful island in Lake Gill, County Sligo, Ireland, of how one man feels toward it. Maybe the poet knows no more about Innisfree than a writer of a travel guidebook knows. Yet Yeats' poem indicates a kind of knowledge that tourist guidebooks do not ordinarily reveal: that the human heart can yearn for peace and happiness that the lake isle of Innisfree with its "low sound by the shore" can echo and reecho in memory forever.

We all make our own interpretations; and sometimes 58 the total meaning of a poem evades even the poet who wrote it. For example, when Robert Browning was asked to explain his difficult poem *Sordello*, he replied 88 that when he wrote the poem only God and he knew the meaning of the poem; but "Now, only God knows" (Kennedy and Gioia, 2002). However, to analyze this poem we could be certain of its meaning, in general, more fruitful than to proceed as if no certainty could ever be had. It is obvious that the approach used will end in complete subjectivity, we are aware of this matter. We do no harm if, for instance, we say that Yeats' this very poem is really about the lost island of Atlantic. Why? Because we think it is. How can you prove us wrong? Interpretations cannot be proven "wrong". A more fruitful question might be, "What can we understand from the poem's very word?"

Phonologically, the ABAB rhyme structure enforces this feeling of peaceful life of nature, lending a bowing, soothing rhythm to the poem, as does the alliteration in the third line of the stanza.

3 *Nine bean-rows will I have there, a hive for the honey bee,*

The sound patterning of *n* sound such as "nine bean", and *f* sound in "I have", "a hive" and monosyllabic words except in "honey"

construct a nice rhythm and produce peaceful sound. The reader of this line, then, can hear the peaceful world in every single bit of the rhythm. The successful creation of a definite atmosphere for the line really does show how wonderful this line is. This line is likely written carefully, as a fully ledged piece of literary work.

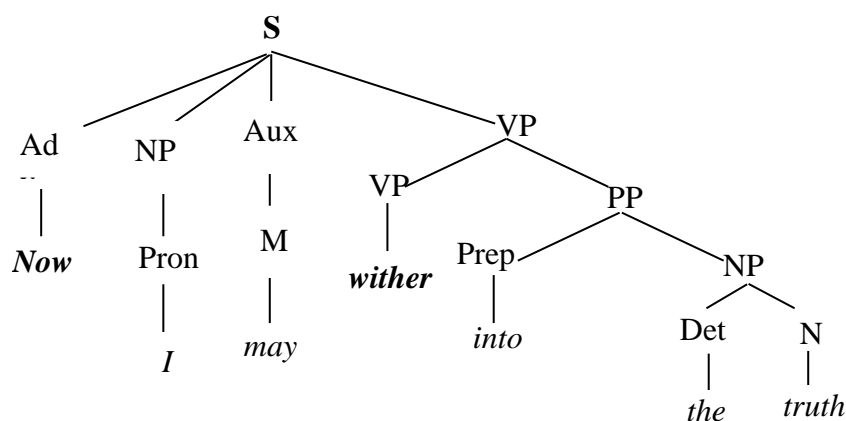
The Fourth Data: ³ The Coming of Wisdom with Time

This poem, ³ *The Coming of Wisdom with Time* is a lyric poem. A lyric is a type of a brief poem that expresses the personal emotions and thoughts of a single speaker. It is important to realize, however, that although the lyric is uttered in the first person, the speaker is not necessarily the poet. There are many varieties of lyric poetry, including the dramatic monologue, elegy, haiku, ode, and sonnet forms. This poem is an attempt to achieve the highest value in human life, which according to the poet is *wisdom*.

³ The Coming of Wisdom with Time

Though leaves are many, the root is one;
 Through all the lying days of my youth
 I swayed my leaves and flowers in the sun;
 Now I may wither into the truth.

We can draw the syntactic structure of the last line of this poem: “Now I may wither into the truth” as follows:



By the tree diagram, such as example above, the interpretation of such a diagram is transparent. If the basic string is: *Now I may wither into the truth*; the structure presented in above tree diagram can be taken as a first approximation to its (base) Phrase-marker. A grammar that generates simple Phrase-markers may be based on a vocabulary of symbols that includes both *formatives* (*the, truth, etc.*) and *category symbol* (S, NP, VP, V, etc.). The formatives, furthermore, can be subdivided into *lexical items* (*I, truth*) and *grammatical items* (*Present, Possessive, etc.*).

It is important to hear the pronouncing of the word “wither”. Is it uttered with an ecstatic, incredulous, despairing, or resigned tone? It seems, to me, that as a poet as well as philosopher-politician Yeats is fully aware of the cycle of life where Yeats had actually been ready in facing his old age, he had already ready for his “spiritual release”. In Indian philosophy, there are four stages in life, they are “*artha*”, “*kama*”, “*dharma*”, and “*moksa*”. *Artha* is material possession, *kama* is pleasure and love, *dharma* is religious and moral duties, and *moksa* is redemption or spiritual release. The word “wither” is, in my opinion, the exact replacement of the word “*moksa*”.

The ³²interpretations are not the result of subjective associations. Although we can not avoid from being involved with the subjective judgment in interpreting this literary work. It can be discussed and justified with respect to the conventions of reading poetry, or, as English allows us to say, of *making sense*.²⁴ Such conventions are the constituents of the institution of literature, and in this perspective one can see that it may well be misleading to speak of poems as harmonious totalities, autonomous natural organism, complete in themselves and bearing in rich immanent meaning. The meanings the researcher gives to Yeat’s poems by investigating the linguistic aspects, the researcher can make alterations in the language of text so as to see how it changes literary effects. As the example of transformational grammar suggests, the best way of producing a formal representation of the implicit knowledge of both speakers and hearers is to present sentences to oneself or to colleagues and then to formulate rules which account for the hearers’ judgments about meaning, well-formedness, deviance, constituent structure, and ambiguity.⁵¹

The findings and discussion above can representatively be drawn as the following table.

Poem	Linguistically	Poetically	Explanation
1	Well-formed	meaningful	The sound symbolism represented the life cycle symbolized by the diphthong sound (-a-i- ə) in the use of the words "fire", "gyre", "desire" make meaning
2	Well-formed	meaningful	The use of sonnet is paradox with the content of the poem. Usually, a sonnet is for a love poem. Harsh sound effects which is called <i>cacophony</i> made by the busy sound as the representation of the "action" of the rape .
3	Well-formed	wonderful	Parallelism in syntax and semantics give great literary quality to the poem. Wonderful use of sound devices makes effective verse
4	Well-formed	meaningful	A lyric poem, short but meaningful, is created by using of symbol and the use of tone.

CONCLUSION

In this chapter the researcher has tried to apply the principle of linguistic implementation to the literature particularly on William Butler Yeats' poems. Linguistic aspects which include syntax, semantic and phonology have been the primary consideration. The syntactic aspects have been applied to expose the principles and processes of constructing phrases, clauses, and sentences. The semantic interpretation in this part endows with meaning of Yeats's

poems. The sound pattern appears in each line of the poems seem to strengthen the symbols used by the poet, and for the researcher this is also the important consideration in determining the meaning of the poems. At last, the researcher finds that linguistic aspects obviously give significant contribution to understanding the meaning of the poem.

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This book is a collection of articles I wrote since 2000 up to 2010 and some have been published in regional and national journals. Some articles I wrote for periodical discussion and classroom presentation. Some articles are research results resumed for a report presented to our campus that has provided me with financial support.

As a collection of articles this book does not portray the teaching of English as one integrated concept rather a scattered thoughts which I try to gather in two chapters i.e. language teaching and literature teaching. I concern to teaching of language in terms of its practicality but for literature teaching is more conceptual. I hope this book can uplift my academic experience, and hopefully in the future I can write more articles and books in line with the development of English teaching in the Indonesian context.



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