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ANTHOLOGY OF ENGLISH LANGUAGE TEACHING

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PREFACE

English Language Teaching as a Foreign Language (TEFL) has rapidly developed recent years. Current Issues has been yielded by experties concerning the shiftinig paradigm of English Language Teaching. Concern in Linguistics Content as well as TEFL Approches that include considering students' and teachers' potential and the engagement information technology have resulted new era of TEFL

This book compiles current issues that purposefully addresses English Language Teaching as a Foreign Language. This book consists of ten articles concerning critical reading, learner autonomy concern in reading material selection, grade inflation in drama class, introducing prose for beginners, Advanced English Grammar, Classrom interaction assessment, teaching technique implementation, and classroom activities to improve students speaking skills.

This book hopefully becomes one of recources for readers that concern on current issues in English Language Teaching. The readers's kind suggestion and comment are still needed for better edition.

DAFTAR ISI

ASSESSMENT IN CLASSROOM INTERACTION

Woro Retnaningsih

A. Introduction

Teachers naturally integrate assessment into their teaching, whether formally or informally, with the goal of collecting evidence on student learning to inform subsequent instruction. Classroom assessment is socially constructed through interaction, and, as such, the quality of the assessment is dependent on the interaction per se. Assessment is thus viewed as a crucial component in a socio-cognitive view of learning (Purpura, 2017). Increasing attention to authentic assessments and wider use of classroom-based assessment, with empowering roles for teachers and learners, hold potential for a paradigm shift in second language assessment.

A historical overview of how classroom interaction has been assessed over time, from an early focus on teacher language, the construction of classroom culture, and learners' second language identities, to recent developments in classroom-based assessment, particularly formative assessment or assessment for learning and dynamic assessment of second language abilities. Current trends in formative assessment, performance-based assessment, and dynamic assessment are described and recent research on these forms of assessment is presented. This thema will ends with a discussion of pressing issues and future directions in the development of sound

practice and research agendas for interaction-based approaches to assessment in second language classrooms.

B. Historical Perspective

Early studies of classroom interaction focused on observation and description of the functions and structure of teacher–student talk according to observation schemes (Flanders 1970; Sinclair and Coulthard 1975). By coding classroom talk, the researcher was able to describe the structure of classroom discourse, establish categories, and quantify discourse. The assessment of classroom discourse using coding schemes for purposes of teacher evaluation continues to be a widespread practice nowadays. Influenced by Hymes' frame-work to study language use in social settings, later research adopted an ethnographic approach to understanding the classroom as a cultural setting with socially constructed norms of classroom behavior (first-language classroom studies by Mehan 1979, etc.). This early work unveiled interactional patterns organized in initiation-response-evaluation (IRE) or initiation-response-feedback (IRF) sequences.

In the field of second language acquisition, classroom interaction received vigorous attention from interactionist researchers, who maintained that negotiation of meaning when learners are engaged in communicative activities is crucial for L2 acquisition. research on negotiation in the language classroom took a psycholinguistic orientation, focusing on nego-tiation of meaning and how negotiation makes input comprehensible in learner–learner (Gass and Varonis, 1985) and teacher–learner interaction (Chaudron, 1988). A sociolinguistic orientation to the study of classroom interaction emerged in microethnographic

studies (Van Lier 1988), language socialization and sociocultural studies. Toohey (1996), for instance, used Lave and Wenger's notion of community of practice in her ethnographic study of identity and practices of young ESL students. She showed that children are actively engaged in negotiating their identities. Their language proficiency plays a role in their developing identities and practices but, in at least some communities, proficiency doesn't seem the most important factor. A qualitative analysis of selected speech events of student language use in English-medium content classrooms revealed a shift from traditional recitation towards activities that fostered students' understandings and assessed them informally. Ethnographic studies of school discourse, such as these ones, are valuable in multicultural educational contexts where sociopolitical changes are occurring.

Critical discourse analysis studies have shown that classroom discourses and cultures re more complex than one would think. Arguing that the interactionist approach to classoom observation can only produce a fragmented picture of classroom reality. Kumaravadivelu (1999) conceptualized a framework for conducting critical classroom discourse analysis rom poststructuralist and postcolonialist perspectives. Discourse can be seen as a three dimensional construct consisting of a sociolinguistic dimension, a sociocultural dimension, and sociopolitical dimension. Paying attention to all the elements involved in classroom discourse, and the information that this can reveal when viewed through the prism of a larger sociopolitical context, critical discourse analysis offers the possibility of penetrating hidden meanings and underlying connections in the observable data. One example of this approach is Canagarajah (2004), who argued that students suppress their own identities to abide by the dominant identity or the one

imposed by the teachers or schools. His study of safe houses, spaces in the classroom that provide a safe site for students to negotiate identities more critically, highlights conflicts between the learner's identity and the identity associated with the language/dialect they are learning. The construction of identity related to resistance and non-participation has also been a focus of classroom interaction research. In a case study of two immigrant adult ESL learners in Canada, Norton (2001) explored the relationship between non-participation and imagined communities. In these two cases, learners' non-participation was an act of resistance to maintain their identity in their imagined communities, the imagined world outside the classroom.

In reaction to what was perceived as a simplified analysis of classroom interaction, conversation analysis (CA) methodology was applied to second language classroom contexts. Borrowing methodological tools from ethnomethodologists in the social sciences, conversation analysts seek to discover the structured organization of talk as a manifestation of social activity. Because the power relations in teacher-fronted classrooms are fundamentally different from those we find in other contexts, teachers tend to have full control of topics and turns, and can evaluate learners' interaction. Conversation analysis has contributed much to our detailed understanding of such types of interactional organization as turn-taking, repairs, adjacency pairs, etc. Seedhouse (2004) points out that, whereas CA practitioners 'attempt emic analysis of how social actions are carried out by means of language', linguistic approaches tend to focus on the language itself. An example of the use of CA methodology is Markee's (2004) study of Zones of Interactional Transition in ESL classes. Analysis of classroom talk at points of transition between 'speech exchange systems', when

learner–learner talk during group work switches to teacher learner talk, and qualitative interpretation of this talk, identify potential sources of disruption in the organization of the interaction. Exemplifying counter questions and tactical fronting talk sequences (ambiguous language misleading lack of understanding by learners) in interactional transitions, Markee does not only provide a thorough description of the interactional organization of these sequences, but also suggests that the psycholinguistic study of language acquisition cannot be disassociated from attention to the social context when acquisitional processes are mediated through interaction. This realization has   profound implications for assessment practice.

A number of sociocultural studies have analyzed classroom interaction between teachers/tutors and learners. Interaction is of interest to socio cultural theory (SCT) because the   genesis of learning is captured in the dialogic exchanges that take place in the classroom. The microgenetic analysis of classroom talk displays how language is used as a mediation tool in the learning process, tracing changes in cognitive functioning as observed in interaction during a learning episode. The theory is concerned with the relationship between language and mind, and is based on the ideas of the russian psychologist L. S. Vygotsky (1978), who viewed human action as mediated by technical and psychological tools or signs, such as   language. Teaching may be viewed as assisting performance through the Zone of Proximal Development (ZPD), where one's behavior is supported by objects in the environment (object-regulation) or another person (other-regulation) until learners are able to function independently (self-regulation). In the ZPD (the space between independent and assisted performance), the expert (teacher or another peer) offers assistance to the learner

in carrying out new components of the task which the learner would not be able to complete without assistance.

Several studies have analyzed teachers assisting learners in order to mediate second language learning. For instance, Aljaafreh and Lantolf (1994) showed how negotiation of corrective feedback during tutorial sessions promotes learning. Donato and Adair-Hauck (1992) analyzed how formal explanations can be co-constructed by teacher and learners through a negotiation process. McCormick and Donato (2000) focused on the strategic use of teachers' questions for scaffolding purposes. Smiley and Antón (2012) analyzed how teachers' roles manifest through the teacher's intentional use of language in relation to the concept of mediation. Toth (2008) showed that attention to discourse cohesiveness in the classroom is essential to engage students in complex thinking and to foster language learning. None of the approaches to classroom interaction discussed above have been primarily concerned with assessment. However, their findings are relevant and provide useful data for assessment purposes. Indeed, assessment is an integral part of every aspect of teaching and learning, and this is particularly evident in the analysis of classroom interaction.

C. Current Trends

The 'social turn' in second language acquisition studies (Block 2003; Firth and Wagner 1997) has increased attention to classroom interaction as a source of assessment. The predominance of social constructivist and sociocultural approaches to language learning and teaching has placed classroom assessments under a new light. Over a decade ago, McNamara (1997) called for a social perspective in testing, pointing at the challenges that co-construction of

interaction, contextual variability, and social constraints on assessment pose for traditional psychometrics. Around the same period, Swain (2001) proposed that learners' collaborative dialogue could provide not only insights on cognitive and strategic processes in language learning but also valuable information for language testers. Analysis of learners' interaction may provide, at a minimum, validation evidence for test results. Taylor and Wigglesworth (2009) highlight the integration of learning and assessment activities, particularly regarding dynamic assessment and assessment for learning. Brooks (2009) also underscores the socio-cognitive element in assessment by looking at comparative data from examiner-candidate interaction and pair test-takers interaction in oral proficiency testing. Test taking with a peer, instead of with the examiner, elicited higher scores and increased the degree of complexity of the interaction.

Classroom-based assessment (CBA), conducted in the classroom by the teacher, has been gaining attention as a means of assessment on its own right since the 1990s. External standardized assessments have traditionally enjoyed higher status, given that these are more conducive to validity and reliability measures. A stronger emphasis on social aspects of language learning, combined with a search for alternatives to traditional language testing that are more in line with communicative-oriented language teaching, has led researchers and practitioners to look more closely at authentic assessments in classroom settings. The main goal of CBA is to provide information that may aid teaching; thus it blends teaching, learning, and assessment in one single event. CBA is 'contextually bound and socially constructed' (Turner 2012: 65) and takes the shape of a variety of strategies used by teachers to collect information about students' learning and to plan subsequent teaching.

These include class observations, student journals and portfolios, tutoring or conference sessions, projects and other task assignments, interviews and questionnaires. Turner (2012) defines CBA as a repertoire of methods and the reflective procedures that teachers and students use for evidence to gauge student learning on an ongoing basis. Classroom assessment requires awareness of the sociocultural context in which it is situated and the socio-cognitive dimensions of learning. CBA is still developing as an assessment paradigm. Even though assessment is at the core of what teachers do in the classroom, assessment activity in classrooms has not been well researched yet, due to lack of attention by researchers to these practices and its incompatibility with predominant psychometric means of assessment. Given the emerging profile of CBA, it is not surprising that there are several terms in use for a variety of assessment approaches that have a common theme: socially-constructed assessment in context by the teacher. Alternative, authentic, performance, classroom-based, teacher-based, and assessment for learning all share the common theme and may be considered formative in nature.

The term formative assessment (FA) has been used in education to differentiate assessment practices aimed at supporting learning from those that aim at measuring learning independently of a particular course of instruction (summative evaluation). Formative assessment relies on teachers' feedback, self-evaluation and peer-evaluation to aid the learning process. It attempts to guide learners in their development. Classroom interaction and interactive feedback are of crucial importance in formative assessment. In contrast to summative assessment, FA provides teachers with useful information for planning a curriculum by diagnosing the effectiveness of pedagogy based on students' learning. Black

and William (2012) reported on classroom dialogue, particularly teacher's questioning, feedback, peer and self-assessment, and formative use of summative tests, as effective practices developed in their formative assessment project in schools in Great Britain.

Formative classroom assessment by teachers takes place in four phases: planning, implementation, monitoring, and recording the assessments (Dickins 2009). Current use of internal incidental formative assessment does not follow any pre-established systematic method, for which it has raised questions about its validity. Gardner (2000) argued that the boundary between formative and summative assessment is not as clear-cut as is often described and that the interplay between reliability and validity in classroom assessment is complex. Their case study of nine elementary schools focused on the construct of formative assessment within the context of young second language English learners in England and Wales. Questionnaires and interviews with class teachers, language support coordinators, and their teams of bilingual education assistants, along with class observations, provided insights on assessment opportunities, assessment functions, uses of assessment data, and implementation of school-based assessment. Their qualitative analysis revealed that several instances of teacher assessment, made on the basis of learners' performance in class, may be regarded as crucially important as high-stakes decisions. Class teacher assessment was used for the purpose of collecting input for managing and planning teaching, collecting evidence of learning of the curriculum and of learner attainment against external standards, and gathering evidence for evaluation of teaching. Class-based assessment, although not formally recorded, has a tremendous influence in teacher's decisions about language development and individual assessment

of learners. But the authors also identified sources of potential inconsistencies in assessment decision-making that undermine the reliability and validity of this practice, such as the effect of the assessment context and the fidelity of the representation of learners' language or its interpretation. Formative assessment appeals to teachers for its attention to individual learners' needs. However, this study presents the complexities and potential pitfalls of its application.

Formative assessment puts the spotlight on the role of the teacher as an agent in assessment (Dickins, 2004). While traditional assessment has favored formal approaches to assessment over observation-based assessment, he points out that 'the teacher as assessor both engages with and creates discourses of assessment at different levels: the individual teacher(s), the cultural context of the classroom, at professional and institutional levels, all of which — in turn — reflect the different political as well as social contexts in which the teachers work'. The literature on formative assessment identifies the following areas as deserving of more research: teachers' dilemmas in their role as facilitator of language development and that of assessor of language performance, the erroneous belief that teacher assessment is not high stakes, conceptualizations of formative teacher assessment as advancing language learning, role of classroom interaction and best practices in teacher assessment, and the range of procedures that teachers report using when making decisions about their students' language abilities.

The advent of communicative-oriented language teaching brought about changes in the ways languages were taught and assessed. The existence of national and macro-national standards for language teaching and learning (Council of Europe 2001; ACTFL

1998) and the description of standardized learning outcomes for language instruction, coupled with an emphasis on accountability in education, led to the search for methods of assessment that are more focused on communication and achievement of standards rather than only on grammatical knowledge and linguistic accuracy. Performance-based assessment aims to measure what students know and are able to do with the language in authentic, real-life situations. In performance assessment students are asked to complete tasks that require authentic use of the language. Performance assessments influence instruction through a backward design that integrates the assessment into the units of instruction.

Teacher and peer feedback on performance play an important role in performance assessment. Through understanding of the criteria for assessment and specific feedback, learners are socialized into assuming more responsibility for their own learning. In the late 1990s the American Council for the Teaching of Foreign Languages developed Integrated Performance Assessments as a model to help teachers evaluate their students. Integrated Performance Assessments are authentic tasks that may be found in the real world and reflect natural use of the language. They are also embedded in a unit of instruction and integrated with other assessments that engage students in interpretive, interpersonal and presentational communication. Conversing with the students about assessment criteria and successful performance, as well as providing feedback, are essential in performance assessment (Sandrock, 2010). The endorsement of performance-based authentic assessments in classrooms by large professional and governmental organizations, and the existence of teacher guides, legitimizes context bound, socially-constructed assessment, bringing to the forefront the importance of the quality of interaction in classroom assessment and the need for training teachers/assessors

in the nature of classroom interaction and methods of effective dialogic assessment.

Dynamic assessment (DA) is inherently interactive. It integrates assessment with instruction, following well-developed assessment protocols, in order to estimate and advance the learning potential of learners and to design individualized educational strategies. DA may take place in the classroom or outside of the classroom, in tutoring or clinical settings. It was first applied in the 1950s in cognitive educational psychology to ascertain the learning potential of low-performing children (Feuerstein, rand and Hoffman, 1979). Conceptually, it is based on sociocultural theory, particularly on Vygotsky's notion of Zone of Proximal Development (ZPD), which is enacted through social interaction. Vygotsky proposed a change in assessment focus, from present to future behavior and development. A central idea in dynamic assessment is that independent performance masks important differences in mental functioning that are observable during interaction with an expert in the ZPD. DA entails 'an interaction between an examiner-as-intervener and a learner-as-active participant, which seeks to estimate the degree of modifiability of the learner and the means by which positive changes in cognitive functioning can be induced and maintained' (Lidz 1987). Interaction is at the core of a qualitative approach to DA, and serves the goals of measuring, intervening, and modifying behaviors by concentrating on the process of learning. Central features of DA are activity on the part of examiner and learner, and modifiability of behavior through mediation experiences.

DA applications in educational psychology and second language learning have taken either an interactionist (qualitative) or interventionist (quantitative) approach. Interventionist DA

proceeds through a test-intervene-retest sequence, yielding results that can be easily quantified, while interactionist studies tend to rely on qualitative analysis and interpretation of key features of the interaction blending learning and assessment. In both approaches assessment of the learner's capabilities is based not only on individual performance but also on assisted performance during the intervention phase, which serves as an indicator of learning potential. Interventionist approaches, with their use of pre-scripted forms of assistance (intervention) in the learner's response to test items, allow for comparative results, remaining close to standard psychometric assessment procedures. Interactionist approaches, on the other hand, make use of unscripted mediation and depend on the mediator's judgment and interpretation of the mediation as well as on the learner's response to the mediation during the assessment. Mediated Learning Experiences (MLE) in DA are 'reciprocal, emotional, affective and motivational aspect of the interaction that melds the activity into a meaningful and structural whole, leading to self-awareness, structural change and cognitive development' (Feuerstein et al. 2002, p. 75). Intentionality, reciprocity in learner-mediator interaction, and transcendence, or the ability to transfer what has been learned to a new task, are some of the most salient of the eleven components in Mediated Language Experiences.

Transcendence is observable by subjecting participants to a series of increasingly complex tasks. The mediator-assessor interacts with the learner paying attention to the learner's reciprocity to decide what degree of assistance is necessary. Social interaction filters the experience as needed by the learner. In Mediated Learning Experiences the examiner may guide learners in highlighting important content, making connections, setting goals,

planning, regulating and controlling behavior. A key element of successful mediation is the ability of the mediator to respond to the learner's behavior in a timely and appropriate fashion. The focus is on cognitive transformation (the process) more than on finishing the task (the product). DA research has shown that verbalization and elaborated feedback are two of the most powerful elements of Mediated Learning Experiences. In interventionist approaches to DA mediation is scripted, and thus the ability to respond to the learner's performance is constrained. Poehner (2008a) discussed learners' responses to mediation during French tutoring sessions. These included using the mediator as a resource, seeking approval from the mediator and even rejecting mediation. His study of learners' reciprocity illustrated the importance of interpreting mediation in its dialogic context for effective assessment. The quality of dialogic mediation and the role of the learner through reciprocity for effective collaboration within the ZPD are of great importance in DA. DA has typically occurred in one-to-one interaction, but some of the studies discussed below have also applied DA within groups or as a whole class and used peers instead of teachers as assessors, thus, expanding the traditional contexts of application of DA. In   second language classrooms, DA has been conducted during whole class interaction (Davin 2013; Erben, Ban and Summers 2008; Poehner 2009), learners' collaborative interaction. A protocol to introduce DA in exams required students to complete theexam one page at a time providing an individual response, a pair response and a group response, the two last responses involving negotiation among learners to provide the best response and resulting in a combined score for individual and negotiated responses with their pair and group. Open-ended interviews with students and faculty revealed increased confidence

in content knowledge among students, who viewed DA as a learning opportunity. The faculty expressed concerns about its feasibility for individual assessment. Poehner (2009) reports on the use of DA during teacher-led interaction in the classroom. The same procedures apply to group and individual DA, but in the former context mediation addresses the group ZPD. Teacher's questions and feedback were informed by an understanding of the role of interaction in language development, and thus followed a pre-established protocol increasing explicit cues as needed by the learners. The study calls attention to the importance of teacher talk, even when directed to individual learners, during whole class activities. The intentionality of the teacher in planning her feedback and keeping track of the degree of explicitness provided to learners during whole-class interaction resulted, the author argues, in less explicit feedback, increased participation, and learners' control of the language problem being discussed. Bringing together two different but related frameworks, interventionist Dynamic Assessment (DA) and Instructional Conversation (IC), Davin (2013) reported on their use in a primary school L2 Spanish class during development of interrogative formation. Pre-scripted DA prompts were used for predictable errors while more flexible mediation in Instructional Conversations was reserved for a guided discussion of less predictable errors co-constructing the group Zone of Proximal Development. This study provides a practical model for the strategic use of these two complementary approaches. Flexible mediation during IC promoted involvement of more students and responsive dialogue in those occasions where the pre-scripted prompts of DA did not fit the needs of the teacher and students.

Collaborative interaction in assessment is discussed by Lund (2008), who advocates for shifting 'the locus of assessment

from the individual to the intersection of the individual and the collective, mediated by cultural tools'. Two qualitative accounts of collective assessment serve to illustrate this point. In the first one, a group of EFL student teachers collectively graded exam papers. Logs posted by student teacher groups responding to each other's evaluation of student papers revealed that guidelines and criteria were appropriated by the participants in different ways, according to their different experiences and historical insights on the process. Negotiation of grades and criteria for assessment played a major role in reaching a shared understanding of the assessment. The analysis of the interaction, along with the cultural artifacts that mediated the assessment (criteria, guidelines and institutional policies) provided a view of the inner workings of assessment. The second account of collective assessment was based on the interaction of EFL learners engaged in group work and peer-assessment while preparing for an oral test. The learners' interaction during the process of assessing their peers illustrated an evolving shared understanding of guidelines and criteria. The explicitness of assessment criteria that emerged as a result of learners' collaborative assessment increases the validity of grades. Collective assessment, Lund suggests, constitutes an expanded interpretation of the ZPD as a practice with transformative potential in social activity. Hill and Sabet (2009) also report positive results in their experimental use of DA for assessment of speaking abilities among pairs of Japanese learners of English during a year-long project. Their model of assessment was based on the use of transfer of learning tasks between assessment role plays, mediated assistance and pairing students strategically from higher to lower level, and allowing students to observe the previous pair performance.

Tutoring sessions with individual learners have been the predominant setting for interactionist DA. A common outcome

of DA Mediated Learning Experiences with individual learners is that they provide a rich picture of the level of development attained by the learners. Transcendence during tutoring sessions with advanced learners of French was the focus of a study by Poehner (2007). Mediating sessions based on movie narrations in French focused on past verb forms and aspect. At the end of a six-week period, the initial assessment was given to the learners followed by two transcendence assessments (narration of a video clip of more difficulty than the previous one and narration of a written text). The analysis of tutor–learner interaction showed that interaction in earlier sessions had resulted in the learner's ability to function almost independently in the transcendence session, thus demonstrating conceptual understanding of the linguistic focus of the sessions (tense/aspect).

Furthermore, the mediated interaction during transcendence sessions uncovered differences between learners that had not been appreciated in previous assessments. Transcendence was evident not only in the performance of different tasks involving tense/aspect, but also from one linguistic feature to another. In similar fashion, Ableeva (2008) and Ableeva and Lantolf (2011) report on a DA intervention to diagnose and promote listening comprehension skills in learners of L2 French. The assessments were administered in three formats: Independent Performance, Dynamic Assessment and Transfer Assessment. A non-dynamic pre-test of independent performance established that none of the participants had full comprehension of an audio text. There was also an enrichment program consisting of two tutoring sessions per week, during which dynamic mediation revealed varied degrees of phonological, lexical, and cultural problems faced by learners in listening comprehension. A post-test consisted of a dynamic

session in which learners summarized the text. The developmental profile was variable in terms of the number of times learners needed to listen to the text as well as the number and explicitness of hints required. Learner's summaries indicated that mediation, overall, had a positive effect in developing listening skills. Qualitative (Ableeva, 2008) and quantitative analysis (Ableeva and Lantolf, 2011) evidenced that mediation and enrichment that is responsive to the individual learners' ZPD had a significant effect on these learner's oral comprehension skills. The authors point out that, because DA focuses on abilities which are already matured, the ones that are maturing and those which are yet to mature, it is possible to advance learners' development in effective ways. A similar model of DA during tutoring sessions was applied by van Compernolle and Kinginger (2013) to the assessment of sociopragmatic competence in the use of pronouns of address in French. Infusing DA principles in the completion of a concept-based task, the tutor engaged the learner in cooperative interaction about the expression of social distance and power relations through use of pronouns of address. The analysis of the interactional exchanges showed that the learner had begun to identify the importance of context of use in pronoun selection and to think of solutions by herself.

DA is particularly suited for the purpose of diagnostic assessment. Antón (2009) illustrated the use of DA techniques in assessment of writing and speaking abilities of Spanish learners. During writing assessment learners were asked to make revisions under three conditions. First, following Aljaafreh and Lantolf (1994), learners revised their compositions individually silently, in the presence of the evaluator. A second round of revision was sup-ported by consultation of cultural artifacts (dictionary and grammar reference). Finally, in a third opportunity to revise their

text, learners were allowed to ask questions from the evaluator. Both, independent revisions as well as revisions mediated by cultural artifacts, improved the learners' performance. Intervention during the assessment of speaking skills in this case involved opportunities to make corrections and add details. In DA, the inability of the learners to make further improvement to their performance would signal the need for more explicit mediation on the part of the examiner. As in other studies of DA, the qualitative analysis of the interaction between the examiner and the learner uncovered important differences among learners' abilities, which would not be obvious in independent performance. Thus, the agentive role of the examiner in the interaction is key in establishing an appropriate diagnosis of the students' linguistic ability.

Computer-mediated interaction is also an effective context for DA. Oskoz (2005) studied interaction in a chat environment among L2 learners of Spanish engaged in a series of collaborative tasks (jigsaw puzzles, role-play, information gap, and free discussion) using Aljafreeh and Lantolf's (1994) regulation scale to analyze how learners scaffolded each other. The five-point scale distinguishes other-regulation developmental stages from self-regulation. By focusing on the process, rather than the product of the interaction, Oskoz argues that DA is a good complement to the information provided by standard assessment about the learner's capabilities. The use of technology in DA is a promising area of development. Computerized DA testing in educational psychology provides models that may be fruitful for interventionist approaches to second language assessment, particularly those models that allow for individualization in assessment because of their sensitivity to the type of problem and the type of assistance needed. The latest advancement in computerized second language DA testing

is reported in Poehner and Lantolf (2013), who described a first attempt to deliver DA in L2 (Chinese, French and russian) via computer using the results to quantify learning potential and capture transcendence, the ability to move beyond a specific task and apply what has been learned to a new context. reading and listening comprehension second language tests in an online format with built-in mediation levels produced scores for independent, unmediated performance, and for mediated performance, as well as a learning potential score that informs learners of the investment required of them for future development. Technology helps overcome practical challenges faced by DA practitioners such as time constraints and need for training, but pre-established mediation in technological environments limits the power of contingent interaction in learning and assessment.

A major outcome of DA is the rich description it yields about the learners' current and emerging capabilities in a particular learning or testing situation. Additionally, these rich descriptions enable the assessor to derive recommendations for intervening in the learning process. DA studies have associated mediation with improvement in performance, particularly in learners experiencing difficulties (Kozulin and Garb, 2002; Schneider and Ganschow, 2000), which suggests that DA procedures contribute to the achievement of fairness in education.

Dynamic assessment and formative assessment share a pedagogical interest in advancing learning and in blending teaching and assessment. They both assign a special role to interaction in assessment activity. However, the two approaches have fundamental differences. Lantolf and Thorne (2006) remind us that DA derives from a well-developed theory of learning

whereas FA is mostly experiential. While DA is intentional, systematic, and focuses on cognitive development and transfer of skills to future tasks, Lantolf and Poehner (2005) charge that FA is generally incidental and unsystematic, but even when it is formal and systematic its focus is on the completion of the task. Clearly, FA has traditionally focused on teachers' practices in mainstream educational settings, guided by pedagogical principles rather than a particular theory of language acquisition or human development. Leaving differences aside, 'DA, alongside other assessment approaches that are primarily interested in enhancing learning, has much to offer conceptually and paradigmatically in championing an educationally optimistic practice that invests in students' future accomplishments' (Leung 2007: 276). For this reason, a better alignment between these approaches in terms of theoretical stance and the use of systematic principles and procedures would be desirable.

D. Critical Issues

For a long time, interaction-based approaches to assessment remained at the periphery of the field of assessment, which privileged standardized and external assessments whose validity and reliability could be easily measured. The development of national and international goals and standards of assessment for languages have resulted in a growing interest in the use of interactive authentic tasks in the classroom to measure language ability. As classroom-based assessment increasingly gains visibility in the field, an important critical issue is the development of a theoretical framework. Hill and McNamara (2012) denounce that, while CBA has given more responsibility for assessment to teachers

and has shown to impact learning, there is a lack of coherence in focus and approach. Their definition of CBA is all-encompassing, including formative and summative assessment: any reflection by teachers (and/or learners) on the qualities of a learner's (or group of learners') work and the use of that information by teachers (and/or learners) for teaching, learning (feedback), reporting, management or socialization purposes.

Studies on CBA have been mostly qualitative, drawing from social constructivist theories and discourse to interpret data. Ethnography (participant observation and case studies), grounded methodology, and conversation analysis have been fruitful methodologies in these studies. reports on CBA include not only planned assessment events, but also unplanned interaction between teachers and learners when the participants are engaged in what they perceive as a teaching event. In this case, identifying exactly when assessment is taking place poses a challenge. Hill and McNamara propose a broad unit of analysis for CBA to include any action, interaction or artifact with potential to provide evidence of performance (Table 5.1 in Hill and McNamara (2012) is reproduced as Table 1 below). Drawing on empirical data from Indonesian language classrooms in Australia, they propose a comprehensive framework for conceptualizing and guiding CBA practices. Beyond identifying steps in assessment or providing inventories of assessment methods, this framework does not only consider what teachers do, but also what teachers look for, their theories of learning and standards used in their assessments, and learners' beliefs about assessment and second language learning.

Table a framework for research on CBA processes (Reproduced from Hill and McNamara (2012)

1.	What do language teachers do?	
1.1	Planning Assessment	Is there planning for assessment? How detailed is planning? What is its intended relationship to instruction? How does it relate to external standards and frameworks?
1.2.	Framing Assessment	Is assessment made explicit to learners? How is this done?
1.3.	Conducting Assessment	What opportunities does the classroom provide for assessment? Does assessment tend to focus on the class, group/pairs of students or individuals?
1.4.	Using Assessment Data	How is assessment-related information used? Teaching Learning (feedback) Person-referenced Task-referenced • Confirmatory • ExplanatoryCorrective Reporting Management Socialization

2.	What do teachers look for? What information about valued enterprises, qualities and standards is available?	2.1. In Advance in written/ verbal instructions and/or assessment rubrics? 2.2. In Feedback in written and/ or verbal feedback? 2.3. In reporting in reporting deliberations and/or in written reports?
3.	What theory or 'standards' do they use? 3.1 Teacher Theories & Beliefs	What does the data reveal about teachers' beliefs about • the subject or content area • second language learning and teaching, and • the nature of assessment?
4	Do learners share the same understandings? 4.1. Learner Theories & Beliefs	What does the data reveal about learners' beliefs about • second language learning, and • the nature of assessment?

Unlike previous models of CBA that focused mainly on what teachers do (rea-Dickins 2001, for instance), this one also takes into account the belief systems of the participants in he assessment event as shaping the language and actions that take place during assessment. For DA in particular, Poehner (2008b) suggests a model of reporting learner development hat is based on Gal'perin's three stages of performance: Orientation, Execution, and Control. The model assists in tracking and documenting, systematically, learner development by capturing the type of mediation provided by the assessor (explicit/implicit) and high/low earner reciprocity in assuming responsibility for performance leading to transcendence.

Lack of theoretical framework is a common critique of classroom assessment (Davison and Leung 2009). Purpura (2011) advocates for teachers to situate classroom assessment in a model of language proficiency and language learning so that assessments target specific stages in the model. This critique does not apply to DA, since DA practice is supported by a sound theoretical framework in sociocultural theory and follows systematic procedures. However, DA, as CBA, has also been criticized for a lack of standardization in the methodology, particularly in interactionist approaches, and a lack of empirical validation of results. DA and other types of CBA do not easily fit with current conceptualizations of validity in assessment. Change in performance during a testing event, which is precisely the goal of DA, goes against the construct of reliability as defined in the psychometric tradition (Lantolf and Thorne 2006). What we need, then, is to recognize and accept that traditional constructs do not fit assessment models that are philosophically different from mainstream testing approaches. DA does not isolate the human mind from the context in which it operates. Poehner (2008b) points out that the dialectic relation between mind and culture in DA is incompatible with other approaches that try to observe mental functioning independently from the environment. But his does not mean that DA is inappropriate. Poehner suggests that DA researchers and practitioners create their own methods and criteria for understanding individuals instead of measuring them.
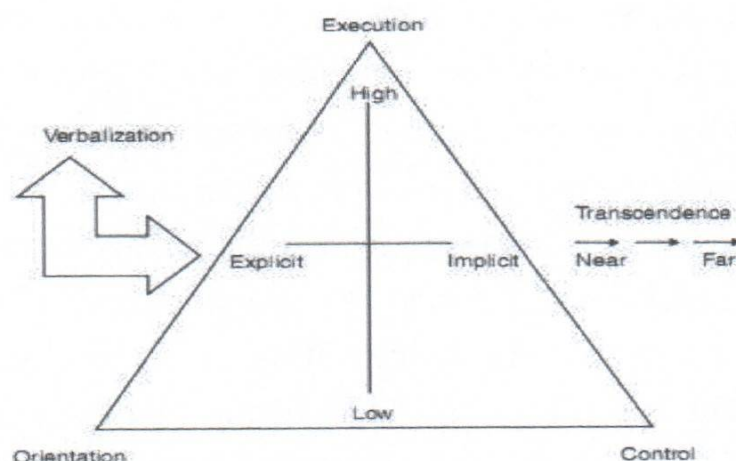
Figure 5.1. Interpreting learner development in dynamic assessment (Poehner 2008b: 167). With kind permission from Springer Science and Business Media.

A major strength of DA and other classroom-based assessments is its personal and individualized approach to assessment with rich potential to provide useful information to

teachers for the development of effective pedagogical interventions. This is also a challenge. Interactionist approaches to assessment require training of assessors and demand time and human resources that limit the reach of their use. Developing standardized procedures should be a priority issue for CBA and DA. Although there is not, and cannot be, a prescriptive guide on how to conduct teacher-led assessment of student learning in language classrooms, it is clear that interaction plays a major role in it. Interaction is contingent on the social context in which it takes place, and therefore, it cannot be predetermined.

Turner (2012) advances recommendations for CBA practice that are tied to effective and carefully planned classroom interaction: effective questioning to engage students in reflection, use of feedback for understanding assessment criteria, and training in self- and peer-assessment practices (p. 73). DA is distinguishable from other CBA approaches for following systematic procedures, but these are not homogeneous and DA practitioners have

competing views on how to carry out the assessment. Therefore, there is still a need for clearly defined standardized procedures to guide responsive and contingent mediation. With the emerging body of research in recent years, another critical issue is the need for the development of a research agenda that will help advance and establish interaction-based assessment into mainstream assessment (Davison and Leung 2009; Hill and McNamara 2012). In agreement with Turner (2012) and others, it seems that determining quality criteria for classroom assessment, reconceptualizing validity and reliability in this assessment   paradigm, and providing evidence of the effect of interaction-based assessment on learning should be at the top of the list for a research agenda in this area. Poehner (2008b) predicted that computer and peer-mediated assessment, analysis of mediator/learner interaction and learner reciprocity, and, particularly, the development of standardized procedures in interactionist DA so that learners' development may be systematically documented, will be fruitful lines of research in DA.

E. Future Directions

As alternative forms of assessment that are greatly dependent on interaction become more popular, research on classroom interaction has provided us with depth of understanding of sociocognitive processes in learning and with the tools to give interaction an increasing role in assessment. The lessons learned from classroom interaction research have a great deal of potential for their application to the study of how assessment is implemented in classrooms and for analyzing the validity and reliability of classroom assessment practices. Recent developments show promise for the assessment of classroom interaction as

complementary to standardized assessments and for its role in learning and curriculum. Interaction also empowers teachers with assessment tools that are more meaningful to the classroom context and provide a different dimension of learning not easily captured by traditional means of assessment. Rresearchers agree that classroom assessment now needs to move in the direction of developing a theoretical base, establishing clear criteria and systematic quality procedures in terms of the role of interaction in assessment, educating teachers in the role of assessor through dialogue in classroom-based assessment practices, and reconceptualizing the constructs of reliability and validity in interactive, context-bound, assessment (Black and William,2011; Turner, 2012).

Poehner (2008) have proposed compelling models to do this that are compatible with socially-oriented theories of language learning and second language acquisition. The models can serve as a road map for a comprehensive research agenda on interaction-based assessment. What remains to be seen is the strides that the field will make in these areas in the coming years and the evidence research studies can provide on the value of interaction-based assessment as a complementary or independent means of assessment, the usefulness of the frameworks proposed so far, and on the impact on learning that interaction-based assessment procedures may bring about. The effects of dynamic assessment on L2 listening comprehension, in Sociocultural Theory and the Teaching of Second Language, Mediated dialogue and the microgenesis of second language listening comprehension.

F. Trends to Watch for in the Future of Assessments

This year marks the 80th birthday of the IBM 805 test scoring machine. First sold in 1938, it used a contact plate with an electric

current, along with a standardized exam paper (think multiple-choice bubble sheets) to detect pencil marks, compare them against an answer key and automatically pop out a score in mass quantities. It was a revolutionary piece of equipment that changed the way we took written tests. Since then, new technologies have emerged in the classroom to aid in student learning, but the systems used to assess that learning has been much slower to adapt. The IBM 805 is no longer in use, but its legacy remains as the multiple-choice tests of yore moved onto digital platforms with few changes.

In a world where big data and artificial intelligence are providing new insights into how the rest of our world works – from economics to entertainment and everything in between – we're on the cusp of an assessment renaissance of sorts, with new approaches already appearing on the fringes of current practice. Those advances bring with them five major trends in how teachers will assess students. Here's how we can expect educational technology to help make our students successful in our 21st-century world.

1. **Holistic measurement**

   Many aspects of "big picture" student performance aren't easily captured by traditional testing, like high-order thinking, interpersonal development, problem-solving abilities and deep learning. To address this, we're already starting to change the way we ask questions, pose problems, assign projects and evaluate the outcomes to allow students the freedom to find a solution in different ways. Open-ended demonstration or project-based learning are just two examples of that, where students can take ownership of their work and show their learning in ways that interest them. Improvements in simulations, like those provided by video games that model real earth physics, promise more freedom and interactivity in manipulating different variables to reach the desired outcome.

2. **Continuous testing**

   Sometimes referred to by the inauspicious term "stealth assessments," the idea behind continuous testing is simple: weaving assessments into the fabric of classroom activity in a natural, unobtrusive way. That could mean observing students during class work and routines, or monitoring their responses to instruction, with the goal of tracking progress on a regular (perhaps daily) basis to help plan and adjust instruction. None of this would be possible without the right tools in place – performing formative assessments that regularly would simply be too demanding on teachers to sustain over a school year.

3. **Real-time, data-driven insights**

   With data from student work flowing through specialized software and algorithms, classrooms will benefit not only from rich analysis across new measures of student performance and the meaningful insights that result from it, but also from the speed at which they get that information. Tools that automate analysis provide results for mountains of data in real time, meaning teachers can make adjustments based on what's happening right now instead of what happened weeks or months ago. It also takes the burden of analysis off of teachers, allowing them to spend more time actually acting on the results.

4. **Tailored learning**

   As we capture more and more student data, from classroom performance to assessment outcomes, teachers will be able to track not only what's happening in their classroom but how each individual student is learning. The end goal is to

truly tailor instruction based on what a student knows, assess what they're ready to learn next or where they need help, and provide individualized support to get there. Initiatives like adaptive testing are an example of this gaining in popularity, as it allows teachers to evaluate student knowledge and act on it in real time.

5. **Shifts in Scoring**

Some micro-schools, particularly in New York and Silicon Valley, are experimenting with alternatives to number or letter grades. As they shift student work towards demonstration and project-based learning, they're also replacing traditional methods of evaluation with rubrics that define a set number of criteria all focused on quality. Some are also focusing on feedback over grades so students understand how they can make their work better. *It'll be a while before we see any of these trends hit the mainstream; though they're all in the works in some way or another, there are still a few bridges to cross.* We'll need to see the continued development and integration of many different platforms to really get a full picture of student and classroom progression and performance. Still, seeing just how far we've come from the first automated test scoring machines, that's five reasons to get excited for the future of teaching.

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MATERIAL SELECTION FACILITATING LEARING AUTONOMY IN READING FOR ACADEMIC PURPOSES

Zainal 'Arifin

A.   INTRODUCTION

Reading material is the important but complex component of ELT especially that for study purposes. It should meet several criteria to be called good reading material. Philosophically, it concerns with what, how and why students learn English through printed text concerning for study purposes. As there has been paradigm shift occur in ELT, effective reading material should also facilitate learner autonomy. And when the learners are English teacher students, such material development should also concern with the reading for studies competence that can support their future carrier as prospective professional teachers.

Reading activity is usually for purposes. Students in higher education for example, read books and journal articles to consult theories and references. They typically concerns with writing journal articles and research reports that need skilful reading task as the preceding activity to complete their writing task. Workshops on internationally indexed journal articles writing reveal that the most obstacles faced by writers in completing their writing project is not adequate result of readings even though they are from the

English department that provide reading skills lessons in adequate credit.

When reading is for study purposes, some concerns dealing with what, how and why the reading material meet the learners needs should be considered. To begin with the material of reading for study purposes includes several aspects/ skills of academic reading. It also concerns with the activities/ tasks considering the appropriate approach of reading for study purposes the students work for the material. Moreover, the learning goals of reading for study purposes regarding the paradigm shift of TEFL and 21century learning which includes learner autonomy.

Regarding the specific learning participants of reading for study purposes, teacher students for instance, criteria for selecting material supporting the students prospective professional development as autonomous teacher students should be considered. The content area of TPACK (Technological, Pedagogical and Content Knowledge needs to be considered. The criteria selecting reading for study purposes material facilitating learner autonomy will include Connectivity, Sustainability of language, Sustainability of Content, Sustainability for Personalization, Exploitability, and Variety.

The issues of learning autonomy has been one of language education concerns recently. Learning autonomy has been regarded one of key of success for EFL (English as a Foreign Languge) Instruction and EFL learning as it has been discussed in the seminal language education by Council of Europe since 1980's (Chirocki, 2016). The conceptual framework has been discussed by scholars since Holec (1981) introduced his book *Autonomy and Foreign Language Learning* and those he is also regarded as the father of Foreign Language Learning Autonomy. The position and

the function of autonomy in Language learning has become debate since then. Recent years, the issue has not been only focused on language instruction but also on curriculum and language policy (see O'Rouk and Carson (2010), Benson 2011, Irie and Steward 2012, and Benson and Cooker 2013).

In broader concept, the issue of learner autonomy is related to the root of learner autonomy itself which includes psychological, educational and philosophical roots which contribute to the complexity of the nature of the concept of learning autonomy. This multidimensionality of learner autonomy has dragged so many researchers attention to study that results in various empirical results and interpretation (Chiroki, 2017).

However there are two different sides that view the development of learner autonomy. In one side, learner autonomy has been regarded as self instruction. Self instruction refers to learners ability to plan, organize, and direct learning autonomy (See Martinez 2008, Schwinhorrst, 2011, and Smith 2003). Besides, learning autonomy is regarded related to a person as individual, as opposed as a social being (see Lantolf (2008)). In this case, teacher is regarded not to have a prominant role in developing students learning autonomy. In Other side, Learning autonomy is viewed not merely on self instruction and related to a person as individual opposed as social being but there is a major role of teacher who ofers adequate support and guidance to learners at an approriate time (Chirocki, 2016). Regarding the two sides idea, the later is more feasible than the former as Chirocki (2016) states 'Individuals are not only brought into being through socialization, but they cannot exist independently of it".

The definition of learning autonomy is much more complex now than twenty five years ago. Learning autonomy is defined as

the capacity for decision making, choice, negotiation, control over the learning content, planning, assessment, independent action as well as crtical reflection and analysis (Chirocki, 2016). This includes three important levels of learning, namely, learning management, social, cognitive, and affective process and the learning content. Developing learner autonomy, thus, requires both personal qualities which refers to confidence, motivation, and the the ability to take initiative in the learning process and personal skills which refer to various academic, intellectual and interpersonal skills. It means that the development of learner autonomy is in line with the concept of learner development which is featured by cognitive, affective and social development through which students implrove both their awareness of themselves as foreign languge learners and their readiness and cabpabilitity of regulating their own in the social environment classroom (Chirocki, 2016).

Recent research concerning learning autonomy and foreign language learning has increased in line with the development of education and applied linguistic in general. Chrocki (2016) points out that it becomes the focus of educational policies all over the world (See Benson, 2011; Benson and Cooker,2013); O'Rouke and Carson,2010). This great interest is results fom lifelong learning and employability notions (Chirocki, 2016). Chirocki 2016 notices many empirical studies and research project in different countiers such as Canada, China, Germany, Hong Kong, New Zeland, Poland, Singapore, and the USA have proven this (Howkins, 2005; Gao, 2007; Pawlak, 2008; Hellerman, 2008; Kaupmann,2012;Chiu, 2012; Kahrwald). Chiroki (2016) himself concerns with devleoping learning autonomy through task based.

So far, there have been four kinds of approach of developing students learning autonomy. The first is learner-related approach.

This approach concerns with the use of learning strategy to enhance students learning autonomy. by this approach, the instructions are combined with strategy training to help students to learn and think about their learning. The second is classroom related approach. This approach views students as the practicionairs of learning (Alwright and Hanks, 2009). This approach focuses on involving learners in curriculum neagotiation, planning classroom learning and evaluation of learning outcomes. The third is resource related approach. This approach support learning autonomy by the use of self access center. The last is technology related approach which makes the use of various educational technologies to foster students learning autonomy.

Regarding the previous theoretical elaboration, in case of English as a foreign language learning, reading, especially that for academic purposes is such improtant English skills that is very important in higher education especially those of English department students and that should be supported by adequate instruction to support the learner autonomy. Typically university students deal with reading tasks of academic purpose such as reading books and journal articles. Inadequate reading skills prospectivelly makes barrier of the students'personal idea and theories underlining and supporting the idea. The university acreditation indicator in terms of productive students to write articles published in high reputated journal publishers adds the the prominent concern of reading fluency. That is why, since years ago, numerous surveys, as noted by Lynch and Hudson (1991:216), have indicated that reading may be the most important skill for academic success (John, 1981; Ostler, 1980; Robertson, 1983). Furthermore, focus of PISA and PIRLS on reading in evaluating high school and junior high school students' native languge literacy

can also be evidence that reading is the most prominent factors to students academic success in global environment.

Academic reading is regarded complex. The materials of this kind of reading are usually scientific writings that have been researched, organized, and documented in accordance with the rules of academic discourse (Sekara, 1987:121). The academic reading material has particular structures that are different from any others in terms of its syntax, vocabularies, and genre. The characteristic of its syntax, for example, is that the verb of scientific material is usually simple whereas the subject is often complex. This is in contrast with literary works (Swales, 1971 in Walsh, 1982 in Forum anthology, 1986:144). In terms of vocabularies, scientific writing usually uses particular store of words that has been purposefully coined by practitioners of the subject (Walsh: 1982 in Forum Anthology 1986:143). The genre of academic reading material, as the other characteristics, can be classified into description, recount, report, procedure, explanation, exposition and discussion (Santosa et. al, 2012). Santosa (2009) says that this group of genres, the purpose of the writer, belongs to micro genre. It is somewhat differemt to those in any other writings. Clearly. the complexity mentioned shows that academic reading is spesicific and need much attention as part of skills of English for academic purposes.

So far, there has been three approaches to English for academic purposes (EAP), namely, the critical approach, the pragmatic approach, and the critical pragmatic approach. Critical EAP is paedagogically interesting because it concerns on discussing the norm of discourse in practice eventhough it can seem curently debatable. Pragmatic approach focuses on the acquisition of the same dominant norms and seem to have a clear goal but it often

fails to acknowledge difference in community practices. Critical pragmatism combines the focus of critical EAP on different practices in academic setting and the focus of pragmatic EAP on the access to the academic discourse (Harwood and Hadley, 2004).

In fact there is a claim from Egege and Kutieleh (2004) that the academic culture of students from English country is somewhat different with that of Indonesian and this results in problems in adapting the language use in academic content and therefore needs problem solution. Students from the English native country, in this case is western, are regarded to have the academic tradition of classical Greek pilllosopher, their anchestor, in extending knowledge. Compeeting and debating become the characteristics of their way in getting further knowledge in teaching and learning process and this is what is so called Socratic system. Sinclair (2000) suggests that students should critically quote the statement of other scholar concerning the field when expressing their idea to make it reasonable and argumentative. The students are directed by teachers to use claim-based orientation in speaking and writing. Teachers encourages students to have "eflective sceptism", that is, questioning attitude towards knowledge claims (McPeck, 1981). Meanwhile, there is a negative assumption that Indonesian scholars have been educated in the academic culture that has clear distinction of stratum between teacher and students (Soenjono, 2001). The teacher is the one who give their knowledge to the students. It needs long track records for students to be regarded as the one who can share knowledge in vice verse. The teacher is the one who has the right to add the the parameter of the knowledge more consensually than adversarially (Chandra, 2004). Teachers are not accustomed to give chance to the students to critically question or evaluate the knowledge they give (Sinclair, 2000).

The role of questioning and evaluating knowledge belongs only to the teacher, not the students. Students become dependent to the teachers "high valued knowledge" and less autonomous.

Pessimistically, Dardjowidjojo (2001) also claims that independency of learning is not easy to develop in Indonesian students case, as, for instance, Javanese paternalistic values still exist not only in their daily live but also in the system of government bureaucracy. However, Darjowidjojo's claims was only proven by the Javanese society's 'obidience' culture (Sahiruddin (2013). In addition, Lewis (1996) in Sahiruddin (2013) provides the fact that the assumption that all Indonesian students were 'authority-oriented' was not guaranted. The survey conducted to 320 Indonesian students at higher education revealed that they preferred various models of learning balanced by the full complement of learning style orientation. Sahiruddin (2013) optimistically argued that regarding the potential, the independency and autonomy of current Indonesian students are possible to be developed in their learning as long as the teachers could build their learning awareness about learning targets. In other words teachers are still the heart of learning process not in the sense of nurturing the students but facilitating and supporting, in broad sense, students to learn better.

Recent studies about the characteristics of student learning has emphasized the complexity of the diversity of students in a class and stresses the importance of meeting the needs of each student optimally (Joyce, Weil, and Calhoun, 2000). This fact encourages teachers and educators to seek to apply approaches that incorporate a number of learning models, thereby reducing the number of students who felt marginalized by the chosen learning model of the teacher when the teacher only use a single learning model. As confirmed by Joyce, Weil, and Calhoun (2000), the

development of the collection of the teachers' teaching model is intended to provide the ability for teachers to be able to deal with problems of their students with all its diversity. That is why some teachers and writers as well as collaborative researchers developed a learning model (Balanced Model). Among the supporters are the impartial model of learning by Tompkins (1997), Cassidy and Wenrich (1998), Pressly, Rankin, and Yokoi (1998), and Robinson, McKenna, and Wedman (2000). The learning model is balanced. According to Robinson, McKenna, and Wedman (2000), it could mean an eclectic approach or multi-faceted approach. This term is the opposite of emphasis on just one approach or the methods as approach or method that is most dominant. The studies show that the development of multiple learning model is highly relevant to the development of an understanding of the nature of learning and teaching, especially regarding the diversity of students' backgrounds. Nevertheless, multiple forms of required course must be adapted to the characteristics of the dominant classes where the teacher teaches.

Regarding sociocultural approaches in language learning, in the 1920s and 1930s L. S. Vygotsky firstly introduced the organization and implementation of sociocultural approaches to development and learning in Rusia. He argued that the development of learning is effective if students use their minds and available tools, including language and gesture, when they are involved in activities. The sociocultural point of view includes social interaction as part of language and gesture of a person to create the instrumental tools to think and solve problem (Wertsch, 1985). Sociocultural theory is related to four terms, namely, interaction, thinking and speaking, mediation and zone of proximal development (ZPD).

According to Lantolf (2000), the basic concept of social cultural theory is that human mind is mediated. Mediation happens

only when a person has a chance to regard what they are doing and what they have just learned. It makes human beings relate and add knowledge and skills for continuous learning that can affect their beliefs, views of the world, identity, and cultural and social concern.

In terms of Zone of Proximal Development (ZPD), Vygotsky focused the discussion on the fundamnetal role of (ZPD) in learning. He specified it as the space between the actual level of development that is specified by independent problem solving and the potential development level as a result of problem solving guided by adult or by collaborative activities with peers (Vygotsky, 1978). The concept of ZPD suggests that learners can go to the next level with help of their peers' or teachers' when they use language as the major tool along the activity.

The explanation about the interaction in the ZPD refers to that the interaction of learners with others is a must as the ZPD can actively progress if there are not less than two persons involved. Vygotsky argued that the most widely used and important tools used by humans to manage social interaction, to control others, and to control oneself is speech (Wertsch, 1981). By effectively interacting, particularly by speaking with peers or teachers, learners can develop and add their linguistic knowledge easily.

In line with this, the nature of reading suggests that reading is language ability. The raw material of reading sounds, words, sentences, communicative intentions is much the same as that of language in general. Thus over the years, reading has been described as psycholinguistic guessing game". The processes of learning to talk and learning to read have some parallels. People who currently use the term "whole language" acknowledge that reading is language ability and should be taught in close and meaningful connection

with the whole spectrum of language abilities including talking, listening, writing and thinking. (Gillet and Temple, 1994: 3)

The nature of reading has many sides of activities as being stated by Bamman (1967: 1). Since many yaers ago it has been argued that reading can been described as a mode of thinking. As thinking, reading requires that the reader follows the line of thought, which the writer has expressed. The process of reading therefore must (1) recall pertinent previous experiences and already learned facts that will help him understand the printed material; (2) follow the writer's development and, organization of ideas; (3) evaluate the accuracy and appropriateness of information and conclusions; (4) see how the printed data can apply to a problem the reader may be trying to solve; (5) select the fact that is important to his purposes, and so on. Unless the reader understands the writer's message and thinks along with him, there is actually little or no reading. Mere word calling is not reading.

Thus, reading can be seen as the processing of information. The reader brings to the text his own store of general information derived from his native culture, education, personal experience, and normally some specific knowledge of the topic of the written text. At the same time, the reader also possesses a linguistic competence including knowledge of words (lexis), of how these words are developed according to the linguistic system in order to form sentences (syntax), and of rhetorical patterns and linguistic convention which characterizes different types of text (Haarman et. al., 1988: vii). It means readers need appropriate learning strategy to cover the complexity of reading activities.

Oxford (1990:58) classifies learning strategies into 6 categories. The first is cognitive strategies which enable the learners to manipulate the language material indirect ways, e.g., through

reasoning, analysis, note-taking, and synthesizing. The second is meta cognitive strategies (e.g., identifying one⊠s own preferences and needs, planning, monitoring mistakes, and evaluating task success) used to manage the learning process overall. The third is memory-related strategies (e.g., acronyms, sound similarities, images, keywords) help learners link one L2 item or concept with another but do not necessarily involve deep understanding. The fourth is compensatory strategies (e.g., guessing from the context; circumlocution; and gestures and pause words) which help make up for missing knowledge. Fifth, affective strategies, such as identifying one⊠s mood and anxiety level, talking about feelings, rewarding oneself, and using deep breathing or positive self-talk, help learners manage their emotions and motivation level. The sixth is social strategies (e.g., asking questions, asking for clarification, asking for help, talking with a native-speaking conversation partner, and exploring cultural and social norms) enable the learner to learn via interaction with others and understand the target culture.

Obviously, the developing of academic reading instruction model is still crucial to cover the complexity problems in supporting learning autonomy previously elaborated. Current issues about developing learning autonomy is through task (Chiroki. 2016). This model mostly covers productive skills such as speaking and wrting as these skills need the activity of learning by doing in engaging students in real live activities. However, regarding the nature of reading activities, sociocultural concerns, the complexity of academic reading material, the information processing theory, the approach of English for academic purposes, the typical of Indonesian students, characteristic of students learning, and the learning strategy for reading activities previously elaborated, strategy based instruction model is predictably suitable for

supporting students' learning autonomy in reading for academic purposes.

B. CHIROKY'S CRITERIA FOR TEXT SELECTION SUPPORTING LEARNING AUTONOMY

The elaboration of criteria for selecting text here is the idea of Chiroky (2016). Chiroky (2016) states that having clarified how the concept of text should be perceived in language pedagogy, the stage is set for text selection criteria. Such criteria have been specified in the literature on different occasions (Carter & Long, 1991; Dudley – Evans & St John, 1992), but it is beyond the scope of this section to give an overview of them all. I will focus only on connectivity suitability of language, suitability of content, suitability for personalisation exploitability and variety. Although these criteria are not new in the field there are several reasons why they need to be addressed now. Firstly, some of the criteria are not always successfully met in the modern course books or language courses taught in diverse teaching contexts (McGrath, 2013; Sepulveda, 2009; Wong & Waring, 2010). Secondly, language instructors have a direct influence on these criteria. Teachers can improve materials by adopting them when a criterion is not given enough attention in ready made sources (McGrath, 2013). Adapted materials (see. 3.3.1) serve to provide high standards, and consequently guarantee better instruction and more interesting classes (Danielson, 2007). Thirdly, good quality provision and attractive material affect student motivation (see. 3.2.1), which conditions learning and performance outcomes (Ushioda, 2001). From a practitioner's point of view, the six indicators, to a large degree, decide which materials should be recommended and which should be discarded.

It should also be remembered that properly selected texts provide a solid basis for designing high – quality tasks. The model for developing pedagogical tasks for learner autonomy is presented in Chapter Seven.

The six criteria carry important information for both teachers and material writers. They both must know what aspects to take into account in the design process so that the final product is enjoyable for all. Teachers and materials writers are additionally expected to be aware of the essential know – how of selecting effective and challenging text could be used or modified to fit learner autonomy development. The key criteria are briefly discussed below

1. Connectivity

With regard to the main tenets of social constructivism which have been thoroughly discussed in Chapter Two (see.2.2), learners are actively engaged in constructing worlds of texts. For example, both reading and listening comprehension are facilitated when schemata, defined as mental structures representing readers' knowledge (Alderson, 2000), are activated. This, in turn, means that foreign language readers/listeners draw on prior knowledge and experience to assist them in comprehending what they are reading/ listening to. Consequently, that knowledge can be employed to make different types of connections

Learners appear to be better comprehenders when they make at least three types of connections: text to self, text to text, and text to world (Keene & Zimmerman, 1997; Moreillon, 2007). The first type focuses on the highly personal connections learners make between the texts they process and their own life experiences. The second occurs when learners connect to texts in relation to other texts they have already decoded. The third type, text – to – world

connections, take place when learners make connections between texts and ideas, issues or events that go far beyond their own personal experiences (Moreillon, 2007).

To cognitively interact with multimodal texts (see 3.1), it is important that students be provided with tasks that suit their schemata. For example, in a new learning situation, language data are processed in accordance with how the data correspond to the complex of a learner's schemata (Piaget, 1952). If the new information matches the existent cognitive structures, it is approved and comprehended. If there is divergence, the new information may be rejected or the learner makes an attempt to accommodate the new information by revising the existing framework of schemata (Piaget, 1952). As a result, using constructivist terminology, new schemata are created. The latter situation is the accommodation process (see. 3.1.1.3). Intrinsic motivation (see. 3.2.1) is triggered in the form of inquisitiveness to minimise the divergence between the new stimuli and existing schemata (Gotfried, 2008). It can also be inferred that texts and tasks generating cognitive divergence provoke intrinsic motivation in the form of curiosity or willingness to explore.

The better the match between the new material and the learner's ZPD (see. 2.2.1.1), the more connections are made. These connections are extremely important as they enable learners to synthesis and consolidate information and become actively engaged in learning the target language (Moreillon, 2007). High quality text – based tasks should generate different types of connections by encouraging learners to ask different types of questions (see. 3.1.1.5). For example, text – to – self connections can be encouraged by asking the following questions: have you ever had a similar experience? Have you ever read/heard about this event

before? Text – to – text connections can be stimulated by questions such as: Have you ever read a story in which similar events took place? Have you ever listened to a talk in which people behaved in a similar way? Finally, learners' text – to – world connections can be boosted when the following questions are posed: What do you think the author's purpose was in writing this text? In what way does the writer make references to current issues in the country?

2. Suitability of Language

Another criterion to be discussed is the suitability of language. The textual material language learners are exposed to should allow them to master their target language competence. The definition of communicative competence presented by Bachman (1990) states that language competence refers to knowledge of the language. More specifically, this definition consists of four sub – competences : grammatical, textual, sociolinguistic and illocutionary. Accordingly, grammatical competences in this model pertain to knowledge of vocabulary, morphology, syntax and phonology/graphology, whereas textual competence includes knowledge of the conventions to construct meaningful texts. These conventions include cohesion, rhetorical organisation and conversational routines. To be more precise, cohesion creates the readability of a text and affects the comprehensibility and clarity of the arguments. As a result, it is closely related to appropriate use of conjunctions, such aspects as the composition of texts. Rhetorical organisation refers to such aspects as the compositions of texts and text types (e.g. narrative or argumentative). Finally, conversational routines deal with phenomena such as topic – nomination, turn – taking and conversational maintenance

The other two competences to be discussed are sociolinguistics and illocutionary. The former pertains to the sociocultural rules of language and discourse. It is clear therefore that sociolinguistic competence enables language users to perform illocutionary functions with regard to the context of specific language use. Hence, it requires both sensitivity to difference in variety or register and the capacity to interpret cultural references. Illocutionary competence, on the other hand, is associated with the knowledge of language functions described above and their appropriate use in communication. It is essential that language users be able not only to endow language with illocutionary force, but also to cogently interpret its illocutionary force.

Complex though the concept of language competence may seem, it is essential that all its components be systematically developed in the language classroom as part of the wider process of learning to communicate (Council of Europe, 2001). This means that is the Communicative Approach (see. 2.2.4) to teaching grammar, not structural approach that should be employed in EFL courses today. The structural approach is inappropriate since it fails to address the communicative needs of learners. Discussing grammar structures in a discrete manner does not reflect SLA research of how language rules are normally developed (Ellis, Basturkmen & Loewen, 2002)

The components of language competence require that grammar be perceived not a sentence level but at a discourse level. In other words, language competence deals with how sentence are integrated into texts, including both written and spoken (Hedge, 2000; Widdowson, 1978). One of the main reasons why this position is advocated in modern language pedagogy is that the everyday linguistic behaviour of humans is not involved in constructing

separate sentences; human produce sentences to create discourse (Widdowson, 1978). In addition, when grammar is perceived as an element of discourse, the grammar structures are presented in context. Contextualisation is very important, especially when language learners focus on the pragmatic aspects as implied meaning, politeness or formality (Cirocki, 2013b). Hence, a rich textual environment is keenly sought in the classroom.

As a result, it is recommended that class texts support a focus – on – form (FonF) approach to language instruction (Ellis, 2001). This approach promotes overtly directing the learners' attention to linguistic elements during communicative tasks as they randomly occur in classes where the focus is on communication (Long, 1999;Nassaji & Fotos, 2011). More specifically, the FonF approach primarily concerns message processing (i.e. form – function mapping) rather than formal aspects of the target language, namely its forms in the traditional sense. Texts which draw learners' attention to form while directing learners' primary focus to meaning are particularly helpful. It is also important that texts encourage learners to make the most of the target language they possess. Last but not least, texts distributed in the classroom are meant to inform learners about the target language system, assist learners in schematising their lexico – grammatical knowledge and develop awareness that the target language is grammatical but is not grammar in itself. Another point to keep in mind is that discourse is additionally made up of sounds/letters and words. As a result, it embraces lexical, semantic, phonological, orthographic and orthoepic competence. For more details, see Paltridge (2006)

The next category to concentrate on is vocabulary, which appears to play an even more important role than grammar. As Wikin (1972, p. 111) observes:

Without grammar very little can be conveyed, without vocabulary nothing can be conveyed. If you spend most of your time studying grammar, your English will not improve much. You will see most improvement if you learn more words and expressions. You can say very little with grammar, but you can say almost anything with words.

Good texts which students receive during their course of study will assist them in building a rich vocabulary. The texts are supposed to encourage students to learn new lexical items on regular basis. First of all, it is essential that the vocabulary the texts contain is useful for learners' own needs (Ur, 2012) Usefulness of lexical items can be measured through frequency, that is, how often particular items occur in discourse. Classroom texts should use vocabulary from the available lists that are based on frequency. Some of the lists are: Oxford 3000, English Profile or The Academic Word List. Sometimes good dictionaries also indicate frequency levels, for example, Cambridge Advanced Learner's Dictionary or The Longman Active Study Dictionary. Further sources to be consulted in this respect are the Collins Birmingham University International Language Database (COBUILD) and The Longman Lancaster Corpus (LLC)

What should also be emphasised is the importance of multiword units. These units are expected to be regularly promoted in texts so that language learners recognise them as functioning strings of words rather than individual learners (Schmitt, 2000). These multiword units include: idioms (e.g. let me dust settle), phrasal verbs (e.g. put up with), fixed expressions (e.g. as matter of fact), compound words (e.g. brainstorm) and proverbs (e.g. all the glitters is not gold). According to psycholinguistic research (e.g. Schmitt, 2004), these units are stored in long – term memory

as individual wholes, often referred to as chunks. Since these multiword units act as individual units, they are easily retrievable. These chunks are stored as wholes and retrieving them imposes much less demand on cognitive capacity. Very little or no additional processing is required (Schmitt, 2000)

As with grammar, vocabulary must be contextualised. It is rich contexts that more often that not define words. Otherwise, lexical items are deprived of linguistic and psychological realities. Word must carry messages and emotions to engage learners (Schouten-Van Parreren, 1989). The more engaging the texts, the better. Engaging texts allow language learners to convert their passive vocabulary (i.e. lexical items that are recognised, but not regularly used) into active vocabulary (i.e. lexical items frequently used in speech or writing). Learners can then perform better, for example, in productive post – reading communicative tasks (e.g. speaking or writing). The enhanced performance, though, is not only limited to this area.

The general conclusion of this section is that language education needs to provide learners with opportunities to use their lexico – grammatical knowledge in realistic situations (see 3.2.1). The more opportunities in the classroom, the better. Lexis and grammar provide the basis for the successful development of the four language skills. It is important that textual input (see 7.1.2.2) supplied in the classroom also enables learners to progress in their language proficiency from one level to another. In Poland and in other countries of the European Union (EU), the Common European Framework of References for Language provides the groundwork for learner performance, which differentiates three broad level of language use (Council of Europe, 2001). The level labelled Basic user, Independent User and Proficient User are

detailed below (see. Figure 2)

Proficient User	C2	Can understand with ease virtually everything heard or read. Can summarise information from different spoken and written sources, reconstructing arguments and accounts in a coherent presentation. Can express him/herself spontaneously, very fluently and precisely, differentiating finer shades of meaning even in more complex situation
	C1	Can understand a wide range of demanding, longer text, and recognise implicit meaning. Can express him/herself fluently and spontaneously without much obvious searching for expressions. Can use language flexibly and effectively for social, academic, and professional purposes. Can produce clear, well – structured, detailed text on complex subjects, showing controlled use of organisational patterns, connectors and cohesive devices
Independent User	B2	Can understand the main ideas of complex text on both concrete and abstract topics, including technical discussion in his/her field of specialisation. Can interact with a degree of fluency and spontaneity that makes regular interaction with native speakers quite possible without strain for either party. Can produce clear, detailed text on a wide range of subjects and explain a viewpoint on a topical issue giving the advantages and disadvantages of different options
	B1	Can understand the main points of clear standard input on familiar matters regularly encountered at work, school, leisure, etc. Can deal with most situations likely to arise whilst traveling in an area where the language is spoken. Can produce simple connected text on topics which are familiar or of personal interest. Can describe experiences and events, dreams, hopes, and ambitions and briefly give reasons and explanations for opinions and plans

| | A2 | Can understand sentences and frequently used expressions related to areas of most immediate relevance (e.g. very basic personal and family information, shopping, local geography, employment). Can communicate in simple and routine tasks requiring a simple and direct exchange of information on familiar and routines matters. Can describe in simple terms aspects of his/her background, immediate environment and matters in areas of immediate need |
| Basic User | A1 | Can understand and use familiar everyday expressions and very basic phrases aimed at the satisfaction of needs of a concrete type. Can introduce him/herself and others and can ask and answer questions about personal details such as where he/she lives, people he/she knows and thins he/she has. Can interact in a simply way provided the other persons talks slowly and clearly and is prepared to help. |

Figure 2. Common reference levels: Global Scale (Council of Europe, 2001, p. 24)

3. Suitability of Content

There is another criterion that deserves discussion – suitability of content. One proposed framework for favourable outcomes for interest development consists of a lure and a ladder (Harris & Sipay, 1990). The lure is represented by gripping and fascinating materials which have been produced to enchant the learners. The ladder, however, ranges from simple to challenging texts. The students can then climb gradually as their language skills improve.

The attractiveness of texts is, to a large degree, determined by topicality, which is also referred to as up – to – datedness, originality and currency (Mishan, 2005). However, the analysis of course books shows (see 3.3) that are all limited to neutral topics such as food, shopping, holidays and interest instead of promoting

controversy (Tomlinson, Dat, Masunhara, & Rubdy, 2001). The excuse publishers often use is that course books are planned to have a repeat life of a number of years. Topics that may be very attractive, but are likely to expire soon, are avoided. Some topics, for example, racism, religion, gay marriage and abortion appear to be inappropriate for class discussions in some cultures. These topics are avoided in course books. Both teachers and material writers should realise that by promoting this commonplace and neutrality of topics, they do more harm than good. What should be emphasised is that provocative topics are essential to provide students with classroom situations which require active engagement and affective response (see. 3.2.1) Controversial texts facilitate learning, whereas neutral texts do not (Tomlinson, 2013a). In addition, affective engagement guarantees deep or high – level processing, which deals with the intricate scrutiny of meaning and complex processes of elaboration, interpretation and integration of information (Craik & Lockhart, 1972). It is exactly the same kind of processing that is a requisite for effective and sustainable learning (Scott & Gough, 2003)

As can be seen, topically is difficult to handle in modern course books for a number of reasons. This problem, however, can be easily resolved at the classroom level. For example, in the language classroom, topicality can be ensured by the use of educational technology and the internet (McGrath, 2002; Motteram, 2011; Ur, 2012). Teacher can supplement course book texts with digital texts on current issues (see 3.3). Recording of interesting and controversial talks or interview can be made available to students in the e-learning space. Of course, students can be actively involved in improving the course content (see. 2.3.2.1). The learning process will then be even more enjoyable, relevant, autonomous and

effective.

Apart from topically, a number of other aspects need to be taken into account. For instance, for EFL reading practice, young adult literature is recommended as suitable content (see. 2.3.3.2). fiction earmarked for teenager is highly appropriate as the books posses uncomplicated plots and a small cast of characters, with a young adult as the central figure. The language of these books abounds with colloquialisms, which can be a drawback or a great bonus. Additionally, young adult literature dramatizes life in unfamiliar environments as experienced by the characters. Language learners also become familiarised with other cultures through such literature (Cirocki 2009, 2012; Wu 2009)

In the case of listening skills, video – based listening activities are widely advocated (see Widodo & Cirocki, 2015). Interesting real – life social exchanges can be used to facilitate the successful development of sociopragmatic competence. While listening to real – life spoken discourse, students' attention can be drawn to such aspects as : politeness, directness or paralinguistic and prosodic aspects of communication. Visual support is also a powerful tool while teaching the skill of listening, As research literature reveals (e.g. Anderson & Lynch, 1988; Rost, 2013), listening is not only an aural activity. To be able to fully comprehend or rightly interpret a text, the exploration of various sources of information (including visual, audio, haptic) is required. Likewise, more efficient acquisition of new language items and better retention of the facts gathered are also boosted through audio – visually – supported texts (Sampath, Panneerselvam, & Santhanam, 2007). In other words. Multimodal texts (see. 3.1) not only engage students in active learning, but also offer them multi – sensorial experiences in which both abstract and concrete are presented in various forms

For students to succeed in developing positive reading/listening habits in the target language and to become autonomous readers/listeners (see 2.1), teachers are encouraged to provide texts which are not only absorbing and motivating, but also relevant to the students' interests and age (Tomlinson, 2003a). It is the age of the learner that invariably requires extreme caution since intellectual processing as well as learning skills are age – specific. Learners acquire more elaborate information processing abilities with age. For example, Piaget (1978) believed that a child's cognitive development is a process of maturation where genetics and experience interact. The concept of developing mind, on the other hand, is one that invariably pursues equilibration. The assumption is that individuals require a stable internal state in an extremely complex and constantly changing environment. Equilibration, as a balance between what is known and what is being experienced particularly relies upon two main processes: assimilation and accommodation. The first is the process by which interpretations of the external world are adjusted to fit individuals' existing cognitive organisation. The latter is the process by which individuals modify what they already know to include new pieces of information (Piaget, 1978). Working in conjunction, assimilation and accommodation contribute to what Piaget labelled the central process of cognitive adaptation, which is a vital aspect of learning. In this way, the process of learning appears to be complex act of construction and reconstruction of knowledge where learners build knowledge through the developmental processes of adaptation, assimilation and accommodation (see. 2.2)

A meticulous analysis of the cognitive development of children and adolescents led Piaget (1972) to distinguish for stages, qualitatively different from each other, namely : sensorimotor (birth

– 2 years), preoperational (2 -7 years), concrete operational (7 – 11 years) and formal operational (11 – 16 years). Piaget further claimed that all children pass through these stages in ascending order so as to successfully attain the next phase of cognitive development. The higher the level of cognitive development, the more advanced the intellectual abilities. At this high level, children are able to demonstrate a more increasingly complex understanding of the world. With this in mind, it is crucial that teachers provide students with content that is fine – tuned to their ZPDs (see 2.2.1.1) Ideally, content should be cognitively challenging, but not disheartening.

4.   Suitability For Personalisation

Having just highlighted that it is desirable that the course content be fine tuned to learners' ZPDs, it seems fitting to briefly introduce the concept of personalisation into language teaching. It goes without saying that classrooms are clusters of multiple intelligences, different learning experiences, mixed abilities and learning attitudes (Amstrong, 2009; Capel Leask & Turner, 2013; Hedge, 2000; Ur, 2012). Learners are individual and must be taught accordingly. For this reason, appropriate texts and tasks are required. In language education, personalisation is defined as instruction that is adjusted to learners' abilities, individual ZPDs, needs, preferences, interests, cultural backgrounds and learning styles (Xiao qiong, Guoqing & Zeng, 2013)

For example, Wiling (1988) identified for types of learning styles in the adult learner population he observed. Concrete learners prefer to use images, games and films while learning. Analytical learners enjoy studying grammatical aspects and learning through reading. Communicative learners are keen on learning through

conversations. Authority – oriented learners prefer to be taught by teachers and to regularly use course books. This rather broad typology has been challenged by Tomlinson (2011b, p. 18), who distinguishes nine learning styles. He highlights that both in- and out – of – class texts and the accompanying tasks should take into account all of the learning styles. According to him, the nine styles are visual (learners prefer to use images, maps, and colours), auditory (learners learn through listening), kinaesthetic/tactile (learners learn through performing physical activities), studial (learners pay close attention to the linguistic features), experiential (learners from the experience of using the target language), analytic/sequential (learners take in information one piece at a time), global (learners respond to the chunks of the target language at a time), dependent (learners learn from teachers or course books) and independent/autonomous (learners learn from their own experience and effectively use learning strategies)

Unlike a one – size – fits – all approach to schooling, personalised instruction embraces individualisation, differentiation and inclusion. More specifically individualised instruction (see. 2.2.4) is adjusted to the learning pace of the learner (Capel, Leask & Turner, 2013; Thomas & Lowe, 2002). Sometimes the learning pace is slow and sometimes it is fast. It depends on how much time students require to go through a particular text. Some passages or grammatical structures used in text need to be analysed a number of times to be comprehend or learnt, whereas others can be omitted as students already have sufficient knowledge in these respects.

Differentiation is related to learners' preferences with regard to the teaching – learning process (Tomlinson & Allan, 2000). As mentioned above, visual learners prefer to see the language in print. Kinasthetic learners, also referred to as doers, prefer learning by doing things. Following game instructions is deal for them.

Dependent learners, in turn, learn from their teachers and course books, as opposed to autonomous learners who tend to rely on their own experiences and learning strategies (see 2.3.1)

The are a number of ways differentiation can be implemented in the classroom. Differentiation is linked with language education specifically based on or supported by tasks that will be discussed later on in this book. Differentiation may include adjustments to the content, pace or outcomes of tasks, roles within team work, type of scaffolding (see 2.2.1.3) tasks provide and access to resources. For more information of differentiation in the curriculum, see Capel, Leask and Turner (2013)

Inclusive language education, in turn, refers to the mixing of disabled and non- disabled students. In such teaching – learning environments, non – disabled students works together with, for example, dyslexic, ADHD, autistic, hyperlexic or physically – challenged classmates. The purpose of inclusion is to "enhance understanding and acceptance of diversity in the surrounding world" (Cirocki, 2013c, p 232). In other words, inclusion rejects "social exclusion that is a consequence of attitudes and responses to diversity in race, social class, ethnicity, religion, gender and ability" (Ainscow, 2009, p. xi). For more information on inclusive pedagogy and inclusive curriculum issues, see Norwich (2013). A brief section on the use of a reading portfolio in inclusive language education can be found in Cirocki (2013c)

Since personalised language education has widely been promoted for the past few years (Huat & Kerry, 2008; Long 2015), it must be ensured that is appropriately embedded in text – driven tasks used in language courses. Student in a particular class represent different intelligences, abilities and learning styles. It is important that course books and pedagogical tasks (see. 3.2) meet

this challenge by using diverse texts (see. 3.1.1.6). Texts at different levels of linguistic (see. 3.1.1.2) and topical (3.1.1.3) complexity are suggested. For successful learning, it is essential that the ability levels of learners as well as the (meta)cognitive development of learner also be taken into account. The use of high quality tasks which support a variety of media (see. 3.1). the use of different degrees of instructional support (see. 2.2.1.3) and different types of interaction (see 2.2.1.3) are all recommended. The above will provide a conducive learning environment as well as successful development of the individual ZPDs in the classroom (see. 2.2.1.1)

It is essential that all these aspects are addressed in language education on a regular basis. Teachers are also advised to have at their disposal a bank of texts and tasks that provide learning opportunities for diverse learning. Only then can teachers and students ensure that existing learning style and ZPDs in a particular cohort of students are sufficiently satisfied. Such texts and tasks additionally enable teachers to decide on the programme of study that is most adequate in terms of learners' needs and abilities.

5. Exploitability

This criterion is extremely important as exploiting texts means using them to develop successful and competent foreign language users. Spoken, written and graphically presented texts can be exploited in various ways. When carefully selected, they provide a good basis for developing creative, interactive and thought – provoking tasks for learner at different levels of language proficiency (see. 7.10

In order to allow for deep processing and learning, it is vital that texts provide the motivation for the use of authentic tasks (see.

3.2.1) Such tasks include: researching aspects of texts to obtain insight into the stories read /listened to, writing letters to authors of the stories discussed gin the classroom, presentation of the problems shown in the selected tests and raising ideas for group discussion/debates. All these tasks are essential because they not only enable texts exploration, but also help to:

- Develop students language skills
- Creatively stimulate language development
- Provoke engagement with different types of texts
- Encourage personal response to ideas and emotion communicated in texts
- Lead to the development of interpretive strategies which can be subsequently applied to the other texts, and
- Develop interactive language and critical thinking skills

What should also be borne in mind is that for successful learning to take place, the tasks mentioned above cannot be too easy or too difficult. Following Vygotsky's concept of ZPD (see. 2.2.1.1), it is important for students to be engaged in tasks that are slightly too difficult to be able to do them independently

Additionally, while practising receptive skills, texts that allow for engaging students in pre -, while -, and post – reading/ listening tasks are required (Hedge, 2000; Ur, 2012). The three stages employed during intensive reading or listening practice are critical and have different roles to play. For example, the pre – reading/listening stage seeks to help students to generate ideas, set the context, active current knowledge and predict the content. Some appropriate materials for this stage are: pictures, maps or slogans. The purpose of the while – reading /listening stage is to assist learners to comprehend the specific content, to analyse the structure of various genres and to actively interact with the texts

provided (Hedge, 2000; Ur 2012) For this stage, it seems apt to use tasks with skimming, scanning, listening for gist, reading/listening with visuals and making questions. The post reading/listening stage seeks to enrich and heighten learner interests in a particular topic. In this stage, tasks are expected to include poster designs, illustration drawing, mini – projects, discussions and blogs

High quality textual material actives learner's thinking routines (Mclaughlin & Allen, 2009; Ritchhart, Palmer, Chruch & Tishman, 2006) These routines include synthesising and organising ideas, some language educators would opt for the word strategies rather than routines in the particular contexts (see. 2.3.1) The notions of thinking routines, though is more complex than it seems. Their place and role in learner autonomy development must be perceived within the wider concept "classroom routines as culture builders" (Ritchhart, Palmer, Church and Tishman, 2006, p.5) As mentioned previously, learning is an active and constructive process which occurs in the complex social context of a classroom (see. 2.2) Routines are a permanent component of this context and the contribute to its enactment via the creation of socially shared behaviour (Leinhardt & Steele, 2005) In other words, through their continuous application, routines becomes a regular feature of classroom ambience. Strategies, unfortunately, do not qualify as they may be applied only once in a while (Ritchhart, Chruch & Morrison, 20110

Since there is large number of thinking routines, it is advisable that teachers first select the ones they want to introduce to students. Then teachers need to categories and present thinking routines to students as a structure to follow. Taking text exploitation into account, thinking routines can be grouped as : routines for introducing texts, routines for organising and exploring texts and routines for reflecting or elaborating on texts

Of course, developing thinking routines takes time, but the good thing is that when properly fostered, they will eventually become sound learning practices. Their usefulness will be of particular important in problem solving tasks (see. 2.2.1.4) and highly valued in the social constructivist approach to teaching (see 2.2.1) At the beginning, however, the learning process demands effective scaffolding (see 2.2.1.3) defined as well – timed support (Wood, Bruner, & Ross, 1976) The latter, from the work of Vygotsky and later analysed by Applebee (1986) must satisfy a number of criteria. Firstly, students must have an opportunity to contribute to the learning event. Secondly, it is of key importance that the learning process builds upon the prior knowledge and skills of the learner, Thirdly, students must be part of structured learning environment where a natural sequence of thought and language occurs. Fourthly, while learning, students and teachers solve problem together through interaction (see. 2.2.1.2) Last but not least, classroom participant internalise new information and routines and become more independent in the learning process

While exploiting texts in classroom tasks, autonomous learners are expected to independently utilise the right routines at the right reading/listening stage. For example, at the pre-reading/listening stage, autonomous learners need to employ such thinking routines as activating prior knowledge, making prediction and making connection to other texts (see. 3.1.1.1) Some of the things independent learners do in the while – reading/listening stage are: organise information, make further connections, identify key concepts and analyse and summarise ideas. At the post – reading/listening stage, autonomous leaners are expected to be involved in identifying perspective around an issue, reflecting (see. 2.3.2.2), questioning and discussing the content, plus going beyond the content

The present discussion would not be complete without mentioning that one of the features of high – quality texts is that they provoke learners to ask different type of questions. For example, Maley (2003) studied the questions which are placed below texts in modern materials and concluded that they fall into three categories : factual/referential, cause/effect, and inference. However, this number is not sufficient to fully exploit texts. Cognitively – challenging texts allow both teachers and students to ask seven types of questions. The additional four categories, as Maley (2003, p.11) highlights, are: opinion (e.g. What do you think about their decision?), interpretation (e.g What does the author mean by saying that..?), personalised (e.g. What would you do if you were in her shoes?) and speculative (e.g. how do you think the problem will be solved at the end of the story?). In the case of multimodal texts (see. 3.1), various tasks linking texts with audio – visual support are most desirable. Student attention must be drawn to the fact that both the language used and provided images or sound are what organises texts as whole (Cook, 1992)

Successful text exploitation is feasible when high quality multimodal texts and tasks built around them are used in the classroom. Such texts arouse learners' curiosity and provide for multi – sensorial experiences. Of course, the conclusive selection of texts as well as classroom tasks and their sequencing is determined by the nature of the language coure and individual preferences of both teachers and students. As far as assessing texts for exploitability is concerned, it is suggested that teachers select those which allow for "the integrated use of many skills together : the unitary skill of making sense of text" (Nuttall, 1996, p. 172)

6. Variety

The criterion of variety applies to an array of topics, texts types and contexts which learners need to regularly exposed to (Hedge, 2000; Ur, 2012). It is necessary for learners to work with different types of texts since textual features categories texts, and thus pose different demands on the learners. For example, narrative texts (e.g. short stories) serve the purpose of entertainment and moral teaching, whereas expository texts (e.g. reports) convey factual information. Audio – visual materials, on the other hand, may successfully serve the purposes mentioned above, yet the demands pose will relate to different degrees of exploitation of a learner's senses, vision and hearing being the most common (Bastable, 2006)

It is essential that the criterion of variety is analysed in terms of individual units as well as across units in course books. Diverse and controversial topics (see. 3.1.1.3) are vital for students to actively use and experiment with the target language. Popular themes allow students to reinforce new lexical and syntactical items as well as functional language in different contexts. Students exposed to fascinating subjects want to explore ideas and share feelings and opinions. Likewise, the implementation of different genres in the classroom is of great importance. The genre – based approach seeks to develop foreign language readers' awareness of rhetorical elements of texts and genre sensitivity (Hyland, 2007; John, 2002) When provided with a large array of texts, students not only integrate language, content and context, but also realise that genres are context – bound (Hyland, 2003; Johns, 2002). Train timetables, airport departure/arrival boards, bus schedules and menus could be used for obtaining information, whereas short stories and plays could be used for pleasure reading. This interesting approach allows for an attractive combination of textually, topicality and multimodality in the classroom (Hedge, 2002; Ur, 2012)

As for teaching listening, it seems sensible that students be provided with a variety of accents. It would be beneficial if the recorded or filmed material provided texts delivered by native speakers who represent different geographical regions (e.g. British English, American English, Australian English). It should be also pointed out English is used as a lingua franca (Jenkins, 2007, 2012; Seidholfer, 2011). This means it is no longer spoken by native speakers only. English is now used by non – native speakers all over the world, contributing to the emergence of new varieties such as Chinglish or Ponglish. This being so, it is of key importance that students be given plenty of exposure to different types of English accents, be they produced by native or non – native speakers. Students can then learn to easily understand different accents, and thus attain success in international communication (Kirkpatrick, 2007)

Admittedly, providing learners with a variety of texts during one lesson is a complex venture. The texts teachers offer to language learners must not be random or accidental under any circumstances. Texts must always be interrelated. Intertextually corresponds to the interdependence of texts (Barthes, 1977). A boarder definition assumes that intertextuality is concerned with making links between present and past texts and interpreting one texts through others (see. 3.1.1.1). For this reason, it is imperative that teacher and materials writers take the concept of intertextuality into account whenever they develop complex tasks

As discussed earlier, texts are meaningful entities that are shared with others through different modes in the act of communication. Intertextuality is nothing less than process of constructing meaning. The philosophy of social constructivism (see. 2.2) argues that intertextuality is essentially a metaphor for

learning. Short (2004) has expressed a similar view. Rosen (1984) in turn, clarifies this observation by stating that learners' worldviews are made up of interrelated stories where any given story takes shape in relation to other stories. Because learners' stories are shaped by the socio – cultural context of which they are part, intertextuality is always socially created.

Another element that the variety criterion refers to is different purpose which is tightly linked to the concept of genres discussed above. It is the structure of texts that require of texts that requires people read, listen and write for different purposes in specific contexts (Donovan & Smolkin, 2001). It has also been observed that people assume different goals to achieve their purpose when they read, listen and write (Hedge, 2000). For example, in the language classroom, students can read to search for information, for general comprehension or for quick understanding (Grabe, 2009) Listening can be practised for such purposes as obtaining specific information or appreciating pronunciation, rhythm, and intonation (Hedge, 2000; Ur. 2012). In the EFL writing class, student attention can be drawn aesthetic and imaginative points. Students can write to express feeling and emotion to develop a sense of audience and critical thinking (Flemming & Stevens, 2004) High quality tasks facilitate different types of writing, including descriptive, expository, narrative, persuasive, poetic personal, social and institutional (Bearne, 2002; Hedge, 2000)

As the foregoing discussion reveals, language courses are more interesting and effective when they regularly promote a large range of texts with interesting topic and tasks. It is essential that the texts be presented according to their sequence of difficulty – advancing from easy to more difficult, but always remaining in a student's ZPD (see. 2.2.1.1). It is also recommended that the variety of texts and

topics be systematically practised over time to ensure progression in the acquisition of knowledge skills and understanding of the target language and culture. To ensure steady progression in learning, teachers need to ask themselves the following questions:

- What do my students know and understand and what can they do at the beginning of the unit or module?
- What do I want my students to know, understand and be able to do at the end of the unit or module?
- What sequence of learning tasks may help my students to progress from their present stage to my objectives?
- How do I know when my students have reached where I want them to go?
- Do my students recognise that they have made progress?

All these questions are extremely important. However, they need to be adjusted to individual teaching approaches that teachers adopt. For example, in the unit approach, the teaching – learning process is organised around stand – alone units (Aggarwal, 2009; Richards, 2001) These units are groups of lessons with well – structured teaching ideas (i.e texts and tasks) that revolve around specific topics and lead towards appropriate learning outcomes. Each unit is linked to previous units which provide the basis for subsequent ones. Units tend to promote formative assessment where students receive feedback meant to help them to improve their performance (see 2.3.2.2)

The modular approach, on the other hand, consists of modules. Modules are defined as "independent learning sequences" (Richards, 2001, p 165). These blocks, frequently thirty hours in a 120 – hours course, have their own objectives and therefore allow for more flexible structure of a language course. This flexibility, however, my turn out to be destructive, and consequently, lead

to unstructured courses (Richards, 2001). At the end of each module, there is an assessment section. The purpose of this section is to summatively measure language learners' achievement in the learning outcomes of a particular module

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HOW TO TEACH CRITICAL READING COMPREHENSION

Budiasih

Reading is a challenging activity for some readers, particularly when the material is unfamiliar and complex. They may understand each word separately, but linking them together into meaningful ideas is often uneasy matter as it should. These readers can decode the words, but have not developed sufficient skills to comprehend the underlying, deeper meaning of the sentences, the paragraphs, and the entire text. Indeed, some readers need techniques that help them to improve their ability to comprehend text in the cognitive processes involved in comprehension (McNamara (Ed), 2007:xi).

The term of comprehension is recognized as an acquired skill that is focused on the understanding of input. Brown in Hill (2011:63) identifies comprehension as the process of receiving language, both listening and reading input. Furthermore, comprehension is the ability to take information, analyze it in its respective segments, and come up with an understanding of the input in a cohesive and accurate manner. Lin in Hill (2011:63) states that well-developed comprehension abilities involve interactive strategy use to come up with a meaningful understanding of the input. Therefore, comprehension can be identified as an interactive, strategic process which, when fully developed, results in reading fluency.

A fluent reader has a potential opportunity to develop the ability to read critically. His comprehension of messages of a text will help him to evaluate what he reads. Flemming (1987) clarifies that to develop the ability to evaluate what we read, we have to master critical reading skills. Critical reading involves readers' ability not only knowing the messages explicitly written on the texts but also knowing the implicit meaning of the constructed texts. To achieve critical reading, readers are challenged to interpret the texts. Critical evaluation occurs only after readers have understood the ideas and information that the writer has presented. Furthermore, Flemming (1987) explains that in evaluating information, readers should have abilities to distinguish facts from opinions, to recognize persuasive statements, and to judge the accuracy of the information given in the text. The point is that readers concentrate largely on reading in order to understand an author's ideas.

Some readers often find difficulties in understanding an author's ideas. The difficulty to comprehend texts is caused by several factors; one of them is the inadequate ability to engage in inferential thinking. The study of Yuill and Oakhill (1991) explains several possibilities of the difficulties to comprehend texts particularly on inferential comprehension and critical reading which include (1) less skilled comprehenders do not have the knowledge needed to make the necessary inferences, (2) they do not know when it is appropriate to make inferences, and/or (3) they have processing limitations that interfere with their ability to integrate text information with prior knowledge (Scanlon, 2010:279).

The difficulty to comprehend English texts in foreign language teaching practice is probably caused by the condition of language instructional in the classroom, for example there is only little portion

on critical reading in the second or foreign language classroom. Stern (1984:340) states that learning condition of teaching English as a foreign language in non-native language learning usually requires more formal instruction and other measures compensating for the lack of a supportive language environment. English is considered as new or foreign to a foreign language learner. In other words, in TEFL, English is learnt in a language class in a non-supportive language environment that instruction has led to the guided learning. The instruction in the classroom seems to be the main or the only source of target language input. The condition leads to the consequence that the learning outcomes will vary. Consequently, complete competence is hardly ever reached by foreign language learners. However, Stern (1983:341-342) argues that the native speaker's competence, proficiency, or knowledge of the language is a necessary point of reference for the foreign language proficiency concept used in language teaching theory.

Good classroom practices have a strong influence towards students' critical reading comprehension. Snow (2002:xvii) states that good instruction is the most powerful means of promoting the development of proficient comprehenders and preventing reading comprehension problems. A good teacher makes use of practices that employ his or her knowledge about the complex and fluid interrelationships among readers, texts, purposeful activities, and contexts to advance students' thoughtful, competent, and motivated reading. Instructional research must acknowledge the complexity of these interrelationships if it is to generate knowledge that is usable in real-life classrooms. Therefore, a teacher is expected to develop his teaching reading comprehension by modifying a technique by adjusting the real condition of students and the objective of learning.

A. Reading

Reading is a process involving text, brain, and eye when a reader is engaged in the practice of reading. Harmer (2001:199) states that reading is a receptive skill. Receptive skills are the ways in which people extract meaning from the discourse they see or hear. Grabe & Stoller (2002:3) write that reading is the ability to draw meaning from printed page and interpret this information appropriately. However, they argue that the definition is inadequate because it does not convey the idea of ways of reading, does not give criteria of fluent reading abilities, does not explain how reading carried out as a cognitive process, does not highlight how the ability with the second language proficiency, and does not address the social context in which reading takes place (Grabe & Stoller, 2002:3-4). Urquhart & Weir in Grabe (2009:14) define reading as the process of receiving and interpreting information encoded in language form via the medium of print. Grabe (2009:14) says that reading is understood as a complex combination of processes by identifying the key component abilities to comprehend a text.

Sugirin in Sugirin (2002:2) distinguishes the word "reading" into three meanings recognized by Indonesian speakers or writers: micro, macro, and general meanings. Micro reading is when reading is meant to be simply decoding print with little or no understanding of its meaning (Sugirin, 2002:3). Macro reading is beyond the ordinary meaning of reading generally recognized. It is an effort to understand the world around us for the sake of mankind. In other words, reading is as interpretation of experience to understand phenomena in order to be able to make an informed judgment regarding the object attended to (Sugirin, 2002:4). General reading is the reader's efforts to comprehend print (visual information) with the help of the reader's previous knowledge

(non-visual information) in order that the reader's interpretation approximates the author's intention (Sugirin, 2002:5).

Grabe (2009:14) argues that defining reading to fluent readers involve the complex combination of processes. There are ten processes that work together to define general notion of reading.

(1) A rapid process: fluent reading is rapid process that most materials are read at about 250-300 wpm, unless a reader is new to the information and actively trying to learn it (Carver, Pressley, Rayner & Pollatsek in Grabe, 2009:14).

(2) An efficient process: readers coordinate rapid and automatic word recognition, syntactic parsing, meaning formation, text comprehending building, inferencing, critical evaluation, and linkages to prior knowledge resources together smoothly (Breznitz in Grabe, 2009:14).

(3) A comprehending process: comprehension is the central goal of reading which involves all cognitive processing (Grabe, 2009:15).

(4) An interactive process: a reader actively constructs the meaning of the text by comprehending what the writer intends and by interpreting it in terms of the background knowledge activated by the reader (Grabe, 2009:15).

(5) A strategic process: a reader uses skills and processes in reading to anticipate information, select key information, organize and mentally summarize information, monitor comprehension, repair comprehension breakdowns, and match comprehension output to reader goals (Grabe, 2009:15).

(6) A flexible process: reader adjusts reading processes and goals and the processes and purposes are aligned with each other (Grabe, 2009:15).

(7) A purposeful process: the alignment between processes and purposes points out that reading is a purposeful process (Grabe, 2009:15).

(8) An evaluative process: this is a process to evaluate how well a reader is reading. It is also a process to decide how a reader should respond a text. Evaluation of the text calls up a reader own attitudes and emotional responses to the text and the topic, and it requires a strong inferencing processes and the use of background knowledge (Grabe, 2009:15-16).

(9) A learning process: in combination with evaluation, all reading activity is a learning process. Learning occurs when a reader decides to review and check what information is required to fill out a form. This is about a a reader's decision how to respond to the text (Grabe, 2009:16).

(10) A linguistic process: the processing of linguistic information is central to reading comprehension because this is impossible to read without making graphemic-phonemic connections, without recognizing the words to be read and the structural phrases organizing the words, and without having reasonable linguistic knowledge (morphological, syntactic, and semantic) of the language of the text (Perfetti, Landi, & Oakhill in Grabe, 2009:16).

It can be summed up that fluent readers do the cognitive processes when they encounter a text. What the readers do to the processes together will provide a definition of reading.

Johnson (2008:3-5) starts the understanding of reading by giving some points related to reading. There are four key points of understanding of reading.

(a) Reading is the practice of using text to create meaning. If there

is no meaning being created, there is no reading taking place.

(b) Reading is a constantly developing skill. A reader gets better at reading by practicing and conversely, if he does not practice, he will not get better.

(c) Reading integrates visual and nonvisual information. During the act of reading, the visual information found on the page combines with the nonvisual information contained in a reader's head to create meaning. In that way, what is in a reader's head is just as important as what is on the page in the process of creating meaning (reading).

(d) Reading is the act of linking one idea to another. Putting ideas together to create a sensible whole is the essential part of reading.

The reading process has tended to be characterized primarily as psychological, cognitive and individual as stated by Baynham in Wallace (2003:7). It implies that reading is the understanding of writer's text to create meaning. Furthermore, structuralist views which emphasized the autonomy of the text left the role assigned to the reader a relatively straightforward one, namely the gaining of meaning which, it was assumed, was intact and whole within texts (Wallace, 2003:15).

Critical linguistics argues that the reader was active in the pursuit of meaning, as opposed to earlier accounts of the reading process which talked of reading, along with listening, as a 'passive skill'. It was assumed that meaning was there within the text for the taking. The shift emphasizes from a passive, acquiescent reader to an active one. The reader has the role as 'extracting' meaning from texts. Thus, the main goal of a comprehender is to extract information from the prose he is reading (Just & Carpenter in

Wallace, 2003:15). In short, reading is thinking and understanding and getting at the meaning behind a text and the role of readers is interacting with the text or writer.

B. Reading Comprehension

Comprehension refers to the ability to go beyond the words, to understand the ideas and the relationships between ideas conveyed in a text (McNamara (Ed), 2007:xi). It implies that reading comprehension involves a variety of skills to recognize words quickly and efficiently, to extend the use of vocabulary, to process sentences to construct understanding, to interpret meaning related to the background of knowledge, to interpret and to evaluate texts for specific purposes. Those processes will enhance the understanding of texts.

Reading comprehension is related to fluent reading. Serravalo (2010:43) claims that comprehension is at the heart of what it means to really read. Kendeou *et al* in Grabe (2009:39) also state that the core of comprehension is a reader's ability to mentally interconnect different events in the text and form a coherent representation of what the text about. Grabe (2009:40) states that comprehending a text is started from the first words which are processed. However, more processing information than word recognition, sentence parsing, and propositional encoding are required in understanding of a longer text. Propositional representation results from discourse comprehension along with representations of the surface details of discourse and of the situations to which the discourse refers (Singer & Leon in Grabe, 2009:40). Furthermore, Scanlon *et al* (2010:276) explain that comprehension is an active, constructive process in which the ultimate understanding of the text is determined by a

combination of what is stated directly in the text and the reader's preexisting knowledge related to the topic of the text. In addition, comprehension occurs as the reader builds a mental representation of the text (Perfetti *et al.* in Scanlon *et al.*, 2010:276).

Grellet (1981:3) writes that reading comprehension means extracting information needed in the text as efficiently as possible. Snow (2002:13) says that to comprehend a text, a reader must have capacities and abilities. These include cognitive capacities (e.g., attention, memory, critical analytic ability, inferencing, visualization ability), motivation (a purpose for reading, an interest in the content being read, self-efficacy as a reader), and various types of knowledge (vocabulary, domain and topic knowledge, linguistic and discourse knowledge, knowledge of specific comprehension strategies). Kennedy (1981:192) writes that reading comprehension happens when a reader becomes conscious of ideas, understands experience background and interprets the relationships. Grabe & Stoller (2002:11) define reading comprehension as the ability to understand information in a text and interpret it appropriately. Reading comprehension involves the processes required for fluent reading.

When a reader reads, he brings information to the processing of a text. Reading comprehension involves a reader's abilities to recognize words, develop and use a very large recognition vocabulary, process sentences, engage a range of strategic processes and underlying cognitive skills, interpret meaning in relation to background knowledge, interpret and evaluate texts in line with reader goals and purposes. The processes and knowledge resources allow the reader to generate text comprehension to the level required (Grabe, 2009:43).

When a reader reads text material, the he creates an

understanding of what is being read. King (2007:267) writes that the meaning-making (comprehension process) involves the construction of a mental representation of the information in the text. In constructing the meaning of a text, a reader is probably connected to different levels of thinking. King, (2007:267) mentions two different levels of comprehension which sometimes are referred to as literal versus inferential comprehension, or shallow versus deep comprehension or critical comprehension. Meanwhile, Kennedy (1981:18) and Scanlon (2010:278) classify three major levels of reading comprehension as literal, inferential, and critical comprehension. Kennedy (1981:18) states that each division has a distinct function in the total reading process and the three divisions should not be treated as discrete abilities.

a. Literal comprehension

Kennedy (1981:218) explains that beginning reading instruction places much emphasis on *what a writer says*. Literal reading results in this kind of comprehension. Literal comprehension requires ability to (1) locate specific facts, (2) identify happenings that are described directly, (3) find answers to questions based on given facts, (4) classify or categorize information given, and (5) summarize the details expressed in a selection. To sum up, based on the characteristics of literal reading, literal comprehension involves the understanding of information which is stated directly and explicitly in the text. Kintsch in King (2007:268) states that literal (shallow) comprehension provides a representation that captures only meaning explicitly stated in the text-the what, who, where, and when of the passage. To sum up, literal (shallow) comprehension of a text reflects a minimally coherent mental representation.

b. Inferential comprehension

Inferential comprehension involves making inferences that bridge the information directly stated in the text with information that the reader already possesses. Effective readers draw on their knowledge to make inferences that fill in the gaps left by the author; ineffective readers fail to do so (Yuill & Oakhill in Scanlon, 2010:278). Kennedy (1981:224) suggests that it is necessary to determine *what the writer means* because what a writer says is not always enough. This is what is meant by inferential reading. Writers do not always mean exactly what they say, nor do they say everything they mean. They expect readers to understand the information they give to draw from it many implied meanings. The term of reading between the lines refers to extracting the implied meanings from a text. This is essentially what is meant by inferential comprehension. It can be concluded that inferential comprehension is extracting implied meanings or meanings which are not directly stated by the writers in their texts.

c. Critical comprehension

Scanlon (2010:278) writes that critical comprehension involves evaluating the information in the text relative to what it means to the reader and relative to the intentions, expertise, and/or perspective of the author. Meanwhile, Kennedy (1981:232) explains that critical comprehension can be done after a reader has found and understood information (literal reading) and its implied meanings have been discovered and interpreted (inferential reading), the reader is ready to evaluate it. It is the time to make judgments as to its application, accuracy, validity, and worth. This is the critical reading.

It can be concluded that literal comprehension (shallow comprehension) happens automatically, without thinking, and

a reader makes simple inference towards a text. In contrast, critical comprehension (deep comprehension) occurs when a reader makes complex inferences. Such inferences go beyond the explicit text to link material within the text to relevant prior knowledge of the world to come to the message of the text.

C. Reading Strategies

Reading is processess that engages a range of strategic processes and underlying cognitive skills, interpret meaning in relation to background knowledge, interpret and evaluate texts in line with reader goals and purposes. Goodman in Brown (2001:298) wrote that there are processes of reading. The processes of reading will affect the approach of teaching reading skills.

a. Bottom-up

In bottom-up processing, first, readers must recognize a multiplicity of linguistic signals (letter, morphemes, syllables, words, phrases, grammatical cues, discourse markers) and use their linguistic data-processing mechanisms to impose some sort of order on these signals. This processing requires a sophisticated knowledge of the language itself.

b. Top-down processing

This processing is in which readers draw on their own intelligence and experience to understand a text. This process involves inferring meanings, deciding what to retain and not to retain, and move on (Goodman in Brown, 2001:299).

c. Interactive reading

A combination of bottom-up and top-down processing is called as interactive reading. It is considered as ingredient in

successful reading methodology. During reading, a reader continually shifts from a top-down approach to predict probable meaning, then moves to the bottom-up approach to check whethwr that is really what the writer says (Nuttall in Brown, 2001:299).

Reading is closely related to the activity of strategies. Strategies is defined as a set of abilities under conscious control of the reader, though this common definition is not likely to be entire true (Afflerbach, Pearson & Paris, Anderson in Grabe & Stoller, 2002:8-9). Brown (2001), Grabe & Stoller (2002) agree that reading strategies should identify the purpose of reading something. Strategies are automatically used by fluent reader. Strategies, according to Anderson in Grabe & Stoller (2002:10) are abilities that are potentially open to conscious reflection, and reflect a reader's intention to address a problem or a specific goal while reading. Brown (2001:306) also argues that second language learners who are already literate in a previous language, reading comprehension is a matter of developing appropriate, efficient comprehension strategies.

Brown (2001:306) mentions ten strategies for reading comprehension particularly for the second language learners. The strategies can be applied in the classroom techniques.

a. Identifying the purpose of reading
   Efficient readers know what they look for and disregard distracting information. Efficient reading consists of identifying the purpose of reading something (Brown, 2001:306).

b. Using graphemic rules and patterns to aid in bottom-up decoding (especially for beginning level learners)
   Students of beginning levels of learning English often

face problems in learning to read especially in making the correspondences between spoken and written English. Learners may need hints and explanations about certain English orthographic rules (Brown, 2001:306).

c. Using efficient silent reading techniques for relatively rapid comprehension (for intermediate to advanced levels)

The need for intermediate or advanced level students is increasing efficiency by silent reading rules such as teaching students to perceive phrases than one word and to infer meaning from context (Brown, 2001:308).

d. Skimming the text for main ideas

Skimming consists of quickly running one's eyes across a whole text for its gist. Skimming helps readers to predict the purpose of the passage, main topic, message, or supporting ideas (Brown, 2001:308).

e. Scanning the text for specific information

Scanning is quickly searching for some particular piece of information in a text. Its purpose is to extract specific information without reading through the whole text (Brown, 2001:308).

f. Using semantic mapping or clustering

Semantic mapping or clustering helps readers to provide order and hirarchy to a passage Brown, 2001:308). This is important because readers potentially meet with long passages with many ideas and events.

g. Guessing when you aren't certain

Reading is utilizing skills of word analysis, word associations, and textual structure. Nonlinguistic clues come from context, situation, and other schemata (Brown, 2001:309).

h. Analyzing vocabulary

Guessing is important when learners do not recognize a word by analyzing it. Several techniques are looking for prefixes, roots that are familiar, grammatical contexts, and looking at the semantic context (topic) for clues (Brown, 2001:310).

i. Distinguishing between literal and implied meaning

Literal meaning is a syntactic surface structure. Not all languages can be interpreted appropriately merely on its literal. Implied meaning derives from processing pragmatic information (Brown, 2001:310).

j. Capitalizing on discourse markers to process relationship

Many discourse such markers in English signal relationships among ideas as expressed through phrases, clauses, and sentences. A clear comprehension of such markers can enhance learners' reading efficiency (Brown, 2001:311).

Grabe & Stoller (2002:10) mention some sample reading strategies.

a. Specifying a purpose for reading
b. Planning what to do/ what steps to take
c. Previewing the text
d. Predicting the contents of the text or section of text
e. Checking predictions
f. Posing questions about the text
g. Finding answers to posed questions
h. Connecting text to bacground knowledge
i. Summarizing information
j. Making inferences
k. Connecting one part of the text to another

l.   Paying attention to text structure
m.   Rereading
n.   Guessing the meaning of a new word from context
o.   Using discourse markers to see relationships
p.   Checking comprehension
q.   Identifying difficulties
r.   Taking steps to repair faulty comprehension
s.   Critiquing the author
t.   Critiquing the text
u.   Judging how well purposes for reading were met
v.   Reflecting on what has been learned from the text

Some educators conceptualized the reading strategies in some ways. Goodman's concept of reading strategies tend to emphasize on the teaching of skills in more mechanical way that it is pointed on readers' cognitive, metacognitive, and linguistic resources (Goodman in Brown, 2001). Meanwhile, Grabe & Stoller (2002) and Brown (2001) empasize more on the the process of strategies to become skills.

For the critical orientation, Wallace (2012:264) states her opinion of reading strategies by engaging aspects of identity and cultures in teaching reading in international context. On this view, reading and writing are seen as social, culturally variable practices, embedded in everyday activities and social need. The focus is away from reading and writing processes in formal instructional contexts to anthropological investigations of literacy as situated practice within communities of use (Hamilton in Wallace, 2012:264). Wallace (2012:274) proposes a critical reading pedagogy by differentiating the learner level. This is because the task of creating critical readers is encouraging a critical disposition and stance; in short, a different kind of orientation to text.

D. Critical Reading

For early learners, reading may be seen as decoding texts, pronouncing the words correctly or practising language structure. For more advanced learners a comprehension view remains the dominant model. Indeed it is assumed that the eventual and unique goal of reading is comprehension of text. Basically, from the earliest stages all learners, whether reading in a first, second or other language are potentially both making meaning from texts, and engaging in critique (Davies, Nuttall, Urquhart, & Weir in Wallace, 2003:3)

Reading critically means reacting with systematic evaluation to what readers have heard and read that requires a set of skills and attitudes Browne & Keeley, 2007:2). Scanlon (2010), Kennedy (1981) argue that critical comprehension which involve reading critically means evaluating the information in the text relative to what it means to the reader and relative to the intentions, expertise, and/or perspective of the author. Critical reading discovers the implied meanings, interprets and evaluates the text. Kennedy (1981:232) explains that the reader is ready to evaluate a text after he has found and understood information (literal reading) and its implied meanings have been discovered and interpreted (inferential reading).

However, Crowl *et al.* in King, Goodson & Rohani (1998:12-13) argue that the term "comprehension" is a part of lower order thinking skills, but it is integral to higher order thinking skills development. It is not a higher order thinking skill because comprehension remains the process by which individuals construct meaning from information and form new "schemata" through specific activities. Meanwhile, some writers use the term critical comprehension or deep comprehension which indicate the process

of critical reading. Critical reading itself involves the process of higher order thinking.

Kennedy (1981:232) recommends some questions in critical reading skill. The questions can be used as the indicators of reading critically.

(1) Is the author technically correct in what he or she says?
(2) Has the author documented controversial statements?
(3) Is the author qualified to write on this subject?
(4) Has the author used questionable writing techniques?
(5) Of what value are the author's contributions?

Kintsch in King (2007:268) argues that deep comprehension (critical reading comprehension) is indicated by a highly coherent, richly integrated, plausible representation. In addition, critical comprehension (deep comprehension) is achieved when the reader goes beyond literal comprehension to use the explicit text and that reader's own prior knowledge to construct such understanding as causes to explain why the events recounted in the text occurred, the probable effects of actions taken, the motives behind people's behavior, and the larger point made by the author of the text.

Critical reading cannot be separated from social context. Wallace, (2003:9) argues that reading in social context means a shifting and dynamic relationship between text producers, text receivers and the text itself. Reading is a three way interaction between the writer, the text and the reader. Within classrooms it involves the teacher as mediator between text producer or author, the text and the students.

The writer, the text and the reader can be seen as social phenomena (Wallace, 2003:9). They have different roles in the way of interaction.

a. The role of the author

Writers have different relationships to the texts they produce. Casual ephemeral notes suggest a lower degree of investment than carefully reworked and crafted texts, which may lay claim to aesthetic or intellectual significance; notions of authorship are crucial both for learners entering literacy worlds and for critical reading in particular. A critical reader will look for the author: who wrote this, where is it from? A reader usually turns to the beginning of the article to confirm his sense of its authorship, especially in terms of gender and ethnicity (Wallace, 2003:9)

b. The role of the text

More recently, text and text production emphasises the functioning of the text in a societal whole. This needs to include an adequate understanding of the conditions in which a text is produced and consumed. These conditions can be captured by the general term context. Implicit conditions can be understood only if we take account of the wider perspective of social power. A text in context is central to critical reading (Wallace, 2003:12).

c. The role of the reader

The position of readers is viewed differently by linguists. Trew in Wallace (2003:15) said that the reader was active in the pursuit of meaning, as opposed to earlier accounts of the reading process as a passive skill. Meanwhile, Just & Carpenter in Wallace (2003:15) express that the main goal of a comprehender is to extract information from the prose he is reading. Nuttal in Wallace (2003:15) argues that reading is as interactive rather than active. Recently, the last opinion is considered as the role of readers which see them as interacting with the text or writer.

Kennedy (1981:232) suggests that critical comprehension is critical reading. To develop the ability to evaluate what has been read, a reader should master critical reading skill. Critical reading is reading style in which a reader analyzes a text, judges writer's credibilty and intention, not only accepting a text as a fact. Meanwhile, Wallace (2012:267) views critical reading as referring to ways of reading which address the logical coherence of texts and the credibility of argument.

To read critically means to make judgments about how a text is argued and presented by a writer. A reader should have the skill of reflective reading to come to judgment and evaluation to a text he is reading. Critical reading is a deeper and more complex engagement with a text. This a process of analyzing, interpreting and, evaluating a text to reveal arguments.

E.   Teaching Critical Reading

Learning to be critical for students who do not have a western university cultural background may require a bigger cultural step to feel comfortable with being publicly critical (Wallace & Poulson, 2004:5). They define the notion of being critical that tends to have a particular meaning in the academic world. However, it reflects values deriving from the western university cultural tradition.

In the primari grades, critical comprehension is usually confined to deciding whether the pupils like a story, what they like about it, how it could be made better, and why they do or do not like the characters. Meanwhile, in the upper grades, content material to measure critical comprehension should contain explanations, information, and statements of fact or principle

(Kennedy, 1981:235-237). The procedures for developing critical reading skills are suggested in terms of directive reading and corrective exercise.

a.   Directed reading

A plan for a reading presentation to teach critical comprehension was developed by explaining to learners that the main purpose for reading the assigned selection was to find whether a summary of it would be worthwhile as an article for the school paper. From the explanation, the learners had a basis for evolving their own objectives and they had a standard (the requirements for the school paper) against which the content of the selection could be judged (Kennedy, 1981:235-236).

Learners were permitted to use their own judgment as to the speed and techniques to be used in the reading. The discussion which followed was based on questions which required knowledge of the information contained in the reading selection, familiarity with the school paper, and and understanding of the purposes and qualifications of the writer (Kennedy, 1981:236). The presentation of critical reading can be seen in the following figure.

Room :	Class :
Lecturer:	Time :

OBJECTIVES

1. To present and explain critical reading so that the students will
   a. Become conscious of the need for critical reading
   b. Be able to read with an enquiring mind
   c. Learn practically what points to consider when reading critically
2. To present a situation in which students will
   a. Read critically for a practical purpose
   b. Make considered judgments
   c. Act on their decisions

MATERIALS

1. Periodical summary of certain topic (for example "Parent-School Cooperation in Anti Pollution).
2. Editorial requirements for school paper

PROCEDURES

1. Introduce summary to pupils as possible article for school paper
2. Discuss selected requirements for school paper
   a. Applicability to pupil-parent interest
   b. Truthfulness and accuracy
   c. Suitability of expression
   d. Timelines (appropriateness at this time)
3. Distribute summary and ask student to read the selection with the above points in mind.
4. Discuss the selection, point by point, using standards a-d above
5. Decide whether the summary will be included in the school paper.
6. If the article is accepted, discuss plans for obtaining permission from the magazine to print in the school paper.

Evaluation of learners' mastery of the skills was based on their contributions to the discussion. Weaknesses in their knowledge of the facts or in critical judgment were determined by observation, and plans for further work in critical reading were evolved from their reactions to the questions proposed in the discussion (Kennedy, 1981:236).

Direct teaching techniques for developing comprehension are practical, for they can be adapted to any approach to reading instruction. They are especially suited for small group instruction in individualized reading where learners need correctiive work in one of the major areas of comprehension (Kennedy, 1981:237).

b.   Corrective Exercise

Kennedy (1981:237) explains that the process of making judgments usually takes more time. In addition, Kennedy suggests activities to be used when brief practice periods are essential, when the activities can be incorporated into a directed reading presentation, or when exercises lend themselves to individual assignments that can be completed in a short time. However, these activities should be suplemental, they should not replace direct instructional techniques or activities (Kennedy, 1981:237-238).

1.   The teacher selects or writes paragraphs which contain several facts and ideas and composes a series of statements, some of which are right and some of which are wrong, in terms of the ideas presented. Students select the orrect statements and explain why the others are wrong.

2.   The students respond yes or no to a series of statements based on the concepts explained in a subject matter text.

Once they have commited themselves, they must defend their positions. This exercise can be either written or oral. If written, an oral discussion should follow.

3. The students read a selection, select the ideas or bits of information they believe are significant, and classify them as major or minor in importance. The class discusses the classifications, and students explain their reasons for each judgment.

4. After students read a newspaper sccount of a community function thay have attended, they discuss it to find how much of the account is fact and how much is the writer's opinion. The class tries to find reasons why the newspaper writer might see and describe the function differently from the way the students do.

5. After reading a short editorial in which the opinions expressed are at variance with their own, the students discuss why their opinions differ and see if they can substantiate their own points of view. Class opinion is compared with that expressed in the editorial to see which is based on the best objective evidence.

6. The students read a story based on historical events to see if they can tell from the language of the writer which events are facts and which are fiction.

7. The students read articles or books written by authors with opposing views on a topic and try to find reasons for the differences in belief. The students analyze the selections and decide which is more valid and creditable.

8. The teacher collects several pieces of writing that could be classified as propaganda, and students read and compare them with factual paragraphs from a subject matter text

treating the same topic. The teacher helps the students discover the ways propaganda differs from other types of writing. this exercise can be used only at upper-grade levels.

For students who are receiving intervention services, to the greatest extent possible, intervention teachers should support and reinforce the content of the classroom program.

Critical reading is a part of critical thinking. Flemming (1987:410) proposes basic skills to critical reading in some skills. They are good introductions to assist students to read texts critically.

a. **Distinguishing between Fact and Opinion**

Statements of fact describe the world without interpreting it. They do not judge or evaluate experience, they present it. Statements of facts can be tested for accuracy through a reader's own personal observation or through examining historical records and scientific reports (Flemming, 1987:410). Statements of opinion express an author's personal feelings, beliefs, attitudes, or judgment on a particular subject. They announce his or her individual perspective or point of view. Statements of opinion tell readers not just *what* was seen but *how* it was seen as well (Flemming, 1987:410).

The example of statements of opinion:

- *That was an excellent book*
- *Dogs make much better pets than cats do*
- *David Letterman is the best talk-show host on television.*

Statements of fact describe the world without interpreting it. They do not judge or evaluate experience, they present it. Statements of facts can be tested for accuracy through your

own personal observation or through examining historical records and scientific reports.

The example of statements of fact:

- *It is raining outside.*
- *Queen Victoria died in 1901*
- The water in the pond is over eight feet deep.
- *Pearl Harbor was bombed on December 7, 1941.*

To help you remember the distinction between statements of fact and statements of opinion, keep the following points in mind

1. Statements of fact employ more *concrete* words and phrases. These refer to physical objects, events, or characteristics.
2. Statements of opinion rely more on *abstract* words or phrases.
3. Statements of opinion frequently use words that make value judgments
4. Statements of opinion are often signaled by phrases like *I would suggest…*

Some example for exercises can be seen in the following.

Label each sentence *f* for fact and *o* for opinion

1. Athletes are role models and should conduct themselves accordingly in the public eye. _____
2. More and more women are deciding to give birth to their children at home. _____
3. A hospital after all, is not the best place for a baby to be born. _____

4. B.J. Vukovich, author of Claws, the best written novel of the disaster genre, will speak at tonight's "How I Became an Author" meeting. _____

5. Philip Luttgen, satirical columnist for the Daily Views, will give a rebuttal entitled "What is an Author" _____

6. The national coal strike, now into its seventh week, has caused untold hardships on the miners, their families, and the rest of the winter-weary nation. _____

7. Janet Guthrie, word famous auto racer, was the best nervous driver at the Indy 500. _____

8. Some researchers, however, are beginning to question whether periodic cleaning and checking of the enamel (the calcareous substance that form a thin layer capping the teeth) plays a significant role in preventing tooth decay. _____

9. Tiger Woods is still the top earning athlete in the world, despite the issues he's had with his marriage. _____

10. The New York Yankees have won more World Series titles than any other team in baseball. _____

Write (in brackets) whether you think each one is presented as a fact or an opinion. Explain your reasoning.

1. The car was blue.
2. The man had lost his coat.
3. Chester City is the best football club in the world.
4. It's not a very good television program.
5. The Spice Girl's album was the most popular at Christmas.
6. I believe that he can win.
7. Pete Sampras is the best tennis player in the world.
8. Pete Sampras, the tennis player is the World number 1.

9.   We think Mark stole the car.

10. I didn't have a coat.

11. The church is the tallest building in the town.

12. You might get wet if you forget your coat.

Do the instructions

1.   Write **two facts** about a **pop group.**

2.   Write **two opinions** about a **pop group.**

3.   Write **two facts** about **school.**

4.   Write **two opinions** about **school.**

5.   Write **two facts** about food.

6.   Write **two opinions** about food.

Read the following paragraphs. Identify each sentence in the paragraph according to whether it is fact, opinion, or a mixture of both. Use the labels *f* (fact), *o* (opinion).

(1) Many people have strong views about our changing weather. (2) In 1977, a group of people discovered there is a hole in the layer of gas called ozone over the Antarctic. (3) Since 1989 the presence of a second hole over the Arctic has been confirmed. (4) Some scientists feel alarmed because the ozone layer in the earth's giant shield against ultra violet radiation and for millions of years it has remained unbroken. (5) In addition, some people believe that global warming is creating climatic problem.

1.____ 2. _____ 3. _____ 4. _____ 5. _____

(1) Buy the new Superclean bathroom cleaner. (2) It will leave your bathroom sparkling clean! (3) Superclean uses a mixture of soap and bleach which attacks dust and grime. (4) You won't be able to

believe your eyes when you see what Superclean can do for you. (5)
Only £1.99 a bottle.

(1)___ (2)___ (3)___ (4)___ (5)___

(1) Tomorrow is an important day for the pop group BoysRUs. (2)
They release their third single tomorrow. (3) Their last two singles
have gone straight into the charts at number 1. (4) This new single,
however, is an awful mix of pop and blues music. (5) It's not as good
as the previous two hits. (6) It certainly looks to me like BoysRUs
should ask for their day jobs at the toyshop back!

(1)___ (2)___ (3)___ (4)___ (5)___ (6)___

b. **Evaluating an author's opinion**

(1) Justified and Unjustified Opinion

When it is said that an opinion is *justified* it means that the
author has provided a number of convincing facts to support
his or her personal belief. Justified opinion are worthy of
a reader's serious consideration (Flemming, 1987:416).
Statements of opinion that lack all factual supports are called
unjustified opinions (Flemming, 1987:416). Take a look at the
examples below.

**Each of the following paragraphs contains a topic sentence that
expresses a definite opinion. Underline that sentence. Put a *j* for
justified and *u* for unjustified.**

1. It is just not fair for smokers to be allowed to smoke when
nonsmokers are present; there should be more regulations
forbidding people to indulge in smoking if nonsmokers are
present. In a recent study, the American Cancer Association

has reaffirmed and strengthened its original position on smoking cigarettes. There is a clear-cut link between smoking cigarettes and the incidence of lung cancer. In addition, smokers are three times more likely to get heart disease and emphysema. _____

2. Many people have strong views about our changing weather. In 1977, a group of people discovered there is a hole in the layer of gas called ozone over the Antarctic. Since 1989 the presence of a second hole over the Arctic has been confirmed. Some scientists feel alarmed because the ozone layer in the earth's giant shield against ultra violet radiation and for millions of years it has remained unbroken. In addition, some people believe that global warming is creating climatic problem. _____

Topic sentence: _____

3. These people are worried that the waste gases we are sending into the atmosphere are trapping heat around the earth and keeping it too warm. Some meteorologists predict the world will warm between 2-4 degrees Celcius by the year 2030. They believe polar ice will melt and rainfall, sea levels and temperatures will be affected. _____

Topic sentence: _____

4. On the other hand, some people disagree with the theory that human activity is having an effect on the world's climate. They believe that the world's climate has gone through many changes since the earth and its atmosphere first formed. _____

Topic sentence: _____

(2) Hasty Generalizations

Like other statements of opinion, statements need to be supported by facts. If the author does not show a large body of concrete, factual evidence, his or her statement of opinion is called a *hasty generalization*. That means that the author has insufficient evidence for the opinion, and you should seriously question his or her position. A generalization will be accepted if it is supported by an appropriate amount of facts or individual cases. In other words, the number of individual cases or examples cited to support the opinion is extremely important. If an author does not show that he has examined a large number of individual cases to support his generalization, we call that statement of opinion a hasty or over-generalization (Flemming, 1987:421).

Examples

1. Marriages just cannot survive these days. Three of my friends from school are already divorced.

2. Government welfare programs are filled with people who are cheating the tax-paying public. In today's newspaper, for example, there are stories about three different cases of welfare fraud.

(3) Diversionary Tactics

Authors who do not bother to support their opinions with facts sometimes try to divert their readers' attention. Lacking any factual support for their positions, they choose instead to (a) attack the character or past of the person they are discussing or (b) appeal to their reader's emotions. An attack on the character happens when someone does not give

reasons for disagreeing with an opinion or idea but instead attacks the life, career, or background of the person's speaking or writing (Flemming, 1987:422). An appeal to their reader's emotions occurs when the speaker or writer tries to persuade by playing on the audience's emotions instead of by supplying the audience with factual information (Flemming, 1987:423)

Decide whether the paragraph contains (a) attack the character or past of the person they are discussing or (b) appeal to their reader's emotions.

1. Although Professor X insisted during a hearing that defense spending by the government must be cut, I cannot take seriously the proposals of someone who is an acknowledged draft dodger.

2. The defendant is accused of serving liquor to those under the age of eighteen, thereby contributing to the delinquency of minors. Yet this is a man with two children of his own, a family man who has worked hard for over twenty years to earn a decent living. Only by the sweat of his brow has he managed to put enough bread on the table to feed those hungry mouths.

3. This is an open act of vicious aggression on the part of Argentinian military forces, one that will not be tolerated by a people whose history testifies to England's honor and greatness. We are ready to answer force with force, and we will not flinch from once again taking up arms in the name of freedom.

c. Connotation Words

In many texts, especially those aimed for persuasion, authors often deliberately use the connotation associated with certain words to make their writing persuasive or convincing. In their trials to appeal to emotions in order to make their ideas acceptable and believable, or to influence their readers' thinking, writers always use highly connotative language. They are aware of the truth in the principle that it is not always *what* we say but *how* we say it that influences people. Thus, while reading, readers would do well to think about the connotations of the words used. If they do, they will be less likely to be influenced without being aware of it (Flemming, 1987:426-427).

To see the high importance the ability to interpret connotations, let's take the following two reviews of the same book:

(1) *The White Hotel* by D.M. Thomas is a highly imaginative novel; reading it, I entered into a dream world, filled with the most extraordinary and unique fantasies.

(2) *The White Hotel* by D.M. Thomas is a highly unrealistic novel, filled with the most extraordinary and eccentric fantasies. Reading it, I felt as if I were having a weird nightmare.

In the first description, phrases like *highly imaginative* and *unique fantasies* are used because they have positive associations that might persuade someone to buy the book. In the second description, the author has a very different intention in mind and therefore employs phrases like *highly unrealistic* and *eccentric fantasies* because they usually have negative connotations.

Decide which word has positive connotation

a.   He is an **enthusiastic/fanatical** believer.

b.   You're a **slow/thorough** reader.

c.   What a **weird/unique** idea.

d.   The vase is very **brittle/fragile**.

e.   "I did not believe it, my friend (cheated / tricked) me" _____

f.   Your (plan / scheme) makes the managers satisfied. _____

g.   Maggy's new car really makes her friends (admire / envy) _____

h.   We know that your mother is very (assertive / pushy). _____

i.   Everybody knows that the new manager of this company is (autocratic / firm). _____

j.   She wore a (colorful/ flashy) sweater. _____

In each number, there are three sentences that say almost the same thing. Choose the sentence that attempts to eliminate almost all connotations.

    1.   a.   He is so blunt

          a.   No one has ever caught him in a lie.

          b.   He has always been very honest.

    2.   a.   She is a liar.

          a.   She has a great imagination.

          b.   She failed the lie detector test.

    3.   a.   She is happy.

          b.   She laughs a lot.

          c.   She is silly.

    4.   a.   The car is an antique.

          b.   The car was bought in 1948

          c.   The car is old.

          d.   **Tone**

Paying attention to the connotations of words is particularly important in helping you understand what is not explicitly stated in the text. It can help you understand the author's use of tone and mood, two very important aspects of writing that are normally implied rather than stated. *Tone* reflects the attitude the author takes toward the material. Tone can be lighthearted or angry, optimistic or pessimistic. Tone refers to the **author's attitude or feeling** about the subject (Flemming, 1987:430).

Tone indicates the writer's mood and attitude. Often an author's tone is indicated by adjectives like: **satirical, cynical, depressed, sympathetic, cheerful, outraged, positive, angry, sarcastic, prayerful, ironic, solemn, vindictive, intense, excited,** cynical, satirical, humorous, critical, sentimental, solemn, ironic. **How to identify tone questions:** Tone is feeling, not thinking. Look for emotion and attitude.

Take a look at the comic strip as shown below. After reading it, why did the writer use the analogy, "and just like that, the non-peak hour becomes the new peak hour?"
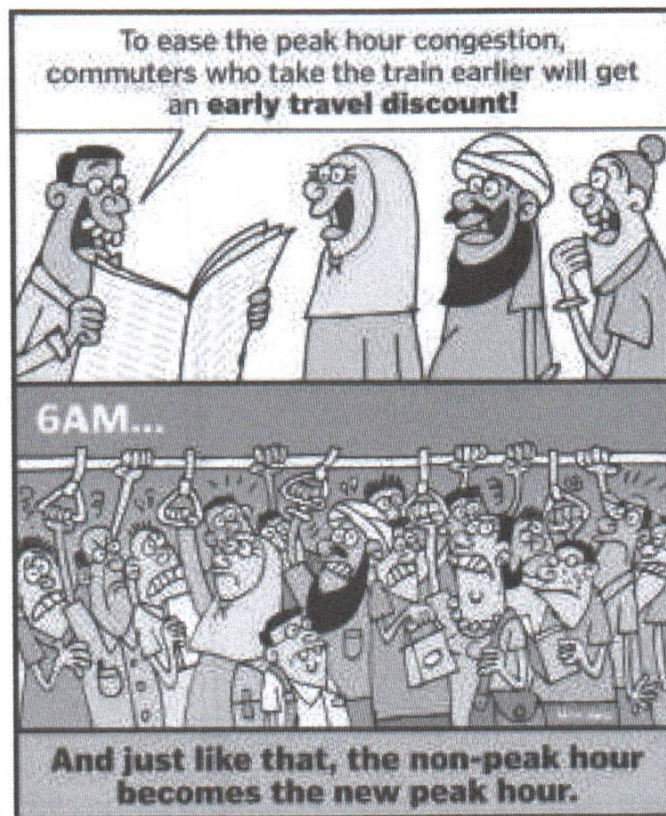
chewonitcomics.blogspot.sg by Lee Chee Chew

The writer is trying to be **sarcastic** because the early travel discount did not solve the problem of over crowding in the trains despite it is the non-peak hour.

An author's tone is the "voice" or attitude toward the subject of the passage and is often directly related to the purpose. A useful technique for determining an author's tone is to envision the sound of the author's voice as if he/she were reading the passage aloud.

Direction: Decide if the author employs certain tone

1. Senator X is everything a statesperson should be. An eloquent speaker, she has the ability to choose the right word at the right moment. Filled with determination as she is, she will undoubtedly be elected governor. _____

_____

2. Senator X is a true politician. A smooth talker, she knows just what to say and when to say. Devoured by ambition as she is, she undoubtedly be elected governor. _____

_____

3. Haiti is a small Caribbean country of astonishing beauty, but it is also a land of heartbreaking poverty. Unemployment plagues more than 50 percent of the population, and the annual income is pitifully low, less than $300 per year. It is no wonder; then, that many Haitians want to leave their island home. A large number want to escape to America, but unfortunately America does not welcome them. According to officials, economic devastation does not entitle Haitians to political asylum in the United States. As a result, many who enter this country illegally are returned to their homeland to face the consequences. Although no one is really sure what those consequences are, it is clear that the government of Haiti is not pleased with those who have tried to flee its shores, and those returned may face several reprisals. Haitian refugees are not allowed political asylum in this country, they will be returned to a life of misery and fear.

_____

4. Members of the union leadership met yesterday with management to debate what they called the "union-busting tactics" of their employers. When a representative of management spoke, she was greeted with a prolonged silence that ended in catcalls and whistles on the part of the workers.

Clearly, the audience was not pleased with her proposals. When the meeting ended, union and management left in stony silence.

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5. Recently, several hundred psychiatrists met to debate whether or not homosexuality should be deleted from the standard list of mental illnesses. Even after hours of energetic, sometimes excited discussion, members of the group remained polarized in their views. Whereas some insisted that homosexuality was absolutely not a mental illness, others insisted just as doggedly that homosexual tendencies indicated a neurotic disorder. Pale and tired after hours of wrangling, the departing members of the medical profession refused to discuss their meeting.

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6. These terrorists should have been executed a long time ago. They are evil. They killed innocent people for the sake of their misguided beliefs. They used religion to lash out their hate on humanity.

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7. The defendant is accused of serving liquor to those under the age of eighteen, thereby contributing to the delinquency of minors. Yet this is a man with two children of his own, a family man who has worked hard for over twenty years to earn a decent living. Only by the sweat of his brow has he managed to put enough bread on the table to feed those hungry mouths.

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8. For over four decades, ecologists and environmentalists have revered Rachel Carson, author of the 1962 book *Silent Spring*,

for alerting the world about the dangers of chemical pesticides. Arguing that pesticides such as DDT upset the balance of nature, kill wildlife, and cause cancer in humans, Carson instigated a widespread "chemophobia" that culminated in a ban on the use of DDT. Unfortunately, though, Carson's impassioned plea for protecting nature and human health has left generations of readers with a skewed view of pesticides in general and of DDT in particular. As Dr. I.L. Baldwin, a professor of agricultural bacteriology, who originally reviewed *Silent Spring* in a 1962 issue of the journal *Science*, pointed out, Carson greatly exaggerated the risks of pesticide use. Based on questionable statistics and anecdotes, such as the doubtful tale of a woman who immediately developed cancer after spraying her basement with DDT, Carson pronounced DDT to be a dangerous human carcinogen. Carson was also irresponsible in her refusal to acknowledge the pesticides' benefits, which far outweighed their potential for harm. As Dr. Baldwin pointed out at the time, pesticides have dramatically improved human health and welfare by getting rid of insects and parasites that destroy crops and transmit deadly diseases. Currently, for instance, mosquito-born malaria is a leading cause of death and illness worldwide because Carson's devotees won't allow DDT to be restored as a weapon in fighting the disease. Carson's supporters simply refuse to recognize that their hero could make a mistake. While she certainly had a point about the overuse of pesticides, she went much too far in her condemnation of them and the planet is now suffering the consequences. (Source of information: John Tierney, "Fateful Voice of a Generation Still Drowns Out Real Science," *New York Times*, June 5, 2007, http://www.nytimes. com/2007/06/05/science/earth/05tier.html)

The tone of this passage is

a. Amused

b. Objective

c. Puzzled

d. Critical

9. Hundreds of colleges now require their students to lease or buy a laptop computer. The theory is that the computers will help students do research and increase their chances for interactive learning. Yet in many classrooms, laptops have become more of an obstacle than an enhancement to learning, and professors need to think seriously about prohibiting their use during class time. Many students who bring their computers to class do not use them to take lecture notes or refer to web sites for more information about the professor's lecture topic. Far from it. In the history classes I teach, many laptop users don't even pretend to pay attention to my lecture or to participate in the discussion. They are more inclined to visit networking sites like MySpace; e-mail or instant message their friends, and even shop online. No wonder, then, that so many of them have ended up with low grades or are flunking out altogether. Many of these same kids no longer know how to produce an original thought on their own. Ask them a question and they search the Internet rather than think. For me, this was the last straw. Laptops, like cell phones, have no place in my classroom until someone can prove to me that they really are the great boon to education I have been promised.

The tone of this reading is

a. Comical

b. Annoyed

c. Objective

d. Puzzled

10. In the United States, children are considered eligible for kindergarten when they have turned five years old by a certain date, known as the "birthday cutoff." In those states where the cutoff date occurs anywhere from weeks to months after the school year begins, four-year-olds may start school, sometimes long before they celebrate their fifth birthday. However, it would be better if all states required children to be five years old before starting school. Schools are now being held accountable for their performance, and school funding is often tied to students' standardized test scores. Thus kindergartens all over the country have become more academically challenging; in fact, many kindergarten classes now cover the same curriculum taught a generation ago to first graders. This means that kindergarten students must quickly absorb reading and writing skills. Yet according to research, the older children are the ones who are generally better able to handle this kind of content. One study of 22,000 kindergartners conducted by the National Center for Education Statistics found that five-year-olds are more likely to have the reading, mathematical, motor, and social skills necessary for learning what is now typical kindergarten material. Furthermore, when University of California researcher Kelly Bedard studied the math and science test scores for almost 250,000 students in 19 countries, she found that the younger students perform 4 to 12 percentiles lower than their slightly older peers in the third and fourth grades. This suggests that the age disadvantage continues even after kindergarten ends. (Source of information: Elizabeth Weil, "When Should a Kid Start

Kindergarten?" *New York Times*, June 3, 2007, http://www.nytimes.com/2007/0603/magazine/03kindergarten-t.html)

The tone of this passage is

a. Objective
b. heated
c. Puzzled
d. Skeptical

F. Assessing Critical Reading

Russel & Airasian (2012:10-11) define assessment as a process of collecting, synthesizing, and interpreting information in order to make a decision. Marzano (2006:5) writes that classroom assessment is a form of feedback to students regarding their progress, and it stands to reason that feedback will enhance learning. In other words, assessment is a systematic process of gathering information about what a student understand, is able to do, and is learning to do. The information from assessment will provides the basis for decision-making and planning for instruction and learning. Assessment is an integral part of instruction that improves student learning.

Student assessment includes a teacher's role as the integral part in learning. Teachers assess classroom behavior, student effort, and student achievement (Anderson, 2003:26). Teachers know about students' learning and progress by regularly and systematically observing students in action, and by interacting with them during instruction. Teachers collect data and make decisions based on observing and assessing of students' interactions, performances, and products.

In assessing students' language ability, it can be expressed as the ability to perform language tasks in real life and real time, that is, the ability to convey or understand a message content through the medium of spoken or written language (Schoonen, 2011:701-702). Meanwhile Brown (2004:4) writes that whenever a student responds to a question, or tries a new word or structure, the teacher subconsciously makes an assessment of the student's performance. Assessment, then, is an on going process that encompasses a much wider domain (Brown, 2004:4).

An important principle for assessing a learner's competence is by considering bias results of a single performance. Brown (2004:117) suggests that teacher has the responsibility to triangulate the measurements by considering at least two or more performances. The designs of the measurements can be conducted by giving several tests that are combined to form an assessment, applying a single test with multiple test tasks, and doing alternative forms of assessment such as portfolio, peer-assessment, self-assessment. Another principle of assessment is that the students' assessment should be observable (Brown, 2004:117). Brown defines the term observable as being able to see or hear the performance of the learner. However, listening and reading skills are receptive skills which the actual act cannot be observed as the actual product. Therefore; assessments can be designed in the form of writing.

Reading is a receptive skill that the process is invisible in the brain. In assessing reading, Brown (2004:118) suggests that it must be made by inference which is observable to a conclusion about students' competence. Nurgiyantoro (2015:56) also states that assessing receptive skills should be authentic. The authenticity requires the active productive performance in oral and written language. To sum up, reading comprehension should be assessed

through performance which reflects test taker's competence in spoken and written language.

Critical reading involves higher-order thinking skills. It needs a particular assessment which measure the students' ability in making reasoning and judgment. The assessment is useful in checking students's improvement of thinking skills. Brookhart (2010:9-10) argues that using assignments and assessments that require intellectual work and critical thinking is associated with increasing student achievement. Assessing higher-order thinking also increases students' motivation because because they become engaged in thinking about particular things and motivated to learn particular things (Brookhart, 2010:12).

Assessing higher-order thinking requires students to do higher-order thinking in an explicit form that the thinking becomes visible for appraisal, feedback, and discussion with the student (Brookhart, 2010:14). Brookhart proposes categories of higher-order thinking in the chapters illustrating ways to assess various aspects of such thinking:

a. Analysis, evaluation, and creation (the "top end" of Bloom's taxonomy)

Analysis level questions present students with material (or ask them to locate material), then ask questions or present problems whose answers require differentiating or organizing the parts in some reasonable manner. Explaining the reasoning used to relate the parts to one another is often part of the analysis task (Brookhart, 2010:42). (Brookhart, 2010) writes that analysis level questions include focusing on main idea, analyzing arguments or theses, and comparing and contrasting.

In the Bloom's taxonomy, assessing creation means whether students can put unlike things together in a new way, or reorganize existing things to make something new. Present students with a task to do or a problem to solve that includes generating multiple solutions, planning a procedure to accomplish a particular goal, or producing something new (Brookhart, 2010:55-56).

b. Logical reasoning

General reasoning skills include judging whether a single fact or claim is true and whether it is relevant to the argument or problem at hand, and judging whether two or more things are consistent. There are two specific reasoning, deduction and induction. Deduction reasoning means reasoning from a principle to an instance of the principle. (Brookhart, 2010:62). Induction involves reasoning from an instance or instances to a principle (Brookhart, 2010:63). Assessing logic and reasoning involves making or evaluating a deductive conclusion and inductive conclusion. To assess how students make or evaluate deductive conclusions, a teacher gives them a statement they are to assume is true and one or more logically correct and incorrect conclusions. Then the teacher asks them which conclusions follow (Brookhart, 2010:68). To assess how students make or evaluate inductive conclusions, a teacher gives them a scenario and some information. Then the teacher asks them to draw the proper conclusion from the information and explain why the conclusion is correct (Brookhart, 2010:75).

c. Judgment and critical thinking

To assess students' use of critical judgment is by giving them a scenario, a speech, an advertisement, or other source of

information. Then a teacher asks them to make some sort of critical judgment. Critical judgment includes evaluating the credibility of a source of information, identifying assumptions implicit in that information, and identifying rhetorical and persuasive methods (Brookhart, 2010:87).

d. Problem solving

To assess whether students can solve problems involving the particular content and concepts the teacher is teaching, he presents students with a nonroutine scenario that requires either that they accomplish one of the tasks (for example, identify a problem, explore strategies, evaluate the most efficient solution) or use all the steps to do the problem-solving task (Brookhart, 2010:102).

e. Creativity and creative thinking

To assess creative thinking, an assessment should do some requirements.

(1) Require student production of some new ideas or a new product, or require students to reorganize existing ideas in some new way. Juxtaposing two different content areas or texts is one way to do this (Brookhart, 2010:132).

(2) Allow for student choice (which itself can be a creation of an idea on matters related to the learning targets(s) to be assessed (Brookhart, 2010:102).

(3) If graded, evaluate student work against the criteria students were trying to reach, where appropriate, as well as conventional criteria for real work in the discipline (Brookhart, 2010:102).

The assessment of higher order thinking skills requires that students should not be familiar with the questions

or tasks they are asked to answer or perform and that they have sufficient prior knowledge to enable them to use their higher order thinking skills in answering questions or performing tasks. There are three item/task formats which are useful in measuring higher order skills: (a) selection, which includes multiple-choice, matching, and rank-order items; (b) generation, which includes short-answer, essay, and performance items or tasks; and (c) explanation, which involves giving reasons for the selection or generation responses (King, Goodson & Rohani, 1998:2-3). Futher, they explain that Assessment methods for measuring higher order thinking include multiple-choice items, multiple-choice items with written justification, constructed response items, performance tests, and portfolios (King, Goodson & Rohani,1998:64).

Assessing higher-order thinking as the process in critical reading needs principles to specify what to be assessed. The critical reading assessment has to give benefits to the students as they improve their critical thinking skills. The questions which reflect the higher order thinking potentially encourage students to think critically about the subject matter. Therefore, the assessment of higher order thinking can stimulate to develop students' critical reading.

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INTRODUCING PROSE TO BEGINNERS (MAINLY SUMMARIZED FROM KENEY'S HOW TO ANALYZE FICTION)

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Prose is one of literary work genres. As studied in *Introduction to Literature*, literary works are classified into three genres; poetry, prose and. The term 'prose' in literature is used interchangeably with 'fiction' that refers to a narrative that originates in the imagination of the author, not in history or fact. As a narrative, prose tells a story by using plot arranged by an author. It may be exaggerated, reduced, resemble the real life, or provide imaginative events to create desired effects. It covers three types of literary works; short story, novel and novella.

A. Definition and Characteristics

Some questions rise then, whether all works of prose are fictitious? What about the prose written based on drama fact such as based on one's biography or history? Is it called fiction? Of course yes. It still remains fiction as far as labeled as a novel, short story or novella. They may refer to the real people, places or events, but the way they were described in the prose is really the author's invention.

In pre-historic oral tradition, there were some fictitious narratives had been popular among people, even until nowadays and they are considered as the "ancestors" of modern prose. Some of these fictitious narratives are called fairy tales, folktales, fables, legends, etc. Can we include them into prose? Let's firstly trace their characteristics. Fairy tales, folktales, fables, legends and other oral fictitious narratives tend to feature simple characters with simple traits so it can be summed up in only a few words. They also provide a clear theme and moral message, such as goodness defeating evils, tit for tat, etc. These narratives usually move direct to the conclusions without any complex plots and are not set in specific time and place, mostly started by the words 'once upon time'. In addition to these characteristics, fairy tales, folktales, fables, and legends that had been spread since the ancient time from one's mouth to another are anonymous. No one knows who had firstly told the stories. The language or words used in presenting the stories are also different according to the people who tell the stories, even the names of people or places, they sometime vary from one another. These characteristics are uncommon in prose. Most short stories, novels and novella provide a higher complexity in their characters, plots, and setting. They offer complex themes, even hidden and need to be seriously interpreted for being not directly stated in the story. The authors of short stories, novels and novella are also known and become an important consideration in works of criticism. Further, because short stories, novels and novella are written, it allows the readers to take account to the quality of language as an important element in prose. Thus, the fairy tales, folktales, fables, legends and other oral fictions are not included in the discussion of prose, but mainly included in the discussion of folklore or oral literature.

To make boundaries between prose and other genres of literature, Hawthorn (1989: 4) noted some points related to the differences between prose and poetry and also prose and drama. *First*, although some short stories, novels or novelette can be very poetic, but mostly they use ordinary language spoken in daily conversation. It makes prose "establish the sense of real life". *Second*, the main activity in prose is telling, not enacting. It obviously differentiates prose from drama. We may find some dramatic events or characters in prose, but they cannot be enjoyed directly like enjoying drama performance, they are told by a narrator who visualizes them by words. *Third*, prose is presented in a certain length written in paragraphs, not in verses like commonly poems are written or in dialogues like commonly plays written.

B. Genres

Based on the length of the story, prose is classified into three genres; short story, novel and novella. The first contains one thousand to fifteen thousand words, so the story may only include a simple event or events with little characters development. The second contains forty-five thousand words or more, so it allows more complexity in plot or characters development. The third refers to the narrative between the first and the second. It contains fifteen thousand to forty-five thousand words.

C. Significances

As being one genre of literary works, *dulce et utile* as formulated by Horace (Warren and Wellek, 1963: 30) is the main function of prose. *Dulce* means to entertain, and *utile* means to educate. These two functions are always exist in all of literary works, but

with varied portions based on the readers' analyses, ideologies, life experiences, concepts and background knowledge.

Dulce or 'to entertain' covers the function of prose as a medium of self expression for the writers, a medium to find pleasure or self relaxation for the readers, and also catharsis (the psychological condition of releasing strong feelings as a way of providing relief from stress, anger, suffering, etc). *Utile* or 'to educate' covers the function of prose as a medium to teach religion, morality, ideology, etc., a medium of social and historical documentation, and an alternative medium to satirize and further reform certain conditions in society, and undoubtedly, prose enriches the readers' experience and knowledge

D. History

Prose is the youngest genre comparing to the other genres of literary work. Prose, especially novel emerged in Europe in eighteen century by the supports of some factors including the rise of literacy, printing, market economy and the rise of individualism.

In 18th Century, the number of literate people was significantly increased. Thus this rice of literacy led to the needs of reading materials and motivated many people to write. This condition was supported by the present of printing machines (although they were not as modern as today). It was different from poem and drama that had no need to the printing machines, releasing novels was really helped by these machines.

In addition to these two factors, the financial condition of the era had also created a promising market for novels. It was also blessed by the rise of individualism in which most people tended to be apart from their society to enjoy their privacy. So, in order to

fulfill their demands for entertainment, they moved from theaters to the novels.

E.   Elements

To write a short story, novel or novella, there are some elements usually involved, such as plot, character, setting, point of view, style and tone, structure and technique, and theme. These elements have important roles as vital devices to create a narration qualified to a literary work. These elements are called intrinsic elements.

Beside these, they are some extrinsic elements influence the intrinsic ones. It includes the author (his biography, ideology or weltanschauung), and the political and social condition from which the works rise.

F.   Plot

1.   Definition and Types

Plot is the way in which the events in the story are arranged based on causal connections. Two short stories or novels may have the same story but totally different plot. Thus, plot is not the story it self but the way how it is told. A writer may present a simple story by using a complex plot in order to produce different effects upon the readers such as engaging sympathetic anxiety, setting puzzles, creating mysteries, manipulating emotion and so on.

There are many types of plot based on some categories. The first category is based on the dominant human activities in a fiction. There are four types for this; *first,* plots structured around conflict (e.g. the plot of Conrad's *Nostromo*), *second,* plots structured around mystery (e.g. the plot of Dicken's *The Mystery*

of Edwin Drood), *third,* plots structured around pursuit of search (e.g. the plot of Kafka's *The Castle*), *fourth,* plots structured around a journey (e.g. the plot of Swift's *Gulliver's Travels*), *fifth,* plots structured around a test (e.g. Conrad's *The Shadow-Line*).

The second category is based on technical ways. There are at least three types; picaresque/ episodic plot (the story is presented in some episodes), well-made plot (like the traditional realist plot), and multiple plot (covers the main and minor plots).

The third category is based on the way how the events in the story are arranged. There are some types; chronological/ flash-forward, flash back, the mix of these two called flash back-forward and foreshadowing. The first means the events are arranged in chronological order. The second is the opposite because the events are told from the ending to its beginning. The third is the use of both of the previous types. Here, an author's skill is really needed to make the story's flow can be followed by the readers. The last is the use of plotting type in which an author put an important event, situation, character, or object in the beginning part as a hint of the following story.

The fourth is based on certain effects desired by an author. The types include suspense, surprise and flat. Suspense causes the readers feel tense along following the plot. Surprise causes the readers surprised for finding surprising events they don't suppose or expect before. While flat is usually avoided by the readers because they seem to be boring. It usually moves slowly and easily cut off.

2. The Structure of Plot

We are now talking about the structure of plot, not the structure of a short story, novel or novella. I remind this because

actually these two are closely related but are actually different. The structure of plot is something described as Freytag's pyramid as follows:
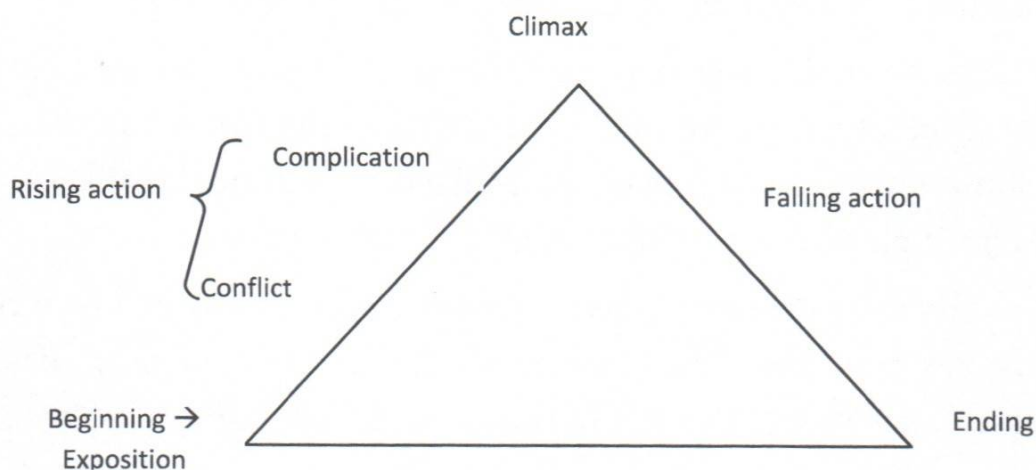
The structure of plot

Beginning is the first part of a fiction. Usually, it contains an exposition. Exposition provides introduction to some characters, settings and some attributes that help the readers to understand the story. The beginning of a fiction must cover some elements of instability. It means that what are told in the beginning of a fiction must be open or really possible to be developed. That's the real meaning of beginning. It has continuation. There is something happen then. For this, the beginning may also provide a situation that potentially causes a conflict.

After the beginning, the middle is the proof that the beginning has instability. The middle continuous what were introduced by the beginning. The middle contains some conflicts that develop until the end of the plot. In the discussion of prose, a conflict is simply defined as a struggle between opposing forces. It causes tensions that involve a character against the other character(s), nature, or

society (called external conflicts), or a character against him/ her self (internal/ psychological conflict).

The conflict is gradually developed to be more complex and arrives to climax. After reaching this most critical part, it falls to the resolution and ends there.

3. The Laws of Plot

The laws of plot are the general principles created by great preceding writers suggested to be followed. It does not mean that disobeying these laws for some reasons - such as for showing the writer's 'signature' - breaks the works, but rather it helps the writer to build a plot. The laws include some points; plausibility, surprise, suspense, plot and unity, subplot, and plot as expression.

(1) Plausibility

A fiction has plausibility when the plot is "true to itself". It means a plot should be logic so it can be accepted by readers' thought.

(2) Surprise

Being plausible does not mean that a good fiction must be flat and always follow the readers' predictions about the story. In order to invite the readers' curiosity and make them continue the reading, plot should be surprising. Usually the surprise is put in the end of the plot to leave certain impressions for the readers.

(3) Suspense

Besides putting some surprising points in the plot, maintaining tensions to make suspense is also a good solution to make the readers keep on their reading. Suspense may cause the readers uncertain or worry about the story, but many people feel

really entertained by having it. Suspense usually appears easily when foreshadowing technique is used. It keeps the readers questioning what will happen next.

(4) Plot and unity

The plot in a short story, novel or novella must be built in one unity. It means all stages (beginning, middle and ending) must correlate to each other supporting the laws mentioned in the present sub-chapter. In addition, the unity of plot also covers the oneness of all elements of fictions such as plot its self, theme, character, setting, etc.

(5) Subplots

In longer works of fiction such as novels, we may find multiple plots presented by the writers. In the beginning of their present, seemingly they stand independently without any connection. But then, we will find the main plot that unifies these subplots to be one unity.

(6) Plot as Expression

Plotting or making a plot is not merely technical process. By plot, the writers express the meaning of their works of fiction and often it is influenced by their ways in giving the meaning of their private experience.

4. Points in Analyzing Plot

As beginners, analyzing plot can be guided by these following questions:

a. What happens in the story ?

b. Where does the story's formal exposition end ? What do readers learn about characters in this section? What do readers learn about setting ? What possible conflicts are suggested here ?

c. What is the story's central conflict ? What other conflicts are presented ? Who is the protagonist? Who serves as the antagonist ?

d. Identify the story's crisis or crises!

e. Identify the story's climax!

f. How is the story's central conflict resolved ? Is this resolution plausible? Satisfying ?

g. Which portion of the story constitutes the resolution? Do any problems remain unsolved ? does any uncertainty remain ? if so, does this uncertainty strengthen or weaken the story? Would another ending be more effective ?

h. How are the story's events arranged ? are they presented in chronological order? what events are presented out of logical sequence ? does the story use chronological? foreshadowing ? flashback ? are the causal connections between events clear ? logical ? if not, can you explain why ?

G. Character

1. Definition

A character is commonly found in literary works. Not only in prose, drama and poetry –especially narrative poetry – cover characters as a vital element. A character is defined as a fictional representation of a person. In fact, in some fictions, writers use non person as their characters such as animals, things or nature. Thus the definition can be altered into any participants that have roles to represent a person in fictions. But, can we expect a character to be similar to the real people? Let's talk about it!

There are some points need to be considered in the discussion of a character. The first is about the standard of lifelikeness of a

character. We must be aware that the relation between characters and real human beings is really complex. They have some similarities besides some differences. What we should take into account is that an author often creates and portrays characters based on his purposes other than investigation into human personality. Sometimes he intentionally creates a character that need to be natural, but in other times he needs to present a character that contributes to particular symbols, to facilitate the plot development, and other purposes. For this, the notion of lifelikeness of fictional characters cannot always be implemented in prose.

The second is about the character and freedom. Can an author really be free in presenting a character in fiction? Actually no, he cannot. Although we have dealt that a character must not always be lifelike but it cannot be entirely free. In one side, an author can create a character based on his personal purpose, but because a literary work is an artistic product, he must in the same time satisfy the artistic sense. So, creating and developing characters in fictions are artistic works that require the authors to be skillful. Why should they have this requirement? It is because they must present characters that support the unity of a work in order to make it easily accepted by the readers' rationale as a unified logic. And to do this, they will in many times get dilemmas. In one side, they can disobey they notion of lifelikeness, but in the other side, they need to maintain the characters to naturally represent a person as the function of a character in a fiction is. Thus, in presenting every single character, authors can choose one of the two and scarify other. Here, the authors' skill is really helpful in making their character portrayal enjoyable so the readers cannot trace the author's dilemma as mentioned before.

The third is about the standard of relevance. If a character is the fictional representation of person, of course an author would

model his characters according to his desires as a well-known person for him self. It does not mean that an author must create a character like him or like a person around him so the character seems to be more individual (although he has freedom to do it), but he should create a character that relevance to him so his character creation does not deny the contact between the characters and the readers.

2. Types of Characters

There are some types of characters in fictions. Some types are revealed based on how dominance the characters are told, the personal quality toward common values in society, and the complexity of characters' development.

According to how dominance the characters take part in a story, there are two types of characters: major/ main character and minor character. Major/ main characters are the most important character in the fictions. They become the focus of the story since all plot development follows their acts.

Based on the personality quality toward common values in society, the characters are classified into protagonist and antagonist. The first associated with the positive values and the second is its opposite. In traditional literature, the first is also called hero and the second is antihero. In addition, according to Abram (1999), the terms are also used to refer the major and the minor characters in the fictions.

Based on the complexity of characters' development, the characters are classified into dynamic and static. The first refers to the characters that grow and face some changes in the story, and the second refers to the characters that don't grow well. In addition to this classification, Foster (1927) classified the characters into

round and flat. A round character is *well developed* character for facing a lot of changes as the respond to the actions. Usually the major character is classified into this type because when the major character is not complex and fully developed, the readers are not interested to follow the story. But still, in some fictions, we can find that the major character is not the round one for some purposes. On the contrary, a flat character is not well developed and it usually belongs to the minor character. Mostly, the flat characters are stock characters (can be easily predicted by readers) or caricatures (characterized by a single dominant trait).

3. Characterization

In characterizing the characters in a fiction, an author uses some techniques of characterization. Characterization is the way of developing characters. Practically the techniques are classified into two; direct and indirect (implied) characterization. The first means that the author tells the readers directly about the characters by stating the physical or psychological characteristics of the characters in the fictions. For example by stating the character is handsome, tall, has pointed nose, kind, rich, etc. The second means that the author indirectly describes the characters' physical or psychological traits by their actions, dialogues, thoughts, etc. For example by describing the condition in which a character often gives up, cries, gets angry and curses his own fate, so the readers can conclude that actually the character is pessimist people.

Instead of using the direct characterization, letting the readers to recognize by using the indirect one is usually preferable. But still, both of them can be used interchangeably in one work.

4. Motives

Motives refer to the character's intentions or reasons in doing an action. Analyzing characters' motives helps the readers to identify the types of the characters and to understand the causal relationship in a plot.

5. Points in Analyzing Character

As beginners, analyzing characters can be guided by these following questions:

a. Who is the story's protagonist? Who is the antagonist? Who are the other major characters?

b. Who are the minor characters? What roles do they play in story? How would the story be different without them?

c. What do the major characters look like ? Is their physical appearance important?

d. What are the major characters most noticeable personality traits?

e. What are the major characters likes and dislikes? Their strengths and weaknesses?

f. What are we told about the major characters backgrounds and prior experiences? What can we infer?

g. Are characters developed for the most part through the narrator's comments and descriptions or through the characters actions and dialogue?

h. Are the characters round of flat ?

i. Are the characters dynamic or static ?

j. Does the story include any stock characters? Any caricatures?

k. Do the characters act in a way that is consistent with how readers expect them to act?

l.   With which characters are readers likely to be most sympathetic? Least sympathetic?

H.   Setting

1.   Definition and Types

Setting refers to the historical, geographical, physical and spiritual location in which a story takes place. Analyzing setting practically means investigating when and where the story occurred encompassing the physical and cultural elements related to those time and place.

Kenney (1989: 38) classified the setting of fiction into three types; neutral setting, spiritual setting, and atmosphere. Neutral setting is the concrete or physical place and time in which a story takes place. Usually this kind of setting can be easily identified by the readers. By reading a fiction, a reader will find that an event is occurred in a restaurant, a house, a beach, etc, or in the morning, noon, night, etc.

Spiritual setting is some *values embodied in or implied by the physical setting*. In addition to the physical setting, a writer usually put some values to specify the setting and describe its non-physical condition. So, instead of stating that the story takes place in a restaurant, a house, a beach, or in the morning, night, etc., he can state in a high-class restaurant, in an old house, in a beautiful beach, in a gloomy morning, in a silent night, etc. This identification will of course widen the readers' imagination for knowing some non-physical qualities of the setting.

Atmosphere is implied setting. It means that this kind of setting is not stated or explained directly by the author, but the readers can feel it after considering the neutral and spiritual

setting of the story. Some critics define it as *the air breathed of the reader as he enters the world of the literary work*. In the other word, atmosphere is *mood or emotional aura suggested primarily by the setting*. For instance, when a story takes place in an old dark- house at a silent and rainy night, a sense of mystery is established and this is what then called as atmosphere.

Understanding these three types of setting brings us to an awareness of the dynamicity of setting. Setting can affect the events and be affected by them. Especially for atmosphere, it may be identified differently by the readers based on how they comprehend the values of the neutral and spiritual one.

Neutral and spiritual settings, although they are usually presented literally by the author, but in some cases, let unstated. For this, the readers can identify them by paying attention to some elements of setting that will reveal some clues for the setting. These elements are: 1) the actual geographical location, such as topography, scenery or room's interior; 2) the occupation and daily mode of the characters; 3) the time of an event of a story takes place; 4) religious, moral, intellectual, social, and emotional environment of the characters (Kenney, 1989: 40).

The existence of setting in a fiction is not merely as a media to inform the time, place and atmosphere involved by the story, but it also functioned as a metaphor. It means that by setting, an author puts an extended meaning that can be interpreted by the critical readers.

In some fictions, the description about the setting of place may be more dominant from others. These fictions are usually called as local color or regional fictions such as *Wessex* by Thomas Hardy and *My Antonio* by Willa Cather. In line with this, when the description of time is more dominant, they are classified into the

historical fictions such as *A Tale of Two Cities* by Charles Dicken and *Henry Esmond* by William Makepeace Thackeray.

2.   Points in Analyzing Setting

As beginners, analyzing setting can be guided by these following questions:

a.   Is the setting specified or unidentified? Is it fully described or only sketched in?

b.   Is the setting just background, or is it a key force in the story?

c.   How does the setting influence the characters? Does it effect (or reflect) their emotional state? Does it help to explain their motivation?

d.   Are any characters in conflict with their environment?

e.   Are any situations set in sharp contrast to the setting?

f.   How does the setting influence the story's plot? Does it cause characters to act?

g.   Does the setting add irony to the story?

h.   In what time period does the story take place? How can you tell? What social, political, or economic characteristics of historical period might influence the story?

i.   In what geographical location is the story set? Is this location important to the story?

j.   Is the story set primarily indoors or out-of-doors? What role does this aspect of the setting play in the story?

k.   What role do weather conditions play in the story?

l.   Is the story's general atmosphere dark or bright? Clear or murky? Tumultuos or calm? Gloomy or cheerful?

m. Does the atmosphere change as the story progresses? Is this change significant?

I.   Point of View

1.   Definition and Types

The stories in fictions are told by a narrator. The use of narrator determines the point of view or a point from which a story is told. Thus everything told in the fiction is not viewed from the author's point of view, but from the narrator's point of view. The narrator is used as a mask or persona that makes the author possible to expand his creativity in telling a story.

There are practically two types of point of view, but there are still the other types for each. The two are the first person point of view and the third person point of view.

The first person point of view is resulted by the use of the first person narrator usually identified by the use of *I* or *we* that refers to one character in a fiction, mostly the major. There are some advantages for using this type of point of view. *First,* it makes the presentation of the story more convincing. *Second,* the use of first person point of view results a restricted view that potentially create irony, weather dramatic, situational or verbal irony. The dramatic irony is resulted when the narrator or a character perceived less then the readers. The situational irony is resulted when the events happen differently or even opposes the readers' expectations. The verbal irony is resulted when the narrator says something that means another.

Sometimes, an author intentionally uses an unreliable narrator. For example by employing a mad, unstable, self-serving, or confused narrator. This unreliable narrator usually misinterprets

the events and in the same time misleads the readers about them. This use also potentially creates an ironic distance between the readers and the narrator (Kenney, 1989).

The example of the use of first person point of view can be observed from the following quotation:

> My father had once been a favourite of hers, I believe; but she was mortally afronted by his marriage, on the ground that my mother was 'a wax doll'. She had never seen my mother, but she knew her to be not yet twenty. My father and Miss Betsey never met again. He was double my mother's age when he married, and of but a delicate constitution. He died a year afterwards, and, as I have said, six months before I came into the world.

(Charles Dicken, *David Copperfield*).

In some literary discussions, there is what is called second person point of view. This type of point of view is characterized by the use of pronoun "you". Some critics agree to include this into the first person point of view although to the end of the story the "I" is unrevealed, for example:

> *You* have brains in *your* head. *You* have feet in *your* shoes. *You* can steer *yourself* any direction *you* choose. *You're* on *your* own. And *you* know what *you* know. And *YOU* are the guy who'll decide where to go."
> (Dr. Seuss's *Oh! The Places You'll Go!*).

The third person point of view is the use of a narrator outside the story. It means that the narrator is not one of the characters. This point of view is indicated by the major use of *he, she* or *it* in the narration. It has three types, omniscient, limited and objective. In

writing a fiction with the third person point of view, an author may use only one of the types or use all of them simultaneously.

The omniscient point of view is the point of view of a narrator who knows everything in the story like a God. The use of this point of view avoids dishonesty, gullibility and mental instability caused by narrator's perspective. The narration is also not limited by the characters' knowledge. The example of its use can be observed as follows:

> In a house, in a suburb, in a city, there were a man and his wife who loved each other very much and were living happily ever after. They had a little boy, and they loved him very much. They had a cat and a dog that the little boy loved very much. They had a car and caravan trailer for holiday, and a swimming pool which was fenced so that the little boy and his playmates would not fall in and down.

(Nadine Gordimer's *Once upon a Time*)

The limited point of view is the point of view of third person who has limited omniscient. The story is only told as what was experienced by the narrator. The advantage of using this kind of point of view is quite similar to the first person point of view because it makes the narrator's personality and speech color the story and creates a personal and an idiosyncratic narrative. But different from the first person, the third person takes the readers into the characters' mind without subjectivity and self-deception. The following quotation is the example of its use:

Daisy and Matt sat silent, shocked. Mat rubbed his forehead with his fingertips. Imagine, Daisy thought, how they must look to Mr. Lanham: an over-weight housewife in a cotton dress and too-tall, too-thin insurance agent in a baggy, frayed suit. Failures, both of them – the kind of people who are always hurrying to catch

up, missing the point of things everyone else grasps at once. She wished she'd worn nylons instead of knee shocks.

(Anne Tyler's "Teenage Wasteland").

As one of the type of limited point of view, the multiple points of view is the one that usually used in epistolary novels. Here, the story is told from two or more points of view.

The objective point of view is also called dramatic point of view. By employing this, the story is told like it is in a movie. It only provides dialogues, events, and characters' thoughts or attitudes and let the readers to interpret their self without any interference from the narrator. The following quotation is the example:

> The waiter took the brandy bottle and another saucer from the counter inside the café and marched out to the old man's table. He put down the saucer and poured the glass full of brandy.
>
> "You should have killed yourself last week," he said to the deaf man. The old man motioned with his finger. "A little more" he said. The waiter poured on into the glass so that the brandy slopped over and ran down the stem into the top saucer of the pile. "Thank you," the old man said. The waiter took the bottle back inside the café. He sat down at the table with his colleagues.
>
> (Ernest Hemingway's "A Clean, Well-Lighted Place").

In employing a character as the narrator of the story, an author can choose any character he wants, whether it is the major, the minor, protagonist or antagonist. This use is usually related to the author's style of writing.

2. Points in Analyzing Point of View

As beginners, analyzing setting can be guided by these following questions:

a. What is the dominant point of view from which the story is told?

b. Is the narrator a character in the story? If so, is he or she a participant in the story's events or just a witness?

c. Does the story's point of view create irony?

d. If the story has a first-person narrator, is the narrator reliable or unreliable? Are there any inconsistencies in the narrator's presentation of the story?

e. If the story has a third-person narrator, is he of she omniscient? Does he or she have limited omniscience? Is the narrator objective?

f. What are the advantages of the story's pint of view? How does the point of view accomplish the author's purpose?

g. Does the point of view remain consistent throughout the story, or does it shift?

h. How might a different point of view change the story?

J. Style and Tone

1. Style

Style in fiction refers to *the verbal texture of literature* that can be recognized from the author's way of using language. Practically, style involves dictions, imagery and syntax (Kenney, 1989: 60). So, in analyzing a style, at least these three elements can be the focus of discussion.

a. *Diction*

In writing a fiction, diction is really important in determining its artistic quality. Diction means the choice of words. An

author can choose weather he uses the words with denotative meanings or the words with connotative meanings. The denotative meanings arrive from dictionary and so called literal meaning. The connotative meanings arrive from readers' interpretations. Without denying the importance use of words with denotative meanings, the proper use of words with connotative meanings indicates the high style of writing.

b. **Imagery**

Imagery is *the collection of images in the entire work or in any significant part of the work* (Kenney, 1989: 64). Image its self is a sensory experience emerged from the use of words. Image can be literal and figurative, and also symbols. Literal images are resulted by the use of words that make the readers directly see, smell, feel or taste an object referred by the words. Figurative images or tropes or figures of speech are the images that their meanings are not understood literally but with some sense. The most common types of figurative images used in fictions are simile and metaphor. Both of them are the comparison of some objects. The first is different from the second for using the comparative words such as *like* and *as*. In addition to these, personification, hyperbole, alliteration, assonance, and the other types of figurative language can be used sometimes to create poetic effects.

In some fictions, there are some images used recurrently. It means that the images are used again and again along the story. This use is usually purposed to emphasize the important meaning of the images.

In addition to literal and figurative images, symbols are also a kind of image. A symbol is used in fictions as an effort to name some areas of human experience that cannot be

expressed by ordinary language, even the literal and figurative language. It involves extended meaning behind its literal meaning. It means that it stands for something rather than itself.

c. **Syntax**

Syntax as one of the elements of style analysis refers to the way of how an author constructs his sentences. Some authors prefer to use long and complex sentences, and the others prefer to use the short and simple one. All of them characterize the style of the authors and sometimes reflect their personal visions of life.

In talking about style, we often find the assertion "the style is the man". This assertion means that style talks about the "owner". The style used in a fiction usually represents the author's mind and personality. It explains the author's way in perceiving his life experience and how he organizes his perception.

In many cases, an author prefers to show his individual style by putting some special characteristics that will be easily recognized by his readers. But still, the use of this individual style should not against the standard rules of literary works and contributes its artistic whole. Thus, style should work cooperatively with other elements of fiction to produce a final unity.

2. Tone

The discussion of style is usually followed by tone. These two indeed have a close relationship because one of the functions of style is to determine the tone. Tone is simply defined as the author's

attitude toward the subject. This attitude is primarily revealed from the style. One sentence or topic may be expressed in different tones by using different styles. Beside from the author's style, tone can also be revealed after understanding the theme of the fiction.

There are some examples of tone, they are:

- Understatement.

  Understatement is indicated when subjects that commonly presented seriously by most authors are presented not seriously. Understatement is used intentionally by an author to show his less attention toward the subject, or to invite the readers to have certain reactions reflecting the common moral values related to the subjects.

- Hyperbole

  Hyperbole is the opposite of understatement. It means that this kind of tone is indicated when unserious subjects are presented seriously. It can be used to show that an author has different point of view about the subjects or he has great attention to it.

- The middle style

  The middle style is the tone between the understatement and hyperbole. It means subjects are presented adequately; they are neither understated nor exaggerated. This tone is used to show a fair view of an author toward a subject.

- Sentimentalism

  Sentimentalism is a kind of failure of tone. It is indicated when subjects which are minor in importance presented too emotionally.

- Inhibition

  Inhibition is the other kind of failure of tone. In contrast to sentimentalism, inhibition is indicated when emotional burden fail to enclose emotional subjects.

- Irony

  Irony is indicated when subjects are stated differently from what actually suggested by authors. Sometimes, irony becomes sarcasm and it is intentionally created by authors as satires.

Analyzing both style and tone needs critical reading. Thus, for the beginners, this activity is quite difficult. But, long reading experiences will decrease the level of difficulties in analyzing style and tone.

3. Points in Analyzing Style and Tone

As beginners, analyzing style and tone can be guided by these following questions:

a. Does the writer use any unusual creative word choice, word order, or sentence structure?

b. Is the story's tone intimate? Distant? Ironic? How does the tone advance the writer's purpose?

c. Is the level of diction generally formal, informal, of somewhere in between?

d. Is there a difference between the style of the narrator and the style of the character's speech? If so, what is the effect of this difference?

e. Do any of the story's characters use regionalism, colloquial language, or nonstandard speech? If so, what effect does this language have?

f. What kind of imagery predominates? Where, and why, is imagery used?

g. Does the story develop a pattern of imagery? How does this pattern of imagery relate to the story's themes?

h. Does the story use simile and metaphor and personification? What is the effects of these figures of speech?

i. Do figures of speech reinforce information about characters?

j. Does the story make any historical, literary, or biblical allusions? What do these allusions contribute to the story?

k. What unfamiliar, obscure, or foreign words, phrase, or images are used in the story? What is the effect of these words or exposition?

l. Are any universal symbols use in the work? Any conventional symbols? What is their function?

m. What possible meanings does each symbol suggest?

n. What equivalent may be assigned to each allegorical figure in the story?

o. What is the allegorical framework of the story?

p. How do symbols help to depict the story's character?

q. How do symbols help to characterize the story's setting?

r. How do symbols help to advance the story's plot?

s. Are any of the symbols related? Taken together, do they seem to support a common theme?

K. Theme

1. Definition

Theme is often defined as the moral of the story. This definition is not totally wrong although theme actually is wider and more complex then it. Theme is some explicit or implicit comments on the subject that become the meaning of the story. So, it may be overt or covert, intended or indicated. An effective fiction usually contains complex and multiple themes.

In writing a fiction, an author can start from the theme or it may be discovered next after finishing the writing. Thus an activity of discovering themes sometimes is not simple. Almost all elements of fiction must be understood previously, especially the characters and their motivations and plot. Sometimes theme can also be indicated from title of the fiction. Once it was discovered, it can be stated in one or more sentences represent the complex experience of the story as a whole. And of course the discovered theme is highly influenced by the background knowledge of the readers.

2. Points in Analyzing Theme

As beginners, analyzing theme can be guided by these following questions:

a.   What is the central theme of the story?

b.   What other themes you can identity?

c.   Does the title of the story suggest a theme?

d.   Does the narrator, or any character, make statements that express or imply a theme?

e.   In what way does the arrangement of events in the story suggest a theme?

f.   How does the point of view shed light on the story's central theme?

g.   Do any symbols suggest a theme?

h.   Do any characters in the story change in any significant way? Do their changes convey a particular theme?

i.   Have you clearly identified the story's central theme, rather than just summarized the plot or stated the subject?

j.   Does your statement of the story's central theme make a general observation that has an application beyond the story it self?

L.   Techniques

There are some techniques commonly used by authors in writing fictions, involving technique of description, narration and dialogue.

1.   Technique of Description

Description is one of very common techniques used in prose. Description is very useful to depict characters, settings and other material and spiritual qualities. This technique is often used when an author uses a first-person narrator although the other types of point of view are also possible. So, when the first person is used, the descriptions provided to the readers sourced from the narrator's point of view and sometimes different from the readers' perception after considering the other facts in the novel. But, when the technique is used with the third person point of view, the description tends to be more neutral. In many types, this technique is absorbed into narrative technique when an author describes the qualities and actions together. The following example is an example of description used with the first person point of view:

> My mother was, no doubt, unusually youthful in appearance even for her years; she hung her head, as if it were her fault, poor thing, and said, sobbing, that indeed she was afraid she was but a childish widow, and would be but a childish mother if she lived.

(Charles Dickens's *David Copperfield*).

Let's compare the description with when it is used with the third person point of view:

> Mr. Chadband is a large yellow man, with a fat smile and a general appearance of having a good deal of train oil in his system.

(Charles Dickens's *Bleak House).*

2. Technique of Narration

In telling the plot of a story, the main technique used by an author is narration. He can narrate his story by using both scene (scenic technique) and panorama (panoramic technique). Scene is narrative technique in which an author narrate the plot of a story in detail so the readers feel as if they watch a scene from a play or movie. In more advanced use, it causes the readers feel that they become a part of the actions. Scenic technique is usually used when an author wants to emphasize an important action so the readers pay greater attention to its details. The example of scene can be found from the following example:

> Young Goodman Brown came forth at sunset, into the street of Salem village, but put his head back, after crossing the threshold, to exchange a parting kiss with his young wife. And Faith, as the wife was aptly named, thrust her own pretty head into the street, letting the wind play with the pink ribbons of her cap, while she called to Goodman Brown.

(Hawthorne's *Young Goodman Brown*).

In many times, an author narrates the plot of story not in detail narration, thus he can present some actions that actually happen in long period with only few explanation so it only takes few seconds

to read. The example for the use of this technique can be observed in the following passage:

> After the kings of Great Britain had assumed the right of appointing the colonial governors, the measures of the latter seldom met with the ready and general approbation which had been paid to those of their predecessors, under the original charters. The people looked with most jealous scrutiny to the exercise of power which did not emanate from themselves, and they usually rewarded their rulers with slender gratitude for the compliances by which, in softening their instructions from beyond the sea, they had incurred the reprehension of those who gave them. The annals of Massachusetts Bay will inform us, that of six governors in the space of about forty years from the surrender of the old charter, under James II, two were imprisoned by a popular insurrection; a third, as Hutchinson inclines to believe, was driven from the province by the whizzing of a musketball; a fourth, in the opinion of the same historian, was hastened to his grave by continual bickerings with the House of Representatives; and the remaining two, as well as their successors, till the Revolution, were favored with few and brief intervals of peaceful sway.

(Nathaniel Hawthorne's *My Kinsman, Major Molineux*).

Although panoramic technique does not provide a detail explanation about an action, it serves easier comprehension for the readers. For the author, using panoramic technique is more economical to present subordinate actions, although of course he needs to be wise in using this in order not to diminish the readers' imagination about the actions. In addition to its advantages, the use of panoramic technique is superior in showing the time transition in the plot.

Considering the advantages of both scenic and panoramic techniques, an author can shift from one to another proportionally to avoid monotony in his narration.

3. Dialogue

Dialogue is also common technique in fictions. It is used not only to create relationship among characters, but also to inform the readers about the types or characteristics of the characters, their emotional tensions, and what kind of relationship they have. Here, the dialogue is functioned as one of indirect characterization devices. Further, some dialogues are used to describe the setting and to advance the plot.

In making dialogue among the characters, an author should be aware of the naturalness of the dialogues. A natural dialogue means a dialogue which is suitable with whom are involved in it, the time and also place in which a dialogue takes place. For example, a child speaks like a child, an educated people speak differently from the uneducated one, a king speaks superiorly comparing to his slaves, etc. Without this naturalness, the dialogue will be odd for the readers and may cause ambiguities. The following dialogue is an example of a natural dialogue:

'Where are the birds?' asked Miss Betsey.

'The -? ' My mother had been thinking of something else.

'Te rooks - what has become of them?' asked Miss Betsey.

'There have not been any since we have lived here,' said my mother. 'We thought - Mr. Copperfield thought - it was quite a large rookery; but the nests were very old ones, and the birds have deserted them a long while.'

'David Copperfield all over!' cried Miss Betsey. 'David Copperfield from head to foot! Calls a house a rookery when there's not a rook near it, and takes the birds on trust, because he sees the nests!'

(Charles Dickens's *David Copperfield*).

4. Points in Analyzing Techniques

As beginners, techniques can be guided by these following questions:

1. Find the example of the use of descriptive technique and give your opinion related to its quality!
2. Find the example of the use of scenic and panoramic technique and give your opinion related to its quality!
3. Find the example of the use of dialogue and give your opinion related to its quality! Is the example can be called as a natural dialogue?

M. Intoduction to Fiction Criticism

Fiction becomes one of the popular subjects of literary criticism. In the process of literary criticism, a critic tries 'to tear the fiction into pieces' in order to understand its unity. There some approaches and theories need as 'a knife'. Thus the literary criticism is considered as scientific work rather than a literary work.

We can start from the very beginning process; it is to identify possible approaches and theories that may be applied for some genres.

1. Bildungsroman

Bildungsroman is a genre of novel that focuses on depicting the whole life of a major character, e.g. Charles Dickens's *David*

Copperfield. Because it of course provides the development of a character physically and psychologically, psychological approach can be used in which a critic can learn the character's development from the point of view of psychological theories. The other option is by applying feminist theories when the character focused is a woman, or applying biographical approach when the character refers to a real figure.

2. **Historical Novel**

   Some fictions take certain time and place that proper to the real historical events as their setting, e.g. Gil Adamson's *Outlander.* For this, historical approach can be applied by employing comparative study, comparative literature, or intertext. By these, the critics can compare the historical phenomena in the novel to the real history.

3. **Regional novel**

   A regional novel tells the social and cultural phenomena in well-defined region. Thus, sociological approach by employing Marxist, feminist or other sociological theories can be applied.

4. **Picaresque**

   A Picaresque is one of novel genres that usually tells *a sharp-witted rogue living off his wits while traveling through a variety of usually low-life setting* (Hawthorn, 1989: 13), e.g. Daniel Defoe's Moll Flanders. This genre is typically episodic. The critics can use both intrinsic and extrinsic approach for this genre. For the first, they may focuses on analyzing plotting technique by using structuralist or formalist theories. For the second, it is similar to bildungsroman as explained before.

5. **Epistolary Novel**

Epistolary novel is told by letters exchanged between or among characters, e.g. Richardson's *Pamela*. The unique technique of the author of course becomes the most favorable focus of analysis. So, intrinsic approach can be also applied.

There are still a lot of genres, approaches and theories in literary studies. Warren and Wellek's book *Theory of Literature* provides further explanation on this topic.

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ADVANCED ENGLISH GRAMMAR

Novianny Anggraini
Furqon Edi Wibowo
Puput Arianto

A.   CONJUNCTION

1.   What is a conjunction?

A conjunction is a part of speech that is used to connect words, phrases, clauses, or sentences. Conjunctions are considered to be invariable grammar particle, and they may or may not stand between items they conjoin.

2.   Types of Conjunctions

There are several different types of conjunctions that do various jobs within sentence structures. These include:

- *Subordinating conjunctions* –   Also known as subordinators, these conjunctions join dependent clauses to independent clauses.
- *Coordinating* conjunction – Also known as coordinators, these conjunctions coordinate or join two or more sentences, main clauses, words, or other parts of speech which are of the same syntactic importance.
- *Correlative conjunction* – These conjunctions correlate, working in pairs to join phrases or words that carry equal importance within a sentence.
- **Conjunctive adverbs** – While some instructors do not

teach conjunctive adverbs alongside conjunctions, these important parts of speech are worth a mention here. These **adverbs** always connect one clause to another, and are used to show sequence, contrast, cause and effect, and other relationships.

When people first learn to write, they usually begin with short, basic sentences like these: "*My name is Ted. I am a boy. I like dogs.*" One of the most important jobs conjunctions do is to connect these short sentences so they sound more like this: "*I am a boy named Ted, and I like dogs.*"

3. Conjunction Rules

There are a few important rules for using conjunctions. Remember them and you will find that your writing flows better:

- Conjunctions are for connecting thoughts, actions, and ideas as well as **nouns**, clauses, and other parts of speech. For example: *Mary went to the supermarket **and** bought oranges.*
- Conjunctions are useful for making lists. For example: *We made pancakes, eggs, **and** coffee for breakfast.*
- When using conjunctions, make sure that all the parts of your sentences agree. For example: "*I work busily **yet** am careful*" does not agree. "*I work busily **yet** carefully*" shows agreement.

4. Conjunctions List

There are only a few common conjunctions, yet these words perform many functions: They present explanations, ideas, exceptions, consequences, and contrasts. Here is a list of conjunctions commonly used in American English:

- And

- As
- Because
- But
- For
- Although, etc

5. **Examples of Conjunctions**

In the following examples, the conjunctions are in bold for easy recognition:

o I tried to hit the nail *but* hit my thumb instead.

o I have two goldfish *and* a cat.

o I'd like a bike *for* commuting to work.

o You can have peach ice cream *or* a brownie sundae.

o Neither the black dress *nor* the gray one looks right on me.

Exercises

Choose the correct answer to complete the following sentences!

1. Fewer babies were born with birth defects _____advances in prenatal care during this decade.

   a. nevertheless   c. because of   e. yet

   b. because   d. although

2. In this type of vaccine, the micro organism are dead and _____ cannot cause disease; however, the antigens found in and on the micro organism can still stimulate the formation of antibodies.

   a. because   c. therefore   e. besides

   b. in addition   d. since

3. Basketball is popular in many countries. One reason for this is that t is inexpensive. A ball and a hoop are all you need

_____, it is exciting.

a. moreover   c. nevertheless   e. yet

b. unless   d. since

4. Rina had to use her old computer _____ her father didn't buy the new one.

a. although   c. since   e. otherwise

b. however   d. in spite of

5. _____ an interest in history and geography is important in stamp collecting, it can promote international friendship.

a. in spite of   c. because of   e. because

b. but   d. despite

B. SENTENCE TYPES AND SUBJECT AND VERB AGREEMENT

This part further explains simple sentences, compound sentences and complex sentences, which were introduced in the unit 'Clauses: main and subordinate'. Simple sentences contain one clause, while compound and complex sentences contain more than one clause.

1. **Simple Sentences**

   a. **simple sentence** is a **main clause** which:

   - has no **subordinate clauses** inside it, and
   - functions as a sentence in its own right.

   A simple sentence is only 'simple' in terms of how it is made up of clauses. It is not always very short or very simple in other ways. The sentences below are all classed as simple sentences. They vary in length, and in how many phrases they contain. However, each contains only one **verb phrase**, which is highlighted.

   - *Everybody hesitated.*

- *The firm has launched a full investigation.*
- *This evening French police were out in force at key points around the city.*
- *In our property development and investment business overseas, Grosvenor International employs some eighty-five people, with offices in Vancouver, San Francisco, Washington, Honolulu and Sydney.*

As a simple sentence contains only one verb phrase, this means it expresses just one situation (event or state). This is often useful, and we can add some detail in the other phrases we include. However, sometimes we need to express more than one situation in a single sentence and relate these situations to each other. Using compound and complex sentences allows us to do this. Let's see how.

2. **Compound Sentences**

You may recall that a **compound sentence** is a sentence with two or more **main clauses**, usually joined by a **coordinating conjunction** like *and*, *but* or *or*. Let's have a look at some examples and think about how this type of sentence can be useful.

In the following example, the speaker has chosen to use a compound sentence instead of two simple sentences:

- actual example: *There are thousands here today and the atmosphere is electric.*
- compare: *There are thousands here today. The atmosphere is electric.*

By linking the clauses with *and*, the speaker indicates some kind of link between them. The conjunction *and* does not tell us specifically what kind of link. But we can work out that

these are two related facts – the thousands of people probably help to create the electric atmosphere.

What about the following example? What kind of link between clauses does *and* make here?

- *And my dad had gone out and he'd bought vests and nappies and he'd washed them all and aired them all.*

In this case *and* links together a sequence of events – a set of related purposeful actions carried out by the speaker's father.

What about this example with *but*?

- actual example: *'Jethro's a good lad but he's keeping bad company.'*
- compare: *'Jethro's a good lad. He's keeping bad company.'*

The conjunction *but* here relates two comments about Jethro and contrasts them. On the one hand, his character is described as good; on the other hand, the company he keeps is said to be bad.

Here is an example with *or*:

- actual example: *I may be staying around to the end of the week or I may go back tomorrow.*
- compare: *I may be staying around to the end of the week. I may go back tomorrow.*

Here *or* links together two possible alternatives (and suggests that these are the only two).

Here is an example where many clauses are linked together in a compound sentence:

- actual example: *Money supply growth is weak, the housing market is flat, unemployment is rising rapidly and wage settlements are falling.*
- compare: *Money supply growth is weak. The housing*

market is flat. Unemployment is rising rapidly. Wage settlements are falling.

Here, the clauses in the actual example are grouped together by punctuation (commas instead of full stops) and by an *and* before the final clause. This is a way to link together a list of points, instead of just stating them one after another. They are all points describing economic conditions, so it makes sense to link them.

Linking clauses together with coordinating conjunctions is a bit like chaining them together. This works well for a list of points or events. However, it is not very flexible. We'll look next at complex sentences, which provide more possibilities.

3. **Complex Sentences**

In a complex sentence, a **subordinate clause** functions as part of a **main clause**. This type of sentence is very flexible, allowing us to make a wide range of different links between situations or ideas.

What kinds of meanings do you think are added by the highlighted subordinate clauses in these examples?

- *Warm ocean water heated by the Sun cannot rise because it is already at the top of the ocean.*
- *If it's a really nice day we could walk.*
- *I put Emily back in her own bed after she'd fallen asleep.*

The subordinate clause adds a different type of meaning in each example: a reason (*because ...*), a condition (*if ...*), a time (*after ...*).

In each of these examples, the subordinate clause functions as an **Adverbial**. In terms of grammar, the Adverbials are

not essential to complete the sentences (i.e. if we leave these clauses out we still have complete sentences), but they add circumstantial meaning.

There are many other kinds of meanings that can be added with different **subordinating conjunctions** like *although*, *unless* and *whereas*.

Complex sentences are often used to report the content of what someone says or thinks:

- *The Foreign Secretary said that the Gulf War had exposed deep divisions and differences between member states on key issues.*
- *But afterwards she thought her experience had been worth it.*
- *I was only wondering how it works.*

In these examples the subordinate clauses (highlighted) function as **Direct Object**: they come right after the verb phrases of the main clauses and are very important in completing the sentence structure. They tell us what the Foreign Secretary said; what 'she' thought, and what 'I' was wondering.

Exercises

Choose the correct answer based on the following questions!

1. Pauline and Bruno _____ a big argument every summer over where they should spend their summer vacation.
   a. has   c. they have
   b. have   d. it has

2. Pauline loves to go to the beach and _____ her days sunbathing.
   a. spend   c. she spend

b. spends   d. spending

3. Bruno, on the other hand, likes the view that he gets from the log cabin up in the mountains, and he _____ hiking in the forest.

     a. enjoy   c. is enjoy

     b. enjoying   d. enjoys

4. Pauline says there is nothing relaxing about chopping wood, swatting mosquitoes, and _____ over a woodstove.

     a. cook   c. cooking

     b. cooked   d. is cooking

5. The climbers on the sheer face of th mountain _____ to be rescued.

     a. Need   c. is need

     b. Needs   d. they need

C. NOUN CLAUSE

Most people are comfortable with the idea of a noun, but they may not feel so confident when it comes to the noun clause. A noun clause is a group of words acting together as a noun. These clauses are always dependent clauses. That is, they do not form a complete sentence.

The best way to familiarize yourself with these types of clauses is to take a look at some sample sentences containing noun clauses at work.

1. Purpose of a Noun Clause

Noun clauses are used to name something when a single word isn't enough. Again, they're always going to be dependent clauses and these clauses can›t stand alone. If a dependent clause stands alone, it forms a sentence fragment, not a full

sentence. While an independent clause can act as a sentence by itself, a dependent clause cannot.

2. **How to Spot a Noun Clause**

One of the easiest ways to spot a noun clause is to look for these words:

- How
- That
- What
- Whatever
- When, etc

3. **Types of Noun Clauses**

Beyond these keywords, you can also spot a noun clause based on its function within the sentence. Let's take a look at some of the most prominent roles of noun clauses.

4. **Subject of a Verb**

A noun clause can act as the subject of a verb. For example:

- **What Alicia said** made her friends cry.
- **What Megan wrote** surprised her family.
- **How the boy behaved** was not very polite.

When there's a verb in the sentence, you must find the subject.

- In the first sentence, we can ask, "What made her friends cry?" The answer is "what Alicia said." Therefore, "what Alicia said" is the subject of the verb "made."
- In the second sentence, we can ask, "What surprised her family?" The answer is "what Megan wrote."
- In the third sentence, we can ask, "What was not very polite?" The answer is "how the boy behaved."

5. **Object of a Verb**

In the same vein, noun clauses can also act as the direct object of a verb:

- She didn't realize **that the directions were wrong**.
- He didn't know **why the stove wasn't working**.
- They now understand **that you should not cheat on a test**.

Once again, you can use the method of questioning to demonstrate how the noun clause is being used.

- In the first sentence, we can ask, "What didn't she realize?" and the answer is "that the directions were wrong." Therefore, "that the directions were wrong" is the object of the verb.
- In the second sentence, we can ask, "What didn't he know?" and the answer is "why the stove wasn't working."
- In the third sentence, we can ask, "What do they understand?" and the answer is "that you should not cheat on a test."

6. **Subject Complement**

A noun clause can also serve as a subject complement. A subject complement will always modify, describe, or complete the subject of a clause.

- Carlie's problem was **that she didn't practice enough**.
- Harry's crowning achievement at school was **when he became class president**.
- Darla's excuse for being late was **that she forgot to set her alarm**.

Do you see what questions these noun clauses answer and how they relate to the subject?

- What was Carlie's problem? She didn't practice enough.
- What was Harry's crowning achievement? It was when he became class president.
- What was Darla's excuse for being late? It was that she forgot to set her alarm.

Without these clauses, the sentences would not be complete thoughts.

7. **Object of a Preposition**

Noun clauses also act as objects of a preposition. In the examples below, you'll see the prepositions "of" and "for" in action.

- Harry is not the best provider of **what Margie needs**.
- Josephine is not responsible for **what Alex decided to do**.
- Allie is the owner of **that blue car parked outside**.

Again, the best way to understand this concept is by asking the appropriate questions.

- In the first sentence, we can ask, "Harry is not the best provider of what?" The answer is "what Margie needs."
- In the second sentence, we can ask, "Josephine is not responsible for what?" The answer is "what Alex decided to do."
- In the third sentence, we can ask, "Allie is the owner of what?" The answer is "that blue car parked outside."

Each of these sentences could be complete before the addition of the prepositions. However, the prepositions are introduced to provide further detail and the noun clauses act as the objects of these prepositions.

8. **Adjective Complement**

Last but not least, a noun clause can also function as an adjective complement, modifying a verb, adjective, or adverb.

- Jerry knows **why Elaine went to the store**.
- They're perfectly happy **where they live now**.
- Geoffrey runs so quickly **that he can outrun his dog**.

The adjective complement is providing more information about the verb, adjective or adverb that precedes it.

- In the first sentence, we can ask, "What does Jerry know?" In this case, "know" is the verb being modified. The thing that he knows is "why Elaine went to the store."
- In the second sentence, we can ask, "What are they happy about?" In this case, "happy" is the adjective being moodified. The thing that they are happy about is "where they live now."
- In the third sentence, we can ask, "How quickly does Geoffrey run?" Here, "quickly" is the adverb being modified. He runs so quickly "that he can outrun his dog."

Similar to the examples containing prepositions, each of these sentences could be complete after conjunction (e.g., why, where and that). The adjective complements provide further detail and, in each of these instances, these adjective complements are noun clauses.

EXERCISES

Choose the correct answer to complete the following sentences!

1. Faraday argued that _____.

a. electricity in a wire magnetic effect

b. electricity in a wire by magnetic effect

c. electricity in a wire produced a magnetic effect

d. a magnetic effect produced by electricity in a wire

2. Now, our cat is home again, and we can't believe how many _____.

a. kittens does she have

b. kittens has she

c. she has kittens

d. kittens she has

3. Can you imagine _____ ?

a. how cute they are

b. how cute are they

c. how they are cute

d. are they cute

4. The kittens are so noisy that I can hardly hear what _____.

a. are saying you

b. that you are saying

c. are saying you

d. you are saying

5. It is a fact that _____ form of energy.

a. electricity is the most useful

b. electricity the most useful

c. the most useful in electricity

d. electricity being the most useful

D. ADJECTIVE CLAUSE

An adjective clause, also known as an adjectival clause, is a type of dependent clause that works to describe a noun in a sentence. It

functions as an adjective even though it is made up of a group of words instead of just one word. In the case of an adjective clause, all the words work together to modify the noun or pronoun.

1. Adjective Clauses are Dependent

All adjective clauses are dependent clauses. A dependent clause is a group of words that consists of a subject and a verb, yet it is not a complete sentence that can stand alone. Adjective clauses begin with a relative pronoun, which connects them to the word they describe, such as:

- that
- where
- when
- who
- whom
- whose
- which
- why

Once you remember the relative pronouns, it's very easy to pick out an adjective clause in a sentence:

- Chocolate, *which many people adore*, is fattening.
- People *who are smart* follow the rules.
- I can remember the time *when cell phones didn't exist*.
- Charlie has a friend *whose daughter lives in China*.
- The wine *that vintners produce in Tuscany* is not cheap.
- The reason *why Sandra went to law school* is that she didn›t want to be a doctor.

Notice that each of the italicized adjective clauses begins with a relative pronoun from the list above. This connects it to the noun

being described, which comes directly before the relative pronoun in the sentence.

Each adjective clause above also contains a subject and a verb, all of which work together to describe the original noun being modified. For example, the clause *which many people adore* contains the subject «people» and the verb «adore,» yet by itself it is not a complete sentence. Instead, its job is to provide more information to describe the noun «chocolate.»

In some cases, the relative pronoun also serves as the subject of the clause. For example, in the adjective clause *who are smart*, the relative pronoun "who" also acts as the subject that is smart.

2. Essential vs. Non-Essential Adjective Clauses

Sometimes the information included in an adjective clause is very important to the meaning of the sentence. For cases in which the sentence wouldn't hold the same meaning without the clause, the adjective clause is called an essential clause. For example:

- I don't like children *who eat ice cream with their hands.*

In this case, the adjective clause gives essential information to describe the children. If you got rid of that clause, the sentence would simply say "I don't like children," which is very different from not liking messy children who eat with their hands!

An essential adjective clause does not require any additional punctuation.

A non-essential adjective clause, on the other hand, gives extra description that is not strictly required to understand the writer's intent. For example:

- The kitten, *which was the smallest of the litter*, finally

found a foster home.

In this case, the adjective clause gives extra information, but it isn't necessary to get the gist of the sentence about the cat finding a home. Non-essential adjective clauses are set off with commas to show that they aren›t as strongly connected to the rest of the sentence.

3. Adjective Clauses in Action

Below are more examples of adjective clauses. See if you can determine which ones are essential and which are non-essential as you review them. Ask yourself, is the information necessary to the meaning of the sentence? Is punctuation required?

- The dog *that I brought home from the pound* was soon fast asleep.
- The time will come *when you feel sorry* for the things you›ve done.
- The smart teenager, *whose parents are my neighbors*, went to a prestigious college.
- The used car, *which my dad bought last week*, broke down yesterday.
- The reason *that Penelope failed the test* is that she didn›t study.

Exercises

Choose the correct answer to complete the following adjective clauses!

1. Dr. Harder, …… Is the professor for this class, will be absent this week because of his illness.

a. which   c. whom   e. that

b. who   d. whose

2. He is the only candidate ...... the faculty members voted not to retain on the list of eligible replacements for Mr. Kotey.

a. whom   c. which   e. who

b. about whom   d. whose

3. The news ...... everybody talked about during the workshop was the pros and cons of the pornographic law.

a. about which   c. of which   e. whose

b. who   d. that

4. The man, ... is parked in front of our house, is a prominent physician in this town.

a. of whom the car   c. who is the car   e. which
   the car

b. whose car   d. in which the car

5. Abu : "Whom are you looking for , Uci?"

Uci : "I want to meet the participant ...... won the speech competition."

a. which   c. whom   e. in where

b. in which   d. that

E.   ADVERBIAL CLAUSE

An adverb clause is a group of words that function as an adverb in a sentence. Adverb clauses can be used to add explanatory detail to your writing and explain how or why things happen. To identify adverb clauses, you'll need to understand what an adverb does as well as how a clause is formed.

1.   What Is an Adverb?

An adverb is a part of speech that describes an adjective,

another adverb or a verb. Adverbs give more information about how an action was performed. In general, they answer questions like, how, why, where and when.

An adverb does this with just one word, but groups of words can also perform this function in sentences. For example:

- She walked *slowly*.
- She walked *like an old lady*.
- She walked *as if she were heading to the gallows*.

In each of these sentences, the italicized word or words answer the question how and describe the verb "walked." In the first sentence there is only one adverb, but in the other two sentences, a group of words work together to act as an adverb.

2. What Is a Clause?

A clause is a group of words that contain both a subject and a verb. This differs from a phrase, which doesn't have a subject and a verb. For example, let's revisit our examples of words being used together as adverbs:

- She walked *like an old lady*.
- She walked *as if she were heading to the gallows*.

In these examples, "like an old lady" does not contain a subject and a verb, and is, therefore, an adverb phrase. However, "as if she were heading to the gallows" does contain a subject (she) and a verb (were heading), making it an adverb clause.

Clauses can be either independent or dependent. Independent clauses are also called sentences. They can stand alone and express a complete thought. Dependent

clauses, or subordinate clauses, cannot stand alone as a complete sentence. For example:

- *Because he has a college degree*, he got a great job.
- *When the storm started*, she was at the store.
- Bob wore the coat *that I gave him*.

Each of these groups of words has a subject and a verb, but do not form a complete sentence on their own. They are dependent on an independent clause for meaning.

3. **What Is an Adverb Clause?**

Adverb clauses, also known as adverbial clauses, are dependent clauses that function as adverbs. Since they are dependent clauses, they must have a subordinating conjunction to connect them to the rest of the sentence.

Being able to spot a subordinating conjunction will help you recognize an adverb clause. Below are some examples, which are grouped by what type of adverb question they answer:

- **When:** after, when, until, soon, before, once, while, as soon as, whenever, by the time
- **How:** if, whether or not, provided, in case, unless, even if, in the event
- **Why:** because, as, since, so, in order that, now that, inasmuch as
- **Where:** wherever, where

Adverb clauses can be placed at the beginning, middle or end of a sentence. When placed at the beginning or in the middle, they require a comma to offset them from the rest of the sentence:

- *Whether you like it or not*, you have to go.
- The boy, *although he is very bright*, failed math.

However, when the adverb clause is at the end of a sentence, no comma is needed:

- She enjoyed the party *more than he did.*

4. Examples of Adverb Clauses

Because they act like adverbs in a sentence, adverb clauses answer the questions where, when, why and how in a sentence. To see how they work, take a look at the examples below:

Adverb Clauses of Place:

These adverbial clauses answer the question **where**.

- *Wherever there is music*, people will dance.
- You can drop by for a visit *where we're staying for the summer.*

Adverb Clauses of Time:

These adverbial clauses answer the question **when**.

- *After the chores are done*, we will eat some ice cream.
- *When the clock strikes midnight*, she has to leave.

Adverb Clauses of Cause:

These adverb clauses answer the question **why**.

- She passed the course *because she worked hard.*
- *Since he has long hair*, he wears a ponytail.

Adverb Clauses of Purpose:

These adverb clauses also answer the question **why**.

- *So that he would not ruin the carpet*, he took off his shoes.

- He ate vegetables *in order that he could stay healthy*.

Adverb Clauses of Condition:

These adverb clauses answer the question **how.**

- *If you save some money*, you can buy a new game.
- *Unless you hurry*, you will be late for school.

Adverb Clauses of Concession:

These adverb clauses answer the question **how**, albeit in a roundabout way.

- *Even though you are 13*, you can't go to that movie.
- *Although you gave it your best effort*, you did not win the match.

EXERCISES

Choose the correct answer to complete the adverbial clauses below!

1. _____ the ancient Chinese and Egyptians took astronomy seriously, the Greeks were the first to study the stars scientificaly.

   a. Although   c. for

   b. Despite   d. nevertheles

2. _____ the development of radio telescope, distant regions of the Universe bcan be observed.

   a. The reason   c. Because

   b. Because of   d. It is because

3. Supernovas are caused _____ a star dies.

   a. as when   c. when

   b. that   d. it is

4. in 1987 a Canadian astronomer, Ian Shelton, spotted a supernova _____ looking at some photographs of the stars.

    a. was

    b. during

    c. as if

    d. while he was

5. _____ the 1987 supernova was so near, astronomers were able to study it carefully.

    a. Although

    b. Since

    c. it was

    d. as it was

F. DIRECT AND INDIRECT SENTENCE

Reported Speech: Whenever you are quoting someone else's words, you use two kinds of speeches – Direct or Indirect speech. In this chapter, we will learn all about Direct and Indirect speech and how to convert one into another.

1. Indirect speech: reporting statements

Indirect reports of statements consist of a reporting clause and a *that*-clause. We often omit *that*, especially in informal situations:

> *The pilot commented **that** the weather had been extremely bad as the plane came in to land.* (The pilot's words were: 'The weather was extremely bad as the plane came in to land.')

> *I told my wife I didn't want a party on my 50th birthday.* (*that*-clause without *that*) (or *I told my wife that I didn't want a party on my 50th birthday.*)

2. Indirect speech: reporting questions

Reporting *yes-no* questions and alternative questions

Indirect reports of *yes-no* questions and questions with *or* consist of a reporting clause and a reported clause introduced by *if* or *whether*. *If* is more common than *whether*. The reported clause is in statement form (subject + verb), not question form:

> She asked **if** [S] [V]*I was Scottish.* (original *yes-no* question: '*Are you Scottish?*')

> The waiter asked **whether** [S]*we* [V]*wanted a table near the window.* (original *yes-no* question: '*Do you want a table near the window?*')

> He asked me **if** [S] [V]*I had come by train or by bus.* (original alternative question: '*Did you come by train or by bus?*')

3. Reporting *wh*-questions

Indirect reports of *wh*-questions consist of a reporting clause, and a reported clause beginning with a *wh*-word (*who, what, when, where, why, how*). We don't use a question mark:

*He asked me **what** I wanted.*

Not: He asked me what I wanted?

The reported clause is in statement form (subject + verb), not question form:

*She wanted to know who [S]**we** [V]**had** invited to the party.*

Not: … who had we invited …

4. *Who, whom* and *what*

In indirect questions with *who, whom* and *what*, the *wh-*word may be the subject or the object of the reported clause:

*I asked them **who** came to meet them at the airport.* (*who* is the subject of *came*; original question: 'Who came to meet you at the airport?')

*He wondered **what** the repairs would cost.* (*what* is the object of *cost*; original question: 'What will the repairs cost?')

The reported clause is in statement form (subject + verb), not question form:

*She asked us **what** [S]we [V]were doing.* (original question: 'What are you doing?')

EXERCISES

Choose the correct answer of the following multiple choices!

1. My mother asked me where I had put her glasses.

   a. "Where had I put my glasses?"

   b. "Where had you put your glasses?"

   c. "Do you put my glasses?"

   d. "Where did you put my glasses?"

   e. "Did you put my glasses?"

2. Donna says, "We have just moved to our new house."

   a. That they have just moved to their new house.

   b. That they had just moved to their new house.

   c. If they have just moved to their new house.

   d. Whether she moved to her new house.

   e. To move to their new house.

3. Andrew refused to answer _____

a. How he had saved my daughter from the accident.

b. How did you save my daughter from the accident?

c. How do you save your children from the accident?

d. That I saved her daughter from the accident.

e. To save my daughter from the accident.

4. Defy said, "Why does your mother call you "Jay"?

a. Why her mother call her "Jay".

b. If her mother call her "Jay".

c. Why my mother called me "Jay".

d. How my mother called me.

e. Who called me "Jay"?

G. PASSIVE SENTENCE

1. Introduction

A passive verb is a form of be + a passive participle, e.g. is baked, was worn. Some participles are irreguler.

Summary of Verb Tenses

1. *Simple Present Tense*

   Form

   is, am, are + VIII/Ved

   Example

   Active : The merchants *sells* the expensive goods.

   Passive : The expensive goods *are sold* by the merchant.

2. *Present Progressive*

   Form

   is, am, are + being + VIII/Ved

   Example

Active : Your niece *is washing* all the dishes now.

Passive : All the dishes *are being washed* by your nice now.

3. **Simple Past**

Form

Was, Were + VIII/Ved

Example

Active : John *bought* the magazine just now.

Passive : The magazine *was bought* by John just now.

4. **Past Progressive**

Form

Was, Were + being + VIII/Ved

Example

Active : The typists *was typing* the letter when you came in.

Passive : The letter *was being typed* by the typists when you came in

5. **Modals**

Form

Shall, Will, Can, Must, May + be + VIII/Ved

Example

Active : She *must iron* the dress for the party.

Passive : The dress *must be ironed* by her for the party.

6. **Present Perfect**

Form

Has, Have + been + VIII/Ved

Example

Active : We *have discussed* the problem for a long time.

Passive : The problem *has been discussed* (by us) for a long time

7. **Past Perfect**

Form

Had + been + VIII/Ved

Example

Active : He **had sent** a letter to you before you came here.

Passive : A letter **had been sent** to you (by him) before you came in

EXERCISES

Choose the correct answer to complete the following passive sentences!

1. The dispatcher is notifying police that three prisoners have escaped.

    The passive form of the above sentence is "Police ….. that three prisoners has escaped."

    a. are being notified   d. had been notified

    b. are being notifying   e. will be notified

    c. are notifying

2. "How long did the Barongsai festival last?"

    "For two weeks, it ….. in the town square."

    a. performed daily

    b. to be performed daily

    c. was performed daily

    d. to perform daily

    e. is performed daily

3. An international company urgently requires IT manager with over 5 years experience working in IT field.

    Means: IT manager with over 5 years experience working in

IT field ..... by an international company.

a. urgently requires   d. will be urgently required

b. is urgently requiring   e. urgently required

c. is urgently required

4. Electricity-operated reading lamps ..... very well right now.

a. sale   c. are selling   e. have sold

b. sold   d. are sold

5. Devastating floods along the cost have left many people homeless. People ..... to help by donating food, clothes, furniture, and other supplies to the assistance fund.

a. are asked   c. will ask   e. to be asked

b. are asking   d. have asked

H. CONDITIONAL SENTENCE / IF CLAUSE

1. Conditional sentences

Conditional sentences are sometimes confusing for learners of English as a second language.

Watch out:

1. Which type of conditional sentences is it?

2. Where is the if-clause (e.g. at the beginning or at the end of the conditional sentence)?

There are three types of conditional sentences.

Type	Condition
I	condition possible to fulfill
II	condition in theory possible to fulfill
III	condition not possible to fulfill (too late)

a. Form

Type	if-clause	main clause
I	**Simple Present**	**will-future** or (**Modal + infinitive**)
II	**Simple Past**	**would + infinitive** *
III	**Past Perfect**	**would + have + past participle** *

b. Examples (if-clause at the beginning)

Type	if clause	main clause
I	If I **study**,	I **will pass** the exam.
II	If I **studied**,	I **would pass** the exam.
III	If I **had studied**,	I **would have passed** the exam.

c. Examples (if-clause at the end)

type	main clause	if-clause
I	I **will pass** the exam	if I **study**.
II	I **would pass** the exam	if I **studied**.
III	I **would have passed** the exam	if I **had studied**.

EXERCISES

Choose the correct answer to complete the following conditional sentences!

1. It would be nice if he _____ talking for a bit.

   a. stopped   c. stops   e. had stopped

   b. stop   d. to stop

2. We would understand what he said _____

   a. If he spoke more clearly

b. unless he had spoken more clearly

c. Had he to speak more clearly

d. were he to speak more clearly.

e. If he had spoken more clearly

3. If I were close to the store, I could get something to drink. means _____

a. I was close to the store.

b. The store was too far yet I get something to drink.

c. I am so thirsty.

d. I wanted to buy something to drink.

e. There was no store nearby.

4. If you _____ that they didn't come, would you still have held the party?

a. know   c. knew   e. will know

b. had known   d. known

5. Thank you for reminding me to send in my application forms,

_____

a. I wouldn't miss the deadline if you reminded me.

b. I wouldn't have missed the deadline if you had reminded me.

c. I will miss the deadline if you remind me.

d. I would have missed the deadline if you hadn't reminded me.

e. Had you reminded me, I wouldn't have missed the deadline.

I.   PARALLEL STRUCTURE

Parallel structure, or parallelism, means using the same pattern of words to show that two or more words or ideas are of

equal importance. Words and phrases should not only match in structure, but also in tense. Writers use parallel structure to add clarity to their writing and to make it easier to understand. It also adds value to a writer's overall composition and shows that their writing is structurally and grammatically correct.

1. Proper Use of Parallel Structure

Writers use parallel structure in the words and phrases in their sentences. This grammatical form can be used with a variety of structures including **infinitives**, words, clauses and lists.

Parallel structure should be used when you connect clauses with a coordinating conjunction such as: for, and, nor, or, but, so, or yet. Some examples of this include:

- Correct: Every morning, we make our bed, eat breakfast and feed the dog.
  Incorrect: Every morning, we make our bed, eating breakfast and feed the dog.
- Correct: I will not sing a song, nor will I dance.
  Incorrect: I will not sing a song, nor dance.

In addition to coordinating conjunctions, parallel structure is also used with correlative conjunctions such as: either...or, neither...nor, not only...but also. Some examples of this use include:

- Correct: They argued not only about the article, but also about the review.
  Incorrect: They argued not only about the article, but they argued also about the review.
- Correct: Either she likes to see him or she doesn't like to see him.

Incorrect: Either she likes to see him or doesn't like seeing him.

Parallel structure should be used with infinitives. Some examples of parallel structure with infinitives:

- Correct: Ashley likes to ski, to swim and to jump rope.
  Incorrect: Ashley likes to ski, to swim and jump ropes.
- Correct: She likes to dance and to sing songs.
  Incorrect: She likes dancing and to sing songs.

Be consistent and use parallel structure with words that end in -ing. Some examples of parallel structure of words that end in -ing:

- Correct: Joe likes running, walking and being active.
  Incorrect: Joe likes running, walking and outdoor activities.
- Correct: We enjoy relaxing and sitting out in the sun.
  Incorrect: We enjoy relaxing and like to sit out in the sun.

Parallel structure should be used when writing clauses. Some examples of clauses using parallel structure are:

- Correct: The teacher told them that they need to study and that they should practice their words every night.
  Incorrect: The teacher told them to study and that they should practice their words every night.
- Correct: My parents said get a good education and do not settle for less.
  Incorrect: My parents said to get a good education and not settle for less.

Some more examples of parallel structure include:

- Correct: Mary wanted to make sure that she made her

presentation creatively, effectively and persuasively. Incorrect: Mary wanted to make sure she made her presentation creatively, effectively and persuaded others.

- Correct: Tim was considered to be a good employee because he was always on time, he was very motivated and he was a good leader.

Incorrect: Tim was considered to be a good employee because he was always on time, he was very motivated and led the team well.

2. Examples of Parallel Structure on Lists

When you have items on a list following a colon, the items should all be in the same form in order to avoid a parallel structure error.

Some examples can illustrate this point:

- Correct: The following activities can be done at the mall: buying groceries, eating lunch, and paying bills. Incorrect: The following activities can be done at the mall: buying groceries, eating lunch and bill payment.

- Correct: In your bedroom, you will find the following: a bed, a closet, and a desk.

Incorrect: In your bedroom, you will find the following: a bed, a closet and, sitting at a desk.

3. Parallel Structure in Verb Tense

Keep in mind that parallel structure should be used when it comes to verb tense. Your verb tenses should always match.

Some examples include:

- Correct: She wrote a letter and mailed it to the school.
  Incorrect: She writes a letter and mailed it to the school.
- Correct: Yesterday we watched a movie, played video games and made pizza.
  Incorrect: Yesterday we watched a movie, play video games and made pizza.

EXERCISES

Choose the one word or phrase that best completes the sentence!

1. To qualify as a language, a communication system must have the features of meaningfullness, _____, and productivity
   a. displacement   c. displacing
   b. to displace   d. to be displaced

2. Many mental disorders are believed to result from a combination of emotional, _____, and biological factors
   a. society   c. socially
   b. social   d. to be social

3. A neuron cell can not only receive message from sense organs, but it can also _____.
   a. to transmit messages throughout the body
   b. by transmitting messages throughout the body
   c. ransmit messages throughout the body
   d. a transmitter of messages throughout the body

4. Morse invented a code in which letters, numbers, and _____ are changed into short and long signals called dots and dashes
   a. punctuate
   b. punctuating
   c. to punctuate
   d. punctuation

5. Hormones have many jobs, from promoting bodily growth to
   _____ to regulating metabolism

   a. aid digestion
   b. aiding digestion
   c. be of aid to digestion
   d. an aid of digestion

J. INVERTED SENTENCE

An inverted sentence switches the placement of the verb before the subject of a sentence as if in a question. Here are some examples of inverted sentences:

- *Not only is he difficult to understand, but he is also funny.*
- *Never have I understood less about women.*
- *Scarcely have they been on time.*

Inverted sentences are required with certain grammar structures, or used as a means of sentences stress or emphasis. Follow the instructions below to learn how and when inverted sentences are used in English.

1. Inverted Sentence = Question Form

The question form (auxiliary + subject + main verb) takes the place of the standard positive sentence structure (i.e. He goes to work every day) in inverted sentences.

- *Not only do I enjoy classical music, but I also have a season ticket to the symphony.*
- *Seldom has the boss been so upset!*
- *So difficult has science became that only specialists can fathom its complexities.*

In this case, the question form is substituted for standard

sentence structure in a statement. Generally, an inversion is used to stress the uniqueness of an event and begins with a negative.

2. **Using Never, Rarely, Seldom in Inverted Sentences**

    Never, rarely, and seldom are used in inverted sentences to express how unique a given situation is. These time expressions are often used with a perfect form and often include comparatives:

    - *Never have I been more insulted!*
    - *Seldom has he seen anything stranger.*
    - *Rarely has someone been so wrong as you.*

    Hardly, barely, no sooner, or scarcely. These time expressions are used when there is a succession of events in the past. The use of this form of inversion focuses on how quickly something happened after something else had been completed.

    - *Scarcely had I got out of bed when the doorbell rang.*
    - *No sooner had he finished dinner, when she walked in the door.*
    - *Barely had I walked in the door when my dog came rushing to greet me.*

3. **Using After "Only" Expressions, Such as "Only After" and "Only Then"**

    "Only" is used with a variety of time expressions such as "only when," "only as soon as," etc. This form of inversion focuses on how important something in understanding a situation clearly.

    - *Only then did I understand the problem.*
    - *Only after understanding the situation does the teacher make a comment.*

- *Only when all the stars have gone out will I grasp the complexity of the universe.*

4. **Using After "Little"**

"Little" is used in a negative sense in inversions to stress that something has not been understood completely.

- *Little did he understand the situation.*
- *Little have I read concerning nanotechnology.*
- *Little was I aware that she was in town.*

5. **Inversion After "So" and "Such"**

The modifiers so and such are related and are also used in version. Remember that so is used with adjectives and such with nouns.

6. **So**

"So + adjective ... that" combines with the verb "to be."

- *So strange was the situation that I couldn't sleep.*
- *So difficult is the test that students need three months to prepare.*
- *So expensive was the ticket that we couldn't attend the show.*

7. **Such**

"So + to be + noun ... (that):"

- *Such is the moment that all greats traverse.*
- *Such is the stuff of dreams.*
- *Such are the days of our lives.*

8. **Conditional Forms**

Sometimes conditional forms are inverted as a means of sounding more formal. In this case, the conditional if is dropped and the inverted forms take the place of the if clause.

- *Had he understood the problem, he wouldn't have*

committed those mistakes.

- *Should he decide to come, please telephone.*
- *Had I known, I would have helped him.*

EXERCISES

Choose the one word or phrase that best completes the sentence!

1. _____ used for making decisions in the business world, but also for forecasting and planning.
   a. Not only are computers
   b. Computers are
   c. Not only computers are
   d. Only computers are

2. _____ reptiles hunt at temperatures of 13°C or below
   a. Seldom do
   b. Do seldom
   c. Do
   d. seldom

3. _____ learn during their sleep by listening to tape recordings.
   a. People rarely can
   b. Can people rarely
   c. Rarely can people
   d. Can rarely people

4. _____ continental crust older than 300 million years.
   a. It is nowhere the
   b. Nowhere is the
   c. Is nowhere the
   d. Is the nowhere

5. _____ lay its eggs in the sand on the beach than it goes back to the sea.

a. No sooner a turtle does
b. A turtle does no sooner
c. Does no sooner a turtle
d. No sooner does a turtle

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HOW TO INVESTIGATE GRADE INFLATION IN DRAMA CLASS

Ika Sulistyarini

"Knowledge attained or skills developed in the school subjects, usually designated by test scores or by marks assigned by teacher or by both"

Carter V. Good

Some certain people will directly get the sense behind those words. In fact, some others will directly assume this statement as a testimony of self-struggle in education. When this statement appears on the head of 'clever' students, it will certainly become a boomerang for themselves. Basically, it will make them think of their grades up to the moment: Do I deserve those as I got before?

Many people in Indonesia have, I must say, a really limited perception of good grade. They often think that a good score is always indicated with the range of letter or number-the sooner the letter comes in alphabet or the closer the number to 100, the better the grade is. A is better than AB, 90 is better than 75, and so on. It is partially true considering some cases which prove that students with good grades often perform better in the classroom both written and spoken. However, this could not be a fixed indication that good grades are identical with good qualified students. Some may just be pseudo indicators of students' inabilities and lack of

knowledge or just mere luck from the Almighty which covered by bright marks they get.

In 2006, United Nations Development Program (UNDP) did such a factual research on human development in Indonesia. It results a dreadful data which says that Human Development Index in Indonesia is positioned in number 108 among 177 countries. If this 'achievement' keeps decreasing over time, what number will Indonesia get 10 years later? On the other hand, the number of students who get good grades is surprisingly increasing. It seems so easy to get an A or 100 points in some courses. As a result, the fresh graduates from Senior High or Universities get good Final Academic Reports and GPAs so easily. However, how if this situation lasts for years? What effects will it bring? Is this an indication of betterment in Indonesian Education?

This issue regarding to the increasing grades over time called Grade Inflation. However not so many people realize this as a crucial matter which really needs an attention from every aspect in educational system. Fundamentally, many teachers and institutions do this, I dare say, unconsciously. They grade based on the students' outcomes. However, some are doing this deliberately to create better graduates over years so that they will be deemed as 'high class' institutions with promising graduates.

Grading is such a complicated matter which really needs full of attention. It deals with both objectivity and sometimes subjectivity in certain subjects. However, there is no exact rule which limited the way to assess. In fact, each course has its own rule. It makes the standard of assessing getting vague. Yet, the fairness is really vital here considering all students respond differently to grades they get.

Since grading has become a mere routine and leaves out its importance to the students' development, the so-called unfairness

appears. The students are assessed not from their outcomes but from any other objects which the teachers like such as: attitude, morality, or other similar factors which are actually not relevant to grading. The teachers are unconsciously becoming inconsistent. It will absolutely affect students' motivation toward study as they have no real intention of what they should achieve. Badly, when this inconsistence continues, the teachers use it to benefit the institutions, the students, and also themselves. They give many as to students who only deserve Bs. It means the grade is increasing without any relevant factors from the students follows. Furthermore, if it goes further and further, Grade Inflation will appear.

A. Grade Inflation

The Overview from the Scholars

Many scholars have been trying to identify and describe the phenomenon of Grade Inflation for more than a decade. However, there is still some "incompleteness" in defining what the term Grade Inflation actually is. Some scholars will define it this way, some other will define it another way. It forms a misleading interpretation of the real meaning since no exact definition can accurately summarize it. To fill in the gap of the incompleteness and differences in describing the meaning of Grade Inflation, this paper will provide you with some basic assumption of the phenomenon from some scholars or experts in the related field.

Grade Inflation has been defined in many perspectives from different scholars. "In general, inflation implies that grades are raised due to an artificial increase independent of academic effort or student characteristics such as ability or motivation" (Winzer and Runte, 2005). Other scholars defined Grade Inflation differently

according to their environment as what Steven E Landsburg (1999) stated in his article.

"Next month, college students around the country will return to campus, hoping, among other things, to achieve high grades. Of course, 'high' is a moving target. I remember when C meant 'average'; today, whenever I turn in my students' final grades, the dean's office instruct me to treat as the 'minimum acceptable grade'. This side of Lake Wobegon, we call that Grade Inflation."

Moreover, some scholars defined this phenomenon as the grade increases with no ability increase follows afterward (Bejar and Blew, 1981; Hadley and Vitale, 1985) or "…when a grade is viewed as being less rigorous than it ought to be" (Mullen, 1995). To be simplified, Grade Inflation is a phenomenon of increasing grades with no clear reason involved. I must say that this phenomenon really happened in Indonesia. However, increasing grade is very difficult to be confirmed (Alfie Kohn, 2002). It is because no statistic data is yet available in most schools in Indonesia and if there is a statistic data about grade in a certain school; I cannot really depend on it since some data may be unreliable. To be quite sarcastic and suspicious, I think the reason of the difficulties in tracking the Grade Inflation is self security. I suspect that some educational institutions are committing Grade Inflation to raise its standard- of course the standard here is not the real one but more on the phony high grades given to the students. It will give the society a visible picture that this particular school is good because most students get good grades. However, how if this "sham high grades" is known by the society? The certain school will directly lose its trust and, even worse, the government will probably do some action which can threaten the existence of the school. That's why it is very difficult to identify Grade Inflation.

The evidence of Grade Inflation in educational system in Indonesia is actually very visible, even though it is very difficult to be claimed. Written report, which all students will get every year, is the evidence. I can see the up and down graphic of the grades if there is a collection of evaluation report each year. From this collection, I can see how grades are inflated or decreased every year. However, I should say that the tendency of increasing is bigger than of decreasing considering the invention of technology nowadays which can really help students to be better.

The Reason of Grade Inflation Existence

There are so many reasons of the existence of this phenomenon proposed by experts from around the world. Dresner, an Assistant Professor of East Asian History at the University of Hawai'i at Hilo, (2004) claims that "Grade inflation has three primary causes: student culture, pedagogical culture and institutional culture." He said that World War II had been giving students with wider abilities than before. The students, then, considered college as the basis of getting successful work. Because of this reason, the students become very enthusiastic in undergoing their university level. However, there is a speculation that "students are the customers" (Dresner, 2004) which places students' satisfaction before academic standard.

Schiming (2007) also suggests the reason of Grade Inflation. He proposed 8 frequently appeared causes. One of them is "The increased use of subjective or motivational factors in grading". The factors like students' motivation, effort, and even class attendance can really influence the teacher when grading. Hence, the teacher cannot really avoid this effect, since subjectivity is unconsciously affecting. On the contrary, the teachers sometimes get so unstructured when grading. Some cases prove that in

objective classes, teacher can be slightly subjective. In the book titled *Educational Assessment and Reporting* by Patrick Griffin and Peter Nix (1991), the teacher can find some new approaches which can help them to outline their grading system. In accordance, it can reduce the subjectivity in class. The other cause proposed by Schiming is "Content Deflation" which is dealing with the amount of task in a particular class. Sometimes, the students are too lazy to do such many tasks. Therefore, they persuade the teachers to reduce the amount of homework, test, or class discussion. It is absolutely obvious that the effect will go straight to students which, of course, are good grades. However, by doing it, the teachers are positioning their students in a risky and unbeneficial situation. The load of the course, then, is not all acknowledged by the students and probably they get good grades but only learn a half content of the course.

The Possible Effect Grade Inflation Brings

Based on the above explanation, I dare say that the phenomenon brings such a potential effect to the educational field. These effects will, frankly speaking, result unwanted things related to student, performance, competence, and grade. One very visible effect it brings is "…It becomes harder to use grades as a shorthand form of communication with any nuance" Dresner (2004). The grades students get now was being doubted because no consistent procedure used by the teacher. The grades, then, cannot be used to measure the student's real competence and performance in one certain subject. That is why it becomes invalid and then leads to the grade-in-vain condition. Further effect Dresner (2004) suggests that "Grade Inflation has led to public dissatisfaction with educational results". It is totally true since what the public percieves when jugding student's inttelligence is his/her grade. However, if

the grades are not valid, the public will lose its measurement and, then, they will be unsatisfied with the results. It, of course, will benefit no one.

Ellenberg (2002) has more or less similar idea about the effect of Grade Inflation. One of them is "The lack of honest responses to individual students about their academic strengths and weaknesses". It implies that an academic integrity (in this case: the teacher's honesty) is very worthy. If the teacher gives no factual report of the student's intelligence, the effect will go straight to the students. They will not recognize what is best or worst for them in a higher educational level. The teacher, on the other word, circuitously harms the students' future. Other worth-noting effect proposed by Ellenberg is "A cheapening of the value and importance of both a college degree and academic honors". It shows us that the grade has less "*value*" and "*importance*" that it should be. If the cheapening goes for years, I can guarantee that the students in the future will get better marks but worse competence than the former students. In conclusion, it will result breakdown of the educational system because no potential individual is created.

B.   Grading System

The Meaning

It is widely known that grading system is very crucial in applying the academic integrity on the teacher's side. If the teacher does not provide a really valid and reliable grading procedure, some negative judgment will appear on the horizon. Is the way the teacher grades fair? Is there any agreed standard which can be justified? Is the teacher being objective or subjective? Therefore, grading system most of the time is deemed not as an easy task but a complicated, often frustrating, procedure.

In relation to grading system, I cannot separate talking about grade itself as it is the object of the action. For decades, grade positively has been identified as a written report of what the students have achieved in a specific period of time. Bull et. al. (2000) in their article write, "A grade (is) an inadequate report of an inaccurate judgment by a biased and variable judge of the extent to which a student has attained an undefined level of mastery of an unknown proportion of an indefinite amount of material." So, it can be concluded (partially based on the scholars) that the teacher is (often) giving no such a reliable and valid grade to the students. In fact, being reliable and valid is far from sufficient when talking about grade because numbers will never be enough to measure someone's competence. However, it is important in some cases because grades are also a sign of approval and disapproval. The students often take grades very personally which often forces the school to design a good system on grading.

Grading system itself is somehow very subjective. It depends on how it is used and who uses it. That is why there is no exact definition to clearly define it as a discrete point. Mulder (2001) in his article "Philosophy of Grading" argues that grading is essentially based on "Comparative Judgments". He thinks that the job of the administrator is to compare and assess the students' works with the same standard. The standard he meant here is not the agreed standard which has been widely standardized, but the standard he gets from comparison to the students' works he had in the past. So, I dare say that his grading system is not pervasive or shortly narrow and conditional.

Strengthening the judgment that grading is a really hard procedure to do, Setzer, from The Institute of Mathematics and Statistics University of São Paulo, Brazil (1996) defines the term

Grading Systems as "moral punishing rods…make education an activity of continuous stress". It can be simplified that grading system is very "harmful" for education. It will give the people behind education a constant pressure which is seemingly not beneficial. However, Grading System actually gives a strong sense of measurement which is needed by an educator. That is why Grading System is important and worth-discussed.

The Function

Knowing the fact that grade and grading are two integrated points which have a cause-effect relation, the function of those two items cannot be put aside. Erickson and Strommer (1991) view grade as a media to "provide information on how well students are learning." So, I dare say that grade will "guide" the teacher and students to step into further learning. Because of this function, grade has become a fixed indicator to distinguish each student based on his/her mastery. However, how if grade serves as something deviates from its real function? As a mere symbol of passing a course? If so, grade is no longer beneficial and even harmful for education and probably can cause Grade Inflation if it happens for a long time.

Take, the misuse of grade happens for some time, to acknowledge the function of grading system. People, then, will be able to view the real meaning of grading system in relation with grade itself. If the inconsistency on grade occurs, it means that the grading procedure must be in a wrong practice. To really understand and stay away from the misleading opinion of the function of grading system, Scriven (1974) has spotted at least six functions of grading. The first function is "to describe unambiguously the worth, merit, or value of the work accomplished." Explored

further, it goes with the function of grade proposed by Erickson and Strommer. Then, grading functions as a way to "improve the capacity of students to identify good work, that is, to improve their self-evaluation or discrimination skills with respect to work submitted." So, grading is also useful for betterment of the students. Furthermore, it is motivating the students to produce "a good work". If students are set in a competitive environment, they will always try to produce a better work. This condition can only appear when grading system exists. The teacher's grading sometime is accompanied with feedback. In this case the function of grading will be to "communicate the teacher's judgment of the student's progress." Next, the purpose of grading is to "inform the teacher about what students have and haven't learned." It will make the teacher aware of the students and also help him/herself to develop a further lesson for them. Lastly, grading is used to "select people for rewards or continued education." This function deals with achievement that someone has gained. It can be seen from the grades he/she gets with the help of grading system.

Types of Grading System

Many scholars have given so many types of grading system. Bull et. al. (2000) gives so many types of grading. They are letter grading, mastery grading, satisfactory-unsatisfactory grading, competitive grading, individualistic grading, etc. I will not talk about it further because they are too vary and not well known in many countries. However, the *center of teaching and learning* in University of Minnesota has identified two most common types of grading which are quite popular in Indonesia. They are "norm-referenced and criterion-referenced systems." Norm-referenced system is the grading system for "purposes of categorizing the

students into levels or comparing students' performances to performances of the others who formed the normative group" (Brown, 2005). In Indonesia, people recognize it as "*Sistem Penilaian Nisbi*". The system is used to "spread students out along a continuum of general abilities or proficiencies" (Brown, 1996). It believes that the variation of the students' performances is a good comparison for testing. That's why at first this system is deemed as a fair rule for grading. 10 top students will get A, the following 10 will get B, and so on. However, it offers competition rather than cooperation, so the pressure the students get is felt deeply. In fact, the unfairness may occur if the system is applied in two different classes. It is because the standard of A grade in one class and another is different. That is why the students will see this as unfairness in grading.

Another type of grading is criterion-referenced system. It was made as a reaction of the weaknesses and problems occurred in Norm-referenced System. Some educators feel that the system creates "teaching/testing mismatches" (Popham, 1978). It means the material for testing is not related to the teaching. So, it results a misleading and useless testing because there is nothing to test. Other problem occurred is the assumption that Norm- referenced System is not effective for evaluating the effects of curriculum change on the student achievement (Brown, 2005). So, to avoid the problem occurred longer, Criterion-referenced System was developed. In this system, there is an absolute scale or a criterion which is set to grade students based on their final scores. Based on Brown (2005), criterion "has been taken to mean the level of performance that is required to pass the test. Consequently, the standard is absolute which means no exact number of students will get a particular grade like in norm-referenced system. In Indonesia, this system is known as "*Sistem Penilaian Patokan.*" Frankly speaking, there is

a certain rule (e.g. 90-100=A, 80-90=AB, etc) which is valid and unchangeable because the student's performance "is compared only to the amount, or percent, of material known" (Brown, 2005). So, it was used primarily for "mastery testing" (Gronlund, 1988) and not "survey testing" as like in Norm-referenced System. The advantage of this system is it gives less pressure to students as less competition is felt. However, the setting of the standard is often not reliable for students. Usually, the standard is set by viewing the students' performance that is similar to norm-referenced criterion.

The Grading System Commonly Used in Drama Class

There is no significant usage of specific grading system which is supposed to be applied in the literature class like Drama Class. It depends on the teacher's decision about the best way to grade students. They have to select what is the best grading procedure for their own students. However, I found most teachers prefer to use criterion-referenced system rather than norm-referenced system. One example is Mrs. Carolyn's drama class in Evans High School (2007) which prefers to use criterion-referenced system. It also goes with drama class in University of Oklahoma lead by Professor Lyle B. Miller. The drama class instructed by Becky foster (2006), Jon Gordon's Canadian Drama and Performance class, and Dan Katula's drama class in the University of Wisconsin Oshkosh are all also used the same procedure that is criterion-referenced system.

C. Procedure that can be used to investigete whether there is grade inflation in drama class or not

The procedure to conduct a research is actually partly complicated and painstaking. It can begin by doing an interview

with the teacher of Drama Class about the grading procedure he/she used. Furthermore, the researcher gathers the data which included the students' final grades in the class and also the Final project grades. Then, the researcher collects the drama script of the students to be analyzed. It was worth noting to choose the script which had the same score so that the grading the teacher uses could be visible to identify the existence of the phenomenon. The all above data are taken from several semesters in a row which are all taught by the subject. The researcher, afterward, processess and analyzes them to answer the research question. Lastly but most importantly, the researcher draws conclusion and finds some solutions to avoid the same phenomenon occurs in the future.

D.   The way to analyze data

To analyze the data, the researcher can look from the grades the teacher gives each semester. If the grading system is the same each semester, it means the phenomenon will be very hard to track or even not occur. However, if the grading system is getting easier or harder each semester, the probability of the occurrence of Grade Inflation is suspected. From the final grades the students get, the researcher sees that the grading system changes or stays the same. Besides, the researcher can use the students' Final Project. The Drama Scripts, the students' final projects, are analyzed based on the occurrence of error in the script. The scripts chosen for the research are those which have the same scores per semester.

The 3rd data which is the interview result is used as a testimony which strengthens the analysis. It functions as a complete cross checker of what the subject has done in the class. Through this

way, the researcher can see the grading system used by the teacher. Then, the phenomenon can be seen whether it happens or not.

E.   Suggested Implementation

The Teacher's Grading System

It is carried out by doing interview with the teacher. The purpose of the interview is to check the consistency of grading system he/she uses. It also works as an indicator of the teacher's qualities of assessing the students' works. Once the consistency is missing, it means the qualities of the teacher when assessing and grading are fully doubtful. It leads to the next question about the things behind the grade. It discussess about the grading system directly from the subject and it becomes the definite testimony or proof which identify the presence of grade inflation.

You can use this interview questions:

a.   What is your grading system in drama class?
b.   Do the students' qualities increase?
c.   What do you think the best grading system for drama class?
d.   Do you think it is effective? Why do you say it so?
e.   How to count the grade?
f.   What aspect of drama script that you assess?
g.   What is your weakness in your system?

Drama script is what the researcher uses next as a detailed sample to see the phenomenon of Grade Inflation.

Drama Script Grading Guideline

Grade	Language	Idea / content	Creativity
6 - 7	Many grammatical mistakes that go uncorrected after feedback.	Mostly adapting existing works, flat story line.	Clear evidence of difficulties in finding accurate words (groups do not show effort to find synonyms). Will surely result in severe boredom.
8		Genuine ideas combined with adaptation of existing works.	Many (approx. more than 10 terms) are repeated – might cause boredom during performance.
8.5	Grammatical mistakes occur, and then changed, but still cause confusion.		
9	Some grammatical errors at first, but then appropriately changed.	Mostly genuine ideas with some tendency of imitating others' work. Story contains twists and turns to keep the audience guessing.	Good use of expressions, some words and terms are repeated with repetitions here and there.

9.5			Very good use of expressions with only minor repetitions of words.
10	Only few grammatical errors in the first and second drafts -> corrected accordingly after feedback.	Completely original idea, a never-seen before idea. Story contains dramatic twists and turns that keep the audience guessing.	Excellent use of expressions, dictions. Confident and witty use of advanced terms.

This Drama Script Grading Guideline can be used to analyze the subjects' grading procedure. Then, the result of the analysis can be seen as an indicator of the existence of Grade Inflation.

The Students' Scores in Drama Class

To give a further answer of the research question, the researcher can provide two kinds of scores which are quite effective to identify the phenomenon. Those data are the students' final scores which holistically reflects the teacher's grading and the score of drama scripts which serves as detailed data to carefully explain the phenomenon.

Since Grade Inflation dealt with grade and grading, the students' final scores are completely involved in the research. These final scores are taken from some drama classes in every semester which are taught by the same teacher.

The drama script of the students is used to check the teacher's stability in grading. In a case, a script is strictly abstract and that

is why it is hard to analyze. However, the main point is only the teacher's "justice" in grading. For Grade Inflation is visible in a long- term study. It can be seen from the script in each semester. They are analyzed based on the grading guideline the subject uses.

Since the analysis is a comparative measurement, we can look only for the weaknesses the script possesses. It is because through the weaknesses, we can see which script possessess more mistakes and why it has the same score with the less mistake one. It is hoped that this way can reveal the phenomenon and later on be a consideration for the subject to conduct a better system.

Rule of assessing Drama Script

	5	2.5	0
Title	A complete title which describe the story fully	A title with a limited description of the story	No title
Prologue	No prologue	-	There is prologue
Characterization	A full description of the character including physical look and personality.	A short description of the character.	No characterization
Number of error	Between 1-5	Between 5-15	More than 15
Originality	Original	-	Adaptation

However as a teacher should consider several things to be applied in Drama Class. First and foremost, the teacher should have the valid grading procedure and system. The design of the system should be completely the same each time. It will be poor if the teacher "charged" the students with a hard painstaking task and high standard score. Conversely, it would be quite brainless to give students too few effortless tasks and a low standard to achieve A. The teacher should not think of the students when making the procedure because students are just the doers of the system and not the controller. There is no such thing like lowering the procedure for a class because most students in the class are not really competent or vise versa. The grading system should be stand still. If it has already valid and reliable, it will be easier for the teacher to compare the ability of the students without being bothered by a thought of A, B, and C.

Secondly, the teacher should conduct an objective assessment and crosses out subjectivity. It is indeed very hard not to involve subjectivity in an assessment procedure. However, subjectivity often ruins the procedure since not the ability of the students that being the focus. One effective way to avoid subjectivity is trying to see the students as blank papers. It needs to be written and when finished it should be erased. So, the teacher should not consider the already existing intelligence each student possesses. Try to look at them as all empty vases which need to be filled. So, it will be visible for the teacher to see which student is competent and separate him/her from the less one. The grading, then, will not be interfered by subjectivity.

It seems that it is good to use more criterion-referenced system and avoid norm-referenced system. In the real practice many teachers performs more norm-referenced system. They

argued that the system allow students to have more competition as what they believe. However, by using the system the subject unconsciously gives more chances for Grade Inflation to occur. Norm-referenced system more or less have no basic procedure than "the best student wins". So, no matter how much the score a student gets, as long as he/she is the highest one, the teacher will give him/her an A. A score of 6.7 out of 10 could get an A as long as the other competitors get score below it. What needs to consider in the grading system is the fairness for the students. It is too dreadful to say that in Norm-referenced System there is no justice the students should get. Take the range of the score per semester as an example. In semester 1, the highest score is 78.9. In semester 2, the highest score is 85.6. When the teacher uses the same grading procedure but choose to use the Norm-referenced System, unfairness occurs. The student with highest score in semester 1 may not get an A when he/she is included in semester 2. He/she probably will get AB or B. He/she, then, will be very grateful to take the course in semester 1 and not in the 2nd semester. However, a student in semester 2 with 77.6 score will see this fact as an unfair thing. This student can possibly get an A in semester 1. So, this is the weakness that the researcher wants to point at in the Norm-referenced system.

In some cases, Criterion-referenced system shows many weaknesses to the teachers so that they will hesitate to apply. There is very limited competition in the class using this system. However, it provides the teacher and students with exactly clear score. There is a kind of classification to get a particular grade. 90 above get an A; 85-90 deserves an AB, and so on. So no matter how high the students score are, as long as there is no one get 90, there will be no an A. It sounds very cruel for the students, but

actually it teaches them how to be realistic with their life. If one has less effort, the result will be less too. If one has maximum effort, the result will just be exactly the same with the effort. Important to consider, there is justice and actually that is what counts most in grading.

Lastly to conclude, Grade Inflation is invisibly very dangerous. However, people see it not as a threat but as a mere phenomenon which will change nothing. It actually what makes the teachers and students getting more and more incompetent. Teachers are not competent in their grading, whereas students are having not more than just good grades. If it goes longer, what will happen is this: an A will only be an A and not a sign of great achievement of the students. The A will be an empty A without any meaning.

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TEACHING TECHNIQUES IMPLEMENTATION: DESIGNING CLASSROOM ACTIVITIES TO IMPROVE STUDENTS' SPEAKING SKILL

Yusti Arini

The goal of developing the students' speaking skill is that the students are able to speak fluently and properly in order to run their daily activities well, as well as to participate in international activities. In addition, students can get more chance to develop their future career. Thus, in teaching English, the teacher needs to give extra emphasis in expanding speaking skill. Richard and Renandya (2002:210) say that speaking is one of the central communication elements. Speaking English is the key to communicate easier with foreigners to accept the advance of technology and to get success.

In teaching speaking, teacher needs to implement appropriate techniques and design various classroom activities. Brown (2004: 10) states that technique is any of a wide variety of exercises, activities, or tasks used in the language classroom for realizing lesson objectives. The technique means any of wide variety of exercises, activities, or tasks applied in the classroom having a purpose to achieve the goal stated in the objective lesson. There are wide varieties of technique in teaching English speaking, such as; role play, games, discussion, storytelling etc. Every technique has weakness and strength when it is implemented to the learners.

The technique which is implemented in the lesson should have an appropriate purpose of the object lesson, learners, and classroom conditions. The teacher should find the appropriate technique in teaching speaking, so the learners will not get bored.

The technique used in teaching speaking will complete the lesson in the classroom. The appropriate technique will support the learners in learning language. Teaching interesting materials to the students can attract the students' attention in the classroom. Moreover, the learners will find it easy to understand about what their teacher teaches them. Combining between an appropriate technique and an interesting material becomes the teacher's responsibility. Thus, implementing both suitable technique and interesting material will help learners to master the English speaking skill.

1. Concept of Speaking

Speaking is the crucial part in teaching and learning process of foreign language. Bashir et al (2011: 38) states that speaking is productive skill in the oral mode. It is like the other skills, is more complicated than it seems at first and involves more than just pronouncing words. Speaking is used by someone on communication in daily life at school, college, home and some other place. The students will focus more in speaking rather than other aspect when they communicate even though another (reading, writing, listening) is significant too. If students want to speak English fluently, as Harmer (in Kimtafsirah et al, 2009: 2) says that they have to be able to pronounce correctly. In addition, they need to master intonation, conversation, either transactional or interpersonal conversation.

Hymes (1998: 26) states that speaking is content and context. It means that as the content, speaking to include some rules such as

grammar, pronunciation, tenses, etc. As the context, speaking is might to understand the meaning based on the statements and the intonation that speaker said. Understanding the meaning in the sentence make the people speak fluent. Rodríguez (2012: 55) purposes speaking is a complex process that involves constructing a message in order to other people can understand and deliver the message using the correct pronunciation, stress, and intonation. It also involves interaction and to do this, learners must be able to respond what other people say. At the same time, they need to be accurate and fluent enough for other person to understand.

Moreover, Hornby (in Yonsisno, 2015: 40) states that speaking is making use of word in an ordinary voice, uttering words, knowing and being able to use a language; expressing oneself in words; making speech. In short, speaking skill is the ability to perform the linguistics knowledge in the actual communication. Based on the theory above, researcher can concluded that speaking is the ability to transfer meaning, opinions, and ideas on the statements and intonations from the speaker to others based on the pattern. In addition, speaking is the most important instrument in communication. There are some characteristics that must be taken into account in the productive generation of speech. Brown (2001: 270-271) states that there are some characteristics of spoken language that make oral performance easy:

a. Clustering

Speech is not word by word, but in phrasal. Learners can organize their output both cognitively and physically through clustering.

b. Redundancy

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

c. Reduced forms

Constrictions, efficiency, reduced vowels, etc, all form special problems in teaching spoken English.

d. Performance variables

One of the advantages of spoken language is that the process of thinking as you speak allows you to manifest a certain number of performance hesitations, pauses, backtracking, and corrections.

e. Colloquial language

The teacher should make sure that his/her students are reasonably well acquainted with the words, idioms, and phrases of colloquial language and those they get practice in producing these forms.

f. Rate of delivery

One of the teacher tasks in teaching, spoken English is to help learners achieve and acceptable speed along with other attributes of fluency.

g. Stress, rhythm, and intonation.

The stress-timed rhythm of spoken English and its intonation patterns convey important message.

h. Interaction

Speaking is learning to produce speech. It is more related to the conversational negotiation.

2. Micro Skills of Speaking

In other case, sometimes speaking is felt as a difficult skill. There are many kinds of micro skills that involve in speaking (Brown, 2004: 42-143) such as:

a. Produce differences among English phonemes and allophonic variants.

b. Produce chunks of language of different lengths.

c. Produce English stress patterns, words in stressed and unstressed positions, rhythmic structure, and intonation contours.

d. Produce reduced forms of words and phrases.

e. Use an adequate number of lexical units (word) to accomplish pragmatic purposes.

f. Produce fluent speech at different rates of delivery.

g. Monitor one's own oral production and use various strategic devices-pauses, filers, self-corrections, backtracking-to enhance the clarity of the message.

h. The grammatical word classes (nouns, verb, etc.), systems (e.g., tense, agreement, pluralization), word order, patterns, rules, and elliptical forms.

i. Produce speech in natural constituents: in appropriate phrase, pause groups, groups, breathe groups, and sentences constituents.

j. Express a particular meaning in different grammatical forms.

k. Use cohesive devices in spoken discourse.

Those are the micro skills of speaking. It seems complex so that it needs the components above to recover the solving in speaking.

3. Concept of Teaching Speaking

In teaching speaking in the classroom, during the lesson both the teacher and the students should interact with each other. The goal in teaching speaking is communicative efficiency. It means that students should be able to make themselves understood using their current proficiency to the fullest. Moreover, in the learning process of a foreign language, it will be easier if the teacher also active to engage the students to active in communication. The interaction in learning foreign language should be done together by the teacher and the students. Teaching speaking skill has become central in foreign language classrooms. It is important to the students to mastering the art of speaking.

a. Purpose of Teaching Speaking in ELT

There are many purposes of teaching speaking to EFL learners. They are as follows:

1) Produce the English speech sounds and sound patterns

In the purpose of teaching speaking to ESL learners, there is a goal that should be reached by learners. The learners should produce the English speech sounds and sound patterns. Based on this goal, the learners not just learn about the technique to speaking, but also they should practice to producing the English sound by using well sound patterns in English.

2) Use word and sentence stress, intonation patterns, and rhythm of the second language.

In this purpose of teaching speaking English, the learners should pay more attention in using words, sentences and etc. They should know how to use some important part in speaking, such as intonations patterns, rhythm, word and sentence stress in well way of the second language.

3) Select appropriate words and sentences according to the proper social setting audience, situation, and subject matter.

This is a very important thing in speaking. Speaking is a process to transfer and share the speaker's meaning to listener. It means that as a speaker, selecting appropriate words and sentence is an absolute thing, without using these part, other people as a listener will b e confused and difficult to understand about the speaker's objective.

4) Organizer their thoughts in a meaningful and logical sequence.

The other purpose of teaching speaking is to make the learners easy to understand and organize the materials and some steps in learning speaking by using a meaningful and logic sequence. It will make sure that learners can pervade about their teachers give to them clearly.

5) Use language as a means of expressing values and judgments.

The purpose of teaching speaking to EFL is the learners can use the second language as a way to express the values and their judgments about some phenomenon or ideas that they face in their real environment life.

6) Use language quickly and confidently with few unnatural pauses, which is called as fluency.

This purpose means that the learners as a subject in language should be a speaker that is not only have enough capacity in grammatically and well pronouncing in words of second language, but also they should use

the language quicly and confidently with few unnatural pauses, which is called as fluency (Nunan in Kayi, 2004).

b. Characteristics of Successful Speaking Activity

In teaching speaking process, there are some characteristics of successful teaching activity. The teacher should know about these characteristics in the process of teaching speaking. Ur (2009: 120) states that there are some characteristics of a successful speaking activity, as follow:

1) Learners talk a lot

As much as possible of the period of time allotted to the activity is in fact occupied by learner talk. This may seen obvious, but often most time is taken up with teacher talk or pauses. In this part the teacher can ask the students to discusses about some topic during the lesson. It can makes the students more active to talk and interact more with other.

2) Participation is even

In classroom discussion, all participants get a chance to speak and contributions are fairly distributed. In this part, all of students have same contribution in the process of teaching and learning. Every student has some chance to speak or give some opinion to others. The student that has passive characteristic not only watches and listens during the learning but they also can share or give their ideas.

3) Motivation is high

The learners will eager to speak when they are interested in the topic and have something to say about it, or when they want to contribute to achieve a task objective. In the teaching and learning process, the teacher can motivate

their students using various material/topic. The students will easy to understand the material and speak more active when they learn about new interested thing.

4) Language is of an acceptable level

The learner is using a language to express themselves in relevant utterance to easily comprehensible of each other and acceptable level of language accuracy. In this part, the teacher should provoke their students to use their own ability in speaking English. The teacher can give some key words to their students as a way to make the students easy in speaking English.

Thus, there are some of characteristics of successful teaching activity. The teacher should know about these characteristics in the process of teaching speaking. Implementing a suitable technique in the process of learning by knowing those characteristics above will make the process of learning run effectively.

4. Principles in Designing Techniques to Teach Speaking

In teaching and learning process, during lesson the teacher becomes a person who shares knowledge to the students. The teacher has a big contribution to success in teaching and learning process. As result, the teacher should pay attention to the way of teaching, including the techniques which are chosen and implemented:

Brown (2001: 275) states that seven principles for designing speaking techniques. They are as follows:

a. Use techniques that cover the spectrum of learner needs, from language-based. Focus on accuracy to message-based

focus on interaction, meaning and fluency. In discussion solution to the environmental crisis, doing jigsaw technique in a group can help the students to engage in interactive activities.

b. Provide intrinsically motivating techniques. Try at all times to appeal to students' ultimate goals and interest, to their need for knowledge, for status, for achieving competence and autonomy, and for being all that they can be.

c. Encourage the use of authentic language in meaningful contexts.

d. Provide appropriate feedback and correction. In most EFL, situation, students are totally dependent on the teacher take advantage of their knowledge of English to inject the kind of corrective feedback that are appropriate for the moment.

e. Capitalize on the natural link between speaking and listening. Many interactive techniques that involve speaking will also of course include listening. As teachers are perhaps focusing on speaking goals, listening goals may naturally coincide, and the two skills can reinforce each other. Skills in producing language are often initiated through comprehension.

f. Give students opportunities to initiate oral communication. Part of oral communication competence is the ability to initiate conversation, to nominate topics, to ask questions, to control conversation, and to change the subject.

g. Encourage the development of speaking strategies. The concept of strategies competence is one that few beginning language students are aware of.

The techniques that teachers implemented in teaching speaking should appropriate for the students. Before the teacher implements the techniques in teaching speaking, they should

consider about what technique that they will apply. The students will b e easy in archiving the target of speaking if the teacher designs the suitable techniques in teaching. The appropriate technique will help the students and the teacher in process of learning. Both the teacher and students have big contribution in learning.

5. Classroom Speaking Activities

The speaking activities should give the learners more time and chance to speak active in their real communication. "...require that learners actively participate by sharing ideas, speaking freely, thus every speaker plays the role of listener and speaker." Tuan and Mai (in Gudu, 2015: 57) suggest that English teacher can create a classroom environment in their class. The classroom environment can be a medium for the learners to apply their speaking skill in English. Teacher can be a leader in their classroom when the learners perform their English.

The teacher can use some techniques to teach English speaking. The techniques can help the teacher to encourage the learners to speak English in the classroom. Moreover, when the teacher is interacting to their students during the lesson in the classroom, he can face crucial problems in teaching speaking. Some of the learners cannot speak English well in the classroom. Through this problem the learners have made some efforts to solve the problem. In teaching English language, teacher can implement some activities to encourage learners used their English language. These activities will help the teacher minimize the problems during the lesson in teaching foreign language.

Based on the problems above, Kayi (2006) elaborates some techniques in teaching speaking:

a. Discussions

   After a content-based lesson, a discussion can be held various reasons. The students may aim to arrive at a conclusion, share ideas about an event, or find solutions in their discussion groups. Before the discussion, it is essential that the purpose of the discussion activity is set by the teacher. In this way, the discussion points are relevant to this purpose, so that the students do not spend their time chatting with each other about irrelevant things. For example, the students can be come involved in agree/disagree discussion.

b. Role Play

   One other way of getting students to speak is role-playing. Students pretend they are in various social contexts and have a variety of social role. In role-play activities, the teacher gives information to the learners such as who they are and what they think or feel. Thus, the teacher can tell the student that "You are David, you go to the doctor and tell him what happened last night, and..." (Harmer, 1984).

c. Simulations

   Simulations are very similar to role-plays but what makes simulations different that role plays is that they are more elaborate. In simulations, students can bring to the class to create a realistic environment. For instance, if a student is acting as a singer, she brings a microphone to sing and so on.

d. Information Gap

In this activity, students are supposed to be working in pairs. One student will have the information that other partner does not have and the partners will share their information. Information gap activities serve many purposes such as solving a problem or collecting information. Also, each partner plays an important role because the task cannot be completed if the partners do not provide the information the others need. These activities are effective because everybody has the opportunity to talk extensively in the target language.

e. Brainstorming

On a given topic, students can produce ideas in a limited time. Depending on the context, either individual or group brainstorming is effective and learners generate ideas quickly and freely. The good characteristics of brainstorming are that the students are not criticized for their ideas so students will be open to sharing new ideas.

f. Storytelling

Students can briefly summarize a tale or story they heard form somebody beforehand, or they may create their own stories to tell their classmates. Storytelling fosters creative thinking. It also helps students express ideas in the format of beginning, development, and ending, including the characters and setting a story has to have.

g. Interviews

Students can conduct interviews on selected topics with various people. It is a good idea that the teacher

provides a rubric to students so that they know type of questions they can ask or what path to follow, but the students should prepare their own interview questions. Conducting interviews with people gives students a chance to practice their speaking ability not only in class but also outside and helps them becoming socialized. After interviews, each student can present his or her study to the class. Moreover, students can interview each other and "introduce" his or her partner to the class.

h. Story Completion

This is a very enjoyable, whole-class, free speaking activity for which students sit in a circle. For this activity, a teacher stars to tell a story, but after a few sentences he or she stops narrating. Then, each student stars to narrate the point where the previous one stopped. Each student is supposed to add from four to ten sentences. Students can add new characters, events, descriptions and so on.

i. Reporting

Before coming to class, students are asked to read a newspaper or magazine and, in class, they report to their friends what they find as the most interesting news. Students can also talk about whether they have experienced anything worth telling their friends in their daily lives before class.

j. Playing Card

In this game, students should form groups of four. Each suit will represent a topic. Each student in a group will choose a card. Then, each student will write 4-5 questions

about that topic to ask the other people in the group. However, the teacher should state at the very beginning of the activity that students are not allowed to prepare yes- no questions, because by saying yes or no students get little practice in spoken language production. Rather, students ask open-ended questions to each other so that they replay in complete sentences.

k. Picture Narrating

This activity is based on several sequential pictures. Students are asked to tell the story taking place in the sequential pictures by paying attention to the criteria provided by the teacher as a rubric. Rubrics can include the vocabulary or structures they need to use while narrating.

l. Picture Describing

Another way to make use of pictures in a speaking activity is to give students just one picture and having them describe what it is in the picture. For this activity students can form groups and each group is given a different picture. Students discuss the picture with their groups, and then the speaker of each group describes the picture to the whole class. This activity fosters the creativity and imaginations of the learners are well as their public speaking skills.

m. Find the Difference

For this activity, students can work in pair and each couple is given two different pictures, for example, picture of girls playing tennis. Students in pairs discuss the similarities and/or differences in the pictures.

Those techniques above are very useful for the teacher, because those techniques are very effective to attract the learners' attention. The learners also have more chance to interact with their teacher or each other in learning by using their English language actively. Thus, the teacher can conduct a suitable technique to transfer the knowledge to the learners by using enthusiastic way in the lesson.

7. Developing Classroom Speaking Performances

The goal of teaching and learning process during the lesson in learning language is speaking communicatively. In teaching English language, speaking communicatively is an important thing. Of all four key language skills, speaking is deemed to be the most important in learning a second or foreign language. Ur (in Khamkien, 2015: 184) states that speaking included all other skills of knowing that language.

The learners do not just learn about the ability to speak fluently, but they also should understand about the meaning. During the teaching- learning process language in the classroom, the teacher should give more opportunities to the learners to use language in more real communication. In the classroom activities, the learners can achieve the goal of learning language by doing some interaction with others.

a. Types of speaking performance in the classroom

The knowledge types of speaking performance in the classroom are important for the teacher. The teachers can decide what types of speaking performance in teaching learning language based on the material and activities that will be implemented to the classroom. Brown (2001: 271-274) he states that the types of speaking performance that students are expected to carry out in the classroom, they are:

1) Imitative

A very limited portion of classroom speaking time legitimately be spent generating human tape recorded speech, where for example, learners practice in intonation contour or try to pinpoint a certain vowel sound.

2) Intensive

Intensive speaking goes one step beyond imitative to include any speaking performance that is designed to practice some phonological or grammatical aspect of language.

3) Responsive

A good deal of student speech in the classroom is responsive, short replies to teacher or student initiated question or comment.

4) Transaction (dialogue)

Transactional language, carried out for the purpose of conveying or exchanging specific information, is an extended from of responsive language.

5) Interpersonal (dialogue)

Interpersonal dialogue is carried out more the purpose of maintaining social relationship than for transmission of fact and information.

6) Extensive

Students at intermediate to advanced levels are called on to give extended monologues in the form of oral reports, summaries, or perhaps short speeches. Here register is more formal and deliberative. These monologues can be planned or impromptu.

Furthermore, Harmer (2005: 271-274) suggested some of the most widely used classroom speaking activities. Below are the suggested activities:

1) Acting from a script

Teacher can ask their students to act out from plays, their course book, or dialogue they have been written by themselves. This frequently involves them in coming out to the class. When choosing

who should come out of the front of the class teachers need to be careful not to choose the shyest students first, and they need to work to create the right kind of supportive atmosphere in the class. They need to give students time to rehearse their dialogue before they are asked to perform. By giving students practice before they give their final performance, teachers ensure that acting out is both a learning and language producing activity.

2) Communication games

Communication games consists of two word "communication and games". Communication is defined as a process whereby information is enclosed package and is channeled and imparted by a sender to a receiver via medium. Meanwhile, "game" is defined as an activity that is entertaining, engaging, often challenging for learner in which the learner plays and interacts with other. If both words combined into one, communication game is defined as a set of games that is designed to help students" learning with joyful activity or activities to get learners talk quickly and fluently as possible. In communication games, the teacher gives the material such as expression, vocabulary, pictures, realias and other media which are enabling learners in their English activities.

3. Discussion

One of the reason that discussion fail is that students are reluctant to give opinion in front of the whole class, particularly if

they cannot think of anything to say and are not confident of the language they might use to say it. Many students feel extremely exposed in discussion situation. The group is one way in which a teacher can avoid such difficulties. All it means that students have a chance for a speak discussion in small groups before any of them are asked to speak in public. Because they have chance to think of ideas and the language to express them with before being asked level of that eventual whole-class performance is reduce.

One of the best ways of encouraging discussion is the provide activities which force students to reach a decision or a consensus, often as a result of choosing between specific alternatives. An example of this kind of activity in where students consider a scenario in which an invigilator during exam chats a student copying from hidden notes.

4) Prepared talk

A Popular kind of activity is a prepared talk then students make presentation on a topic of their own choice. Prepared talk represents a defined and useful genre, and if property organised, can be extremely interesting for both speaker and listeners.

5) Questionnaires

Questionnaires are useful because, by being pre-planned, they ensure that both of questioner and respondent

have something to say each other. Students can design questioner on any topic, which is appropriate. As they do so the teacher can act a resource, helping them in the design process. The result obtained from questioner can in the form of the basic for written, work, discussion or people talks.

6. Simulation and role-play

Many students drive great benefit from simulation and role- play. Students simulate a real-life encounter (such as business meeting, and encounter in a aeroplane cabin or an interview) as if they were doing so in the real world, either as themselves in that meeting or aeroplane, or talking on the role of character different from themselves or with thought and feelings they do not necessarily, or train students for specific situation.

The range of exercise type and activities compatible with a communicative language teaching is unlimited. The important point is that such exercise enables learners to attain the communicative objectives of use of such communicative processes as information sharing, negotiation of meaning and interaction.

From the explanation above it can be concluded that there are many types of speaking activities that can be implemented in the classroom. The teacher should be careful in choosing what activities they use in the classroom. The activities should enable the learners to communicate actively during teaching learning process, in order that they have opportunities and experiences to use the language in real communication.

b. Five Success speaking activities in a classroom

Ur (1996: 121-122) suggests five ideas to help teachers solving the problem that may influent the success of speaking activities in the classroom, they are:

1) Using group work

Groups work increase learners talking time. Learners have plenty of times to practice with their friends and also lower the inhibitions of learners who are unwilling to speak in front of the class. Even though in group work teachers cannot monitor all students well, but the amount of time remaining for positive, useful oral practice is still likely to be bigger that in the full-class set up.

2) Basing the activity on easy language

The language level is very important in a activity. A careful selection of language level should be considered by teachers in conducting activities in teaching-learning process. It is good idea to teach or review essential vocabulary before the activities start.

3) Make a careful choice of topic and task to stimulate interest

The clearer the purpose of the discussion, the more motivated participants will be. A good topic is one to which learners can relate using ideas from their own experience and knowledge.

4) Give some instruction or training in discussion skills

If the task is based on group discussion then include instruction about participants when introducing it. For example, tell learners to make sure that everyone in the group contributes to the discussion; appoint a chairperson to each group who regulated participation.

5) Keep students speaking in the target language

   Teachers might appoint one of the group as monitor, whose job is to remind participants to use the target language. However, the best way to keep students speaking the target language is that teachers simply to be there as much as possible.

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TEACHING INTONATION IN ENGLISH PRONUNCIATION

Fitri Ana Ika Dewi

Pronunciation is an essential element of language teaching but it is often being neglected and ignored. This is why teacher should struggle to hold the subject and aware the importance of pronunciation. Some factors that bump into it are varied. First, many aspect of pronunciation are difficult to teach. Second, sometimes teacher does not prepare well for teaching including learning the phonemic alphabet. Third, many books of pronunciation are lack of activities in each unit. Indeed, students should practice more for each unit to get better understanding. According to Haghighi and Rahimy (2017) pronunciation is one of the most difficult skills in the learning and teaching of English language. Teachers think that pronunciation instruction does not work because they have tried it a lot and have not been successful (Fraser: 2000).

One of the problems of pronunciation is to deal with the way in which pronunciation is presented. The emphasis on students' sounds and distinguish them from each other are important aspect in pronunciation. We do not speak monotone. Intonation is a musical tone of sound. It may go up and down which is called as intonation. The term intonation refers to the way the voice goes up and down in pitch when we are speaking, (Kelly, 2000: 86). It is a fundamental aspect of pronunciation that we can express our

thought and also enables us to understand what others talk. When students understand the concept of intonation, they will get what they hear without being confused.

The process of practicing to produce intonation occurs at an unconscious level. Therefore, students need to believe that the process of producing sounds run well. According to Kelly (2000: 86), in dealing with intonation in the language classroom, we need to examine the nature of these unconscious processes, bring them to the surface and show how we believe they work. Intonation helps students to determine the meaning of utterances. It correlates closely to the speaker's attitude. Besides helping to determine the meaning, intonation is important in signaling about the speaker's attitude. In other words, we can get how speaker feels about what he is talking. Besides, intonation also shows the grammatical aspect of what the speaker is speaking.

Regarding to speaker's attitude and grammatical aspect, it may become a difficult problem for teacher and students. However, by continual practice in classroom help students toward greater articulation and intonation understanding. Shortly, in learning intonation, students should actively practice in language class. Kelly (2000: 87) states that grammatical and attitudinal analyses of intonation can offer no hard and fast rules, but they can help steer students toward appropriate choices of intonation. This is the reason why in teaching intonation should be correlated to both grammatical and attitudinal aspect. Since, the same words and structure may have different meaning when the words are uttered in different intonation.

In many languages are common to have certain aspects of intonation, but some of the ways intonation is used in specific to particular ones. For example: the various Chinese or Cantonese

languages has quite specific meaning function which the movement of the voice on a syllable determines the meaning. It is called as tone language. Example of Cantonese is *'ma'* which may mean *'mother'*, *'scold'*, *or 'hemp'* depending on the tone of language that the voice goes up, down, or stays. Scandinavian language: the unstressed syllables are pronouncing on a higher pitch than the stress ones which usually we do reverse in English.

Further, intonation relate closely to the discourse. The term discourse explains any important stretch of language. In learning pronunciation, intonation helps students refer what is shared and what the new information is. Yangklang (2013: 447) states that intonation plays a crucial role in spoken discourse since it signals when speakers have finished the points they wish to tell to people, carry on with a turn and indicate an agreement or disagreement. Kelly (2000: 87) adds that intonation within discourse means that the wider context of conversation or monolog is taken into account and enables us to see how intonation conveys ideas and information.

Utterances are produced of syllables which are arranged becoming words. The sound movement can be high, low, or partial low. Stibbard (1996) stated that the relative height of speech sounds as perceived by a listener and is what we are hearing when we refer to a voice being "high" or "low" is called as pitch. Cruttenden (1986: 4) explains that the varying pitch levels throughout an utterance form what we hear as intonation: the "falling" or "rising" of the voice. Yangklang (2013: 447) states that the movement of intonation can be upwards (a rise), downward (a fall), rise with a fall (a rise-fall), fall with a rise (a fall-rise) or flat.

There are three kinds of intonation pattern in English:

1. Rise ↗
2. Full fall ↘
3. Partial fall ↘

The basic sound movement of intonation begins at the tonic level. Kelly (2000: 88) states that the main pitch movement in the utterance occurs are called tonic syllables, while the syllables that establish a pitch that stays constant up to the tonic syllable are called onset syllables.

Example:

She GOES to **LON**don

The example above shows the sound movement of intonation. The word *'goes'* is the onset syllables which is written in capitals. Meanwhile, the syllable *'lon'* in the word of *'London'* is the tonic syllable which is written in capital, bold, and underlined.

From the example above we can describe the sound movement of intonation pattern through an arrow below:

She goes to London

We can see that there is sound changing which is presented through the arrow. Notice that in the example the voice start at a certain pitch, goes up slightly into the onset syllable and stay still at the same level until the tonic syllable then finally the pitch falls clearly. The pitch at which a speaker begins an utterance may be different one another depending on his/ her own habit and situational context. Someone can begin at lower pitch when he/she is bored, but he/ she may be higher than his/ her normal level of habit when he/she is nerves or very excited.

There is only one tonic syllable in the example above which is called as one tone unit. Tone unit is noted by being started and closed within two pairs of slanted lines.

//She GOES to **LON**don//

The example above consists of one tone unit. The utterance is begun by slanted lines and finished also by slanted lines. If there are more utterances with more tonic syllable, there will be more tone units. It is described as the example below:

She went to London when she was pregnant.

The utterance consists of two tonic syllables and it can be described as:

// She WENT to **LON**don// WHEN she was **PREG**nant//

It can be seen from the example that one tone unit is utterance which consists of one tonic syllable.

The movement from one tone to another usually occurs between syllables and it is called a shift (Syafei, 1988: 29). He adds that a shift is indicated by a straight vertical line as the example below:

How | are | you?

A shift is described by a straight vertical line between the word 'how' and 'are' as shown in the example above. As previous explanation that high and low pitch of intonation determines the meaning of an utterance.

What time does your class finish?

What time does your class finish?

The two utterances have the same words. However these utterances have different meaning. The first utterance implies a question asking for new information that did not be heard before. The second utterance means asking for confirmation. These two utterances describe the crucial of intonation on determining meaning. The same words have contrast meaning based on their intonation.

Practicing some exercises as those on the examples make students comprehend the basic rules of intonation. Teacher asks students to analyze some utterances and draw an arrow to determine the tonic and onset syllable. Teacher can ask them to pronounce the utterances in front of the class. Finally teacher makes discussion forum and involves all the students in the discussion. This approach enables both teacher and students to focus their attention on certain subject matter.

Exercises 1:

Mark the intonation line of the following sentences. Notice the tonic and onset syllable for each.

1. Is this what you want?
2. She eats an Apple.
3. What is your name?
4. She studies English
5. She's studied English since she was twelfth.

Types of Intonation

There are several types of intonation based on types of the sentence. Syafei (1988: 30-32) classifies types of intonation as below:

1. Falling Intonation is normally used:

   a. At the end of simple statements
      Examples:

      He did it the first | time.

      I have very good | friends.

      He is going to fly to | Texas.

      We went there to | ge | ther.

   b. In giving commands and making requests.

      Come and see me tomorrow.

      Please get some | milk.

2. Rising intonation is commonly used:

   a. At the end of questions which begin with auxiliaries.
      Examples:

Is he a doctor?

Can you speak French?

Did they go to New Orleans?

b. For questions with statement word order.
Examples:

He can support our project?

He has born in 1910

c. On series with *and*. (The last member of these series is with falling intonation).
Examples:

I bought coffee, sugar, milk, and cheese.

We went to the university library, the bookstore, and the campus center.

d. On alternative with *or*.
Examples:

You can do it in writing or orally.

You can fly via Hongkong or Tokyo

e.   On direct address.
      Examples:

      Thank you, sir.

      Come here, Fred

f.   On question tags.
      Example:

      You are hungry, aren't you?

      You can go, can't you?

Question tags can be pronounced as rising or falling intonation. Question tags are pronounced with a raising intonation when the speaker is not sure that the statement he made is correct or not. He asks to confirm or deny the idea. Further, question tags are pronounced with falling intonation when the speaker is confident that the listener will agree with the statement.

Another type of intonation is sustained intonation. It is often used at the end of the thought group which is followed by another closely related to it in meaning. It uses a high pitch which drop to the normal level and this level is sustained at the end of the first idea group.

Example:

You say it easy, but you won't try it.

When we got to the beach, we went swimming.

Grammar and Intonation

In accordance to grammar, the sound movement of intonation determines the grammar of an utterance. For example, the grammar of question tag, the auxiliary and modal verb used in original statement will be repeated in the tag, and other verb will be replaced by the appropriate form of '*do*' in the tag.

Conversation 1

A: Hello, my name is Anne.

B: Hey, I'm Kato.

A: Excuse me, you are Japanese, ↘ aren't you.

B: Yes, that's alright. I'm from Osaka.

A: I thought so. Your name sounds Japanese.

B: Anne, you are Italian, ↗ aren't you?

A: Yes, that's alright. I am from Pisa.

In conversation 1, Anne is sure that Kato is from Japan. In other hand, Kato is not sure that Anne is from Italy. Therefore the intonation between their utterances is different. Anne's utterance '*you are Japanese, aren't you*' with a falling intonation on the question tag. However, the same question '*you are Italian, aren't you*' with a rising intonation. The pattern of question tag is that a positive statement is followed by a negative tag. And a negative statement is accompanied by a positive tag. The verb *to be* in the

statement is repeated in the tag.

Teacher asks students to practice the right intonation of conversation 1 to focus on intonation. Each student should try whether his/ her voice goes up or down on the tag. Teacher checks and makes sure that the students have understood the concept by checking the intonation and asking some questions. The activity leads students to practice rising and falling question tags according to how sure they are. In this case, they may have their beliefs confirmed or contradicted which all these correlate to the intonation.

Intonation which correlates to grammar can be applied on other grammatical theme, such as in dealing with some functional language for asking permission.

// ↘ do you MIND if I **TURN** the heating on//

Students may speak in other variations which might be wrong, such as:

// ↘ do you **MIND**// ↘ if I turn the heating **ON**//

// ↘ could I **POSS**ibly// ↘ **BORR**ow// ↘ your news**PA**per//

In dealing with the various answers, teacher can make it as a matter to discuss with the students. They can be divided into several groups then each group should discuss the matter with their own group. When the answer has been elicited, teacher asks students to draw arrows on the board to present the right answer. Finally, teacher checks and gives the appropriate patterns:

Do you mind if I turn the heating on?

Is it alright if I turn the heating on?

Could I possibly borrow your newspaper?

Kelly (2000: 89) lists types of utterance for guidance in making appropriate choices regarding to intonation:

- **Information questions** with '*who, what, where, etc*': Falling Intonation.
  Examples: *What's your name? Where do you live?*
- **Question** expecting a yes/no answer: Rising.
  Examples: *Is it the blue one? Have you got a pen?*
- **Statements**: Falling
  Example: *He lives in the house on the corner. It's over there.*
- **Imperatives**: Falling
  Example: *sit down.*
- **Question tags** expecting confirmation: Falling
  Example: *You are French, aren't you?*
- **Question tag** showing less certainty: Rising
  Example: *You are French, aren't you?*
- **List** of items: Rising, rising and finally falling.
  Example: *You need a pen, a pencil, and some paper.*

The list can help students to practice the intonation based on the types of utterance. However, these are generalization rather than rules. After discussing it, teacher may ask students to practice the appropriate intonation and other utterances. In accordance to grammatical aspect, speaking English is not just about the

correct grammar. However, we have to consider about the sound movement of each syllable to convey a proper meaning.

Attitude and Intonation

Through the intonation, we can understand how speaker's attitude. Intonation gives clues to how message is delivered and understood. It might imply enormous enthusiasm, mood, pleasure, boredom, sarcasm and other possible expressions toward a situation.

Example:

That would be great

If the utterance *'that would be great'* becomes a response to an invitation, it means that the speaker is enthusiast to come to the invitation. We can also observe the speaker's body language and our background knowledge of his/ her personality and like or dislike. Kelly (2000: 96) states that the main difficulty in trying to make a link between intonation and attitude in the classroom is that the same intonation pattern can be used to express widely differing attitudes. When we speak in an actual way, usually we use a series of falling tones, for examples:

// ↘ on the <u>TA</u>ble//

// ↘ next to the <u>NEWS</u>paper//

However, we can show the intonation of someone who expresses a sense of relief in the same way. There are other differences, such as the beginning and finishing speaker's pitch voice and the length of the vowel sounds with the same basic intonation pattern.

In dealing with speaker's attitude, teacher can implement the

same strategy as we do with grammar and intonation. Teacher can tie intonation work in with teaching and practicing on particular set and the range of intonation which show how high or low the voice goes. The following examples describe some differences in which the correlation between intonation attitude:

// ↘ HOW do you **DO**//

This utterance is a complete expression and the falling intonation becomes a part of the message.

// ↘↗ DON'T get me **WRONG**//

This utterance is used to express a personal opinion. This expression will be followed by other information, yet it is usually delivered with a predictable pattern as described. Other expression can imply incomplete tone unit, but can be used to introduce one. For example: *I'm not sure whether to ....* The utterance is often used to introduce a couple of possible choices for a particular action.

// ↘↗ I'm NOT sure whether to go to **SPAIN**// ↘ or **POR**tugal//

Same utterances might have different meaning based on their intonation. For example:

1. // ↘ hmmm//
2. // ↘↗ hmmm//
3. // ↗ hmmm//
4. // ↗↘ hmmm//
5. // → hmmm//

Without comprehending intonation well, those utterances may confused students. The five utterances have the same words but they have different meaning. The first utterance indicates an

agreement *(I agree)*, the second utterance means an agreement by a certain condition *(I agree, but …)*, the third utterance implies us that the speaker wants the listener to say more, the fourth utterance means a strong agreement, and the fifth utterance implies a boredom. These examples show us that intonation indicates speaker's emotion.

After eliciting the matter, teacher drills students chorally and individually. Kelly (2000: 98) gives an example of students' worksheet is presented below:

Underline the stressed syllables and mark the intonation pattern:	Match the phrases on the left with these ideas:
As for me … I couldn't agree more. Don't get me wrong, but … What do you make of … I don't think you can say that. That's not the point.	I'm going to say something you might not like. I'm showing strong disagreement. I'm about to give my point of view. I disagree. I'm showing strong agreement. I'm looking for your opinion

Discourse and Intonation

Intonation can be used to deliver information within utterances in conversations or monologues. Kelly (2000: 101) defines that the most basic intonation choice is between what are known as *'referring tone'* (r) and *'proclaiming tones'* (p). The two most frequently used tones in English are the *'fall'* and *'fall-rise'*. A falling tone is called a *'proclaiming tone'* (p) and the fall-rise is

a *'referring tone'* (r), the ideas were originally developed by Brazil (1997).

Examples:

When you go to the office, you will see a pretty tall man named John.

The utterance shows that the name of *'John'* is a new part of information. The intonation pattern of the utterance is falling intonation which is called as proclaiming tone. Here, the speaker presents new information. The speaker uses proclaiming tone. It indicates that the speaker gives facts or expresses an opinion he/she believes to be true. However, the following example describes a different meaning:

When you see John, show him this letter.

Different intonation occurs here. The intonation is a referring tone (fall-rise) on *'John'* which indicates that the name is now shared knowledge. Here, the speaker assumes that she or he gives information which's been shared between speaker and listener. Speaker is sure what he or she is saying is correct or just for checking the information. Besides that, the second clause of the utterance instructs us to do something.

As we discuss that intonation correlate to other aspect such grammar, speaker's attitude, and discourse, we aware that different pitch of our utterances effect to the listener's understanding. In dealing with the teaching of intonation, the important thing is drilling by practice. Teacher might ask students to speak some utterances and the teacher checks the appropriate intonation that is used by the students. By concentrating on tonic and onset syllables, students can understand the meaning of an utterance from the pitch

level. Further, by showing the initial choices between referring and proclaiming tones, students can differentiate between the new and old information.

In learning intonation, some students may become reluctant to practice uttering or analyzing tonic or onset syllables and proclaiming or referring tones. Teacher can help them listen out for the aspects of intonation, whether the voice movement goes dawn or up. The best thing in teaching intonation deals with clear context of utterances, analyzing matters, practicing with large exercises.

It has been claimed that intonation matter is difficult or unteachable and that it occurs at a consciousness level that can only be learned through long term of a second language acquisition. However, those are wrong perception about teaching and learning language. Kelly (2000: 106) states that language teaching and learning are in part a process of bringing subconscious mechanism to the surface, studying them, and pointing out pattern. Intonation is a part of learning language. It means that all language aspect can be acquired at the subconscious level and it can be practiced through the everyday speech.

Many teachers find difficult in teaching intonation. They get difficult to hear the pitch level while students are practicing to speak some utterances. It is important for teachers to listen out their own intonation and gaining a deep understanding of how it works. Through hearing their own voice movement will help them comprehend the basic pattern of intonation.

Exercises:

A. Pay attention to the high and law notes of his or her voice. Listen and repeat as your teacher pronounces the sentences below.

1. I need a book.
2. She lives in China.
3. He would like to see you.
4. I will go to Mecca.
5. This is an excellent book.

B. Listen and repeat. Pay attention to the falling intonation.
1. How can you pass the test?
2. Where is the library?
3. Why did you buy it?
4. He lives in an apartment.
5. It is over there.
6. You are American, aren't you?
7. Open the door.
8. Put it on your table.
9. I buy a novel, a comic, and a bag.
10. He's very tall, isn't he?

C. Listen and repeat. Pay attention to the raising intonation.
1. Are you happy?
2. Can you spell your name?
3. Do you want to go with us?
4. Does she like ice cream?
5. Will you buy some of them?
6. Is that what you want?
7. Have you ever seen it before?
8. Your train leaves at seven, doesn't it?
9. I borrow your book, pencil, and novel.
10. Does he give you a rose?

D. Mark the tonic syllables and onset by an arrow.
1. What time does your train leave?
2. She lives in Mecca.
3. She's lived in Mecca since she's pregnant.
4. He lives in the house on the corner.
5. I eat an apple.

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