

I. BASIC GRAMMAR and ACADEMIC WRITING

Grammar refers to the rules for speaking or writing a particular language, or an analysis of the rules of a particular aspect of language.

1. Lexicon

1.1. Diction: Lexical Accuracy

Problems with diction (or lexical accuracy) can easily be solved by simply referring to current international dictionaries. If you cannot define the term, nor give a synonym for it, then you must be using the word based on how you have been exposed to it, and your usage might be erroneous. Learn to read the dictionary for the different meanings of words (or word forms) in different classifications. For example, read entries for such simple words as *make* or *set*, and appreciate their different uses.

1.1.1. Lexical Change

Be open to changes in the form and use of English words. For formal written communication, use international newsmagazines and reputable journals as models.

1.1.2. Lexical Variation

Some words may have similar meanings or the same meaning, sometimes even the same source, but tend to be used in particular English dialects. Especially confusing to Filipino users of English are principally British forms, e.g.: elevator, French fries, TV (American) – lift, chips, telly (British).

1.1.3. Homophonous and Homographic Words

Differentiate between *homophonous* (same pronunciation) and *homographic* (same spelling) words. If you have to use a word which sounds or looks like another word (or, put another way, a word form which has several meanings), make sure that the context of its use clearly and firmly establishes the meaning you are using it for, e.g.: *bore* – 1. She bore a child out. 2. Her boyfriend was such a bore that she left him. 3. Termites bore holes as they eat their way through wood.

1.1.4. Word Meanings

Differentiate between words which are very closely related in meaning to each other, e.g.: advance vs. advanced, astonish vs. surprise, consent vs. assent, etc.

1.1.5. Explicitness

Use the right word, and be explicit as possible. Do not leave ideas “understood.” E.g. The blank was not legibly written (incorrect) vs. The entry on the blank was not legibly written.

1.1.6. Filipinisms and Slang

Use Filipinisms only when your target readers are familiar with them – fellow Filipinos, or other nationals who have become familiar with Filipino English, e.g.: ballpen (ballpoint pen), blow-out (a treat), plastic (hypocritical), etc.

Be careful of using English words or phrases that seem to be the source of a Filipinism. Some of these do not have the same meaning as the Filipino word or phrase, especially those used in slang, e.g.: papa (English - dad) vs. papa (Filipino slang - boyfriend, especially of gays), stand by (English – stick by) vs. istambay (Filipino slang –hang around).

1.1.7. Loan Words

Use loan words in English correctly. Watch out for their spelling; the diacritical marks are sometimes omitted in an English text. For the pronunciation of loan words, check the dictionary.

French Word: (a la carte, bon voyage, bourgeois, chaise lounge, buffet, coup d' etat, couturier, de luxe, etc.)
Latin Terms: (ad hoc, ad interim, alter ego, bona fide, cum laude, in toto, mea culpa, per se, status quo, etc.)
Italian Words: (a cappella, adagio, alto, bravo, falsetto, forte, opera, piano, vivace, etc.)

1.2. Idioms

An idiom is a particular combination of words, the combination having its own meaning often unpredictable from the individual meanings of its components. Because of its unpredictability, the best way for you to learn idioms is to memorize and use them. Always refer to a dictionary or a reference book on idioms.

Phrasal Verb: (abide by, adhere to, brag about, differ from, embark on, give back, make off, pick up, etc.)
Verb with Reflexive: (absent oneself, avail oneself, brace oneself, enjoy oneself, hurt oneself, etc.)
Verb-Noun: (catch a cold, commit an error, hit a note, make faces, see/watch a movie, etc.)
Preposition-Noun: (at bay, at this point, at work, in love, in order, in tune, off limits, in good terms, etc.)
Phrasal Adjective: (abreast of, addicted to, ashamed of, beholden to, envious of, familiar with, fond of, etc.)
Preposition-Noun-Preposition: (in behalf of, in compliance with, with regard to, in spite of, on charge of, etc.)
Phrasal Adverb of Time: (at daytime, in the morning, in May, this week, week after next, next weekend, etc.)
Expressions: (birds of feather flock together, it remains to be seen, sight unseen, swan song, etc.)

1.3. Prepositions

Prepositions express relationships between nouns, between a verb and a noun, and between an adjective and a noun. The “preposition + NP” construction, or prepositional phrase, functions as modifiers.

>The book on the table is not mine. (*On the table* functions as a modifier of *book* and comes from the adverb of place of an underlying *be* construction.)

>We commute from Bulacan to Manila every day. (*From Bulacan to Manila* functions as modifier of *commute*.)

>This essay is full of slang. (*Of slang* functions as modifier of *full*.)

Prepositions are usually classified according to meaning:

1. location: (aboard, across, after, along, around, before, behind, between, by, down, next to, opposite, etc.)
2. direction: (across, against, around, beyond, down, inside, into, off, onto, out, through, to, toward(s), up, etc.)
3. time: (about, after, around, as of, before, during, prior to, since, till, times, until, etc.)
4. process: (by means of, through via, etc.)
5. possession: (of)
6. approximation: (about, around)
7. attribution: (according to)
8. relation: (along with, apart from, because of, besides, but, by, considering, due to, except, including, like, etc.)

Prepositions may also be classified according to form:

1. simple: (across, after, among, around, at, before, beneath, beside, etc.)
2. compound: (according to, along with, because of, in accordance with, in relation to, etc.)

2. The Kernel Sentence

2.1. Parts of Speech

The term *parts of speech* traditionally refers to the following classes of words in English:

1. Nouns: (dog, group, happiness, UNESCO)
2. Verbs: (do, be, walk, shall)
3. Adjectives: (sad, green, asleep, burnt)
4. Adverbs: (well, later, near, however)
5. Pronouns: (you, yourself, one, anything)
6. Prepositions: (on, of, across, like)
7. Conjunctions: (and, or, since, if)
8. Interjections: (No!, Alas!, Oh!)

Modern grammars have used the concept *distribution* – the pattern of occurrence and non-occurrence – as the defining criterion. Technically then, “parts of speech” in modern grammars are actually *distribution classes*. For example, in English, a “noun” is any word which may occur with a determiner before it (the book), or with a plural (books) or possessive (book’s/books’) morpheme. In a sentence, it may occur before the verb phrase, functioning as its subject; after a transitive verb, functioning as its object or complement; after a linking verb, functioning as its complement; or after a preposition; functioning as its object. It may also occur after another noun or noun phrase, functioning as its appositive.

Knowing the classification of a word allows you to use it properly. For instance, you might associate the suffix *-ly* with adverbs, as in *really*, derived from the adjective *real*. Yet some *-ly* words are not, such as *kingly*, an adjective derived from the noun *king*. You should not use it as a substitute for *regally* since this is an adverb derived from the adjective *regal*.

2.2. Noun Phrase

2.2.1 Determiners

Determiners, positioned before nouns, are words which express (1) degrees of definiteness (i.e., degrees of certainty by the speaker and hearer of the actual identity of the nouns referred to), or (2) the position of the nouns relative to the speaker or to the text, or (3) their quantity.

The Different Types of Determiners are:

1. Article

- a. **Indefinite Article** – *a* and *an* with singular nouns (a chair, an apple), zero for plural nouns (chairs, apples). Use indefinite articles when you are referring to an item which is not yet commonly known by you and the reader/hearer.

A occurs before words or initials pronounced with an initial consonant; *an* occurs before words or initials pronounced with an initial consonant.

- b. **Non-definite Article** – *some* with singular noun. Use the non-definite article when you are referring to an entity identifiable to some extent by you and your hearer or reader, but which you prefer not to name, e.g.: *Some* man delivered this suspicious package.

2. Demonstrative

- a. Near – *this* (sg), *these* (pl). Use these demonstratives to indicate that the noun is nearer you than your hearer, or more recently mentioned in the text.
- b. Far– *that* (sg), *those* (pl). Use these demonstratives to indicate that the noun is not near you – it may be nearer your hearer, or far from both of you – or not recently mentioned in the text.

3. Specifier – *such*, followed immediately by a noun. (*Such* commodities used to be heavily traded.)

4. Quantifier

1. *any, each, every, either, neither* with a singular noun (each gallon, every child)
2. *all, some, both, few, many, more* with a plural noun (all gallons, some children)
3. *less, much* with a non-count noun (less attention, much suffering)

5. Negative – *no*, with a singular noun, meaning “not one,” or with a plural noun, meaning “not any.” *No* with a singular noun emphasizes the meaning of “not a single (one).”

>No person should be above the law. >No trees grow above the mountain.

6. **Possessive** – *my, your, his, her, its, our, their* denote a sense of belongingness. (his thesis, their theses)

2.2.2. Nouns

Nouns have been commonly defined as “names of persons, places, or things.” This notional definition, however, is not a good working definition – it cannot be used categorically determine whether a word in English is a noun or not. The linguistic approach to defining the “noun” is to describe its forms, functions, and possible positions in the basic or kernel sentence.

Basically, nouns or noun phrases are either proper or common. Proper nouns (Mario, Manila) are specific names, and are capitalized, while common nouns (student, city) are not capitalized. The different types of common nouns are further classified according to:

1. grammatical number:

- collective nouns – e.g. persons (jury, committee), animals (herd, school, convoy)
- count nouns – e.g. box, package, truck, house, chair
- non-count or mass nouns – e.g. cloth, water, coffee, wheat, flour

2. reference

- abstract nouns – e.g. imagination, anger, fear, love, honesty
- concrete nouns – e.g. thunder, earthquake, fragrance, sweetness

Derivations

1. **Adjective-Noun Derivation** – Adjectives may be transformed into nouns with their respective derivational suffix. -age (short-shortage), -ance (brilliant-brilliance), -dom (wise-wisdom), -ion (cautious-caution),

2. **Verb-Noun Derivation** – Verbs may be transformed into nouns with their respective derivational suffix. -age (marry-marriage), -al (approve-approval), -ance (perform-performance), -ience (obey-obedience)

3. **Nominal Agentive Form** (a.k.a. active agentive) from verbs – denote the doer of the action. -art (brag-braggart), -ent (study-student), -er (teach-teacher), -ist (copy-copyist), -man (sell-salesman)

Noun Transformations

1. **Concrete-Abstract** – Concrete nouns may be transformed into abstract nouns with their respective inflectional suffixes, e.g.: -hood (man-manhood), -ship (friend-friendship), -ice (coward-cowardice)

2. **Person-Position/Territory** – From the title of a person may be derived his position or the territory he controls or rules over, e.g.: duke-dukedom, duchy, king-kingdom, official-officialdom

3. **Nominal Agentives** – Nominal agentives may also be formed from nouns to denote the practitioner in the discipline, or user of the object, e.g.: -ian (history-historian), -er (drum-drummer), -ist (guitar-guitarist)

4. Names referring to place of origin or citizenship – e.g.: Bahamas-Bahamian, Belgium-Belgian, England-English

2.2.3. Gender

Gender in English grammar refers to the biological sex of the noun’s reference, thus, *masculine* (god) or *feminine* (goddess) for animate nouns, *neuter* for inanimate nouns (universe).

1. The feminine form of nouns is generally constructed by adding –ess, e.g.: baron-baroness, count-countess, lion-lioness, host-hostess, prince-princess, steward-stewardess, villain-villainess.

2. Some get their masculine or agentive suffix –or/-er replaced by –ress, e.g.: actor-actress, director-directress, instructor-instructress, traitor-traitress, murderer-murderess, sculptor-sculptress, songster-songstress.

3. Some undergo a slight stem change, e.g.: duke-duchess, emperor-empress.

4. A few Latin forms are also used in English, e.g.: alumnus-alumni, emeritus-emerita.

5. Some masculine-feminine pairs of nouns are idiomatic, e.g.: groom-bride, boy-girl, dog-bitch, hero-heroine, merman-mermaid, merman-mermaid, warlock-witch.

6. Some apparently masculine forms are being transformed into gender-neutral ones, mostly in response to criticism about “sexism” in language, e.g.: chairman-chairperson/chair, salesman-salesperson, policeman-police officer.

7. Some are readily associated with a particular sex such that the other –gender forms need modifying words, e.g.: nurse-male nurse, doctor/physician- lady doctor/physician, alto-male alto or countertenor.

2.2.4. Number

Grammatical number refers to the meanings “singular” and “plural” as signaled initially in the noun, and, because of agreement rules, also in the determiner and verb. Nouns form the plural in *regular* and *irregular* ways.

1. The most common regular plural form is constructed by adding –s, e.g.: fact-facts, lie-lies.

2. Regular nouns ending in the sounds “s”, “sh”, “ch” or “z” take –es for the plural form, e.g.: batch-batches, buzz-buzzes, flash-flashes, kiss-kisses.

3. Nouns ending “-se” get only the written suffix “-s” but the resulting plural form is actually a full syllable “-es”, e.g.: hose-hoses, rose-roses.

4. Regular nouns ending in “o” preceded by a vowel take “-s”, e.g.: cameo-cameos, radio-radios, zoo-zoos.

5. Nouns ending in “o” preceded by a consonant are tricky. Some take an “-es” for the plural form, e.g.: echo-echoes, hero-heroes, potato-potatoes. Others take only “-s”, e.g.: embryo-embryos, Filipino-Filipinos, photo-photos. Some use either “-s” or “-es”, e.g.: cargo-cargo/cargoes, halo-halos/haloes, mango-mangos/mangoes.

6. Nouns ending in “ix” or “ex” undergo a stem change and take the form “-ices”, e.g.: apex-apices, index-indices/indexes, vertex-vertices/vertexes, vortex-vortices/vortexes.
7. Nouns ending in “f” or “fe” undergo a stem change and take the form “-ves”, e.g.: calf-calves, elf-elves, half-halves, knife-knives, leaf-leaves, loaf-loaves, sheaf-sheaves, shelf-shelves.
Exception 1: belief-beliefs, chief-chiefs, cliff-cliffs, gulf-gulfs, oaf-oafs, proof-proofs, reef-reefs, safe-safes
Exception 2: Some nouns ending in “f” take both forms, e.g.: dwarf-dwarfs/dwarves, scarf-scarfs/scarves.
8. Nouns ending with “-y” preceded by a consonant form the plural by replacing the “-y” with “-ies” e.g.: ally-allies, baby-babies, country-countries, lady-ladies, lily-lilies, reply-replies.
9. Nouns ending with “-y” preceded by a vowel form the plural with the regular “-s”, e.g.: bay-bays, decoy-decoys, guy-guys, jersey-jerseys, jockey-jockeys, key-keys, ray-rays.
Except nouns ending in “-quy”, e.g.: colloquy-colloquies, obloquy-obloquies, soliloquy-soliloquies

Irregular Plurals

Many nouns, especially loan words, have irregular plural forms brought into modern English from their respective languages of origin.

1. Anglo-Saxon Plurals: brother-brethren, child-children, die-dice, foot-feet, goose-geese, louse-lice, man-men, mouse-mice, ox-oxen, tooth-teeth, woman-women
2. Latin Plurals: abacus-abaci, agendum-agenda, alumna-alumnae, amoeba-amoebae, bacillus-bacilli, bacterium-bacteria, crocus-croci, erratum-errata, forum-for a, fungus-fungi, gymnasium-gymnasia, modus operandi-modi operandi, nucleus-nuclei
3. Greek Plurals: analysis-analyses, automaton-automata/automatons, axis-axes, crisis-crises, dogma-dogmata, schema-schemata, thesis-theses, trauma-traumata, oasis-oases
4. French Plurals: adieu-adioux, beau-beaux, bijou-bijoux, coup d'etat-coups d'etat
5. Italian Plurals: alto-alti/altos, concerto/concerti/concertos, mafioso-mafiosi, palazzo-palazzi, solo-soli/solos
6. Hebrew Plurals: cherub-cherubim/cherubs, seraph-seraphim/seraphs
7. Nouns have a zero plural affix, i.e., the singular and plural forms are spelled and pronounced the same, e.g.: deer, elite, headquarters, means, ,moose, odds, regalia, reindeer, salmon series, sheep, species, trout, vermin
8. Names of nationalities and languages which have the same form in the singular and plural, e.g.: Chinese, English, French, Irish, Japanese, Portuguese.
9. Some nouns which normally have a zero affix for the plural are given a regular plural affix in professional usage, to refer to different species or varieties, e.g.: fish-fishes, grass-grasses, rice-rices.
10. Non-count nouns are pluralized by adding a quantifier, e.g.: advice-pieces of advice, bread-pieces/slices/loaves of bread, fish-school of fish, food-food items, graft and corruption- cases/instances of graft and corruption
11. Some nouns are plural in form and use, e.g.: antics, assets, barracks, briefs, clothes, eyeglasses, goods, literati, manners, minutes, nuptials, pliers, premises, proceedings
12. Letters, figures, symbols, signs, and words referred to as words take ‘-s’ for the plural form. These are spelled with an apostrophe, -’s, e.g.: \$’s, =’s, 2’s, if’s, or’s.
13. Current editorial practice in print media, however, omit the apostrophe for plurals of numerals and acronyms, e.g.: 1990s, ‘90s or 90s, CDFs, NGOs.
14. Titles used with names take idiomatic plural forms. Some use the English regular plural form, others use the French plural form. Note the abbreviation of the plural, e.g.: Mr. Aranda-Messrs Aranda, Mrs. de Vera-Mesdames de Vera, Miss Henson-the two Misses Henson, Doctor Mendoza-Doctors Mendozas.
15. Title and name combinations may pluralize the name instead of the title. Still, the plural should occur only once, e.g.: Mrs. de Vera-Mrs. de Veras, Miss Henson- the two Miss Hensons, Doctor Mendoza-Doctor Mendozas.
16. Compound nouns take the plural form in the principal noun, e.g.: curriculum vitae-curricula vitae, daughter-in-law-daughters-in-law, editor in chief-editors in chief, jailhouse-jailhouses, passerby-passersby.

2.2.5. Pronouns

A pronoun is traditionally defined as a word that replaces a noun. This is not quite accurate. Often in conversations, it is the noun which replaces the pronoun, such as when you talk about something without knowing what its name is at first. There are times, too, when the pronoun cannot be said to replace a noun but simply refers to the speaker/writer or hearer/reader.

Pronouns may be defined as a closed set of nominals whose referents are established in context. That they are closed set means all the forms can be listed, which cannot be said for nouns since these constitute an open set. That their referents are established in context means they do not have any definite meaning by themselves apart from what the act of communication assigns to them.

In addition, pronouns are composite of various grammatical morpheme. For example, *she* means personal, singular, third person, female or feminine (gender), and subjective (case).

Classification

1. Personal Pronouns

		Subjective	Objective	Possessive
Singular	1 st Person	I	me	my/mine
	2 nd Person	you	you	your/yours
	3 rd Person, masculine	he	him	his
		feminine	she	her
	neuter	it	it	its
Plural	1 st Person	we	us	our/ours
	2 nd Person	you	you	your/yours
	3 rd Person	they	them	their/theirs

The word *you*, whether singular or plural, always takes a plural verb.

2. Relative Pronouns –derive their grammatical number from the number of their antecedent.

	Subjective	Objective	Possessive
Human	who	whom	whose
Non-human	which	which	which
H or non-h	that	that	

3. Demonstrative Pronouns – indicate their relative distance (d1 - this & these – near the speaker /d2 - that those – far from the speaker), and grammatical number.

	Singular	Plural
d1	this	these
d2	that	those

4. Interrogative Pronouns

	Subjective	Objective	Possessive
Eliciting Human	who	whom	whose
Non-human	what	what	
Selecting	which	which	

5. Indefinite Pronouns

(Singular) Compound forms: combinations of the forms *some-*, *any-*, *no-* and *every-* with the forms *–one-*, *–body-* and *–thing*, e.g.: *someone*, *anyone*, *no one*, *somebody*, *anybody*, *nobody*, *something*, *someone*, *everyone*, *everybody*, etc.

(Singular) Simple forms: *one*, *little*, *much*

(Plural) *–both*, *many*, *few*, *several*, *others*

(Singular or plural) *– according to sense: all*, *most* *some*

6. Impersonal Pronouns - allow you to refer to both genders at the same time, e.g.: *one*. In many cases, *one* is a formal substitute for *he/she*, *you*, or *we*.

7. Distributive Pronouns – are always singular, e.g.: *each*, *either*, *neither*.

8. Reflexive Pronouns–are used to refer back to the subject – as (1) the form of the object if the object is the same person as the subject, as (2) a kind of appositive to emphasize the subject, and (3) with *by* to mean the action is done alone by the referent.

	Singular	Plural	
1 st Person	myself	ourselves	
2 nd Person	yourself	yourselves	
3 rd Person, masculine	himself	themselves	
	feminine	herself	themselves
	neuter	itself	themselves

2.2.6. Case

In English, case refers to the form of the noun and pronoun as dictated by their function in the sentence, or meaning. The three basic forms are *subjective*, *objective* and *possessive*. Generally, the “subjective” case applies to pronouns functioning as subject of the sentence, or complement of the verb “be”; the “objective” case applies to pronouns functioning as object of a preposition or transitive verb; the “possessive” case applies to nouns and pronouns indicating possession, or nouns and pronouns functioning as subject of an embedded clause whose verb takes the suffix “-ing.”

Subjective and Objective Cases:

Forms

Subjective	Objective
I	me
you	you
he	him
she	her
it	it
we	us
they	them

1. Subject of the Verb – e.g. *We* must be organized.

- Object of a Preposition – e.g. Such clothes are certainly not *for me*.
- Appositive – e.g. The new crimebusters, Atty. Galvez and *I*, were selected by the Commissioner.
The Commissioner selected the new crimebusters, Atty. Galvez and *me*.
- Complement with “be” – e.g. It is *I*. That is *she*.
- Comparative with “as” or “than” – e.g. He has many degrees as *she* has. He has as many degrees as *she*.
- Object of the prepositions “but” and “like” – e.g. Nobody but him was able to complete the test.

Reflexive Case:

Forms

Subjective	Reflexive
I	myself
you (sg)	yourself
he	himself
she	herself
it	itself
we	ourselves
you (pl)	yourselves
they	themselves

The reflexive form is used:

- To refer to an object pronoun which refers back to the subject – e.g. We must train *ourselves* constantly.
- To emphasize the noun or pronoun which it refers to – e.g. I *myself* handled the workshop.
- To indicate that the action was done “on one’s own” or “unaided” – e.g. The chairman himself choose to ignore the agenda.

Possessive Case

The Possessive case denotes a sense of belonging, as in actual ownership (David’s pen, the pen of David) or in intent (David’s room, the room for David). The *of* and *for* phrases are used more often when the object noun of *of/for* is inanimate, e.g., *the contents of the book* vs. *the book’s contents*.

Forming the Possessive of Nouns:

- Generally, the possessive case is formed by adding “-s” to the singular noun, e.g.: the *President’s* favorite or plural noun which does not end in the plural suffix “-s”, e.g.: the *women’s* organization or only apostrophe to the plural noun ending in “-s”, e.g. the *presidents’* first ladies
- Common nouns with more than one syllable and ending in “-s” take only an apostrophe, e.g.: albatross’ wings
- Proper nouns ending in “-s” form the possessive in both ways, e.g.: Jesus’ teachings, Moses’ laws
- Single-syllable names often occur with apostrophe and “-s”, e.g.: Zeus’s children
- Compound nouns add the possessive suffix to their last element, e.g.: editor in chief - editor in chief’s, father-in-law – father-in-law’s, someone else – someone else’s
- Compound nouns joined by a conjunction may add the possessive suffix in two ways, with different meanings.
Jack and Jill’s (joint ownership), Jack’s and Jill’s (separate ownership)
- When a noun is followed by an appositive, the possessive suffix is added to the appositive, e.g.: This is Mr. Lopez, the manager’s, personal car.

Forming the Possessive of pronouns:

The possessive case of personal pronouns is formed idiomatically. There are two forms, a *predicative* (after the verb “be”, e.g.: That is *mine*.), and an *attributive* (before the modified noun, e.g.: That is *my* bag.).

Subjective	Possessive Attributive	Possessive Predicative
I	my	mine
you	your	yours
he	his	his
she	her	hers
it	its	its
we	our	ours
they	their	theirs

2.3. Verb Phrase

2.3.1. Verbs

Classification of English verbs:

- Intransitive** – In the kernel sentence (simple, declarative, affirmative, active sentence posited as the basic sentence in English) these verbs do not have complements, i.e., they are not followed by noun or adjective phrases, since they indicate actions done by the subject, involving no one or nothing else, e.g. The lame *walked*. Mt. Pinatubo *exploded*.
- Transitive** – These verbs are followed by noun phrases functioning as their direct object, e.g.: The congressman *bought* an island. The townsfolk *saw* an apparition.
- Ascriptive** – These verbs are followed by a noun phrase, adjective phrase, or adverb of place or time (which may be a prepositional phrase). They are also known as linking verbs, copular or copulative verbs, or verbs of incomplete predication. They ascribe as an identity, and quality, e.g.: The time *is* now. The World *became* flesh. We *remain* silent.

4. **Impersonal** – These verbs, which also belong to other classification, may take an impersonal it as subject. These are generally verbs which refer to the weather or denote impressions, e.g.: It *is* raining. It *seems* that not all *is* clear.
5. **Reflexive** – These verbs take the reflexive pronoun, indicating actions done by the actor for himself, e.g.: Scholars *pride* themselves on their theories and discoveries. Most students *enjoy* themselves during vacation periods.
6. **Modal** – These verbs occur before the main verb, and denote modification of the basic meaning of the main verb, in terms of attitude, conditionality of the action, and the like.

simple:

inflected:

irregular:

present	past
can	could
may	might
shall	should
will	would

regular:

dare	dared
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uninflected:

must
need

phrasal

inflected:

be about to
be (going) to
have to

uninflected:

had better
ought to
used to

7. **Auxiliary** – These verbs are used to complete the verb phrase in certain constructions such as the emphatic, the negative, the passive, or the perfect and progressive aspects, e.g.: Light *does* have like a particle or a wave. The economy *is* showing signs of improvement. DepEd *has* seriously considered transferring the opening of school year to June.

Derivations

1. Nouns may be transformed into verbs with their respective derivational suffixes.

- a. “-ize” – computer-computerize, emphasis-emphasize, energy-energize
- b. “-en” – case-encase, code-encode, rage-enrage, trap-entrap
- c. “-ify” – beauty-beautify, city-citify

2. Adjectives may be transformed into verbs with their respective derivational suffixes:

- a. “-ize” – central-centralize, commercial-commercialize, modern-modernize
- b. “-en” – black-blacken, fat-fatten, fresh-freshen, hard-harden, thick-thicken, white-whiten
- c. “-ify” – dandy-dandify, pure-purify, simple-simplify, solid-solidify

2.3.2. Principal verbs

Traditionally, English verbs are said to have five principal parts, i.e., five main inflections: infinitive (to go), present tense (go, goes), past tense (went), present participle (going), and past participle (gone).

The past participle which has regular and irregular forms, appears as an inflection for the perfect aspect and the passive transformation.

1. The regular forms are:

<u>infinitive</u>	<u>present</u> (3 rd per, sg)	<u>past</u>	<u>past participle</u>
bloom	blooms	bloomed	bloomed
climb	climbs	climbed	climbed
study	studies	studied	studied

2. Verbs which do not change in form for the past tense and past participle:

<u>infinitive</u>	<u>present</u> (3 rd per, sg)	<u>past</u>	<u>past participle</u>
bet	bets	bet	bet
burst	bursts	burst	burst
cast	casts	cast	cast

3. Verbs which have the same form for the past tense and past participle:

<u>infinitive</u>	<u>present</u> (3 rd per, sg)	<u>past</u>	<u>past participle</u>
bend	bends	bent	bent
build	builds	built	built
have	has	had	had
leave	leaves	left	left

4. Verbs which have the same form for the past tense and past participle, but which also change the vowel of the stem:

<u>infinitive</u>	<u>present</u> (3 rd per, sg)	<u>past</u>	<u>past participle</u>
bind	binds	bound	bound
bleed	bleeds	bled	bled
feed	feeds	fed	fed
fight	fight	fought	fought
find	finds	found	found
flee	flees	fled	fled
hold	holds	held	held
meet	meets	met	met
sell	sells	sold	sold
shoot	shoots	shot	shot
slide	sides	slid	slid
sneak	sneaks	snuck	snuck
speed	speeds	sped	sped
strike	strikes	struck	struck
swing	swings	swung	swung
win	wins	won	won

5. Verbs which have the same form for the past tense and past participle, but which also change vowel of the stem and have an added “-t” or “-d” suffix:

<u>infinitive</u>	<u>present</u> (3 rd per, sg)	<u>past</u>	<u>past participle</u>
bring	brings	brought	brought
buy	buys	bought	bought
feel	feels	felt	felt
hear	hears	heard	heard
hold	holds	held	held
keep	keeps	kept	kept
lay	lays	laid	laid
lose	loses	lost	lost
mean	means	meant	meant
pay	pays	paid	paid
say	says	said	said
seek	seeks	sought	sought
sell	sells	sold	sold
sleep	sleeps	slept	slept
stand	stands	stood	stood
sweep	sweeps	swept	swept
teach	teaches	taught	taught
tell	tells	told	told
think	thinks	thought	thought

6. Verbs which have quite different forms for the present tense, past tense and past participle:

<u>infinitive</u>	<u>present</u>	<u>past</u>	<u>past participle</u>
be	am, is, are	was, were	been
do	does, do	did	done
go	goes, go	went	gone
see	sees, see	saw	seen

7. Verbs which have different forms because of vowel changes:

<u>infinitive</u>	<u>present</u> (3 rd per, sg)	<u>past</u>	<u>past participle</u>
begin	begins	began	begun
become	becomes	became	become
blow	blows	blew	blown
come	comes	came	come
drink	drinks	drank	drunk
ring	rings	rang	rung
run	runs	ran	run
sing	sings	sang	sung
sink	sinks	sank	sunk
spin	spins	span	spun
spring	springs	sprang	sprung
stink	stinks	stank	stunk
swim	swims	swam	swum

8. Verbs which change the vowel for the past tense, and then add “-n” to the past tense form for the past participle:

<u>infinitive</u>	<u>present</u> (3 rd per, sg)	<u>past</u>	<u>past participle</u>
bear	bears	bore	borne/born
break	breaks	broke	broken
choose	chooses	chosen	chosen
forget	forgets	forgot	forgotten
freeze	freezes	froze	frozen
get	gets	got	gotten
hide	hides	hid	hidden
lie (recline)	lies	lay	lain
speak	speaks	spoke	spoken

steal	steals	stole	stolen
swear	swears	swore	sworn
tear	tears	tore	torn
wear	wears	wore	worn

2.3.3. Tense and Aspect

The Tense and aspect (perfect and progressive) forms in English may be formulated as follows:
tense + (modal verb) + (perfect) + (progressive) + verb stem

where

tense – past, present
modal verb – will, shall, can, may, dare, must, ought to, had, etc.
perfect – have + en [or present participle]
progressive – be + ing [or present participle]

Tense Usage:

1. Present Tense

- a statement held to be generally true at the moment of speaking, e.g.: The moon is made of the same materials as earth.
- a statement of a habit or usual activity, e.g.: Bicolanos cook many dishes with coconut and chili.
- a commentary about an ongoing activity, e.g.: The traffic light turns yellow and drivers go even faster to beat the red light.
- stage directions and synopses, e.g.: Tiresias turns away from Oedipus and is led out.
- a statement about some prearranged activity, e.g.: The space shuttle flies again next month for experiments in crystals.

2. Past Tense

- a statement which was true in the past but no longer, or not necessarily, true at the moment of speaking, e.g.: The young Mozart was the darling of Europe.
- a statement which became true in the past, i.e., the action or state referred to by the verb happened in the past, e.g.: An asteroid impacted in the bay of Mexico at the close of the Jurassic period.
- an *if* statement which is not real, yet applies to the present [2nd conditional, or “present-unreal”], e.g.: If he understood the staff’s sentiments, he would know whom to appoint as their director. [i.e. He did not understand, and He does not know]
- a tentative or polite statement, with modal verbs, e.g.: Could I record this interview?

3. Present Perfect Tense

- a statement which was true in the past and is still relevant to the present, or continuing at present, e.g.: Since 1992, the words “consultation,” and “empowerment,” have become popular, and often misused, terms.
- a statement with the adverb *just*, to indicate a recently completed action, e.g.: she has just eaten.

4. Past Perfect Tense

- a statement which was true, or an action which was completed before another past action or past time reference, e.g. The mail arrived right after you had gone.
- an *if* statement which is not real, applying to the past [3rd conditional, or “past-unreal”], e.g.: If the tapes had been erased or destroyed, he would not have incriminated himself.

5. Future Perfect Tense

- a statement which will be completed before another future action or future time reference, e.g.: Before the next term begins, these textbooks will have run out of copies.

The *progressive aspect* is used to indicate continuing action at given points in time – past, present (moment of speaking), or future, e.g.: He was playing piano earlier. He is playing piano now. He is playing the piano later.

The progressive of the verb *be* is used to indicate a temporary or fanciful state, e.g.: I am being a classroom teacher, I should really be guidance counselor.

The perfect and progressive combinations put together the respective meanings of both aspects, e.g.: Alice had been learning French before she went to France.

Some verbs (cost, love, know, like, need, own, understand, and want) do not take the progressive aspect, e.g.: He has been knowing the answer (incorrect) vs. He has known the answer (correct).

Verbals are forms of the verb which take auxiliaries other than tense. These verbals may actually be derived from the basic formulation. The three kinds of verbals are:

- infinitive: to + verb stem
- gerund: verb stem + ing
- participle:
 - present participle: verb stem + ing, e.g.: The boy dancing is the director’s son.
 - past participle: verb stem + part, e.g.: Satisfied, the producer began paying the artists.
 - perfect participle: having + verb stem + part, e.g.: Having recovered her voice, the soprano hit her top notes well.
 - passive perfect participle: having been + verb stem + part, e.g.: Having been received well by the audience, the lead actor took an extra bow.

Tense of Reported Speech

The traditional rule of making the verb of a reported statement use the same tense as the reporting clause, (The registrar said it was not possible for me to shift courses a fourth time) is no longer held as a strict rule. Rather, the meaning of the reported speech dictates its tense. If it is still true as of the moment of speaking, the present tense is used; if not, then the past (The registrar said it is not possible for me to shift courses a fourth time)

2.3.4. Mood

Mood refers to the way by which a language signals an attitude about or an interpretation of the idea being expressed in the sentence. The three moods are:

1. **indicative** – states a fact or supposition; asks a question;
2. **subjunctive**—qualifies the truth of the statement;
3. **imperative** – expresses a command.

Use indicative mood form for making assertions, e.g.: Another proof is the bending of the sun's rays as they pass through a gravitational field.

Use the subjunctive form for the following reasons:

1. to express an unfulfilled wish, e.g.: Would I had had more time? (This form is dated.)
2. after *if*, expressing something which is not factual, e.g.: If they were less ruthless, they would be more popular.
I shouldn't do it, if I were you.

However, if the clause expresses a condition which might be fulfilled, the indicative forms are used, e.g.: If it rains, the concert will be held indoors.

3. after *lest*

Take care lest the garage charge you more than it should.

4. after *as if* and *as though*, expressing something which is accepted as not true, e.g.: He talked to his secretary as if she were an idiot.

If, with certain verb inflections, signals significant Distinctions in time, truth, and probability. These combinations are known as the conditionals.

1. zero conditional (general truth), e.g.: If hydrogen is mixed with oxygen, an explosion occurs.
2. 1st Conditional (future-probable), e.g.: If I take your offer, I will be richer.
3. 2nd Conditional (present-unreal), e.g.: If I took your offer, I would be richer.
4. 3rd Conditional (past-unreal), e.g.: If I had taken your offer, I would have been richer.

The verb in the wish clause, i.e., the subordinate clause functioning as object of the verb *wish*, is always in the subjunctive form. The verse *I wish I may...I wish I might...* is a good reminder for this rule. Another example is *I wish I could play the piano*.

The subordinator that is often omitted in the "wish clause", e.g.: I wish that I should have used the metric system vs. I wish I should have used the metric system.

For the verb *be*, the form *were* is preferred even if the subject is singular, e.g.: I wish I were...

The phrase *would have* in a "wish clause" should be replaced by *had*, e.g.: I wish I had outlined my ideas more clearly.

2.4. Agreement

Agreement of Subject and Verb:

The verb of a sentence must agree in number with the subject. The difference between the singular and plural forms of the verb appears only in the present tense (except for *be*); even then, problems with agreement of subject and verb arise because many types of academic writing use the present tense more than any other tense.

1. auxiliary verbs

When the auxiliary verb *do* is used, as in the negative or interrogative sentence, it is the one which agrees with the simple subject, and not the main verb, e.g.: Policy sometimes doesn't reflect public opinion. Don't his antics disturb you?

2. Personal Pronouns as Subject:

The linking verb *be* must also agree in person with the subject. A special form for the 1st person appears in the present tense form of *be*, e.g.: I am, I was, You are, You were, He/she/it is, He/she/it was, We are, We were, They are, They were. The personal pronoun "you" always takes a plural verb. It is the context which communicates whether "you" is singular or plural.

3. Indefinite Pronoun as Subjects

The indefinite pronouns *everyone, everybody, everything, little, etc.* are always singular. The indefinite pronouns *many, some, few, others, etc.* are generally regarded as plural. The indefinite pronouns *all, most, and some* may be singular or plural depending on the grammatical number of the nouns they refer to, e.g.: All the singers are here vs. All are here, All the world is calm vs. All is here.

4. Collective Nouns as Subject:

Collective nouns (not to be confused with mass nouns), such as *audience, Cabinet, commission, committee, council, couple, crew, family, group, jury, majority, minority, pair, personnel, and staff* are treated as singular if the reference is to the group altogether, and as a plural if the reference is to the members of the group as individuals.

5. Proper Nouns as Subject:

Proper nouns, even if in the plural form, are generally treated as singular. This rule applies as well to titles of books, stories, musical compositions, and other creative works, as well as to names of countries, e.g.: The United Nations was forced to vote on the issue. The UP Madrigal Singers is featured in the concert.

Exception: Names of mountain ranges and groups of islands which are in the plural form are plural in number, e.g.: the Alps, the Cordilleras, the Bahamas, the Hawaiian Islands, the Himalayas, the Hebrides

6. Singular Nouns ending in –s:

Some nouns ending in “-s” are actually singular. Note that removing the “-s” will not produce a singular noun, e.g.: economics, linguistics, logistics, mathematics, news.

7. Subjects with of phrase:

Somewhat confusing are subjects with an *of phrase*, since the word *of* may be the last word of a predeterminer (e.g. a number of the survivors) or the first word of a prepositional phrase (e.g. the number of the survivors). If the former, then, the verb agrees with the noun after *of*, if the latter, the verb agrees with the noun before *of*, e.g.: A number of survivors suffer from amnesia.

8. Compound subjects:

Noun phrases joined by *and* are plural, e.g.: Maria and Tony are the ill-fated lovers in that musical. This rule does not apply when *and* is followed by *not*, e.g.: Love not hate makes the world go round. Subject noun phrases joined by *and* which are taken as one unit constitute a singular subject, e.g.: Coffee and cookies is my favorite snack. When subject noun phrases are joined by *or*, *nor*, *either...or*, *neither...nor*, the verb agrees with the nearer noun phrase, e.g.: There appears to be no index nor tables in this report.

9. Subjects with predeterminers:

Distinguish between predeterminers and simple subjects. Forms like *a lot of*, *a quantity of*, and *a number of* are tricky predeterminers, e.g.: A lot of the people were drunk. A number of the ladies were not sober.

10. Subjects with Modifiers

The verb agrees with the simple subject. Do not be confused by modifiers of the subject, e.g.: One of the businesses is bound to fail. The leader with his followers was arrested.

Modifying phrases beginning with *with*, *together with*, *along with*, and *as well as* do not affect the number of the simple subject, e.g.: Jerry, as well as his brother, is on the

11. Subjects with Quantifiers and Terms of Measurement:

The quantifiers *every*, *each*, and *many* modify singular nouns. Even if the nouns are in a series, the subject remains singular in number, e.g.: Every driver, technician, and supervisor is supposed to time in.

Quantifiers, including fractions, as subjects are singular, e.g.: Half the cakes were eaten up. vs. Half was eaten up. Expressions of time, amount of money, and rate are singular, e.g.: Fifty pesos is how much a cup of coffee costs at the hotel, but with endless refills.

12. Relative and Interrogative Pronouns as Subject:

The relative pronouns *who*, *which*, and *that* assume the grammatical number of the noun they refer to, e.g.: She is one among the women managers in this company who complain about sexism [who refers to manager]. The nominal interrogative pronouns *who* and *what*, when functioning as subject, assume the grammatical number of the nouns they are eliciting, e.g.: Who have the six best jobs in Hong Kong?

13. Adverbs between Subject and Verb:

Quite often, adverbs (e.g. at times, sometimes, always) which are positioned between the subject and the verb cause the writer or speaker to commit an agreement error. This happens especially when the adverb ends in –s, which somehow triggers a false plural sense, e.g.: A Broadway musical always makes for good entertainment.

14. Subjects which follow the verb:

Some sentences are in the inverted order, where the predicate precedes the subject. Remember that even in the inverted order, the verb still agrees with the simple subject, e.g.: Here comes the bride, there goes the groom.

The verb of equational sentences, whose subject and complement may be reversed in position, always agrees with the noun phrase appearing in subject position, e.g.: Black holes are his pet theory. vs. His pet theory is black holes.

The verb phrase *there is/there are* agrees

15. The Subject of a Cleft Sentence:

The cleft sentence begins with *it is*. This should not be confused with the existential. The verb *be* in the cleft sentence agrees with *it* and, is always singular.; e.g.: It is the boys who pulled the prank.

16. Adjectives as Subject:

A subject of an adjective with *the* is treated as plural, unless the context of the sentence clearly shows that the adjective modifies a singular noun which is omitted in the construction. Grammatically, the adjective as subject is the result of an ellipsis in which the noun it modifies, presumably understood in context, has been omitted, e.g.: Only the good die young. vs. Only the good ones die young.

Agreement of Pronoun and Antecedent

Personal pronouns agree in number (singular/plural) and gender (masculine/feminine) with the nouns they refer to, e.g.: We told our matron that she is most welcome to join our party.

When a third person singular pronoun is needed for a personal noun, it is better to use the pronoun *he* and treat it as generic, than the awkward *he/she* or even the construction *s/he*, e.g.: The theatre needs a good ticket clerk. He should be good at handling the details of production titles and schedules.

It and they are used to refer to nouns referring to non-humans (e.g., pets, institution, countries). After the first use of *these*, you may use the pronoun they provided it does not ambiguously refer to human nouns as well, e.g.: Martha has long been my favorite pet snake. She just coils up so cutely.

Collective nouns, even when denoting people, as referred to by *it* if singular, *they* if plural, e.g.: he committee finalized its list of recommendees. As expected, it spent nearly an hour deciding on who will make the presentation.

The indefinite pronouns anyone, anything, everyone, everything, anybody and everybody are grammatically singular, e.g.: Everybody is welcome to apply but he is not assured of admission.

Demonstrative Pronouns agree in number with the nouns they refer to, e.g.: These striking personnel should be stricken off from the rolls.

Relative Pronouns also agree with their antecedent nouns. Human nouns take *who*, non-human nouns take which (unless personified, such as pets). Either type may take *that*, but that relative clause should be used as restrictive clause, e.g.: The accountant *who/that* dared present incriminating evidence of corruption was transferred to still another branch (restrictive clause). *Which* is also used to refer to collective nouns even if these refer to people, e.g.; The tribes which settled in America came from Northeast Asia. In the objective case, the human relative pronoun is *whom*, the non-human is still *which*, e.g.: Our teachers, whom we admire, are severely underpaid. The schools, which CHED allowed to charge us such high fees, should pay our teachers better. In the possessive case, the human relative pronoun is *whose*. The non-human is *of which*, which involves a change in word order. *Whose* can also be used for non-human antecedents, provided it does not confuse the nature of the noun referred to, e.g.: We should patronize only those newspapers whose reports are accurate.

2.5. Adjectives and Adverbs

Adjectives are words that modify pronouns, nouns, or noun phrases. When they occur after the linking verbs, they modify the subject of the verb and are called *predicative adjectives*. When they occur before (rarely after) a noun or a noun phrase which they modify, they are called *attributive adjectives*.

A few adjectives are exclusively attributive, i.e., occurring only before a noun, never after a verb, e.g.: complete, current, extreme, in-depth, initial, latest, mere, only, present, previous, same, etc.

Even fewer are adjectives that are exclusively predicative, i.e., occurring only after a verb, never before a noun, e.g.: alike, all right, ashamed, awake, aware, etc.

The negative prefix for adjectives varies according to the word modified. Always consult a dictionary for a form you are unsure of.

a – (acausal, amoral, apolitical), dis (disagreeable, disbelieving, dishonorable, dissatisfied), im (immature, immobile, improper), in (inconsistent, incongruent, incurable, inaccurate, inaudible), il (illegal, illegible, illogical), ir (irregular, irrelevant, irresponsible), mis (misgoverned, misplaced), non (nonacademic, nontoxic), un (unavoidable, uncontested, unequal)

Derivations:

Nouns may be transformed into adjective with their respective derivational suffixes. As with the negative prefix, these derivational suffixes have their respective sets of adjectives.

able (profit-profitable), ac (demon-demoniac), al (form-formal), ar (molecule-molecular), ate (doctor-doctorate), en (gold-golden), ent (ambience-ambient), ful (event-eventful), ial (proverb-proverbial), ic (demon-demonic), ical (whimsy-whimsical), ine (pork-porcine), ish (child-childish), less (end-endless), like (child-childlike)

Proper nouns tend to have idiosyncratic adjective forms, e.g.: Buddha-Buddhist, Christ-Christian, Napoleon-Napoleonic, Paul-Paulinian, Pope-papal, Denmark-Danish, Finland-Finnish, Great Britain-British.

Verbs may be transformed into adjectives with their respective derivational suffix, e.g.: ible (collect-collectible), ant (expect-expectant), ary (imagine-imaginary), ive (act-active).

Ordinal numeral, which are adjectives, have corresponding Latin-bases forms which convey an abstract sense, e.g.: first-primary, second-secondary, third-tertiary.

Adverbs may be classified, according to their meaning, into:

1. manner [how?]: well, automatically, with care
2. frequency [how often?]: never, sometime, occasionally, seldom, often, daily, always, every
3. place [where?]: here, there, inside, outside, near, nearby
4. time [when?]: now, later, tomorrow, earlier, yesterday, as soon as possible
5. degree [to what extent?]: immensely, completely, partly, mainly, rather, fairly, too, so
6. interrogative: when, where, how, why, on what date, in what place, for what reason
7. affirmation: certainly, surely, assuredly, by all means
8. doubt: perhaps, probably, may be, in all probability
9. approximation: about, approximately, sometime
10. negation: not, by no means

Derivations:

Adjectives may be transformed into adverbs with “-ly” or “-ily”, e.g.: aimless-aimlessly, careful-carefully, momentary-momentarily, slow-slowly, simple-simply.

Nouns may be transformed into adverbs with “-ways” or “-wise”, e.g.; length-lengthwise, side-sideways.

Common adverbs have the same form as their adjective counterparts, e.g.: fast, hard, late, likely, right, still.

Do not confuse between adjectives and adverbs; adjectives modify nouns, while adverbs modify verbs, adjectives, and adverbs, such as good (adj.) vs. well (adverb), e.g.: This is a good printers. This printer is now working well. Take of most vs. mostly vs. almost, real vs. really, some vs. somewhat, sometime vs. at some time vs. sometimes.

2.6. Position

Position of Prepositions and Particles

Ignore the rule which states that you should “never use a preposition with which to end a sentence.” Put the prepositions or particles where they are more “natural,” following spoken usage, i.e., you may use a preposition to end a sentence, e.g.; What does the criticism refer to? The *Time* website was where I got the data from.

Never double the preposition, e.g.: (incorrect) The safety of the students while on a school field trip is something for which teachers are responsible for.

Position and Sequence of Adjectives

In the normal word order, the adverbs come at the end of the sentence in the following sequence: (1) adverb of manner, (2) adverb of place, (3) adverb of time, e.g.: He delivered the lecture excellently at the conference this morning. The adverb of frequency is placed before the verb, except the verb *be*, e.g.: Books often seem authoritative, yet are sometimes erroneous. The adverb of time is often preposed, i.e., put at the beginning of the sentence, e.g.: This morning he delivered the lecture excellently at the conference.

Position of Modifiers

In general, modifiers must be placed as close as possible to the word or phrase modified. Adjectives in English generally precede the noun modified. Some idiomatic or poetic constructions, however, position the adjective after the noun, e.g.: the brothers Grimm (the noun Grimm functions as an adjective).

Intensifiers are positioned before the adjective or adverb modified, e.g.: Many English books in the market are absolutely outdated.

3. Beyond the Kernel

3.1. Single-Base Transformations

3.1.1. Passive Voice

Kernel sentence with transitive verbs may be transformed into the passive form, whereby the noun phrase functioning as object of the verb becomes the subject, and the noun phrase functioning as subject of the verb and denoting the actor becomes part of the adverbial phrase of the form “by + noun phrase” which may be deleted, e.g.: The secretary recorded the meeting (active) vs. The meeting was recorded by the secretary (passive).

Ditransitive verbs (those which take a direct object and an indirect object) may also be transformed into the passive form with the indirect object as subject of the sentence. These verbs are those which take a *to* or *for* complement, e.g.: His mother gave him a gift (active). vs. A gift was given to him by his mother (passive) or (He was given a gift by his mother (passive).

3.1.2. Negation

A positive sentence may be transformed into a negative sentence by adding the negative morpheme to the verb phrase, e.g.: The proctor is here. The proctor is not here.

The basic negative sentence may be further transformed in various ways:

1. by replacing *not* + indef + NP with *no* + NP, e.g.: He is not a hero. He is no hero.
2. by replacing *not* + comparative with *no* + comparative, e.g.: The new browser is not better than the old one. The new browser is not better than the old one
3. by shifting the negative to the verb's object, e.g.: I didn't say anything. I said nothing.
4. by shifting the negative to the verb's subject, e.g.: The actors are bad. The actors are not good.
5. by shifting the negative to the main clause, especially with verbs of opinion or perception (though this may give rise to a slight shift in interpretation), e.g.: Most people don't understand evolution. I don't think most people understand evolution.

Avoid double negatives, e.g.: It hasn't hardly moved (incorrect). It has hardly moved (correct)? Why doesn't he never write (incorrect)? Why doesn't he ever write (correct)? The bamboo rarely blooms, doesn't it (incorrect)? The bamboo rarely blooms, does it (correct)?

The negative Affix has many forms. Though the prefix “-un” is the most common and is used as the general form, many set of words require different forms of the negative affix.

a	- meaning “without” or “not”, e.g.: acausal, amoral, apolitical, asexual, atonal, asymmetrical
ab	- meaning “not”, e.g.: abnormal
an	- meaning “not”, e.g.: anaerobic, anastigmatic, anhydrous
anti	- meaning “against”, e.g.: Antichrist, anticlimax, anti-nuclear, antiracist, anti-viral
counter	- meaning “against”, e.g.: counteract, counterbalance, counterclockwise
de	- meaning “cancel,” “release,” or “remove”, e.g.: decaffeinated, declassify, deconstruct, deodorize
dis	- meaning “not,” “reverse,” “unmake,” or “lack of”, e.g.: disable, disbelieve, disconnect, disgrace, disrobe
free	- meaning “without” or “without need of”, e.g.: duty-free, error-free, rust-free, tax-free
ig	- meaning “not”, e.g.: ignoble
il	- meaning “not”, e.g.: illegal, illegible, illegitimate, illiterate, illogical
im	- meaning “not”, e.g.: immobile, immoral, immortal, impartial, impenetrable
in	- meaning “not”, e.g.: inaccurate, inconvertible, indefinite, inelegant
ir	- meaning “not”, e.g.: irrational, irreligious, irresistible, irrespectful, irresponsive
lack	- meaning “without”, e.g.: lackluster
less	- meaning “without”, e.g.: armless, hairless, loveless, meaningless
mal	- meaning “badly,” or “wrongly”, e.g.: maladjusted, malformed, malnutrition, malpractice
mis	- meaning “wrong,” “wrongly,” or “faulty”, e.g.: misadventure, misfortune, misread, misuse
non	- meaning “not”, e.g.: nonacceptance, nonresident, nonsmoker
un	- meaning “no” or “not”, e.g.: unbending, unforgiving, unmanly, unpronounced
un	- meaning “release/remove from” a restriction, e.g.: unbind, unbridled, unhook, unscrew, unwind

un - meaning “undo”, e.g.; uncover, undress, unlearn, unseat, unthrone

3.1.3. Other Single Transformations

The **emphatic form** is constructed by adding the auxiliary *do*, *does*, *did* before the verb stem and making it take the tense morpheme. The emphatic form is not applicable to the verb *be*, nor to the verb phrases with modal verbs, or the perfect progressive aspects, e.g.: She does love you. They do love you. She did love you.

A regular sentence may be transformed into an **exclamatory form** (or exclamative) by using *what* followed by the principal noun phrase in the predicate. The word *what* replaces the intensifier, e.g.: That was a difficult test. What a difficult test that was! What a difficult test!

...or by using *how* followed by the adjective or adverb, then the rest of the sentence, e.g.; She belted out the song. How well she belted out the song!

Inversion or fronting. A sentence with the verb *be* may be recast in the inverted form (or fronted form) to postpone the subject, for greater emphasis, e.g.: The main event is at the end of the program. At the end of the program is the main event.

Existential. A sentence with the verb *be* and an indefinite subject may also be recast as an existential sentence. – beginning with *there* followed by the *be* verb phrase, then the subject and the rest of the original sentence – to focus on the meaning of location or existence of an indefinite noun phrase, e.g.: Many refugees are in the city. There are many refugees in the city.

Cleft. Any declarative sentence, except an existential, may be transformed into a cleft sentence – beginning with *it* followed by the *be* verb phrase, the fronted word or phrase, and the relativized form of the rest of the original – to focus attention on a component word or phrase of the original sentence, e.g.: The chairman evaluated your records. It was the chairman who evaluated your records.

Interrogatives

The **“yes/no question”** is formed by preposing the inflected verb – placing it before the subject noun phrase. For verb phrases without *be*, modal verb, or auxiliary *have*, the construction “tense + do” is the one fronted or preposed, e.g.: It is safe. Is it safe? She hears it ticking. Does she hear it ticking? She took the ball. Did she take the ball? The colors are changing. Are the colors changing?

The **“wh-question”** is formed by using an interrogative word for the item being asked, such as:

1. *who* for personal noun, e.g.: Who proposed the term “black hole”?
2. *what* for a non-personal noun, e.g.: What is a “black hole”?
3. *what happens* for a verb or full verbal predicate, e.g.: What happens to anything that falls into a black hole?
4. *what kind* for a modifier, e.g.: What kind of national leader do we need?
5. *which* for a noun phrase being singled out, or for a determiner and/or attributive adjective, e.g.; Which career is the most rewarding these days?
6. *whom* for a personal noun or pronoun in the objective case, e.g.: For whom is the university?
7. *whose* for a noun in the possessive case, e.g.: Whose preaching should we follow?
8. *when* for an adverb of time, e.g.: When do we ever start on time?
9. *where* for an adverb of place, e.g.: Where could I find such information?
10. *how* for an adjective or adverb of manner, e.g.: How is he as a co-worker?
11. *how* for a phrase or clause expressing manner or process, e.g.: How do you plan to live in your life?
12. *why* for a clause expressing reason, e.g.: Why was I born?

Tag questions to declaratives are formed by repeating the inflected verb (whether it is the main verb, an auxiliary verb, or a modal verb) but in the opposite or contrary mode, and supplying a pronoun to refer to the subject. If the inflected verb is the simple verb stem (except *be*), the tag question uses the auxiliary *do*, *does*, *did*, e.g.; Mr. Fernando is late, isn't it? (negative tag for affirmative sentence), Mr. Aranda isn't sick, is he? (affirmative tag for negative sentence) Sheila comes late, doesn't she? Sheila and Ann come late, don't they? Sheila came late, didn't she?

3.2. Double-Base Transformations

3.2.1. Conjoining

Two (or more) sentences which are related may be joined by a conjunction which indicates the meaning relationship between these sentences. The result is commonly called **compound sentence**.

Kinds of Conjunctions:

1. **Coordinating Conjunctions** join sentences which are of roughly equivalent importance. These are classified according to form:

- a. simple (and, but, for, yet, either/neither, or/nor, otherwise)
- b. correlative (both...and, not...but, either...or, neither...nor, as...so, not only...but also)
- c. compound (except that, or else)

2. **Conjunctive Adverbs** (also known as words of transition, transitional words and phrases, sentence connectors, or sentence adverbs), indicate particular semantic relationship between the preceding and succeeding sentences. They are classified below according to the idea they express:

- a. addition (also, furthermore, in addition, likewise, moreover)
- b. emphasis or restatement (actually, doubtless, evidently, in fact, indeed)
- c. comment or alternative idea (anyhow, besides, in any case)
- d. contrast (however, instead, nevertheless, on the other hand, otherwise, still, yet)
- e. result (accordingly, as a result, consequently, for the reason, hence, so then, therefore, thus)
- f. time sequence (afterwards, again, at last, finally, hereafter, eventually, meanwhile, later on)
- g. parallel idea (in like manner, in other words, in short, that is)
- h. example (for example, for instance, namely, next)
- i. condition (in all likelihood, perhaps, possibly, presumably, probably)

3. **Subordinating Conjunctions** transform sentences into subordinate clauses which function like adverbs in the sentences to which they are attached. Below is a classification according to meaning:

- time (after, as, as soon as, before, once, since, till, until, when, whenever, while)
- reason or purpose (as, because, in order that, inasmuch as, lest, since, so that, whereas, why)
- result or purpose (so, that, so+adj+that, such a+adj+NS+that, quite a+NS+that)
- condition (although, even if, if, in case, on condition, that, only, though)
- opposition/contrast (although, though, whereas)
- disjunction (unless)
- place (where, wheresoever, wherever)
- possibility (whether)
- process or manner (how)
- comparison (as well as, adj/adv+comparative+than, as though+as+adj/adv+as)
- comment (as far as, insofar as)

3.2.2. Comparison

Traditionally, three degrees of comparison are identified:

- positive** – involving one noun phrase; no comparison at all;
- comparative** – involving two noun phrases; and
- superlative** – involving three or more noun phrases.

Only the comparative and the superlative require additional morphemes.

Formation of the Comparative and Superlative Forms:

The comparative and superlative forms of adjectives and adverbs are similar. Adjectives and adverbs with one or two syllables take the regular suffixes “-er” for the comparative and “-est” for the superlative. Longer adjectives and adverbs use the modifiers more or less for the comparative, and most or least for superlative, respectively. These modifiers are positioned before the adjective or adverb modified; e.g.: pleasant>more/less pleasant, most/least pleasant sad>sadder/less sad, saddest/least sad.

For adjective ending in ‘-cy’, change the “-y” to “-i” then add the “-er” or “-est”, e.g. dry>drier>driest.

For monosyllabic adjectives ending in consonants, double the final consonant before adding the “-er” or “-est” suffixes, e.g.: big>bigger>biggest, fat>fatter>fattest.

Some adjectives and adverbs have idiosyncratic forms for the comparative and superlative:

positive	comparative	superlative
much, many	more	most
little	less	least
good, well	better	best
bad, ill, badly	worse	worst
far	farther further	farthest, farthestmost further, furthermost

Use of the Comparative and Superlative Forms

- The comparative form should be used when referring to one of two noun phrases, the superlative for one of three or more noun phrases, e.g.: Both sculptures look good, but this is more expensive (comparative). All the sculptures look good, but this one is the most expensive.
- The statement of comparison follows several patterns, depending on the meaning you wish to convey:
 - if two nouns are of the same quality, use the form “as + adj + as”, e.g.: Movies are as boring as comic books.
 - if one noun is greater in quality than another, use the form “adj + comp + than”, e.g. Angel is prettier than Ann.
 - if one noun is lesser in quality than another, use the form ‘less + adj + than’ or “not so/as + adj + as”, e.g.: Younger teachers are less strict than the older ones. This toy is not as tough as that one.
 - if there is the impression that one noun is of greater quality than another, although they are really the same, use the form “not + adj + comp + than”, e.g.: The winning team is not better than the runner-up.

Avoid double comparisons, i.e., using both the comparative or superlative suffix and modifying word in the same sentence, e.g.: His grades are more higher than his gangmates (incorrect).

Comparisons should be clear on which items are being compared, e.g.: The professor’s car is older than his students. [The car is older than the students? or the car is older than the students’ cars?]

Items compared should be explicitly set apart from each other; a member should be set apart from the rest of the group, e.g.: Pollution is worse in Manila than in any city. [But Manila is itself included in the phrase *any city*.] Pollution is worse than in any other city.

In the superlative, the focused noun phrase must logically belong to the same set or group as the other noun phrases, e.g.: Noel is the tallest among his brothers. [Noel is not part of the phrase *his brothers*.] Noel is the tallest of the brothers.

Some adjectives do not admit comparisons, nor do they (with few exceptions) occur with intensifiers. These are called absolute adjectives, e.g.: absolute, extreme, square, omnipotent, omnipresent, omniscient, supreme, final, ideal, total, immaculate, unique, entire, invaluable, perpetual, essential, everlasting.

Correct, right, and wrong, usually listed as absolute adjectives, may actually admit comparisons, especially when there are several criteria used for judging “correctness.”

3.2.3. Embedding

Embedding is the process by which the proposition or meaning of a simple sentence (called the insert sentence) becomes part of another sentence (called the matrix sentence). This is the grammatical explanation for the piling up of meanings in a sentence, which accounts for the increase in the difficulty of understanding complex sentences.

“The pretty girl flunked” is already two sentences put together. Note that is someone responds with a “No!” to this sentence, you are not sure which part of the sentence is being negated: “No, the pretty girl did not flunk.” “No, it was the plain girl who flunked.” This accounted for by a process that reduces the insert sentence into a nominal clause, then reduced into a nominal phrase: The girl is pretty>the girl who is pretty>the pretty girl, which could be inserted into a matrix sentence that refers to the same noun: The pretty girl topped the test again>I saw the pretty girl in the library>She is the pretty girl.

Nominalization with “*that*.” The subordinator *that* transforms any declarative sentence into a noun phrase, allowing the resulting phrase to function as subject or object of a verb, e.g.: The world is round (S) > that the world is round (NP) > That the world is round is known by all modern cultures.

Dangling Modifiers are subordinate phrases which appear to modify something other than the one intended. These are largely caused by faulty positioning of the modifier, or failure to supply the noun which is supposed to be modified. Position the modifier as close as possible to the noun being modified:

Lady Diana warmly welcomed the delegates, suffering from AIDS (incorrect).

Lady Diana warmly welcomed the delegates who were suffering from AIDS (correct).

Avoid dangling modifiers. See to it that the implied subject of the participle is the same as the subject of the main clause:

Going up the stairs, the reports were read by me (incorrect).

Going up the stairs, I read the reports (correct).

Avoid dangling prepositional phrases: Before she was born, Greta’s mother died (incorrect).

Before Greta was born, her mother died (correct).

4. Text Graphics

4.1. Spelling

English is probably the most chaotically spelled language in the world, owing to its long continuous history as a written language, its having many dialects, each evolving on its own, its having become appropriated as a lingua franca or official language by the non-English-speaking countries, and its being so open to influences from other languages. So, to be sure, always consult a contemporary dictionary, preferably a collegiate version of an international dictionary published not earlier than the '90s.

Capitals

1. Capitalize the first word of a sentence, including quoted sentences, e.g.: Linguistics is not as esoteric as you think. He said, “Music is food for the soul.”
2. Capitalize proper nouns, e.g.: Michael Mayo, Isaiah, Zeus.
3. Capitalize geographic and political areas (towns, cities, states, provinces, regions, continents, mountains), e.g.: the Cordilleras, Pinatubo.
4. Compass points as references to regions are capitalized, but as references to directions, they are not capitalized, e.g.: The wild West is not a Hollywood creation. Go west, young man.
5. Capitalize buildings, bridges, and other infrastructures, e.g.: Folk Arts Theater, Marcos Highway.
6. Capitalize organizations, bureaucracies, and other social institutions, e.g.: Bureau of Fisheries, Rotary Club of Manila.
7. Capitalize historical periods, events, and documents, e.g.: Philippine-American Revolution, Magna Carta for Public School Teachers.
8. Capitalize days of the week, months, holidays (not seasons), e.g.: National Heroes Day.
9. Capitalize heavenly bodies, e.g.: Andromeda, Milky Way, Pluto.
10. Capitalize commercial products, e.g.: Coca-Cola, Jollibee.
11. Capitalize language courses and specific academic courses, e.g.: The school offers Nippongo.
12. Capitalize proper adjectives (adjectives derived from proper nouns), e.g.: A Shakespearean sonnet in three quatrains and a couplet.
13. Capitalize acronyms of institutional names, e.g.: IMF (International Monetary Fund), CHED (Commission on Higher Education).
14. Capitalize the title of a person, when placed before the name, e.g.: Vice President Lazaro was the leader of the Speech Test Team.

Writing is a constant process of decision making, of selecting, deleting, and rearranging material. It is generally seen as a complex language skill that learners usually find difficult to develop. This could primarily be caused by the fact that there are a lot of language rules, organizational patterns, and content and cultural issues that should be considered. This review material focuses on some of the most writing conventions that should be remembered and developed among learners.

Common Errors

A. **Fragment** is a group of words that does not express a complete thought.

Two basic causes of fragments:

1. When there are no verbs
2. When a subordinating conjunction is placed before an independent clause

Five types of fragments:

1. **Dependent/Subordinate clause**, although it has a subject and a verb, cannot stand by itself as a complete sentence; it can only be part of a sentence, e.g.: My car, *which has a dented fender*, will be repaired today.
2. **Participial Phrase** is a participle that is modified by an adverb or adverb phrase or that has a complement. The entire phrase acts as adjective in a sentence, e.g.: The runner, *sitting down now*, is my cousin.
3. **Infinitive Phrase** is an infinitive with modifiers, a complement, or a subject, all acting together as a single part of speech, e.g.: We had *to phone his employer*.
4. **Afterthought fragments** are additional or extension ideas that writers express in order to expand the previous idea that he/she has discussed. Afterthoughts usually begin with transitions like: *for example, for instance, like, such as, including, and except*.

Jacob has several ways to annoy his instructors. *Such as rolling his eyes, smirking, reading supermarket tabloids during lecture, folding handouts into paper airplanes, and drawing caricatures on his desk.*

5. **Appositive** is used to add more details about the noun or the subject of the sentence. Appositive phrases tend to be extended especially when the writer wants to provide a detailed description of the subject.

When Dustin pulled into the driveway, Alicia admired his flashy new car. A red convertible with fancy rims and fuzzy dice hanging from the rearview mirror.

B. Run-on Sentences and Comma Splice

A run-on sentence, often simply called a run-on, is two or more complete sentences that are unintentionally capitalized and punctuated as if they were one.

The waves lashed the shore the beach houses were washed away (fused sentence).

In the morning the house was cold, however the sun soon warmed it up (comma splice).

C. Misplaced and Dangling Modifier

A **misplaced modifier** seems to modify the wrong word in the sentence.

He told us how to cut wood through written directions. (The misplaced prepositional phrase seems to modify cut rather than told.)

Through written directions, he told us how to cut wood. (corrected sentence)

A **dangling modifier** seems to modify the wrong word or no word at all because the word it should modify has been omitted from the sentence.

Playing football all afternoon, my homework remained unfinished. (dangling participial phrase)

Playing football all afternoon, I left my homework unfinished. (corrected sentence)

D. Faulty Parallelism

occurs when elements that have the same function in the sentence are not presented in the same terms.

Many people in developing countries suffer because the countries lack sufficient housing to accommodate them, sufficient food to feed them, and their healthcare facilities are inadequate. (faulty parallelism)

Many people in developing countries suffer because the countries lack sufficient housing to accommodate them, sufficient food to feed them, and sufficient healthcare facilities to serve them. (corrected sentence)

E. Faulty Coordination

occurs when two or more ideas are not of equal value, and when these ideas are connected by a coordinating conjunction.

George Berkeley was an 18th-century idealist and he believed that there is no existence of matter independent of perception.

Writing Paragraphs

A paragraph is a group of related sentences, which may be complete in itself or part of a longer piece of writing. Paragraphs should be unified, coherent, and well-developed.

A paragraph is **unified** when it focuses on a single idea and develops it. You can create unified paragraphs by making sure that each paragraph has a topic sentence and that all the sentences in the paragraph support the unifying idea the topic sentence expresses.

A **topic sentence** presents the main idea of a paragraph. Placing a topic sentence at the **beginning**, followed by supporting sentences, is effective when you want your readers to understand your paragraph's unifying idea immediately

You may also place the topic sentence in the **final position**, particularly when you need to lead your readers through a logical chain of reasoning in order to get them to accept a controversial or surprising idea.

In some situations – especially in narrative or descriptive paragraphs – a topic sentence can seem forced or artificial. In such cases, your unifying idea should be **implied** instead of **stated** in a topic sentence.

A paragraph is **coherent** if all its sentences are logically related to one another. You can achieve coherence in paragraphs by arranging details according to an organizing principle and by using transitional words and phrases, parallel constructions, and repeated key words and phrases.

1. Arranging Details - 3organizing principles: spatial, chronological, or logical

1. Paragraphs arranged in **spatial order** establish the perspective from which readers will view details. For example, an object or scene can be viewed from top to bottom or from near to far. Spatial order is central to descriptive paragraphs.

2. Paragraphs arranged in **chronological order** present details in sequence, using transitional phrases that establish the sequence of events – e.g. at first, yesterday, later, etc. This type of organization is central to narrative paragraphs.

3. Paragraphs arranged in **logical order** present details or ideas in terms of their relative emphasis. The ideas in a paragraph may move from **general** to **specific** or **specific** to **general**. A writer may also choose to move from **most familiar** to **least familiar** idea – or from **least familiar** to **most familiar**. Alternatively, a paragraph can begin with the **least important** idea and move to the **most important**.

2. Transitional Words and Phrases

aid coherence by indicating the relationships among sentences, establishing spatial, chronological and logical connections in a paragraph.

Function	Transitional/Cohesive Device
To show addition	again, also, and, and then, besides, equally important, finally, first, further, furthermore, in addition, in the first place, last, likewise, moreover, next, or, still, then, too
To signal time	afterward, as soon as, at first, at the same time, before, earlier, finally, in the meantime, later, meanwhile, next, now, soon, subsequently, then, until
To signal comparison	also, by the same token, likewise, in comparison, similarly

To signal contrast	although, but, despite, even though, however, in contrast, instead, meanwhile, nevertheless, nonetheless, on the contrary, on the one hand, on the other hand, still whereas, yet
To signal examples	for example, for instance, namely, specifically, thus
To signal conclusions/ summaries	as a result, consequently, in conclusion, in other words, in summary, therefore, thus, to conclude
To signal concession	admittedly, certainly, granted, naturally, of course
To signal causes & effects	accordingly, as a result, because, consequently, hence, since, so, then, therefore

3. Parallelism is the repeated use of similar grammatical constructions – can help to increase coherence in a paragraph.

4. Repeating **key words and phrases** – those essential to meaning – throughout paragraph aids coherence by reminding readers how the sentences relate to one another and to the paragraph’s unifying idea. You should not repeat words and phrases monotonously – a well-written paragraph has variety.

Patterns for Paragraph Development/Writing Genres

1. Narration

Narrative paragraphs tell a story, but do not necessarily arrange events in strict chronological order; a narrative can begin in the middle of a story, or even at the end, and then move back to the beginning

Before the girls got to the porch, I heard their laughter crackling and popping like pine logs in a cooking stove. I suppose my lifelong paranoia was born in those cold, molasses-slow minutes. They came finally to stand on the ground in front of Momma. At first they pretended seriousness. Then one of them wrapped her right arm in the crook of her left, pushed out her mouth and started to hum. I realized that she was aping my grandmother.

2. Description

In descriptive paragraphs, the most natural arrangement of details reflects the way you actually look at the scene or object: near to far, top to bottom, side to side, or front to back. The arrangement of details is made clear by transitions that indentify the spatial relationships.

The dirt of the girls’ cotton dresses continued on their legs, feet, arms, and faces to make them all of a piece. Their greasy uncolored hair hung down, uncombed, with a grim finality. I knelt to see them better, to remember them for all time. The tears that had slipped down my dress left unsurprising dark spots, and made the front yard blurry and even more unreal. The world had taken a deep breath and was having doubts about continuing to revolve.

3. Exemplification

Exemplification paragraphs use specific illustrations to clarify a general statement.

Illiterates cannot travel freely. When they attempt to do so, they encounter risks that few of us can dream of. They cannot read traffic signs and, while they often learn to recognize and to decipher symbols, they cannot manage street names which they haven’t seen before.

4. Process

Process paragraphs describe how something works, presenting a series of steps in strict chronological order. Transitional words such as first, next, and finally link steps in the process.

Members of the court have disclosed, however, the general way the conference is conducted. It begins at ten A.M. and usually runs on until later afternoon. At the start each justice, when he enters the room, shakes hands with all others there (thirty-six handshakes altogether). The custom dating back generations, is evidently designed to begin the meeting at a friendly level, no matter how heated the...

5. Comparison and Contrast

Comparison-and-contrast paragraphs examine the similarities and differences between two subjects. Comparison emphasizes similarities, while contrast stresses differences.

Two “parks” that indicate Florida’s range of park offerings would be appropriate for very different travelers. Forests and the Santa Fe River dominate O’Leno State Park. In sharp contrast, Lloyd Beach State Recreation Area, near Fort Lauderdale, is dominated by the oily bodies of sun-worshippers who crowd into it every summer weekend. Where O’Leno gives so much quiet one can hear the leaves whispering, Lloyd Beach is a place of boisterous activity. Travelers can walk a few yards in O’Leno and pass beyond every sign of human civilization. When walking at Lloyd Beach, they have to be careful to step over the picnic baskets, umbrellas, jam boxes, and browning bodies. At night, O’Leno wraps itself with the silence of crickets and owls. Lloyd Beach is busy with fishermen till well past midnight. If fishing near town, or diving into the busy bustle of an urban beach is appealing, Lloyd Beach is the place to go. But if you want to stand at the edge of civilization and look across time into an older natural world, O’Leno is the park to visit

6. Definition

A formal definition includes the term defined, the class to which it belongs, and the details that distinguish it from other members of its class.

The viola is a stringed instrument in the violin family. It is only slightly larger than the violin and is tuned at a lower pitch. Like its smaller relative, the viola is held on the shoulder under the chin and is played with a bow. While the violin has many uses, the viola is used mainly in orchestral and chamber music.

7. Classification

In classification, you take many separate items and group them into categories according to qualities or characteristics they have in common.

There are many types of stringed instruments. The violin family is made up of the violin, viola, cello, and double bass. Fretted instruments (frets are strips that show players where to put their hands) include the banjo, mandolin, lute, ukulele, and guitar. Related to these instruments are the lyre and the harp. The dulcimer, zither, and psaltery form another family, whose strings are stretched over flat sound boxes. Finally, there are the keyboard stringed instruments such as the piano, clavichord, and harpsichord.

8. Cause and Effect

Cause-effect paragraph explore why events occur and what happens as a result of them.

An avalanche is a huge snow slide that rushes down the side of a mountain, carrying large trees, rocks, and other debris in its path. Avalanches are similar to landslides but can be more dangerous and destructive. Avalanches can occur when huge amounts of new snow fall on layers of snow and ice that have become unstable because of melting. They can also be triggered by explosions or earthquakes.

Transitional paragraphs whose function is to signal a change in subject while providing a bridge between one section of an essay and another. They can be single sentences that move readers from one point to the next.

An introductory paragraph may be straightforward, concerned primarily with presenting information introducing the subject, narrowing it down, and then starting the essay's thesis.

A **concluding paragraph** should reinforce an essay's major ideas and give readers a sense of completion.

Essay is a short literary composition on a single subject, usually presenting the personal view of the author.

Four Major Types of Essays

1. Narrative Essays: Telling a Story - In a narrative essay, the writer tells a story about a real-life experience.
2. Descriptive Essays: Painting a Picture - A cousin of the narrative essay, a descriptive essay paints a picture with words.
3. Expository Essays: Just the Facts - The expository essay is an informative piece of writing that presents a balanced analysis of a topic.
4. Persuasive Essays: Convince Me - While like an expository essay in its presentation of facts, the goal of the persuasive essay is to convince the reader to accept the writer's point of view or recommendation.

II. STUDY and THINKING SKILLS

Study Skills refer to the abilities that are necessary for acquiring critical information from a variety of texts and media sources for differing purposes and uses (Klein, Peterson, and Smington, 1991).

Some of the most important study skills and strategies are important when reading and learning from different text types and media:

1. Note-taking
2. Previewing of the text
3. Summarizing and Paraphrasing
4. Skimming and Scanning
5. Unlocking unfamiliar terms
6. Outlining
7. Interpreting non-verbal texts (i.e. charts, graphs, maps, etc.)
8. Identifying the main idea, topic, and support details

Identifying the Topic and Main Idea

Topic- general subject of a text

Main idea- presented in statement; shows what the author wants the reader to understand about the topic; a main idea statement may be *stated*, i.e. directly found in the text or *implied*, i.e. a main idea sentence that should be established by the reader.

Support details- additional information that are necessary to show or clarify the topic and the main idea sentence.

Non-Verbal Texts

Understanding the message presented by graphic or visual aids is a part of developing study and thinking skills because at some point, learners will eventually encounter texts that involve charts or tables in the presentation of data. Learning how these charts are used will help learners to easily understand the information presented and its relevance to the over-all topic or main idea.

Some of the most common types of Non-Verbal texts are the following:

1. Tables

- One of the most common and easy to understand graphic organizer
- Tables are composed of rows and columns that present words or numbers.
- According to Mills and Walter, "The first, or left, column normally lists the independent variable (time, item number and so on) and the columns to the right list dependent variables."
- Tables are mostly used for comparing numerical data

2. Line Graph

- A line graph shows the movement or the trend of the data that are being presented.
- Line graphs are very useful in displaying information that continuously change over time and in showing a comparison between two variables.

3. Bar Graph

- Bar graphs are used to show relationships between groups although it does not necessarily mean that the variables affect each other.
- Bar graphs are better in comparing limited items. Unlike line graphs, which can accommodate a huge number of entries, bar graphs can only accommodate small number of entries.
- Bar graphs show better comparison as opposed to line graphs. Bar graphs are sometimes referred to as column graphs and they can be presented either horizontally or vertically.

4. Pie Charts/Graphs

- A pie chart is a circular chart that represents 100% of something.
- The segment or the slices in the pie shows the distribution of the whole, hence the pie chart provides the reader with a percentage of something. Pie charts are very effective if you are aiming to show how big or small something is as compared to its class or group.

Study Strategies & Thinking Skills

A. Remembering Information

1. Repetition
2. Mnemonics
 - a. acronyms
 - b. abbreviations
 - c. pegwords
 - d. keywords
 - e. rhymes
 - f. graphic organizers

B. Underlining/Highlighting

C. Notetaking while reading

1. **SQ3Rmethod** (survey, question, read, recall, review)
2. **PQ5Rmethod** (preview, question, read, record, recite, review, reflect)
3. **Cornell method** (record, reduce, recite, reflect, review, recapitulate)
4. Concept maps and mind maps
5. Charting
6. Outlining

D. Skimming and Scanning

Skimming means reading only parts of a text in order to get an overview of the organization of the text and its main ideas.
Scanning involves looking quickly through a text to find a specific word or piece of information.

E. Summarizing

F. Test-Taking Strategies

Vocabulary Strategies

One hindrance when studying is the learners' deficiency when it comes to analyzing and understanding unknown words. However, various strategies may be employed in unlocking the meaning of unfamiliar words.

Building Vocabulary

Context Clues – refers to the information (definition, synonym, antonym, example, etc.) that appears near a word or phrase and offers direct or indirect suggestions about its meaning.

Types of Context Clues

1. **Definition or Restatement** - The meaning of the vocabulary word is in the sentence itself, usually following the vocabulary word.
Jack's duplicity – crafty dishonesty – caused him to steal his co-worker's pensions by funnelling their money into an offshore account.
2. **Synonym** - The sentence uses a similar word to help explain the meaning of the vocabulary word.
The baseball coach punished the team's duplicity or deceitfulness after they admitted to using steroids to boost their batting averages.
3. **Antonym /Opposite/Contrast** - The sentence uses a word with an opposite definition to give the meaning of the vocabulary word.
It was your duplicity that caused me to break up with you! Had you been honest, I wouldn't have felt the need.
Unlike my last employee who had integrity to spare, you have nothing more than duplicity and will not receive a recommendation from me for another job.
4. **Example or Explanation** - This type of context clue uses examples to help the reader infer the meaning of the vocabulary word.
His duplicity involved lowering his employee's salaries, increasing their stock options, and then stealing the money he saved by doing so.
I was aghast at her duplicity when she stole my diamond earrings, sold them on eBay and lied to me about it the whole time.
5. **Cause and Effect** - The clues that indicate an unfamiliar word is the cause of and or the result of an action, feeling, or idea.
Constant drought and windstorm conditions caused the erosion of fertile topsoil that crops needed to grow.

Structural Formation –refers to the new words that are formed by combining words or word part.

1. Roots, Prefixes, and Affixes: words have base words and affixes that are added before or after the root word
survivor (life) anthropology (human) demagogue (people)
illiterate (not) alliterate (not) miscalculate (wrong)
hesitance (act) tolerable (able) overactive (excessive)
2. Compounding: two base words and affixes that are added before or after the root word
doorway high-rise palm pilot
3. Shortening: part of the original word is omitted to shorten the word or change it to another part of speech
celfone (cellular phone) fax (facsimile) nuke (nuclear)
4. Blending: words are shortened and combined
brunch (breakfast + lunch) smog (smoke + fog) motel (motor + hotel)
5. Shifting: the meaning or usage of a word is changed

host (n) > host (v) record (n) > record (v) farm (n) > farm (v)

6. Acronym: words derived from initials of several words
UNESCO (United Nation Educational, Scientific, & Cultural Organization)
scuba (self-contained underwater breathing apparatus)

Word Meanings—Words have many layers of meanings that change depending on the time, place, or situation in which they are used.

1. Denotation and Connotation -Denotation refers to a word's literal meaning, while connotation is the emotional meaning or association people connect to the word.
I saw a snake in my room. (denotation) I see a snake every time I see my brother. (connotation)
2. Synonym –refers to words with the same meaning and often have subtle shades of or differences in meaning.
They strolled/wandered along the street looking in the store windows.
3. Jargon – is the technical terminology or characteristic idiom of a special activity occupational or social group.
hard copy - A physical print-out of a document rather than an electronic copy
win-win situation - A solution where all parties are satisfied with the results
4. Malapropisms – refers to the misused words because of confusion with another word that sounds similar, especially when the effect is ridiculous.
The perfect anecdote for a broken heart is a new romance. (Anecdote should have been antidote.)
5. Colloquialism – is an informal word or phrase that is more common in conversation than in formal speech or writing.
We are pulling for Pacquiao to win the boxing match against his opponent.
6. Euphemism - refers to the word or phrase that is more neutral, vague, or indirect to replace a direct, harsh, unpleasant, or offensive term.
memorial garden (cemetery), socially maladjusted (rude), casualties (dead)
7. Cliché - is a word or phrase that has lost its original effectiveness or power from overuse.
light as a feather, the heart of the matter, time will tell
8. Context Clues – the environment of the word plays an important role in determining its meaning.

Reading & Thinking Critically

Critical thinking and reading are two very important skills that learners should develop. These two involve the process of making judgments about what was read, evaluating its relevance or irrelevance, and assessing the adequacy of information presented.

Reading Actively

1. Previewing

The first time you approach a text, you should preview it – that is, skim it to gain a sense of the author's subject and emphasis. When you preview a book, begin by looking at its table of contents.

2. Highlighting

You highlight a text to identify the writer's key points and their relationships to one another. As you highlight, use symbols and underlining to identify important ideas.

Reading Critically

1. Distinguishing facts from opinion

As you read and react critically to a text, you should be evaluating how effectively the writer supports his or her points. This supporting evidence may be in the form of fact and opinion. A fact is a verifiable statement that something is true or that something happened. An opinion is a conclusion or belief that is not substantiated by proof and is, therefore, debatable.

2. Evaluating supporting evidence

The more reliable the supporting evidence, the more convincing a statement will be – and the more willing readers will be to accept it. Statements may be supported by examples, by statistics, or by expert testimony. No matter what kind of supporting evidence writers use, however, it must be accurate, sufficient, representative, and relevant.

3. Recognizing faulty reasoning and logical fallacies

As a critical reader, you should carefully scrutinize a writer's reasoning. Writers who use logical fallacies – flawed arguments – cannot be trusted.

Types of Logical Fallacies

1. Hasty generalization – drawing conclusion on basis of too little evidence.
2. Sweeping generalization – making generalization that cannot be supported no matter how much evidence is supplied.
3. Equivocation – shifting the meaning of a key word during an argument.
4. Either/Or Fallacy – treating a complex issue as if it has only two sides.
5. Post Hoc – establishing an unjustified link between cause and effect
6. Begging the question – stating a debatable premise as if it were true.
7. False analogy – assuming that because things are similar in some ways they are similar in other ways
8. Red herring – changing the subject to distract an audience from the issue.
9. Argument to ignorance – saying that something is true because it cannot be proved false, or vice versa.

10. Bandwagon – trying to establish that something is true because everyone believes it is true.
11. Skewed sample – collecting a statistical sample so that it favors one population over another.
12. You also – accusing a person of not upholding the position that he or she advocates.
13. Argument to the person – attacking the person and not the issue.
14. Argument to the people – appealing to the prejudices of the people.

3. Recording your reactions

As you read more critically, you should begin to **annotate** the text – to record your reactions to what you read in the form of notes in the margins or between the lines.

III. ORAL COMMUNICATION, SPEAKING and LISTENING

Pronunciation

Dictionary Transcriptions

Follow the standard pronunciation of English words as transcribed in more current international dictionaries. To this end, learn how to read your dictionary's phonetic transcription. When in doubt as to the correct pronunciation of a word, consult a reputable dictionary. Do not rely too much on the pronunciation of others, even if they are native speakers or professionals.

Variants

Many words have two or more accepted pronunciations, or variants, for the same meaning. Do not hastily judge a pronunciation differing from yours as incorrect. Also, do not shift one variant to another. Be consistent in your pronunciation.

Homographs

Homographs are different words with the same spelling. Some are derivations, such that the difference in pronunciation signals a difference in grammatical category, such as *permit*, accented on the first syllable, and the verb *permit*, accented on the second syllable.

Some homographs with differing pronunciations and meanings are: August vs. august, invalid (referring to an argument) vs. invalid (referring to a person), lead (guide) vs. lead (type of metal), etc.

The following words are stressed on the first syllable when used as a noun or an adjective, but on the second syllable when used as verb: address, campaign, combine, conduct, contest, desert, escort, permit, produce, progress, etc.

Homophones

Homophones, words with the same pronunciation but different meaning, may pose some problems in oral communication. Usually, the context of the word will enable the hearer to determine which word is actually being referred to, such as *rose* to mean the flower or the past tense form of *rise*.

Some of these homophones are: air>heir, aisle>I'll/isle, aloud/allowed, ant>aunt, ascent>assent, base>bass, be>bee, bean>been, berry>bury, board>bored, blew>blue, break>brake, buy>by/bye, cell>sell, cereal>serial, etc.

Derivations

Derivations may differ in pronunciation from the stem, which means you should not rely on predicting the sound of a derived word from its origin. The difference may be in the vowel, as in: compete, competitive, competitiveness.

Loan Words

As much as possible, pronounce non-English words, especially proper nouns, according to how these are pronounced in their language of origin. Some examples: apartheid, Beijing, Butuan, chaise lounge, etc.

Common Errors

The following are some errors committed by professionals whose work requires good, if not excellent, English speech – TV newscasters, program hosts, and voice talents for advertisements – as well as those committed by teachers, speakers at conferences and other public functions, interviewees on radio and TV, and actors and actresses in stage performances: accuracy, adolescence, category, ceremony, espionage, folklorist, guitarist, etc.

Minimal Pairs

The English vowels should be pronounced distinctly in monosyllabic words, since many of these form part of the minimal pair contrasts, i.e., pair of different words which contrast in only one sound, e.g.: beach>bitch, cheap>chip, cheat>chit, deed>did, deem>dim, feel>fill, heap>hip, heat>hit, etc.

Important Fact to Remember to Achieve Good Pronunciation

The speech-producing mechanism or vocal apparatus consist of the following parts:

1. **Resonators or resonating cavities:** the pharynx or pharyngeal cavity, the nasal cavity, and the oral cavity. These cavities serve as the passage of the moving stream of air.
2. **Articulators:** lower lip, lower teeth, the tongue and its parts (the tongue apex is made up of the tongue tip and blade, the front of the tongue, and the back of the tongue or dorsum), as well as the soft palate or velum with its pear-shaped appendage called the uvula. Articulators are movable, which means every movement would affect the production of the sound.
3. **Points of articulation:** upper lip, the upper teeth, the alveolar ridge (the gum behind the upper teeth), the hard palate (the bony roof of the mouth) and again, the velum. Except for the velum, these parts are non-movable. They are the parts of the speech apparatus near which or against which the articulators are placed in the production of the various speech sounds.
4. **Vocal cords/bands:** They are two short bands of elastic flesh and muscle located inside the larynx (Adam's apple). The

opening between them is called the *glottis*. The glottis may be opened so as to cause no obstruction in the passage of air as in normal breathing, completely closed, or partially closed.

The Production of Speech Sounds

1. Speech sounds are sound waves created in a moving stream of air.
2. The air is expelled from the lungs, passes between the vocal cords in the larynx and proceeds upward to the pharynx.
3. This moving air has two possible outlets. It can pass through the nasal cavity and come out through the nose, or through the oral cavity and emerge through the mouth. Those sounds that pass through the nasal cavity are *nasal sounds* while those that pass through the oral cavity are *oral sounds*.
4. To produce oral sounds, the velum is raised to touch the back of the throat, blocking off the nasal cavity; hence, the escape of the air through the mouth. To produce a nasal sound, the velum is lowered allowing the escape of air through the nose. The passage of the air from the mouth is blocked by the lips or the tongue.

Speaking is something innate to any normal (i.e. without speech defects) individual. At some point in time, humans would engage to a particular oral communication. Express one's opinions, ask questions, make clarifications, and convince people are just some of the most common reasons why people "speak out".

However, there are various considerations in speaking. One of those is the fact that there are levels of discourse that have to be considered when speaking. According to Joos (1967), there are five (5) classification of styles, which affect how we communicate orally. They are as follows:

- A. Oratorical or "Frozen"- a speech that is carefully planned and follows a "script" rigidly (e.g. orations and monologues)
- B. Deliberative or Formal- a speech that is delivered in front of numerous audiences; though forms are not as polished as that of oratorical, there is very minimal interaction between audience and speaker
- C. Consultative- a type of formal dialogue but interaction is higher; an example would be business transactions, e.g. lawyer-client, doctor-patient, teacher-parent
- D. Casual- conversations that occur between people who personally know each other, e.g. friends, classmates, family members, etc.
- E. Intimate- a type of speech characterized by the absence of social inhibitions; this may be regarded as an oral communication that does not have any boundaries.

These levels of speech styles provide us with preliminary ideas on the importance of knowing how to speak effectively in a particular situation that we are into. This review material focuses on some of the most important facts and principles in maintaining effective speech and oral communication.

IV. LITERATURE

The word literature as a common noun can refer to any form of writing, such as essays. Literature as a proper noun refers to a whole body of literary work, often relating to a specific culture. The word originated from the Latin word, *littera* which means "letter" and could be translated into "acquaintance with letter."

Types of Literature

1. **Prose** - is a writing distinguished from poetry by its greater variety of rhythm and its closer resemblance to everyday speech. The word prose comes from the Latin word *prosa*, meaning straightforward. This describes the type of writing that prose embodies, unadorned with obvious stylistic devices.

Two Types of Prose

- a. **Fiction** – is the telling of stories which are not real or based on facts. More specifically, fiction is an imaginative form of narrative. It is a storytelling of imagined events and stands in contrast to non-fiction, which makes factual claims about reality. A large part of fiction is its ability to evoke human emotions.

Types of Fiction

1. **Fable** – is a short story that features animals, plants, inanimate objects, or forces of nature which are given human qualities, and that illustrates a moral which may at the end be expressed explicitly in maxim.
2. **Parable** – is a short story that illustrates a moral or religious lesson. It differs from fables as parables generally are stories featuring human actors or agents.
3. **Folktales/Folklore** – is the body of expressive culture, including tales, music, dance, oral history, proverbs, jokes, popular beliefs, customs, and so forth within a particular population comprising the traditions (including oral traditions) of that group.
4. **Legend** – is a story that is probably about someone that did exist but has been twisted to seem more interesting and fascinating. This story is passed down generation to generation.
5. **Myth** – is a sacred story usually concerning the origins of the world or how the world and the creatures in it came to be their present form. The active beings in myth are generally gods and heroes. Myths are often said to take place before the recorded history begins.
6. **Fairy Tale** – is a story that features folkloric characteristics such as fairies, goblins, elves, trolls, witches, giants, and talking animals and enchantments, often involving a far-fetched sequence of events usually ending happily.
7. **Short Story** – is a prose narrative that tends to be more concise and to the point than longer works of fiction such as novels. Short stories tends to be less complex than novels. Usually a short story focuses on only one incident, has a single plot, a single setting, a limited number of characters, and covers a short period of time.
8. **Novel** – is a long written, fictional, prose often having a complex plot, usually divided into chapters, in which the story traditionally develops through the thoughts and actions of its characters.
9. **Novelette** – is a piece of short prose fiction having a word count between 7,500 and 17,500 words in length.
10. **Novella** – is a written, fictional, prose narrative longer than a novelette but shorter than a novel. A novella has a word count between 17,500 and 40,000.

- b. **Non-fiction** – is an account or representation of a subject which is presented as fact. This presentation may be accurate

or not; that is, it can give either a true or false account of the subject in question. However, it is generally assumed that the authors of such accounts believe them to be truthful at the time of their composition.

Types of Non-fiction

1. **Essay** – is a short piece of writing. It is often written from an author's personal point of view. Essays can be literary criticism, political manifestos, learned arguments, observations of daily life, recollections, and reflections of the author.
2. **Biography** – is an account of somebody's life written or produced by another person usually published in the form of a book or essay, or in some other form, such as a film.
3. **Autobiography** – is an account of somebody's life written by that person.
4. **Diary/Journal** – is a personal record of events in somebody's life, often including personal thoughts and observations.
5. **Documentary** – is a movie or TV program presenting facts and information, especially about a political, historical, or a social issue.

2. **Poetry** - is literary works written in verse, in particular verse writing of higher quality, great beauty, emotional sincerity, or profound insight. It is an art form in which language is used for aesthetic qualities in addition to or instead of its literal meaning.

Types of Poetry

- a. **Lyric Poetry** – is a genre of poetry that does not attempt to tell a story, but instead is of a more personal nature. Rather than depicting characters and actions, it portrays the poet's own feelings, states of mind, and perceptions and may or may not be set to music.

Types of Lyric Poetry

1. **Song** – is relatively short musical composition which features words called lyrics. It is typically for a solo singer, but may also be a duet, or choral.
2. **Sonnet** – is a poem of fourteen lines that follow a strict rhyme scheme and specific structure.
3. **Nursery Rhyme** – is a traditional song or poem taught to young children, originally in the nursery.
4. **Limerick** – is a five-line poem with strict form, originally popularized in English by Edward Lear. Limericks are frequently witty, humorous, and sometimes obscene with humorous intent.
5. **Couplet** – usually consists of two lines that rhyme and have the same meter.
6. **Cinquain** – is any stanza or short poem of five lines.
7. **Ode** – is a long lyric poem, serious and dignified in subject, tone and style, often written to celebrate an event, person, being or power – or to provide a vehicle for private meditation. Sometimes an ode may have an elaborate stanzaic structure.
8. **Elegy** – is a mournful or reflective poem composed as a lament for somebody who has died.
9. **Haiku** – is a form of Japanese poetry with 17 syllables, often describing nature or a season.

- b. **Narrative Poetry** – is a genre of poetry that tells a story.

Types of Narrative Poetry

1. **Ballad** – is a poem usually set to music; thus it often is a story in a song.
2. **Epic** – is a lengthy poem, ordinarily concerning a serious subject containing details of heroic deeds and events significant to a culture or nation.
3. **Metrical tale** – is a narrative poem told in first person.
4. **Free Verse** – is a poetry that is written without using strict meter or rhyme.
5. **Blank Verse** – is a poetry that has a regular rhythm and line length but no rhyme.
6. **Idyll** – is a short poem depicting simple pastoral or rural scenes and the life of country folk, often in an idealized way.
7. **Epigram** – is a short poem, often expressing a single idea, that is usually satirical and has a clever twist in the end.
8. **Acrostic** – refers to a number of lines of writing, especially a poem or word puzzle, in which a combination of letters from each line spells a word or phrase.

- C. **Dramatic Poetry** – is a drama written in verse to be spoken or sung and appears in varying, sometimes, related forms in many cultures.

1. **Tragedy** – is a serious play with a tragic theme, often involving a heroic struggle and the downfall of the main character.
2. **Comedy** – is a comical play with a humorous theme or also in making fun at other people or stereotypes.

Types of Figures Of Speech

1. **Personification** - Personification is all about adding a human trait to an inanimate object or an abstraction.
For example: The picture in that magazine shouted for attention.
2. **Simile** - is a figure of speech that compares two unrelated things or ideas using "like" or "as" to accentuate a certain feature of an object by comparing it to a dissimilar object that is a typical example of that particular trait.
For example: as big as a bus, as clear as a bell, as dry as a bone, etc.
3. **Analogy** – is a figure of speech that equates two things to explain something unfamiliar by highlighting its similarities to something that is familiar. This figure of speech is commonly used in spoken and written English.
For example: Questions and answers, crying and laughing, etc.
4. **Metaphor** - compares two different or unrelated things to reveal certain new qualities in the subject, which you might have ignored or overlooked otherwise.
For example: The streets of Chennai are a furnace.

5. **Alliteration** - is the duplication of a specific consonant sound at the start of each word and in quick succession. Although alliterations are all about consonant sounds, exceptions can be made, when vowels sounds are also repeated. This figure of speech is commonly seen in poems.
For example: "Guinness is good for you" - Tagline for Guinness
6. **Hyperbole** – is a far-fetched, over exaggerated description or sentence is called as hyperbole and is commonly used in jokes and making backhanded compliments.
For example: When she smiles, her cheeks fall off.
7. **Onomatopoeia** - is partly pleasure and partly business. It is used to replicate sounds created by objects, actions, animals and people.
For example: Cock-a-doodle-do, quack, moo, etc.
8. **Euphemism** - is a figure of speech where an offensive word or expression is replaced with a polite word.
For example: David: Do you have a few minutes?
Ryan: No, I'm busy.
David: Ok, listen...
Ryan: No, you listen, when I said 'busy', I meant leave me the hell alone.
9. **Assonance** - is a repetition of the vowel sounds. Such a figure of speech is found most commonly in short sentences or verses.
For example: And murmuring of innumerable bees.
10. **Allusion** - is an indirect or subtle reference made about a person, place or thing in a work of literature.
For example: I am no Prince Hamlet.
11. **Antithesis** - is a figure of speech where two very opposing lines of thought or ideas are placed in a somewhat balanced sentence.
For example: Man proposes: God disposes.
12. **Apostrophe** - is used when a person who is absent or nonexistent is spoken to.
For example: "Twinkle, twinkle, little star,
How I wonder what you are.
Up above the world so high,
Like a diamond in the sky."
13. **Metonymy** - A metonymy is a figure of speech where one word or phrase is used in place of another. With metonymies, a name of a particular thing is substituted with the name of a thing that is closely related to it.
For example: "We have always remained loyal to the crown."
14. **Oxymoron** - Oxymoron involves the usage of contradictory terms to describe an object, situation or incident.
For example: open secret, tragic comedy, exact estimate, original copies, etc.
15. **Synecdoche** - This is figure of speech where a part of a particular object is employed to throw light on the whole thing.
For example: Describing a whole vehicle as just "wheels".
16. **Litotes** - are nothing but an understatement. It can be used when you are looking to underplay a positive with a negative.
For example: The food at that restaurant is not bad at all.
17. **Anticlimax** - An anticlimax as a figure speech refers to the building up a climax that results in something that cannot really be described as a climax.
For example: On discovering that his friend was murdered, with vengeance on his mind Ravi rushed back to his college, only to find his friend sipping on coffee in the college canteen.
18. **Consonance** - refers to the repetition of consonant sounds, within the limits of a sentence or a certain number of sentences.
For example: "Whose woods these are I think I know. His house is in the village though; He will not see me stopping here.
To watch his woods fill up with snow." - *Stopping by Woods on a Snowy Evening* by Robert Frost
19. **Irony** - is used to stress on the opposite meaning of a word. When people are looking to be sarcastic, they employ irony.
For example: He was so intelligent, that he failed all his tests.
20. **Understatement** - is a figure of speech that is used to undermine the due importance of a statement.
For example, "A soiled baby, with a neglected nose, cannot be conscientiously regarded as a thing of beauty." –
(Mark Twain)

Philippine Literature

5 Periods of Philippine Literature

- Period of Orientation (1898-1910)
- Period of Imitation (1910-1924)
- Period of Growth and Experimentation (1925-1941)
- Period of Propaganda (1941-1944)
- Post-Liberation (1945-onwards)

The Period of Orientation (1898-1909)

- >American forces occupied Manila in August 13, 1898.
- >College Folio by Filipino writers made attempts to express in a new language.
- >First articles dealing with patriotism and nationalism also attempted to use English.
- >Only El Renacimiento and the Free Press published writings in English.

The Period of Imitation (1910-1924)

- >College Folio made its appearance in the University of the Philippines.
- >There was strict adherence to conventional forms of literature such as of Longfellow, Hawthorne, Emerson, Tennyson, Thackeray, and Macaulay; and by a careful observance of the rules of grammar and rhetoric.
- >Magazines and newspapers were published: Philippine review, Independent, Rising Philippines, Citizens, Philippine Collegian, UP student Organ. Philippine Herald became the pioneer Filipino newspaper in 1920.
- >Paz Marquez Benitez became popular with her short story "Dead Stars".
- >Procopio's Solidum's Never Mind, and Other Poems, and Zoilo M. Galang's A Child Sorrow were published.

The Period of Expansion and Experimentation (1925-1941)

- >was considered as the Golden Era of Filipino writings in English.
- >Jose Garcia Villa (aka Doveglion) became popular as critic, short story writer. Manuel Arguilla, Paz Latorena, Loreto Paras, Arturo B. Rotor, and Alfredo E. Litiatco also became popular.
- >Marcelo de Garcia Concepcion's Azucena became the first book of verse. Amador T. Daguio, Angela Manalang Gloria, and Luis Dato also became popular.
- >Carlos Quirino's "The Great Malayan", and Mallari's "The Birth of Discontent" were the first biographies published.
- >The notable essayists were Salvador P Lopez and Francisco P. Icasiano.
- >The first Filipino playwrights were Augusto C. Catanjal (The Oil Lamp), Vidal A. Tan (The Husband of Mrs. Cruz), Severino Montano (The Land of our Fathers), and Wilfrido Ma. Guerero (13 Plays), who became the most prolific dramatist.

The Period of Propaganda (1942-1944)

- >The Filipino literary enthusiasm was dampened.
- >Carlos P. Romulowon the Pulitzer Prize. His works, "I Saw the Fall of the Philippines", "I See the Philippine Rise", and "Mother America" became best sellers.
- >Carlos Bulosan's book of poems "Voice of Bataan", a collection of short stories "The Laughter of My Father", and an autobiography "America Is in the Heart" were published
- >Stevan Javellana's "Without Seeing the Dawn" and Jose Garcia Villa's collections of poem "Have Come, Am Here" were published.

Post-Liberation (1945-onwards)

Philippine Contemporary Literature in English

1. The Pre-War Years

a. Pre-War Poetry

- >S.P Lopez became the prophet of socially committed literature.
- >Jose Garcia Villa believed that "craft comes before meaning".
- >Literary models were mostly Romantic Anglo-American.

b. Pre-War Fiction

- >Leopoldo Yabes considered short stories were better classified as tales than stories.
- >Filipino short stories written in English already showed more carefully crafted pieces.

2. The Post-War Years

a. Post-War Poetry

- >The modern poets experimented in techniques of versification, rhythm, music, and imagery.
- >Modern poets were influenced by modern or western schools.

b. Post-War Fiction

- >Carlos Bulosan's "America Is in the Heart" emphasized social problems.
- >NVM Gonzales wrote "Seven Hills Away" in 1947.
- >Francisco Arcellana wrote "Divide By Two".
- >Bienvenido Santos wrote "You Lovely People."
- >Nick Joaquin became popular. Among his contemporaries were Kerima Polotan Tuvera, Gilda Cordero Fernando, Aida Rivera Ford, Estrella Alfon, Rony Diaz, Lilia Pabloc Amansec, and Gregorio Brilliantes.
- >Nick Joaquin's "The Woman Who Had Two Navels" showed new different way of presenting a topic.
- >Kerima Polotan wrote the novel, "The Hand of the Enemy".

The Essay

- >The essayists were Renato Constantino, Petronilo Daroy, Luis Teodoro, Jose Lacaba, Bienvenido Lumbea, Epifanio San Juan, and Dolores Feria.
- >Nick Joaquin (Quijano de Manila – pen name) wrote many essays.
- >Cristina Pantoja Hidalgo wrote travel essays.
- >Those who wrote literary reviews were Isagani Cruz, Alfred Yuzon, Alfredo Salanga, Alice Guillermo, Doreen Fernandez, Rio Alma, and Ophelia Dimalanta.
- >Cirilo Bautista wrote a trilogy of poetry books: The Cave; The Archipelago; and The Telex Moon.

World Literature

A. Sumerian, Egyptian, and Hebrew Literature (3000 B.C.-100 B.C.)

- 1. Gilgamesh.** This epic narrates the legendary deeds of Gilgamesh, the King of Uruk, but it begins with a prologue that emphasizes not his adventures but the wisdom he acquired and the monuments he constructed at the end of his epic journey. Gilgamesh is the epitome of a bad ruler: arrogant, oppressive, and brutal.
- 2. Ancient Egyptian Poetry.** The ancient Egyptians possessed a poetry that was rich and varied in both subjects and forms. They include lyrics and devotional poems. Pastoral poetry became popular during the time of Ne Kingdom in Egypt.

3. The Bible and the Old Testament. The Jewish Bible (The Old Testament among Christians) is the most important example of Hebrew literature.

4. The Bible: The New Testament. The combination of the four gospels of Matthew, Mark, Luke, and John with another book by Luke was known to Christians as The New Testament.

B. Persian and Arabic Literature (c.a. A.D. 600-A.D. 1400)

Arabic Literature. “The Thousand and One Nights” (also known as The Arabian Nights) is by far the most famous. One tale in it is “The Fisherman and the Jinnee.”

Persian Literature. The most famous Persian poem is “The Shah-nama” or “The Epic of Kings” by Firdawsi. It is considered the history of Persia from the beginning of the world until the conquest of Iran by Arabs. Persian poet, scientist and mathematician, Omar Khayyam, is the best known Islamic poet. “The Rubaiyat” is attributed to him.

C. Indian Literature (c. 1400 B.C.-c. A.D. 500)

“Rigveda” is a collection of 1,028 hymns composed by different authors at different times. The “Mahabharata” is the world’s longest epic. The “Panchatantra” (The Five Books or The Five Strategies), which is attributed to Visnusarman, is the best known collection of folktales and animal fables in Indian literature. Sakuntala by Kalidasa is the most beloved of Indian plays.

D. Chinese Literature (1,000 B.C. – A.D. 1890)

The Chinese literature began with lyric poetry. The Classic of Poetry (also known as the “Book of Song”) is a collection of 305 songs representing the heritage of the Chou people. The “Analects of Confucius” which represents the memory of Confucius’s teachings and the LaoTzu’s “Tao Te Ching” which is a foundational scripture of central importance in Taoism are the most notable books.

D. Japanese Literature (500 B.C. – A.D. 1890)

Japanese literature started with poetry. “Manyoshu”, or the “Book of Ten Thousand Leaves” is the first anthology of Japanese poetry. The collection includes poems that tell life in the wilderness, poems by fishermen, farewell poems, even poems by travelers to Korea. “Choka” is a Japanese poem that consists of alternate lines of 5 and 7 syllables. “Tanka” consists of five lines of five, seven, five, seven, seven syllables. “Haiku” consists of three lines of five, seven, and five syllables. “Kojiki” or “Record of Ancient Matters” and Nihon Shoki or “Chronicles of Japan” in the 18th century were the first prose. “Essays in Idleness” is loosely organized collection of insights, reflections, and observations written by Kenko.

F. Greek Literature (c. 800 B.C.- 323 B.C.) and Roman Literature (c. 300 B.C.- A.D. 500)

Greek Literature

“Homeric poems” set in the age of Trojan War preserve some memories of Mycenaean Age. “Iliad and Odyssey” attributed to Homer center on heroes who embody Greek culture. Iliad recounts series of events in Trojan War. All actions are consequence of Achilles’ anger at being dishonored. The Odyssey is about the peace after the war and the return of the heroes who survive the war. Sappho, a lyric poem, is a chanting poem that heightens emotional quality. Greek Drama reached its peak in the 15th century Athens. Tragedies and comedies were popular. “Sophocles, Aeschylus and Euripides were the popular tragedians. Sophocles’ Oedipus Rex uses dramatic irony that brings out the play’s knowledge motif.

Roman Literature

“Virgil” situates his story at the time of the fall of Troy, and adopts conventions such as involving Olympian gods. In the action. The “Aeneid” recombines and transforms the major works of Greek and Roman tradition. “Conflict” which can be internal or external is a struggle between opposing forces. “Catullus” a Roman writer is a poet whose polished verse rivaled of his Greek predecessors, who includes Sappho.

The Middle Ages (A.D. 450-1300)

1. The “Song of Roland” is a historical poem about a medieval knight. Central to it are the deeds, or gestes of heroic figures.
2. The “Nibelungenlied” is a great work of German literature. It is an epic with 2 parts: the life and death of Siegfried, and the story of Kriemhild.
3. The Divine Comedy of Dante is an epic that tells a man struggling to reconcile himself to a bitter political exile through the triumph of love.

The Renaissance (1300 – 1650)

1. “The Canterbury Tales” is a collection of stories written in Middle English by Geoffrey Chaucer. The story is part of a storytelling contest by a group of pilgrims.
2. “Francesco Petrarca” was a greatest Italian poet. He wrote lyric poems which contain a lot of oxymoron.
3. The “Decameron” by Boccaccio is a 14th century medieval allegory encompassing 100 short prose tales. Decameron means ten days.
4. “The Adventures of don Quixote” by Miguel de Cervantes Saavedra is a famous work from Renaissance. The central concern of the novel is the relationship between reality and fantasy.
5. William Shakespeare is the most important figure of Renaissance. He wrote sonnets, comedies, and historical plays. His series of tragedies were from Julius Caesar to Coriolanus.

The Age of Rationalism (1650 – 1800)

1. Francis Bacon an English essayist, philosopher, and statesman.
2. Gulliver’s Travels is Jonathan’s Swift famous work. His other works are A Modest Proposal, A Tale of the Tub, and The Battle of the Books.

Romanticism, Realism, and Naturalism

1. William Blake’s poems have a charming simplicity that reveals his childlike imagination. He loves flowers and animals as well as his fellowmen.

2. Guy de Maupassant wrote realistic depiction of life, pessimism, irony, and surprise endings. His works includes: The Necklace, A Piece of String, The Jewels, etc.
3. Henrik Ibsen, a Norwegian writer, was a writer to make a drama a vehicle for social comment: A Doll's House, Ghosts, etc.
4. Leo Tolstoy was the greatest 19th century Russian writer. His works includes: God See the Truth but Waits, Where Love Is, There God is Also, etc.
5. Edgar Allan Poe is the greatest American short story writer. His works includes: The Raven, The Bells, and Annabel Lee.

The Modern World (1890-1945)

1. Luigi Pirandello was dramatist and short story writer. His famous works were Six Characters in Search of an Author, and It Is So (If You Think So).
2. Rabindranath Tagore was known for his collection of poems called "Gintajali or Song Offerings).
3. Robert Frost's popular poems are Mending Wall, The Road not Taken, Fire and ice, etc.
4. Ernest Hemingway's writings includes novels such as Farewell to Arms, The Sun Also Rises, For Whom the Bells Toll, etc.
5. Anton Chekov's plays were "The Bear" and "The Cherry Orchard" and his short story was "The Lady with the Dog."
6. James Joyce, an Irish author, is known for his Ulysses and Finnegans "Wake", his short story collection "Dubliners" and novel "A Portrait of the Artist as a Young Man."

The Contemporary World (1946-to present)

1. William Faulkner is notable for his novels "The Sound and the Fury", "As I Lay Dying", and "Sunctuary".
2. Gabriel Garcia Marquez, a Colombian, wrote the novel "One Hundred Years of Solitude". His short stories were "The Handsomest Drowned Man in the World", "A Very Old Man with Enormous Wings", and "Big Mama's Funeral".
3. Pablo Neruda, Chilean poet received the Nobel Prize for Literature. His famous work was "The United Fruit Co."
4. Wole Soyinka, a Nigerian novelist, poet and playwright. He won the Nobel Prize for literature. His works includes "Telephone Conversation (a poem), Ake: The Years of Childhood (a memoir), and The Interpreters (a novel).
5. Pramoedya Ananta Toer, an Indonesian writer, is famous for his "The Fugitive" (a novel) and short story "Inem".
6. Siew Yue Killingley, a Malaysian poet, dramatist, teacher, and linguist, is famous for his "A Question of Dowry and Everything's Arranged published in Twenty-Two Malaysian Stories.