ABSTRACT
                This report, a follow up to H. McKaughan's article
"Language Materials Development" (Philippine Journal for Language
Teaching; v2 n1-2 1969), reports on a project at the Pacific and
Asian Linguistic Institute (PALI) of the University of Hawaii to
develop a set of materials for seven Philippine languages: Bikol,
Cebuano, Hiligaynon, Ilokano, Kapampangan, Pangasinan, and Tagalog.
The following materials were developed for each of the languages: (1)
lessons for about 300 hours of intensive conversational classroom
instruction; (2) a reference grammar suitable for the layman,
presenting the structure in concise form; (3) a learner's dictionary.
The materials are intended both for classroom use and for self help
after the intensive course has been completed. Materials were
developed under the general rationale provided by the project
director, but individual authors were allowed to exercise independent
judgment in the development of specific materials. This report
indicates the authors and titles of the specific materials developed
and then presents the introduction to the Kapampangan text with a
sample lesson, in order to illustrate the pedagogical approach used
for the teaching of one of the languages. These materials are not
presently available to the public but the entire set is eventually to
appear in the Pali Language Text Series (University of Hawaii Press).
(FWB)

A Report on Language Materials Development
for Seven Philippine Languages

by

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This report is a follow up to 'Language Materials

Development,' an article written by the first author

which appeared in preliminary form in Working Papers in

Linguistics, Issue No. 9, University of Hawaii, 1969,

and later in the Philippine Journal for Language

Teaching, Vol. VII, Nos. 1-2, 1969. This reports on a

specific project in which a set of materials has been

developed for seven Philippine languages through the

facilities of the Pacific and Asian Linguistic Institute

of the University of Hawaii under a contract with the

Division of Language Training of the Peace Corps,

Washington D.C. (PC 25-1507).

This report will indicate the languages covered

and the specific titles of materials developed, and will

give the introduction to one of the texts with a lesson

as an example of the kind of pedagogical outlook for one

of the languages, namely Kapampangan.

For each language we set out to develop (1) lessons

for about 300 hours of classroom instruction meant for

intensive conversation building; (2) a reference
grammar suitable for the educated layman which presents
the structure in a concise form; and (3) a dictionary
useful for the learner. This set of materials is intended
both for classroom use, and for self help to be utilized
after the intensive course has been completed.

The seven Philippine languages for which material
have been developed in this project are: (1) Bikol,
(2) Cebuano, (3) Hiligaynon, (4) Ilokano, (5) Kapampangan,
(6) Pangasinan, and (7) Tagalog. These languages were
chosen as those where materials were most needed for
Peace Corps Volunteers, rather than for other reasons.
The project was under the direction of the first author
of this paper who developed the rationale upon which
materials were to be based. This rationale is in general
that depicted in the aforementioned article on 'Language
Materials Development.'

It is important to observe that each investigator
exercised independent judgment in the development of
specific material. Although most followed the prescribed
rationale, some put special emphasis on a culturally
oriented approach (Pangasinan), others on a structurally
oriented approach (Bikol) and others on a combination of
situationally oriented lessons with controlled structural

sequencing (Kapampangan, Tagalog, etc.). Most of the
pedagogical materials have been influenced much by
Professor Earl Stevick's micro-wave approach to lesson
construction.

Materials developed under this project are listed
here by title and author for reference purposes in-
dicating the extensive nature of the coverage. The
entire set of materials is to appear eventually in the
Pali Language Texts series, published by the University
of Hawaii Press through the Pacific and Asian Linguistics
Institute. Each of these monographs will appear under
the editorship of the first author of this report.

Perhaps a word here about PALI will be of interest
to the reader. PALI, the Pacific and Asian Linguistics
Institute of the University of Hawaii, has been organized
as a research unit devoted to the task of linguistic
studies, primarily concerning languages of the Pacific
and Asian areas, though not exclusively so. This
Institute, now under the direction of Donald M. Topping,
sponsors research by University of Hawaii faculty ranging
from the preparation of pedagogical materials which re-
quire basic research to computer oriented linguistic
studies, descriptive and historical linguistic research,
and sociolinguistic or dialect studies. Researchers are

developing reference grammars, dictionaries, and texts,
and writing technical articles on the results of their
research.

PALI is a small unit whose core staff helps organize
the research, looks for funding support for projects, and
supplies administrative help for the carrying out of the
various projects. Researchers are usually supported
through federal or other grants, PALI's budget being only
sufficient for the core staff. Members of the core staff
usually also hold part time faculty positions at the
University of Hawaii in related departments.

The PALI Language Texts series is one of the outlets
for publishing results of research. This series is funded
by special subsidy. Two texts, one by Byron Bender on
Marshallese and the other by Donald Topping on Chamorro,
have appeared in this series to date. The texts listed
below are to appear as funds become available under the
following general series title. These are the materials
prepared under the contract mentioned earlier in this
report.

PALI Language Texts: Philippines, edited by
Howard P. McKaughan.

1. Bikol

Bikol Text by Malcolm W. Mintz. Teacher's
guide, general introduction, 121 lessons,
extensive dialogues, appendix, glossary,
and index; 701 pages.

Bikol Grammar Notes by Malcolm W. Mintz. In
three parts with index; 288 pages.

A Bikol Dictionary by Malcolm W. Mintz.
Introduction, how to use the dictionary,
Bikol-English and English-Bikol parts;
1,024 pages.

2. Cebrano

Cebuano for Beginners by Maria Victoria R.
Bunye and Elsa Paula Yap. Introduction,
the textbook, types of drills, notes to the
teacher, 46 lessons, extensive supplementary
materials, glossary, three appendices; 797
pages.

Cebuano Grammar Notes by Maria Victoria R.
Bunye and Elsa Paula Yap. Phonology,
morphology, the Cebuano sentence; 109 pages.

Cebuano-Visayan Dictionary by Elsa Paula Yap
and Maria Victoria R. Bunye. Cebuano to
English; 508 pages.

3. **Hiligaynon**

   <u>Lessons in Hiligaynon</u> by Cecile L. Motus.
   Introduction, definition of terms,
   bibliography, twelve units with 54
   lessons, glossary, and supplementary
   materials; 430 pages.

   <u>Hiligaynon: A Reference Grammar</u> by Elmer P.
   Wolfenden. Introduction and three parts
   with the sound system, the structure of
   words, and the structure of word strings;
   239 pages.

   <u>A Hiligaynon-English Dictionary</u> by Cecile L.
   Motus. Grammar sketch in introduction;
   305 pages.

4. **Ilokano**

   <u>Ilokano Lessons</u> by Emma Bernabe and Virginia
   Lapid. Introduction, 41 lessons, eight
   appendices including useful expressions and
   glossary; 447 pages.

   <u>Ilokano Reference Grammar</u> by Ernesto Constantino.
   (Incomplete at this writing.)

   <u>Ilokano Dictionary</u> by Ernesto Constantino. Short
   introduction; 504 pages.

5. Kapampangan

   Speaking Kapampangan by Leatrice T. Mirikitani.
   Introduction, 50 lessons, 10 supplementary
   lessons, Kapampangan-English glossary,
   English-Kapampangan vocabulary list; 971
   pages.

   Notes on Kapampangan Grammar by Michael L.
   Forman.   Introduction, phonology and
   orthography, grammar; 136 pages.

   A Kapampangan-English Dictionary by Michael L.
   Forman.   Introduction and dictionary proper;
   245 pages.

6. Pangasinan

   Makasalita Kay Pangasinan (You can speak
   Pangasinan) by Richard A. Benton.
   Introduction, 33 units, index to substitution
   drills, index to lexical drills, glossary of
   technical terms; 690 pages.

   A Reference Grammar for Learners of Pangasinan
   by Richard A. Benton. Preface, acknowledgments,
   three parts including phonology, words and
   their structure, and phrases and sentences,
   33 exercises, three appendices; 260 pages.

A Concise Learner's Dictionary of Pangasinan
by Richard A. Benton. Introduction,
Pangasinan-English Dictionary, English-
Pangasinan index; 313 pages.

7. Tagalog

Tagalog for Beginners by Teresita V. Ramos and
Videa de Guzman. Introduction, nine units
with 56 lessons, seven appendices, glossary;
863 pages.

A Synopsis of Tagalog Structures by Teresita V.
Ramos. 10 sections; 176 pages.

Tagalog Dictionary by Teresita V. Ramos.
Introduction and dictionary; 330 pages.

Unfortunately PALI cannot furnish copies of these
monographs until they have been published. The manu-
scripts are on file and can be xeroxed by special funded
request. Peace Corps is currently using some of the
lesson materials in training sessions and has mimeographed
copies for that purpose, but not for the general public,

As has been mentioned, each author of lesson
materials developed a text following his own specific
ideas, though governed in general by those set out by
the director of the project. The following is presented

as an example of one author's orientation.

Other examples could have been use . The writer,
Lea Mirikitani, however, was present at the University
of Hawaii and thus able to help in the writing of this
report. Her introduction presents certain details of
perhaps special interest to language materials developers.

The introduction is taken in a slightly revised form
from the text <u>Speaking Kapampangan</u>.

INTRODUCTION to Speaking Kapampangan

Background

Kapampangan is spoken in the Pampanga-Tarlac area of the central plain of Luzon in the Philippines. There are some 900,000 speakers of this important language with several dialects. The dialect used in this text is that spoken in the city of San Fernando. We are deeply indebted to Mrs. Germalina Melendez for her patient assistance throughout the months of research. She and her husband as well as others of the Kapampangan speaking community in Honolulu have made this effort one of pleasure.

Purpose of the Text

Speaking Kapampangan is an elementary-intermediate level text compiled to teach conversational Kapampangan. Its purpose is to acquaint the learner with the vocabulary and basic structures and thus to guide him in his acquisition of the language not only so that he can participate in everyday conversations, but also so that he will be able to use the language creatively and meaningfully. The lessons have been designed to

help the learner 'think' in the language; to help him

gain fluency in at least basic situations and basic

structures.

Basic Orientation of the Text

The text consists of 50 lessons with some additional

supplementary materials, a Kapampangan-English Glossary,

and an English-Kapampangan Cross-Reference Vocabulary

list. The supplementary materials include useful class-

room expressions and additional dialogues. The teacher

should work them with lessons where they seem most

appropriate.

Each lesson is developed around a situational topic

and includes conversation which is natural to that topic.

The topics have been selected on the basis of real life

occurrences and arranged in as natural an order as

possible. The topics in the text evolve around a main

character, John Smith. John is an American newcomer to

a Kapampangan society and the lessons include those

activities required for his becoming a participating

member of that society. The situations move from John

to his immediate surroundings, to friends and their

families, and finally to the world of activities and

experiences.

The structures selected for teaching the language
are those which have been found to be relevant to these
situations. The sequencing of the structures has been
governed by the arrangement of the situation chosen.
For example, the equational sentence is introduced in
the beginning lessons where the central theme is the
identification of self and surroundings in the process
of getting acquainted. Verbal predicative sentences
are also introduced in these early lessons, but only
as items for passive learning.[1] These sentences become
the vehicles for teaching smaller structural items such
as pronouns, demonstratives, interrogatives, adverbial
words, case particles, etc. Predicative or action type
sentences are introduced as the situations move from the
acquaintance stage to that of activity. By this time,

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[1]There are two kinds of learning involved in
language acquisition: the passive and the active. The
passive refers to the initial stages of language learning
where out of a babble of seemingly incoherent sounds the
learner begins to hear recognizable forms. This recog-
nition of forms motivates the hearer to investigate or
find out what the forms mean, which then leads to his
learning of the form. The recognition, understanding
and ability to produce the forms is active learning.
Both kinds of learning have been incorporated in this
text.

the learner has become acquainted with verbal predica-
tive sentences and has already learned the necessary
noun phrases and adverbial ideas which occur in such
sentences.   The student is then prepared to go on to a
concentration on the various types of verbal predications
and the learning of the more difficult and elusive
aspects of Kapampangan structure.   The learning of these
more complicated structures is made more efficient and
less taxing by the natural situations requiring them.
The aim is to get the student to learn in the classroom
highly functional items which he puts to immediate use,
thereby making the artificial situation a meaningful,
truly motivating and efficient experience.

The number of vocabulary items to introduce in a
given lesson has always been of concern to language
teachers and material developers.   When too many words
are introduced, the learner becomes so involved in the
sheer memorization of new words that he is unable to
learn the system of structures.   When too few words are
included, learning in an already artificial situation
becomes repetitive and increasingly dull, with the
ultimate complete loss of motivation.   In this text,
the selection, number and sequencing of vocabulary have

been determined by the requirements of the situational

topics. Vocabulary learned in meaningful related

contexts with a tangible desire to communicate is never

a burden on the learner. The vocabulary items in this

case serve as effective tools for the learning of the

structure of the language. This means that in some

lessons there will be a need for more vocabulary than

in others. For example, there is a need in the lessons

first introducing verbal constructions for functional

verbal ideas which relate to daily living. Vocabulary

for these ideas is therefore added at this point and

used for the drilling of the new constructions, rather

than trying to build up to the need before it appears.

However, vocabulary as such is not enough to set up

a situation. One of the most effective ways leading

to actual communication is to ask and answer questions.

The question-answer format serves as a communicative

device to learn new structures; it is an important

simulation of the 'real' art of giving and getting

information--a basic function of language in every

culture. Each basic sentence structure is therefore

introduced in this book in a question-and answer context.

Further comment is in order here since the question-answer format is an important part of this text. Questions elicit specific information and in Kapampangan, responses are structurally conditioned, often by a specific word in the question. For example. 'What are you going to do?' will elicit a response that brings out the action that will be performed by the listener. He may respond, 'I'm going to read a book.' The question 'What are you going to read?' will elicit the object of the listener's action: 'I'm going to read the book' or 'It is a book that I'll read.' In Kapampangan the response to the first question requires an actor-topic; the answer to the second question requires an object-topic. Syntactic devices in the verb and in the noun phrases mark these topics. Thus, through questions and answers the student will learn how to use the structures, why particular structures are required, and what the structures mean.

The question words who and what appear in the early lessons, used in equational sentences; when and where are introduced with the early predicative sentences; and finally, how and why appear in later lessons where verbal constructions are needed for responses. Situa-

tional dialogues in the lessons help integrate questions and answers in natural ways, and thus help the learner develop an understanding of the total language system.

Basic Principles

The effectiveness of language materials is related to the premises upon which the materials are developed. This text has been developed on certain linguistic and psychological principles which seem to be basic.

The linguistic principles on which the text is based are as follows. (1) Language is a structured system of sounds and grammatical units (language has structure). (2) The structured system is internalized by the speaker as a network of 'rules' which in turn govern the ways the speaker constructs his sentences. (3) The learner has an inborn competence or capacity for internalizing such 'rules'. (4) The internalization of such rules makes possible the generation of new sentences. (5) This power of generation in turn makes possible 'thinking in the language' which is so necessary for effective communication. (6) Finally the production of language is a learned, automatic behavior.

The psychological principles underlying this text,
stated briefly, follow. (1) Successful learning is
dependent upon motivation, i.e. the greater the motiva-
tion, the more effective the learning. (2) Learning
takes place when there is 'meaningful' response to
'meaningful' stimuli, i.e. sheer automatic, unthinking
response to mere sound stimuli is never real learning.
(3) Practice in production is a necessary component
of language acquisition, i.e. there must be a great deal
of drilling in order to acquire automatic behavior and
to retain what is learned.

Implications of Basic Principles

The following are the implications of these principles
for the development of language materials. (1) The
materials must include an adequate coverage of structure
basic to the language. (2) These structures must be
interrelated so that the student learns a system rather
than a series of isolated utterances. (3) Drills must
follow a format that will provide for the internalization
of the system. (4) The learner must be given the
opportunity to generate, thereby assuring retention of
the rules governing the system. (5) The format of the
lessons must be designed to create and maintain motivation

at a high level. (6) Responses elicited from the learner
in the practice situation must be as realistic and mean-
ingful as possible, i.e. there must be as much communica-
tion as possible. (7) The range of drills must provide
for the learning of particular constructions and the
interrelationships existing between constructions. (8)
With all this, there must be opportunity for practice,
practice and more practice in order to be assured that
the student will acquire automatic linguistic behavior.

Implementation of Basic Principles

The basic orientation of the text reflects the basic
principles just outlined. The situational approach allows
for very practical and functional materials. Motivation
is sustained at a high level and learning becomes effec-
tive because situations are real. Further, the format
of the lessons has been designed as an attempt (1) to
provide an adequate coverage of the basic structures
necessary for communication, (2) to present the struc-
tures as an interrelated system, (3) to provide for
both the elementary and intermediate level of learning
(learning of basic constructions and generation of new
utterances based on the learned constructions), and (4)
to develop the learner's competence in the new language.

Format of the Lesson

Lessons are divided into seven parts which fall into two main divisions. The first one-half of each lesson encompassing the first three parts, covers the basic elementary and essential structures that all students must learn to converse in the language. Sufficient drill (Drill I) is required (in a rote way) to help the student memorize the structures in context.

The second half (parts 4-7) is for intermediate learning, and is designed to assist the student in generating or creating new material on the basis of the more elementary parts. The seven parts to each lesson follow.

1 STRUCTURAL CONTENT. New items of a structural nature are presented first as they occur in statements. Questions follow which will elicit the structure being introduced. Finally, the new structural units are listed for the student's reference, and to help him know what he is trying to internalize.

2 CONVERSATIONAL CONTEXT. Following the presentation of the structure, the new items are placed in a question-answer context. Two types of questions are utilized: the WH-question (questions which begin with an interrogative word) and Yes/No questions (questions which require

a yes or no answer). This section is especially helpful
for learners since early conversations are in this form.

3 DRILL I. The student learns the basic structures
(in an unexciting way perhaps) through the drills pre-
sented in this section. The drills are very elementary
and generally consist of rote memorization, response and
substitution drills. The name of each drill character-
izes the procedure and purpose of that drill. Thus,
Rote Memorization Drill refers to the mimicry-memorization
procedure and is used to help the student learn individual
vocabulary items related to the situational topic of the
particular lesson. Response Drill refers to a question
and answer format procedure, using both the WH- and Yes/
No questions. Substitution Drill refers to the replacement
of items in a given frame by other substitutable items.
The drills in this section are generally arranged so that
the student first memorizes the pertinent vocabulary items,
then learns to use these items in a sentential context
and finally uses the sentences in a conversational
(question and answer) context.

4 SITUATIONAL DIALOGUE. New structures are put
in a broader framework to expand the question-answer
portion of the lesson. Here the learner begins to get
an idea as to how the particular question and answer

relate to other Kapampangan constructions in a continuous discourse; he actually 'sees' the interplay of Kapampangan structures, thus developing an understanding for the total language system. The situational dialogues are fairly long in order to allow for semantic continuity. Length should pose no problem here, however, since these dialogues are not meant for rote memorization. Rather, the objective is to 'learn' the contents of the dialogue with a flexibility that will enable the student to use the contents as the basis for 'generating or creating' in the language. The situational dialogues also provide an excellent means for introducing new structures for passive learning and also for reviewing structures already learned.

5 DRILL II. The second section of drills is designed to help students internalize the structure by generating and creating their own utterances. Here the drills are recitation drills for content rather than rote memorized utterances, composition drills for creativity, comprehension drills for practice in understanding, narrative drills in which the dialogue is restated in narrative form instead of the question and answer approach, and dialogue drills where only students participate.

6 STRUCTURAL AND CULTURAL NOTES. The emphasis in the notes presented is on usage and distributional occurrences rather than on linguistic explanation. (The latter is covered in a reference grammar prepared under this same series.)

7 VOCABULARY. The final section of the lesson lists the new items covered. This is for convenience.

A Kapampangan-English Glossary is appended to the lessons. This glossary contains all words introduced in the lessons in the usual Roman letter alphabetical order. Entries include word bases in capital letters, inflected forms pertaining to these bases listed below them, affixes found in the lessons, and other words. The English meanings are followed by a number indicating the lessons in which the entry appears.

An English-Kapampangan Vocabulary is also appended which is a cross-reference finder list to aid the student. Should the student wish to locate the Kapampangan word in the lessons, he must go to the Kapampangan-English Glossary.

Directions for Using the Text

1 STRUCTURAL CONTENT. Each lesson has a Kapampangan title to indicate the situational content. The first section then delineates the structural content.

Actually this is a miniature table of contents and is a guide. Lesson learning starts with the second section. It is suggested that the student be assigned to look over sections one and two before coming to class to familiarize himself with the new structures to be learned.

2 CONVERSATIONAL CONTEXT. Begin each new lesson with the recitation of the question-answer conversations given in section two. These conversations are for memorization; therefore the mim-mem (mimicry-memorization) method should be used. The pace of the recitation should be kept at normal speed with special attention given to the pronunciation of the utterances. Markings for accent, length, and intonation have not been included in the text; hence, the student must rely on these recitations, and in fact on oral work in general, to learn the correct Kapampangan pronunciation and intonation. Repeat the recitation of each question-answer set several times, first in unison, then subsequently in a conversation format with either individuals or portions of the class reciting.

3 DRILL I. After the recitation, proceed to DRILL I. In this section all new structural items are drilled. As indicated earlier, the various drills have been selected and arranged to allow for a logical

progression of learning (from memorization of items, to
use of item in sentences, to use of sentences in short
question-answer conversations); hence, the drills should
be used in the order given. However, modifications
may be made in individual drills as found necessary.
Drill work is effective only if it is meaningful to the
student. The teacher should always be cognizant of the
students' reaction and modify her techniques and/or
procedures accordingly.

As explained in a previous section, the names of the
drills characterize the objectives and the general pro-
cedures to be used. Special instructions enclosed in
parentheses are also given. These instructions include
notational devices: T = teacher, S = students as a
class, S_1 = the individual or the first student, and
S_2 = the second student. S indicates that unison
response is appropriate, and S_1 and S_2 that individual
response is desired. Where applicable the latter may
also refer to individual participants in a chain drill.

In order to minimize the possibility of students
responding to mere sound stimuli, pictures may be used
as response cues. These pictures may be cutouts from
magazines or stick figures drawn by the teacher. Where

such picture cues are not available, the 'spoken word'
cue may be used.

Most of the drills in this section are given only
in model form. The teacher must amplify the drills
using vocabulary contained in the same lesson, or in
past lessons. In order to assist in this, a list of
words according to classes (nouns, verbs, adjectives,
etc.) should be kept, both by the teacher and students.
Such lists serve as helpful self-help review aids for
the student and a convenient reference guide for the
teacher for working out or conducting drills. Further,
specific vocabulary to fit the needs of the particular
students can be given and remembered in this way.

In general the procedure for drilling is to begin
with unison response (except where variations make
unison response unlikely), then proceed to individual
response. In response drills, the progression is from
teacher-students (T-S), to teacher-student (T-S_1), to
student-student (S_1-S_2). All response drills should
end with student-student participation. While drilling,
the teacher should be aware of pronunciation and intonation
errors, correcting such errors as they occur. The
phonology of Kapampangan is fairly simple. Pronunciation

should not be a severe problem for the beginning student.
However, if difficulty is encountered, the teacher
should conduct short pronunciation drills as needed.

4 SITUATIONAL DIALOGUES. The dialogues found in
part four are fairly long. These need not be committed
to memory, since comprehension of content is the primary
object. However, some time should be spent in class
for the recitation of these dialogues. This is to give
the students the opportunity to listen to, and to
produce in recitation form, a natural dialogue. If a
language laboratory or a tape recorder, is available,
these dialogues may be put on tape and assigned to the
students as lab work or homework. The taped dialogues
should be natural. Provision should be made on the
tape for both listening comprehension first and than the
recitation of each utterance in the dialogue by the
students.

5 DRILL II. The first drill in the second section
of DRILL is the recitation of the situational dialogues
outlined above. Initially the recitation should be in
unison, then followed by recitation using a conversa-
tional format between teacher and students, or between
students. The remaining drills generally include

comprehension, narrative, dialogue and composition

drills. In the comprehension drill the student is

given the opportunity to generate utterances on his

own. In the early lessons, comprehension questions in

Kapampangan have been included as questions to be

asked by the teacher. This is followed by suggested

questions in English which the student is required to

transpose into Kapampangan. Until the students gain

some degree of proficiency in the language, the

questions should be written and checked for accuracy by

the teacher. Where new vocabulary is necessary for

the construction of a question, the student should

consult either the Kapampangan-English Glossary appended

to the lessons (using the English-Kapampangan Cross-

Reference Vocabulary), the dictionary or the teacher.

Care has been taken to control vocabulary and construc-

tions. However, there may be instances where a special

word (not yet learned) will be necessary. Since oral

proficiency is the primary objective of this course,

the student should be encouraged to produce these

questions orally as soon as possible. Written work as

preparation for class work should be kept at a minimum.

A Note to the Teacher

The following are general rule-of-thumb hints for classroom procedures.

(1) Remember that this is a course in <u>Speaking Kapampangan</u>. Oral work should therefore be <u>speaking</u> or <u>communicating</u>, not <u>reading aloud</u>. Always work with the book closed, except where reference to the text is necessary.

(2) Be 'Johnny-on-the-spot' about pronunciation and intonation. Catch and correct errors made by the students at the time they occur. Consider every utterance a drill on pronunciation and intonation.

(3) Maintain natural speech at all times. Speak at normal speed, but with clarity. Developing listening proficiency is also an important part of language learning.

(4) Remember that YOU, the teacher, are the students' model. Be enthusiastic about Kapampangan and the students will also be enthusiastic. Speak and act like a Kapampangan and your students will also learn to be Pampangeños.

(5) In the final analysis, the success of the class will depend on YOU and how well you motivate your students.

A Brief Learner's Synopsis of Kapampangan--A Word to the Student

All languages are hard at first. The verb structure of Kapampangan will seem difficult for some time. It differs from English in that there are a number of meaningful pieces to indicate tense, aspect, and focus. The meaning of tense is easy enough: actions are viewed as future, continuing or completed. Aspects are a bit more difficult to dominate. Those treated in this text are general, aptative, distributive and causative. The meaning of each becomes clear as one moves through the text.

Focus may be at first a new idea. This is a key grammatical phenomenon in Philippine languages. The following explanation may help you prepare for it. In sentences that have a main verb, there is the possibility of amplifying the verbal idea by adding noun phrases to indicate the actor of the action, the receiver or object of the action, the place where the action occurs, the benefactor of the action, the instrument used in the action, etc. These roles are indicated by small words called particles that occur first in a phrase--something like our English prepositions.

Learning the correct particle to introduce noun phrases
is important. There are a number!

Any of the noun phrases complementary to the verb
may be made the topic of the sentence--actor, object,
location, instrument, benefactor, etc. When one of
these is chosen as topic, the particle indicating
the underlying role is replaced by a special particle
(in Kapampangan _ing_), and a particular affix is put with
the verb. One of the fun parts is that there are a
number of these affixes and they can go before the word
base (prefix), after the word base (suffix), or some-
where inside the word base (infix). All sorts of com-
binations of these affixes occur with the tenses and
aspects. These special affixes have been called the
focus affixes because they indicate the semantic rela-
tion between the verb and the topic of the sentence.
So plan on working hard on the verb complex!

Often the noun phrase complements we have been
talking about may be replaced by pronouns. Kapampangan
requires special forms for the topic, and other forms
for the other meanings (actor, goal, etc.). But this
is not all! Kapampangan has a special set that are
combinations of two pronouns, and you have to learn how

to combine topic and goal forms--and all other combinations, too! You may wonder how children do it, but they do-- so be encouraged.

Verbs with their affixes, noun phrases with their particles, and pronouns in special forms are all important. Add to this the ways to modify the nouns or verbs, the way to add adverbial ideas of time to the sentence, and a few other points of grammar, and you will be Speaking Kapampangan. Encourage your teacher to cor- rect you; keep lists of vocabulary and notes on key structures of your own, and work hard!

Note that part of the burden of pronouncing Kapampangan is yours. Intonation, rhythm, stress and vowel length are not marked. But as you listen to the teacher, you will easily hear it--so carefully imitate. Practice the sounds difficult to you until they are automatic. It will soon be fun.

Be sure to make up your own sentences as soon as you can. Communicate in Kapampangan often--and as soon as possible ONLY in Kapampangan with your teacher and classmates. We are Speaking Kapampangan!

A sample lesson follows in order to give the reader
an idea of the format used in this text. As has been
indicated elsewhere in this report, other materials could
have been chosen from texts of the other languages. This
is only a sample of this text, _Speaking Kapampangan_, and
does not represent the way other authors developed their
materials.

Lesson 38

"Basan ke ing dyaryu."

1 STRUCTURAL CONTENT

1.1 Verbal predicative clause, goal focus--object,
     future tense

     Basan ke ing dyaryu.   I'm going to read the
                                    newspaper.

1.2 WH- Question

     Nanu ing basan mu?   What are you going to
                                   read?

1.3 Verbal affix, goal focus--object, future

     (1) pag-...-an

     (2) -an

     (3) i-

     (4) ∅

1.4 Portmanteau Pronouns, non-focussed actor and
     focussed singular object

     ke   I-it/him/her

     me   you-it/him/her

     ne   he/she/it-it/him/her

     te [= kata + ya]   we[dl]-it

     taya [tamu + ya]   we[in]-it

mya	we[ex]-it/him/her
ye	you-it/him/her
de	they-it/him/her

1.5 Case particle, topic (review)

ing	[marks singular, common noun as topic]

2 CONVERSATIONAL CONTEXT

2.1 WH- Question and Answer

2.1.1 Q: Nanu ing basan mu?   What are you going to read?

A: Basan ke ing dyaryu.   I'm going to read a newspaper.

2.1.2 Q: Nanu ing isulat ku?   What am I going to write?

A: Isulat me ing sulat.   You're going to write a letter.

2.1.3 Q: Nanu ing pagaralan na?   What is he going to study?

A: Pagaralan ne ing Kapampangan.   He's going to study Kapampangan.

2.2 Yes/No Question and Answer

Q: Basan me ing dyaryu?   Are you going to read the newspaper?

A: Wa. Basan ke.   Yes, I'm going to read

it.

Ali. E ke basan.   No, I'm not going to

read it.

3   DRILL I

3.1 Rote Memorization Drill (While showing picture of

action, T gives the word base that describes the

action. Then T makes a statement of the action in

the object focus future which S repeats.)

Model. T: basa (showing picture of person reading

newspaper)

Basan ke ing dyaryu.

S: Basan ke ing dyaryu.

(1) basa   Basan ke ing dyaryu.

(2) sulat   Isulat ke ing kwentu.

(3) aral   Pagaralan ke ing Kapampangan.

(4) turu   Ituru ke ing Inglis.

(5) kan   Kanan ke ing pagtuwan.

(6) linis   Linisan ke ing lamesa.

(7) pipi   Pipian ke ing imalan.

(8) plancha   Planchaan ke ing imalan.

(9) inum   Inuman ke ing coke'.

(10) kua   Kuanan ke ing pera.

(11) sulud Isulud ke ing blusa.

(12) pialung Pialungan ke ing salindra.

(13) tayi   Tayan ke ing baru.

(14) subli Subli ke ing libru.

(15) sali   Salwan ke ing pasalubung.

(16) lampaso Lampasuan ke ing lande.

(17) albe   Alben ke ing 'television'.

3.2 Restatement Drill (T gives a word base, then a statement in the actor focus future using the word base. S restates it into the object focus, future.)

Model. T: Basa. Mamasa kung dyaryu.

    S: Basan ke ing dyaryu

(1) Basa. Mamasa kung dyaryu.

  Basan ke ing dyaryu.

(2) Sulat. Sumulat kung kwentu.

  Isulat ke ing kwentu.

(3) Aral. Magaral kung Kapampangan.

  Pagaralan ke ing Kapampangan.

(4) Turo. Turo kung Inglis.

  Ituro ke ing Inglis.

(5) Kan. Mangan kung pagtuan.

  Kanan ke ing pagtuan.

(6) Linis. Maglinis kung lamesa.

Linisan ke ing lamesa.

(7) Pipi. Mamipi kung imalan.

Pipian ke ing imalan.

(8) Plancha. Mamlancha kung imalan.

Planchaan ke ing imalan.

(9) Inum. Minum kung coke.

Inuman ke ing coke.

(10) Kua. Kuma kung kendi.

Kuanan ke ing kendi.

(11) Sulud. Magsulud kung bayung baru.

Isulud ke ing bayung baru.

(12) Pialung. Mamialung kung mahjong.

Pialungan ke ing mahjong.

(13) Tayi. Manayi kung baru.

Tayan ke ing baru.

(14) Subli. Manyubli kung libru.

Subli ke ing libru.

(15) Sali. Sali kung pasalubung.

Salwan ke ing pasalubung.

(16) Lampaso. Maglampaso kung lande.

Lampasuan ke ing lande.

(17) Albe. Manalbe kung 'television'.

Alben ke ing 'television'.

3.3 Statement Drill (T gives a word base, S_1 gives the actor focus, future statement using the word base, and S_2 restates it into the goal focus, future.)

Model. T: sulat

   S_1: Sumulat kung kwentu.

   S_2: Isulat ke ing kwentu.

3.4 Response Drill (T asks the question <u>Nanu ing gawan mu?</u> and S_1 responds with an actor focus statement stating just the action and not the object of the action. On the basis of S_1's response T asks the question <u>Nanu ing (....)mu?</u> to elicit the object of the action in the second response and S_1 responds accordingly.)

Model. T: Nanu ing gawan mu?

   S_1: Mamasa ku.

   T: Nanu ing basan mu?

   S_1: Basan ke ing dyaryu.

3.5 Restatement Drill--Portmanteau Pronouns (T gives an actor focus future statement and S restates it into the goal focus future. Drill all the portmanteau pronouns introduced in this lesson--cf. section 1.4.)

Model. T: Mamasa kung dyaryu.

S: Basan ke ing dyaryu.

T: Sumulat kang kwentu.

S: Isulat me ing dyaryu.

T: Magaral yang Kapampangan.

S: Pagaralan ne ing Kapampangan.

(1)	ku = ke	I; I-it
(2)	ka = me	you; you-it
(3)	ya = ne	he/she; he/she-it
(4)	kata = te	we[dl]; we-it
(5)	tamu = taya	we[in]; we-it
(6)	kami = mya	we[ex]; we-it
(7)	kayu = ye	you[pl]; you-it
(8)	la = de	they; they-it

3.6 Question Drill--Review of <u>Ning</u> Pronouns in object

focus <u>nanu</u> questions (T makes an actor focus

future statement, varying the actor pronouns and

the action. S asks the appropriate corresponding

object focus <u>nanu</u> question.)

Model. T: Manayi ya.

S: Nanu ing tayan na?

(1) Manayi ya.   Nanu ing tayan na?

(2) Sali kami.   _____ salwan mi?

(3) Mamialung la.   _____ pialungan da?

(4) Mamasa ka.   _____ basan ku?

(5) Maglinis kayu.   _____ linisan mi?

(6) Magaral ku.   _____ pagaralan mu?

(7) Sumulat kata.   _____ isulat ta?

- (8) Mangan tamu.   _____ kanan ta?

3.7 Response Drill (T makes an actor focus statement
varying the actor pronouns and the action for each
statement. S_1 asks the appropriate object focus
question to which S_2 responds.)

Model. T: Turo kami.

S_1: Nanu ing ituro mi?

S_2: Ituro mya ing Inglis.

3.8 Response Drill (S_1 asks a question eliciting an
actor focus response. S_2 responds accordingly.
S_1 asks a second question eliciting the related
object focus response and S_2 responds. Vary the
actor pronouns and the action for each set of
question and answer.)

Model. S_1: Nanu ing gawan mu?

S_2: Mamasa ku.

S_1: Nanu ing basan mu?

S_2: Basan ke ing dyaryu.

4 SITUATIONAL DIALOGUE

4.1 [Dialogue between John (J) and his friend Senen (S)]

isulat	going to write (something)
basan	going to read (something)

S: Nukarin ka munta?   Where are you going?

J: Munta ku king eskuela.   I'm going to school.

S: Nanu ing gawan mu karin?   What are you going to do there?

J: Sumulat ku.   I'm going to write.

S: Isulat me ing sulat?   Are you going to write a letter?

J: Ali. Isulat ke ing   No, I'm going to write
   istorya na ning bie   a story about life in
   da reng Kapampangan.   Pampanga.

S: O makanian. Buri   Oh, is that so! I'd
   keng basan pota.   like to read it later.

4.2 [Dialogue between John (J) and a neighbor (N) whom he meets on his way to the store]

salwan	going to buy something
kasapuego	matches
kaun	box

katol	insect coils
uran	rain
kauran	rainy season
amok	mosquito

N: Nukarin ka munta? — Where are you going?

J: Munta ku king tindahan. — I'm going to the store.

N: Nanu ya ing salwan mu? — What are you going to buy?

J: Salwan ke ing kasa-puego ampong kaun a katol. — I'm going to buy matches and a box of insect coils.

N: Kauran ngeni, ania dakal a yamok. — It's the rainy season now. That's why [we have] a lot of mosquitos.

4.3 [Dialogue between John (J) and Senen (S)

J: Nanu ing gawan mu ngening aldo? — What are you going to do today?

S: Magaral ku. — I'm going to study.

J: Nanu ing pagaralan mu? — What are you going to study?

S: Pagaralan ke ing Inglis. Magaral ka naman? — I'm going to study English. Are you going to study too?

J: Wa yaku.   Peru e ke   Yes, I am. But I'm

   pagaralan ing Inglis.   not going to study

   Pagaralan ke ing   English. I'm going

   Kapampangan.   to study Kapampangan.

4.4 [Dialogue between Ermie (E) and her husband

   Alex (A)]

        baski   even, in spite of

        baski nanu   Anything is okay with

                      me (in spite of what

                      [it is]).

E: Nanu ing gawan tamu   What shall we do tonight?

   potang bengi?

A: Manalbe tamung sine.   Let's see a movie.

E: O sige. Nanung salida   Okay. What show shall

   ing alben tamu?   we see?

A: Alben taya ing Romeo   Let's see Romeo and

   ampong Juliet.   Juliet.

E: Nukarin ya makapalage?   Where is it playing?

A: King Cinerama.   At the Cinerama.

E: Nanu ing makapalage   What's playing at the

   king Kuhio?   Kuhio?

A: Eke balu ing lagiu   I don't know the title

   peru cowboy ya ing   but it's a cowboy

   salida.   movie.

E: Masanting ya? Ninu   Is it good? Who's
   ing lalage?   playing in it?

A: Eku balu peru masan-   I don't know but I
   ting ya kanu.   understand it's good.

E: Nanu ing buri mung   What do you want to
   alben?   see?

A: Baski nanu.   Anything is okay with
                                 me.

E: Alben taya ing   Let's see Romeo and
   Romeo ampong Juliet.   Juliet. Okay?
   O sige?

A: O sige. Alben taya.   Okay. We'll see that
   Mako tana.   (it). Let's go.

5   DRILL   II

5.1 Recitation Drill (S repeats recitation of Situa-
     tional Dialogues until contents learned. Follow
     the recitation of each dialogue with the respec-
     tive Comprehension and Narration Drill.)

5.2 Comprehension Drill (The following are suggested
     questions.)

     Dialogue 4.1

     (1) Where is John going?

     (2) What is he going to do there?

(3) What is he going to write?

(4) Is John going to write a song too?

Dialogue 4.2

(1) With whom is John talking?

(2) Is John going somewhere?

(3) What is he going to do there?

(4) Why is he going to buy those things?

Dialogue 4.3

(1) Does Senen have something to do today?

(2) Is Senen going to study at school?

(3) What is Senen going to study?

(4) What is John going to do today?

Dialogue 4.4

(1) Are Ermie and Alex going to watch television?

(2) What movie are they going to see?

(3) Is it playing at the Kuhio?

(4) What's playing at the Kuhio?

5.3 Narration Drill (Restate each dialogue into nar-rative form.)

5.4 Composition-Narration-Comprehension Drill (Each student writes a short three to five sentence essay stating where he is going, what he is going to do, why he is going to do it, etc.

He then presents the essay orally to the class two
times. After the first presentation, the class
members write down as many questions as they can
related to the essay. During the second presen-
tation the class members check their questions,
adding more if necessary. After the oral presen-
tation, each student asks one of his questions to
be answered by any of the other students. Each
set should consist of about three question. After
each set of question, proceed to the next essay
presentation.)

6 STRUCTURAL AND CULTURAL NOTES

6.1 A verbal predicative clause is said to be in the
Object Focus when the direct object is the Topic
of the utterance. The direct object is designated
the Topic by replacing the object case marker -ng
(used in Actor Focus sentences) with the topic
particle ing. In turn, the object focus verbal
affix is added to the verb base in the Predicate
(replacing the actor focus affixes). The object
of the topic, or ing phrase, is that of direct
goal or object of the action.

The following chart shows the object focus
affixes and the formation of verbs in the object

focus.

Affix	Word base	=	Verb
(1) -an	basa	basan	'to read something'
	kan	kanan	'to eat something'
	plancha	planchan	'to iron something.
	kua	kuanan	'to take something'
	tayi	tayan	'to sew something'
	sali	salwan	'to buy something'
	lampaso	lampaswan	'to scrub something
	albe	alben	'to see/watch something
(2) i-	sulat	isulat	'to write something'
	turu	ituru	'to teach something'
(3) pag- -an	aral	pagaralan	'to study something
(4) ∅	subli	subli	'to return something'

As with the Actor focus affixes these object
focus affixes also mark future tense.

Note that when the suffix -an is added to
certain word bases the following irregularities
occur.

(1) With some word bases ending in -a or -e,
the -a of the affix is dropped: basan, alben.

(2) With some word bases ending in -i or -o,

the suffix is preceded by <u>w</u>, replacing the final
vowel: sal<u>w</u>an, lampas<u>w</u>an.

(3) With a very few word bases such as <u>kua</u> the
affix is repeated: kua + n + an > kuanan.

6.2 The <u>ing</u> pronouns mark the actor of Actor focus
sentences (cf. Lesson 28). A different set of
pronouns is used to denote the actor in Object
focus sentences. · The latter set, however, not
only denotes the non-focused actor, but also denotes
the focused object. The two entities are fused ·
into one word. For this reason these pronouns are
called "portmanteau". The set introduced in this
lesson is for singular object. The set for plural
objects will be introduced in Lesson 43. These
portmanteau pronouns occur obligatorily after the
main verb (which is an object focus verb).

The following paradigm includes the singular
object series.

ke	[ku + ya]	I-it/him/her
me	[mu + ya]	you-it/him/her
ne	[na + ya]	he/she-it/him/her
te	[ta + ya]	we[dl]-it/him/her
tāya	[ta(mu) + ya]	we[in]-it/him/her
mya	[mi + ya]	we[ex]-it/him/her

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ye      [yu + ya]        you-it/him/her

de      [da + ya]        they-it/him/her
```

Froms in the brackets underly the portmanteau
pronouns. The first of the two is the actor and
the second, which is ya for the entire set, is the
object. This ya is the third person singular ing
pronoun from the set used for the Actor focus.

7 VOCABULARY

amok	mosquito
basan	going to read (something) [object, future]
baski	even, in spite of
baski nanu	in spite of what it is
blusa	blouse
isulat	going to write (something) [object, future]
kasapuego	matches
katol	insect coils
kuan	box
mya	we[ex]-it/him/her
pera	money
salindra	harmonica
salwan	going to buy something [object, future]