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Foreword
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TESOL Asia

Economic growth is not the only basis for a country's success. Many Asian countries now embark in this journey of success through investing in English language programs as the inevitable market growth is seen as somehow connected to a country's ability to transact business using this *lingua franca*. In this issue of AESP (Volume 14, Issue 3), we will talk about the different facets of ESP in Indonesia and how researchers prove to be an invaluable source of development in this specialized area of English.

Improving students' writing skills has always been seen as a challenge in the EFL classrooms. *Diani Nurhajati* in her study, *Project-Based Learning Used to Develop Supplementary Materials for Writing Skill* investigated the use of Project-Based Learning in the provision of writing skills activities and how the same technique is used in the creation of supplementary materials to help students understand content and enable them to produce a better written output.

In *English Lesson Planning of K-13 with Scientific Approach*, *Elvina Arapah* claimed that some English lesson plans can utilize the five steps of the scientific approach. These lessons focus much on exploratory or experiential activities where students can acquire knowledge and skills.

Confucius said, "Music produces a kind of pleasure which human nature cannot do without" so some teachers use music to stimulate and improve the teaching of a foreign language in the classroom. *Fibriani Endah Widyasari* in her study, *Musical Intelligence Based Instructions to Teach English to Young Learners* investigated the use of music in stimulating students' active participation in the teaching of the four macro skills.

Hardianti in *Exploring Communication Strategies of an Indonesian Radio Announcer* examined the communication strategies employed by radio announcers to attract listeners and found that the "beat to beat" communication strategy is the most effective.

I Nyoman Sudika, H. Khairul Paridi and Baharuddin in their research, *Teaching Material Development in Thematic Approach for Learners of Literacy Learning Learners in Community Learning Center in West Lombok* claimed that retention of ideas presented in the community learning center is not high because materials are not contextualized to students' experience therefore presenting an alternative in the development of teaching literacy materials which is the thematic approach.

Reflective teaching is one of the processes where teachers can assess themselves and their practice so they can develop better techniques and methodologies. *Ista Maharsi* in *Reflective Teaching Practices in a Teacher Training Program* said that the practice of reflective teaching trains teachers to become more effective as they can understand the link of their practice to theories and that peer feedback serves as a vital information for self-improvement.

In *Improving Students' Essay Writing Ability through Consultancy Prewriting Protocol at Christian University of Indonesia*, *Lamhot Naibaho* explored the use of consultancy prewriting protocol to unlock the writing skills of students. If students understand the problem and the goals of their written activity then they can provide better content of thier written output.

Project-Based Learning Used to Develop Supplementary Materials for Writing Skill

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Abstract

This is a descriptive research which answers the question: "How is the implementation of PjBL used to develop supplementary materials for writing skill of grade seven students?" The implementation here covers the materials which is developed, the steps of teaching writing, and the students' writing ability after being taught using PjBL. The research was carried out to the seventh-grade students at a private junior high school in a district of East Java. The results of the research show that PjBL is suitable to teach writing skill as the students' writing ability improved significantly. They are able to develop their ideas in making a descriptive text, and they can create good sentences.

Keywords: *Project-Based Learning, Supplementary Materials, Writing Skill*

Introduction

Writing has taken the most complicated skill among other skills that faced by the EFL students. It is because the process of writing is not merely the matter of transcribing the language into a written form, but it is a skill in which the students have to express their ideas and organize them in written form. According to Richard and Renandya (2002, p.303) the

difficulties of writing lies on how to generate and organize ideas using an appropriate choice of vocabulary, sentence and paragraph organization, and translate these ideas into a readable text. Furthermore, based on Khoiriyah (2014) research, there are many problems faced by the Indonesian students in writing; they are developing and organizing ideas, understanding aspects of writing, such as syntax, grammar, content, word choice, organization, and also mechanic. Those aspects could not be learned only in a single day. The students need to understand and apply them before they plan to be a good writer.

There are many solutions which can be applied by writing teachers. One of them is by developing supplementary materials if the available materials are not appropriate with the students' ability. This research tries to answer the question: "How is the implementation of Project-Based Learning used to develop supplementary materials for writing skill to the seven grade students?" The implementation here covers the materials which is developed, the steps of teaching writing, and the students' writing ability after being taught using Project-Based Learning.

Literature Review
Teaching Writing

Based on the 2013 Curriculum (Kemendikbud, 2013), one of the goals of teaching and learning English at junior high school is: "Developing the communication competence in the form of oral and written texts to achieve the functional level." From the quotation it can be concluded that writing skill must be learned by the students.

In order that junior high school students have ability in producing a written text, English teacher should provide learning activities which train them to make a text. The activities should train the students to reach the goal of teaching writing which covers how to develop ideas, arrange good sentences, arrange sentences into a good text, etc. Teaching writing, therefore, means activities to facilitate students with learning activities in order that they are able to produce a written text

Writing teachers should provide activities in which students can follow the stages to create a text. Richard and Renandya (2002, p.304) state that they are four stages in process of writing: planning, drafting, revising, and editing. Seow in Richards & Renandya's book (2002, p.317-319) also stated that the process writing as a classroom activity incorporates the four basic writing stages – planning, drafting (writing), revising (redrafting), and editing – and three other stages externally imposed on students by the teacher, namely, responding (sharing), evaluating and post writing.

Project-Based Learning

Project-Based Learning (PjBL) is comprehensive deep learning approach to classroom and learning that engages students in the investigation of authentic problems According Patton (2012, p. 13), PjBL refers to students designing, planning, and carrying out an extended project that produces a publicity-exhibited output such as a product, publication, or presentation. Strippling et al. (2009, p. 8) say that PjBL is instructional strategy of empowering learners to pursue content knowledge on their own and demonstrate their new understandings through a variety of presentation modes. From the quotations above, it can be concluded that PjBl is one of the teaching models that helps students to the real world problems and real life situation, also they experience on how to solve the appeared problems.

In conducting PjBL, teacher should follow some steps. Here are the steps adapted from Kriwas (1999), as cited in Bell, (2010). They are: 1) **Speculation**, in this stage teachers provide the choice of project topics initially based on curriculum and discuss them with the students; 2) **Designing the project activities**, referring to organizing the structure of a project activity that includes group formation, role assigning, concerning methodology decision, information source, etc; 3) C**onducting the project activities** in which the students work what had been planned and designed in the previous stage; 4) **Evaluation** which refers to "the assessment of activities from the participants and discussion about whether the initial aims and goals have been achieved, implementation of the process, and final products".

Graphic Organizer

Graphic organizers are proven to be an effective strategy to help the students successful in their writing. Graphic organizers (a type of visual aid) help the students to organize their thought and applying thinking skills to the content in a more organized and order way based on rule of writing. Tacaiochta and Leibheal (2008) state that Graphic Organizers provide a visual method of developing, organizing and summarizing students' learning. They help to structure disjointed information. They facilitate the learning process by providing a scaffold for the development of ideas and the construction of knowledge. In other words, Graphic Organizers are an effective visual tool that facilitates method to develop the students' ability in organizing and arranging their ideas into the accurate writing text. They also serve as an effective device for helping students focus on the relationships between main ideas and details, main ideas and other main ideas, and so forth.

The concepts of Graphic Organizer is to facilitate learning strategy which include reading comprehension, writing strategy, organization strategy, and thinking strategy; and

facilitating content learning which include think a head, think during, and think back. To teach writing, it helps student develop ideas and make a draft before they write a complete text.

Methodology

This is an action research which employed both qualitative and quantitative approach. The qualitative approach was applied to describe the supplementary materials which were developed and the steps of teaching writing. The quantitative approach was applied to find out the students' ability after being taught using PjBL. The sample of the research was a class of seven junior high school students which consist of 28 students (12 boys and 18 girls). The researcher collaborated with the teacher in order to make teaching preparation, select the materials, construct the instrument, implement in the classroom, and evaluate the students. To collect the qualitative data, the researcher observed during the teaching and learning process, and to measure the students' ability after the treatment test on writing was distributed to the students.

Findings and Discussion

This research describes the implementation of developing supplementary materials using PjBL which covers the materials and the stages of teaching writing, and the students' writing ability after being taught using PjBL.

The first part is developing supplementary materials. To develop the materials the researcher cooperated with an English teacher of a junior high school. They evaluated all the aspects written in the lesson plan made by the teacher. The results of doing reflection, they formulated the teaching objectives, selected the appropriate materials for teaching writing, and provided the learning experience to create a text. The teaching objective is the students are able to describe their family in a short text. To reach the objective, the materials cover how to develop ideas, the structure of a descriptive text, the sentence structure needed to express the idea.

The stages of teaching writing followed the stages in PjBL. The first is speculating. In this stage the choice of project designed by the teacher was writing a short descriptive text about one's family which was adopted based on the curriculum and the students' ability. The next stage is designing the project activities. The teacher made a group of three students and assigned them to select the materials from various sources. The next is conducting the project. They were assigned to develop ideas based on graphic organizer and they discussed to correct

the ideas. After that, they practiced to create good sentences that they needed to express their ideas. The final stage is evaluation in which refers to assess their ability in writing.

The results of writing test shows\ that the average score of writing is 72. It can be classified as good. Among the students, 2 students got excellent score, 11 students got good score, 10 students got fair score, and 5 students got poor. After analyzing the data, the calculation of each aspect of writing can be seen in the table below.

The Results on Aspect of Writing

No	Aspects of Writing	Total Score	%
1	Generic Structure	2	7
2	Developing Ideas	11	39
3	Accuracy (grammar and vocabulary)	10	36
4	Mechanic (punctuation and capitalization)	5	18

PjBL facilitated the students to create a simple text. It can be seen from the average score. This finding is in line with Patton (2012, p. 13) and Ellis (2004) that PjBL gives opportunity to students to experience and engage themselves with real problems happened surround them and help them to get better critical thinking. Besides, in applying PjBL the teacher used graphic organizer as strategy to support the supplementary materials, and it helped them to develop their ideas and trained them to practice sentence structure. By using this technique the students could share ideas with other students in their groups to solve their problem.

Conclusion

Supplementary materials should be developed by considering teaching objectives and students' ability. PjBL is suitable to teach writing skill as the students are expected to create a product. This research proves that it helps the students write a simple text. They are good at the structure of the text and developing ideas. Besides, it can motivate them to work with other students and encourage their creativity.

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English Lesson Planning of K-13 with Scientific Approach

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Abstract

The objective of the study was to investigate the five teaching steps of the Scientific Approach in the K-13 English Lesson Plans. The sample consisted of 110 out of 550 lesson plans made individually by the undergraduate students in the Micro Teaching Course. The data on the activities planned were analyzed by listing them down into the appropriate step. The results of the research showed that: (1) there have been activities which are appropriately placed in the five steps of Scientific Approach; and (2) there have been activities which actually do not belong to particular Scientific Approach steps.

Keywords: *teaching steps, observing, questioning, experimenting, associating, communicating*

Introduction

Curriculum 2013 (K-13) is the newly implemented curriculum in Indonesia. It tries to accommodate the Eight National Standard of Education in the Government Regulation of 19 Year 2005. In terms of Process Standard, Educational Ministry Regulation number 41, the year of 2007 states that every school teacher should make lesson plan to foster the teaching and learning process to be interactive, inspiring, joyful, challenging, motivating the students to participate actively, and giving enough opportunities to them to be innovative, creative and

self-reliance based on their talents, motivations, and physical as well as psychological development. To cover those expectations of teaching and learning process, the lesson plan of K-13 should include the Scientific Approach steps of Observing, Questioning, Experimenting, Associating, and Communicating.

There have been arguments that K-13 teaching steps are not appropriate for English Language Teaching (ELT). First is due to the scientific approach which is considered not quite applicable in ELT classroom since it accommodates the teaching of sciences. Suharyadi (2013) states that Scientific Approach (SA) is not yet prominent in the area of language, particularly English language teaching. Other argument is that English teachers are mostly still questioning on how to develop the lesson plan required by K-13 because teachers were not supplemented with adequate examples of implementing SA in English Language Teaching (ELT).

This study aims to investigate the five teaching steps from the SA in the K-13 English Lesson Plans made by the students who programmed Micro Teaching Course by reviewing the match of the teaching steps in the K-13 English lesson plans made by the students with the intended scientific approach steps. The reason of taking the undergraduate students as the subjects because they are the future teachers who will interact with K-13 more.

Literature Review

The teaching steps of K-13 with SA include the five phases of activities. However, it is not obliged that one particular step always comes before or after another.

Observing

According to Suharyadi (2013), observing helps teachers to contextualize students" learning in the classroom. Some possible activities are reading, hearing, listening, and looking at with or without tools (Materi Pelatihan:2013).

Questioning

Suharyadi (2013) states that questioning can be used by both teachers and students in the classroom with various purposes

Associating

Suharyadi (2013) mentions that associating is the process of thinking logically and systematically. In the context of learning, "associating" is focused on students" learning activities.

Experimenting/Exploring

Suharyadi (2013) states that experimenting is about the skills to develop knowledge about the environment, and to use the scientific method and attitude to solve the problems faced in everyday life.

Communicating/Networking

Suharyadi (2013) assumes that in this step, the students are those who are active and in a collaborative situation, interact with empathy and mutual respect respectively. Materi Pelatihan (2013) includes communicating the observation results and conclusions based on the analysis orally, in written or through other media as possible activity.

Methodology

The data was obtained from the 110 out of 550 lesson plans made individually by the undergraduate students programmed the Micro Teaching Course. During the semester, each student is obliged to make four lesson plans for the teaching practice including drafting and revision, and one lesson plan for final exam. The data on the activities planned were analyzed by listing them down into the appropriate step.

Findings and Discussion

The five steps of the SA aren't included completely in the while activity; for example, three or four steps only covered. In observing, students are provided with objects, real objects, or phenomena when the teacher distributes some materials, and shows realia. At the same time, students could learn based on what they see or look and read to construct their knowledge when the teacher explained the materials, gave some examples, asked the students to identify some information from pictures and texts, showed a text and asked about the text. At the same time, students can learn based on what they hear or listen to construct their knowledge when the teacher played the recording and asked the students to find some information, showed a dialog and asked the students to observe it to find the meaning/purpose. Context is also present to help students to connect what they have learned with what they are going to learn when the teacher led the students by showing pictures. However, some activities are not quite appropriate for this observing step such as when teacher checked students' background knowledge, drilled the students, gave exercise, gave motivation, told the learning objective, asked students to describe a person, and asked about students' difficulty.

In questioning, the teacher asked questions to develop students' critical thinking like when the teacher asks for students' opinions and insights. The teachers also asked to stimulate students to ask questions and to inquire about their difficulty such as *Do you have any questions* and *do you have any problems?* Teacher nurtures students' insights by guiding them to ask question related to the materials. Teacher usually reviews by asking questions; however, it would be great if the students are able to raise questions when they review or summarize previous lessons. Since most of the questions are from the teacher, the students' inquiring attitudes is actually not well-developed. Some unrelated activities which are included under questioning step are drilling the students, giving explanation, giving example, and helping the students to make a complete sentence in answering the reading questions.

One of the learning activities for Exploring/Experimenting step requires the students to perform and observe experiment. This can be seen when the students are asked to identify the characteristics of the material introduced, analyze the materials, to tell the event of a recount text, to describe some pictures, write a report text, perform a dialog, to read the text and analyze the information from the text, to arrange jumbled parts of an application letter and discus the correct arrangement, to identify the language feature, to mention the names of things. After the experiment and performance have been done, the results then can be discussed through peer correction and ideas sharing.

There were two findings that show the associating step of the students think logically and systematically. It was when the students were asked to relate the materials with their own experience and were asked to use the language features by relating it to their lives. Unfortunately, more irrelevant activities were included under associating step such as inviting students to give applause for the winner, asking questions about students' difficulty, and announcing that the time ends.

In communicating step, some activities show mutual respect such as when the students discuss the answer of the exercises and the students answer and when they do peer correction. The students are also asked to communicate their work by making a report or presenting their work. More activity of communicating is shown when students comment on the monolog they listen to or give feedback after a performance. Some irrelevant ideas which have been put in the communicating are such as giving applause for the winner of a game, doing exercise, performing a dialog, analyzing the generic structure and language features of a text, pronouncing words, and changing sentence patterns.

Conclusion

In terms of determining which activities belong to which teaching steps, there have been ones which are appropriately place and which actually do not belong to particular SA steps and certain language skills. However, further research is recommended to have investigation on the steps in terms of specific four language skills. Similar forms of activity when they are placed in different teaching steps might be aimed in a different way.

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Badan Pengembangan Sumberdaya Manusia Pendidikan dan Kebudayaan dan Penjaminan Mutu Pendidikan, Kementerian Pendidikan dan Kebudayaan

Musical Intelligence Based Instructions to Teach English to Young Learners

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Abstract

Young learners are unique in some points in their way of learning language, they immediately learn it using any kinds of media surround them. As they watch movie or listen to the music they find it easier memorizing grammar patterns, vocabulary, words pronunciation, words or sentences meaning as well. Gardner (1983: 118-119) states music is universal, crossing cultural borders, playing a significant, unifying role in the earliest history of man throughout the world. The musical intelligence components involving melody and rhythm set into rhythmic operations which composed into instruments or song which provides lyrics in it, moreover, musical notation provides a complex separate symbol system. Individuals process musical tones in the right hemisphere of the brain, but with formal training and greater competence, musicians utilize the left hemisphere as well. The ability of understanding rhythm stimulates other parts of brain develop critical reasoning and learning abilities. Music also provides a sense of euphoria and a significant stress reducer. Considering music is powerful to create learners' positive learning atmosphere and is able to optimize both right and left hemispheres simultaneously, it is assumed that learners' competence in learning language can be stimulated by developing their musical intelligence and increasing their joyful feeling. This

study is a learning design which providing musical based instructions to teach English to young learners. Basic instructions were used to awaken learners' ability in using their left hemisphere (linguistics) as optimized by the right hemisphere (music).

Keywords: *English, instructions, musical intelligence, young learners*

Introduction

Everyone loves music. Aristotle says that music has a power of forming the character and should therefore be introduced into the education of young. Music is an important way of expressing ourselves and developing new skills. Music is part of culture that is able to empower children to recognise the identity of nation they belong to and understand the world they live in. It also helps people understand themselves and relate to others. Besides being a creative and enjoyable subject, music also plays an important part in helping children feel part of a community, developing a sense of group identity and togetherness. Through the teaching of music we aim to provide all children with the opportunity to create, play, perform and enjoy music. Music touches deep in human being life even Plato ever said that Music is a moral law. It gives wings to the mind, soul to the universe, and life to everything. Indeed without music, life would be an error. From those statements it can be summarized that the exposure to music have to be started from the early years of human being life.

Despite of the benefit of music, still Indonesia does not put music into their curriculum officially. The lack of integrated music teaching implementation in every school in Indonesia make those who wants to learn more about music can acquire their skill out side classroom, music course or self-taught. However, those limitation does not make Indonesian children disable to be proficient in musics. It accross to our mind about theory of multiple intelligence. Children have their own intelligences. It is believed that their ability to understand the music is coming from inside or their own intelligence naturally or in other words their intelligence in music is a natural gift. Children with musical intellegence also would learn about everything optimally if the material is integrated with music (Gardner, 1983: 118-119).

In enhancing the ability of students in understanding or comprehending English skills, listening, speaking, reading, and writing, in teaching learning process. English teachers should realize that students with musical intelligences should be treated with music based instruction too. It comes to the conclusion that Musical Intelligence Based Instruction for Young Learners should be designed. Teachers have to differentiate the instruction in order to meet the variety

of students' intelligences, musical intelligences-based instruction is considered as one of the effective ways in developing students' learning ability.

This study is aimed to help teachers in providing teaching instruction by awaking students' musical intelligence and examine its benefits on helping students learning language. This study will be achieved by providing literature study as the base on designing the musical intelligence instructions for young learners on learning language. It will show how awaking students musical intelligence into their language learning activities may help them to meet their needs. Young learners love to watch movie, listen to the music and sing; as they watch movie or listen to the music they find it easier memorizing grammar patterns, vocabulary, words pronunciation, words or sentences meaning as well. The musical intelligence components involving melody and rhythm set into rhythmic operations which composed into instruments or song which provides lyrics in it, moreover, musical notation provides a complex separate symbol system. The ability of understanding rhythm stimulates other parts of brain develop critical reasoning and learning abilities. Music also gives significant sense of euphoria and stress reducer. Music is powerful to create learners' positive learning atmosphere and is able to optimize both right and left hemispheres simultaneously, it is assumed that learners' competence in learning language can be stimulated by developing their musical intelligence and increasing their joyful and happy feeling.

Musical Intelligence Based Instructions to Teach Speaking

Speaking can be encouraged by providing music and in the form of songs, music has some advantages. Students improve their speaking skill and pronunciation ability as they sing the lyrics of song. In addition, Morales (2008) states they can discuss the different topics in the lyrics like love, hate, revenge, and in this manner they can practice speaking by expressing opinions and reflections about the contents of the songs.

Sometimes songs can be added, making things a bit different and out of the expected e.g. "Row, row, row your boat" can easily be changed into "Fly, fly, fly your plane" (Natasa. 2006). Learners are invited to change the song although the decision of the way the song changed is on teachers' hand. Basically when students are pronouncing and repeating new words, they gain various vocabularies in oral expression. Romero, Bernal, & Olivares (2011) propose many activietes that can be done, for instance:

1. Act: Create a dramatization with the theme of the song.

2. Different rhythms: Have students sing the same song in different rhythms.

3. Graphic representation: After listening to the song make a drawing trying to represent the meaning of the song and then explain it.

4. Imitation: Have students pretend they are the singers of the song.

The following are the activities can be implemented in promoting speaking skill: Choose the music or song that invites students to act for students under age 6. In this activity, "Head and Shoulders" song is selected.

Activity 1: Music to Promote Speaking Skill

Step 1 Teacher instructs the class to make seat arrangement into U shape

Step 2 Teacher plays the music. Students may stand up or sit down while listening music. Students are freely to make reaction to the music they are listening to.

Step 3 The teacher finds out whether the students like it or not.(If they do not like it, teacher may change to another music)

Step 4 Teacher then play the video of the music they have listened to. Students are asked to stand up and to make movement they want to, the movement should be based on the video they have watched. Remember not to force the children to act exactly the same as in the video.

Step 5 Stop the video. Teacher then modelling the act by singing the song. Encourage the students to follow your act. And, teacher points head and ask " yes" or "no" then do other parts. Do it with correct and incorrect way..

Step 6 Play the video together and sing together. Don't forget to imitate the act!

Step 7 Students are asked to make their parts of body picture and the name of each part in it. Then, ask the students to show their picture and tell them in front of class. By modelling the student to say " this is my ...." for single noun "these are my..." for plural.

Step 8 Finish to present in front of the class. The teacher then ask to students to pint out "where is my nose?" and encourage the students to shout "This is my nose!"
End up the lesson by singing and acting together.

Choose the music or song that invites students to act for students 7+ years old. In this activity, "I'm a little teapot" song is selected.

Step 1 Teacher instructs the class to make seat arrangement into U shape. Distribute the lyrics to the students. The students may feel confused to read it. Then, teacher sings the song to invite students to sing together.

Step 2 Teacher plays the music and ask the students to sing together. After that, teacher distributes the card named "friends of little tea pot" consisting the vocabulary on cooking wares.

Step 3 Ask the students to pick up one of cards. Then change the lyrics of "tea pot" with the vocabulary on the card.

Step 4 Give students opportunity to change the song lyrics freely and creatively rather than the ryhtm. The students may ask a question. Explain the rule to them to use the sentence "Excuse me, Miss, can I change the lyrics into..." or "Excuse me, Miss, can I ask something..." to promote speaking English in classroom.

Step 5 After finishing to change the lyrics, they should demonstrate the result of their work by singing the song they have composed.

Step 6 Explain to students that there is a competition. Teacher will choose the best lyrics and performance. Ask them to introduce first of their alias name (they have to create the singer's name, example: Tina simpson or Jeni Gomez) and the title of the song.

Step 7 End up the lesson by singing together the song entitled "I'm a little tea pot"

Musical Intelligence Based Instructions to Teach Reading

Traves (1994) states reading is a fundamental skill for learners, not just for learning but for life. Grabe & Stoller (2001: 9) define reading as "…the ability to draw meaning from the printed page and interpret this information appropriately". Reader not only needs to read fluently but also to be able to know about what will happen next in a text by making predictions, a meaningful and specific goal for reading is set up as they make predictions in order to be good readers. With a lifetime of reading adventures ahead of them, young children are well on their way to becoming literate (Schiller, 2000). Today many kindergarten classrooms have become replicas of first grade with children sitting at desks completing worksheets, learning to sound out words, and memorizing sight words (Marxen, Ofstedal & Danbom, 2008). It can be assumed children have limited prior knowledge of reading as they enter schools, in this situation the first grade students cannot be taught with conventional reading activities, giving

them texts and finding meaning of text is not effective. Hill-Clarke & Robinson (2004) state that Each individual student learns in a different way. Because of all the different learning styles, teachers need to use a variety of techniques to meet these varied learning styles, and music provides the opportunity to use a variety of teaching techniques. Learning through music may be very effective because it stimulates the brain while it is processing information (Brown & Brown, 2008).

Between the ages of two and six years, children become capable of longer periods of attention and are rapidly developing a more sophisticated vocabulary. During this time, children need multiple and repetitive opportunities, such as learning rhymes and singing songs to help with the formal process of mastering the mechanics of reading. Out of all the intelligences, musical intelligence develops first. By a very young age, children have become aware of pitch, melody, rhythm and rhyme which are all components of reading, and thus, the use of music may have the potential to meet different learning styles (Howard Gardner, 1983). When these young learners are guided in developmentally appropriate ways, they learn to name alphabet letters, separate sounds into spoken words, and associate sounds with letters that represent them (Reid, 2007).

It has been found that students can improve their knowledge and literacy helped by music, particularly song lyrics. The use of songs increases oral language development because when they hear and sing songs, young children start to build background knowledge (Register, 2004; Fisher & MacDonald, 2001; Anvari, Trainor, Woodside & Levy, 2002). Vocabulary and pre-reading skills can be developed as they begin read the lyrics as much as they want to be able to memorize them, children like to imitate song lyrics and find out its meaning. Moreover, songs and lyrics provide joyful and relaxing learning atmosphere which encourage students to engage reading actively. Songs and rhymes aid memory and learning skills as well as help children improve listening and sound discrimination skills (Mascle, 2009). Songs are perfect for familiarizing these young learners with alphabet letters, sounds, and words. The predictive characteristics of songs can be used to promote reading fluency, and they offer very useful opportunities for readers to use prior knowledge as they make predictions about story ideas and words (Algozzine & Douville, 2001).

Dr. Susan Homan, a literacy professor at the University of South Florida's College of Education, was approached by Electronic Learning Products® to conduct a research study with their computer software program *TUNEin to Reading.* The program was designed for students identified as struggling readers and provides a fun and engaging environment of repeated reading through the use of song lyrics. Lyrics, by some, are considered another type of text

format for reading. After using this program with a group of middle school students over a nine-week period, Dr. Homan found that fluency and reading comprehension increased by more than an entire grade level for these students. As a result of the findings from this project, Dr. Homan conducted a second year of research using 200 elementary, middle school and high school students and a third year with ESL (English as a second language) learners. The results of the studies showed an average gain in fluency and reading comprehension by one grade level and as high as a grade level and a half. Dr. Homan believes that even though the students are reading the lyrics to songs, they are still reading. Students were self-motivated and wanted to read. Here is the activity using music to promote reading skill: For students below 6, choose the music or simple song that has repetition on words or lyric. In this activity, "BINGO"

Activity 2: Music to Promote Reading Skill

Step 1 Teacher instructs the class into U shape seat arrangement in order they can watch the video easily.

Step 2 Teacher then share the flashcard that contains the letter "B,I,N,G,O" to each student. Once the song played the student has to read the flashcard loudly "B,I,N,G,O" while singing the song.

Step 3 Teacher sit on the floor with all students surrounding . Teacher then tell a story about dog named BINGO. Student listen to the story carefuly.

Step 4 Teacher asks several questions about the story. Then, the teacher distributes the paper to each students. In paper consist of paragraph and picture about dog. Each paper has different paragraph and picture from the others.

Step 5 Teacher let the students to choose which dog that they like. One student may change their paper to the others or they can join to read the paper because they like the same dog.

Step 6 After that, ask them about what they have read.

Step 7 End up the lesson by singing together.

For students 10+ , choose the music or song that invites students to recall vocabulary on food. In this activity, "'<u>Pat-a-Cake, Pat-a-Cake, Baker's Man</u>'" or "Pease Porridge Hot."

Step 1 Teacher instructs the class into U shape seat arrangement in order they can watch the video easily.

Step 2   The video of songs are played while students read the lyrics. Play the video once again and make them sing together. After that, ask the students what the song is about?

Step 3   The song is about the food. Teacher ask the students what food they like. Ask them what is the food that they like in English, give the students appreciation of being capable to answer the questions. Example: "Bakso, do you like Bakso? Bakso is meatball in English"

Step 4   Tell the class that they are going to read about western food like in the song "pease porridge hot".

Step 5   Teacher has prepared the article about the western food without the picture of the food itself in the article. Be sure that the total number of article is the same with the number of students. Then, distribute the article to students and let them to read what article that they like to read.

Step 6   After that, ask them about "what title of article that they have read?" "what is the content?" and etc.

Step 7   Let the students imagine what the foods they like and draw them on the paper about their imagination.

Step 8   Finish in drawing, the teacher then views the picture of each food in each article. The students may feel happy, wonder, and shock by comparing the imagination and reality.

Musical Intelligence Based Instructions to Teach Writing

Young children's early attempts at writing help develop their emerging literacy skills. Children start to learn and master the functions and goals of writing (listing grocery they have) and begin to understand the alphabet letters and numbers in the forms and features of written language since they were in two years age. According to Neuman (2007), "writing and reading are related and depend on each other." Between the ages of 4 and 7, children begin to translate the sound they hear in words into the letters that represent them. Children's early writing attempts are an important way to express their growing phonemic awareness. Related to early writing is the development of concepts of print. Concept of print refers to children's knowledge of the functions of print and how print works (Strickland & Schickedanz, 2005). Young children's understanding of concepts of print has scientifically based research support as a predictor of early literacy success (Snow et al, 1998; National Early Literacy Panel, 2007).

Educators can help children build concepts of print by providing experiences with books and written texts, and developing a print-rich classroom environment.

Like language, music is represented by printed notation. Like language, music writing follows a developmental progression from the perception of individual sounds to broader groupings within songs (Gromko, 1998). Calling children's attention to the use of symbols to represent individual music notes and events may help children build the fundamental understanding that language sounds can also be represented by written symbols.

Two experimental studies have shown that music instruction can enhance early writing skills in classrooms:

1. Standley and Hughes (1997) engaged children aged 4–5 years in 15 lessons that used music to enhance the teaching of writing and prereading skills. Children were primarily economically disadvantaged and included migrant preschoolers and students with disabilities. Instruction included focus on concepts of print, participation in singing activities, and writing response activities. At post-testing, children in the experimental group showed enhanced print concepts and prewriting skills.

2. A subsequent study by Register (2001) replicated the previous study with a larger sample size of 50 children. The results again showed that children who received the music-enhanced instruction made greater gains in writing skills and print awareness.

And the activity in the classroom would be like: For students under age 6 years old, choose the music or song that invites students to recall the vocabulary around them. In this activity, "Old McDonald had a farm" song is selected.

Activity 3: Music to Promote Writing Skill

Step 1 Teacher instructs the class into U shape seat arrangement

Step 2 Teacher plays the music. Students may stand up or sit down while listening music. Teacher lets students to make free reaction to the music they are listening to. Play the video until the students feel enjoy and try to mimicking the lyrics.

Step 3 Teacher ask the students to make list of animals mentioned in the song and identify their name.

Step 4 Teacher imitate the sounds and gestures of animals listed. Encourage students to follow the action. And ask them "What is the sound of pig?"etc.

Step 5 Stop the video. Then, ask them to sit around the teacher. Teacher begin to tell story about the "Lost Pig." Ask questions about the story in the midlle and end of it.

Step 6 Teacher asks students make some draws of the animal or around them. If they have a pet, then please name the pet. Let the students use their imagination in drawing and colouring it. Be sure that they draw more than one animal.

Step 7 After that, teacher asks the students to name each animal in English.

Step 8 The teacher recall the vocabulay of body parts and ask to the students "Where is the leg?" "Where is the mouth?" and etc.

Step 9 Ask the students to write down the vocabulary of each body part of animal.

Step 10 End up the lesson by singing together.

For students 10+ years old, choose the music or song that invites students to recall the vocabulary around them. In this activity you can also use "Old McDonald had a farm".

Step 1 Teacher instructs the class into U shape seat arrangement

Step 2 Teacher plays video of music or song. Teacher instruct the class to stand up and sing together.

Step 3 Teacher ask the students about animals that they know? and which one of their favourite?

Step 4 Stop the video. Then, ask them to sit around the teacher. Teacher begin to tell story about the "Lost Pig." Ask questions about the story in the midlle and end of it.

Step 5 Then, teacher distribute the flashcard about animal to students. One student has one card. Each card different from the others.

Step 6 Students are instructed to write down about animal description on the card. Give them more time and space, instead of limit it. Instruct them to do free writing. This could promote writing to them.

Step 7 At the end of the lesson students are asked to read their writing in front of the class.

Musical Intelligence Based Instructions to Teach Listening

Listening activities should be based on meaningful, appropriate, and authentic texts (e.g., a story, song, or poem) that assist listening and remembering and that match the language and grade level of pupils (Kirsch, 2008). In order to achieve this they should be encouraged from a very early age to listen: to their sound environment; to their own musical creations and compositions; to live music; to recorded music

Teachers can utilize song musics in teaching listening using musical based instruction, song is a part of Songs can be one of the most enjoyable ways to practice and develop listening skills. Songs tend to encourage students for listening, practicing and repeating, repetition of language is pleasurable such as repeating choruses, or singing cumulative songs where each verse borrows words from a previous verse (e.g., "Head Shoulders Knees and Toes"). Rumley (1999) states this repetition, most often accompanied by physical actions, helps learning and in turn leads to familiarity so that children feel comfortable with the foreign language In addition, as argued by Sharpe (2001), by singing songs pupils gradually internalize the structures and patterns of the foreign language as well as the specific language items that the teacher wants them to learn. Songs provide opportunities for real language use. Ersöz (2007: 20) suggests that teachers should be careful to choose songs that: 1. contain simple and easily understood lyrics; 2. related to learning topic or vocabulary that learners are studying in class; 3 contain repetitive lines; 4. allow children to easily do actions (to help emphasize meaning).

In teaching listening using musical intelligence based instructions, physical activities are required to strengthen students' memory of words, grammar patterns and meanings. Phillips (1993) states that we should incorporate some of the techniques from the Total Physical Response (TPR) approach (such as Listen and Do songs). Richards and Rodgers (2001) argue TPR is built around the coordination of speech and action, focusing on teaching languages through physical activity. This is an extremely useful and adaptable teaching technique, especially in the case of young learners who listen to their teacher's instructions in the form of commands and then follow those instructions. For example, in the introduction of new commands, the teacher first says, "Wash your hands," and then shows the action to this command. Next, the teacher gives the command and asks the students to perform the action. Similar routines are carried out all through the lesson. Likewise, Sarıçoban and Metin (2000) suggest that adding motions that parallel the words of the song makes songs more meaningful and enjoyable. Providing dynamic songs which allow students do dancing to liven up the learning atmosphere. By doing so, there seems to be general agreement among teachers and students that presenting songs to young learners is the most effective way on learning listening.

The following is the activity can be described: provide the simple song that contains simple vocabulary to make students easy to catch it for students below 6 years old. "Wheel on the bus" is selected to teach listening.

Activity 4: Music to Promote Listening Skill

Step 1 Teacher instructs the class into U shape seat arrangement. In order the students could watch the video easily.

Step 2 Teacher play the music video. Teacher instruct the class to stand up and sing together. Teacher can play more than one until students remember the vocabulary.

Step 3 The video will be paused over and over and let the students to continue the lyrics. For example: "The wheel on the bus go..." and the student answers "round and round"...until the song finish.

Step 4 Distribute the picture of bus to each student. Circleling the part of bus that is mentioned in the song they are listening.

Step 5 At the end of lesson students are instructed to read their writing in front of the class.

Teachers can provide the music that is popular and well known for students 10+ years old. The song from Justin Bieber "Baby" is selected to teach listening.

Step 1 Teacher instructs the class into U shape seat arrangement

Step 2 Teacher play the music or song in the form of mp3 by using speaker active. Ask the students to sing together.

Step 3 Ask the students about the song? Then distribute the paper contains jumbled lyrics.

Step 4 Teacher plays the song more than one time to let students listen well and write down the missing lyric on paper.

Step 5 Instruct for each student to exchange their works randomly, then, each of them has to sing the lyric written by friends.

Step 6 End up the lesson by inviting the students to sing together.

Conclusion

The use of music allows for interactive participation by involving students in movement, listening, and singing, it means that by awaking musical intelligence and providing

proper learning activities give students opportunities to develop their listening, speaking, reading and writing skills simultaneously and provoking others skills, e.g. drawing, acting, composing, and story telling. Music lighten up students' feeling to be better, it stimulates both left and right hemispheres, give long term memory on recalling learning materials and provide better atmosphere in the classroom to learn.

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Exploring Communication Strategies of an Indonesian Radio Announcer

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Abstract

The paper reports a study on communication strategy employed by a radio announcer. It employs descriptive qualitative approach exploring how the communication strategies applied by an Indonesia radio announcer especially in English program of Madama Radio in Makassar. The result of the study demonstrated that the radio announcer used beat to beat following the beat of the song was effective to attract listeners attention adding Dornyei's & Scott's taxonomies in communication strategy.

1.   Introduction

Communication has many media that we get in touch for every situation. An increasing number of researchers have deal with the media of communication (Claude Shannon & Shannon, 1948; Dörnyei & Scott, 1997; Willems, 1987). Earlier model communication process created by Shannon which the model may call one way or linear communication and it's suitable for electronic media such as radio. Based on Claude Shannon & Shannon, 1948, the model divided into eight components: Information Source, The Message, A Transmitter, The Signal, A carrier or Channel, Noise, Receiver and Destination. In radio context, information source approximation called announcer is a person who announce the message. Information sent by announcer called the message. Then, A transmitter is a set of tools used to produce and transfer electromagnetic which include antenna to produce radio waves and bring signal which

it currents the channel or radio wave transmitted. A carrier or channel is a frequencies used in radio transmission. Noise is a sound which is loud and bothers the output of broadcasting. Receiver is an instrument who playing the tune such as FM and Destination is a person who received the message by announcer who called listener.

From Communication Strategies perspective (Dörnyei & Scott, 1997; Willems, 1987), generally divided into three categories namely: direct, indirect and interactional strategies. Direct strategies supply an alternative, conductible and independent means of getting the meaning, like circum locution adjusting for the lack of a word. Indirect strategies generally not supply meaning structure but make easy to deliver the meaning indirectly by make the situation for receiving mutual understanding. Interactional Strategies provided third approach which the speakers implement trouble-shooting exchange cooperatively for examples ask for and give a clarification and then mutual understanding is a purpose of the both pair part of the exchange. This study concentrated to fill in the gap in the communication strategies in particularly in Indonesian radio communication.

2.   Methodology

This study employed a descriptive qualitative study using observation, video camera, interview, and document in collecting the data. It concentrated on exploring the broadcasting, conversation and body language producing audio and visual data. The obtained data was analyzed through interpretative analysis introduced by Huberman & Mile with the four steps: (1) Data Display; (2) Data Reduction; (3) Data Condensation; and (4) Data verification / Conclusion (Miles, Huberman, & Saldaña, 2014).

3.   Findings and Discussion

a. Findings

The finding of this study was intended to reveal the research. The announcer who became research subject in this research at Madama radio Makassar, the subject who delivered English program called Madama Top 40 Charts broadcasted every Saturday at 12.01 PM to 03.00 PM.

Direct Strategies			
Message Abandonment	Message Reduction	Message replacement	Circumlocution
Approximation	Use of all purpose words	Word-coinage	Restructuring
Literal translation	Foreignizing	Code switching	**Self-repair**
			✓
Mumbling	**Omission**	Retrieval	Self-rephrasing
	✓		
Mime (nonlinguistic/paralinguistic)		Use of similar sounding words	
Transactional Strategies			
Appeals for help (Direct)		**Appeals for help (Indirect)**	
		✓	
Comprehension check	own-accuracy check	Asking for repetition	Asking for clarification
Asking for confirmation	Guessing	Interpretive summary	Response repeat
Response repair	Response rephrase	Response expand	Response confirm
Expressing non understanding			
Indirect Strategies			
Use of fillers	**Self Repetition**	**Other Repetition**	Feigning understanding
✓	✓	✓	
Beat to beat			
✓			

3.1.1. The Kinds and the purpose with sample of Communication Strategies employed by the radio announcer o based on Dornyei and Scoot Taxonomies as seen as the table below:

COMMUNICATION STRATEGIES EMPLOYED	PURPOSE	SAMPLE
Omission	Thinking about what the next word that going to say.	That was available on // hmmmm // his website for music itself/ it was on June 30 2015.
Self Repair	He got something wrong then makes it sure by corrected with the right word itself.	Black eye Peas – Yesterday/ ohhhh should I Said Pentatonix with cheerleader.
Indirect Appeal for Help	Need help to clarify what he said before.	Pharell *William's perform* the single on 2015 in MTV Video Music Award (While See someone to clarified).
Comprehension Check	Trying to be interactive with listener.	Third new entry for this week/ *can you guess who's here Paramuda ?* OK/ Give it up for you are our third new entry/ we have Steven Tyler.
Use of fillers	Keep communication open.	*All Right/ let's move to the next song.*
Self Repetition	Make sure that people (listener) are getting what are he said and listener keep know the information.	*Congratulation... Congratulation....* Congratulation once again for Steven Tyler.

3.1.2   The Kinds and the purpose with the sample of Communication Strategies employed based on result of the research as seen as the table below:

COMMUNICATION STRATEGIES EMPLOYED	PURPOSE	SAMPLE
Beat to beat	Following the beat of the song.	(waving his hand) Here we go the first song for this week/ under the top 40 songs/ (while stamp his foots)

3.2 Discussion

The data findings showed that there are seven communication strategies employed by the radio announcer of Top 40 Charts at Madama radio Makassar. There are:

3.2.1   Direct strategies

Direct strategies supply an alternative, conductible and independent means of getting the meaning, like circum locution adjusting for the lack of a word. Based on the result of this study announcer employed:

3.2.1.1 Omission

Extract 1
Announcer : **That was available on // <u>hmmmm</u> // his website for music itself/ it was on June 30 2015.** **<u>hmmm</u> following the release of the song Paula before Robin Thicke special romance <u>eeeeee</u> away from the media** *It's about the first start the new beginning <u>in……………..eee..</u>* **new life** **we have** *<u>rrrrr…</u>* **third new entry for this week** **Total length** *<u>forrrrrrrr …….. tttt</u>* **the music video for the song <u>is..</u>**
(Observation on August 29, 2015)

From the context of the extract 1 after taking observation and interview, researcher confirmed to the announcer about the use of the strategy. He employed the strategy because thinking about what the next word that going to say.

3.2.1.2 Self repair

Extract 2
Announcer : **Black Eyed Peas – Yesterday/ <u>ohhh should I said</u>/ Pentatonix with Cheerleader** <u>**last month hmm two months** </u>**ago actually Paramuda** **Mike Posner with I took a <u>fill/ pill</u>/ in Ibiza**
(Observation on August 29, 2015)

From the context of the extract 2 after taking observation and interview, researcher confirmed to the announcer about the use of strategy. He employed the strategy because he got something wrong

then make it sure by said "oh should I said" or corrected with the right word itself.

3.2.2   Interactional Strategies

Interactional Strategies provided third approach which the speakers implement trouble-shooting exchange cooperatively for examples ask for and give a clarification and then mutual understanding is a purpose of the both pair part of the exchange. Based on the result of this study, announcer employed:

3.2.2.1 Indirect Appeal for help

Extract 3
Announcer   : *Pharell William's schedule perform the single on 2015 in MTV Video Music Award* <u>**(while see someone to clarified something)**</u>
(Observation on August 29, 2015)

From the extract 3, the strategy employed during announcer in voice over. He saw someone to asking something that ever said in on air program without voice but just via eye contact and from the context after taking observation and interview, researcher confirmed to the announcer about the use of strategy. He employed the strategy because needs a help from his producer to clarify what he said before.

3.2.2.2 Comprehension Check

Extract 4
Announcer : **Third new entry for this week/** *can you guess who's here* <u>**Paramuda ?**</u>   **OK/ Give it up for you are our third new entry/ we have Steven Tyler**
(Observation on August 29, 2015)

From the extract 4, the strategy employed during announcer in voice over. After taking observation and interview, the researcher confirmed to the announcer about the use of the strategy. He explain that when he talking on the radio, he is talking with a lot of people there who listened him, it would be like that because he trying to be interactive with listener so there is communication even though they cannot see each other.

3.2.3 Indirect Strategies

Indirect strategies generally not supply meaning structure but make easy to deliver the meaning indirectly by make the situation for receiving mutual understanding. Based on the result of this study, announcer employed:

3.2.3.1 Use of fillers

Extract 5
Announcer : **All right** *let's move to the next song* **Pharrell William with freedom /_well_/ the song was released** **His single let it go// which actually unfortunately / going down**
(Observation on August 29, 2015)

From the extracts 5, the strategy employed during the announcer in voice over and he always say the word "all right" itself almost in every voice over. From the context of the extract 5 after taking observation and interview, researcher clarified to the announcer about the strategy and he employed the strategy because of his Habit.

3.2.3.2 Self-repetition

Extract 6
Announcer : *Congratulation… Congratulation…. Congratulation* once again for **Steven Tyler** **Number 10 for this week edition/ eddditionnn/ YES** **If you want your favorite song to be / to be in the higher position**
(Observation on August 29, 2015)

From the context of the extract 6 after taking observation and interview, researcher confirmed to the announcer about the use of the strategy. He employed the strategy because the announcer want to make sure that people (listener) are getting what are he said and listener keep know the information.

3.2.3.3 Beat to beat

Beat to beat strategy is one of theories found by researcher. The strategy used when announcer talks in intro, outro and interlude of the song by following the beat so that's why announcer stamps his/her foot, waving his/her hand and head as reaction. In this strategy, announcer also talk while the song is playing by set music feeder like up or down the feeder's mixer based on the beat of the song to manage the intonation of announcer talk itself. The example can be seen in the extracts as follow:

Announcer Talk	Song's Playing
Here we go/ once again / Pentatonix with Cheerleader / one of the song for this week under the top 40 songs list / Next/ here we go	"ooh, I thinking that I've found myself a cheerleader ///she is always right there when I need her// ooh, I thinking that I've found myself a cheerleader "
Carly Rae Japsen with runaway with me / our last song for this week under the top 40 song / that's all the song for this week under the top 40 song/ just let me give the recap starting from the bottom we have Calvin Harris and Disciples — How deep is your love/ there's also Pentatonix — Cheerleader/ The Black Eyed Peas with Yesterday/ last but not least/ Carly Rae Japsen with Runaway with me	Ohh my baby, take me to the feeling (take me to, take me to it) I'll be your sinner, in secret when the light go out run away with me (just run away) run away with me (with me) (oh yeah yeah) every single minute I'll be your hero, I'm willing when the lights go out run away with me run away with me run away with me
	(Observation on August 29, 2015)

From the extract above, the strategy occurred during announcer voice over. From the context after taking observation and interview, announcer employed strategy because following the beat of the song and the announcer have to using the strategy while on air for output of broadcasting.

4. Conclusion

Among the seven communication strategies used by the radio announcer at Madama Makassar, there was a marked differences in approaching the listeners. It is also interesting to note that Beat to Beat communication strategy placed as the most attracting strategy affecting the listeners' attention in English program of Madama Radio Makassar, reflecting the communication strategy proposed by Dörnyei & Scott, (1997).

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Teaching Material Development in Thematic Approach for Learners of Literacy Learning Learners in Community Learning Center in West Lombok

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Abstract

Literacy learning for illiterate learners is one the activities in the Community Learning Center. Many teaching approaches and methods had been applied, but the learning still face some constraints related to the capacity and spirit of the learners. This research, in relation to that, is expected to contribute in the alternative solution. This is expected to improve the quality of learning in the Community Learning Center through the theme-based teaching material development. To achieve that, some stages are conducted as relevant material collection and competence mapping in each material and language function. The data were collected through observation, documentation, interview and Focus Group Discussion (FGD). The data were analysed qualitatively by describing phenomena happening during the data collection through inductive analysis.

Based on the survey during the interview and FGD of the respondents, it is recommended that 25 themes be relevant to be used in the literacy learning in Community Learning Center. The recommended themes are distributed based on (a) closeness to the learners, (b) complexity of language use appearing during the language function analysis, (c) complexity of vocabulary appearing from the themes. This is to be used in planning teaching materials through thematic approach. Therefore, the development of literacy teaching material targeted to achieve competences such as: (a) reading the theme correctly, (b) writing thematic ideas related to daily life, (c) calculating thematic basic math/calculation both oral and written, and (d) communicating in oral and written Indonesian correctly based on necessities.

Introduction

The guiding of illiterate learners is one of the activity programs in Community Learning Center (CLC). The characteristics of the learners at the level of basic literacy are those who do not recognize all the letters, cannot string words fluently, and do not understand the meaning of a sentence clearly. Although they have not yet been able to write, read, or count, they have already had the knowledge and experience that can be used in learning activities (Hatimah, 2007: 53).

Illiterate society, especially people in West Lombok, rarely acknowledged publicly that they are illiterate and rarely have a strong desire to learn reading, writing, and arithmetic. Various approaches and methods of learning has been carried out by the organizers, but there are problems in its implementation, especially with regard to learners' learning interest which gets more diminishing and the provision of teaching materials which is not proper. In addition, according to initial information obtained, the learners are willing to come to CLC only if they are given some money. The activity program results of community service conducted by Paridi, et al (2013) showed that there are still difficulties to motivate and convince the learners to learn reading and counting, not to mention the attitude of the learners which are still reluctant to follow the lessons. Therefore, this research is crucial to conduct by developing teaching materials with theme-based approach on the assumption that with the completion of teaching materials which are structured and appropriate with the needs of the learners, they are expected to master the language to communicate in everyday life. Thus, in order to motivate their learning, the necessary teaching materials appropriate to the character and culture that exist in the community so that illiteracy can be suppressed.

Based on the above explanation, the problem in this study can be described as follows; (1) What teaching materials are relevant to give to illiterate learners in CLC? (2) What language competencies are needed for illiterate learners? (3) What language functions are needed to support these functions? (4) What language elements whatever are needed to support the language functions?

This research generally aims to improve the quality of learning in Community Learning Centre by conducting the development of theme-based teaching materials. To achieve this objective, data collection were be done regarding the relevant materials for illiterate learners and competency mapping on each material and language functions supported by language elements.

Regarding the constraints existing in the CLC program in West Lombok, the development of theme-based teaching materials have been be conducted through this research; particularly related to the implementation of learning and the description of language functions appropriate with the needs of learners in everyday life. The model of this material development is not only applied in CLC in West Lombok, but is also used as a program reference in other places. Thus, the urgency of this research is: a product of a theme-based literacy textbook at CLC which is based on the needs of the learners. With the completion of this textbook, it is expected that the process of learning could run smoothly, especially for every illiterate learners.

Literature Review

Literacy Learning

Literacy learning is aimed at developing learning services for the poor. The problems often encountered in poor literacy program are (1) their ignorance about the importance of literacy education for the advancement of life; and (2) literacy program providers find it difficult to attract attention and engage them, especially adults, in learning. One way to overcome these problems is by creating programs which must touch the economic activity that can be directly used in their daily lives. In the context of lifelong education, responsibility of literacy programs do not stop after the program ends, but it should be up to the impact of learning constantly throughout their life (Arfini, 2014: 24).

He also explained that literacy is a human right for the advancement of society worldwide. Illiteracy is a major problem, not only in developing countries but also in industrialized countries. This is the impact of poverty, unemployment, conflict, tension, and social structure, which can and will have an impact on individual and society. Literacy is not merely about reading, writing and counting skill, but it is a tool to meet the needs created by advanced technology. All of this requires knowledge, skills, and understanding in an effort to achieve basic literacy.

The learning activities for learners are also performed just like in formal school. That is, the learning activities refer to the literacy competency standards which are developed based on the level of literacy competence to be achieved by the learners (Kusnadi, 2002). There are four principal approaches to literacy learning, namely: the local context, local design, participatory process, and functionality of learning outcomes.

Local context means that the activities refer to the local social context and the specific needs of each learner and the local community. Accordingly, it is necessary to observe the surrounding environment. The aim of such observation is to find and collect information about

the potential, problems, and solutions in accordance with the situation, conditions and occupations of the learners. Local design means making our own design with the learners regarding the learning activities in study groups based on interests, needs, problems, reality, and the local potential. The design of learning activities (curriculum) should be flexible, easily modified, changed, and added so that it is in accordance with the interests, needs, agreements, circumstances of the learners.

Participatory process means the using of functional literacy approach in the planning, implementation and evaluation of literacy learning must be based on a participatory strategy. In this case, it is necessary to involve the learners actively in every stage of the learning activities in study groups. Functionality of learning outcomes means that the expected results of the learning process is that the learners are able to functionalize their literacy to analyze and solve problems in order to improve the quality and standard of living. Through functional approach, it is expected to:

a. Utilize the reading skill for information and new ideas,

b. Utilize writing skill to describe experiences, events, activities, and make plans,

c. Discuss and analyze the problems and resources, or the potential that exists in the environment,

d. Try to explain the new ideas learned through reading materials, be able to write correctly, analyze and discuss, and can carry out their learning activities independently.

According to Purnomo (in Hairuddin, 2007: 15), functional language learning should be linked to their functions, both in communication and in meeting the skills to live. Furthermore, the functional principle of learning a language is essentially in line with communicative approach. The concept of communicative approach implies that the teacher is not a ruler in class. Teachers are not the only conduit of information and learning resources. Instead, they act as recipients of information. So learning is based on multi sources. In other words, learning resources consist of teachers, learners, and the environment. The closest neighborhood is the classroom.

Thematic Approach

The word "thematic" referred to in this research is the development of teaching materials based on themes that fit the needs of illiterate learners. Kridalaksana (1983) stated that the theme is related to the situation and becomes the base of starting talks. In the field of literature, the theme is given various limits. Nurgiyantoro (1995) stated that the theme is the meaning contained in the story which can be seen as the basis of the story, the idea of a common base. That idea is developed into a story or conversation. The theme is actually possible to have

a sub-theme that is often referred to in general conversation as topics. Therefore, the theme can be broad in scope, and even abstract, while the sub theme is more specific and more concrete (Haryadi and Zamzami, 1997: 7). Thus, thematic learning intended in this research is the development of teaching materials based on themes that fit the needs of illiterate learners.

Teaching Materials and Textbook

According to the Ministry of Education (2003), teaching materials is the material that students need to learn as a means to achieve standard and basic competencies. Learning materials (instructional materials) are the knowledge, skills and attitudes to be taught by teacher and should be learned by students to achieve the standard of competence and basic competences. There are several types of learning subject matter; facts, concepts, principles, procedures, attitudes or values, and motor.

Learning materials for facts include names of objects, historical events, symbols, place names, names of people, and so forth. Learning materials for concept include understanding, definition, special features, components, and so on. Learning material for principle cover proposition, formula, adagium, postulates, theorems, or relationships between concepts that describe "if, then", as in "if the metal is heated, then it expands", and so forth. Learning material for procedure is the systematic or sequential steps in completing the task including ways that are used to perform or produce something. Attitudes or values is an affective learning materials including honesty, compassion, mutual help, enthusiasm, interest in learning, and so forth.

From the above explanation, it can be stated that the teaching materials are all kinds of materials that are used to help teachers / instructors in carrying out the teaching and learning activities in the classroom. Material in question can be written and unwritten materials. Teaching material is also an ingredient or material that students need to learn in one unified particular time. This material may include concepts, theories and formulas of science; how, procedures, and measures to do something; and norms, rules, or values. Instructional materials for cognitive learning (knowledge) will manifest theories or concepts of science. Instructional materials for psychomotor learning (skills) will be in the forms of means or procedures to do or get things done. While the instructional materials for affective (attitude) learning will manifest the values or norms. Thus, teaching materials concerns about aspects that students should learn in the cognitive, psychomotor, and affective.

The development of teaching materials in literacy learning plays an important role in the implementation of community education programs given the teaching materials is one of the decisive components for the achievement of social non-formal education. Therefore, this research is expected to produce a design for the development of teaching materials that focuses

on the principles of functional literacy, i.e. learners can use the language in everyday life according to their needs and functions.

Research Method

The types of data needed in this research are: (1) Relevant material used in literacy learning in CLC, (2) List of language competencies in each material, (3) Language functions to achieve competencies, and (4) Language elements supporting the functions. In order to collect those data, some methods were applied including (a) observation about the learner condition and relevant teaching materials, (b) documentation to gather written data from some references relevant and related to the needed materials, competencies, and language elements, and (c) interview to gather information from the instructors and literacy experts in CLC in Lombok island, and d) Focus Group Discussion (FGD) attended by the instructors and literacy experts in CLC in West Lombok.

Data collected were then analyzed qualitatively, meaning that the analysis describes the phenomenon happened based on information analyzed inductively so that it could imply more precise meaning (Sudjana, 2004:199).

Discussions

Based on data collection from interviews and Focus group discussion (FGD) with the instructors and managers of CLC, it can be formulated that literacy program needs to continue to be improved, so that the students' learning outcomes can be more meaningful in their daily lives. One of the components of the learning that needs improvement is the quality of learning materials that are relevant and functional for the learners.

Main Objectives of Literacy Education

The main goal of literacy education is to educate the learners in order to utilize the basic ability to read, write and count, and also utilize their functional ability in everyday life. Study group teachers / instructors of functional literacy have a role in selecting and using learning materials. To support this, then what needs to get attention is the development of learning/teaching materials which can motivate learners to learn, and which is relevant to the environment and the lives of learners. Moreover, teaching materials need to be functional so that it could directly benefit the learners in improving their literacy in everyday life.

In accordance with the objectives of this research which is an emphasis on the development of teaching materials with a thematic approach, the development of thematic teaching materials is prepared by the teacher / tutor together with learners to learn or by author

/ writer based on certain themes that are needed for the study. Thematic learning is an attempt to integrate knowledge, skills and attitudes as well as creative thinking by using themes.

The kinds of learning activities applied for the learners in the classroom by most of the teachers / instructors are usually group work (70%) and individual work (30%). Both learning activities are done depending on the type of material it conveys.

The literacy learning for learners puts more emphasis on learning skills of reading, writing, counting, oral and written communication in Indonesian. All aspects of language and counting skills are taught in an integrative manner in any learning activities for the learners to learn.

Problems Faced in Literacy Learning in CLC

The instructors / tutors have difficulty in the learning process because of the unavailability of textbooks in presenting the material for both tutor and learner. Learning materials are given based on experience of instructors and conditions of learners / learners. In addition, the learners lack motivation to learn because they think they are too old to study. Furthermore, the learners find it difficult to understand the learning materials, not to mention their relatively low presence level.

To solve the above problems, tutors applied various methods in the learning of literacy in order to increase the motivation of learners to follow the teaching and learning process. Furthermore, the tutors also put maximum effort to make sure that the materials are related with the usefulness of the material in their everyday life. In presenting the material, the language used is the combination of Indonesian and local language (Sasak).

Order of Theme List

Based on the interview and FGD results, respondents recommended 25 themes relevant to the literacy learning in CLC. The 25 themes are presented in the table as follows:

Themes	
1. Introduction	2. Custom and Culture
3. Family	4. Economy and Trade
5. Habit	6. Occupation
7. Foods and Drinks	8. Labor (TKI/TKW)
9. Market (Shopping)	10. Recreation and Leisure
11. Transportation	12. Fishery and Marine
13. Health and Sports	14. Juvenile delinquency
15. House and Family	16. Agriculture and Farming

17. Education	18. Tourism
19. Personality	20. Politics and Democracy
21. Villages and Towns	22. Craft Industry
23. Religion and Belief	24. Marriage and Polygamy
25. Religious Holiday	

The recommended themes from the survey were distributed based on (a) the closeness of the learners, (b) complexity of language use appearing during the language function analysis, (c) complexity of vocabulary appearing from the themes.

Competence Learning Outcomes

Once learners learned to follow the teaching and learning activities, actively participated in learning, did the tasks given, they are expected to achieve the following competencies:

1.	Reading	a. Develop the ability to read vowels and consonants of latin alphabet correctly, recognize and read syllables, read the words of at least two syllables, read simple and compound sentences, and their variations in Indonesian, read the emblem and name of numbers.
		b. Develop the ability to understand the meaning of punctuation in simple and compound sentences and their variations in Indonesian, and be able to understand simple instructions in Indonesian on the theme: introduction, family, habits, food and beverage, health and sports.
2.	Writing	a. Develop the ability to write vowels and consonants of Latin alphabet correctly, write syllables, write the word consisting of the at least two syllables, write a simple sentence consisting of subject, predicate, object and or a description in Indonesian, and be able to write compound sentences in Indonesian along with its variations, as well as the ability to write the symbol of numbers and names of numbers.

		b.	Be able to compose the main and supporting idea in paragraphs, and develop complete sentences and paragraphs related with the themes: transportation, home and family, education, personality, customs and culture, labor (TKI / TKW), juvenile delinquency, and tourism
3.	Counting	a.	Develop the ability to count the objects correctly, state the results of counting objects in the symbol of numbers, compare two numbers or more, do addition and subtraction using several methods, do multiplication and division using several methods, measure the length, weight and volume, recognize and calculate the flat surface and simple geometry, identify and count the units of time.
		b.	Develop the ability to use basic mathematical operations, calculate income and expenses in various activities, calculate costs and revenues in the business activities with the themes: market (shop), religion and beliefs, economy and trade, agriculture and farming, craft industry
4.	Communication	a.	Develop the ability to listen to information from various sources in spoken Indonesian, understand the information received from various sources in spoken Indonesian, respond to information received from various sources in spoken Indonesian, communicate information in spoken Indonesian.
		b.	Develop the ability to listen to information from various sources in written Indonesian language, understand the information received from various sources in written Indonesian language, respond to information received from various sources in written Indonesian, communicate information in

5.	Grammar	Improve the ability of the learners to learn to use basic grammar in Indonesia as a support activity over the language skills in these themes.
		written Indonesian theme: work, recreation and entertainment , fishery, politics and democracy, handicraft industry, marriages and polygamy.

The Description of Materials, Competence and Language Functions

The description of teaching material is based on the results of the mapping theme obtained through FGD from the tutors and managers of Ar-Rohmah CLC in Kebon Ayu District of Gerung and Al-Husna CLC at Gelogor village, Kediri in West Lombok. Those themes were then mapped to the functions of the relevant language, vocabulary related to the functions of language, relevant grammar and appropriate learning activities to achieve competency achievements. Furthermore, the grouping of themes is made appropriate to the type of competence learning outcomes. The theme grouping is also based on the level of abstraction of the theme, the level of difficulty of vocabulary and structural level of the language that appears on each theme.

The description of this material is designed for learners to learn basic literacy education course. To design teaching materials for learners to learn literacy education required an independent business development activity to improve the ability of literacy through learning business skills that can improve the productivity of individual and group independently for learners who have attended and/or achieved basic literacy competencies. For literacy education of independent business, a research is needed in particular as a continuity of basic literacy education. The detailed descriptions of basic literacy learning materials that rest on the themes that have been determined can be seen in some instances of themes elaborated into language functions as follows:

1) Introduction. This theme is a leading theme because for every person, whoever it is, in the interaction between citizens, it will always begin with introduction as the opening speech, especially for people who just met for the first time. From this theme can be described on the following components:

a. Competence

b. Language Functions

      (1) Introducing oneself

(2) Introducing others

(3) Responding the introduction

(4) Asking state

(5) Expressing simple asking phrase ('who is this,' who is that')

(6) Expressing proper greeting ('father', 'mother')

c. Grammar

(1) Using question words: what, who, where, how.

(2) Using additive in the market theme (buy, sell)

(3) Using pronouns

d. Vocabulary

(1) Name

(2) Age

(3) Residence

(4) Address

(5) Birth

(6) The date, month, year

(7) The village, sub-district, district

(8) Siblings, you.

e. Learning Activities

(1) Monologue Activities (introduce oneself)

(2) The dialogue (Introduction with a friend)

(3) Small groups activities (introduce others).

2) Family. These themes are considered quite relevant because it relates to the daily life of the learners. Each participant in everyday life is certainly one or a part of the family. Functions and language elements of this theme can described as follows:

a. Competence

b. Language functions

(1) Expressing kinship

(2) Talking about family

(3) Talking about daily activities

(4) Talking about occupation

(5) Calculating numbers

c. Grammar Elements

(1) The use of ordinal numbers

(2) The noun with affix

(3) The noun with affix

d. Vocabulary

(1) Kinship such as the words: father, mother, brother, sister, grandmother, grandfather, etc.

(2) Brothers of five, two, threes

(3) Occupation: farmers, fishermen, teachers, mechanic, merchants, ranchers

(4) Routine activities: cooking, sweeping, working, selling, mowing, fishing, planting, harvesting.

e. Learning Activities

(1) Monologue

(2) Question and answer

3) Habit. This theme is a theme that is very close to the lives of learners, so the vocabulary associated with this theme is very easy to understand.

a. Competence

b. Language functions

(1) Expressing personal pleasure

(2) Talking about the daily activities

(3) Expressing the time, day, date, month and year

c. Grammar Elements

(a) The use of pronouns

(b) The use of affix on word roots

(c) Use of question words: when, where, how, with whom

d. Vocabulary

(1) I, he, they, you, you

(2) Go to the market, sweeping, washing, harvesting, planting, cooking, fishing, hoeing, mowing, selling, hitchhiking, catching, cleaning

(3) The aspect of time: yesterday, yesterday, today, tomorrow, day after tomorrow, later

(4) Aspects of place: here, there, there, at home, in the garden, in the fields

(5) Intensity: often, sometimes, rarely, never

(6) Numbers.

e. Learning Activities

(1) Monologue

(2) Discussion

(3) Questions and answers

The above description shows that basic literacy learning centered on the theme can be described into: the competence of the learners, language function, grammar elements, vocabulary, and learning activities. The competence discussed here is reading, writing, calculating, and communicating in good and correct Indonesian. The description of vocabulary and grammatical elements as supporting language functions on each theme can be used as a basic ingredient in the preparation of teaching materials of basic literacy in this research activity.

Conclusion

Based on the survey results through interviews and focus group discussion, respondents recommended 25 relevant themes to be taught in literacy learning in the CLC. The recommended themes that are distributed are based on (a) the closeness of the learners, (b) complexity of language use appearing during the language function analysis, (c) complexity of vocabulary appearing from the themes. It is used as a basis in the design of literacy teaching materials with a thematic approach. Therefore, the development of literacy teaching material targeted to achieve competences such as: (a) reading the theme correctly, (b) writing thematic ideas related to daily life, (c) calculating thematic basic math/calculation both oral and written, and (d) communicating in oral and written Indonesian correctly based on necessities.

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A Paper

Teaching Material Development in Thematic Approach for Learners of Literacy Learning Learners in Community Learning Center in West Lombok

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Reflective Teaching Practices in a Teacher Training Program

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Abstract

Reflective teaching practices have been viewed as fruitful and powerful ways to bridge theories and practices and laid a strong foundation for teacher professional development. Varied results of research in this area show that such an investigation is likely to be context-dependent. This paper reports on a reflective teaching practice in a teacher training program in which student participants were required to observe their peer's teaching practices and to write post-teaching practice reflections. Twelve students from the bachelor degree of English Language Education taking Micro Teaching course participated in this study. Data were collected from students' reflective notes, focus group discussions, and classroom observations. Findings show that students fully understand their teaching practices and are able to do self-evaluation through identifying their strengths and weaknesses. The pedagogical awareness of the teaching stages, appropriateness of teaching materials, roles of teachers and students, classroom management issues, and grammatical awareness are to mention some aspects of post-teaching practice reflection that students concern. Those aspects are indeed necessary for their in-service teachers' teaching practices. Using their reflective teaching notes and the lecturers' feedback, students were recommended to improve their lesson plans and teaching practices to better develop their creativity, to activate appropriate responses to on-going classroom problems, and to maintain students' learning objectives. This study has shed lights on the importance of providing sufficient pre-service trainings that bridge theories and

practices as well as establishing a reflective teaching template for future teacher professional development.

Introduction

Schools have changed significantly since students and the learning contexts also shift from traditional to modern, from classroom-based learning to blended or distance learning, from method era to post-method era. Nowadays teacher education, which serves as teacher generator, has become the core institution that should be responsible for generating skillful graduates ready for more complex learning and teaching advancement. Teachers are now required to keep up with the changes and need to do many adjustments to the more challenging professional development which suits the particular contexts of learning. Keeping those changes in mind, teachers should fully aware that their responsibility in term of teaching becomes more demanding than ever before. In performing their teaching tasks, teachers should have the competencies to combine performance-practice skills, theoretical frameworks, personal and professional reflection (deVille, Mentoring reflective practice in pre-service teachers: a reconstruction through the voices of Australian Science Teachers, 2010). This, as a result, indicates that teachers should perform their teaching tasks well, understand how theories can be put into practices, and how they are going to develop their profession through a series of reflective processes that are usually implemented through classroom action research. Gearing on reflective practices that teachers should do for their professional development, Schon (1983) proposes a framework to establish professional confidence and acquire problem solving phenomenon through reflection-in-action and reflection-on-action so that they can better be familiar with reflective pedagogies. As for the reflection-in-action refers to reflecting while doing things in teaching, reflection-on-action means thinking of what have been done and how they affect their teaching.

Reflective practices have long been conducted in various professional practices as they help practitioners to identify problems and think about them and later on provide meaningful responses and problem solving. Schon (1983) views that reflection should focus on the outcome of action and implicit knowledge of the action. Reflective practice is extensively implemented in many professions such as nursing and teacher education as it gives significant information on what needs to be added and improved in the implementation (Moon, 2004). In

other words, reflective practice is seen as a way to empower professionals in their fields through conducting research in order to improve their professional practices.

Reflective teaching is identified to help teachers develop their teaching knowledge and improve their teaching practice by applying their knowledge and experiences during their pre-service teacher program. Consequently, to generate teachers who are able to work professionally in teams or individually and to become reflective, several skills and strategies such as to question, to pose and solve problems, to be self-directed learners need to be taught in pre-service teacher education and then developed during the in-service teacher professional settings (Beattie, 1997). To support the stance, Feiman-Nemser (1990) propose five conceptual orientations of teacher education program: academic, practical, technological, personal, critical/social (in Beattie, 1997, p.118).

Research on reflective teaching indicates varied findings. Reflective teaching influences how teachers teach, plan the lesson plans, solve classroom problems, provide guidance to students, and involve students in classroom activities (Ahmad, et al., 2013). In addition, reflective practice influences both affective and cognitive domains. Teacher participants perform reflective practice as meeting the requirements for the pre-service initiations. Reflection builds good relationship among teachers and administration staffs and involves meaningful activities such as peer debriefing (deVille, 2010).

This paper is aimed to investigate how reflective teaching may help student teachers understand teaching skills better thereby they are more prepared to teach and to develop their professions. There are several reasons why this study is important. First, reflective teaching research indicates many advantages for student teachers in term of how they implement their teaching skills and then improve them. Secondly, students need to have media for evaluating their own teaching practices as well as in evaluating their peer teaching practices.

Literature Review

The definition of reflective thought is rooted from Dewey's work How We Think. Reflective thought is referred to as determined and enlightened belief on a subject from which inferences are drawn to shed light on the subject (Dewey, 1910). To be able to do reflection ones should have experiences, the base for doing reflection and possess reflective thoughts. As Dewey also identifies that experience may be defined as "events occurring in the past and are modified along with changes that occur within the next period" and that experiences can be evaluated by people with the ability to perform the tasks (1938, p. 35). Meanwhile, reflective practice is defined "a way working that involves switching off the mental auto-pilot, thinking

out of the box, considering the 'whys' behind the 'whats', and acting on the basis of fresh insight and understanding." It is viewed as important because there is a need to provide media to relate theories and practices (Wright, 2003, p. 32). In addition, reflection practice can be trained through doing two types of reflections—reflection-in-action and reflection-on-action which are introduced by Schon (1983). Reflection-in-action refers to doing reflection while acting and reflection-on-action refers to doing reflection after an action is completed.

Reflective practices can be encouraged through a customized practicum course that is based on the field. During the practicum session, debriefing is seen as a significant process that can help students develop reflective practices. In addition, critical analysis and embedded reflective practices in many courses have proven to be useful for providing reflective practices in a teacher training program (deVille, 2010). Or else, reflective practice group discussion can be conducted and is viewed as having three functions. First, it serves as "a systematic way to process classroom events in a supportive environment focused on professional growth." Secondly, it provides "a structure by which to probe and reflect on professional practice for all educators." Thirdly, that teachers commonly get through a developmental process in which scaffolding on reflective practices are trained (Cady, Distad, & Germundsen, 1998, p. 466).

Geyer (2008) recommends that teacher education program should teach both macro and micro observations in order to develop students' ability to do reflective practices. While the macro observations refer to fifty-minute whole classroom observations, the micro observations elaborate ten-minute targeted teacher activity. Results indicate that reflective practices lead to comparison of students' own teaching practices and those of their peers'. Students use their classmates' critical comments to bring clearer perception on teaching practices. The macro observations help enhance students' teaching knowledge and all that relate with the issues such as instructions, transitions between teaching stages, and balance of the use of first language in classrooms. In comparison, micro observations may include a specific activity in the class. This study also recommends that both macro and micro observations on reflective teaching practices are necessary for students in a teacher education program in order to obtain better understanding and practical conditions of a teaching context.

There could be several ways to do reflection practices although individuals may opt for different ways, namely group discussion, classroom observations/discussion (self/pair/group), journal writing (self/pair/group) (Farrell, 2001). Reflection involves varied activities that students do such as journal entries, research papers, and class discussions. Such a practice is aimed to synthesize their experience into more contextualized learning (Gibson, Hauf, Long, & Sampson, 2011). Similarly, reflective teaching is viewed as helping to develop students'

self-knowledge and awareness such as the need for affective and professional skills (i.e. emotion control, consistency, priority making, skill mastery) (Minott, 2011). In other words, reflective teaching is a way to train students to activate their knowledge and awareness to prepare for their professional skills that can be conducted through writing journals, conducting research, and discussing topics. As this is important for students' future career development, such skills should be taught when they are taking their teacher training courses. Their experiences can be meaningful for their teaching practices during their in-service periods.

Hatton & Smith (1995) address four issues related to reflective practices—thought process, time frames, whether reflection is problem-centered or not, and critical reflection. They further elaborate that thought processes can occur about action and bound up in action. The time frames involve the connections between reflective thought and action. The problem solving may include thinking about action and debriefing after an experience. They also identify four problems related with reflective practices, namely, reflection has no direct connection with teacher profession; reflection needs to be developed through dedicated time and opportunities; reflection needs to involve attention, peers' feedback, self-dialogues; reflection relates with the structure and ideology of a program. Meanwhile, to encourage reflection practices, ones can speak the truth and give voices to various ideas.

There are several stages of doing reflective processes—collect descriptive data, analyze data, consider any possible difference of activities, and create insightful plans. Descriptive data can be collected through teaching logs and peer observation notes, analyzing data can be in the form of comparing and contrasting the available logs, visiting or observing peer's classes, combining new insights of any teaching practices through planning, decision making, impact observation, and reflective writing (Cunningham, 2001).

Hatton & Smith (1995) identify four types of writing, namely, descriptive writing, descriptive reflection, dialogic reflection, and critical reflection. Descriptive writing is not categorized as reflection as it only reports events. Descriptive reflection contains personal judgments whereas dialogic reflection refers to "a form of discourse with one's self. An exploration of possible reasons." In addition, critical reflection embraces elaborating events through giving reasons within various contexts such as historical, social, and political. Using these strategies, students are taught to reflect and write what they feel and how they are going to identify what happens.

In bigger contexts, there could be several strategies to encourage reflective practices— action research projects, cases studies and ethnographic studies of students, teachers, classrooms, and schools, microteaching and other supervised practicum experiences, and

structured curriculum tasks. In addition, some techniques for reflection may include reading activities, interviews, journals, narrative, and biography writing (Hatton & Smith, 1995).

In this research, students were trained to do reflection for their teaching practices through observing their peers' teaching practices and reflecting their own post-teaching practices. Discussions after each teaching stages and peers' feedback were also conducted as a part of the reflective teaching practices. Lecturers' feedback, in addition, serves as clarifications and suggestions for their next teaching practices as well as for their future professional development.

Research Questions
1. What aspects are reflected by the student participants?
2. What are the advantages?

Method

Participants of this research were twelve students taking Micro Teaching course. A series of teaching practices were scheduled with topics determined prior to the teaching practice sessions. Reflective notes and observation forms were provided for students to complete during and after their teaching practices.

Student teachers were required to fill in the observation forms to notice, comment, and give feedback to their class mates' practices and completed their own notes after their teaching practice sessions. All student teachers' teaching practices were recorded. Peer observation reports were delivered after the teaching practices in a discussion led by the lecturer who also gave feedback after all students had shared their opinions and comments on a student teacher's teaching practices.

The peer observation form includes several items such as preparation, presentation, practice and production, overall delivery, comments and suggestions. Three scales are provided to help students give feedback (3=exceed expectation; 2=meets expectation; 1=needs improvements). The preparation category contains 2-item statements stating about student teachers' preparation and organization for teaching and how the student teachers use motivating strategies. The presentation category includes 4-item statements about the context set for the teaching materials, elicitation techniques, teaching media, and the opportunities to practice with the target language. In addition, the practice & production category includes 3-item statements about teaching instructions, varied activities, cooperative learning activities. The last category, the overall delivery, contains 5-item statements about teachers'

encouragement, spelling and pronunciation model, time management, learning objective achievement, and team-teaching. The last item that the student teachers have to fill in is the overall quality of their micro teaching.

The reflective notes contain of 25-item positive statements and 5 categories with 5-scale rating (1=strongly disagree; 2=disagree; 3=neutral; 4=agree; 5=strongly agree). Although 5-scale rating is already provided, student teachers are encouraged to write comments for each statement to clarify or elaborate important issues that are related to the item. The preparation category contains 4-item statements about student teachers' preparation of teaching materials, lesson planning, asking for feedback on lesson plan, and using resources. The presentation category includes 6-item statements namely lesson objectives, motivating strategy, meaningful teaching context, elicitation techniques, teaching media, and drill using target language. The practice & production category contains 3-item statements—instructions, target language practices, and learning material reviews. The overall delivery category contains 8-item statements about learning activities, resources, student teachers' encouragement, handouts, time management, learning objective achievement, effective classroom management, teaching attitude. The student teachers' engagement in learning consists of 4-item statements about feedback to students, students' engagement, opportunities for students to practice, and reward and punishment.

Finding and Discussion

From the observation form that the student teachers have completed, it can be implied that they valued their peer's teaching practices as on average (between meet expectation and need improvement). Of scale of 3, the preparation category accounts for averagely 2.2, the presentation category 2.6, the practice & production category 2.3, the overall delivery category 2.4, and students' engagement 2.3. The overall scale for the observation form is 2.4 which means that they perceived that their peer's teaching practices have met the expectation but have not exceeded the expectation. In comparison, the recapitulation for reflective teaching forms indicates that averagely student teachers value themselves 4.2 out of 5 scale which means that they mostly agree with the positive statements.

In the reflective forms, student Y reported that because he prepared all the material, resources and teaching media 3 days before he practiced teaching, he rewarded himself with scale 5. The same is also true when he completed the lesson plan for 3 days, reviewed and summarized the lessons by asking one of the students about the lesson, though that the learning objectives were achieved, was enthusiastic, gave feedback to students, rewarded and praised

the students. In comparison, he gave 1 scale point when he did not consult any resources for spelling, pronunciation, and concepts due to time constraints. The second lowest scale was 2 when he thought that he did not give clear instructions and demonstrations of the learning materials.

From the reflective forms, student KH gave scale 5 for nearly all items except, consulting lesson plan prior to teaching practice (scale 2), use appropriate context for teaching, summarize learned materials, engagement, reward and praises (scale 4). Student KH thought that his teaching practices meet his expectation as he prepared everything in advance. Among other student teachers, student KH is one of the best student teachers who can meet the requirements for conducting teaching practices. His teaching practice performance was excellent as he prepared everything well including the materials, activities, and teaching media.

Student C's reflective note is well completed, elaborates and clearly reflects what she was doing and how she felt about it. She wrote about how she should have more time to consult her teaching materials before she practiced teaching, in her reflective note she wrote "I think I need more time to do consultation, so my lesson plan would be much better." She also discussed about how she managed the time well as seen in her note "I think, I managed the time well, because I started the class on time and I didn't do the class activities overtime". She also wrote "I tried to be really enthusiastic in my class, but I think I didn't do the teaching practice as enthusiastic as I hope". It clearly shows that student C evaluated her own teaching practice by stating that her teaching practice was less enthusiastic that she expected before.

Similarly, student AKH wrote in her reflective note "I did the warmer [using] the game [that] engage the students but I could not control the activity well. I did not pay attention well [on] what I should do when one of the groups had more participants than the other". Student AKH wrote in her reflective note that "Actually I have managed the class, but the activity for the practice [took] very long time, so I spent more time." It means that time management was important but she missed it because she thought that she run out of time. She also understood what she needed to do to correct her teaching practices as she wrote "I should have used kinds of vocabulary in the worksheet in the warmer activity so that students were familiar with the vocabulary! I should make plan b when the participants were not like my first expectation! I should manage the time well!" The excerpt obviously means that a teacher needs to prepare not only plan A but also plan B.

The issue of classroom management is well reflected by student Q. She wrote "But, the students find the topic quickly (unpredictable), so for improvement I should change the method. I change the way by asking them to stand up blocking each other and change the position. It's

not really interesting way to group students. So, I must change the task by asking students to write topic of passage and the topic sentence." Student Q also evaluates her own teaching practice and understands what she is supposed to do. She wrote "During Practice and Production, I didn't check and give assistance to students. So, I don't know how they do the task, correct or not, understand or not and what the difficulties that they find. I need to check students' task and give the assistance during the activities." She addressed the issue of inappropriate teaching strategy "I also didn't give students task as home work. It will be better if I ask students to write the passage based on their topic that they decide that day and submit in the next meeting." It means that she is aware that she is supposed to give sufficient time to students to complete the task rather than asking them to submit straight away.

Data from students' focus group discussion and classroom observations show that students learn from their peers' teaching practices. They observed their peers' teaching practices, tried to match what they observed with the statements on the observation sheets and finally evaluated their peers' teaching practices through giving comments and suggestions. When they had to practice teaching, they made efforts not to do the same mistakes as that of their peers'. This finding is supported by Geyer (2008) who finds that reflective practices can encourage students to learn from their peers' and improve what their peers have done. In addition, lecturer's feedback is also viewed as necessary because it clarifies some confusion and students' uncertainty whether what they do is appropriate or not. Simply put, both peer and lecturer's feedback complete one another in that students can get different point of views and varied comments.

The focus group discussion result also shows that all of the students were fully aware of teaching stages. It could be proven from students' commentaries given to their peers' teaching practices. They understood what materials and activities suited each stage for teaching. For an example, student AKH commented on student D's teaching practice by elaborating that the materials that student D used for teaching were not appropriate for practice stage; it should be used for production stage. Another issue is grammatical awareness in which student KH was able to spot grammatical mistakes of a student and made some correction. It shows that the students master the teaching materials and succeeded to raise the awareness of the grammatical mistakes. What students need to learn is how they should address such grammatical mistakes appropriately.

From those students' excerpts, there could be five perceived important issues raised by student teachers in term of reflective teaching practices—self-evaluation, classroom management, teaching stages, teaching strategies, and teaching materials. Micro teaching, a

course in which reflective teaching is practiced, serves as the tool for student teachers to put theories into practices, to observe peers' teaching practices, to evaluate their own teaching practices, and to develop some teaching and learning skills at once. Some advantages of reflective teaching can also be listed. Reflective teaching is an efficient tool for student teachers to make a connection between teaching theories and practices, identify appropriate teaching materials and teaching strategies, evaluate peers' teaching practices and learn what should and should not be done when teaching, use feedback from peers and lecturers to improve their next teaching practices.

Three learning process dimensions proposed by Wright (2003, p. 33) includes theory, experience, and reflective practice. The reflective practice dimension, in addition, consists of three aspects, namely retrospective, current, and prospective. The retrospective aspect refers to the past focusing on "reflection on practice", the current aspect refers to the present focusing on "reflection in practice", and the prospective refers to the future focusing on "reflection before practice." The reflective notes of the student teachers seem to elaborate those three aspects. Student wrote what they had done and what they should do. Their feeling was shown when they had discussion and listened to their peers' feedback.

Conclusion

To sum up, reflective teaching practices have been viewed as necessary for students at teacher training program. Not only does it train students to evaluate their own teaching practices but also raise their awareness of future professional development tasks. Self-evaluation, classroom management, teaching stages, teaching strategies, and teaching materials are to mention some issues that student teachers concern. Peer and lecturers' feedback serves as important information to be used for improving the next lesson plan, material adaptation, and teaching media. Reflective teaching is an efficient tool for student teachers to make a connection between teaching theories and practices, identify appropriate teaching materials and teaching strategies, evaluate peers' teaching practices and learn what should and should not be done when teaching, use feedback from peers and lecturers to improve their next teaching practices.

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Improving Students' Essay Writing Ability through Consultancy Prewriting Protocol at Christian University of Indonesia

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Biodata

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Abstract

This study presents a research report on improving students' essay writing ability through consultancy prewriting protocol. The objective was to find out whether students' essay writing ability improved taught by using consultancy prewriting protocol. It was conducted using classroom action research method. The subject of the study was the sixth semester students of English Education Department at Christian University of Indonesia. The instruments used were essay test, questionnaire, diary, and observation. The techniques for data analysis were qualitative and quantitative. In analyzing the data, the mean of the score and the score improvement percentage were as follows. The mean in the pre-test 52,39, the mean in the post- test of cycle one is 61,34, and the mean in the post-test of cycle to is 79,15. The percentages as follows the percentage of improvement on pre-test and post-test in the first cycle 17,08%, the percentage of improvement on post-test in the first cycle and post-test in the second cycle 29,03%. And the last is the percentage of the pre-test and the post-test in the cycle two is 51.07%.. The conclusion is that the consultancy prewriting protocol improves the students' essay writing ability. It is suggested that teachers should apply consultancy prewriting protocol as one of the strategies to improve students' essay writing ability.

Introduction

Being able to write is a vital skill for speakers of a foreign language as much as for everyone using their own first language, but even though so, still I will keep on saying that these skills themselves can not be separated because they give contribution to one another. Harmer (2004), that writing is one of the most important skills in language learning.

Learning writing or knowing how to write is a useful thing for somebody else, where through writing somebody will provides many advantages for him/her, such as: writing reinforces the grammatical structures, idioms, and vocabulary; writing also enhances the students to adventure the language; by writing the students become very involved with the language effort to express their ideas. Writing is not an easy thing to learn but though it can be learned by everybody. Writing is not a matter of talent, because basically no one's born knowing how to write, but it's a skill that most people can learn, and the more you do it, the easier it becomes (Grenville, 2001). What makes writing hard is some times we do not know where or how to start, what to write and so on. Just think of by the time you going to write a simple letter, just lets say a love letter or an admission letter, then you will find it difficult to start till you have to tear some sheets of paper because of making many mistakes and wasting much time to write the letter.

Writing is not merely putting down words or sentences in the form of paper instantly, but it is a process of thinking, as it is said by Lawrence (1975) that writing as a thinking process. It means that in the process of writing, someone has to think to relate lots of fact and to compare the fact or one has to be able to think of which facts to be written, so the writing can be in line with the topics of the writing.

In order to be able to produce a good writing, students should be able to follow the accurate language use, think as they write, and provoke the language development as they resolve problems when they put their ideas into the written form. In addition, writing requires extensive self regulation and attention control as stated in Graham & Harris (2000) in their researches discovered that students fail to do writing because they have limited number of words, limited patterns of sentences, and lack of motivation. They consider that writing is difficult they do not know what topic to choose and when they have selected the topic, they do not know how to develop it into good writing. Leo (2007) made a small scale survey. He found that students' problem in writing are (1) limited vocabulary (8%), (2) difficulty in organizing

ideas (16%), (3) no ideas to write about (20%), (4) no motivation to write (20%), (5) and lack of confidence in grammar (36%).

The problems were solved when the writer browsed the internet and he found a technique which is called Consultancy Prewriting Protocol. The technique is effective to help one to explore topic. As Harris, Graham & Butler, (2003) have been involved in the development and evaluation of an instructional approach to writing improvement among students with significant writing problems. Therefore, the writer is very much interested in conducting this research in order to discover whether students' essay writing ability will improve if taught using Consultancy Prewriting Protocol. This study was done in order to find out whether there is an improvement in students' essay writing ability if it is taught using Consultancy Prewriting Protocol.

Literature Review

Before talking more about writing, it is better if firstly we talk about the definition of the writing itself, but it for what I think of those definitions, those experts tell the same idea about writing in different way. As it is said by Lindeman (1983) that writing is a process of communication which uses conventional system to convey the meaning of receiver. The expression of ideas, thoughts in the form of written form to communication is the goal of writing. In a slight difference, Webster (1948) states that composition means act of composing especially arranging of words to form sentences, paragraph, verse and so forth. Whereas Gelb (1969) said that writing is things that differ educated man to an uneducated man. In the era of information now, many people can easily communicate with others through communication devices such as telephone, mobile phone and even internet, they often miss understanding of it. They keep on saying that writing seems to be out of date. Due to that peoples' assumption, the writer has found the reasons why to write (Tangkas, 2006). Writing is a complex process that allows writers to explore thoughts and ideas, and make them visible and concrete.

Writing encourages thinking and learning for it motivates communication and makes thought available for reflection. When thought is written down, ideas can be examined, reconsidered, added, re-arranged and changed. As Barras (1995:9) also states that there are four main reasons for writing that is to help us to

Writing reinforces grammatical structure idioms and vocabularies (Reid, 1993:27). Writing also creates permanent and visible records of ideas for other to read and ponder. Writing is a powerful means of communication, for reading informs and shapes human thought. In an open society, everyone is free to write and thereby to create reading for other people. For

that freedom to be exercised, how ever the ability to write can not be concentrated in a few people. All of us need to access to the power of the written word.

Most jobs in today's technologies society require writing skill for preparing documents ranging from letters and memos to formal reports. Indeed throughout students' life. So for that, writing must be taught to the students. Harmer (2004) stated that for many years the teaching of writing focused on the written product rather than on the writing process. In other words, the students' attention was directed to 'what' rather than 'how' of text construction. However, we should also need to concentrate on the process of writing because process of writing is not easy option. White & Arndt (1991). In Nunan (1999) view writing as a complex, cognitive process that required sustained intellectual effort over a considerable period of time. Beside that writing is the most complex activities. Its purpose and varieties are manifold. It may be designed to amuse, to inspire, to persuade, to inform, to guide, and to enlighten.

Greenville (2001) also stated that there seem to be so many different kinds of writing: novels, poems, short stories, scripts, letters, essays, reports, reviews, instructions, where all are quite different. But they're all writing. They all have the basic aim of getting ideas from one brain into another. Any piece of writing will be trying to do at least one of these things; writing to entertain, writing to inform, and writing to persuade.

The process of writing involves setting goals, generating ideas, organizing information, selecting appropriate language, drafting, reviewing, revising and editing. It is a complex activity, which for many second language writers is difficult. The issue for approach strives precisely to do this. It is focused on providing to support the process of writing. The exact nature of that support depends on the nature of the students and their reasons for writing. There are some things that need to be taken care before starting writing, they are; planning activities, awareness of audience, reviewing and revising.

Heaton (1986) said that skills of writing include five general components or main areas, such as: (1) Content: the ability to think creatively and to develop thought including all of the relevant to assigned topic. (2) Organization: the ability to write in appropriate manner for particular purpose with a particular audience in mind, together with an ability to select, to organize and other relevant information. (3) Vocabulary : the ability to write the word effectively and to appropriate register. (4) Language Use: the ability to write and correct the appropriate sentences. (5) Mechanical Skill : the ability to use correctly those conventions peculiar to written language – e.g. punctuation, and spelling.

Essay writing is a piece of writing several paragraphs long instead or just one or two paragraph (Tangkas, 2006). It is written about one topic. However, the topic of an essay is too

long and too complex to discuss in one paragraph. Therefore must divide the topic into several paragraphs, one for it major point. Then you must tie all the separate paragraphs together by adding an introduction and conclusion. Writing an essay is no more difficult than writing a paragraph because the principles of the organization are the same for both. Except that an essay is longer.

The general form of an essay consisted of an introductory of a paragraph; contain a general statement and a thesis statement, the body of the paragraph; contains of some paragraph with a topic sentence and some supporting details, and a conclusion of paragraph; contain summary of review of the main point discussed in the body.

No matter which kind of essay you write, you should follow the same general process of prewriting, writing, revising, and proofreading. This guidelines should be helpful; Step 1: Prewriting—Thinking About the Topic, Step 2: Prewriting—Developing a Focus, Step 3: Prewriting—Choosing Details, Step 4: Writing—Getting the Ideas on Paper, Step 5: Revising—Adding and Deleting Ideas, Step 6: Revising—Polishing the Writing, Step 7: Proofreading—Checking the Details (Sorenson, 2010).

After completing essay writing, it should be evaluate. According to Reid (1993), in evaluating the students' improvement in writing the essay, there are five components will be measured, such as content, organization, vocabulary, language use and mechanics. The score for content is 30 points, organization is 20 point, vocabulary is 20 point, language use is 25 points and mechanics is 5 points. So for all components students will get score 100 points. Writing is called good when the score of the writing is within 70-80 and 90-100 is called excellence. The components can be seen as follows:

a. Content

Level	Criteria
30-27	Excellent to very good: knowledgeable, substantive, thorough development of thesis, relevant to assigned topic.
26-22	Good to average: some knowledge of subject, adequate range, limited development of thesis, mostly relevant to topic, but lacks detail.
21-17	Fair to poor: limited knowledge of subject, little substance, inadequate development of topic.

b. Organization

Level	Criteria

20-18	Excellent to very good: fluent expression, ideas clearly stated/supported, succinct, well organized, logical sequencing, cohesive.
17-14	Good to average: somewhat choppy, loosely organized but main ideas stand out, limited supported, logical but incomplete sequencing.
13-10	Very poor: does not communicate, not organization, or not enough to evaluate.

c. Vocabulary

Level	**Criteria**
20-18	Excellent to very good: sophisticated range, effective word/idiom choice and usage, word form mastery, appropriate register.
17-14	Good to average: adequate range, occasional errors of word/idiom form; choice, usage but meaning not obscured.
13-10	Fair to poor: limited range, frequent errors of word/idiom form, choice; usage, meaning confused or obscured
9-7	Very poor: essentially translation, little knowledge of English vocabulary; idioms; word form, or not enough to evaluate.

d. Language use

Level	**Criteria**
25-22	Excellent to very good: effective complex construction, few errors of agreement, tense, number, word order/function, articles, pronouns, prepositions.
21-18	Good to average: effective but simple constructions, minor problems in complex constructions, several errors of agreement, tense, number, word order/function, articles, pronouns, prepositions but meaning seldom obscured.
17-11	Fair to poor: major problems in simple/complex constructions, frequent errors of negation; articles; pronouns; prepositions and/or fragments; run-ons; deletion, meaning confused or obscured.
10-5	Very poor: virtually no mastery of sentence construction rules, dominated by errors, does not communicate, or not enough to evaluate.

e. Mechanics

Level	Criteria

5	Excellent to very good: demonstrates mastery of conventions, few errors of spelling, punctuation, capitalization, paragraphing.
4	Good to average: occasional errors of spelling, punctuation, capitalization, paragraphing but meaning not obscured.
3	Fair to poor: frequent errors of spelling, punctuation, capitalization, paragraphing, poor handwriting, meaning confused or obscured.
2	Very poor: no mastery of conventions, dominated by errors of spelling; punctuation; capitalization paragraphing, handwriting illegible, or not enough to evaluate

There are so many techniques are used in writing, such as; Self regulated strategy development, Think pair share, words wall technique, Prewriting Guide. prewriting think sheet, semantic feature analysis, the journalists' questions Strategy, and the last is consultancy prewriting protocol. Among of these techniques, the research tries to use consultancy prewriting protocol technique.

Consultancy prewriting protocol technique as introduced by Urquhart and McIver in 2005. According to them a consultancy prewriting protocol technique is a structured process for helping a presenter thinks more expansively about a dilemma. Protocols provide a structured way for students to contribute their thoughts and ideas while creating the opportunity to listen to multiple voices. Protocols also serve as useful tools to temper dominant voices. Through this technique, therefore, the students are expected to be able to study with a structured way from teacher's multiple voices.

By using protocols, students participate in discussions by actively listening and responding to comments from their peers. When used correctly, protocols assist in classroom management by guarding against off-task behavior.

Procedure is a way of doing something, especially the usual or correct way. The following is some procedure of implementing the consultancy prewriting protocol technique suggested by Urquhart and McIver (2005): a) Prepare the question or questions you want your students to address in their discussion or set aside time for students to develop their own questions. b) Review the steps of the protocol with students and ask for clarifying questions. c) Divide the students into small groups. d) Allow time for students to have their discussion. e) Conclude the process by noting any suggestions that students make for future discussions.

The following is steps pointed out Urquhart and McIver (2005) on how to conduct consultancy prewriting protocol technique: The presenter gives an overview of the dilemma with which he or she is struggling, and frames a question for the consultancy group to consider.

(5-10 minutes). The group asks clarifying questions of the presenter. Clarifying questions are to help the consultancy group understand the dilemma and context. (5 minutes). The group asks probing questions of the presenter. These questions should be worded so that they help the presenter expand his or her thinking about the dilemma. The goal here is for the presenter to learn more about the question he or she framed and to do some analysis of the dilemma presented. The presenter may respond to the group's questions, but there is no discussion by the consultancy group of the presenter's responses. At the end of the 10 minutes, the facilitator asks the presenter to restate the question for the group. (10 minutes).

The group talks with each other about the dilemma presented, while the presenter listens to the conversation and silently takes notes. (15 minutes). Members of the group sometimes suggest actions the presenter might consider taking. Most often, however, they work to define the issues more thoroughly and objectively. The presenter reflects on what he or she heard and is now thinking, sharing with the group anything that particularly resonated for him or her during any part of the consultancy. (5 minutes). The facilitator leads a brief conversation about the group's observation of the consultancy process. (5 minutes).

Research Methodology

This study will apply the Classroom Action Research. The location of the research was at Christian University of Indonesia at Jl. Mayjen Sutoyo, No. 2 Cawang, East Jakarta. The subject of the study was the sixth semester students of English Education Department at Christian University of Indonesia which consisted of thirty eight students. The procedure and the method of action research consist of two cycles. In addition, each cycle is done based on the plan that have been planned before, and in conducting the action research, there are four steps that are included such as; planning, action, observation and reflection in collecting the data, writing test was used as the instrument. The students were tested by asking them to write essay writing based on the direction of the teacher. Beside the writing test, the writer also used interview, questionnaire sheet, diary note, and observation sheet which are used when the researcher wants to identify what is happening. The technique of data analysis used in this study was qualitative and quantitative analysis. The qualitative data were used to describe the situation during the teaching process through interview sheet, questionnaire sheet, observation sheet, and diary note and the students' essay writing was analyzed quantitatively.

The Finding and Discussion

The data were divided into qualitative data (questionnaire, interview, diary note, and observation) and quantitative data (the test result). This research was done only to one class within two cycles which consisted of 38 students. In conducting the research, some topics of essay text had been given as the students' test, when the research was conducted. The test was conducted to the students in each meeting of the cycle. Pre-test was given to know the entry behavior level of the students, progressing-test was given to know how the consultancy prewriting protocol helped the students in making the essay text writing, and the last was post-test to know the final score of the students. The diary note, interview, questionnaire and observation were analyzed to know how the teaching process was, to know how the condition of class and the students were, and to know how the response of the students on the strategy offered was.

In the first cycle, pre-test was conducted to the students, in the second and the third meeting they were treated the essay text writing and consultancy prewriting protocol. In addition, in the fourth meeting a progressing-test was conducted and in the next meeting they were treated again and in the last a meeting post-test was given.

The students' scores increased from the pre-test to the post-test. They were tested three times namely pre-test, progressing-test and the last was the post-test. From the entire test and the teaching process conducted, it was found that the students' score kept improving from meeting to meeting. The students' score in the pre-test was lower than the progressing-test, progressing-test was lower than post-test or the post-test was the highest score of the conducted entire test.

The mean of the pre-test 52,39, the mean of the progressing test 61,34. The improvement from the pre-test into post test at the first cycle is gained from the calculation of the mean of post test and the mean of pre test by deducting them, the result is 8,95 (17,08%).

Table 1. Distribution of Frequency in the First Cycle

Range	Frequency	Σ	Percentage
91-100	0	0	0%
81-90	0	0	0%
71-80	0	0	0%
61-70	22	1424	61,08%
51-60	16	907	38,91%
40-50	0	0	0%

From the distribution table of frequency in the first cycles, some of the students did not show the good improvement of essay text writing because they could not achieve good standard of essay text writing as what had been written in the second chapter namely writing was called good when the score of the writing was within 70-80 and 90-100 was called excellence. In the distribution table of frequency showed that from 38 students who followed the essay text writing test started from pre-test in to post-test at the first cycle, None of the students got good standard of essay text writing and they were still in low standard of essay text writing although there were found improvement did by them all during the test.

To see those cases which were taken place among of all the students, then the researchers did a reflection on the first cycle, then the researcher try to find what was the problem so those cases happened among of the students. Then the researchers checked the diary not, and the observation sheet done during the first cycle and after checking up the reason why it was so, it was found from the observation sheet and the diary note showed that some of the students did not pay attention on the teaching process and when the essay text writing test. In order to solve the problem, the students were told back the purpose of the research and persuaded them to be more enthusiastic.

Therefore it was decided to carry out the second cycle, and in doing the second cycle, the researchers made another improvement of teaching strategy in order to making the students felt more enthusiastic so they gave good attention while the researchers explained the material. Then after doing the actions in the second cycle then there found that they had good improvement of writing essay text till some of them got excellent essay text writing namely by getting score above of 80 for the writing test. The mean of the post-test in the second cycle is79,15.

The improvement from the Progressing-test on first cycle into post test at the second cycle is gained from the calculation of the mean of post test on second cycle and the mean of pre test at the second cycle by deducting them. The result was 17,81 (29.03%).

Table 2. Distribution of Frequency in the Second Cycle

Range	Frequency	Σ	Percentage
91-100	1	91	3,02%
81-90	9	752	25,00%
71-80	28	2165	71,97%
61-70	0	0	0%
51-60	0	0	0%
40-50	0	0	0%

From the distribution table of frequency in the second cycles, most of the students showed the good improvement of essay text writing because in the second cycle they were forced to be more active and more enthusiastic. So the problems in the first cycle that caused the students could not achieved good writing essay text standard had been solved in this cycle. Because the problem had solved and the passing standard criteria had been gained, the research was ended in this cycle, because the students had achieved standard essay text writing as had been written before namely essay text was called good when the score of the writing was within 70-80 and 90-100 was called excellence. In the distribution table of frequency showed that from 38 students who followed the essay text writing test, there were 28 students (71.97%) who had achieved good standard of essay text writing and the rest of the students' score go to high standard of essay text or excellence essay writing text. It is about 9 (28.02%) students who achieved excellence essay writing text.

Table 3. The Percentages of the Students' Essay Text Writing Test Progression

Test	Percentage
pre-test – to post-test 1st cycle	17,08%
to post-test 1st cycle - post-test 2nd Cycle	29,03%

The total percentage of the improvement from the pre-test into post-test was 26,76 (51,07%). So it could be said that students' essay text writing increased as much as 51,07%.

The qualitative data which were taken from the diary notes showed that the students' interest to learn essay text writing through consultancy prewriting protocol kept increasing even some problem occurred in the students such as paying not good attention while they were

treated the consultancy prewriting protocol so the progressing of the mark was very low. From the interview sheet showed that most of the students said that they were rarely and even never taught the essay text by using the consultancy prewriting protocol. The questionnaire sheet showed their good response after teaching and giving them the strategy in learning process. The observation sheet showed that in the first cycles they were in low desire, but after they were told back the purpose of the research, they paid more desire, so in the second cycle; they were very active and enthusiastic in writing their essay text by using the consultancy prewriting protocol. Even though some of the students still found it hard to write the essay text but at last they could master and were able to write the essay text writing well.

The result indicated that there was an improvement on the students' essay text writing ability through consultancy prewriting protocol. It was supported by the fact that the mean of the score in every meeting increased, and the mean could be seen from the score and from the percentage of the students' writing improvement that the tests got higher gradually as shown before, the mean in the pre-test 52,39, the mean in the post- test of cycle one is 61,34, and the mean in the post-test of cycle to is 79,15. The percentages as follows the percentage of improvement on pre-test and post-test in the first cycle 17,08%, the percentage of improvement on post-test in the first cycle and post-test in the second cycle 29,03%. And the last is the percentage of the pre-test and the post-test in the cycle two is 51.07%. The qualitative data were taken from interview sheet, diary notes, and questionnaire and from observation sheet showed that students' participation in this study increased from meeting to meeting. Based on the interview, the students admitted that their English teacher did not use consultancy prewriting protocol in teaching writing skill especially on essay text writing. These data described the students' attention, enthusiastic, responses and the participation was good during the research process.

Conclusions

After analyzing the data, it was found out that the students' score increased from the first cycle namely from the first meeting until the eight meeting. In all of the meetings it was showed that the students got improvement in essay text writing through consultancy prewriting protocol. It was showed from the mean of the score and the score improvement percentage as followed the mean in the pre-test 52,39, the mean in the post- test of cycle one is 61,34, and the mean in the post-test of cycle to is 79,15. The percentages as follows the percentage of improvement on pre-test and post-test in the first cycle 17,08%, the percentage of improvement on post-test in the first cycle and post-test in the second cycle 29,03%. And the last is the

percentage of the pre-test and the post-test in the cycle two is 51.07%. Thus the use of consultancy prewriting protocol on student's essay text writing ability worked well.

The results of this study shows that the use of consultancy prewriting protocol on writing ability can improve the students' essay text writing. These following suggestions are offered; a) to English teacher, it is better to use the consultancy prewriting protocol in teaching students' writing skill because it was easy for the students to write a text, especially on writing the essay text. b) to the students, it is suggested to use relevant topic to conduct the farther research by using consultancy prewriting protocol.

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The Poetic Syntax of *I Will Break God's Seamless Skull* and *"God Said, 'I Made A Man'"*

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Abstract

This paper is a literary analysis following a stylistics approach of Widdowson (1992). Mainly, the focus is uncovering the meaning and mystery of Jose Garcia Villa's *I Will Break God's Seamless Skull and "God Said, 'I Made A Man'."* The technique used was *grammatical patterning* within the poetic syntax of a philosophical poet whose verses defiantly challenges God by his angst of worldliness and selfishness. This stylistics analysis provided a systematic framework in making sound interpretations of a literary text based on a poetic syntax that Jose Garcia Villa envisions intentionally or unintentionally wherein the reader attempted to uncover the mystery without having to be guilty of over-generalization or over-simplification.

Introduction

Theoretical Framework

Austin (1983) in his theory of poetic syntax believes that "contemporary theories should both influence and be influenced by the analysis of literary texts. In particular, our closest approximation to an adequate account of the syntax of simple everyday utterances should be employed in mutually beneficial study of the syntax of literature. This simple creed lies at the heart of the discipline widely referred today as Stylistics". Part of poetic syntax is the formulation of the index of syntactic rules and constraints embedded in poetry, i.e.,

anaphoric pronouns, substituting for, complex noun phrase constraint, conjunction deletion, copula inversion, doubly-filled complementizer constraint, prepositional-phrase fronting, pronoun dropping and the like. All these elements can bring us closer to the understanding of the literary text's meaning and effect.

Cureton (1992) in his study on the temporal theory of poetic syntax, substantiates this assumption by stressing that "syntax, i.e. the structure of words, phrases, clauses, and sentences, is one of the major determinants of poetic experience. Much so than in prose fiction and drama, syntactic choices in poetry are thematized and therefore participate centrally in articulating a poem's defining metaphysical, psychological, and historical commitments.

Tseng (1999) validated this assumption by focusing on the iconic quality in verbal patterning. There are two types of iconicity, the auditory (phonaesthasia) and visual (concrete poetry). In this paper, the author argues that lexico-grammatical structure plays a role in associating form and effect or meaning. Tseng (1999) anchored this paper on Tufte (1971) who coined the term "syntactic symbolism" to explore how grammar might function to convey extra meaning and to give a symbolic force. Syntactic symbolism differs with literary symbol in that the former operates on the basis of grammar, whereas the latter can be realized through a variety of means (e.g. characters, objects and so forth); the two are not interdependent. It is also important to stress that an icon is an image which physically resembles a referent while a symbol does not. An example of an icon is an I.D. because it physically resembles the owner while a heart would be a symbol of love because it does not resemble love in any way.

According to Tufte (1971: p.234), " If there is something about the way the sentences themselves are shaped, the way grammar is organized—so that the very act of reading suggests some aspects of what the sentence names or describes, then the grammatical construction might be called "syntactic symbol". To illustrate this point, Tseng quoted the original emphases used by Tufte (1973) in *Grammar as Style (GS)*:

(1) ….he was sharing Mr. Ramsay's evening walk up and down, up and down to the terrace.— Virginia Woolf, *To the Lighthouse*, p.12 ("The repetition here has an effect symbolic of walking movement". *GS*, p. 239)

(2) And as it ended, as they sat up in the gloom and prepared to enter ordinary life, suddenly the long drawn strangeness of the morning snapped. — E.M. Foster, *A Passage to India*, p.161. ("Holding up the verb — the telling of the action— till the very end, and prefacing the main clause with two parallel left branches creates for the

narrated act as an analogous grammar of suspension, which subordinates, holds off, and then suddenly snaps into place.")

(3) The water would rise inch by inch, covering the grass and shrubs, covering the trees and houses, covering   the monuments   and the   mountain tops. ─ James Joyce, *A Portrait of the Artist as a Young Man*, p. 117 ("That each of the three participial phases tends to be slightly longer than the previous one is analogous to the graded rise of water level.")

We think the concept of " syntactic symbol" falls under the grammar of representation where the " literariness" of a text goes beyond the reference ─ therefore seen on what is represented in the text. The essential point about representation according to Widdowson (1992) is that it is "the use of language to create its own conditions of relevance. Whereas with *reference* language is dependent on external and actual context, with *representation* , context is internal, potential, and dependent on language: it takes shape in the verbal patterns of the poem".

A local study was conducted by Barrios (2005)   whose framework was based on grammar of representation.   She further explicated Widdowson's (1992)   concept of "representation". According to Barrios, this stylistic analyst investigated verbal patterning in tense and transitivity in a poem by William Wordsworth. His main thesis was that the arrangement   of phrases in this poem "re-presents" the sights and sounds that the author experience when he wrote this poem. This was accounted for by the syntactic structure of the noun phrases and the verb phrases, the recurrence of the definite article, identical patterns that showed relation between stanzas or clauses, similar patterns in tense and aspect, in the comparison between the symmetry in the first two lines and the lesser regularity in the lines that follow. He further explained: " The representation is inherent in the verbal patterns…if the patterns change then the representation changes accordingly" (p.37). Barrios (2005) reveals the following significant findings on syntactic verbal patterning using the poem *Break, Break, Break* by Alfred Lord Tennyson:

5   O well for the fisherman's boy,
6   That he shouts with his sister at play!
7   O well for the sailor lad,
8   That he sings in his boat on the bay!
9   And the stately ships go on
10   To their haven under the hill;
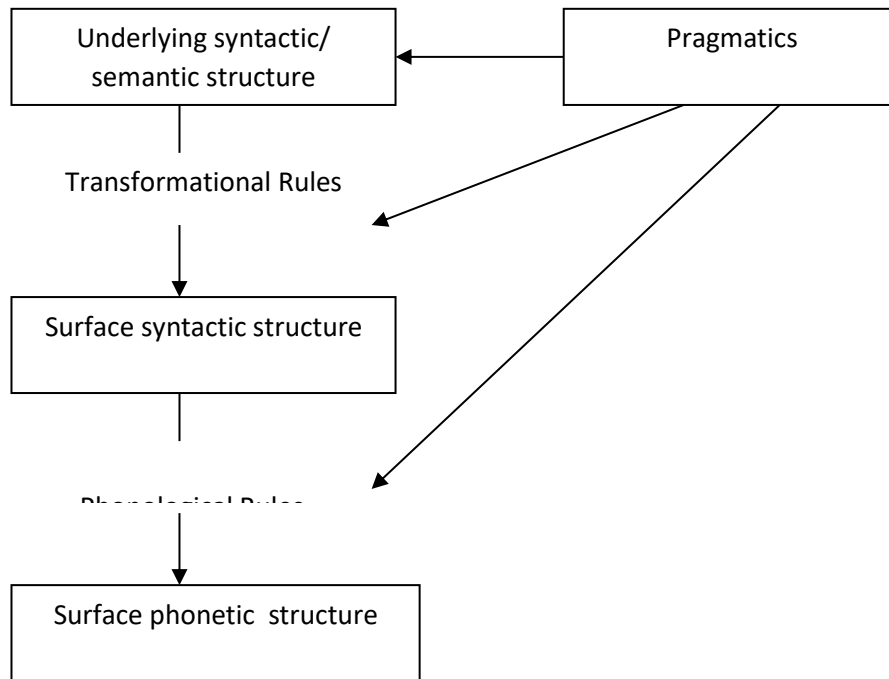11   But O for the touch of a vanished hand,

12   And the sound of a voice that is still!

" Lines 5 and 6, 7 and 8, 9 and 10, 11 and 12 have similar syntactic pattern. Lines 5 and 7 begin in the interjection + adverb combination *O well* . In line 11, the combination loses the adverb *well,* leaving the interjection *O* which is preceded by the adversative word *but."* Clearly, there is a break in thought from positive to negative. There also seems to be a break in the images presented. All three lines contain an image *fisherman's boy* in line 5 *sailor lad* in line 7 , and the *touch of a vanished hand* and *the sound of a voice that is still* in line 11 and 12. Both the first image (*fisherman's boy that he shouts with his sister at play*) and the second image (*sailor lad that he sings in his boat on the bay*) share features of concreteness". (Barrios, 2005; p. 9)

We would like to think that the word " images" that Barrios was pertaining to here could be what Tseng (1999) was stating earlier about "iconicity" captured in Tufte's (1973) concept of "syntactic symbolism" which was somehow parallel to Widdowson's " grammar of representation".   Furthemore, we would like to link the discussion between reference and representation to what Traugott and Pratt (1980) emphasize in relating syntax and literature. The most apparent grammatical structure is the surface structure which we think may be pertaining to the reference ─ the obvious, the usual, the external context. By underlying/deep structure, perhaps, we may be referring to the categories that we cannot see on the surface─ implied, (perhaps null category for Chomsky, 2002 in Radford, 2004 in his Minimalist Syntax[1]) and what is underlying/ abstract layer (s) would be seen on what is represented ─ internal of course of the verbal patterns. This is best illustrated in the model of grammar designed by Traugott and Pratt (1980) in Figure 0.1.

Figure 1 A Model of Grammar (Adapted from Traugott and Pratt, 1980)

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[1] Based on Chomsky's Minimalist Syntax , Radford (2004) explored on Shakespearean Wh-structures (e.g. (a) *In what enormity is Marcius poor ~~in~~? (Menenius , Coriolanus, II, i); (b) ...that fair [for which love groan'd ~~for~~]* The claim here is that preposed/foregrounded Wh-expressions leave behind a null/ empty copy when they move and this comes from a phenomenon which is called preposition copying. Another example is null complementizer*: We didn't know ~~that~~ he had resigned .*

Underlying syntactic/ semantic structure   Pragmatics

Transformational Rules

Surface syntactic structure

Phonological Rules

Surface phonetic structure

It's evident in this model that pragmatics, the study of language use ─ where the addressor's (speaker or writer) intended meaning can be explained─ is juxtaposed with the level of the deeper/ underlying structure. Thus, it is essential to go beyond the surface structure to obtain the intended meaning of the poet, albeit we would like to make it clear that pragmatics, phonology, transformational rules, semantics are not exactly the variables under this current study. The model was presented to simply highlight the significance of underlying structure. Examples of surface and underlying structures are given by Traugott and Pratt (1980):

The fish is ready to eat ─ "Surface Structure"

The fish is ready (for someone to eat the fish) ─ "Abstract/ Underlying Structure"

The fish is ready (for the fish to eat something)─ "Abstract/ Underlying Structure"

Given this original example of Traugott and Pratt, *The fish is ready to eat*, if we will just simply take the meaning of this sentence at face value (simply on the level of reference), then it seems to be the addressor uttering this surface structure is telling us that *The fish is ready to eat.* However, at closer look, the addressor could also be intending to utter the abstract/ underlying structure, *The fish is ready (for someone to eat the fish)*. Note the enclosed prepositional phrase is implied. Hence, we would presume that the underlying structure can be seen in a representational level as Widdowson (1994; p. 37) pointed out that his purpose (the analyst) was "to use poetry in general to illustrate *representational use* of the language to demonstrate how established concepts encoded in linguistic categories can be *realigned to represent reality in a new dimension*". If we were the analyst,   we think the underlying

structure above was "realigned" by considering that perhaps there is an abstract or implied category essential in figuring out the addressor's/ poet's intended meaning to "represent reality in a new dimension". However, one would argue that what Widdowson (1994) was referring to here was the analysis of the explicit verbal patterning in poetry. My counter-argument is that this is precisely the reason why Widdowson (1994) prefers to use poetry – for its "literariness" – ambiguous (e.g. omission of the referent in Blake, 1990; deletion of conjunction and coordinate structure in Austin, 1984). Therefore, it is expected that in analyzing poetic syntax, we will not always encounter what is explicit but implicit as well.

Conceptual Framework

Therefore**,** If one wishes to unlock the secrets and ambiguities of poetry, he has to look straight into the heart of the text─ Syntax. Words wouldn't be enough to reveal the mystery of poet's intentions. As Traugott and Pratt (1980; p. 129) puts it: "If language were just "words, words, words, it would do us little good except in the rather limited linguistic function of naming". Corollary to this premise is Blake's (1990) assertion that there is nothing in a word that can account for it being a Noun, a Verb or an Adjective, except when it is used in a sentence. Hence, focusing on the syntactic structure would lead us to a more scientific linguistic and less impressionistic type of stylistic analysis that would set the parameter of this paper.

However, syntax is intimidating for its abstract concepts of perplexities. Some would say that it is the Algebra of English—this is perhaps the reason why there are only few studies on syntactic analysis in Stylistics since its conceptualization by Jacobson's (1987), Levin (1962), Lotman (1977) regarding "projection principle" which treats poetic syntax primarily as an instrument of parallelism and therefore of textual divisioning and semantic "coupling" . we would like to think that one need not be a follower of Chomsky to be able to relate syntax and literature or form and meaning in particular. Guided by the philosophy of Occam's Razor [2] in Linguistics, simplifying is therefore the key to make the analysis more comprehensible on the reader.

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[2] Huang (2007), *Semantics* and *Pragmatics* defines *Occam's Razor* as the philosophy invoking the principle of economy and simplicity. This philosophy has influenced linguists to design simplified concepts. Chomsky for instance, known for conceptualizing abstract and complex syntax responded to *Occam's Razor* philosophy by recently coming up with Minimalist Syntax where the tree diagram of syntactic analysis is simplified into two branches in adherence to the newly formulated theory,

Be it as it may, we sought to anchor my study on a very simplified framework of Blake (1990) in trying to search for the hidden in Jose Garcia Villa's Poem considered in the literature to be modern-experimental, philosophical, famous and controversial. The intent of the study is to analyze the form (herewith the sentence structure) and its effect and meaning on the reader. The analysis is delimited in three ways: (i) clause elements which make up each sentence; (ii) presentation of the content in theme/rheme and topic/ comment format; (iii) organization of each sentence into declarative, interrogative or imperative format.

A summary is needed for the delineation of some terms and concepts crucial in the conduct of the analysis. Each sentence, according to Blake (1990),   consists of elements, of which in English there are five: (1) Subject; (2) Predicator; (3) Object; (4) Complement; (5) Adjunct. Not every sentence will contain all elements, but most sentences will have at least a subject and predicator (except for the imperative sentences which dispense with the subject) and the majority will actually have more than these two elements. Adjunct refers to anything which fails to fit into the other four categories and usually answers to one of these questions: Where? When? And How? Theme is the first clause element in any sentence. The subject of most English sentences is likely to be in the theme position. This is because what occurs as the theme is more likely to receive emphasis, and one way to give some elements emphasis which it would not normally have is to put it at the head of the sentence. Equally the end of a sentence carries more stress than the middle of a sentence, which is why the concept of end-focus is used. But the end-focus is not such a prominent feature thematic emphasis. Rheme is the rest of the sentence   without the theme.

Moreover, Blake (1990) further elaborates that a noun group consist of five elements, only one of which, the head is an obligatory element. The other elements are Pre-determiner, Determiner, Modifier, and Qualifier. All the other elements are dependent upon the head and refer to it in some way. As a general rule, the words before the head (determiners and modifiers) are single ones, which are independent of one another; whereas those after the head (qualifiers) form phrases or small units which hang together. The most common qualifiers are Prepositional Phrase, Relative Clause, Appositive, and Adjective, Participial Adjective or Infinitive. If the Noun group is expanded, the verb is likely to be reduced in importance. On the hand, the verb group consists of three elements; the auxiliary, the head and the extension. The head is the only element which is compulsory. When it occurs by itself, it is always realized

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the Binarity principle.

by a finite part of a Verb. The auxiliary qualifies the meaning of the lexical verb which is the head of the group. It may be a modal (may, shall) or the verbs do, have and be, which can also act as the head of a verb group. The addition of an extension to a verb group alters the meaning of the verb itself (e.g. to kick vs. to kick off).

Blake (1990) posits that the emphasis of the clause is likely to be affected by the form of the verb, i.e., the active voice and the passive voice. The possible omission of the agent in passive voice puts even more stress on the verbs indicate an action (Dynamic) or a state (Stative) indicating a state which does not change or at least appears not. Verbs and the actions they represent may be viewed in different ways, and usually those differences are expressed through the auxiliaries which occur as part of the verb group, albeit they may also be indicated through adverbs, particularly adverbs of manner. There is an important difference in tone between transitive and intransitive verbs. Transitive verbs have an object and so indicate an action which has an effect upon someone or something other than the subject, hence they seem to be decisive and planned in its operation. If one uses an intransitive verb which has no object, the action may seem to have no particular purpose or intention. It is also important what tense is used by the author. For example simple present indicates something which is true at the time and may continue to be so indefinitely. The present progressive on the other hand, may impart a stronger sense of immediacy. Verbs have a sequential nature which is absent in noun groups. Even non-finite verbs can carry the implication of actions in a sequence.

The Adjunct is the least essential sentence element according to Blake (1990). Because of its optional nature, its position in the sentence is freer. Changing the position of the adjunct does have some bearing on the emphasis it receives, but that emphasis will not be as strong as is the case when the subject is put in a different position from the one expected. A plain style will have fewer adjuncts than an elaborate one because adjuncts lead to subordination and introduce qualification. Most adjuncts qualify the predicator, as to how, when or where the action took place. The action represented by the verb may consequently appear less stark and vivid. This is particularly true if more than one adjunct is included because the emphasis of the sentence shifts towards the adjuncts, depending on their number. Adjuncts can also form part of the balance within a sentence or its group. Adjuncts of time and place are often concrete and factual; they do not necessarily contribute much to the tone of the passage. Adjuncts of manner and emphasisers and amplifiers are much more significant for establishing tone and authorial voice.

As explained previously, this current study also draws theoretical bases on the poetic syntax of Austin (1973) who explored on the syntactic elements (.i.e., anaphoric pronouns, conjunction deletion, etc…), on the temporal theory in poetic syntax by Cureton (1992), on iconicity, verbal patterning and syntactic symbolism by Tseng (1999), on the grammar of representation by Widdowson (1992) and on the empty categories by Chomsky (2002) in Radford (2004) in associating form, effect and meaning in poetry.

With the aforementioned framework, we aimed to analyze the syntax of the poems *I Will Break God's Seamless Skull and "God Said, 'I Made a Man'"*. Specifically, we attempted to set the following as the objectives of this current study:

(i)   to identify the Subject, Predicator, Object, Complement, Adjunct pattern, the theme/ rheme and topic/comment structure and the general structure, declarative, imperative and interrogative in the poem;

(ii)   to compare and contrast any patterns (usual/ unusual) apparent in the Noun group, Verb group and the Other group (Adjective , Adverb and Preposition);

(iii) to correlate the form (herewith the syntactic patterns) with effect and meaning they produce on the reader.

The decision to choose a material for stylistic analysis was also essential. The poet was familiar to me but this particular poem was unfamiliar. It was intentional to opt out of a familiar poetry to inhibit myself from the so-called impressionistic interpretation because there could always be the proclivity of being biased on the previous critical content analysis—which might not be grounded on a clear-cut scientific linguistic methodology. It is also my intent to choose a material that can be useful for my college students. As we know, Jose Garcia Villa is considered to be an icon in Philippine poetry. In fact, his masterpieces, including this poem, are taken up in most of the colleges and universities in the country.

The order of analysis proceeded accordingly. First, we considered my intuitive response to the texts—a general feeling of rebellion against God in this poem. Next, we looked into the specific syntactic patterns, compared and contrasted these patterns. Then, we tried to identify specific linguistic evidence to support my intuition. Finally, we attempted to synthesize these observations to achieve a unified view of the poem's meaning.

Analysis

I Will Break God's Seamless Skull

By Jose Garcia Villa

1   I will break God's seamless skull,

2   And I will break His kissless mouth,

3   O I'll break out of His faultless shell

4   And fall me upon Eve's gold mouth.

5   I will pound against His skull,

6   I will crack it by my force of love:

7   I'll be a cyclone gale and spill

8   Me out of His bounding groove.

9   I'll be upon Eve, upon Eve,

10   Upon Eve and her coats of love!

11   I'll be upon Eve, upon Eve.

12   Cataract of Adamhood. There would I be

13   My Lord there would I rebuild me thee

14   There alone find my finality.

At first look, it appears this poem is stanzaic divided into four stanzas or quatrains. The first two stanzas have four lines and the last two stanzas have three lines. There is a total of 14 lines in this poem. The first stanza is composed of three sentences. The first two lines are the two sentences; lines 3 and 4 comprised the third. Subject-Predicator- Object seems to be the pattern of the first two lines. The doer occupies the theme position which I think sets prominence in this sentence even if it is only a Pronoun. For Blake (1990), usually, Pronoun is deemphasized in a sentence but here it is quite unusual that a Pronoun is given such emphasis. Initially, I suspect that the topic may be the Subject *I* in the first stanza. In all the three sentences, *I* , occupying the theme,   is repeatedly stated. Hence, the constant positioning of the doer's 'self' in the initial prominent   position, the theme gives the feeling of self-centeredness.

It appears that all 14 lines are declaratives. The repetition of the same verb phrase *will break* (herewith Dynamic, action Verb) in the first two lines creates a feeling of strong emotion and the Verbs here are also transitive where the doer of the action has a clear

intention—decisive of *breaking* someone. As a result, the Objects *God's seamless skull* and *His kissless mouth* "suffer" the action of the doer (in the words of Blake, 1990). This strong emotion may also be seen in the connectedness of the first two sentences merged by connective (additive) *and* which resulted in the repetition of the doer's purpose. The persona of the Object, *God* in line 1 is the same referent, the Object refer to in line 2 as evidenced by the Pronoun *Hi*s anaphorically referring or pointing back at the Noun God in line 1. Being declaratives, lines 1 and 2 appear to be making a strong statement—a strong declaration of the doer's purpose of breaking *God's seamless skull* and *His kissless mouth.*

There seems to be a repeated occurrence of the Auxiliary *will* (in the first three lines) setting a tense marker for a future action. It is quite apparent here that the action has not yet happened. Therefore, the doer intends to perform the action in the future yet. But it seems likely that with the strong emotion and declaration, the doer has already made up his mind of wanting to break God. This validates the claim of the doer's decisiveness (the use of transitive Verb).

There appears to be parallelism between the Modifiers (Adjectives) *seamless and faultless* in line 1 and 3. The modifiers are occupying a usual position, following the general rule of the placement of single word- modifier , that is, before the head, herewith Nouns *skull and shell.* These Modifiers are significant in the doer's intention. With these Adjectives, it would make it impossible for him to *break* God. This gives the feeling that the doer knows it is impossible for him to *break God's seamless skull* and His *faultless shell. Seamless* when use as an adjective modifying skull here would mean *perfect skull* (without flaws) which is parallel with faultless shell which can also mean *perfect shell* (without fracture). Perfect skull and perfect shell presuppose that God's skull and shell are intact and have never been fractured before. This gives me the feeling that nobody has ever done breaking God. Hence, this proves the point that the doer knows all along that God is perfect and breaking him would probably be impossible. If he knows that it is impossible then why pursue of breaking God? It is because of his self-centeredness as evidenced by the repetition and over-emphasis of *I,* the "self".

The strong emotion is heightened with the introduction of the interjection *O* (usually an expression of intense emotion) occupying the theme in line 3. The first two elements Subject-Predicator is similar in pattern with the previous lines with exactly the same doer and action *I'll break.* The repetition is somewhat maintaining/ projecting the continuity of strong emotion established previously. There seems to be a pattern with the Adjunct *out of his faultless shell* in line 3 with the Adjunct of line 4 *upon Eve's gold mouth.* Both are adjuncts of place—

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concrete. The compounding of the Predicators of line 3 and 4 appears to have an immediate local-bound connection between the action *break* and *fall* and between the Adjuncts. *Break* is connected with *fall*. Thus, it is more likely that there is a temporal sequence between line 3 and 4. This gives me the feeling that *after breaking out of His faultless shell,* the doer intends to fall upon *Eve's gold mouth*. Thus, after breaking out of God, the doer, out of his own volition, decides to fall upon Eve.

In lines 2 and 4 of the first stanza, there appears to be similarities and contrast between *His Kissless mouth* and *Eve's gold mouth*. Both have similar head form, *mouth* and both are Nouns. However, *His kissless mouth* is an Object while *Eve's gold mouth* is an Adjunct of place which is part of the Adverbial phrase *upon Eve's gold mouth*. Notice the importance of the positioning of the Adjective modifiers *kissless and gold.* If we hypothetically inter-change the position of the modifiers, say *His gold mouth and Eve's kissless mouth*, then there will be a change of effect and meaning. Same is true when we remove the modifiers. While it is true that qualifiers are not that emphasized in the sentence, they are significant in bringing about the intended effect and meaning. The contrast here seems to make me feel that God's mouth is kissless while Eve's mouth is gold—perhaps kissable and valuable. In other words, the Subject *I* would like to make us feel that he prefers , Eve to God.

Moving on to the next stanza, there is an evident similar pattern of the first three lines here with the first three lines in stanza 1. I am referring to the Subject –Predicator pattern. It seems the "self" is intensified with the repetition again of *I* being the subject, the topic in this stanza. Self-centeredness is very much felt here. The Predicators, Verb phrases *will pound and will crack* lead to the progression of strong emotion because the dynamic verbs pounding and cracking are specific concrete strong words of breaking. The vividness of these action words apparently captures the anger in the doer. Although there seems to be no Object in line 5 (making the Verb phrase intransitive), the Adjunct *against his skull* that follows the verb phrase functions as its qualifier having an end-focus in this sentence, thereby the intention of hurting God is still very much felt with the Pronoun *His* anaphorically referring to God in line 1. Then the emotion was intensified with the intension of cracking God's skull (as evidenced by the transitive verb will crack) in line 6 with the Object *it* anaphorically pointing back at its referent *skull* . The emotion is heightened by its succeeding Qualifier, Adjunct of manner *by my force of love.* Notice its parallelism with the Adjunct *Upon Eve and her coats of love* in line 10. I get the feeling that the force he will use to beat God is the force he gains out of his love for Eve. At this very juncture, the persona of Eve being his object of love is somewhat being revealed. The emphases given to the Noun *Eve* both in line 4, 6, 9, 10 and 11 may give

us the idea that Eve is a representation of the woman he desires to be with. Moreover, the foregrounding of the colon before the word *love* gives it more prominence than the use of comma because a colon takes certain feature of a period in terms of pause—hence, the end focus. I would like to think the doer would like to give *love* more prominence for two reasons: (a) the progression of strong emotion from line 5 to 6; (b) the verbal patterning of 6 and 10 to highlight the doers great love for the woman he loves. Then with the introduction of line 7, the progression of intense emotion seems to rise with the use of Object *cyclone gale*. The doer *I* wanting to be (as evidenced by dynamic Verb phase *will be)* a strong powerful wind gives a powerful and vivid effect of the high intensity of the doer's anger.   There seems to be a temporal sequence from *being a cyclone gale* and *spilling* because these Verbs are compounded in one locality. It appears here the doer wants to be a *cyclone gale* then to *spill* himself out or fall himself out of God's territory (as evidenced by the Qualifier Adjunct *out of His bounding groove*).   The adjective modifier *bounding* seems to mean *limiting* when attached to the Noun *groove* meaning *routine*, when stringed together in this sentence as part of the Adjunct of place, they would mean limiting/ fixed routine. Now the effect of this would be, the doer wants out of God's limiting/fixed routine may be because of boredom of the " ordinariness/ usualness" of life. Perhaps, he wants excitement with the woman he loves and desires. At this point, I would like to think the persona in this poem is someone who wants to explore the possibilities and boundaries in life. The persona according to Roseburg (1998) hates the ordinariness of life and wants to explore the world. In fact his father wants him to be a doctor but he insisted in wanting to become a poet,   something that is extra-ordinary and very exciting—the popularity, the travel and the woman of course.

The poet in the third stanza simply voices out his great passion for the woman he loves (as evidenced by the repetition of the Noun Eve in lines 9, 10, and 11 as part of the Adjunct of Place). The tautology of the Adjunct *upon Eve, upon Eve, upon Eve* gives us a concrete iconicity / image   of the poets experience as he is expressing these lines. It seems that he definitely loves this woman so that he even wants to defy God to be with her. It appears that in this stanza there is a shift of prominence from the Subject *I* to the Adjunct-Noun *Eve*. This is proven in the number of times (herewith five times) the poet passionately repeated her name in the two sentences here.

Furthermore, the poet introduces his closing stanza with an Object   *Cataract of Adamhood* in the first line. It seems that this stanza has a   different pattern compared to the previous stanzas. I think the foregrounding of the Adjunct in line 12 has a purpose. The pattern in line 12 is Object – Adjunct – Predicator- Subject- Predicator where the Object is *Cataract*

of Adamhood , the Adjunct is *There*, the Predicator (the Auxiliary Verb) is *would*, Subject is I, and the other Predicator (the main Verb) is *be.* The different pattern gives us a different intensity of emotion. It seems that there is a change of tone. From anger in the first two stanza to overwhelming passion of love in the third to acceptance of reality or perhaps guilt. This point is proven in the Object, Cataract *of Adamhood* which occupies the theme, a prominent position. The Noun *cataract* being the head of this Noun phrase (which functions as the Object) gives me the initial feeling that it is foregrounded to mean a disease (which causes the loss of sight) and a river (the source of life and joy). Perhaps, it is the poet's intention in a way, to admit that his own volition to *fall upon Eve* or to fall so much in love with the woman that he desires caused him to loose his sight but, Eve, at the same time, is the source of his life and joy. Therefore, it is Eve who is the cataract of Adamhood. This gives me the feeling the poet would like us to think that woman is a cataract of manhood—that man is somehow blinded by the woman's existence, making her the center of attraction. As a result, God's presence and will are not seen, forgotten and even defied or rebelled upon.

Moreover, the usual order of sentence 1 in line 12 would be *There I would be cataract of Adamhood or I would be cataract of Adamhood there.* Hence, the order of line 12 is quite unusual. Take note of the positioning of the Subject *I* in this sentence. It seems likely *I* is sandwiched in the middle position (in between the Auxiliary *would* and the main Verb *be*) thereby giving it lesser prominence. I would like to think that this is intentionally done not only for end rhyme purpose (be, thee, -ty) but to really give prominence to *Cataract of manhood* which is the " mirror image" (Blake, 1990) of *Eve*, the last relevant word in line 11. Also, line 13 has a very unusual construction. If we will rephrase this in its usual order, this would appear: *There I would rebuild me ~~and~~ thee, My Lord*. Thus, we have Adjunct-Subject-Predicator- Object pattern. Now, this becomes unusual because the Object *My Lord* is preposed in the theme position giving it prominence in this sentence. The end-focus is another Object, an Appositive *thee* of My Lord—referring to God. Hence, God occupies or gains prominence in this sentence and it is the first time the poet ever addresses God as *My Lord* and the poet's "self" is deemphasized here because *I* is sandwiched in between the Auxiliary *would* and the main Verb *rebuild.* This gives me the feeling that there is respect now compare to how he treated God in the previous stanzas. It is also quite interesting to note that there is an empty/null category (Chomsky, 2002 in Radford, 2004) or implied category— a connective *and* which could be embedded in the underlying structure (Traugott and Pratt, 1980). For Austin (1983) this is clearly an omission of connectives that is common in poetic syntax. But what is really the meaning of the sentence in line 13? What does the poet mean when he said: there would

I rebuild me and thee? It is quite probable the poet (by juxtaposing *me thee*) would like us to think that he wants to rebuild a new life with Eve (regardless of the consequences) and rebuild God's will/ impositions/conditions upon manhood. By rebuilding perhaps the poet gives God the option to change his will/ impositions/conditions imposed upon him. And he concludes in saying: *There alone finds my finality* in line 14. It is quite possible that the poet omitted the Subject –Predicator (Auxiliary) Category *I will* (in between the Adjunct *alone* and the main Verb *find*) because I have this feeling that the poet has mellowed down (as evidenced by a different pattern and the shift of prominence to God by addressing Him, *My Lord*)—somewhat digressing his anger and self-centeredness. There appears to be an acceptance of God's presence—who he described to have perfect skull in stanza 1; thus, giving an effect that he accepts it is quite impossible to beat God. Nevertheless, the thought of defying God's will is still there as can be seen in the Object *my finality*—that he will only be at peace finally if God allows him to love Eve (who, as we know , "did" or will not also follow God's condition regardless of the consequences).

With the above premises considered, I would like to think that the intention for instance of *breaking God's seamless skull* would presuppose anger, defiance or rebellion because there seems to be a manifestation of wanting to physically harm God and there appears to be the intention of challenging God. The doer is defying God because he intends to break out from Him and make himself fall upon Eve who may perhaps represent the woman he loves. Furthermore, the repetition of the subject I, the "self", the topic here would imply that this poem is more about himself because there is a manifestation of self-centeredness; in fact, the word God only appeared once in the first stanza. My initial intuition of the poet's rebellion (as the dominant effect on me) in this poem has somehow correlated with the form and meaning as seen in the syntactic patterns discussed above.

"God Said, 'I Made A Man'"
   By Jose Garcia Villa

1   God said , I made a man
2   Out of clay—
3   But so bright he, he spun
4   Himself to brightest Day

5   Till he was all shining gold,

6   And oh,

7   He was lovely to behold!

8   But in his hands held he bow

9   *Aimed at me* who created

10   Him, And I said,

11   'Wouldst murder me

12   Who am thy Fountainhead!"

13   Then spoke he the man of gold:

14   'I will not

15   Murder thee! I do but

16   Measure thee. Hold

17   Thy peace.' And this I did.

18   But I was curious

19   Of this regal head.

20   'Give thy name!' — ' Sir! Genius'."

As can be seen on the structure of this poem, there are five stanzas and each stanza has four lines. It seems that every third line is indented. Indention gives prominence because it highlights the introduction of new topic.   As a result, it draws me closer to lines 3, 7, 11, 15, and 19   upon my first reading, we notice there appears to have a pattern on the key words: *bright, lovely, murder, murder, regal head*. These key words seem to establish curiosity upon the reader and directs him to immediately read the first stanza to find out: Who is bright? Who is lovely? Who would murder who? Who is this regal head?

It appears to be a short narrative poem which tells a story about God's encounter with a man as initially evidenced by the past tense form of the Verbs (e.g. *said, made, spun*). Lines 1 and 2 comprise sentence 1. The Subject in the main/matrix clause is *God* (the theme), and the Predicator is *said*. The Object seems to be the entire embedded clause *I made a man Out of clay* which is an extension/qualifier of what God said. Within this embedded clause, the Subject is *I* anaphorically referring to God, the Predicator is *made*, the Object is a *man* and

the Adjunct is *Out of clay.* Based on this pattern, it seems likely the topic does not occupy the theme position. I initially suspect the topic appears to be *man* as evidenced by its end-focus in line 1 and the foregrounding of the Adjunct of manner, *Out of clay* in line 2 gives prominence on how man was made or created by God. Although on second thought, the Subject, God can be the topic here because it occupies the Theme position. However, on a closer look, the matrix clause is more of a narrated/ reported experience thereby making the doer less prominent in the sense that the transitive verb *said* seems to be different with the transitive verb *made* in terms of the degree/level of purpose. In the matrix clause, the purpose is revealed from the poet's end, being the narrator, with *God said*, the intention is simply *to say* but in the embedded clause the purpose of God is *to make* (*I made a man*)—the intention is more decisive here because this is a direct speech; the intention is directly coming from God himself; although, Pronoun *I* wouldn't seem to be the topic because a pronoun in an embedded clause is usually 'deemphasized' with the presence of a previous referent, *God*. It is important to stress here that the topic may not always be the Theme and it may be found in other categories, i.e., the Object (like in this case) because topic is viewed by Blake (1990) as the psychological subject. Hence, it seems probable the Object a *man out of clay* is the topic. Notice the hyphen after Noun *clay*, the end-focus in line 2. The feeling of long pause is highlighted here to give it more emphasis.

Line 3 begins with a contrast , with the foregrounding of connective *But* (Blake, 1990) categorizes this as an Adjunct: any word that does not fall under the category of Subject, Predicator, Complement and Object. There seems to have a different pattern here. Sentence 2 consists of lines 3, 4 and 5. It appears the structure is Adjunct- Complement – Subject-Subject- Predicator-Object-Adjunct-Adjunct where the Adjunct of manner is *But so,* the Complement is *bright*, the Subject is *he* (repeated), the Predicator is *spun*, the indirect Object is *himself*, the Adjunct of place and time is *to the brightest Day* and the other Adjunct of time (line 5) is an embedded adverbial clause *Till he was all shining to behold!*. I think the difference in pattern was intentional to mark the contrast, with the Adjunct *But* as the theme of sentence 2. It is quite obvious the pattern here is unusual with the Complement *bright* preceding the Subject *he.* In doing so, it seems that *bright* would be closer to *clay.* This marks the initial difference because clay is something that does not shine nor glitter. What more if we will merge *so* and *bright,* the more the contrast is emphasized. The repetition of the Subject Pronoun *he* anaphorically referring to the Noun *man* now validates that *man* is really the topic because prominence is given to the Subject here for its repetition. Moreover, the Predicator-Verb *spun* (A dynamic Verb) is given an end-focus in line 3. This dynamic Verb when merged

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with the Subject *he* creates the feeling of fast movement of *Himself*, again foregrounded in line 4. Hence, this poem talks more about the *man*, in the words or direct speech of God which of course is perceived by the poet. The contrast is intensified with the extension of the Qualifier-Adjunct *to brightest Day* as can be seen in the superlative form of the Adjective *brightest*. On one hand, this Adjunct seems unusual. It appears that this prepositional/adverbial phrase can be referring to place and time. Upon the introduction of preposition *to*, it appears like we will be asking: *he spun himself where?* But with the merging of Preposition, modifier-Adjective and Noun, *to brightest Day,* it seems likely we will be asking: *he spun himself when*? Furthermore, there seems to be a temporal sequence between the matrix clause (lines 3-4) and the embedded clause (line 5), the other Qualifier-Adjunct (He spins till he shines action/movement). This gives me the feeling of gradual-to fast- to very fast movement to achieve the shining/ brightness of the gold which I think highlights the ultimate contrasting effect (clay versus gold). Thus, The linguistic embellishment, from lines 2 to 5 may all be referring to *man*. Hence, the poet would like us to feel that the man was made out of clay by God but he turned out to be a shining gold. The question is—who is responsible for him turning into gold? Was it God or the man, himself? Perhaps, I suspect the poet seems to perceive—using the words of God: *he, he spun Himself to the brightest day Till he was all shining gold*—that it is his own doing (*he, he spun himself*). It is the man's intention to spin (a transitive Verb) himself, meaning the man is decisive of his purpose to spin himself on his own strength till he turns into gold.

Lines 6 and 7 comprise sentence 3. The introduction of connective *And* (herewith Adjunct) in line 6 connects the similar description of the *man* being a *shining gold* with an Interjection O (also an Adjunct) as a joyful or delightful feeling seeing His beautiful creation turned into gold. This point is proven by God's direct speech *He was lovely to behold!* The exclamation point heightens the feeling of God's happiness upon the handsome appearance of His creation.

My suspicion is validated by the poet's perception that it was the man's own doing why he turned into gold (which gives me the feeling of being conceited) with the introduction of line 8 because there appears to be a major shift of tone, a contrast marked by the Adjunct-connective *But which is* followed by another Adjunct *in thy hands,* Predicator, *held,* Subject *he,* Object, *bow*. Bow is obviously given an end-focus and there seems to be an omission of connective *and* (Austin, 1983), Null Category (Chomsky,2002 in Radford, 2004), implied-underlying structure (Traugott and Pratt, 1980) between *bow* and *aimed* because it is quite apparent that there is a compounding of the predicators *held* ~~and~~ *aimed*. The omission appears

to be intentional to give way to the foregrounding of bow (end-focus) and *Aimed* as the theme of sentence 4. Should the connective *and* not been omitted then it would occupy the end-focus in line 8 or the theme position in line 9. Then, the effect might have been different. Therefore, the major shift of tone emanated from the Object-Noun *bow* which when merged with the Verb phrase *Aimed at me* would give us an intense feeling of fear for or rebellion against God (herewith Objective/ Accusative Pronoun *me*). The poet's intention of physically harming God by hitting Him with his bow gives me the effect that he challenges God's power. At this juncture, it is clear that the Object-Noun *man,* the topic of the poem could be the poet himself. With the man's rude and impolite actuations against his Creator, I sense that the poet is self-centered and conceited. He writes this poem as if God is the one telling the story (as evidenced by the God's direct speech in lines 1 to 9) but it seems likely, he is still the center (as evidenced by *man* being the topic of this poem and receiving the linguistic embellishment). The relative or embedded clause *who created* in line 9 gives me the feeling of uncertainty as to why will he aim at God, who created Him? Notice Him is again foregrounded in theme position in line 10; hence, giving it more prominence compare to *me* (in the middle of line 9 referring back to God). This gives me the feeling that he simply belittles God's power in this poem.

Half of line 10 introduces sentence 4. It shows connective *And* (herewith Adjunct) is situated as the theme followed by the matrix clause *I said* (God's own narration), and its embedded clause *'Wouldst murder me* (God's direct speech) in line 11 and another embedded or relative clause *Who am I thy fountainhead!*" in line 12. It seems that the embedded clauses in sentence 4 are positioned to ask a question (as evidenced by the preposing of the Auxilliary *Wouldst* in the theme position. What is unusual here is again the omission of a category Subject ~~you~~ after the Auxiliary. This omission is what Austin (983) believes to be pronoun deletion common in poetic syntax to foreground certain effect and meaning. Chomsky (2002) in Radford (2004) labels this phenomenon as null category that is natural in usual and poetic language. Traugott and Pratt (1980) see this implied category to be embedded in the underlying or abstract structure. Hence, the deletion of this category is intentional to give us the effect that there is a shift of God's tone—from a joyful or happy God (by the presence of a man, His creation), always delightfully mentioning him from lines 1 and 7—to a bewildered Creator in Lines 11 and 12. Not mentioning the Subject ~~you~~ would have been caused by the man's radical actuations (aiming at God) thereby changing God's mood towards him. This question seems to show God's bewilderment on His creation. Why would His very own creation want

to murder him? This is the feeling we get from sentence 4. And bewilderment is heightened by the use of exclamation mark rather than a question mark.

Moving on to stanza 4, the Adjunct-Connective *Then* signals the temporal sequence of events from line 11, the asking of question to the answering of this query in the succeeding lines in Stanza 4. Adjunct *Then* is followed by a Predicator *spoke,* the Subject-Pronoun *he* and its Appositive *the man of gold.* The inverted order Predicator-Subject pattern is somewhat unusual here. We would like to think that in so doing, the subject with its appositive will be given the end-focus because even if it will follow the usual order Subject-Predicator pattern, the Subject and the appositive will still be in the middle position (having less prominence) because the theme is already occupied by the Adjunct. The emphasis is increased with the use of colon, as we know, a colon has a certain feature of a period with its feature of slight pause that has a bit of a delay compare to a comma; hence, giving the Noun gold more prominence when stringed to the preposition *of* and the Noun Phrase, now Determiner Phrase (in Chomsky, 2002, Minimalist Syntax) *the man.* Then, lines 14 and 15 appears to be an embedded clause of the matrix clause in line 13, thus, answering the previous question: *I will not murder thee!* This clause seems to be the direct speech of the man of gold. He does not want to murder God (herewith *thee*) but he wants to measure God (*thee*) in lines 15 and 16 (comprising sentence 6. This gives me the feeling that the use of the Verb *measure* as part of the emphatic Verb phrase *do but measure*, is somewhat revealing the poet's intention of wanting to put God to the test. This emphatic transitive Verb phrase makes the poet decisive in wanting to test perhaps God's reaction, patience and intelligence as evidenced by the concrete radical actuation (i.e., *held he bow and aimed at me*) and reasoning (I *will not murder thee! I do but measure thee*). If he had no intention of murdering God, then why did he aim at Him? The answer is—*measure thee.* This reasoning appears to be unusual: how can you measure God by aiming at Him? Does the poet would like us to think that what he is referring to is not physical measure and that the act of aiming is in itself a measure or a test? Yes. It seems more likely.

Half of line 16 and half of line 17 comprise the sentence 7 which is an imperative *Hold thy peace.* This is a usual pattern in imperatives where the Subject is implied and the Verb *Hold* occupies the Theme position that is followed by the Object *thy peace. Thy* here has two functions; (1) it serves as Determiner Pronoun, referring to the Noun *peace*; (2) it anaphorically points back to God. Thus, the man is the one uttering this sentence. Now dynamic Verb *hold* seems to be *a* Transitive Verb where the addressor has a clear intention of commanding. Hence, this gives me the feeling that the man is obviously ordering God to do something. If

he respects God, then there could have been the use of a request marker, i.e., *please*. The utterance is giving me the feeling that he treats God equally the way he treats human beings. There is even no sign of reverence and owe for his creator.

Furthermore, half of line 17 consists sentence 8. it appears to follow an unusual pattern: Adjunct- Object- Subject- Predicator where the Adjunct- Connective *and*, the Object is the Pronoun *this*, the Subject – Pronoun is *I*, the Predicator is *did.* With the use of connective *and,* there seems to be a direct connection of this sentence with the utterance in the previous mention which is an order. Sentence 8 seems to be a direct reply from God (with Pronoun *I* referring back to God) to give in to the order of man. I would like to think that the effect of God's direct speech of submission to the order of man (*And this I did*) is great humility, coming from the creator himself. Hence, the contrast is not merely seen on the sentence patterns but on the conveyed meaning as well. While God decided *to hold His peace* meaning to maintain his composure, there was still this curiosity to know the man. This is located in lines 18 and 19 consisting sentence 9 with the Adjunct – Adversative-Connective *But* as the theme. The Subject-Pronoun is *I*, the Predicator is *was*, the Complement is *curious.* Sentence 9 seems to follow a usual order with an Adjunct –Qualifier *Of this regal head* positioned in line 19. This prepositional phrase was indented and foregrounded to show that God perceives him to have a *regal head.* When the Modifier-Adjective *regal* is stringed to the Noun head, this would give us the feeling that God sees him to have a royal or perhaps a Kingly head or mind. Of course this could give us a negative and positive effect. Probably God perceives him to be boastful like the Kings and perhaps on a positive light, God sees him to have a superior mind. However, with man's previous radical actuations, we would be more inclined to feel that God thinks of him as boastful primarily and perhaps to possess a superior mind secondarily.

With the positioning of line 20, the last line consisting sentence 10 '*Give thy name!"* . It seems likely its God who is more interested of knowing him rather than he having the interest of knowing God. In other words, we feel that it is the creator who is more curious to know His creation rather than His creation, with due reverence, wanting to know his creator. This validates my previous assumption for the man's conceitedness and self-centeredness. The feeling of conceitedness is heightened by the man's reply: *Sir! Genius!* This is an unusual sentence pattern because it only consists of two relevant words. There seems to be the omission of Subject-Predicator *I am* thereby giving more prominence to the Object *Genius* (herewith capitalized) giving me the feeling that he feels that he is really genius. The use of the exclamation mark after the Adjunct *Sir!* Progresses the feeling of conceitedness. This

feeling can also be proven in the fact that the last utterance is a declarative sentence. The man who appears here to be the poet himself declares his superior intelligence to God as his identity. What a way to end a poem with the word Genius occupying the end- focus. Notice the contrast of the first line in stanza 1 and the last line in the last stanza. The former speaks God's generosity of creating a man but the last line speaks of man's pride and boastfulness/ conceitedness.

In sum, there is one similarity in both poems—the desire to challenge God's power. In the first poem *I,* the persona challenges God because of great love for Eve who seems to be the representation/ iconicity of the woman he desires. In the second poem, the man challenges God because of too much pride of himself—conceitedness. Therefore, the attempt to challenge or hurt God presupposes rebellion. This was what we initially felt when we first read these poems.

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