

METHODS AND APPROACHES IN LANGUAGE TEACHING IN BRIEF

more Demir

Abbreviations:

T: Teacher

Sts: Students

L1: First Language, Mother Tongue

L2: Second Language, The language the students aim to learn

THE GRAMMAR TRANSLATION METHOD (GTM)

- 1. Learning Theory:** Deductive learning is essential. First, the teacher gives rules explicitly then the rules are reinforced with examples and exercises.
- 2. Language Theory:** Language is for understanding the literature. Translation is the way to learn the language. Oral communication is not primarily important. Written language is superior to spoken language. Students also learn the structure of their own native language. Those who study a foreign language become more cultured and intellectual.
- 3. Culture:** Culture is limited to literature and fine arts.
- 4. Teachers' Role:** Teacher is the strict authority. Classes are teacher centred.
- 5. Students' Role:** Students are the passive receivers of the new information. The teacher starts the activities and directs them. Students are supposed to memorise the rules and the new vocabulary with their meanings in their native language.
- 6. Interactions:** Very often "Teacher – Student" interactions occur. Rarely "Student – Student" interactions also occur.
- 7. Vocabulary Teaching:** The most common vocabulary teaching technique is "the memorisation of long lists of vocabulary" with their equivalents in the students' native language. Other techniques are
 - Teaching "cognates" (i.e., "cinema –sinema", "theatre – tiyatros" ..., etc).
 - Using synonyms and antonyms
- 8. Grammar Teaching:** The teaching of grammar is deductive. The teacher introduces the rules explicitly and wants the students to apply these rules to new examples in exercises. Students are supposed to memorise the rules. In order to explain the rules, the teacher uses comparison and contrast between the students' native language grammar and target language grammar. Translation is a common way to clarify the meanings of the new grammar patterns in the target language.

En yaygın kelime öğretme tekniği uzun listeleri ezberletme
→ Hedef dil ve yeni dil pronesi arasında zıtlık ve karşılaştırma kullanılır.

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9. Materials: Texts from the target language literature are used. The teacher may either write the text or use an authentic literary text.

10. Syllabus: ^{özet} Structural syllabus (i.e., list of structures to be taught during the course) is used. The order of structures starts from the easiest

11. Role of L1: L1 (i.e., students' native language) has an important function in teaching vocabulary and grammar. Since oral communication in the target language is not important, classroom instructions are given in L1.

12. Evaluation: Translation is an important technique to test students' progress in the target language. In addition, "fill-in-the-blank" type test items are also used. Synonyms, antonyms, and cognates can be asked to test vocabulary, in formal tests. Reading passages and comprehension questions about the passages can also take place in tests as the reading section.

13. Goals and Objectives: Among the goals are to teach translation, to read and understand literary texts in the target language, to make students aware of their native language structure and vocabulary, and to improve students' mental capacities with grammar exercises.

14. Error Correction: The teacher corrects the errors strictly. Errors are not tolerated. Accuracy is emphasised strictly. Accuracy means grammatical correctness.

15. Student's Feelings: There is no information about how GTM deals with students' feelings. V Therefore, we cannot consider this method as a humanistic approach.

16. Techniques:

- 1. Translation of a Literary Passage:** ^(vazirial derslerin serimni) Students translate a passage from the target language into their native language. The passage provides the focus for several classes: vocabulary and grammatical structures in the passage are studied in the following lessons.
- 2. Reading Comprehension Questions:** Students answer questions in the target language based on their understanding of the reading passage. First, they answer information questions whose answers they can find in the passage. Second, they answer inference questions based on their comprehension of the passage although the answer cannot be found in the passage directly in the passage. Third, they answer questions that require students to relate the passage to their own experience.
- 3. Antonyms / Synonyms:** Students are given one set of words and are asked to find antonyms in the reading passage. A similar exercise could be done by asking students to find synonyms for a particular set of words.

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4. Cognates: Students are taught to recognise cognates by learning the spelling or sound patterns that correspond between the languages. Students should be aware of “true cognates” (i.e., theatre-tiyatro) and “false cognates” (i.e., apartment-apartman).

5. Deductive Application of Rule: Grammar rules are presented with examples. Exceptions to each rule are also noted. Once students understand a rule, they are asked to apply it to some different examples.

6. Fill-in-the blanks: Students are given a series of sentences with words missing. They fill in the blanks with new vocabulary items or necessary items of grammatical features.

7. Memorisation: Students are given lists of target language vocabulary words, and their native language equivalents and are asked to memorise them. Students are also required to memorise grammatical rules and grammatical paradigms such as verb conjugations.

8. Use words in Sentences: In order to show that students understand the meaning and use of a new vocabulary item, they make up sentences in which they use the new words.

9. Composition: The teacher gives the students a topic to write about in the target language. The topic is based upon some aspect of the reading passage of the lesson. Sometimes, instead of creating a composition, students are asked to prepare a précis (pronounced as /preisi/).

17. Skills: The primary skills to be improved are “reading” and “writing”. Little attention is given to speaking and listening, and almost no attention to pronunciation.

Dil ile hedef dilin ilişimi
kurmak

THE DIRECT METHOD (DM)

DM was born as a reaction to GTM because GTM cannot prepare learners for real life language situations in which oral communication is the media.

1. Learning Theory: Inductive learning is essential. There is a direct relation between form and meaning. L2 learning is similar to L1 acquisition. There is a direct exposure to the target language. Exposure of Long chunks in the target language. Learning occurs naturally.

2. Language Theory: Language is for oral use. Each language is unique. There is a direct relation between form and meaning. No other language should interfere when learning a language.

3. Culture: Not only art or literature, but also other aspects of culture (namely, life style, customs, traditions, institutions, food, daily habits, history, geography, etc.) Should be taken into consideration. Daily speech is important.

4. Teacher's Role: The teacher usually directs the interactions but he/she is not as dominant as in GTM. Sometimes acts like a partner of the students.

→ Kısaca özet net bilgi verene.

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5. **Students' Role:** Sts are active participants. Sometimes pair works take place. Even the teacher takes roles in activities. *aktif rolümleri → profesör.*

6. **Interactions:** T- st and St - st interactions often occur.

7. **Vocabulary Teaching:** Pictures, realia, examples, sample sentences are used to teach vocabulary. Use of L1 is not allowed. There is a direct relation between form and meaning.

8. **Grammar Teaching:** Grammar is taught inductively. Examples and drills are given and students are expected to discover and acquire the rules. Drills like chain drill, yes question, no question, or question are used to help students induce the rule.

9. **Materials:** Reading passages (for topics), Dialogues (for situation), plays (for situations) are used.

10. **Syllabus:** Situational and topical syllabuses are used.

11. **Role of L1:** L1 is not permitted.

12. **Evaluation:** Sts' ability to use the language is tested. Not about language, the language itself.

13. **Goals and Objectives:** Teaching Sts how to communicate in the target language. Teaching of thinking in the target language. *I PA → international phonetic Alphabet*

14. **Error Correction:** Sts' self correction.

15. **Sts' Feelings:** There is no information dealing with this issue.

16. **Techniques:** Reading aloud, Question and answer exercise, self correction, conversation practice, fill-in-the-blank exercise, dictation, drawing (for listening comprehension), and paragraph writing, map drawing. *başlangıçta her yazılıyla kendi okunmasıyla yazılabilir.*

17. **Skills:** Speaking, listening, reading and writing are important skills. Especially speaking and listening are emphasised. Vocabulary is over grammar.

✓ **THE AUDIO-LINGUAL METHOD (ALM)** *(→ expansion, backward) → Bu metodun amacı expand (genişletmek)*

1. **Learning Theory:** Learning is based on the principles of Behaviourism. (Mim-mem approach). *alışılabilir durum*

Habit Formation is essential. Foreign language learning is basically a process of mechanical habit formation. *şimdi alışkanlıklarla ödül verilmesi*

Reinforcement (Behaviour is likely to occur again)

Stimulus----organism

No reinforcement or negative reinforcement (Behaviour is not likely to occur again)

Rules are induced from examples. Explicit grammar rules are not given. Learning is inductive.

Habit formation, is actualised by means of repetitions and other mechanical drills.

2. **Language Theory:** Language is based on descriptive linguistics. Every language is seen as its own unique system. The system is comprised of several different levels. (i.e. phonological, morphological, and syntactic). There is a natural order of skills. 1. Listening, 2. Speaking, 3.

A contrastive analysis

(Ben var gitmek) → (interference)

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Reading, 4. Writing. Everyday speech and oral skills are important. Perfect pronunciation is required. Language is primarily for Oral Communication.

3. **Culture:** Culture consists of everyday behaviour, and lifestyle of the target language community. Culture is presented in dialogues.

4. **Teacher's Role:** T is like an orchestra leader. S/he directs and controls the language behaviour of the students. T is a good model of the target language, especially for pronunciation and other oral skills. The differences between Sts' L1 and L2 should be known by the teacher.

5. **Students' Role:** Sts are imitators of the teacher as perfect model of the target language or the native speakers in the audio recordings.

6. **Interactions:** T-St, ST-ST. Interactions are mostly initiated by the teacher.

7. **Vocabulary Teaching:** Meaning is taught directly. L1 is prohibited because it may cause bad habit formations. Vocabulary is introduced through dialogues. *Kelimələr diyaloglarla öyrətilir.*

8. **Grammar Teaching:** Explicit rules are not provided. Students induce the rules through examples and drills. Students acquire grammar by being exposed to patterns through mechanical drills.

9. **Materials:** Dialogues

10. **Syllabus:** Grammar points and sentence patterns in structural syllabus.

11. **Role of L1:** L1 is not allowed in the classroom. It may cause interference and bad habit formation in L2.

12. **Evaluation:** Discrete-point tests are used. Each item (question) should focus on only one point of the language at a time. E.g. distinguishing between words in a minimal pair. Appropriate verb form in a sentence.

13. **Goals and Objectives:** to enable students to speak and write in the target language. To make students able to use the target language automatically without stopping to think. To form new habits in the target language.

14. **Error Correction:** Errors are corrected by the teacher since errors may cause bad habit formation.

15. **Sts' Feelings:** There are no principles related to Sts' feelings.

16. **Techniques:**

1. Dialogue Memorisation
2. Minimal pairs: (for teaching pronunciation)
3. Complete the dialogue
4. Grammar Games
5. Mechanical Drills
 - a) Repetition drill

The major challenge of teaching is getting students to overcome the habits of their native language

b) Chain Drill

c) Single- slot Substitution Drill (T gives one cue to be substituted)

d) Multiple-slot Substitution Drill (T gives more than one cue to be substituted)

17. Skills: Listening and speaking are emphasised. There is a natural order of skills,

1. Listening 2. Speaking 3. Reading 4. Writing

THE SILENT WAY (SW) (Caleb Gattego)

- 1. Learning Theory:** Cognitive Psychology is the basis. Language learning is not habit formation. It is rule formation. Language learning has a sequence from the known to the unknown. Students induce the rules from examples and the languages they are exposed to, therefore learning is inductive
- 2. Language Theory:** Languages of the world share a number of features (e.g. every language uses subject, object; every language has adjective, adverb, verb ...etc.) However each language is unique. Language is for self expression (to express thoughts, perceptions, ideas and feelings). Cognitive Coding helps learners learn the language. "Colour rods" and "Fidel Chart" are used for cognitive coding.
- 3. Culture:** Culture is an inseparable part of language. Language reflects culture. Everyday life, art, literature, etc. should be learnt.
- 4. Teachers' Role:** The teacher is a technician or an engineer who facilitates learning. Only the learner can do learning. The teacher is aware of what the students already know and he/she can decide the next step. The teacher is silent. Silence is a tool because teacher's silence gives the responsibility to the student. Besides teacher's silence helps students monitor themselves and improve their own inner criteria. *→ sessizlik bir araçtır. Çünki öğretmen sessizliği öğrenciye sorumluluk verir.*
- 5. Students' Role:** Students should make use of what they already know. They are responsible for their own learning. They actively take part in exploring the language. The teacher works with the students and the students work on the language. St-st interaction is important. Sts can learn from each other. *✓ öğrenciler birbirleriyle öğrenirler.*
- 6. Interactions:** The teacher is silent in "T-st" interactions. St-st interactions are also possible because students can learn from each other. *✓*
- 7. Vocabulary Teaching:** Vocabulary is taught by means of visual aids and word-charts. Vocabulary is always recycled by means of word-charts. Vocabulary is restricted at the beginning.

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8. Grammar Teaching: There is a focus on the structures of the language although explicit grammar rules are never given.

9. Materials: Sound Colour Charts (For teaching pronunciation; one colour represents one sound), Colour Rods (for cognitive coding of grammatical patterns), 8 Fidel Charts (used for sound spelling association).

10. Syllabus: There is no linear structural syllabus. The teacher starts with what students already know, and builds from one structure to the next. The syllabus develops according to the students' learning needs.

11. Role of L1: L1 can be used to give instructions when necessary. Meaning is made clear by focusing the student's perceptions, not by translation. During feedback sessions L1 be used at beginning levels. L1 can be exploited. For example, similar sounds in L1 and L2 can be used to make students aware of phonological similarities.

12. Evaluation: The teacher may never give a formal test. He/she assesses students' learning all the time. Continuous monitoring by the teacher is essential.

13. Goals and Objectives: Students should be able to use the target language for self expression (to express their thoughts, feelings, ideas). To help students improve their inner criteria for correctness. Students should rely on themselves to be able to use the target language.

14. Error Correction: Errors are natural and inevitable. The teacher uses students' errors to decide where further work is necessary. Self correction is necessary for the students to compare their own production with their developing inner criteria. If students cannot self-correct, the teacher supplies the correct language but only as a last resort. Peer correction is also very common, but it should be in a co-operative manner.

15. Student's Feelings: Students' negative feelings are treated by the teacher. During feedback sessions, students can express their feelings like their fears, what they think about classes, and learning a foreign language, their needs and wants. Students are encouraged to cooperate with one another in order to create a relaxed and enjoyable classroom atmosphere.

16. Techniques:

- Teaching pronunciation with "sound colour charts"
- Cognitive coding with colour rods.
- Peer correction to improve co-operative manner.
- Self correction gestures
- Teacher's Silence

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6. Structured feedback: Students are invited to talk about the day's instruction (what they have learnt that day during classes). Students learn to take responsibility for their own learning by becoming aware of themselves, and by controlling and applying their own learning strategies.
 7. Fidel Charts: Used to teach sound spelling association.
 8. Word Charts: Used to teach and recycle vocabulary. The words are written in different colours so that students can learn basic pronunciation patterns.
17. **Skills**: Pronunciation is emphasised at the very beginning. It is important that students acquire the melody of the language. All four skills (reading, writing, speaking, and listening) are worked on from the beginning.

SUGGESTOPEDIA (Georgi Lazanov)

1. **Learning Theory**: People use 5-10% of their mental capacity. In order to make better use of our mental reserves, limitations need to be desuggested. Students should eliminate the feelings that they cannot be successful and thus, to help them overcome the barriers to learning. Psychological barriers should be removed.
psiholojik engeller kaldırılmıŝ
There are six principle theoretical components through which desuggestion and suggestion operate and that set up access to reserves.
1. **Authority**: People remember best when the new information comes from a reliable authoritative source. *→ ŝok güvenilir kaynak*
2. **Infantilization**: Authority is also used to suggest a teacher-student relation like that of "parent-child" relationship. In the child's role the learner takes part in role playing, games, songs and gymnastic exercises that help the older student regain the self confidence, spontaneity and receptivity of the child.
3. **Double-planedness**: The learner learns not only from the instructions but also from the environment. Physical features of the classroom are important. *öğrenci sadece kuralardan değil ŝevrelerden de öğrenir*
4. **Intonation**: Varying intonation of the presented material helps to avoid boredom. T should present the material with different intonation patterns. Correct intonation patterns should be emphasised.
5. **Rhythm**: Materials presented with varying rhythm and tones are more interesting.

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6. Concert pseudo-passiveness: Materials presented with varying rhythm, intonation, and tone should be accompanied by music. Music should have sixty beats in a minute.

✗ Baroque concertos work very well for this purpose.

2. **Language Theory**: Lazanov does not articulate a theory of language. However according to this method communication is a two-plane process. Language is the first of the two planes. In the second plane, there are factors, which influence the linguistic message (e.g. the way one dresses, non-verbal behaviours that affect the linguistic message).

3. **Culture**: The culture, which students learn, concerns the everyday life of people who speak the target language. The use of fine arts is also common.

4. **Teachers' Role**: Teacher is the authority. Learners learn better if they get the information from a reliable authority. Students must trust and respect that authority.

5. **Students' Role**: Students play a child's role (infantilization). They adopt a new identity (new name, job, family...etc.) As they feel more secure, they can be less inhibited.

6. **Interactions**: "St-st" and "T-st" interactions occur. Students often do "pair work" and "group work".

7. **Vocabulary Teaching**: Vocabulary is emphasised. Claims about the success of the method often focus on the large number of words that can be acquired. Comments and explanations about the meanings can be provided in student's L1.

8. **Grammar Teaching**: Grammar is taught explicitly but minimally. Explicit grammar rules are provided in L1.

9. **Materials**: Dialogues are used with their translations in L1 on the opposite side. Texts with literary value are used. The textbook posters are used for peripheral learning.

10. **Syllabus**: A course lasts 30 days and ten units of study. Each unit has a long dialogue consisting of 1200 words. There is grammar review and commentary section with a list of vocabulary. The dialogues are graded by lexis and grammar.

11. **Role of L1**: L1 is used to make the meaning of dialogues clear. The teacher can use L1 when necessary but he uses L1 less and less as the course proceeds.

12. **Evaluation**: Evaluation is conducted on students' "in-class-performances" and not through formal tests, which would threaten the relaxed atmosphere, which is considered essential for accelerated learning.

13. Goals and Objectives: Teachers hope to accelerate the process by which students learn to use a foreign language for everyday communication. For this, more of the students' mental power must be tapped. This can be achieved by removing psychological barriers.

14. Error Correction: At the beginning levels, errors are not corrected immediately because the emphasis is on communication. When errors of form occur, teachers uses the correct form later on during class, because immediate interference by the teacher may destroy the relaxed atmosphere in classes.

15. Student's Feelings: A great deal of attention is given to students' feelings. Students should feel relaxed and secure. Teacher's existence and classmates' existence should not threaten the individual. Individual's self-confidence is important. Choice of new identity makes students feel more comfortable and secure. The classroom conditions (temperature, lighting, armchairs) should supply students with the feeling of relaxation and comfort.

16. Techniques:

◆ Classroom set up: dim lights, soft music, cushioned armchairs, and posters on the walls.

◆ Positive Suggestion:

⇒ Direct Suggestion: The teacher tells students they are going to be successful to create self-confidence.

⇒ Indirect Suggestion: This is provided by music and comfortable physical conditions of the classroom.

◆ Peripheral Learning: Posters, lists, charts, texts, paintings, and graphs are hung on the walls of the classroom. Students learn from these although their attentions are not directly on these materials.

◆ Visualisation: Students are asked to close their eyes and concentrate on their breathing. Then the teacher describes a scene or an event in detail so that students think they are really there. When the scene is complete, the teacher asks students to slowly open their eyes and return to the present. This can be done just before students write a composition in order to activate their creativity.

◆ Choose a New Identity: Students can be asked to write about their fictional new identity, new home town, family, etc.

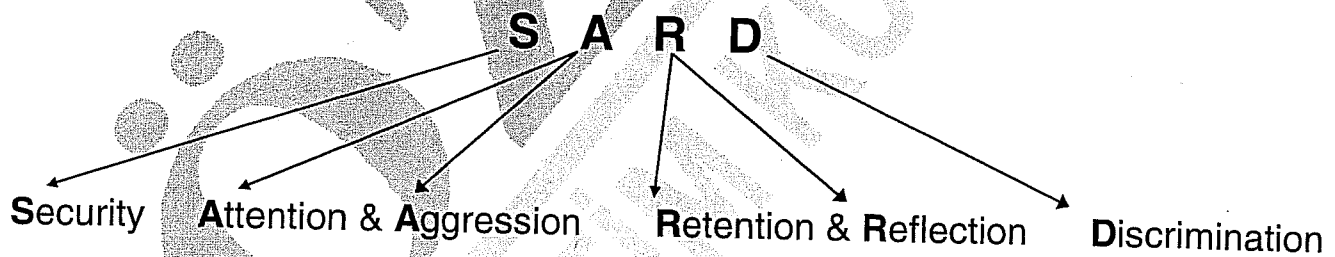
◆ First Concert: Music is played. The teacher begins a slow, dramatic reading, synchronised in intonation with the music. The music is classical. Teacher's voice is usually hushed, but rises and falls with the music.

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- ◆ **Second Concert:** Students put their scripts aside. Students close their eyes and listen as the teacher reads with musical accompaniment. This time the content that is read by the teacher is emphasised by the way the teacher reads the text. Music is secondarily important. At the end of the concert, the class ends for the day.
 - ◆ **Primary Activation:** Primary activation and secondary activation are the components of the active phase of the lesson. Students read the dialogue in the target language aloud as individuals or groups. They read it sadly, angrily, and amorously.
 - ◆ **Secondary Activation:** Students engage in various activities such as singing, dancing, dramatising, and playing games. Linguistic forms are not important. Communication is important. In order to make students focus on communication, activities are varied.
- 17. Skills:** Oral communication is emphasised. Speaking and listening are important. Writing and reading are also important. Students write imaginative compositions to improve their writing, and read dialogues or texts to practise reading.

COMMUNITY LANGUAGE LEARNING (CLL)

- 1. Learning Theory:** CLL advocates a holistic approach to language learning. "True human learning" is both cognitive and affective. This is termed "whole person learning". A group of ideas concerning the psychological requirements for successful and "non-defensive" learning are collected under the acronym (SARD).



Security: Students should feel secure to enter into a successful learning experience. Classroom atmosphere, students' relations with each other, teacher's attitude to students all affect students' feelings of security.

Attention: Attention is the learner's involvement in learning.

Aggression: is to show what has been learnt for "self-assertion" like a child who tries to show what he/she has learnt. The child tries to prove the things he/she has learnt.

Retention: If the "whole person" is involved in the learning process, what is retained is internalised and becomes a part of the learner's "new persona" in the foreign language. The

material should neither be too old nor be too new or conversely too familiar. Retention w best take place somewhere in between novelty and familiarity.

Reflection: Students need quiet reflection time in order to learn. The teacher reads the text for three times and the students relax and listen for reflection. Students also listen to their own voice from the tape for reflection.

Discrimination: Students should discriminate the similarities and the differences among target language forms by listening to themselves and the teacher carefully. They should also listen to discriminate if what they say is similar or different from what the teacher says.

E.g. Similarity:

Present Continuous: *She is studying French*

Past Continuous: *Tom was cooking.* (In Both tenses "-ing" is used)

Difference:

John visited his uncle (regular verb)

John bought a new car (irregular verb)

2. **Language Theory:** Language is for communication. Language is for developing creative thinking. Culture is integrated with language. The focus shifts from grammar and sentence formation to a "*sharing and belonging between persons*". Language is what you learn and share with others. Students should trust the learning process, the teacher and the others.
3. **Culture:** Knowing the target culture is important to be successful in communication. Culture is integrated with language. Social life style, art, literature, customs, habits should be learnt.
4. **Teacher's Role:** T's initial role is that of a counsellor. The teacher tries to remove the threatening factors in the classroom. Even the teacher stands behind the students to reduce because the teacher's superior knowledge and his existence are also threatening factors.
5. **Students' Role:** Initially the learner is dependent on the teacher. As s/he goes on studying the language he becomes more and more independent.
6. **Interactions:** st-st, T-st interactions occur in the classroom. In addition, group work, and pair work tasks are carried out by students. Usually the teacher physically removes himself/herself from the circle in order to increase **st-st** interactions.
7. **Vocabulary Teaching:** Literal native language equivalents are given to the target language in order to teach their meanings. This makes meaning clear.
8. **Grammar Teaching:** Large chunks are analysed by means of equivalents in L1. It can be explicit when necessary.

- 9. Materials:** A textbook is not considered necessary. Materials may be developed by the teacher as the course develops. Materials depend on students' needs. Conversations are generated by the students depending on what they want to say in the target language.
- 10. Syllabus:** CLL does not use a conversational language syllabus, which sets out in advance the grammar, vocabulary, and other language items to be taught and the order in which they will be covered. Syllabus is developed in terms of students' communication needs.
- 11. Role of L1:** Students' security is initially enhanced by using their native language. Where possible, literal native language equivalents are given to the target language words that have been transcribed. This makes their meaning clear and allows students to combine the target language words in different ways to create new sentences. Directions in class, students' expressions of feelings are in L1. In later steps, more and more L2 is used.
- 12. Evaluation:** A teacher-made classroom test would be an integrative test rather than a discrete-point test. Students are asked to write a paragraph or they can be given an oral interview.
- 13. Goals and Objectives:** Students should learn how to use the target language communicatively. Students should learn about their own learning to take an increasing responsibility about it. Non-defensive learning is the result when the teacher and the students treat each other as a whole person.
- 14. Error Correction:** The error is treated in a non-threatening way. The teacher repeats the correct form without calling further attention to the error and the owner of the error.
- 15. Sts' Feelings:** Students' feelings are considered extremely important. One regular activity is getting feedback from students' about their feelings; how they feeling about learning a foreign language. Negative feelings may block students' learning. Security is basic. Clear instructions, enough time, should be given to the individual for the respond.
- 16. Techniques:**
- A) Transcription:** The teacher writes the L1 equivalent of the text in the target language on the board or a poster-sized paper in order to be able to refer later. Students copy them in their notebooks.
 - B) Reflection on Experience:** Students tell about their feelings about language learning experience.
 - C) Reflective Listening:** Students relax and listen to their own voices speaking the target language on the tape. The teacher may also read the transcript while students are listening.

D) Human Computer: The teacher repeats the correct form as many times as the students need. The teacher never corrects the student's error. Only repeats the correct form.

E) Small Group Tasks: Students learn from each other. Also small groups can let students know each other well.

17. Skills: In the early stages, students design the syllabus. They decide what they want to say in L2. The most important skills are listening comprehension and speaking. Reading and writing are also worked on.

THE TOTAL PHYSICAL RESPONSE METHOD (TPR)

1. Learning Theory: There are three hypothesis:

A) Innate Bio-program: There exists a specific, innate bio-program for language learning, which defines an optimal path for first and second language development. Children develop listening competence before they develop the ability to speak. They make "a blue-print" of the language first. They develop "a cognitive map" of the language during listening process.

B) Brain Lateralisation: The brain has two main parts: left hemisphere, and right hemisphere, which have different learning functions. If both hemispheres are activated, learning is more effective.

C) Stress (an affective filter): Stress intervenes between the act of learning and what is to be learned. The lower the stress is, the greater the learning becomes.

2. Language Theory: Language is primarily oral. It is just like the acquisition of native language. Learners first listen (silent period), then oral production starts. Oral communication is crucial. Skilful use of imperatives by the instructor can be helpful for the acquisition of many vocabulary items and grammatical structures. Asher views the verb and particularly the verb in the imperative as the central linguistic motif around which language use and learning are organised.

3. Culture: Culture is the lifestyle of people who speak the language natively. Daily habits, social life traditions should be learned.

4. Teachers' Role: Initially the teacher is the director of all student behaviour. In the later stages, the teacher is being directed.

5. Students' Role: Initially students are the followers of the teacher. Usually after ten to twenty hours, of instruction some students will be ready to speak the language. At this point they start to direct the teacher.

- 6. Interactions:** T with whole group, T- respond by students non-verbally; Sts - Sts; St - st
- 7. Vocabulary Teaching:** Vocabulary is introduced through imperatives. Verb is the kernel. Other categories like adjective, adverb, and noun can be introduced around verb. Objects, especially the objects in the immediate environment are introduced.
- 8. Grammar Teaching:** Imperatives play an important role. Multi-word chunks, single-word chunks are used with imperatives. The teacher uses his/her creativity to introduce various grammatical patterns with the accompaniment of imperatives.
- E.g. For the introduction of "If " clause type 1
- "Stand up if you are from Ankara"
- "Smile if you are wearing a blue T-shirt"
- 9. Materials:** Objects around in the classroom, visuals, written texts, tasks for kinaesthetic learning can be used.
- 10. Syllabus:** Sentence based syllabus with grammatical and lexical criteria is used. TPR requires initial attention to meaning rather than to the forms of items.
- 11. Role of L1:** The method is introduced in the students' L1. After the introduction, rarely would the mother tongue be used. Meaning is made through body movements.
- 12. Evaluation:** Teachers will know immediately whether or not students understand by observing their students' actions. Formal evaluations can be conducted simply by commanding individual students to perform a series of actions. As students become more advanced, their Performance in the skits they have created can become the basis for evaluation.
- 13. Goals and Objectives:** To make students enjoy learning the target language and communicate with it. Stress should be reduced.
- 14. Error Correction:** Errors are inevitable. The teacher should be tolerant of students' errors; only major errors should be corrected. The teacher should be gentle when correcting students' errors. As students get more advanced, teachers can correct more minor errors.
- 15. Student's Feelings:** The teacher should not force the students to speak. Silent period must be taken into consideration. When they begin to speak, perfection is not necessary. Stress should be reduced. The teacher should use "zany commands" and humorous skits of actions to make classes more enjoyable.
- 16. Techniques:**
- A) Commands:** Use of commands is the major technique. Commands are given to students to perform an action; actions make meaning clear.

B) Role reversal: Students command their teacher and classmates to perform actions.

Students speak after the silent period. Students should not be forced before they feel ready.

C) Action sequence: The teacher may give three connected commands (e.g. "Point to the door, walk to the door, and touch the door")

17. Skills: Natural order of skills:

1. Listening (Very important during the silent period)
2. Speaking (teacher should not force sts to produce the language especially during the silent period sts are expected to produce the target language voluntarily)
3. Reading
4. Writing

THE COMMUNICATIVE APPROACH (CA)

1. **Learning Theory:** Little is known about the learning theory of "The Communicative Approach". Activities that involve real communication promote learning. Language that is meaningful to the learner supports the learning process.
2. **Language Theory:** Language is for communication. The goal of language teaching is to develop "communicative competence". Using the language appropriately in social contexts is important and communicative competence should be acquired.

What is language according to the Communicative Approach?

- A) Language is a system for expression of meaning. +
 - B) The primary function of language is for interaction and communication. +
 - C) The structure of language reflects its functional and communicative uses. +
 - D) The primary units of language are not merely its grammatical and structural features, but categories of functional and communicative meaning as exemplified in discourse. +
3. **Culture:** Culture is the everyday life of people. There are some important aspects of language which are important to communication; for instance, the use of non-verbal behaviour. Body language, which may differ from culture to culture.
 4. **Teacher's Role:** The teacher is a facilitator of his/her students' learning. He/she is a manager of classroom activities. He/she acts as an advisor and monitors students' performance.
 5. **Students' Role:** Students are communicators. They are engaged in negotiating meaning actively. Students are responsible managers of their own learning.
 6. **Interactions:** St-st interactions take place very often. Students benefit from group work, pair work, group discussions, projects...etc.
 7. **Vocabulary Teaching:** Meaning is paramount. Meaning should be conveyed through visual aids, real objects, models, and context. Vocabulary should be taught within the context.

8. Grammar Teaching: Each linguistic form has a function. One function may be expressed with different forms.

e.g. (Asking for permission "May I go out?" Or "Would you let me go out?" etc.)

In addition, different forms may have one function.

E.g. (The modal "can" has various functions)

"I can lift this chair" = ability

"It can rain today" = strong possibility

"Can I use your telephone?" = asking for permission

Functions are taught explicitly. Grammatical explanations can be given explicitly if it is believed to be useful for the acquisition of the form and function.

9. Materials: Authentic materials. Articles from magazines or newspapers, songs, short stories, advertisements...etc., which are used by native speakers in real life are used as class materials. Communicative activities (information gap, opinion gap activities) are used to promote students' communication in classes. Pictures, and other visual aids and realia are very important to support meaning. Task based activities are also used to promote students' involvement in classes.

10. Syllabus: Usually (but not always) functional-notional syllabus is used (e.g. frequency, motion, location).

11. Role of L1: Students' L1 has no particular role in the Communicative Approach. L2 should be used during not only activities, but also when the teacher is giving explanations, instructions, and homework. Students should see L2 as a tool for communication, not a subject to study.

12. Evaluation: The teacher evaluates students' accuracy and fluency. The teacher may give communicative tests, which are integrative tests and which have real communicative function. The teacher may tell students to write a letter to a friend to test their writing skill. Improvisation of a situation orally can also be a means of evaluation of the students' oral performance.

13. Goals and Objectives: To make students communicatively competent (i.e., being able to use the target language appropriately in a given context). For this reason, students need knowledge of linguistic forms, meanings, and functions. Students must know that many different forms can be used to perform a function, and one single form can serve a variety of functions. Students should be able to choose the most appropriate form for a specific function.

14. Error Correction: Errors of form can be tolerated since they are natural outcome of the development of communication skills. Students can have limited linguistic knowledge and still be successful communicators.

15. Sts' Feelings: Students' motivation is important. Students should feel that they are learning something useful for their lives. Students' security is enhanced by many opportunities for co-operative interactions with their fellow students and the teacher. The teacher gives students an opportunity to express ideas and opinions on a regular basis so that students integrate the target language with their own personality. Thus, they feel more secure about using the target language. Games, dramas and other enjoyable activities are used to make classroom atmosphere better, more friendly and relaxing.

16. Techniques:

- a) **Authentic Materials:** Genuine materials from newspapers, magazines, videos from real English TV channels, menus, time tables, etc is used.
 - b) **Scrambled Sentences:** for cohesion and coherence.
 - c) **Language Games:** In order to provide valuable communicative practice of the target language.
 - d) **Picture Strip Story:** This activity provides opinion gaps. Students discuss which activity should come first.
 - e) **Role Play:** this technique provides the opportunity to practise the target language in various social contexts. If the role plays is unprepared improvisation it also provides genuine communication (i.e., information gap - natural unpredictability of what each participant will say to each other).
- 17. Skills and Language Areas:** Language functions are emphasised over forms. The target language is taught at supra sentential or discourse level, too. Students learn cohesion and coherence. Conversation structure in the target language is also reviewed. The four language skills are learnt from the very beginning. "Skimming, and "Scanning" in reading and listening are improved.

mevze Demir

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UNIT 1

THE ORIGINS OF LANGUAGE

We simply do not know how language originated. We do not know that spoken language developed well before written language. Yet we have no physical evidence related to the speech of our ancestors and because of this absence of evidence, speculations about the origins of human speech have been developed. *Yade olma*

The Divine Source

The basic idea of the theory is: "If infants were allowed to grow up without hearing any language, they would spontaneously begin using the original God-given language."

The Natural Sound Source

"Primitive words could have been imitations of the natural sounds which early men & women heard around them" Examples: cuckoo, splash, bang, boom. This view has been called "bow-wow theory" of language origin and these words echoing natural sounds are called "onomatopoeic" onomatopoeia words "

dopul sesler
A similar suggestion: "The original sounds of language came from natural cries of emotion such as pain, anger & joy. Examples: Ouch!, Ah!, Hey!

Yo-heave-ho Theory (physical effort) ⇒ *social context*

The sounds of a person involved in physical effort could be the source of our language, especially when that physical effort involved several people and had to be coordinated.

The importance of yo-heave-ho theory is that it places the development of human language in some SOCIAL CONTEXT.

The Oral-Gesture Source

The theory comes from the idea that there is a link between physical gesture & orally produced sounds. First of all a set of physical gestures was developed as a means of communication. Then a set of oral gestures especially involving the mouth developed in which the movements of the tongue, lips & so on were recognized according to patterns of movement similar to physical gestures.

Glossogenetics

The focus is on the biological basis of the formation. In the evolutionary development there are certain physical features, best thought of as partial adaptations that appear to be

relevant for speech. By themselves, such features would not lead to speech production, but they are good clues that a creature possessing such features probably has the capacity for speech.

Physiological Adaptations

Human teeth, lips, mouth, tongue, larynx, pharynx & brain have been created in such a way to coordinate in producing speech sounds. Their places, connections & coordinative functions make humankind different from all the living creatures.

Interactions & Transactions

There are two major functions of language:

- Interactional Function: It is related to how human use language to interact with each other socially or emotionally, how they express their feelings or their ideas.
- Transactional Function: It is related to how human use their linguistic abilities to transfer knowledge from one generation to the next.

UNIT 2

THE DEVELOPMENT OF WRITING

Much of the evidence used in the reconstruction of ancient writing systems, comes from inscriptions on stone or tablets found in the rubble of ruined cities. *→ yıkık şehirlerin neolitikarda*

Pictograms & Ideograms

A picture representing a particular image in a consistent way it is called Picture-writing or Pictogram. There must be a link between the pictogram and its meaning. So, we can easily understand what it refers to when we look at the pictogram. *picture writing ↓ Pictogram*

More abstract forms of pictograms are called ideograms. The relationship between the entity and the symbol is not easily understood like pictograms.

- A shared property of both pictograms & ideograms is that they do not present words or sounds in a particular language. *onlar sesleri veya sozleriyle gösterirler*

Logograms ⇒ words.

When symbols come to be used to represent words in a language they are described as examples of word-writing or logograms.

Logographic writing was used by Sumerians & their particular inscriptions are called CUNEIFORM WRITING. Cuneiform means wedge-shaped and it was produced by pressing a wedge-shaped implement into soft clay tablets. When we consider the relationship

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between the written form & the object it represents, it is arbitrary.

✓ We may accept the cuneiform inscriptions of Sumerians as "the earliest known writing system"

Rebus Writing

The symbol for one entity is taken over as the symbol for the sound of the spoken word used to refer to that entity. *not like*

✓ One symbol can be used in many different ways, with a range of meanings. This brings a sizeable reduction in the number of symbols needed in a writing system.

Syllabic Writing

When a writing system employs a set of symbols which represent the pronunciations of syllables it is described as syllabic writing.

There are no purely syllabic writing systems in use today, but modern Japanese can be written with single symbols which represent spoken syllables & is consequently often described as having a syllabic writing or a syllabus.

Alphabetic Writing

An alphabet is essentially a set of written symbols which each represent a single type of sound.

Written English

- The spelling of written English took place in 15th century, via printing, so Latin & French affected the written forms. ✓
- Many of the early printers were Dutch, so they were not very successful in English pronunciation.
- Since the 15th century spoken English has undergone a lot of changes.

UNIT 3

THE PROPERTIES OF LANGUAGE

Communicative vs. Informative

Communicative: To convey a message intentionally. e.g. All the things you say for communicating.

Informative: Unintentional messages e.g. If you sneeze the person you are talking to can understand that you have a cold. / If you have a strange accent the person you are talking to can understand you are from some other part of the country.

Unique Properties of A Language

These features are uniquely a part of human language.

• **Displacement:** Talking about things that happened in the past happens now or will happen in the future.

There is no displacement in animal communication.

Exception: Bee communication has displacement in an extremely limited form. A bee can show the others the source of the food. *şabal arısı*

• **Arbitrariness:** The word and object are not related to each other. e.g. dog. Cat

Exception: No arbitrary examples: Onomatopoeic sounds e.g. cuckoo, crash, squelch

Majority of animal signals have a clear connection with the conveyed message. Animal communication is non-arbitrary.

• **Productivity:** (Creativity / open-endedness)

Language users create new words as they need them. It is an aspect of language which is linked to the fact that the potential number of utterances in any human language is infinite. Animal have fixed reference. Each signal refers to sth, but these signals can not be manipulated.

• **Cultural Transmission:** Language passes from one generation to another. In animals there is an instinctively produce process but human infants growing up in isolation produce no instinctive language. Cultural transmission is only crucial in the human acquisition process.

• **Discreteness:** Individual sounds can change the meaning. e.g. pack – back, bin – pin. This property is called discreteness.

• **Duality:** To use some sounds in different places. e.g. cat – act. Sounds are the same but the meanings are different. ↕

There is no duality in animal communication.

Other Properties

a-) **Vocal-auditory channel:** Producing sounds by the vocal organs and perceiving them by ears.

b-) **Reciprocity:** Any speaker / reader can also be a listener / receiver.

c-) **Specialization:** Language is used linguistically.

d-) **Non-directionality:** Unseen but heard messages can be picked up by anyone.

e-) **Rapid fade:** Linguistic signals are produced & disappeared quickly.

UNIT 5

THE SOUNDS OF LANGUAGE

The sounds of spoken English don't match up, a lot of time, with letters of English. The

solution to describe the sounds of a language like English is to produce a separate alphabet with symbols which represent sounds. Such a set of symbols is called the "PHONETIC ALPHABET".

Phonetics: The general study of the characteristics of speech sounds is called "phonetics". We have got four areas of study within phonetics.

a-) Articulatory Phonetics: The study of how speech sounds are made, or articulated.

b-) Acoustic Phonetics: It deals with the physical properties of speech as sound waves in the air.

c-) Auditory Phonetics: It deals with the reception, via the ear, of speech sounds.

d-) Forensic Phonetics: It deals with the identification of the speaker and the analysis of recorded utterances.

ARTICULATION

• Voiceless: The air is not obstructed at the glottis. So there would be no vibration.

• Voiced: When the vocal cords are drawn together, the air from the lungs repeatedly pushes them apart as it passes through, creating a vibration effect.

Place of Articulation: It is the location, inside the mouth, at which the constriction takes place. We use the symbols of the phonetic alphabet to denote specific sounds. These symbols are enclosed within square brackets [].

1- Bilabials: The sounds formed using both upper and lower lips.

2- Labiodentals: The sounds formed with the upper teeth & the lower lip.

3- Dentals: The sounds formed with the tongue tip behind the upper front teeth.

4- Alveolar: The sounds formed with the front part of the tongue on the alveolar ridge.

5- Alveo-palatals: The sounds produced with the tongue at the very front of the palate, near the alveolar ridge.

6- Velars: The sounds produced with the back of the tongue, against the velum.

7- Glottal: The sounds produced without the active use of the tongue & other parts of the mouth.

Manner of Articulation: How the sounds articulated.

1- Stops: The sounds produced by some form of complete "stopping" of the airstream and then letting it go abruptly.

2-Fricatives: The sounds produced by almost blocking the airstream, and having the air push through the narrow opening. As the air pushed through, a type of friction is produced.

3- Affricates: The sounds produced by combining brief stopping of the airstream with

an obstructed release which causes some friction.

4-Nasal: The sounds produced by lowering the velum and the airstream is allowed to flow out through the nose.

5- Approximants: Articulation of these sounds is strongly influenced by the following vowel sound.

a-) Glides: The sounds produced with the tongue moving to or from the position of a nearby vowel.

b-) Liquids: The sounds formed by letting the airstream flow around the sides of the tongue as it makes contact with the alveolar ridge.

6-Glottal stops: It occurs when the space between the vocal cords is closed completely, very briefly, and then realized.

7-Flap: The sounds produced by the tongue tip being thrown against the alveolar ridge for an instant.

Vowels: They are produced with a relatively free flow of air. They are all typically voiced. Front versus a back and a high versus a low area.

Diphthongs: Combined vowel sounds which contain two different sounds are called diaphanous. They begin with a vowel sound and with a glide.

UNIT 6

THE SOUND PATTERNS OF LANGUAGE

• Physically different individuals would inevitably have physically different vocal tracts, in terms of size & shape.

• Since every individual has a physically different vocal tract, every individual will pronounce sounds differently.

• Each individual will not pronounce the word "me" in a physically identical manner on every occasion.

Phonology: The description of the systems and patterns of speech sounds in a language. It is concerned with the ways in which speech sounds form systems & patterns in human language. Phonology permits a speaker:

• To produce sounds that form meaningful utterances. ✓

• To recognize a foreign accent. ✓

• To make up new words. ✓

• To form plurals or past tenses, etc. ✓

Phonemes: Each meaning – distinguishing sound in a language is described as a "phoneme". It is the single sound type which came to be represented by a single symbol. Slash marks are conventionally used to indicate a phoneme, /t/.

• Phoneme functions contrastively. This contrastive property is the basic operational

test for determining the phonemes which exist in a language. If we substitute one sound for another in a word and there is a change of meaning, then two sounds represent different phonemes.

- Place of articulation, manner of articulation, voiced, voiceless are the distinguishing features of the sounds. If the feature is present, we mark it with a plus (+) sign: if it isn't present, we use (-) minus sign. /p/ – Voice, + Bilabial, + Stop)

Phonemes: They are different versions of a sound type. Phonemes are represented in square brackets.

Allophones: When we have a set of phonemes, all of which are versions of one phoneme, we refer to them as the allophone of that phoneme. e.g. Bean, bead.

Aspiration: When we are producing the same sound in different words, sometimes extra puff of air is produced for the same sound. This feature is just for stops (b, p, t, d, k, g) e.g. Pit, spit.

- Substituting allophones only result in a different pronunciation of the same word.

Minimal Pairs: When two words such as " pat " & " bat " are identical in form except for a contrast in one phoneme, occurring in the same position, the two words are described as a minimal pair. e.g. Feat, fit, fate

Phonotactics: There are definite patterns to the types of sound combinations permitted in a language. We can form nonsense words which are permissible forms with no meanings. They represent identical gaps in the vocabulary of English. E.g. "lig" or "vig" (not English words but possible).

But "sing" or "mig" are not obeying same constraints on the sequence. Such constraints are called the "Phonotactics" of a language.

Syllabus & Clusters: A syllable is composed one or more phonemes & it must contain a vowel sound. Every syllable has a nucleus, usually a vowel-liquid or nasal. The basic elements of the syllable are the onset (one or more consonants) and the rhyme. Plus any following consonants treated as the coda.

- The syllabus which hasn't got a coda are known " OPEN SYLLABUS ", when a coda is present, they are called " CLOSED SYLLABUS "

Cup => closed syllable no => open syllable

- Both onset and coda can consist of more than one consonant known as a CONSONANT CLUSTER. /s/ + (/p/, /t/, /k/) + (/r/, /l/, /w/)

Co-articulation effects: Our talk is fast & spontaneous & it requires our articulators to move from one sound to the next without stopping. The process of making one sound

almost at the same time as the next is called co-articulation. Articulation effects are called "assimilation" & "Elision".

- Assimilation: When two phonemes occur in sequence & some aspect of one phoneme is taken or copied by the other the process is known as "assimilation". This process is occasioned by ease of articulation in everyday talk. For example, only vowel becomes nasal whenever it immediately precedes a nasal. E.g. can => I can go.

- Elision: Omission of a sound segment which would be present in the deliberate pronunciation of a word in isolation is technically described as "elision". e.g. He must be. Aspects...

UNIT 7

WORDS & WORD FORMATION PROCESSES

These word-formation processes are still being discussed among scholars. While there is disagreement among them in this area, there do seem to be regular processes involved.

1- COINAGE: The least common processes of word-formation in English is "Coinage". That is the invention of totally new terms and using it for any version of that product. Ex. Kleenex, Teflon, Xerox, nylon, aspirin, zipper...

2- BORROWING: That is taking over of words from other languages. Ex. Alcohol (Arabic), Croissant (French), Robot (Czech), Bass (Dutch), Piano (Italian), Yogurt (Turkish) ...

- A special type of borrowing is described as " loan-translation " or " calque ". In this process, there is a direct translation of the elements of a word into the borrowing language.

Ex. Un gratteciel (French) – It is translated as a "scrape-sky".

- It is normally referred to as a "skyscraper".

3- COMPOUNDING: The joining of two separate words to produce a single form is called "Compounding". It is very common in German English, but less common in French, Spanish. Ex. Bookcase, fingerprint, sunburn, wallpaper...

4- BLENDING: Blending is typically accomplished by taking only the beginning of one word and joining it to the end of the other word.

Ex. Gasoline + Alcohol => Gasohol
Smoke + Fog => Smog
Binary + Digit => Bit
Breakfast + Lunch => Brunch

5- CLIPPING : When a word of more than one syllable is reduced to a shorter form, often in casual speech, is called clipping.

Ex. Gasoline => Gas
 Advertisement => Ad
 Situation comedy => Sitcom
 Chemistry => Chem
 Examination => Exam
 Gymnastics => Gym

6- BACKFORMATION : A word of one type of (usually a noun) is reduced to form another word of a different type (usually a verb) .

Ex. Television => Televis
 Donation => Donate
 Option => Opt

• A longer word is reduced to a single syllable, then "-y" or "-ie" is added to the end. And this is known as TRUNCATIONS.

Ex. Moving pictures => Movie
 Television => Telly
 Australian => Aussie

7- CONVERSION: A change in the function of a word, as, for example, when a noun comes to be used as verb (without any reduction), is generally known as Conversion. This process can also be called as "category change" and "functional change".

Ex. Butter (n) => Have you buttered (v) the toast?

Paper (n) => He is papering (v) the bedroom walls.

• Conversion can involve verbs becoming nouns.

Ex. Guess (v) => A guess
 Spy (v) => A spy
 Must (v) => A must
 To print out (v) => A print out
 To take over (v) => A take over

8- ACRONYMS: Acronyms are formed from the initial letters of a set of other words. NATO, AB

Ex. Compact Disc : CD, Personal Identification Number : PIN, Video Cassette Recorder : VCR, Automatic Teller Machine : ATM, Radio Detecting and Ranging (RADAR) ...

9- DERIVATION: It is accomplished by means of a large number of small bits of English. These small bits are called "affixes" and this process is called "Derivation".

Ex: -un / -less / -ish / mis- / pre- / -full / -ism / -ness ...

Unhappy, boyish, misrepresent, joyful, careless, sadness, prejudice, terrorism ...

• Prefixes & Suffixes: Some affixes have to be added to the beginning of a word. These are called PREFIXES. Some affixes have to be added to the end of the word. They are called SUFFIXES.

Ex. Mislead mis => prefix
 Disrespectful dis => prefix ful => suffix

• Infixes: Infix is an affix which is incorporated inside another word. They are not normally to be found in English. Examples are from Kamhmu.

Ex. See => To Drill => Sneer => A drill
 To => To Chisel => Tronch => A chisel

Ex: (English) Absogoddamlutely!
 Hallebloodylujah!

UNIT 8: MORPHOLOGY

Morphology is the study of forms. It has been used to describe that type of investigating which analyses all those basic elements which are used in a language. What we have been describing as elements in the form of a linguistic message is known as morphemes.

Morphemes: Morpheme is the minimal unit of meaning or grammatical function.

Ex. Tourists contains 3 morphemes. Tour + ist + s

Free Morphemes: They can stand by themselves as single words. Ex Tour, open, stay ...

Bound Morphemes: They cannot normally stand alone but they are typically attached to another form. Affixes are bound morphemes. Ex. re-, -ist, -ed, -s ...

• When free morphemes are used with bound morphemes, the basic word – form involved is technically known as the "stem".

Ex. undressed un=> Prefix (bound), dress => stem (free), ed=> suffix (bound)

• Free morphemes fall into two categories:

1- Lexical Morphemes: The set of ordinary nouns adjectives and verbs which we think of the words which carry the content of messages we convey. They are called open class of words, since we can add new lexical morphemes to the language easily.

2- Functional Morphemes : This set consists largely of functional words in the language such as conjunctions, prepositions, articles and pronouns. They are called close class of words, since we almost never add new functional morphemes to the language.

Ex. and, but, on, near, above => functional morphemes

Sad, long, look => lexical morphemes

FREE MORPHEMES: LEXICAL MORPHEMES & FUNCTIONAL MORPHEMES !!!

• Bound Morphemes can also be divided into two types.

1- Derivational Morphemes: These are used to make new words in the language and are often used to make words of a different grammatical category from the stem.

Ex. good => adjective good + ness => noun
Care => noun care + less => adjective

2- Inflectional Morphemes: These are not used to produce new words in the English language, but rather to indicate aspects of the grammatical function of a word. Plural markers, possessive markers, tense markers, comparative & superlative markers are inflectional morphemes.

Ex. Tim's two sisters : Tim's 's => inflectional , sisters s => inflectional

Derivational Versus Inflectional

• An inflectional morpheme never changes the grammatical category of a word.

Ex. old => adj. , Older => adj.

• A derivational morpheme can change the grammatical category of a word.

Ex. teach => verb , teacher => noun

Some morphemes look the same but this does not mean that they do the same kind of word.

Ex. teacher => suffix + inflectional

Younger => suffix + derivational

Whenever there is a derivational suffix and inflectional suffix attached to the same word , they always appear in that order.

Ex. teach + er + s => stem + derivational + inflectional

Morphological Description

The girl's wildness shocked the teachers.

The (functional) , girl (lexical) , 's (inflectional) , wild (lexical) , ness (derivational) , shock (lexical) , -ed (inflectional) , the (functional) , teach (lexical) , -er (derivational) -s (inflectional).

*CATEGORIES OF MORPHEMES: FREE (a- Lexical b- Functional) & BOUND (a- Derivational b- Inflectional)

Problems in Morphological Description

1- The inflectional morpheme -s is added to "cat" and we get the plural "cats". What is the inflectional morpheme which makes sheep the plural of sheep?

Ex. went past tense of go.

Legal => Is it the same morpheme as in "international".

Solution: A full description of English morphology will have to take account of both historical influences and the effect of borrowed elements.

Ex. Law => borrowed into old English from old Norse

Legal => borrowed from the Latin form of "legal is" (of the law)

Morphs & Allomorphs

Morphs: The actual forms used to realize morphemes.

Ex. cats => consists of two morphemes
An inflectional morpheme (-s)

A lexical morpheme (cat)

Allomorphs: The actual forms of the morphs which result from the single morpheme "plural" turn out to be different. They are all allomorphs of the one morpheme.

Ex. sheep (s) => sheep (p)
Sheep (zero morpheme)

• zero morpheme is one allomorph of plural.

Reduplication: Repetition device as a means of inflectional marking.

Ex. Hocano language

Lo (head) => ululo (heads)

Alan (road) => daldalan (roads)

İag (life) => bibiag (lives) .

UNIT 9

PHRASES & SENTENCES: GRAMMAR

Grammar: We need a way of describing the structure of phrases which will account for all of the grammatical sequences & rule out all the ungrammatical sequences providing such an account involves us in the study of grammar. The phrases & sentences can be described as ill-formed or well-formed.

Types of Grammar

1- Each adult speaker of a language clearly has some type of mental grammar. This grammar is subconscious & is not the result of any teaching.

2- This cannot be considered as "linguistic

etiquette" which is the identification of the proper or best structures to be used in a language.

3- This is the study and analysis of structures found in a language, usually with the aim of establishing a description of the grammar of English.

Parts of the speech: The terms for the parts of speech are nouns, adjectives, verbs, adverbs, prepositions, pronouns, and conjunctions.

Traditional Grammar: Since there were well-established grammatical descriptions of these older languages, it seemed appropriate to adopt the existing categories from these descriptions and apply them in the analysis of languages like English.

Traditional Categories: Agreement (number, person), Tense (Active Voice, Passive Voice), Gender (Natural Gender, Grammatical Gender).

• Agreement on number: That's whether noun is singular or plural.

• Agreement on Person: This covers the distinctions of persons (He, she, it, we, you, they)

We => first person plural
She => third person singular

• Agreement on tense: For example, the verb (likes) is the present tense, which is distinguished from past tense (liked).

• Agreement on Voice: for ex. "The boy likes his dog." The sentence is in the Active Voice, with the boy doing the liking. An alternative is the Passive Voice, in which the liking is done to the boy, as in "The boy is liked by his dog" or just "The boy is liked".

• Agreement on Gender: This helps us to describe the agreement between "boy" and "his". This relationship is described as Natural Gender mainly derived from a biological distinction between male & female. The other relationship is described as Grammatical Gender. Nouns are classified according to their gender class, typically articles and adjectives take different forms to agree with the gender of noun.

Ex. She Her => Natural Gender
Die Sone (German) (Grammatical Gender)

The Prescriptive Approach

The view of grammar as a set of rules for the correct or proper use of a language may be characterized as the Prescriptive Approach. Grammarians set out rules for the correct proper use of English.

Ex. Never begin a sentence with " AND ".

You mustn't split an infinitive. This rule can be broken it isn't because of the English forms are bad, it is because of the breaking supposed rule of Latin Grammar.

The Descriptive Approach

Describing the regular structures of the language as it is used, not according to some view of how it should be used is called the Descriptive Approach. Analysis collect samples of the language they are interested and they describe the structures of the language. We have got two different categories under this approach; Structural Analysis & Immediate

Constituent Analysis.

1- Structural Analysis: Its main concern is to investigate distribution of forms in a language. The method employed involves the use of "test-frames" which can be sentences with empty slots in them.

Ex. The _____ makes a lot of noise.

• "Donkey, car, radio, etc..." "fit in the same test-frame and they are the examples of the same grammatical category "noun". But "a dog, the car" don't fit the test-frame. They require different test-frames. They are the examples of the same grammatical category which is "noun phrase".

2- Immediate Constituent Analysis: This approach is designed to show new small constituents (components) in sentences go together to form larger constituents. (Analyzing the sentence by dividing it to different categories such as "noun phrase", "verb phrase", & "prepositional phrase".

Ex. Her father brought a shotgun to the wedding.

Her father => noun phrase brought a shotgun
=> verb phrase to the wedding => prepositional phrase.

UNIT 10

SYNTAX

If we concentrate on the structure & ordering of components within a sentence, we are studying what is technically known as the syntax of a language. Syntax means "a setting out together" or "arrangement".

Generative Grammar

If the sentences of a language can be seen as a comparable set, then there must be a set of explicit rules which yield those sentences. Such a set of explicit rules is a "generative grammar".

Some properties of grammar:

1- The grammar will generate all the well-formed syntactic structures and fail to generate any ill-formed structures.

2- The grammar will have a finite number of rules, but will be capable of generating an infinite number of well-formed structures.
3- The rules of this grammar will need the property of recursion.

Recursion The capacity to be applied more than once in generating a structure.

4- This grammar also shows how some superficially distinct sentences are closely related & how some superficially similar sentences are in fact distinct.

Deep & Surface Structures

Charlie broke the window.
The window was broken by Charlie.

Their syntactic forms are different. One is an active sentence, the other is a passive one. So it can be said that they differ in "surface structure", however, their deep structures are identical. They carry the same meaning. The deep structure is an abstract level of structural organisation in which all the elements determining structural interpretation are represented.

Structural Ambiguity → *sumak*

Annie whacked a man with an umbrella.
This sentence is structurally ambiguous since it has two underlying interpretations which would be represented differently in the deep structure.

Different Approaches

There continue to be many different approaches among those who claim to analyze language in terms of generative grammar, and many more among those who are critical of the whole system.

Labelled Tree Diagram

It is a way of showing all the constituents in a hierarchical order.

Phrase Structure Rules

We can simply treat tree diagram as a static representation of the structure of the sentence at the bottom of the diagram. The alternative view is to treat the diagram as a dynamic format, in the sense that it represents a way of "generating" not only that sentence but a very large number of sentences with only a small number of rules. These are called "phrase structure rules".

Back to Recursion

The phrase structure rules have no recursive elements. However, we have to be able to repeat some symbols on the right side of the arrow.

Mary helped George.

In the sentence above there are no recursive elements. But

Cathy thought Mary helped George or ,
John said Cathy thought Mary helped George.
Have recursive elements. In these sentences we need to add V & PN to our lexical rules.

Transformational Rules

a- George helped Mary yesterday.
b- Yesterday George helped Mary.

Phrase structure rules will generate all sentences with fixed word order to the constituents. So sentence " a " will be defined by phrase structure rules easily while sentence " b " will not. Here we have to transform some of the elements.

UNIT 11

SEMANTICS

It is the study of the meaning of words phrases and sentences. Linguistic semantics deals with the conventional meaning conveyed by the use of words and sentences of a language.

Conceptual Vs. Associative Meaning

Conceptual Meaning covers these basic, essential components of meaning which are conveyed by the literal use of a word. E.g needle : thin , sharp, steel, instrument.

Associative Meaning is the idea, connection what that specific word brings to you. E.g needle : painful

Semantic Features

e.g. The hamburger ate the man.

This sentence is syntactically perfect : S => NP + VP (V + NP)

But the meaning is not acceptable. The verb and the subject do not relate with each other.

We identify the meaning by analyzing some features.

Semantic Roles

Agent, Theme, Instrument

Mary wrote the letter with my pen.

a- Agent: The entity that performs the action (Mary)

b- Theme: The entity that is involved in or affected by the action (the letter).

c- Instrument: The entity that is used by the agent to perform the action (my pen).

Experiences, Location, Source, Goal

a- Experiences: When a noun phrase (as the person) performs an action including a feeling,

sekelimlilik

a perception do not actually perform the action, it happen by itself and you feel it.

e.g Mary saw a mosquito on the wall. saw => experiences

Mary cooked the meal last night. cooked => agent

b- Location : The direction or the place of an entity.

e.g. Mary saw a mosquito on the wall. => on the wall

c- Source is where an entity moves from and Goal is where an entity moves to .

e.g Sally borrowed some Money from Tom bought a birthday present and gave it to Sam. Tom => source Sam => goal

Lexical Relations

Synonymy 2 or more forms with very closely related meanings.

e.g broad – wide , hide – conceal

Antonyms 2 forms of with opposite meaning.

e.g quick – slow . big – small

- Gradable Antonyms : Antonyms that can be used in comparative constructions.

e.g bigger than – smaller than

the negative of one member of the pair does not necessarily imply the other

e. g. That dog is not old. (It does not have to be an " that dog is young ") .

- Non – Gradable Antonyms (Complementary Pairs): Comparative constructions are not normally used, and the negative of one member does imply the other.

e.g. deader / more dead => not possible

e.g. that person is not dead : that person is alive.

Reversives

They do the opposite of the other action.

e.g. tie – untie , enter – exit

Hyponymy : when the meaning of one form is included in the meaning of another, the relationship is described as hyponymy.

e. g . rose – flower , carrot – vegetable

rose is a hyponymy of flower
carrot is a hyponymy of vegetable

Co – Hyponymy / Super ordinate

Animal (super ordinate) => horse / dog / bird

Horse, dog , bird => co- hyponyms of animal

Prototypes

A prototype is the best example of a category.

Homophony / Homonymy / Polysemy

Homophony when two or more different written forms have the same pronunciation they are described as homophones.

e.g bear – bare , meet – meat

Homonymy: when one written and spoken called homonymy.

e.g bank (bank – of a river) , (bank – financial institution)

Polysemy: when one form (written & spoken) has multiple meanings which are all related by extension .

e. g . head => top of your body / top of a glass of beer / top of a company

Metonymy : A type of relation between words based simply on a close connection in everyday experience.

e.g. bottle – coke (a container – contents relation)

car – wheels (a whole – part relation)

king – crown (a representative – symbol relation)

Collocation : the words that naturally go together.

e. g. hammer – nail
table – chair

salt – pepper

They frequently occur together.

*kelime ler arasinda iliski varsa
↓
Car-wheel*

UNIT 12 : PRAGMATICS

The study of intended speaker meaning is called Pragmatics.

Invisible Meaning

Pragmatics is the study of invisible meaning or how we recognize what is meant even when it is not actually said. Speakers depend on a lot of shared assumptions and expectations. You use the meanings of the words, in combination, and the context in which they occur, and you try to arrive at what the writer of the sign

intended his message to convey. E.g. Baby & Toddler sale – Not selling children but selling clothes for babies.

Context

We have got two kinds of contexts.

1- one kind is best described as linguistic context, also known as co-text. The co-text of a word is the set of other words used in the same phrase or sentence.

e.g. I get to the bank to cash a cheque.

Bank is homonym. By looking at other words in the sentence we know which type of bank is intended.

2- another type of context is described as physical context. Our understanding of what we read and hear is tied to the physical context, particularly the time and place.

e.g. The word bank on the wall of a building in a city.

Dexis

There are some words in the language that cannot be interpreted at all unless the physical context is known. These words are "here,

obturat signi olan

there, this, that, now, then, yesterday, come ", pronouns, such as " I , you, him, her, them " .
e.g. You will have to bring that back tomorrow, because they are not here now. – this sentence is vague.

You, that, tomorrow, they, here , now => these expressions are called deictic.

Person deixis : expressions used to point to a person.

Place deixis : words used to point to a location.

Time deixis : expressions used to point to a time.

There is a distinction between what is marked as close to the speaker (this, that, now) .
What is marked as distant (that, there, then) .

Reference

Reference is an act by which a speaker uses language to enable a listener to identify something.

e.g. Can I look at your Chomsky ?

Chomsky refers to sth. The key process here is called inference. An inference is any additional information used by the listener to connect what is said to what must be meant. The listener has to infer that the name of the writer of a book can be used to identify a book by that writer.

Anaphora

- Can I have your book?
- Yeah, it is on the table.

The second underlined referring expression is an example of anaphora and the first mention is called antecedent. " Book " is antecedent, " it " is the anaphoric expression.

Presupposition

Speakers design their linguistic messages on the basis of assumptions about what their hearers already know. What a speaker assumes is true or known by the hearer can be described as presupposition.

e.g. Your brother is waiting for you. – There is a presupposition that you have a brother.

" Constancy under negation " test is applied for presupposition.

My car is wreck. / my car is not wreck. => " I have a car " remains true in both.

Speech Acts

The use of the term " speech act " covers actions such as requesting , commanding, questioning, informing. We use some linguistic forms with some functions.

When a speaker does not know sth and asks the hearer to provide the information, she typically produces a direct speech act.

e.g Can you ride a bike ?

Some questions are not about your ability to do sth.

You would not treat it as a question at all. Such an expression is described as an indirect speech act.

e.g. Can you pass the salt ?

Politeness

Politeness is showing awareness of another person's face. Your face is your public self-image. Face – threatening act represents a threat to another person's self image. Whenever you say something that lessens the possible threat to another's face, it is called a face – saving act.

You have both a negative and a positive face. Your negative face is the need to be independent and to have freedom from imposition. Your positive face is your need to be connected, to belong, to be a member of the group.

UNIT 13

DISCOURSE ANALYSIS

How language – users interpret what other language users intend to convey is based on discourse. To interpret discourse, we use correct and incorrect form and structure. But that is not enough. Because an ungrammatical sentence may convey a message, we make sense of it. As language users, we have more knowledge than that.

Cohesion

Cohesion can be described as ties and connections which exist within a text. Pronouns, references, lexical connections, terms which share a common element of meaning, connectors are cohesive links within a text which give us some insight into our judgements on whether something is well-written or not.

Coherence

We need to create meaningful connections which are not actually expressed by the words and sentences. We need to fill in a lot of gaps which exist in the text. This factor is described as coherence. If there are no cohesive ties within a fragment of discourse, we can understand them in terms of the conventional actions performed by the speakers.

Speech Events

We need to specify the roles of speaker and hearer and their relationship, whether they

were friends, strangers, young, old, of equal or unequal status and many other factors. All of these factors will have an influence on what is said and how it is said.

Conversational Interaction

Two or more people take turns at speaking. Participants wait until one speaker indicates that he or she has finished, usually by signalling a completion point. We have different conventions of turns – taking; cutting in another speaker or waiting for an opportunity to take a turn.

The Co-operative Principle

In a conversational exchange, the participants are co-operating with each other. We have four maxims to be obeyed.

Quantity : As informative as required

Quality : Say that which you believe to be true.

Relation : Be relevant

Manner : Be clear , brief and orderly

Implicature is an additional conveyed meaning. To describe the conversational implicature, we have to appeal to some background knowledge that must be shared by the conversational participants.

Background Knowledge

We actually create what the text is about, based on our expectations of what normally happens.

A Schema is a term for a conventional knowledge. Structure exists in memory. One particular schema is a script. A script is dynamic in which a series of conventional actions takes place.

UNIT 15

LANGUAGE & THE BRAIN

Neuro-linguistics, the study of relationship between language and the brain.

Parts of the brain

The brain has two basic parts: The left hemisphere, and the right hemisphere. We will first concentrate on the left hemisphere.

Broca's Area (the anterior speech cortex)

It deals with producing speech.

Wernicke's Area (the posterior speech cortex)

It deals with comprehension.

↳ The Motor Cortex

It controls movement of muscles, when speaking face, jaw, tongue, and larynx.

The Arcuate Fasciculus

It forms a crucial connection between Wernicke's area and Broca's area .

The Localization View

The word is heard and comprehended by Wernicke's area, the signal is transferred via the arcuate fasciculus to Broca's area where preparations are made to produce it. A signal is then sent to the motor cortex to physically articulate the word.

But this is an oversimplified version of what may actually takes place. We have neglected to mention the intricate interconnections via the central nervous system, the complex role of the brain's supply, and the extremely interdependent nature of most brain functions.

The localization view is one way to say that our linguistic abilities have identifiable locations in the brain.

Tongue Tips & Slips

• The Tip of the Tongue: You feel that some word is just eluding you, that you know the word.

• Slip of the tongue: Tangled expressions.

e.g. long shorty stort (long story short)

or word reversals : (spoonerism)

e.g. use the door to open the key

Although the slips of the tongue are mostly treated as errors of articulation, it has been suggested that they many result from " slips of the brain " as it tries to organize linguistic messages.

• Slip of the ear : A type of misunderstanding.

e.g. Have you seen the great ape ?

But the speaker said " grey tape "

Aphasia

Aphasia is defined as impairment of language function due to localized cerebral damage which leads to difficulty in understanding and/or producing linguistic forms.

Broca's Aphasia (Motor Aphasia)

It is serious language disorder characterized by a substantially reduced amount of speech, distorted articulation and slow often effortful speech. They generally use lexical morphemes but not functional morphemes. In Broca's aphasia comprehension is typically much better than production.

Wernick's Aphasia (Sensory Aphasia)

The type of language disorder which results in difficulties in auditory comprehension is sometimes called " sensory aphasia " someone

suffering from this disorder can actually produce very fluent speech which is, however, often difficult to make sense of it.

Conduction Aphasia

It is identified with damage to the arcuate fasciculus. This time people do not have articulation problems but may have disrupted rhythm because of pauses and hesitations.

Comprehension of spoken words is normally good. But repeating a word or phrase (spoken by someone else) will create major difficulties. What is heard and understood cannot be transferred to the speech production area.

Dichotic Listening

Anything experienced on the right-hand side of the body is processed in the left hemisphere of the brain and anything on the left side is processed in the right hemisphere. So a signal coming in the right ear will go to the left hemisphere and a signal coming in the left ear will go to the right hemisphere.

In Dichotic Listening Test, a subject sits with a set of earphones on and is given two different sound signals simultaneously. When asked to say what was heard, the subject more often correctly identifies the sound which came via the right ear. This is known as right-ear advantage. The right hemisphere appears to have primary responsibility for processing a lot of other incoming signals of non linguistic nature. So the right-hemisphere handles non-verbal sounds and the left-hemisphere handles language sounds.

UNIT 16

FIRST LANGUAGE ACQUISITION

There is some innate disposition in the human infant to acquire language. This can be called as the "language-faculty" of the human with each newborn child is endowed. By itself, this faculty is not enough.

Basic Requirements

- 1- Acquiring the first language interaction with other language users in order to bring the language faculty into operation.
- 2- The child who does not hear or isn't allowed to use language will learn no language. Hearing is necessary but not enough.
- 3- The crucial requirement appears to be the opportunity to interact with others ula language. Since it is not genetically inherited, it is acquired in a particular language using environment.

The Acquisition Schedule

Language acquisition schedule has the same basis as the biologically determined development of motor skills. This biologically schedule is tied to the maturation of the infant's brain and the lateralization process. This biological program is dependent on interplay with many social factors in the child's environment. Acquisition requires constant input from which the basis of the regularities in the particular language can be worked out.

Caretaker Speech

The simplified speech style adopted by someone who spends a lot of time interacting with a young child is called caretaker speech. (Motherese) Frequent questions, exaggerated intonation, simplified words and structures and a lot of repetition characterize caretaker's speech.

Pre-language Stages

The pre-linguistic sounds are called "cooing" and "babbling" (from about 3 months to 10 months). First recognizable sounds are described as Cooing with velar consonants such as [k] and [g] as well as high vowels such as [i] and . (By 3 months)

By 6 months, the child can produce a number of different vowels and consonants such as fricatives and nasals. Babbling stage may contain syllable type sounds such as "mu" and "da". Around 9 months, there are recognizable intonation patterns to the consonant and vowel combinations being produced. Around 10th and 11th months, they are capable of using their vocalization to express emotions and emphasis.

[u]The One Word or Holophrastic Stage

Between 12-18 months, they produce single unit utterances. (Milk, Cookie, Cat). It is holophrastic, because the child can use a single form functioning as a phrase or sentence. (What's that?)

The Two-Word Stage

Between 12 months and 24 months, the child's vocabulary moves beyond fifty distinct words. A variety of combinations appear in this stage (mummy eat, cat bed). The child not only produces speech but receives feedback which usually confirms that the utterance worked. Children can understand five times as many than they produce.

Telegraphic Speech

Between 2 and 3 years old, the child begins producing a large number of utterances which

could be classified as multiple-word utterances. Word-form variations begin to appear. The child has clearly developed some sentence-building capacity by this stage and can order the forms correctly. By the age of two and a half, the child's vocabulary is expanding rapidly and the child is initiating more talk. By three, the vocabulary has grown to hundreds of words and pronunciation has become closer to the form of the adult language.

The Acquisition Process

For the vast majority of children, no-one provides any instruction on how to speak the language, the child is not being taught the language. Children actively construct, from what's said to them, possible ways of using the language and test whether they work or not. It's impossible to say that the child is acquiring the language through a process of consistently imitating adult speech in parrot-fashion. Adults simply don't produce many of the types of expressions which turn up in children's speech.

Morphology

By the time the child is 3 years old, he starts to use some of the inflectional morphemes which indicate the grammatical function of the nouns and verbs used. First, -ing form appears in expressions such as "cat sitting". Then plural morpheme -s comes as in "boys". Acquisition of this form is often accompanied by a process of overgeneralization (adding -s to form plurals as in "foots, mans). Then possessive inflectional -'s occurs as in "Mummy's book". Irregular past-tense forms appear before -ed inflection in child's speech. Finally the regular -s marker on third person singular present tense verbs appears. -s occurs with full verbs first (comes, looks) and then with auxiliaries (does, has).

Syntax

In the formation of questions and the use of negatives there appear to be three identifiable stages. Stage 1 occurs between 18 and 26 months, Stage 2 between 22 and 30 months and Stage 3 between 24 and 40 months. (Different children proceed at different paces).

Questions

Stage 1 : Simply add a WH- form to the beginning or utter the expression with a rising intonation.

Where kitty?

Sit chair ?

Stage 2 : More complex expressions can be formed but raising intonation strategy continues to be used.

Why you smiling ?

You want eat ?

Stage 3 : Inversion appears but the WH- forms don't always undergo the required inversion.

Can I have a piece ?

Will you help me ?

Why kitty can't stand up?

Negatives

Stage 1 : "No" or "Not" should be at the beginning of any expression.

No fall

No sit there

Stage 2 : "Don't" and "can't" appear but "no" and "not" are still used but in front of the verb.

He no bite you.

I don't know.

You can't dance.

Stage 3 : "Didn't" and "won't" appear.

Acquisition of the form "isn't" is the latest.

I didn't caught it.

She won't let go.

He not taking it.

Semantic

During the holophrastic stage, many children use their limited vocabulary to refer to a large number of unrelated objects (bow-wow to refer to a dog). Sometimes children use bow-wow to refer to cats and horses. This is called "overextension" which is done on the basis of similarities of shape, sound and size. The semantic development in child is use of words is usually a process of overextension initially, followed by a gradual process of narrowing down the application of each term as more words are learned. In terms of hyponymy, the child will almost always use the middle level term in a hyponymous set such as animal - dog -poodle. It also seems that antonymous relations are acquired fairly late. (after the age of 5)

* By the age of 5, the child has completed the greater part of basic language acquisition process. According to some, the child is then in a good position to start learning a second language.

UNIT 17

SECOND LANGUAGE ACQUISITION / LEARNING

Acquisition Barriers

- 1- Most people attempt to learn another language during their teenage or adult years.
- 2- In a few hours each week of school time.
- 3- With a lot of other occupations.
- 4- With an already known language available for most of their daily communicative

requirements.

5- Adults' tongues get stiff from pronouncing one type of long and just cannot cope with the new sounds of another language. (There is no physical evidence to support it.)

Acquisition & Learning

Acquisition refers to the gradual development of ability in a language by using it naturally in communicative situations.

Learning refers to conscious process of accumulating knowledge of the vocabulary and grammar of a language.

- Even in ideal acquisition situations, very few adults seem to reach native-like proficiency in using a second language. There one individuals who can achieve great expertise in writing, but not in speaking. This might suggest that some features (vocabulary, grammar) of a second language are easier to acquire than others (phonology) .

- After the Critical Period (around puberty) , it becomes very difficult to acquire another language fully. Because long faculty being strongly taken over by the features of the L1 loses its flexibility or openness to receive the features of another language. For the second language, the optimum age may be during the years from ten to sixteen when the flexibility of the language acquisition faculty hasn't been completely lost and the maturation of cognitive skills allows a more effective " working out " of the regular features of the L2 encountered.

The Affective Filter

Affect is a type of emotional reaction. Affective filter is a kind of barrier to acquisition that results from negative feelings or experiences. If you are stressed, uncomfortable, self-conscious or unmotivated, you are unlikely to learn anything.

- Children seem to be less constrained by the effective filter.

Focus on Method

A variety of educational approaches and methods which are aimed at fostering L2 learning has been led. In 1483, William Caxton used his newly established course material for L2 learners. It was in phrase book format.

Grammar-Translation Method

Long lists of words and a set of grammatical rules have to be memorized and the written language rather than the spoken language is emphasized. It is inefficient because it is not focused on how the language is used.

Audio-Lingual Method

It emphasizes the spoken language moving the simple to the more complex in the form of drills which the student had to repeat. FLL is a mechanical process of habit formation. Its

critics pointed out that isolated practise in drilling language patterns bears no resemblance to the interactional nature of actual language use. It can also be boring.

Communicative Approaches

Against the artificiality, the functions of language should be emphasized rather than the forms of the language. (Asking for things in different social contexts rather than the forms of the past tense in different sentences.)

Focus on Learner

An error is not something which hinders a student's progress, but is a clue to the active learning process being made by a student as he or she tries out ways of communicating in the new language.

Creative Construction

Creative construction is used by the learner in accordance with the most general way of making forms in English. (Women's is formed by using the most general way of making plural forms which is also called overgeneralization.) Some errors may be due to the transfer of expressions or structures from the L1. If the L1 and the L2 have similar features, then the learner may be able to benefit from the Positive Transfer of L1 knowledge. Transferring a L1 feature that is really different from L2 results in Negative Transfer which isn't effective for L2 communication. (inference)

Inter-language

There is some in-between system used in L2 acquisition which contains aspects of L1 and L2 but which is an inherently variable system with rules of its own. This system is called an Inter-language and it is basis of all L2 production. If a learner's L2 forms contain many features which don't match the target language, they don't progress any further and their inter-language is fossilized.

Motivation

Students who experience some success are among the most motivated to learn. And motivation may be as much a result of success as a cause. The learner who is willing to guess, risks making mistakes and tries to communicate in the L2 will tend, given the opportunity to be more successful.

Input & Output

Input is the language that the learner is exposed. It has to be compressible by using simpler structure and vocabulary in a variety of speech known as foreigner talk. It provides the

beginning learner with clearer examples of the basic structure of the L2 as input.

Negotiated input is the L2 material that the learner can acquire in interaction through requests for clarification and active attention being focused on what's said.

Output is the language which learners produce in meaningful interaction. The opportunity to produce it is the most crucial factor in the learner's development of L2 abilities. Task-based learning provides learners opportunities to interact with each other.

Communicative Competence

Communicative competence is using the L2 accurately, appropriately and flexibly. It has got three components. The first component is grammatical competence which involves the accurate use of words and structures in the L2. Sociolinguistic competence provides the learner with the ability to interpret or produce language appropriately. Strategic competence is the ability to organize message effectively and to compensate for any difficulties. (using a communicative strategy not to stop talking – defining the word you don't know)

Applied Linguistics

It is the area which investigates the relation between language and other fields as Education, Psychology, Sociology.

UNIT 19

LANGUAGE, HISTORY & CHANGE

Languages are believed to be descendants on the basis of similar features existing in records.

Family Tree

Historical study of languages is described as philology. These studies incorporated the notion that this was the original form (proto) of a language which was the source of modern languages in the Indian-sub-continent (Indo) and in Europe (European). Pro-Indo-European was established as the great-grandmother of many modern languages. (German, Italian, English). There are about 30 such language families which have produced the more than 4000 languages in the world. In terms of numbers of speakers, Chinese (1 billion), English (350 million), Spanish (300 million), Hindi (200 million) and Arabic & Russian (150 million) are used in the world. But English is more widely used one of all.

Family Relationships

Language groups in a language family are related. So Indo-European languages are related to each other. One way to see the

relationships more clearly is by looking at records of an older generation from which the modern languages developed. The fact that close similarities occur (especially in the pronunciation of the forms) is good evidence for proposing a family connection.

Cognates

Within groups of related languages, we often find close similarities in particular sets of terms. A cognate of a word in one language is a word in another language which has a similar form and is used with a similar meaning.

True Cognates : Radio, Television, Empathy

False Cognates : Apartment, Sympathetic

Comparative Reconstruction

The aim of this procedure is to reconstruct what must have been the original or proto form in the common ancestral language. In carrying out this procedure, there are some general principles:

The Majority Principle : If in a cognate set, 3 forms begin with a [p] sound and one form begins with [b] sound, the majority have retained the original sound [p].

The Most Natural Development Principle : It's based on the fact that certain types of sound-change are very common, whereas others are extremely unlikely.

Types of sound change :

- 1- Final vowels often disappear (cavallo-caval)
- 2- Voiceless sounds become voice between vowels (mube-mupe)
- 3- Stops become fricatives (under certain conditions) (cavallo-cheval)
- 4- Consonants become voiceless at the end of the words

Language Change

Written forms from an older period of a language may not bear any resemblance to the written English to the written English to be found in our daily newspaper. Languages undergo some substantial changes through time. Historical development of English is usually divided into three periods :

Old English (7th-11th century) : The primary sources for English languages were the Germanic languages spoken by a group of tribes from northern Europe who invaded the British Isles in the 5th century AD. These tribes were Angles, Saxons and Jutes from the 6th to 8th century, there was a period in which these Anglo-Saxons were converted to Christianity

and a number of terms from the language of religion, Latin, came into English at that time. From the 8th century through the 10th century, Vikings and their language, old Norse, came to settle in, parts of the coastal regions of Britain.

Middle English (12th-16th century) : This period starts with the arrival of the Norman French in English in 1066. These French-speaking invaded proceeded to take over the whole of England. They became the ruling class, so that the language of nobility, the government, the law and civilized behaviour in England for the next 2 hundred years was French. In the late 14th century, it has changed substantially from Old English but several changes were yet to take place before the language took on its modern form. Borrowed words, external changes and internal changes can be noted in the development of English.

Sound Changes

One of the differences between the Modern English and the Middle English is in quality of vowel sounds. (Long vowels are shortened) . Some sounds disappeared from the general pronunciation of English (/x/ in (nixt) nicht The change known as "Metathesis" involves a reversal in position of two adjoining or non-adjoining sounds.

e.g.

acsian-ask

bridd-bird

waeps-wasp

frist-first

Another change involves three addition of a sound to the middle of a word which is known as "Epenthesis".

e.g.

aemtig-empty

spinel-spindle

Another change involves the addition of a sound to the beginning of a word and is called "Prothesis".

e.g.

schola-escuela

Spiritus-espiritu

Syntactic Changes

In Old English, we can find a number of different orders which are no longer possible. For ex. Subject can follow the verb and the object can be placed before the verb or at the beginning of a sentence. Double negative construction was also possible. We can see also the loss of a large number of inflectional affixes from many parts of speech.

Lexical Changes

Modern English differs lexically from Old English in the number of borrowed words, particularly from Latin and Greek. Some words are no longer in general use in Modern English since we no longer need those things. Broadening is kind of lexical change in which a word which carries a specific meaning is used as a general term. (Holy day- Holiday) Reserve process is called Narrowing. A word which is used as a general term become restricted to only some specific things. (meat – any food meat – a specific food)

The Process of Change

Changes are gradual and difficult to discern while they are in progress. Major social changes, wars, invasions and cultural transmission can be linked to language change. Each new language-user has to recreate for himself the language of the community. There is also occasional desire to be different.

UNIT 20

LANGUAGE VARIETIES

a- The Standard Language

Standard English is the variety which forms the basis of printed English in newspapers and books, which is used in the mass media and which is thought in schools. It is more easily described in terms of the written language than the spoken language.

b- Accent & Dialect

Accent is the description of aspects of pronunciation which identify where an individual speaker is from, regionally or socially.

Dialect describes features of grammar & vocabulary, as well as aspects of pronunciation.

c- Regional Dialects

Some regional dialects clearly have stereotyped pronunciations associated with them. The informants in many dialect surveys tended to be NORMS, or non-mobile, older, rural, male speakers. Such speakers were selected because it was believed that they were less likely to have influences from outside the region in their speech.

d- Isoglosses & Dialect Boundaries

Isogloss is the line which represents a boundary between the areas with regard to that one particular linguistic item. (e.g. paper bag / paper sack)

Dialect Boundary is a more solid line of a number of isoglosses.

e- The Dialect Continuum

Isoglosses and dialect boundaries don't have sharp breaks from one region to the next, they exist along a continuum.

Speakers who move back and forth across this border, using different varieties with some ease, may be described as bilialectal.

f- Bilingualism

People who know two distinct languages are called bilinguals. Bilingualism can be resulted from political, social or individual.

g- Language Planning

Government, legal and educational bodies in many countries have to plan which varieties of the language spoken in the country are to be used for official business.

Language planning has five steps :

- 1- " Selection " : Choosing an official language.
- 2- " Codification " : Basic grammars, dictionaries and written models used to establish the standard variety.
- 3- " Elaboration " : The standard variety being developed for use in all aspects of social life and the appearance of a body of literary work written in the standard.
- 4- " Implementation " : Government encourages use of the standard.
- 5- " Acceptance " : When a substantial majority of the population have come to use the standard as the national language, not only social, but also national identity.

h- Pidgins & Creoles

A pidgin is a variety of a language (e.g. English) which developed for some practical purpose (e.g. trading). The English Pidgins are characterized by an absence of any complex grammatical morphology and a limited vocabulary. E.g. : plural – s and possessive – 's are very rare in the English Pidgins.

e.g. : Functional morphemes often take the place of inflectional morphemes found in the source language.

(instead of your they use belong you)

Your book = buk bilong yu

When a Pidgin develops beyond its role as a trade language and becomes the first language of a social community, it is described as a Creole. A Creole develops as the first language of the children of Pidgin speakers. Creoles have large numbers of native speakers and are not restricted at all in their uses.

i- The Past Creole Continuum

"Creolization": Development from a Pidgin to a Creole.

"Decreolization": Development from a Creole to a variety that is closer to the external standard models.

The more basic variety is called "basilect" . The variety closer to the external model is " Acrolect".

Between these two there's a range of different varieties: "Mesolects".

This is called the Past-Creole Continuum.

UNIT 21

LANGUAGE, SOCIETY & CULTURE

A speech community is a group of people who share a set of norms, rules and expectations regarding the use of language. Investigating language from this perspective is known as "Socio linguistics".

A- Sociolinguistics

Sociolinguistics deals with the inter-relationships between language and society. It has strong connections to :

- a-Anthropology : Through the investigation of language and culture.
- b-Sociology : Through the crucial role that language plays in the organization of social groups and institutions.
- c-Social psychology : How attitudes and perceptions are expressed and how in – group and out -group behaviours are identified.

B- Social Dialects

Social dialects are varieties of language used by groups defined according to class, education, age, sex, and a number of other special parameters.

Prestige : It exists because of the interaction between social values and language use.

- a- Overt Prestige : Generally recognized " better " or positively valued ways of speaking in social communities.
- b- Covert Prestige : " Hidden " type of positive value is often attached to non-standard forms and expectations by certain sub-groups. (e.g schoolboys)

B1- Social Class and Education

People who go to college or university tend to have spoken language features which derive from a lot of time spent working with the written language.

Social class; it seems that the higher the socio economic status, the more [r] sound is produced. In reading, the lower/ working class speakers tend to produce more [r] sounds.

B2- Age and Gender

Variation according to age is most noticeable across the grandparent-grandchild time span.

Gender : Female speakers tend to use more prestigious forms than male speakers with the same general social background.

In same gender pairs having conversations : Women generally discuss their personal

feelings more than men. / Men appear to prefer non-personal topics such as sport and news.

Men tend to respond to an expression of feelings or problems by giving advice on solution / women mention personal experiences that match or connect with the other woman's.

Women co-operate and seek connection via language. / Men are more competitive and concerned with power via language.

In mix-gender pairs having conversations the rate of men interrupting women is substantially greater than the reserve.

C- Ethnic Background

Black English Vernacular (BEV) is a widespread social dialect, of ten cutting across regional differences. When a group within a society undergoes some form of social isolation, such as the discrimination or segregation experienced historically by African-Americans, than social dialect differences become more marked.

The priorities of BEV :

a- Frequent absence of the copula : They mine/ You crazy etc.

b- Double-negative constructions : He don't know nothing etc.

D- Idiolect

It is used for personal dialect of each individual speaker of a language. Voice quality and physical state contribute to the identifying features in an individual's speech. You are what you say.

E- Style / Register / Jargon

Style : There is a gradation of style of speech from the very formal to the very informal. Differences in style can also be found in written language.

Variation according to use in specific situations is also studied in terms of register. (Religious / legal / linguistics register etc ...)

Jargon can be defined as technical vocabulary associated with a special activity or group.

F- Diglossia

To say the right thing to the right person at the right time is a monumental social accomplishment. The choice of appropriate linguistic forms is made a little more straightforward because of diglossia. There are two varieties of language co-exist in a speech community. "High "variety, for formal or serious matters, " Low " variety, for conversational and other informal uses.

G- Language & Culture

Culture : Socially acquired knowledge.

Different groups have different languages and they have different world views which are reflected in their languages.

H- Linguistic Determinism

Your language will give you a ready – made system of categorizing what you perceive, you will be led to perceive the world around you only in those categories.

Linguistic determinism : Language determines the thought. You can only think in the categories which your language allows you to think in.

I- Language Universal

All languages have certain common properties, these are called, language universals.

involve + V-ing → participate
 involve + noun → isence
 involve + TA → birseye müdahil etmek.

✓ → G.T.M. is not humanistic approach.

Key terms of all methods

GTM

- *classical method / prussian method
- *literature and the fine arts
- *exercise mental muscle
- *translation
- *deductive, explicit grammar
- *language equivalents
- *memorization
- *written texts
- *questions about culture
- *composition
- *first reading-writing and grammar-vocabulary
- *teacher authoritiy
- *student passive

→ anonyms/ Antonyms.

- Deductive learning is essential.
- the teacher gives rules explicitly.
- oral communication is not primarily important.
- written language is superior to spoken language.
- Very often "Teacher-student" interactions occur.
- Rarely "student-student" interactions also occur.
- oral communication in the target language is not important.
- Teacher corrects the errors strictly.

Accuracy means grammatical correctness.

DIRECT METHOD → G.T.M. ye karşı doğrudur.

- *demostration
 - *visual aids, reliaş
 - *integrative texts
 - *no L1
 - *no translation
 - *inductive, implicit grammar
 - *situations, topics
 - *everyday culture
 - *dictation
 - *map drawing
 - *paragraph writing
- inductive learning is essential
 → Learning occurs naturally.
 → Language is for oral use
 → Daily speech is important.
 → sts. are active participant.
 → Grammar is taught inductively (kullanılmıyarak)
 → situational and topical syllabuses are used.
 → sts. self correction

→ (Bir dil öğrenilirken, diğer hiçbir dil araya girmez.
 → Anlam ve şekil arasındaki ilişki direkttir.

→ öğretmen bazı zamanlar öğrencinin arkadaşları gibi hareket eder.

→ speaking, listening, reading and writing are important skills.
 özellikle konuşma ve dinleme.

ALM audio-lingual method

→ Habit formation.

- *stimulus+response+reinforcement
- *repetition good habit
- *error-free
- *dialogues, drills ✓
- *teacher-centred ✓
- *conditioning
- *context
- *pattern practice
- *structural patterns ✓
- *overlearn
- *sound system ✓
- *minimal pairs

→ descriptive linguistics.

There is a natural order of skills.
 1) listening 2) speaking 3) Reading 4) writing

→ oral skills are important

Perfect pronunciation is required

*teacher orchestra leader

*students imitators

tablitsi

↳ oral communication.

SILENT WAY

*inner criteria

→ not habit formation

*rely on each other

→ language reflects culture

*students' perception

→ the teacher is silent

*peer correction

*progression, not perfection

*student attention

*self-correction

*no homework

*linguistic structures

*4 skills

*L1 var

*structured feedback

→ vocabulary is taught by means of visual aids and word-charts

*sound, pronunciation, implicit grammar

*learning at different rates

*errors are necessary to learning

*öğretmen __ öğrenci öğrenci __ dil üzerine çalışır

*teaching değil learning önemli

*learners are active +

*teacher __ technician / engineer

*charts

→ comparative coding

→ farklı ritim eden

DESUGGESTOPEDIA

*psychological barriers should be removed.

*cheerful environment

*peripheral learning

*trust / respect

*songs

*positive suggestions

*conscious / subconscious plane

*native language translation

*dramatization ✓

*infantilization ✓

*errors are corrected gently

*new identity

*everyday communication

*explicitly but minimal grammar

*vocabulary, grammar, speaking

*teacher __ authority

COMMUNITY LANGUAGE LEARNING

- *learning is persons
- *learning is dynamic and creative
- *language for communication
- *building community
- *accepting atmosphere
- *nondefensive
- *L1 var
- *initiative and independence
- *nondefensive learning ___-security,-aggression,-attention,-reflection,-retention,-discrimination
- *choice
- *nonthreatening
- *teacher-student centred
- *grammar,pronunciation,vocabulary
- *human computer
- *teacher___counselor

TOTAL PHYSICAL RESPONSE

- *actions,commands
 - *learner response
 - *chunks
 - *understanding before speaking
 - *low anxiety
 - *demonstrate,modeling,performing
 - *lifestyle of people
 - *novelty
 - *corection in an unobtrusive way
 - *spoeken language
 - *tolerance of errors in the beginning
 - *introduction is in L1
 - *fun
 - *teacher___director
 - *student___imitator
- Grammar is not taught. explicitly*
- comprehension approach*

COMMUNICATIVE LANGUAGE TEACHING

- *language at he discourse and suprasentential level
- *social context
- *real language use
- *authentic language
- *cohesion,coherence
- *4 skills
- *scrambled sentences
- *picture strip
- *functional syllabus
- *judicious use of L1
- *games
- *teacher___facilitator
- *student___communicator

CONTENT-BASED APPROACH

- *subject matter
- *scaffolding
- *contextual clues ✓
- *authentic material and tasks
- *adjunct model
- *academic course
- *sheltered language
- *communicative competence
- *specific content
- *related language skills
- *process writing and journal keeping

TASK-BASED APPROACH

- *clear outcome
- *jigsaw task ✓
- *authentic and meaningful tasks
- *procedural task
- *pedagogic task ✓
- *real-world task ✓

PARTICIPATORY APPROACH

- *ongoing context
- *experience-centred
- *collaborative investigations
- *real communication

LEARNING STRATEGIES

- *learning experiences
- *to teach language and learning
- *hands-on experience
- *self-assessment
- *transferring knowledge
- *continuing to learn

COOPERATIVE LEARNING

- *positive interdependence
- *mixed groups
- *sharing responsibility and accountability
- *academic and social purposes

Meire Deniz

Evaluation on Literary forms

Literary forms such as the novel or lyric poem, or genres, such as the horror-story, have a history. In one sense, they appear because they have not been thought of before, but they also appear, or become popular for other cultural reasons, such as the absence or emergence of literacy. In studying the history of literature (or any kind of art), you are challenged to consider

- what constitutes a given form,
- how it has developed, and
- whether it has a future.

The novels of the late Catherine Cookson may have much in common with those of Charlotte Brontë, but is it worth mimicking in the late 20th century, what was ground-breaking in the 1840s? While Brontë examines what is contemporary for her, Miss Cookson invents an imagined past which may be of interest to the cultural historian in studying the present sources of her nostalgia, but not to the student of the period in which her novels are set. Daniel Defoe's Robinson Crusoe is a long work of prose fiction, but critics do not necessarily describe it as a novel. Why might this be? Knowing works in their historical context does not give easy answers, but may shed more or less light on our darkness in considering such questions.

Old English, Middle English and Chaucer Old English

English, as we know it, descends from the language spoken by the North Germanic tribes who settled in England from the 5th century A.D. onwards. They had no writing (except runes, used as charms) until they learned the Latin alphabet from Roman missionaries. The earliest written works in Old English (as their language is now known to scholars) were probably composed orally at first, and may have been passed on from speaker to speaker before being written. We know the names of some of the later writers (Caedmon, Ælfric and King Alfred) but most writing is anonymous. Old English literature is mostly chronicle and poetry - lyric, descriptive but chiefly narrative or epic. By the time literacy becomes widespread, Old English is effectively a foreign and dead language. And its forms do not significantly affect subsequent developments in English literature. (With the scholarly exception of the 19th century poet, Gerard Manley Hopkins, who finds in Old English verse the model for his metrical system of "sprung rhythm".)

Middle English and Chaucer

From 1066 onwards, the language has been known to scholars as Middle English. Ideas and themes from French and Celtic literature appear in English writing at about this time, but the first great name in English literature is that of Geoffrey Chaucer (?1343-1400). Chaucer introduces the iambic pentameter line, the rhyming couplet and other rhymes used in Italian poetry (a language in which rhyming is arguably much easier than in English, thanks to the frequency of terminal vowels). Some of Chaucer's work is prose and some is lyric poetry, but his greatest work is mostly narrative poetry, which we find in *Troilus and Criseyde* and *The Canterbury Tales*. Other notable mediaeval works are the anonymous *Pearl* and *Gawain* and the *Green Knight* (probably by the same author) and *William Langland's Piers Plowman*.

Tudor lyric poetry

Modern lyric poetry in English begins in the early 16th century with the work of Sir Thomas Wyatt (1503-1542) and Henry Howard, Earl of Surrey (1517-1547). Wyatt, who is greatly influenced by the Italian, Francesco Petrarca (Petrarch) introduces the sonnet and a range of short lyrics to English, while Surrey (as he is known) develops unrhymed pentameters (or blank verse) thus inventing the verse form which will be of great use to contemporary dramatists. A flowering of lyric poetry in the reign of Elizabeth comes with such writers as Sir Philip Sidney (1554-1586), Edmund Spenser (1552-1599), Sir Walter Raleigh (1552-1618), Christopher Marlowe (1564-1593) and William Shakespeare (1564-1616). The major works of the time are Spenser's *Faerie Queene*, Sidney's *Astrophil and Stella* and Shakespeare's sonnets.

Renaissance drama

The first great English dramatist is Christopher Marlowe. Before the 16th century English drama meant the amateur performances of Bible stories by craft guilds on public holidays. Marlowe's plays (*Tamburlaine*; *Dr. Faustus*; *Edward II* and *The Jew of Malta*) use the five act structure and the medium of blank verse, which Shakespeare finds so productive. Shakespeare develops and virtually exhausts this form, his Jacobean successors producing work which is rarely performed today, though some pieces have literary merit, notably *The Duchess of Malfi* and *The White Devil* by John Webster (1580-1625) and *The Revenger's Tragedy* by Cyril Tourneur (1575-1626). The excessive and gratuitous violence of Jacobean plays leads to the clamour for closing down the theatres, which is enacted by parliament after the Civil war.

Metaphysical poetry

The greatest of Elizabethan lyric poets is John Donne (1572-1631), whose short love poems are characterized by wit and irony, as he seeks to wrest meaning from experience. The preoccupation with the big questions of love, death and religious faith marks out Donne and his successors who are often called metaphysical poets. (This name, coined by Dr. Samuel Johnson in an essay of 1779, was revived and popularized by T.S. Eliot, in an essay of 1921. It can be unhelpful to modern students who are unfamiliar with this adjective, and who are led to think that these poets belonged to some kind of school or group - which is not the case.) After his wife's death, Donne underwent a serious religious conversion, and wrote much fine devotional verse. The best known of the other metaphysicals are George Herbert (1593-1633), Andrew Marvell (1621-1678) and Henry Vaughan (1621-1695).

Epic poetry

Long narrative poems on heroic subjects mark the best work of classical Greek (Homer's Iliad and Odyssey) and Roman (Virgil's Aeneid) poetry. John Milton (1608-1674) who was Cromwell's secretary, set out to write a great biblical epic, unsure whether to write in Latin or English, but settling for the latter in Paradise Lost. John Dryden (1631-1700) also wrote epic poetry, on classical and biblical subjects. Though Dryden's work is little read today it leads to a comic parody of the epic form, or mock-heroic. The best poetry of the mid 18th century is the comic writing of Alexander Pope (1688-1744). Pope is the best-regarded comic writer and satirist of English poetry. Among his many masterpieces, one of the more accessible is The Rape of the Lock (seekers of sensation should note that "rape" here has its archaic sense of "removal by force"; the "lock" is a curl of the heroine's hair). Serious poetry of the period is well represented by the neo-classical Thomas Gray (1716-1771) whose Elegy Written in a Country Churchyard virtually perfects the elegant style favoured at the time.

Restoration comedy

On the death of Oliver Cromwell (in 1658) plays were no longer prohibited. A new kind of comic drama, dealing with issues of sexual politics among the wealthy and the bourgeois, arose. This is Restoration Comedy, and the style developed well beyond the restoration period into the mid 18th century almost. The total number of plays performed is vast, and many lack real merit, but the best drama uses the restoration conventions for a serious examination of contemporary morality. A play which exemplifies this well is The Country Wife by William Wycherley (1640-1716).

Prose fiction and the novel

Jonathan Swift (1667-1745) wrote satires in verse and prose. He is best-known for the extended prose work Gulliver's Travels, in which a fantastic account of a series of travels is the vehicle for satirizing familiar English institutions, such as religion, politics and law. Another writer who uses prose fiction, this time much more naturalistic, to explore other questions of politics or economics is Daniel Defoe (1661-1731), author of Robinson Crusoe and Moll Flanders.

The first English novel is generally accepted to be Pamela (1740), by Samuel Richardson (1689-1761): this novel takes the form of a series of letters; Pamela, a virtuous housemaid resists the advances of her rich employer, who eventually marries her. Richardson's work was almost at once satirized by Henry Fielding (1707-1754) in Joseph Andrews (Joseph is depicted as the brother of Richardson's Pamela Andrews) and Tom Jones.

After Fielding, the novel is dominated by the two great figures of Sir Walter Scott (1771-1832) and Jane Austen (1775-1817), who typify, respectively, the new regional, historical romanticism and the established, urbane classical views.

Novels depicting extreme behaviour, madness or cruelty, often in historically remote or exotic settings are called Gothic. They are ridiculed by Austen in Northanger Abbey but include one undisputed masterpiece, Frankenstein, by Mary Shelley (1797-1851).

Romanticism

The rise of Romanticism

A movement in philosophy but especially in literature, romanticism is the revolt of the senses or passions against the intellect and of the individual against the consensus. Its first stirrings may be seen in the work of William Blake (1757-1827), and in continental writers such as the Swiss philosopher Jean-Jacques Rousseau and the German playwrights Johann Christoph Friedrich Schiller and Johann Wolfgang von Goethe.

The publication, in 1798, by the poets William Wordsworth (1770-1850) and Samuel Taylor Coleridge (1772-1834) of a volume entitled Lyrical Ballads is a significant event in English literary history, though the poems were poorly received and few books sold. The elegant Latinisms of Gray are dropped in favour of a kind of English closer to that spoken by real people (supposedly). Actually, the attempts to render the speech of ordinary people are not wholly convincing. Robert Burns (1759-1796) writes lyric verse in the dialect of lowland

Scots (a variety of English). After Shakespeare, Burns is perhaps the most often quoted of writers in English: we sing his Auld Lang Syne every New Year's Eve.

Later Romanticism

The work of the later romantics John Keats (1795-1821) and his friend Percy Bysshe Shelley (1792-1822; husband of Mary Shelley) is marked by an attempt to make language beautiful, and by an interest in remote history and exotic places. George Gordon, Lord Byron (1788-1824) uses romantic themes, sometimes comically, to explain contemporary events. Romanticism begins a revolt against established views, but eventually becomes the established outlook. Wordsworth becomes a kind of national monument, while the Victorians make what was at first revolutionary seem familiar, domestic and sentimental.

Victorian poetry

The major poets of the Victorian era are Alfred, Lord Tennyson (1809-1892) and Robert Browning (1812-1889). Both are prolific and varied, and their work defies easy classification. Tennyson makes extensive use of classical myth and Arthurian legend, and has been praised for the beautiful and musical qualities of his writing.

Browning's chief interest is in people; he uses blank verse in writing dramatic monologues in which the speaker achieves a kind of self-portrait: his subjects are both historical individuals (Fra Lippo Lippi, Andrea del Sarto) and representative types or caricatures (Mr. Sludge the Medium).

Other Victorian poets of note include Browning's wife, Elizabeth Barrett Browning (1806-1861) and Christina Rossetti (1830-1894). Gerard Manley Hopkins (1844-1889) is notable for his use of what he calls "sprung rhythm"; as in Old English verse syllables are not counted, but there is a pattern of stresses. Hopkins' work was not well-known until very long after his death.

The Victorian novel

The rise of the popular novel

In the 19th century, adult literacy increases markedly: attempts to provide education by the state, and self-help schemes are partly the cause and partly the result of the popularity of the novel. Publication in instalments means that works are affordable for people of modest means. The change in the reading public is reflected in a change in the subjects of novels: the high bourgeois world of Austen gives way to an interest in characters of humble origins. The great novelists write works which in some ways transcend their own period, but which in detail very much explore the preoccupations of their time.

Dickens and the Brontës

Certainly the greatest English novelist of the 19th century, and possibly of all time, is Charles Dickens (1812-1870). The complexity of his best work, the variety of tone, the use of irony and caricature create surface problems for the modern reader, who may not readily persist in reading. But Great Expectations, Bleak House, Our Mutual Friend and Little Dorrit are works with which every student should be acquainted.

Charlotte Brontë (1816-1855) and her sisters Emily (1818-1848) and Anne (1820-1849) are understandably linked together, but their work differs greatly. Charlotte is notable for several good novels, among which her masterpiece is Jane Eyre, in which we see the heroine, after much adversity, achieve happiness on her own terms. Emily Brontë's Wuthering Heights is a strange work, which enjoys almost cult status. Its concerns are more romantic, less contemporary than those of Jane Eyre - but its themes of obsessive love and self-destructive passion have proved popular with the 20th century reader.

The beginnings of American literature

The early 19th century sees the emergence of American literature, with the stories of Edgar Allan Poe (1809-1849), the novels of Nathaniel Hawthorne (1804-64), Herman Melville (1819-91), and Mark Twain (Samuel Langhorne Clemens; 1835-1910), and the poetry of Walt Whitman (1819-92) and Emily Dickinson (1830-86). Notable works include Hawthorne's The Scarlet Letter, Herman Melville's Moby Dick, Mark Twain's Huckleberry Finn and Whitman's Leaves of Grass.

Later Victorian novelists

After the middle of the century, the novel, as a form, becomes firmly-established: sensational or melodramatic "popular" writing is represented by Mrs. Henry Wood's East Lynne (1861), but the best novelists achieved serious critical acclaim while reaching a wide public, notable authors being Anthony Trollope (1815-82), Wilkie Collins (1824-89), William Makepeace Thackeray (1811-63), George Eliot (Mary Ann Evans; 1819-80) and Thomas Hardy (1840-1928). Among the best novels are Collins's The Moonstone, Thackeray's Vanity Fair, George Eliot's The Mill on the Floss, Adam Bede and Middlemarch, and Hardy's The Mayor of Caster bridge. The Return of the Native, Tess of the d'Urbervilles and Jude the Obscure.

ÖZDİL EĞİTİM KURSLARI - İNGİLİZ EDEBİYATI DERS NOTLARI

Modern literature

Early 20th century poets

W.B. (William Butler) Yeats (1865-1939) is one of two figures who dominate modern poetry, the other being T.S. (Thomas Stearns) Eliot (1888-1965). Yeats was Irish; Eliot was born in the USA but settled in England, and took UK citizenship in 1927. Yeats uses conventional lyric forms, but explores the connection between modern themes and classical and romantic ideas. Eliot uses elements of conventional forms, within an unconventionally structured whole in his greatest works. Where Yeats is prolific as a poet, Eliot's reputation largely rests on two long and complex works: The Waste Land (1922) and Four Quartets (1943).

The work of these two has overshadowed the work of the best late Victorian, Edwardian and Georgian poets, some of whom came to prominence during the First World War. Among these are Thomas Hardy, Rudyard Kipling (1865-1936), A.E. Housman (1859-1936), Edward Thomas (1878-1917), Rupert Brooke (1887-1915), Siegfried Sassoon (1886-1967), Wilfred Owen (1893-1918) and Isaac Rosenberg (1890-1918). The most celebrated modern American poet, is Robert Frost (1874-1963), who befriended Edward Thomas before the war of 1914-1918.

Early modern writers

The late Victorian and early modern periods are spanned by two novelists of foreign birth: the American Henry James (1843-1916) and the Pole Joseph Conrad (Josef Korzeniowski; 1857-1924). James relates character to issues of culture and ethics, but his style can be opaque; Conrad's narratives may resemble adventure stories in incident and setting, but his real concern is with issues of character and morality. The best of their work would include James's The Portrait of a Lady and Conrad's Heart of Darkness, Nostromo and The Secret Agent. Other notable writers of the early part of the century include George Bernard Shaw (1856-1950), Herbert George Wells (1866-1946), and Edward Morgan Forster (1879-1970). Shaw was an essay-writer, language scholar and critic, but is best-remembered as a playwright. Of his many plays, the best-known is Pygmalion (even better known today in its form as the musical My Fair Lady). Wells is celebrated as a populariser of science, but his best novels explore serious social and cultural themes, The History of Mr. Polly being perhaps his masterpiece. Forster's novels include Howard's End, A Room with a View and A Passage to India.

James Joyce and Virginia Woolf

Where these writers show continuity with the Victorian tradition of the novel, more radically modern writing is found in the novels of James Joyce (1882-1941), of Virginia Woolf (1882-1941), and of D.H. Lawrence (1885-1930). Where Joyce and Woolf challenge traditional narrative methods of viewpoint and structure, Lawrence is concerned to explore human relationships more profoundly than his predecessors, attempting to marry the insights of the new psychology with his own acute observation. Working-class characters are presented as serious and dignified; their manners and speech are not objects of ridicule.

Other notable novelists include George Orwell (1903-50), Evelyn Waugh (1903-1966), Graham Greene (1904-1991) and the 1983 Nobel prize-winner, William Golding (1911-1993).

Poetry in the later 20th century

Between the two wars, a revival of romanticism in poetry is associated with the work of W.H. (Wystan Hugh) Auden (1907-73), Louis MacNeice (1907-63) and Cecil Day-Lewis (1904-72). Auden seems to be a major figure on the poetic landscape, but is almost too contemporary to see in perspective. The Welsh poet, Dylan Thomas (1914-53) is notable for strange effects of language, alternating from extreme simplicity to massive overstatement.

Of poets who have achieved celebrity in the second half of the century, evaluation is even more difficult, but writers of note include the American Robert Lowell (1917-77), Philip Larkin (1922-1985), R.S. Thomas (1913-2000), Thom Gunn (1929-2004), Ted Hughes (1930-1998) and the 1995 Nobel laureate Seamus Heaney (b. 1939).

Notable writers outside mainstream movements

Any list of "important" names is bound to be uneven and selective. Identifying broad movements leads to the exclusion of those who do not easily fit into schematic outlines of history. Writers not referred to above, but highly regarded by some readers might include Laurence Sterne (1713-68), author of Tristram Shandy, R.L. Stevenson (1850-94) writer of Kidnapped and The Strange Case of Dr. Jekyll and Mr. Hyde, Oscar Wilde (1854-1900), author of The Importance of Being Earnest, and novelists such as Arnold Bennett (1867-1931), John Galsworthy (1867-1933) and the Americans F. Scott Fitzgerald (1896-1940), Ernest Hemingway (1898-1961), John Steinbeck (1902-68) and J.D. Salinger (b. 1919). Two works notable not just for their literary merit but for their articulation of the spirit of the age are Fitzgerald's The Great Gatsby and

Salinger's *The Catcher in the Rye*. The American dramatist Arthur Miller (b. 1915) has received similar acclaim for his play *Death of a Salesman* (1949). Miller is more popular in the UK than his native country, and is familiar to many teachers and students because his work is so often set for study in examinations.

Literature and culture

Literature has a history, and this connects with cultural history more widely. Prose narratives were written in the 16th century, but the novel as we know it could not arise, in the absence of a literate public. The popular and very contemporary medium for narrative in the 16th century is the theatre. The earliest novels reflect a bourgeois view of the world because this is the world of the authors and their readers (working people are depicted, but patronizingly, not from inside knowledge). The growth of literacy in the Victorian era leads to enormous diversification in the subjects and settings of the novel.

Evaluating literature

The "test of time" may be a cliché, but is a genuine measure of how a work of imagination can transcend cultural boundaries; we should, perhaps, now speak of the "test of time and place", as the best works cross boundaries of both kinds. We may not "like" or "enjoy" works such as *Wuthering Heights*, *Heart of Darkness* or *The Waste Land*, but they are the perfect expression of particular ways of looking at the world; the author has articulated a view which connects with the reader's search for meaning. It is, of course, perfectly possible for a work of imagination to make sense of the world or of experience (or love, or God, or death) while also entertaining or delighting the reader or audience with the detail and eloquence of the work, as in *A Midsummer Night's Dream*, *The Rime of the Ancient Mariner* or *Great Expectations*.

FAMOUS WRITERS & THEIR WORK

Old English (Anglo-Saxon Period):

writers: Caedmon and Cynewulf.
work: *Beowulf* (by anonymous).

1200-1500: Middle English Period :

Geoffrey Chaucer's(1343-1400) :

The Canterbury Tales, *Troilus and Criseyde* and *Book of the Duchess*.

Other Major Poems

The House of Fame, *The Parliament of Fowles*, *The Legend of Good Women*.

Prose Treatises Treatise on the astrolabe. *Short Poems* *The Complaint of Chaucer to His Purse*, *Truth*, *Gentillesse*, *Merciles Beaute*, *Lak of Stedfastnesse*, *Against Women Unconstant*.

Thomas Malory's (1405-1471) :

Morte d'Arthur.

work: *Sir Gawain and the Green Knight* (by anonymous).

1500-1660: The English Renaissance 1500-1558: Tudor Period (Humanist Era)

The Humanists:

Sir Thomas More (1478-1535) :

Utopia, *The History of King Richard the Third*, *The Life of Pico della Mirandola*, *The Four Last Things*, *A Dialogue Concerning Tynedale*, *The Confutation of Tynedale's Answer*, *A Dialogue of Comfort Against Tribulation and Sadness of Christ*.

John Skelton (1460-1529):

A ballade of the Scottysche Kynge

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The Renaissance Period consists of four subsets:

1. 1558-1603: The Elizabethan Age (High Renaissance):

William Shakespeare (1564-1616):

Comedies: All's Well That Ends Well, As You Like It, The Comedy of Errors, Love's Labour's Lost, Measure for Measure, The Merchant of Venice, The Merry Wives of Windsor, A Midsummer Night's Dream, Much Ado About Nothing, The Tempest, Twelfth Night, or What You Will, The Two Gentlemen of Verona, The Two Noble Kinsmen, The Winter's Tale
Histories: King John, Richard II, Henry IV, part 1, Henry IV, part 2, Henry V, Henry VI, part 1, Henry VI, part 2, Henry VI, part 3, Richard III, Henry VIII
Tragedies: Romeo and Juliet, Coriolanus, Titus Andronicus, Timon of Athens, Julius Caesar, Macbeth, Hamlet, Troilus and Cressida, King Lear, Othello, Antony and Cleopatra. Poems: Shakespeare's Sonnets, Venus and Adonis, The Rape of Lucrece, The Passionate Pilgrim, The Phoenix and the Turtle, A Lover's Complaint.

Christopher Marlowe(1564-1593):

The Tragical History of Doctor Faustus The Jew of Malta Massacre at Paris Tamburlaine the Great, Part 1 Tamburlaine the Great, Part 2 Lucan's First Book Edward II Dido Queen of Carthage Hero and Leander Ovid's Elegies The Passionate Shepherd to his Love

Edmund Spenser(1552-1599):

The Faerie Queene, Iambicum Trimeterum, The Shepheardes Calender.

Sir Walter Raleigh(1552 – 1618):

What is Our Life, The Ocean to Cynthia and The Lie.

Ben Jonson(1573-1637):

An Hymn to God the Father An Hymn on the Nativity of My Savior An Epitaph on Master Vincent Corbet On the Portrait of Shakspeare To the Memory of My Beloved the Author, Mr. William Shakspeare To Mr. John Fletcher, Upon His "Faithful Shepherdess" Epitaph on the Countess of Pembroke Epitaph on Michael Drayton To His Much and Worthy Esteemed Friend, the Author To My Worthy and Honored Friend, Master George Chapman

2. 1603-1625: The Jacobean Age {Mannerist Style (1590-1640) other styles: Metaphysical Poets; Devotional Poets}:

John Donne(1572-1631):

Song A Hymn to God the Father Death, Be Not Proud Confined Love The Dissolution Oh my black soul! now art thou summoned Father, part of his double interest A Hymn to Christ at the Author's Last Going into Germany

Francis Bacon (1561-1626):

The Advancement of Learning, The Essays, The New Atlantis, Valerius Terminus of the Interpretation of Nature

Thomas Middleton (1580-1627):

The Phoenix Michaelmas Term A Mad World, My Masters A Trick to Catch the Old One The Puritan

3. 1625-1649: The Caroline Age : John Ford, John Milton

John Milton (1608-1674): Lycidas Paradise Lost Paradise Regained

John Ford (1586-1640): Fame's Memorial Christ's Bloody Sweat, attr. Honour Triumphant The Witch of Edmonton The Sun's Darling The Lover's Melancholy Contention of a Bird and a Musician The Broken Heart A Bridal Song Love's Sacrifice 'Tis Pity She's a Whore Perkin Warbeck The Fancies, Chaste and Noble The Lady's Trial

4. 1649-1660: The Commonwealth Period (which is also known as the Puritan & The Protectorate (Baroque Style, and later, Rococo Style)
The Neoclassical Period: political writings of John Milton, Thomas Hobbes' political treatise Leviathan, and the prose of Andrew Marvell.

Andrew Marvell (1621-1678):

To his coy mistress

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The Neoclassical Period can be divided into three subsets:

1. 1660-1700: The Restoration:
John Milton (1608-1674):
Paradise Lost and Paradise Regained.

John Dryden (1631-1700), John Wilmot 2nd Earl of Rochester (1647-1680),
satirical poet; and John Locke.
John Dryden

2. 1700-1800: The Eighteenth Century (The Enlightenment; Neoclassical Period;
The Augustan Age)
The Augustan Age:
Jonathan Swift, Alexander Pope, Daniel Defoe: Robinson Crusoe, (first English
novels by Defoe) and Pamela, by Samuel Richardson

Alexander Pope (1688-1744):
An Essay on Criticism The Rape of the Lock The Dunciad

Jonathan Swift (1667-1745):
A Modest Proposal
Gulliver's Travels
Lady's Dressing room
Strephon and Chloe
Cassinus and Peter

3. The Age of Sensibility.
Samuel Johnson, and Henry Fielding

Henry Fielding (1707-1754)
Tom Jones.

Samuel Johnson (1709-1784):
A Dictionary of the English Language
To the Right Honorable the Earl of Chesterfield

1785-1870: Romanticism (The Age of Revolution) William Blake, William
Wordsworth, S.T. Coleridge, George Gordon Byron, Percy Bysshe Shelley, John
Keats, Jane Austen.
William Wordsworth (1770-1850):
London 1802

Ode: Intimations of Immortality
The Prelude
To a Skylark
Tintern Abbey

Samuel Taylor Coleridge (1772 – 1834):
The Rime of the Ancient Mariner
Chrisabel
Kubla Khan

George Gordon Byron (1788-1824):
Childe Harold's Pilgrimage
Don Juan Song for the Luddites
The Isles of Greece

1870-1914: Victorian Period (Early, Middle and Late Victorian) Charles Dickens,
the Brontës, George Eliot, Robert Browning, Alfred, Lord Tennyson, Thomas
Hardy.

Charles Dickens (1812-1870):
Great Expectations
Hard Times
The Old Curiosity Shop
Dombey and Son
A Tale of Two Cities
Oliver Twist

George Eliot (1819-1880):
Middlemarch
The mill on the floss
George Eliot

Robert Browning (1812-1889):
The Ring and the Book
My Last Duchess

1914-1945: Modern Period:

George Bernard Shaw, John Galsworthy, William Butler Yeats, James Joyce,
D.H. Lawrence, T.S. Eliot.

George Bernard Shaw(1856-1950):

Candida
Pygmalion
An Unsocial Socialist Arms and the Man
Caesar and Cleopatra
The Irrational Knot
Cashel Byron's Profession

William Butler Yeats (1865-1939):

The Island Of Statutes Iris
Fairy Tales
On Baile' Strand
The Hour Glass
In The Seven Woods
The Kings Treshold
Reveries Over Childhood And Youth Responsibilities
Sailing To Byzantium
The Second Coming
At The Hawk's Well

D.H. Lawrence(1885-1930):

Sons and Lovers
Everlasting Flowers Elegy
Discord in Childhood
Dolor of Autumn
Excursion
Lady Chatterley's Lover
Women in Love

T.S.Eliot(1888-1965):

The Love Song of J. Alfred Prufrock.
Gerontion Sweeney Among the Nightingales
The Waste Land
The Hollow Men
The Journey of the Magi
Ash Wednesday

GLOSSARY

Genres of Literature

Types of Nonfiction:

Narrative Nonfiction is information based on fact that is presented in a format which tells a story.

Essays are a short literary composition that reflects the author's outlook or point.

A short literary composition on a particular theme or subject, usually in prose and generally analytic, speculative, or interpretative.

A **Biography** is a written account of another person's life.

An **Autobiography** gives the history of a person's life, written or told by that person. Often written in Narrative form of their person's life.

Speech is the faculty or power of speaking; oral communication; ability to express one's thoughts and emotions by speech, sounds, and gesture. Generally delivered in the form of an address or discourse.

Finally there is the general genre of **Nonfiction**. This is Informational text dealing with an actual, real-life subject. This genre of literature offers opinions or conjectures on facts and reality. This includes biographies, history, essays, speech, and narrative non fiction. Nonfiction opposes fiction and is distinguished from those fiction genres of literature like poetry and drama which is the next section we will discuss.

Genres of Fiction:

Drama is the genre of literature that's subject for compositions is dramatic art in the way it is represented. This genre is stories composed in verse or prose, usually for theatrical performance, where conflicts and emotion are expressed through dialogue and action.

Poetry is verse and rhythmic writing with imagery that evokes an emotional response from the reader. The art of poetry is rhythmical in composition, written or spoken. This genre of literature is for exciting pleasure by beautiful, imaginative, or elevated thoughts.

Fantasy is the forming of mental images with strange or other worldly settings or characters; fiction which invites suspension of reality.

Humour is the faculty of perceiving what is amusing or comical. Fiction full of fun, fancy, and excitement which meant to entertain. This genre of literature can actually be seen and contained within all genres.

A **Fable** is a story about supernatural or extraordinary people Usually in the form of narration that demonstrates a useful truth. In Fables, animals often speak as humans that are legendary and supernatural tales.

Fairy Tales or wonder tales are a kind of folktale or fable. Sometimes the stories are about fairies or other magical creatures, usually for children.

Science Fiction is a story based on impact of potential science, either actual or imagined. Science fiction is one of the genres of literature that is set in the future or on other planets.

Short Story is fiction of such briefness that is not able to support any subplots.

Realistic Fiction is a story that can actually happen and is true to real life.

Folklore are songs, stories, myths, and proverbs of a person of "folk" that was handed down by word of mouth. Folklore is a genre of literature that is widely held, but false and based on unsubstantiated beliefs.

Historical Fiction is a story with fictional characters and events in a historical setting.

Horror is an overwhelming and painful feeling caused by literature that is frightfully shocking, terrifying, or revolting. Fiction in which events evoke a feeling of dread in both the characters and the reader.

A **Tall Tale** is a humorous story with blatant exaggerations, swaggering heroes who do the impossible with an here of nonchalance.

Legend is a story that sometimes of a national or folk hero. Legend is based on fact but also includes imaginative material.

Mystery is a genre of fiction that deals with the solution of a crime or the unravelling of secrets. Anything that is kept secret or remains unexplained or unknown.

Mythology is a type of legend or traditional narrative. This is often based in part on historical events, that reveals human behaviour and natural phenomena by its symbolism; often pertaining to the actions of the gods. A body of myths, as that of a particular people or that relating to a particular person.

Fiction in Verse is full-length novels with plot, subplots, themes, with major and minor characters. Fiction of verse is one of the genres of literature in which the narrative is usually presented in blank verse form.

The genre of **Fiction** can be defined as narrative literary works whose content is produced by the imagination and is not necessarily based on fact. In fiction something is feigned, invented, or imagined; a made-up story.

Allegory is a story in which the characters represent abstract qualities or ideas. For example, in westerns, the sheriff represents the good, and the outlaw represents evil.

Alliteration is the repetition of first consonants in a group of words as in "Peter Piper Picked a Peck of Pickled Peppers."

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Allusion is a reference to something or someone often literary. For instance, if you were trying to instill confidence in a friend and said, "Use the force," that would be an allusion to Stars Wars. The verb form of allusion is to allude.

Antagonist is a major character who opposes the protagonist in a story or play.

Archetype is a character who represents a certain type of person. For example, Daniel Boone is an archetype of the early American frontiersman.

Assonance is the repetition of vowel sounds as in "Days wane away."

Atmosphere is the overall feeling of a work, which is related to tone and mood.

Blank verse is the unrhymed lines of poetry usually in iambic pentameter. Plenty of modern poetry is written in blank verse.

Characterization is the means by which an author establishes character. An author may directly describe the appearance and personality of character or show it through action or dialogue.

Climax:

The point at which the action in a story or play reaches its emotional peak.

Conflict:

The elements that create a plot. Traditionally, every plot is build from the most basic elements of a conflict and an eventual resolution. The conflict can be internal (within one character) or external (among or between characters, society, and/or nature).

Contrast:

To explain how two things differ. To compare and contrast is to explain how two things are alike and how they are different.

Couplets:

A pair of rhyming lines in a poem often set off from the rest of the poem. Shakespeare's sonnets all end in couplets.

Denouement:

The resolution of the conflict in a plot after the climax. It also refers to the resolution of the action in a story or play after the principal drama is resolved—in other words, tying up the loose ends or wrapping up a story.

Dramatic Monologue:

A poem with a fictional narrator addressed to someone who identify the audience knows, but who does not say anything.

Elegy:

A poem mourning the dead.

End rhyme:

Rhyming words that are at the ends of their respective lines—what we typically think of as normal rhyme.

Epic:

A long poem narrating the adventures of a heroic figure—for example, Homer's *The Odyssey*.

Fable:

A story that illustrates a moral often using animals as the character—for example, *The Tortoise and the Hare*.

Figurative Language:

Language that does not mean exactly what it says. For example, you can call someone who is very angry "steaming." Unless steam was actually coming out of your ears, you were using figurative language.

First Person Point of View: The point of view of writing which the narrator refers to himself as "I."

Foreshadowing:

A technique in which an author gives clues about something that will happen later in the story.

Free Verse: Poetry with no set meter (rhythm) or rhyme scheme.

Genre:

A kind of style usually art or literature. Some literary genres are mysteries, westerns, and romances.

Hyperbole:

A huge exaggeration. For example, "Dan's the funniest guy on the planet!" or "That baseball card is worth a zillion dollars!"

Iambic pentameter:

Ten-syllable lines in which every other syllable is stressed. For example: "With eyes like stars upon the brave night air."

Imagery:

The use of description that helps the reader imagine how something looks, sounds, feels, smells, or taste. Most of the time, it refers to appearance. For example, "The young bird's white, feathered wings flutter as he made his way across the nighttime sky."

Internal rhyme:

A rhyme that occurs within one line such as "He's King of the Swing."

Irony:

Language that conveys a certain ideas by saying just the opposite.

Literal Language: Language that means exactly what it says.

Lyric:

A type of poetry that expresses the poet's emotions. It often tells some sort of brief story, engaging the reading in the experience.

Metaphor:

A comparison that doesn't use "like" or "as"—such as "He's a rock" or "I am an island."

Meter:

The pattern of stressed and unstressed syllables in the lines of a poem.

Monologue:

A long speech by one character in a play or story.

Mood:

The emotional atmosphere of a given piece of writing.

Motif:

A theme or pattern that recurs in a work.

Myth:

A legend that embodies the beliefs of people and offers some explanation for natural and social phenomena.

Onomatopoeia:

The use of words that sound like what they mean such as "buzz."

Paradox:

A seeming contradiction. For example, "It was the best of times. It was the worst of times."

Parody:

A humorous, exaggerated imitation of another work.

Personification:

Giving inanimate object human characteristics. For example, "The flames reached for the child hovering in the corner."

Plot: The action in the story.

Prose: Writing organized into sentences and paragraphs. In other words, normal writing—not poetry.

Protagonist:

The main character of a novel, play, or story.

Pun:

The use of a word in a way that plays on its different meanings. For example, "Noticing the bunch of bananas, the hungry gorilla went ape."

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Quatrain:

A four-line stanza.

Rhetorical Question:

A question not meant to be answered such as "Why can't we just get along?"

Sarcasm:

Language that conveys a certain idea by saying just the opposite such as if it's raining outside and you say, "My what a beautiful day."

Satire:

A work that makes fun of something or someone.

Sensory imagery: Imagery that has to do with something you can see, hear, taste, smell, or feel. For example, "The stinging, salty air drenched his face."

Simile:

A comparison that uses "like" or "as" For example, "I'm as hungry as a wolf," or "My love is like a rose."

Soliloquy:

A monologue in which a character expresses his or her thoughts to the audience and does not intend the other characters to hear them.

Sonnet:

A fourteen-line poem written iambic pentameter. Different kinds of sonnets have different rhyme schemes.

Stanza:

A section of poetry separated from the sections before and after it; a verse "paragraph."

Subplot: A line of action secondary to the main story.

Symbolism:

The use of one things to represent another. For example, a dove is a symbol of peace.

Theme:

The central idea of a work.

Tone:

The author's attitude toward his or her subject. For example, a tone could be pessimistic, optimistic, or angry.

Voice:

The narrative point of view whether it's in the first, second, or third person.

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600-1200 Old English (Anglo-Saxon)		Beowulf	
1200-1500 Middle English		Geoffrey Chaucer	
1500-1660 The English Renaissance			
1500-1558	Tudor Period	Humanist Era	Thomas More, John Skelton
1558-1603	Elizabethan Period ✗	High Renaissance	Edmund Spenser Sir Philip Sidney William Shakespeare
1603-1625	Jacobean Period	Mannerist Style (1590-1640) other styles: Metaphysical Poets; Devotional Poets	Shakespeare, John Donne George Herbert, Emily Laney
1625-1649	Caroline Period		John Ford, John Milton → <i>relye's / wayward / unpractical</i>
1649-1660	The Commonwealth & The Protectorate ✗	Baroque Style, and later, Rococo Style	Milton, Andrew Marvell, Thomas Hobbes
1660-1700	The Restoration	<i>5 mischellenov's → rene'di!</i>	John Dryden
1700-1800	The Eighteenth Century	The Enlightenment, Neoclassical Period, The Augustan Age	Alexander Pope, Jonathan Swift, Samuel Johnson
1785-1830	Romanticism	The Age of Revolution	William Wordsworth, S.T. Coleridge, Jane Austen, the Brontes
1830-1901	Victorian Period <i>(başit ve klasik dönem yeni alışkanlıklar)</i>	Early, Middle and Late Victorian	Charles Dickens, George Eliot, Robert Browning, Alfred Lord Tennyson
1901-1960	Modern Period	The Edwardian Era (1901-1910); The Georgian Era (1910-1914)	G.M. Hopkins, H.G. Wells, James Joyce, D.H. Lawrence, T.S. Eliot
1960-	Postmodern and Contemporary Period		Ted Hughes, Doris Lessing, John Fowles, Don DeLillo, A.S. Byatt

Handwritten notes:
 → *relye's / wayward / unpractical*
 → *relye's / wayward / unpractical*
 → *relye's / wayward / unpractical*

