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Highlights

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Language Sensitive Curriculum

Discovering Thoughts, Inventing Future

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Education to Theatricality: Creative Movement as a Training Model

By Gaetano Oliva
Catholic University, Italy

New esthetic researches come from the concept of art as vehicle. The twenty-first century theatre is characterized by a lot of particular events, for example the idea of theater as vehicle (by Grotowski) and, consequently, the birth of Education to Theatricality. This is an element that testimony how much the theatrical art is changing during this new century.

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Education to Theatricality: Creative Movement as a Training Model

Gaetano Oliva

I. Thoughts and Utopia: The Theatre of the Twenty-First Century

New esthetic researches come from the concept of art as vehicle. The twenty-first century theatre is characterized by a lot of particular events, for example the idea of theater as vehicle (by Grotowski) and, consequently, the birth of Education to Theatricality. This is an element that testimony how much the theatrical art is changing during this new century.

a) The birth of Education to Theatricality (Oliva, 2011: pp. 72-82)

New esthetic researches come from the concept of art as vehicle. These researches want to create, through the theatre, a relationship with humans that must have a value and a sense, until reaching a society that needs theatre. This concept comes from the reflections of Appia and Craig, who have thought over the scenography, of Stanislavskij, Vachtangov, Mejerchol'd, Copeau, Chancerel who were interested in the actor's point of view, of Brecht, a dramatist, and of many others. The new theatre wants to regain a human, social and cultural complexity of art, seen as expressive communication and human realization.

This theatre is composed of two dimensions: it is focused on the human training and, consequently, of the actor. It has also the aim to break down the barriers between the stage and the viewers. The actor is the center of the researches of the twentyfirst century: his expressive dimension of making theatre, his relationship with the audience and with other actors. This is an actor who uses himself consciously to express something.

At the beginning of twenty-first century, the actors who wanted to join in the local company often decided to attend a theatre school. In fact, a lot of the greater theatres have an own school, like for example the Art Theatre of Moscow.

These schools were linked to a particular teacher, but they have not either method, or theoretic basis or a pedagogical plan. Their purpose was to break in the future actors to mount shows in a very short time. Never the less in this theatre Konstantin Sergeevic Aleksèev Stanislavskij revolutionized the "theatrical technics" opposing to that idea of actors' training. He started from his experience as actor and he inserted a method of experimental research on the actor, developing some ideas of Appia and Craig, his predecessors. The Stanislavskij System is not just a theory, it is a pedagogical praxis, and it is transmission of an experience through the action. According to Stanislavskij's idea, an actor has to learn, in order to train new actors. He has to be able to show the research path, that must be personalized by who wants to undertake the long process of self-awareness. If somebody saw Stanislavskij's actors from a distance, he could think that they owned mysterious secrets and particular instruments. In reality they were just men, characterized by a great morality and who have experienced a particular kind of training, which had changed them.

Grotowski passed over Stanislavskij's concepts, and he underlined the importance of the person's training respect the theatrical product, even if this one has to have an esthetic form because it permit the communication between the actor and the audience.

The meeting between the dramatic art and pedagogy, for the first time in history, is one of the factors that have influenced the changing of the theatre during the twentieth century (after Grotowski). Theatre and pedagogy have discovered to have the same purposes and the same interests: the theatre allows human to emphasize his expressive skills and to show hid creativity and imagination. The attention moves from the performance (which was considered the final purpose of the dramatic experience) to the actor as the real protagonist of this dramatic renewal.

The Education to Theatricality and the laboratory method, the studies, the schools of the great pedagogists of the twentieth century, the concept of the theatrical laboratory by Grotowski, are an occasion for actors to express themselves freely. The theatre laboratory is called Studio by Stanislavskij, Grotowski and Education to Theatricality and it is born to find a solution for professional problems. Now, the laboratory is the center of the new theatre pedagogy, which considers the exercises as an active part of the theatre and not only something useful to mount shows. The exercises are an important part of the actor's training, of the "trenàz" as Mejerchol'd says; they are essential for the performance, but they are not a part of it. During the Studio time, each actor tries to find expressive e

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possibilities with body and voice. So, he can have a lot of chances of expression that he can use in the course of the performance. If we analyze the pedagogical work of the laboratory, we can notice that it is strictly linked to a process stimulated by the pedagogists-director who holds it. The director spurs up actors that can have always new experience thanks to exercises and improvisations. This technics are the most important part of the whole work; they represent the creative process phase, when actors are looking for what they do not know; they are useful to replace creativity to repetition and to create an own tradition. At the end of the process, the actor has to think over his work, to understand what he has lived and how he has improved his awareness.

The laboratory is born just for theatre, but then it is become a useful educative instrument, above all thanks to Grotowski's theories. In fact it is a well delimitated period of time and a protected place. Moreover, it has the same educative aims of the most important pedagogists of the last two century, as Froebel, Dewey, Montessori, Ferrière, Claparède, who thought that experience has a training value for the students. In the Laboratory, the master-group leader does not teach, he offers his own technic and professional skills. The students, if they are conveniently led, can face an individual process and through it they can listen to themselves and discover their limits and their skills. They learn new abilities, useful to express their thought and their feelings. In the Education to Theatricality the laboratory is a physic and a mental place where the pupil can develop a work useful to his growth, it is a chance to learn by doing, with the belief that the most important aspect of the laboratory is the process and not the end. In order to better understand the changes of the theatre over the last years, it is better to consider its single elements instead of to think it as a great united art, and these elements can be considered humble "trades".

II. Education to Theatricality": A Science (Oliva, 2014: pp. 1758-1775)

"Education to Theatricality" has a lot of purposes to contribute to the psycho-physic well-being of each person; particularly it wants to help everyone to realize himself, as human being and as social actor; it wants to give everybody the chance to reveal his own diversity and specificity, because everybody has a message to convey through his body and his voice.

The "Education to Theatricality" wants to stimulate skills, it wants to develop a better awareness of interpersonal relationships; it wants also give space to the assignment meaning process, because it considers "doing" as important as thinking, that permit to develop awareness about personal acts.

Over the past few years, pedagogy, inspired from psychology, medicine and existential philosophy, has corrected his intellectualism and started to underline the importance to have a vision of the whole human being, who is composed by different components. At the same time, it emphasizes the inventive possibilities of each person. The dramatic expression, as a mean of education, is the perfect answer to this new cultural perspective.

Education to Theatricality cannot be considered part of just one particular artistic discipline, but it must be inserted into a wide-ranging analysis of man and of human being's existence. Movement crosses several disciplines because we start our synthesis from the anthropological concept of art, which does not coincide with the realization of an aesthetic product, but with man's need to manifest and represent himself. Expressive arts become a vehicle through which every man finds and defines his own place in the world. Art is linked to a process, an inner research of meaning carried out by the person ; it is tied to the universal Ego of human nature.

Dramatic expression, in fact , is a constant call for every kind of language. Spontaneity is not lawlessness or disorder, in fact it is necessary to adapt roles and to build agreements with others to increase our own ego and to tend to a greater awareness.

a. Theatricality: expressive arts and pedagogy

Education to Theatricality reveals many different aims to contribute to the psycho-physical and social wellness of every person; in particular it wants to help each person to realize her or himself as an individual and as a social subject; it wants to give the opportunity to everyone to express their specificity and diversity, as a bearer of a message which should be communicated through body and voice; it wants to stimulate skills; it wants to build a greater awareness of interpersonal relationships; it wants to give space to the process of signification assignment, because it considers action as well as reflection, which allow persons to gain awareness of their actions.

Thanks to the laboratory model created and developed by Grotowski, a new form of theatre begins. Its aim is to educate the person. It is a warm and friendly environment in which man is able to enhance his psycho-physical well-being through a process that leads him to experience both his own intimacy and external reality, without fear to be judged, because the starting point is the respect of the experimentation, of creativity and of personality of the other. So, "theater does not promise to transform a man in a super-man, but it can be an excellent test, can give to everyone the measure of his personal nature. So we do not talk about an actor as an abstract entity, but of a "person-actor" […]" (Oliva, 1999: p. 93). Grotowski's Laboratory is based on the concept of person-actor, whose finality is precisely to

value and respect personal qualities; the idea of object-actor is denied: the man is no more seen as an object of the market because which is considered only as an executor of an artistic product.

The main difference between these two visions is that in the first, the show takes on a value relative to the training process of the performance itself; the product has an importance because it is the fruit of creativity sprung from the relationship of individuals during the laboratory. In the second case, instead, the artistic production has a value in itself and it is the objective to achieve.

The starting point, therefore, is to keep that natural expression that every one retains within himself; you can define it pre-expressivity, a term that is derived by Eugenio Barba's Theater Anthropology (director and Italian theatre theorist, as well as a student of Grotowski), which "studies the human behavior at a biological and sociocultural level in a situation of representation" (Oliva, 1999: p. 90).

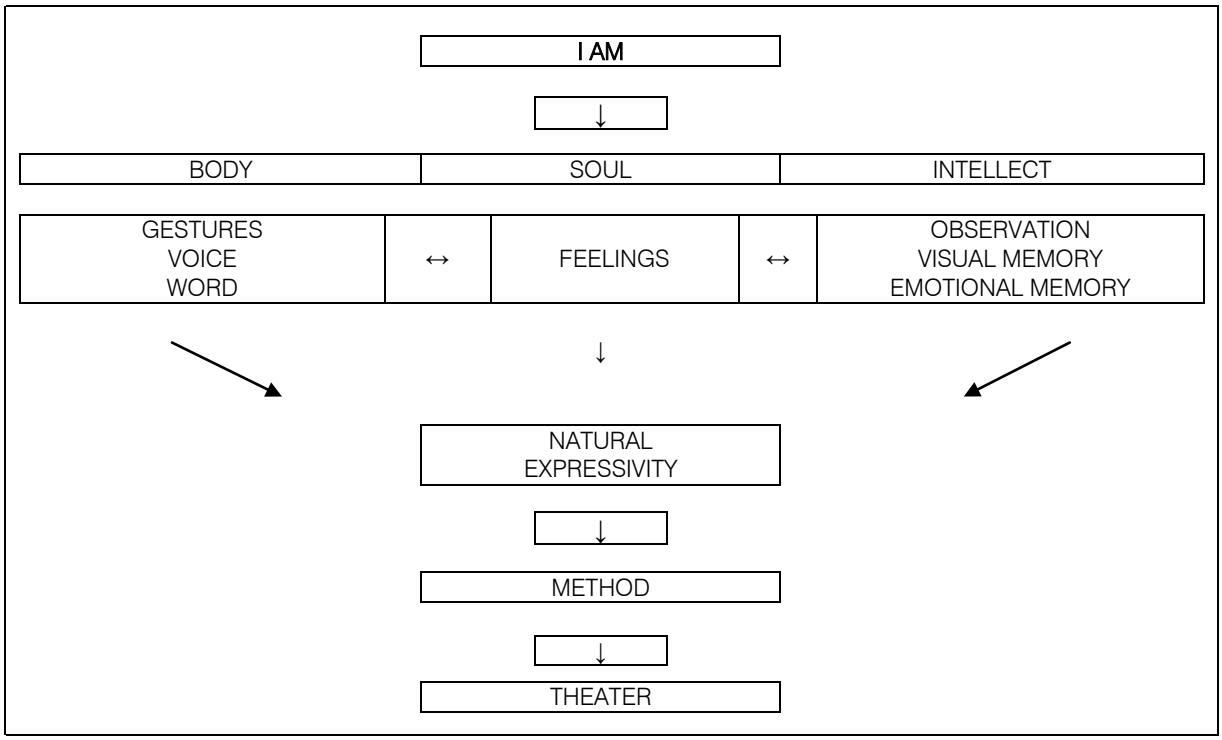
In the construction of the person-actor, the purpose is just to develop the person in its organic structure, starting from his or her nature and essence, through a work on the Ego that will allow this person to reach his or her natural, physical, emotional and intellectual pre-expressivity. The spontaneity that man manifests through these components will be addressed towards theatrical methodology so as to develop individual creativity. Man is a relational being, therefore it is necessary that he carries out this individual process within a group. The encounter and the comparison with other people allow him to enter in a dimension of greater understanding of himself and of the others. In fact, thanks to the verbal and nonverbal responses to the behavior of others, the man increases his knowledge and it is placed in a state of discovery. In addition, this situation helps him to be sensitive about the management of space and time . In summary , pupils are accompanied in the conquest of their I-AM.

"It was necessary to educate the man and not just the actor, accompanying him to develop a strong self-awareness through a process of discovery and knowledge that began, first of all, from the internal resources of the person. The advice was to always start […] from themselves to established, with the partner, authentic and sincere relationships" (Oliva, 2005: p. 232).

So we confirm, once again, the convergence between art and education: the relational aspect, in fact, turns out to be a key factor both in the educational relationship as in artistic-theatrical relationship. Like education, the theater is a place of encounter: the exchange that takes place between the participants opens the door to so many possibility of discovery. It is not possible, in fact, that an individual may walk on the same path of someone else, because the process in which he is inserted is purely personal because we find ourselves faced to a modality of education that involves the human being in his complexity and in his natural expressiveness.

It is possible to summarize this idea with the Table 1.

Table 1 : I AM's scheme



Source: Oliva, 1999: p. 98.

Moreover, there is another type of relationship in addition to the relation with our Ego, with a partner and with the context: it is the continuous dialogue that has always to exist between the artistic discipline and other sciences.

In particular, theater has to communicate: with *pedagogy,* the educational science par excellence that investigates the person as an educable human being and that bases the educational action on relationship; with *sociology* as a science that studies man in relation to the society in which he is inserted, investigating its influences and characteristics; *anthropology,* because it is a science that studies the human being in his essence and from different points of view (social, cultural, religious, philosophical, artistic-expressive); *philosophy* as science that raises questions about man and reflects about sense of life; *aesthetics,* field of philosophy that explores the relationship between human being and beauty by an artistic, scientific, moral and spiritual point of view; *psychology* as a science that studies the behavior of man under the psychic/mental profile and, last but not least, all *disciplines of expressive arts.* Thanks to this interconnected dialogue, every man is considered in his whole being.

b. The laboratory

A fundamental aspect of the laboratory of Education to Theatricality is the personal relationship between the participants; a similar relationship should exist between actors and spectators during the creative project that concludes the laboratory itself. The openness to the other is a feature that deeply belongs to man; it is not just a simple exchange of communication, but an experience of affective participation and reciprocity. However, the desire to encounter the other should be real and authentic: this implies that every one accepts others as they are. The laboratory therefore is an opportunity to grow, to learn by doing, with the belief that the most important thing is the process and not the product: the performance (or creative project) is just the conclusion of a training program. The theatrical activity stimulates the need of an interpersonal knowledge that leads to a relationship in which others are recognized in their dignity. The laboratory offers the opportunity to understand that it is possible to change certain situations and to change ourselves. The laboratory of Education to Theatricality has a great pedagogical value and offers an important contribution to the educational process, because, thanks to the personal training, every one can learn to express what it is "screaming" inside, to understand and control our energy, to accept what at first was suppressed or repressed. We should not forget that personality of man depends on the quality of his experiences, which characterize his way of relating or not relating, that is his lifestyle. Theater and in particular the laboratory, allows to make new experiences and to experiment different and unusual life situations, which can contribute to redefine the Ego but even the world and the others. Theater means also see again our past: re-experience fears, relive certain behavior - or situations, not to remove them, but to realize that now we are stronger and we can recognize our positivity.

c. Aesthetic

In this context, theater becomes a sort of exercise of beauty, that allows us consider reality in a different and unusual way helping us to find something beautiful everywhere. Interpret reality using the idea of beauty as a key, allow us to abandon the repetitiveness of experience that inhibits every change and helps to understand the complexity of reality which is made of beautiful and ugly things. Theater can therefore be considered as education to beauty, as the acquisition of a new instrument of judgment, as an important chance of socialization, as an instrument of change, as a cathartic representation that allows us to think that there is beauty in every human encounter, in every interaction, in any environment.

d. Art as a vehicle

Education to Theatricality, which find its psycho-pedagogical basis in the concept of art as a vehicle defined by Grotowski , is education for creativity and it represents a precious opportunity for anyone to affirm their identity, claiming the value of the expressive arts as a vehicle for overcoming the differences and as an actual element of integration.

Through art, man can tell something about himself, and he is the protagonist of this creation. It puts him in touch with himself, but, at the same time, it creates a connection with the space in a temporal dimension. The Education to Theatricality is a vehicle of growth, of individual development, of self-assertion and of acquisition of new personal skills. The expressive arts do not present models, in fact every man should be each his own model. So, the identity of every person creates a relation through a telling reality; action, word and gesture become instruments of investigation of life. Performance art becomes a vehicle for self-knowledge, for the manifestation of his own creativity.

Art as a vehicle "generates" the idea of an person-actor defined performer, an actual man of action, because he is dancer, musician, actor, total man, which performs a performance, giving completely his personality to the audience. His action does not coy a cliche, it is not a precise and defined action that takes place only and exclusively in the physical completeness and perfection. It conquests its shape depending on the personality of the Ego that does it, because it is intimate and subjective. For this reason, Education to Theatricality, and the laboratory, in an experience that everyone can live, even if we talk about disability or diversity.

e. Interdisciplinary

Education to Theatricality is a science that includes different of disciplines such as pedagogy,

sociology, human sciences, psychology and the performing arts in general. The scientific basis of this discipline allows us to apply it in all possible contexts possible and with any individual, because it keep the man as he is in the center of its pedagogical process. One of the fundamental principles of Education to Theatricality is the construction of the actor - person; the main aim is the development of creativity and imagination through a scientific training leads by the actor on himself.

This science does not want to transform a man into an actor-object, molding him to product shows that are prepared just to be sold, but to enhance his individual qualities respecting his personality. The final product plays a role linked to the training process of every man, giving a different value to every different personality.

Fundamental to the definition of identity and to the development of imagination and creativity is the conservation of the skill of expression, which represents the starting point , the key element for comparison with each other.

f. Difference

When we talk about difference and above all about disability we have to wonder what are the characteristics of a human being, that make him unique. Being something important to someone else, be in relationship with, have a relationship with someone, can definitely restore dignity to the person. But, before that, the essence of man consists in perceiving their own individuality and identity. He must be perceived by himself as the undisputed leader of his gestures and its actions, who can make he choices and changes. He should be a creator of reality and, above all, the unique artist of his own life. The Education to Theatricality promotes a process of awareness of the Ego, discovering the body and its expressive potentialities. We can imagine that our body is a factory of information which are coordinated and modulated by the Ego. It can be said that the body exists because the Ego exists. The Ego exists because it synthesizes and unify the bodily activity.

And when there is a disability? We can say that we have overcome the old physiological and psychological conception of the body as a given structure, regulated by its own laws, and the Ego as something totally independent from the body but that creates a relation with it and uses it to express. So we realize that all those definitions about a disable body cannot exist anymore. A man must be able to act, to create, to define, to put himself on the line to construct his own real identity. He must be able to be creative. Creativity and imagination are a sort of intermediate space where there are no models, there are no deficit or impairments: man as human being is creative.

g. The creative subject

Education to Theatricality is trying to define into strictly scientific terms the process that leads to the development of a creative act. The creative subject is, in fact, object of an interdisciplinary debate: on the one hand, psychologists and neuroscientists are trying to identify the individual characteristics and the mental processes that determine the development of creativity, on the other hand becomes always stronger the reflection on these issues in artistic and expressive field and in pedagogy, too.

Creative man is, in truth, a category of contemporary thought, defined in the second half of the twentieth century. In theater, on horseback nineteenth and twentieth century, with the directors-pedagogues, the concept of creative actor started to be developed and we can speak about the actor as a man who knowingly uses himself to express.

Only from the cultural revolution founded on the figure of Jerzy Grotowski in 1960 and with the development of concepts of *art as a vehicle* and *performer* it begins to talk about creative man by nature that uses art, or better arts and expressive language, as a vehicle to consciously work on himself. Beyond the distinction between of artistic genres, Grotowski redefines the idea of art as a field of research about the essence of human existence. Creativity, therefore, ceases to be a matter solely for the artists or for the genius and becomes a characteristic of every human person; this idea is also supported by neuroscience for which each person has a creative potential to develop.

Art is a great opportunity to develop this potential. Precisely for this reason, Education to Theatricality focuses on the creative subject: the theater workshop becomes a method of work based not only on the intention to transmit knowledge, but, above all, on to lead every subject to form himself through a practical experience. Through sensory stimuli, through the movement, the subject experiences in practice (learning by doing) and learns or enhances both cognitive and conative factors that modulate the expression of creativity. The first are determined by the ability to develop different answers to the same situation-question (lateral thinking) or in the ability to consider a problem from different points of view (the mental flexibility); the latter are determined in the development of certain personality traits such as openness to new experiences, willingness to run the risk of making a mistake, attitude to the fascination for the unknown, ability to withstand dominant currents of thought and love for creative activity.

III. Education to Theatricality and Creative Movement

Talk about creative action in the field of expressive means also introduce the concept of

"creative movement". Creativity becomes action linked, firstly, to the body and the movement.

The creative movement is the development of continuous creative acts, one after the other in time and space, which leads to a simple but fundamental anthropological concept: the relationship between human being and movement. A man is always on the move, immobility is quite impossible. The movement is a specific element of life and plays a central role in relationship with the Ego and with others.

Movement does not arise only from a material need or by an act of will, and it is not just linked to the human musculo-skeletal system: it is also emotion. For this reason, creative movement is connected to the relationship of a subject with the world of creation through the expressive arts and to an analysis of human being and his life, that weaves connections between man and body, between body and expression, between movement-body and creativity. The discipline focuses on the discover of the body in its totality and on the preparation of this instrument as a means of expression. It is important, in fact, not only become aware of the various joints of the human structure and of their use in the creation of rhythmic, gestural and spatial patterns, but also of the inner mood and the attitude in relation to action.

Education to Theatricality, in the study of the creative act and in its realization in the "creative movement", can be considered a science that determines its practice starting from a precise conception of man and his existence. In particular, it is connected to Delsarte's conception about man as an indissoluble unity of three distinct elements - body, soul and intellect- which are interdependent and always in close relationship.

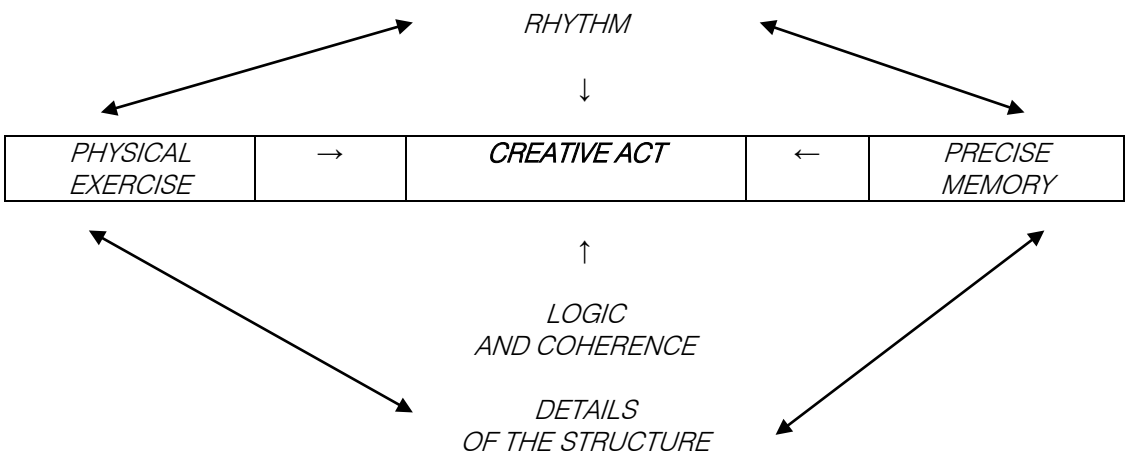
It is interesting to note that, regardless of a specific philosophic conception, theories of this science show a sort of independent efficiency: Education to Theatricality takes into account and verify physiological and neurological processes that govern the sphere of the human body. In fact, this Science, has collected the theatrical practice of directors-pedagogues and has made their axioms systematic, drawing from them a universal knowledge.

Creativity, as the ability to transform, build and produce, can be realized in the creative act, that is in an action to which underlies the development of a specific process and a specific state of being. Creativity refers to a productive activity, however, is not only linked to originality (the invention of new ideas or expressions), but also to the reworking of existing elements. The subject, through creativity, transforms the stimuli from outside composing them in a new, unique and personal way; in a study about this issue we can read that: "The creative act [...] is always caused by the encounter between a stimulus coming from the outside and a proper state of consciousness. Through creativity, the subject face in a personal way the inputs of the environment and adapts himself modifying them according to his needs. Creativity requires a constructive way of facing reality and the skill to accommodate experience to be able to break the patterns influencing reality. Create means be able to product something, it is an activity that can produce something out of nothing, but also [...] it means to be able to elaborate elements that already exist in a new original way, to confer to them the character of novelty and uniqueness; with the creativity, the various experiences collected year after year are retrieved into memory, combined and used in a way consistent with the situation" (Oliva, 1998: p. 29).

In the field of expression, creative act is outlined as an action which involves the totality of the human being. To obtain a creative act all elements of the "trinity of the person" are stimulated and used: the intellect in its dimension of mind (fantasy and imagination); the soul in its dimension of emotion and feeling; the body in its dimension of gesture and movement, identity and shape.

Here is the chart that summarizes the theory of the creative act: Table 2.

Table 2 : Creative act



Source: Oliva, 2005: p. 310.

Starting from Grotowski's research, Education to Theatricality, as we can read in the diagram above, has defined the creative process as a correlated set of a series of elements:

a. The physical exercise as a starting point (the body of the performative act); b) the development of it to determine a detailed structure; c) this elaboration processing is determined, furthermore, inside a precise rhythm that governs the action developing it in time and space; d) the necessary presence of a memory, that is a precise emotional condition. As scientists and neuroscientists affirm, there cannot be creativity without a connection to emotional affair. It can be seen that in the memory, in the physical exercise and in the logical structure of the creative act are involved respectively, the soul, the body and the intellect of the person.

a) Creative act and personal growth

The complexity, the richness and the globality transform the creative act into a fundamental point of any expression path related to artistic languages; so more if that activity can be used to create educational or training programs. Cesare Scurati defines the laboratory as that place where "you can tackle new routes of exploration, [that allow you] to implement new methods of interaction [...] based on the quality of supervision, of support and of reciprocity, and where it is enhanced the productivity of each one" (Salati, Zappa, 2011: p. 2) so the creative act becomes necessary and indispensable. Without the improvement of personal production we cannot build a real process of growth and development of the person, but without putting at stake the whole person we can obtain not even the development of a creative act. The deepest experience that a person-actor can live is, therefore, the production of a creative act. It encompasses , therefore , the synthesis and the apex of the cultural theatrical and pedagogical revolution that has involved the twentieth century: the perception that the Man has of himself as the heart of the question, capable to change the nature and the events, able to live social changes, subject and protagonist of his life.

b) The theatre laboratory as educative methodology

The theatre laboratory becomes a place of artistic research par excellence: "the word itself reveals the nature of the process. It is not a kind of theater as we can usually think, but rather an institution devoted to research in the field of theatrical art and in particular of actorial work. The performances of the Theatre Laboratorium constitute a kind of operating model in which they are put into practice all the researches carried out in this field. In theater world, this is known as the Grotowski's method. [...] There is a tight contact with many different disciplines such as psychology, phonology, cultural anthropology, and so on" (Grotowski, 1970: p. 11).

Moreover, Education to Theatricality uses only this instrument to help man to educate himself. The process, described and schematized in the previous section, is carried out within the laboratory opening the door to the development of individual creativity. Concretely, this process is divided into two parallel paths: one focusing on the *discovery of Ego,* discovering personal skills trough a physical and emotional work. The second one aims to the *realization of the Ego,* through a constructive dialogue with the other. So we have two corresponding technical phases: the monologue and the dialogue. In the phase of monologue we have: "Concentration, observation,

breathing, communication, fantasy, imagination and improvisation, then we have the voice, the body, the memory" (Oliva, 1999: p. 93); in the second phase, that of dialogue, there are "sharing space, contact, learning to listen and communicate, the voice, body , the rhythm and the understanding between persons" (Oliva, 1999: p. 93). In general, "the theater workshop seeks to influence three dimensions of the human being: the physic one, the creative one and social one" (Oliva, 2005: p. 236). Even the *setting* acquires a great importance: the laboratory is a place and a space separated from everyday life in order to facilitate a temporary suspension of routine to allow a more accurate exploration and construction of Ego. So it is possible to build a deeper interaction both at the individual level and group level.

In particular, there are three levels on which is based the whole process. There is a first *individual level,* in which the person-actor gets in touch with himself through the phase of the monologue; the skills used in this monologue must be projected in everyday life, in order to obtain a greater gratification. Then there is a *relational level,* in which instead is experienced the phase of dialogue, that is the relationship between the different person-actors; "To try to establish an emotional contact with the partner, it is necessary to develop some others human faculties, such as the accuracy and control of the Ego" (Oliva, 2005: p. 236). Finally, there is a group level, wherein the person-actor experiences within the *group.*

This process requires a fundamental figure: the conductor of the laboratory. He is certainly a person-actor, but must acquire a more important skill more: "He must be an educator-actor, searching with this word to interweave two fundamental dimensions: the theatrical competence that stimulates the artistic abilities of the students and on the other hand, the specific pedagogical skills of an educator" (Oliva, 2005: p. 237).

His task is not to explicit everything, but provide stimulation and directions which are then interpreted and completed by the student. It can be said that the conductor assumes the role of facilitator, it is not limited to transmit knowledge, but it helps and supports the process of learning.

The theater workshop, as the theater itself, is essentially action, or more precisely construction. This concept can be explained starting from the etymology or the Italian word *"formazione"* that refers to the idea of model something in such a way to make it assume the desired shape; everything is based on the action of construct and create to something specific. This action embodies "the idea of a form, in the sense as a special way to express themselves with words, writings or with any other artistic activity, as a way of being, living and behaving. (Oliva, 2005: p. 237).

In general, the word "form" refers to a static association, but actually one form is reached only through a series of specific movements. Getting in shape means live a certain process that is summed up in this precise form. For this reason, the terms "form" and "action" are unified, to bring up the idea of something that is created in the moment of action; the motion given by the action, however, embodies a value that is given by the form. To demonstrate this idea, we can submit an example of a real experience of a student during his training workshop: "I always thought that the best way to express a certain feeling was using a non-verbal language, in particular dance. So, in case of sadness, for example, I believed that it was enough play a music that stirred me out of sadness and dance, making sure that my body, molding with the rhythm of music, was completely free to move in space; How else I could communicate a state of mind, except through a movement of my body without any constraints? However, I felt that this was not enough: it lacked a piece to complete the puzzle and I did not understand which one. When I attend the lessons of Teatri d'Animazione at the university and Laboratory of Creative Movement, I finally understood which was the problem.

While the music was playing and my body was following it, in fact I was not communicating anything, I was just venting something. The expression of the feeling was not clear because my body was left in the lurch, in fact the subject of the mood was the music and not the body anymore. Carried freely on the music, I lost the original intent (that is communicate a mood) and therefore also the very meaning of what I was doing. There was no dialogue between my intellectual and my corporeal being. Thanks to the laboratory I have understood exactly what I said: I am at the same time body, soul and mind and I can not think that one of this dimension can exist without the others. To give intentionality to my action, then, I have to put my body in close communication with my mind: my movement must be created by intentional forms". [1]

The theater workshop, as a process of attribution of meanings, can connect the action with thought and vice versa. For this reason, while giving ample space on the physicality and action, it not neglects the essential moment of reflection; this allows to acquire a greater awareness of what has been accomplished. The reflection, such as promotion of the comparison, is designed as a central element because it allows to revise the process through the sharing of commonalities and differences of the experience. The aim of the conceptualization of the experience is to allow a greater understanding and help people to seek shared meanings. This is our idea of training.

[1] Testimony of a student of the Course of Teatri d'Animazione, Faculty of Education, Catholic University of Milan (Italy).

One can understand, therefore, the importance of this educational idea through the Theater Workshop: it is based on verbal and non-verbal exercises having as objective a more intense conscious and interpersonal relationship. Furthermore, the fact that everything takes place within a group (which must be small to make a good job) encourages socialization, very important for education. Through it, every individual discovers himself. But there is another objective promoted by the Theater Laboratory: the development of creativity. Inside the lab, in fact, everybody can express their specificities and diversity: each one has a message to communicate through his body and his voice, which allows him to find his identity and to accept others as a person who has something to say; reciprocity becomes the place where manifest meanings, which are the simply result of the creative process led forward by each.

Through the movement of our body, creativity becomes action and thus leads the actor-person to realize a creative act. Inserted in this described process, the performer has the chance to experiment, to dialogue and to listen to himself, but always in new ways; so he is forced to seek new ways and to go beyond his own beliefs, arriving to create actions and movements imbued of creativity, because he becomes the one that creates something new. In other words, "the actor-person [...] is the master of his own creativity, which originated by a great inner strength, is the bearer of authentic values in which the spectator can see himself" (Oliva, 2005: p. 231).

c) The role of theatre educator

Modern life requires a rapid adaptability by man. The flexibility is not only required in the workplace, but it's part of everyday life in the studio, in sports, in family, approaching to new scientific and technological discoveries. It is necessary then, in particular for professional educators, help the learners – that can be children, youth or adults – to build a good awareness of itself, a provision to interpersonal relationship. Education is the science of change since it is the finality of education. A change which is not only a modification of the conditions of subject's life, but first and foremost as a transformation of the perception of himself. The task of the educator is to provide the resources and situations more suited to the change. Onorina Gardella says something more: "The educational work to change something is always relational. It always presupposes two or more subjects, two people in their entirety. It need a comparison or a conflict with the other" (Gardella, 2007: p. 34). And Luigi Diotti says: "Education is not made just by aims, content, methods and means, because in practice it is the concretization of a relationship between two people and it is influenced by the structure of their life" (Dotti, 2006: p. 87).

The conductor of a theater laboratory has the opportunity to influence the relations and the organization of the group through the construction of the setting of work and the care of its dynamics. He has the main function to hold together the entire group and help each person to take an active part in the theatrical action. The director educator has to be able to activate a context of play and to promote a positive affective climate. Every member of the group should have trust in the operator before to have it in himself. An atmosphere of actual trust will permit to the group members to feel safe enough to express themselves. Only when the student will have the certainty of not be judged he may invest part of himself in creative work. Salvo Pitruzzella says: *"Come into play"* implies an investment of psychic energy which is offered to the other, in the form of collaboration, of trust, of capacity to take risks; moreover there is the need for everyone to own a proper communication space, that should be recognized by the other one. The educator must be the guarantor of this balance, but at the same time can not be an external controller: on the contrary he is a participant of the process, being aware of his emotional and imaginative investments» (Pitruzzella, 2009: p. 21).

Flexibility, adaptability and elasticity are qualities that the conductor must necessarily possess in such a way to be able to adapt his educational proposals to the environment and to the people he works with. He must be able to translate questions, convey messages and calibrate requests, in relation to the age of the students and the characteristics of the group. If the educator understand which are the factors that inhibit creativity, he will be able to help the student to understand and overcome them. Gardella suggests: "In this sense, the educator is also a counselor because it supports the subject towards the discovery of the personal identity. He cannot bind to precise patterns this self-discovery, he has to suggest new ways, see goals, recognize and propose from time to time the possible choices, the opportunities, the new aims, the real opportunities" (Gardella, 2007: p. 55).

The theatrical educator, through his function as director, is able to trigger a creative process. Theater becomes an instrument, a sort of physical and mental space in which you can share a fantasy. One of the tasks of the educator, in particular of the theatrical educator, is the contribution to a harmonious growth of the Ego. Helping a person to become aware of his own body means help him to discover himself and to make better use of his personal resources. The educator, in fact, offer resources that should be not just consumed, but reworked by the subjects in a new energy (Triani, 2002: p. 29). He asks not only to do, but especially to think about what you are doing. The conductor of the laboratory must activate efficient situations in the theater simulation from an educational point of view. To make sure that the personal creative skills can be developed by education, he has to offer adequate tools and contents. Therefore it is essential to prepare an

educational theatrical plan with specific and prefixed goals.

d) The planning activity in relation to expressive arts

Planning activity is a peculiar action of the educator, in fact he has to be able to give sense to actions, through a continued openness to a creative life and to its possibilities. He should not think in a standardized way, but has to create a vision that aims at the human being's personality, considering, at the same time, his relationships, his social and cultural context.

This is because "the planning activity does not require you to work only to achieve something, but also to work on something" (Santerini, Triani, 2007: p. 64). Planning activity allows you to avoid the risk to make trivial and superficial the educational relationship and the professional work of the educator, whose specificity is precisely to be an agent of human development, that is individual and collective.

Once you understand the importance of planning in the educational world, you have to answer to another question: how to plan? And through what tools?

It is essential that each educator tries to answer to these questions when he has to face a group of people. There are so many theories in educational field that it is really useful and necessary to understand which one to choose to plan reasonable activities that aim at achieving specific objectives. One way may be to choose education through expressive arts, that is, an education that prefers artistic expression to develop knowledge, awareness and discovery.

Any art presupposes creation, preparation, research, experimentation, evaluation, as well as to be ready to put yourself on the line. It is clear that to do that the artist must possess precise skills, otherwise, if everything was left to a free improvisation, would decay the deepest sense of his actions. This is meeting point between art and education; in fact education is considered an art, too. Pedagogy assumes the same actions, the same projects, the same research of sense of art; and this also can not be improvised.

"Creating a work of art, a man stretches out towards the achievement of that form of the Ego that is already inside himself. His goal is to reach it. As well as the work of art also the process through which the subject is forming emanates from the desire to reach the actual form of the Ego. Every man aspires to a perfect and authentic existence, despite the difficulties" (Musaio, 2007: p. 239).

The artist as well as the educator seems to live a paradigmatic experience because, even with all its intentionality and will, he cannot not reach fully the beauty of things that surround him: the artist tries to reach and approach to the inmost reality of things and people, through his works and the relationship of love that takes over in the implementation phase. The educator tries to reach the most intimate Ego of individual through the action and the educational relationship.

"Education is an experience permeated by the component of *risk*, but that never ceases to attract because of the *beauty* of human implications. Education can be seen as a fact, an act and an event from the contours not always well distinguishable, especially if you pay attention to the challenge of the postmodern culture that project educational subjects in a context that seems to have lost the references to help people to develop an authentic relationship with himself and reality" (Musaio, 2007: p. 12).

In addition, every educator, while still aiming at a deep knowledge of every person, will never reach a level of total understanding. For this reason he has to puts into play all the instruments he owns, using not only the reason, but also the intuition, which focuses precisely on the immensity of the human being. It is this kind of reason that opens the door to wonder and to discovery. An educator to work and to create works of art, has to use those tools of expression. If it is true that art is a vehicle, we can affirm that it is a powerful and effective mean that opens up the doors to an education which aims at the innermost part of Ego; «Maritain has defined a creative intuition, "as *a dark grasping his own personality and the things in a knowledge* through the union or through the connaturality that arises in the spiritual unconscious and becomes fertile *only in action"* (Musaio, 2007: p. 25).

To this first characteristic that unites art and pedagogy, we can immediately adds another: both these "worlds", in fact, want to *animate life.* This means give blood, give shape to daily lives, giving sense, to rediscover their *routine* under a new light, to live their relationship through different dynamics. The soul is the most inner part of the Ego, the most hidden and silent, but, at the same time, even the most noisy, that "shouts" inside, that shakes us. The soul is the "storm" that shakes, that haunts, it is energy; it is the most irrational and emotional aspect of man: "[The word "anima"] brings us back to the Greek word Anemos, which means wind, or blow. There is a wind that blows out of us that can be as light as the breeze or shocking as a hurricane; and there is also, using metaphorical language, the wind, the spirit, that, according to various religious traditions, was "breathed" into us. A dynamism that work without being "grabbed", which you can hear and feel, but not see" (Iori, 2012: p. 13).

This helps to confirm that "projecting life to pursuit beauty can emerge as one possible path to search certainty, something to grab to not disperse in a fortuitous combination of events and variables" (Musaio, 2007: p. 27).

Through its symbolic language, art has always helped the individual to approach the meaning of life and to reach that level of knowledge that man can only

perceive because it does not occur in his eyes as matter; in other words it helps man to find his voice.

This is a very difficult moment for the contemporary man, because it is characterized by a new search for values, by a crisis at quite every level of life, by an education permeated by uncertainty and doubt, it is absolutely necessary an intervention to re-evaluate the situation, that restores its value, through a watchful eye on the finality and tools needed to reach it. The bigger investment of every educator is *giving blood;* in fact, the contemporary crisis that man is experiencing is the bearer of discomfort and negativity, it can also be seen as an opportunity, a stimulus, a challenge to renew the human existence in all its profiles. "In times of difficulty we must have the courage to invest in educating, because it is the point to start again" (Iori, 2012: p. 10). If it is true that "education is based on a planning activity that should make full and beautiful the existential experience, even in adverse or difficult conditions of crisis" (Iori, 2012: p. 10), then it is its duty to accept the complexity with realism in order to stimulate its authenticity without falling into resignation.

In this context, the proposal carried out by artistic and expressive languages is perfectly embedded. Its most important characteristic is to be able to mobilize the most intimate resources and potentialities of the person, in order to allow a training experience that forces a continuous dialogue with every element: body, soul and intellect. These languages require a regular exchange between theory and practice: planning activity with expressive arts proposes a concrete experience, based on physical actions, because it consider a human being as creative and to create every human being need to practice, in the true sense of the word. But to give sense to a plan, the use of these languages must rely on a concrete theoretical basis. Without this ongoing relationship, the planning activity (as well as education) would not have sense. There can not be one without the other; doing does makes sense if it is not accompanied by a reflection and by awareness, and viceversa.

What has been said hitherto may seem obvious, but it is not: in contemporary days, when it is tacitly affirmed the idea that rationality rules on the most sensitive and creative part of the human being, we can not stop and try to find into the most pure expressive part of us (left on the sidelines and maybe forgotten) the answers to try to propose an education guided by values and certainties.

Bringing to light this most intimate aspect of man, the artistic methodology is presented as a pedagogical tool based on the co-construction of activities which "aims to enhance the vitality, the expression of people, the interests of groups, of organizations, through a series of expressive, cultural, recreational interventions, based on a logic of participation" (Iori, 2012: p. 15), if fact its aim is helping people to find a meaning of life. For this reason, the educator who want to plan following this idea must also assume the role of "animatore": to be an "animatore" means promote actions directed to the soul of people, so we talk about "anim-a-zione". Through this type of training activity, an educator, focusing on the soul of the people, should work on the sensitivity, expressiveness, intersubjectivity and imagination, which are the fundamental dimensions of man. Its goal is to pull out "the artist" that is inside every human being and promote the wandering side of each one. A human being who wanders, looks, travels and simply makes mistakes to find himself.

This training allows you to express your Ego and to give voice to what appears silent; in addition, an experiential perspective is supported because it want to teach to do following proper ideas and dreams. This is the look of someone who is ready to welcome and enhance every movement/action: "we do not want to define stylistic-executive models, but to build pathways able to reflect the thought and the emotion of the body" (Iori, 2012: p. 107). The body is a just another feature of expressive arts: in fact, they propose a model of education in which the body participates fully because a human being can not exist without it. Unfortunately, there is the risk to consider the human being without considering body, because it is dominated by the intellectual / rational component. But in this way a human being is not considered in his totality and in his fullness, that instead is promoted by the artistic-expressive vision: "it favors the use and exploration of the body in order to experience new and different ways of feeling and being, for access to emotions which are nested in the body, and so they are difficult to represent using language, and to transform them into new gestures that accompany the change and the development of skills" (Iori, 2012: p. 109). This is crucial because the human being needs to narrate and narrate about himself. Expressive arts, especially theater and dance (if we talk about creative movement), favor: "the discovery of *dramaturgic body,* that is a body able to tell small stories and emotions through its experiences [...]. [This] is important [...] especially for the improvement of the capacity of relationship with the Ego and with the others. It is important even for the relationship with cognitive intelligence (a *dramaturgic body* brings self-enclosed his history, it is a sort of *body-chest* that contains physicality and emotions, it is the *body* that communicates, even without the use of verbal language)" (Iori, 2012: p. 124).

In conclusion, this reflection provides a starting point for responding positively to the question that was asked initially: "Why a planning activity through expressive arts?".

Because they offer the opportunity to not follow models to human being , but to be a model of himself. Through the proper tools of art, every man can tell

everything about himself, without excluding any existential component, allowing him to considered himself the protagonist of his action. This is true at any age, regardless of sex and culture: the art is part of human life and the creativity, which is present in every person, can be cultivated thanks to the tools of expression that art itself offers.

Then, getting in touch with himself and putting himself in discussion *to find himself again,* a human being can create deeper relationships with others, and this is an opportunity for social integration, which is not limited to a superficial level, but, on the contrary, has its roots into a truer and deeper level, because he made a process to give a new meaning to life.

Thus, "the identity of any person enter into a relationship through a narrator reality ; action, speech and gesture become instruments to investigate life" (Iori, 2012: p. 144).

IV. The Laboratory to Creative Movement. A Methodology of Pedagogic Work: Improvisation

"Improvisation" is one of the most important words of theatre of this century. Improvisation is one of the most helpful methodological instruments to train an actor-person (Pilotto, 2011: pp. 48-64).

Improvisation is an instrument to understand human and theatrical situations. During improvisations, the actor can create actions that then can be used during the performances.

Pedagogue-directors (Stanislavskij, Vachtan gov, Copeau, etc.) consider improvisation as one of the most important exercise of the training of the actor. During improvisation every actor can collect a sort of expressive and emotional baggage. They consider improvisation as important as the study of the body movement in the creative process, because it helps the actor to improve his expressive verbal and not-verbal skills, to develop his skill to react to unexpected changes. Improvisations hanged in the balance between precision and spontaneity, instinct and self-control, and many man of theatre, such as Brook and Grotowski used it. Grotowski considered improvisation, showed by the spontaneity of the movement, as a starting point.

Pedagogue-directors consider the repetitiveness of the performance like a limiting factor for the theatre itself. The daily rehearsals provoke a sort of mechanicalness and automatism that are the cause of actor/character's "not-life" on the stage. The director, during the training, can introduce the exercises of improvisation to change this condition. Sometimes improvisation can be even the starting point to create a performance. An actor, through improvisation, can experience different situations that are not real, because theatre is a place where everything can be, different feelings and true emotions. So, the pupil can get know better himself and meet the other, who can be an actual other, like the audience or a partner, or a fictitious other, like a character.

The improvisation can be a helpful instrument to train actor-person's spontaneity, only if the members of the laboratory trust each other and feel secure. So, the Educator to Theatricality should create a proper situation, where the pupil, as single person, can discover himself and his skills, in relation to others and where he is aware of the risks and ready to unexpected. Improvisation helps pupils to develop their identity, transforming an experience of life that can be stimulated by a script or by a personal idea, in a personal experience. Improvisation can be really educative, because it encourages introspection and reflection. The pupil that is able to improvise will be ready to act in an unknown place; he will not be afraid about new meetings or situations, not only on the stage but even in the daily life.

The laboratory of Creative Movement uses the open tecnique of improvisation, both during the preparation phase, when pupils are triyng to understand which is the best solution to succed in communicating a particular meaning, and during the performance.

The atrical improvisation cannot be "provisional"; it must catch the spontaneity of a reaction to an unexpected event in the daily life. Then, we can use this reaction in a controlled situation to better understand circumstances. Improvisation is an existential fact, something to penetrate, to comprehend, and to mediate reality. Improvisation technic is useful because it is improvised. A precise "technic", already experienced, does not exist, it would create just stereotypes. A determined technic does not exist. The actor should just train himself to cancel his resistances and to transform faster his own psychic impulses in actions. The more an actor is matured, the more he knows, the more he must train. There is not a technical model to follow to get a good result. The exercises must be created for each group, to stimulate imagination and creativity.

The Educator to Theatricality has to understand what pupils can create and to recognize the original part of their creations.

Then, they can suggest altogether different expressive alternatives. He has to keep alive his imagination and the imagination of his pupils, but he has to be unobtrusive and confident. He has to
value the new creations of the group and suggest new goals. He has to accept the group and give new stimuli, he has to be with the group, live with the group and aim to pass over every determined structure.

The Educator to Theatricality's role is to quickly recognize how much of original the students are able to discover and to propose different alternatives of expressive nature, of diagnosis, of close examination,

etc., when the group would be ready to also be satisfied with a pleasant result.

He must constantly maintain vigilant and vital the strength of the imagination of the actor with a type of discreet intervention, intuitive, confident. He must immediately esteem the unpredictable novelty that the group has been able to create, and together to point out another finishing line He must know how to accept the physiognomy of the group and to relaunch the creativeness. Its assignment is to be with the group, to live with the group, and to extend beyond every situation precostituita. He must dynamically balance the value of the liberty in the assumption of an exercise and together to provoke the inventiveness.

The improvisation in the laboratory of creative movement is a methodology of fundamental job.

The exercises must not become pure free gymnastic exercise. They are open and verification of the expressiveness of a gesture, of the sequence of gestures, of a movement, of a form, of an action.

The expressiveness must have the tendency to overcome every time (improvisation) the spontaneous or repetitive expressiveness. Every action must be: new, precise, creative, expressive, logic and communicativeness.

a) *Exercises and Creative Movement (Oliva, 2011: pp. 29-46)*

No art can be described or explained. Creative Movement produces through its effect on the spectator you try very simple. Creative Movement (or Dance) is pantomimic and it consists of pure representative movements. We are able to understand the sense of those movements because we have just done them, or we can easily imagine ourselves doing them. We do not need to think them over, to wonder which the purpose of each gesture is. We can immediately put together the movement and the goal, thanks to the sympathetic muscular memory. Our muscles remember the specific result of a precise series of movements. But, what does it happens when dance is not representative, when dance is not a pantomime? The same thing. Thanks to the "sympathetic" kinaesthetic, we react to the dancer's impulse, manifested through a series of movements. Then, the movement is the link between dancer's purpose and our perception of that purpose. To a certain extent, we can assert that body does not execute any movement that is just totally representative. In other words, body cannot be obliged to do something that it cannot do.

i. *Metakinetic*

Movement is an instrument to transfer an aesthetic and emotive concept from the awareness of one person to the awareness of another person. Kinetic is the name of the physic movement. Metakinetic is the psychic correspondence of kinetic. The correlation between these two concepts is based on the theory that "physic" and "psychic" are just two different sides of the same background reality.

This article will explain neither metaphysic theories nor what we prefer about the relationship between physic and psychic world. We are interested in the connection between physic movement and mental, or psychic, intention in Creative Movement (or in dance). Metakinetic can seem a strange word but is the only one that we can use to formulate one of the most important principles of modern dance.

We have just stated that one of the four most important discovers of modern dance has been the discover of the movement, that can be considered as substance of dance as well as sound is considered substance of music.

The second discover is metakinetic, even if nobody has discovered it: it has always been true. It was true when the primitive man communicated the sense of mystery of death and when he excited to fever pitch his tribe, leading it in a particular dance. It was true, and partly recognized, in the great era of Greek theatre, when the movement was the most important element of drama. In fact, the chorus danced and sang to emphasize the most important tragic moments. So, the movement was used, as Gilbert Murray has said, to express "the inexpressible essence of emotion" that just the rationality (word and pantomime) could not communicate. It was true during the long years of classic ballet. Without metakinetic the viewer would have looked at the dancers, who were dancing on their tiptoes, in the same way they would have looked at a feather floated in the air. It was the awareness of the force of gravity, which fastened everybody to the ground, which leads the audience to clap the dancers, who try to counteract it. But just with the modern dance the use of the metakinetic become artistic.

Germans understood its importance, in fact they define their dance as "expressionist", that is a sort of dance that expresses movement. Given the close relationship among movement, personal experience, temperament, mental and emotional stock, it is possible to teach to everybody to do exactly the same movement. The best dance teacher educate pupils to find their own way of moving. Rudolf von Laban, the German theoretician, has divided human people in three categories, according to the type of their movement, as well as singers are divided in the categories of soprano, tenor, etc.

According to the metakinetic, he has made some important discover thanks to the research in the physiological and psychological fields. He has discovered that tall and thin persons move nearly in the same way. Instead, persons who are short and stocky, "short dancer", move in another way. "Medium dancers" are in the middle. They do not move in a certain way because they are of a certain height, either they are not

of a certain height because they move in a certain way. These, height and way of moving, are both the results of intellectual, personal and psychological characteristics.
All these considerations are a validation of the metaphysics' theory asserting that kinetic and metakinetic are two sides of the same background reality.

ii. *Natural and Artistic*

We do not have to put at the same level artistic and natural movement, but we have to distinguish between the movement of the daily routine and the movement built and created by a creative willingness.

If the movement permits us to obtain expressive art, we have to wonder which kind of art creates movement. It cannot be made up just of a body that move rhythmically, because the movement occurs trough a "medium" that is not the body, even if it is tightly linked to the body itself.

The body is just a part of the oeuvre. The other part is the space: because it is obvious that body and space together permit movement. If we consider just the body, we cannot imagine moving differently from the stylization of the natural daily gesture. The daily gesture is always a reflected movement, functional or emotional, but its mainly characteristic is to be involuntary and that it has not a conscious spatial trend. The gesture occurs in the space, but it is not formed on the basis of space. A movement is artistic when the gesture develops harmonically with the spatial rules and with the chances of body physic movements. So, a gesture can be defined as artistic. Creative Movement (and Dance) space is not either just a physic space or the real space of human's daily routine, but it includes even the dimension of the space of the time. It is a three-dimensional space (length, width, and height) besides the time, without the time the movement is not actual. But the most influent element on the actor-dancer is the space of energy. Each gesture is strain to move away from the centre of the body and to return to it, it is radiation or control of energy. Energy, in this case, manifests itself in three fundamental forms: fluent, tensed and pushed, like rush, strain and impulse.

b) Exercises

i. *Physic exercises*

The following exercises are described in JERZY GROTWSKI, Towards a Poor Theatre, Simon and Shoster, 1968.

Warming-up exercises

1. Rhythmically walking while the arms and hands rotate.
2. Running on tiptoe. The body must feel a sensation of fluidity, flight, weightlessness. The impulse for the run comes from the shoulders.
3. Walk with knees bent, hands on hips.
4. Walk with knees bent, gripping the ankles.
5. Walk with the knees slightly bent, the hands touching the out-side edges of the feet.
6. Walk with the knees slightly bent, holding the toes with one's fingers.
7. Walk with the legs stretched and rigid as though they were being pulled by imaginary strings held by the hands (the arms stretched out in front).
8. Starting in a curled up position, take short jumps forward, always landing in the original curled up position, with the hands besides the feet.

Note: Even during these warming-up exercises the actor must justify every detail of this training with a precise image, whether real or imaginary. The exercise is correctly executed only if the body does not oppose any resistance during the realization of the image in question. The body should therefore appear weightless as malleable as plasticine to the impulses, as hard as steel when acting as a support, capable even of conquering the law of gravity.

Exercises to loosen up the muscles and the vertebral column.

- "The cat": This exercise is based on the observation of a cat as it awakes and stretches itself. The subject lies stretched out face downwards, completely relaxed. The legs are apart and the arms at right angles to the body, palms towards the floor. The "cat" wakes up and draws the hands in towards the chest, keeping the elbows upwards, so that the pals of the hands form a basis for support. The hips are raised, while the legs "walk" on tiptoe towards the hands. Raise and stretch the left leg sideways, at the same time, lifting and stretching the head. Replace the left leg on the ground, supported by the tips of the toes. Repeat the same movements with the right leg, the head still stretching upwards. Stretch the spine, placing the centre of gravity first in the centre of the spine, and then higher up towards the nape of the neck. Then turn over and fall onto the back, relaxing.

Handstand with the feet together against the wall. The legs slowly open as wide as possible.

Resting position. Squatting with the head dropped forward and the arms dangling between the knees.

Upright position, with the legs together and straight. Flex the trunk towards the ground until the head touches the knees. Keeping the legs together, jump onto a chair. The impulse for the jump does not come from the legs but from the trunk. Total or partial splits.

Starting from an upright position, bend the body backwards to a "bridge" until the hands touch the ground behind.

Lying position stretched out on one's back. Roll the whole body vigorously to left and right.

From a kneeling position, bend the body backwards into a "bridge" position until the head touches the ground.

Note: It is equally incorrect to perform this series of exercises in an inanimate way. The exercise serves the research. It is not merely automatic repetition or a form of muscular massage. For example, during the exercises one investigates the body's centre of gravity, the mechanism for the contraction and relation of the muscles, the function of the spine in the various violent movements, analysing any complicated developments and relating them to the repertory of every single joint and muscles. All this is individual and is the result of continual and total research. Only the exercises which "investigate" involve the entire organism of the actor and mobiles his hidden resources. The exercises which "repeat" give inferior results.

Flight

Squatting on the heels in a curled up position, hop and sway like a bird ready to take flight. The hands help the movement as wings.

Still hopping, raise yourself into an upright position, while the hands flap like wings in an effort to lift the body.

Take off in flight with successive forward movements somewhat similar to the action of swimming; while the body is carrying out these swimming movements, there is only one point of contact with the ground (e. g. the ball of one foot). Take swift leaps forward, still on the ball of one foot. Another method is as follows: recall to mind the flying sensation one experiences in dreams and spontaneously recreate this form of flight.

Land like a bird

Note: Combine these exercises with others based on falls, somersaults, leaps, etc. One should aim at achieving a long flying-leap which begins like a bird taking off and finishes as it comes to land.

Leaps and somersaults

Forward somersault using hands as supports.

a. Forward somersault, helping oneself up with one's hands;
b. Forward somersault, without the use of the hands;
c. Forward somersault, finishing up on one leg;
d. Forward somersault with the hands behind the back; e) Forward somersault with one shoulder touching the ground for support.

Backward somersaults. "Tiger" spring (diving forward). With or without a preparatory run, arms outstretched, spring over an obstacle into a somersault, landing on one shoulder. Get up in the same movement. "Tiger" spring followed immediately by a backward somersault. Somersault with the body rigid like a marionette, yet as though there were a roping inside it.

Note: Throughout these exercises, apart from the "research" factor and study of one's own organism, there is also an element of rhythm and dance. The exercises – especially in the case of the "battle" variations – are performed to the beat of a drum, tambourine or other object, so that both the performer of the exercise and he who beats out the rhythm improvise and provide a reciprocal stimulus. In the "battle" sequences, the physical reactions are accompanied by spontaneous and inarticulate cries. The actor must justify al these semi-acrobatic exercises with personal motivations, stressing the composition of the initial and finale phases of the exercise.

Foot exercises

Lie on the floor with the legs slightly raised. Do the following movements with the feet:

a. Bending and stretching of the ankles, forwards and backwards;
b. bending and stretching of the ankles, sideways;
c. Rotatory movements of the feet.

- Standing position:

a. bend at the knees with arms outstretched, keeping the feet flat on the floor in the same spot all the time;
b. walk on the edges of the feet;
c. walk pigeon-toed (i. e. with toes turned inwards, heels well apart) on tiptoe;
d. walk on the heels;
e. bend the toes in towards the sole of the foot and then upwards in the opposite direction;
f. pick up small objects with the toes (a box of matches, a pencil, etc...)

ii. *Plastic Exercises*

Elementary exercises

Walk rhythmically with arms stretched out to the side. Rotate the shoulders and arms, pushing the elbows back as far as possible. The hands rotate in the opposite direction to the shoulders and arms. The whole body reinforces these movements and, while rotating, the shoulders are raised absorbing the neck. Imagine you are a dolphin. Gradually increase the rhythm of the rotations, let the body grow in height, walking on the tips of he toes.

"Tug-of-war". An imaginary rope is stretched in front of you and it is to be used to hep you advance. It is not the arms and hands which pull the body, but the trunk which moves towards the hands. Heave yourself forward until the leg behind touches the ground with the knee. The body movements must be sharp and strong like the bows of a ship cleaving a huge wave.

Make a jump forward on the tips of the toes, bending the knees on landing. Return to the standing position with an elastic and energetic movement and repeat the same jump forward, still on tiptoe, followed by the knee-bend. The impulse comes from the thighs which act as the spring regulating the bending phase and the jump which follows. The arms are stretched out to the side and while one palm caresses, the other repels. One must have a sensation of being extremely light, soft and elastic like foam rubber.

Walking rhythmically. The first step is a normal one; on the second, bend at the knees until the buttocks touch the heels, keeping the trunk erect. Rise to a standing position in the same rhythm and repeat the same sequence of a normal step alternated with a knee-bend.

Improvisation with the hands. Touch, skim, feel, caress various objects, materials, textures. The entire body expresses these tactile sensations.

Unexpected movements. Make a movement as, for instance, the rotation of both arms. This movement begins in one direction, which, after a few seconds, proves to be the wrong one: that is to say, the opposite to that intended. The direction is then changed, after a brief moment of immobility. The beginning of the movement must always be emphasized and the suddenly change – after a moment of immobility – to the correct movement. Another example: start walking slowly, as if with difficulty ad effort. Suddenly, after standing still for a moment, start to run very lightly and gracefully.

Note. These exercises are based on Dalcroze (Oliva, 2010: pp. 111-141) and other classical European methods. Their fundamental principle is the study of opposite vectors. Particularly important is the study of vectors of opposite movements (e. g. the hand makes circular movements in one direction, the elbow in the opposite direction) and contrasting images (e. g. the hands accept, while the legs reject). In this way each exercise is subordinated to "research" and to the study of one's own means of expression, of their resistances and their common centres in the organism.

Composition exercises

The blossoming and withering of the body. Walk rhythmically. As in a plant, the sap rises, starting from the feet and spreading upwards through the entire body, reaching the arms which burst into blossom as indeed does the whole body. In the second phase, the limbs-branches wither and die

one by one. Finish the exercise on the same rhythmic step with which it began.

- Animal image. This does not consist in the literal and realistic imitation of a four-legged animal. One does not "act" an animal but attacks one's subconscious, creating an animal figure whose particular character expresses an aspect of the human condition. One must start from as association. Which animal does associate with pity, cunning, wisdom? The association must not be banal, stereotyped – the lion representative of strength, the wolf of cunning, etc. It is also important to determine the animal's centre of vitality (the muzzle of the dog, the spine cord of the cat, the belly for the cow, etc.).
- The flower. The feet are the roots, the body is the stem, and the hands represent the corolla.

The whole body lives, trembles, vibrates with the imperious process of bursting into flower, guides by one's associations. Give "the flower" a logical signification, one which is at the same time sad, tragic and dangerous. "The flower" is separate from the process which created it and that part of it expressed through the hands is used as a rhetorical gesture in a dialogue.

The study of different types of gait. Type of gait determined by age, transferring the centre of the movement to the different parts of the body. In infancy, the legs ate the centre of the movement; in the adolescent period, the shoulders; in the manhood, the trunk; in maturity, the head; in old age, the legs again. Observe the changes in the vital rhythm. For the adolescent the world is slow in relation to his movements, whereas for the old mad the world moves fast in relation to hi,- These are, of course, only two of the possible keys for interpretation.

Choose an emotional impulse (such as crying) and transfer it to a particular part of the body – a foot, for example – which then has to give it expression. A concrete example of this is Eleonora Duse who, without using her face or arms, "kissed" with her whole body. Express two contrasting impulses with two different parts of the body: the hands laugh while the feet cry.

Note. These exercises have been adapted according to the process of the formation of gesticulatory ideograms as in ancient and medieval theatre in Europe as well as African and oriental theatre. It is not, however, a question of seeking fixed ideograms as, for example, in the Peking Opera in which, in order to portray a particular flower, the actor makes a specific and unchangeable gesture inherited from centuries of tradition. New ideograms must constantly be sought and their composition appears immediate and spontaneous. The starting point for such gesticulatory forms is the stimulation of one's own imagination and the discovery in oneself of primitive human reactions. The final result is a living form possessing its own logic. These exercises in composition present unlimited possibilities. Here only a few of those which are suitable for further development will bedealt with.

iii. *Exercises of the facial mask*

These exercises are based on various suggestions made by Delsarte, particularly his division of each facial reaction into introversive and extroversive impulses. Every reaction can, in fact, be included in one of the following categories:

1. Movement creating contact with external world (extroversive).
2. Movement which tends to draw attention from the external world in order to concentrate it on the subject (introversive).
3. Intermediate or neutral stages.

A close examination of the mechanism of these three types of reaction is very useful for the composition of a role. On the basis of these three types of reaction, Delsarte supplies a detailed and exact analysis of the human body's reactions and even those of parts of the body such as the eyebrows, eyelids, eyelashes, lips, etc. Delsarte's interpretation of these three types of reactions is not, however acceptable since it is bound to nineteenth century theatrical conventions. A purely personal interpretation must be made.

The reaction of the face corresponds closely with the reactions of the entire body. This does not, however, exempt the actor from executing facial exercises. In this respect, in addition to Delsarte's prescriptions, the type of training for the facial musculature used by the actor from the classical Indian theatre, Kathakali, is appropriate and useful. This training aims to control every muscles of the face, thus transcending stereotyped mimicry. It involves a consciousness and use of every single one of the actor's facial muscles. It is very important to be able to set in motion simultaneously. But at different rhythm, the various muscles of the faces. For example, make the eyebrows quiver very fast while the cheek muscles tremble slowly, or the left side of the face react vivaciously while the right side is sluggish.

All the exercise described in this chapter must be performed without interruption, without pause for rest or private reactions. Even short rests must be incorporated as an integral part of the exercises, whose aim is not a muscular development or physical perfectionism, but a process of research leading to the annihilation of one's body resistances.

iv. *The movement*

When you are on the stage, every movement should meet a necessity criterion. If you do not need to move, you can stand still. The actor should resist to the temptation to "move the action", because it can be useless and even divert attention from the centre of the narration. A movement from right to left can be important and even narrative, but if it is neither important nor narrative, stand still.

You can:

a. Move from a point to another (getting closer, go further).
b. Do a gesture.

The movements are linked to the creation of the role. The gesture is added to the heart, the spirit and the brain of the character, so it is important that the actor is aware of his physic skills. The inner need to "live" lines is the same that permits the movements on the stage. The movement style (naturalistic, anti-naturalistic) is tightly linked to the acting style and to the global idea of the performance.

We can assert that actor's body expression is the frame of his acting. A physical training can be useful to try out our strengths, and to develop our skill. Some characters require a good gymnastic preparation (for example some characters of the Comedy of Art or some Shakespearian characters).

Every actor can train his body, even in a common fitness centre. This kind of training can be useful to develop the physic and the concentration too. An actor can train himself even following dance courses, being aware to be an actor and not a dancer. Dance courses should be hold by an expert.

Actually, a lot of actors, even famous actors, have never really taken care of their body. Anyway, they have taken care of every little detail requested by their art, movements and gestures too.

The actor creates his character even just walking on the stage. The way of walking from one point of the stage to another produces the aesthetic characteristic of that role. Actors copy reality and have to keep a sort of balance between themselves and the characters. So, we should observe the others in their daily routine. It fact, it could be a good result if we succeed in interpretation other's way of walking. Actors have to take care to not exaggerate repeating other's movements. In fact every actor should transform an observed movement into an own movement. It cannot be just an imitation. An actor should be able to use the more helpful gestures and movements to communicate. Be careful: a lot of pupils cannot walk on the stage and, above all, cannot walk in their daily life. An actor, who wants to play a lot of different roles, should have a good base on which build different characters. The base is his "normal" way of walking. If the actor walks keeping legs wide apart or too close, or if he has feet wide apart or converging; if he takes arms stuck to the body or rolls them around; if he walks jumping or dragging his feet he characterizes his way of walking too much, in fact:

a. He could not be able to "normally" move;
b. He could not research freely others interesting characterisations.

Exercises: walks

Exercise 1: Observe you while you are walking. Be careful to not "playing" the walk and try to be spontaneous. Try to understand your type of walk.

Exercise 2: After the observation try to modify those elements you think are not "normal". If you think you are "normal", study the elements of your regularity. Catalogue them in your mind (how your steps are, how many steps you do. Flexibility of your legs. Position of arms, of trunk, of shoulders, and so on).

Exercise 3: Think to a friend or somebody that has aroused your curiosity because walks in a very particular way (a neighbour, a teacher, a friend). Try to transfer some of his physical characteristics on you, without trying to imitate him but even considering his psychological characteristics.

So, you do not have to copy or to imitate, but you have to create a character. Just try to walk like this character should walk.

Trunk position: exercises

Every movement, on the stage, must be linked to the "playing gaze": the eyes are the meeting point between the words and the position. For example, imagine an actor's gaze during a love scene. His words should be united to a delicate and affectionate physical position.

Exercise 1: Stand at attention and walk from a wall of the room the opposite one. Do short steps and keep the heel of the left foot on the same line of the big toe of the right foot, and so on. Balance the movement of the arms, moving them to and fro. The trunk and the head are erect; the eyes look proudly straight in front of you. When you get the opposite wall, turnabout. Walk doing longer steps, always keeping feet on the same line. The trunk and the shoulders are flabby and sloping. The head is bended towards the ground, the gaze is fearful. When you arrive at the first wall stop for a while. Keep the position, bending knees and feeling uneasy. Turn slow about, and stand proudly upright again. Cross again the room. You have to pay attention to the right about turn movement, to control muscles and to manage to communicate your actual intention.

Neck stretching exercises

The neck and its mobility are very important to act. The neck permit to move the head, and, consequently, the look that allows actors to communicate with the viewers. For example, even the velocity of the head movement underlines actor's intentions. If you move your head a little bit ahead, you can communicate you need help. If you move it a little bit backwards, you can communicate you want to go away. These are just some examples that should be linked to the whole interpretation to really have these meanings. Anyway, an actor should be able to move his body as he desires, to face every kind of situation.

Exercise 1: Leaning your hand against a wall, extending your arms. The body is a little bit bended ahead:

a. Look in front of you;
b. Gently turn your head to the left, looking over your left shoulder;
c. Return to starting position;
d. Gently turn your head to the right, looking over your right shoulder;
e. Return to starting position;
f. Repeat point b) faster;
g. Repeat the sequence faster and faster.

Exercise 2: Repeat the exercise 1 but without keeping hands against the wall. Repeat the exercise 1: having your hand on your hips; keeping legs wide apart; on your knees; sitting with cross legged; sitting with legs stretched ahead and with palms on the ground.

Legs: exercises

An actor should be able to control his legs, when he stands still and when he walks. This control is related not only to the physical exercise, but even to a good concentration skill.

Exercise 1:

a. Lay on the ground, keeping the legs united;
b. Raise legs making a right angle;
c. Bend your knees as much as possible;
d. Stretch right leg to ground, keeping the left one bended;
e. Stretch even left leg to the ground;
f. Repeat the exercise more times;
g. Repeat b)
h. Repeat c)
i. Do a sort of 'pedaling' motion laying on the ground

Exercise 2: Lie face down, keeping your hand under your forehead. Relax, thinking over the previous exercise. Then, keeping hands under the forehead arch your back, making your knees slide towards your belly. Repeat the exercise more times.

Upper limbs

Usually upper limbs movements are useful to comment on actor's words. A Italian person moves his upper limbs differently respect a English one. An actor should move his arms and hands like he prefers, even if he can study a particular form of expression in relation to every particular role. Anyway, we do not think that an actor should keep his arms still, because we think that the gesture of the human-actor is narrative when it is automatic, as well as his words are narrative when they are spontaneous.

Actors do not have to use too many daily gestures that is those gestures that mime a communication. In fact, this kind of gestures cannot be universally understood.

We do not propose exercises to train upper limbs, because we think we train them enough through our daily movements. Anyway, we think it can be helpful to observe carefully gestures to catalogue them.

The gesture: exercises

The gestural activity on the stage should underline actors' words, and not to be opposite of the narration. Usually, a gesture should be wide, to allow communication even with furthest viewers. Gestures should be visible and complete even when actors stand one close to other (for example, during love or fight scene). We can underline that gestures are explicit n daily life too. We always prefer an actor who does not do any gestures, rather than an actor who do weak gestures. Sometimes, some actors seem to not know how to move their hands. Actually, if the actor pays attention to his interpretation, hands will become a part of the role. If an actor thinks his hands are a problem, probably he is not really gotten inside his part.

Exercise 1: Prepare a tea, without using any object. Turn up the fire, put the teapot on it. Wait for the water boils. Pour the water into a cup and put a teabag into it. Put into it some sugar, stir it. Sip the tea tasting it.
Exercise 2: You have to move remembering actual gestures, and you have to be sure that you are communicating with the audience. The actor must "catalogue" the objects just thanks to his mind. Actor's hands must feel objects.
Exercise 3: Put in a non-existence pot twelve red roses, seven sword lilies, and five daisies. You have to take care, because roses have prickles, the sword lilies are taller than roses and daisies are larger than roses. The tap is far. The pot is made of glass.
Exercise 4: Tear a big sheet of a newspaper paying attention. Tear it slowly and try to make equal parts. Tear each part until you can make a piece of paper as big as half hand palm. The gesture should have a meaning. When you have your bundle, throw it all around. Then pick up each little piece of paper.

V. Conclusion

a) Education to Theatricality: art as a training model

We have to prepare youth to live in a world of powerful images, words and soundsUNESCO 1982

The teaching of arts provides an important model for the management of learning processes and training methods. In terms of educational strategies and practices, a learning process based on the artistic model should:

1. Enhance the active and collaborative practice of pupils, directing the process towards a constructivist dynamic. Training would mean to create an environment, a learning community, where people can practice, experience, discuss, learn independently and, at the same time, cooperatively, supported by the teacher that becomes a facilitator of relationships. Regarding the training of the person, this first reflection emphasizes the importance to integrate the education and the action learning that is learning through concrete experiences;
2. Strengthen the idea to work by project; the artist focuses his attention and finalizes his work to an artistic representation: the study and the practice of particular techniques are used to create a creative project. So in the educational field projects can be used to put immediately into practice what has been learned. In addition, projects work, having goals, timelines and resources pushes every person to uses a working method, getting used to cooperation with others;
3. Help pupils to get used to constructive critique; the moment of critique is traditionally linked to the artistic process, because it structures observations and evaluations of the quality of the product and of the creative process. The critique, in the art world, is never linked to the person but it constitutes a fundamental moment of learning for every artist. The external review of a work encourages and motivates the artist to improve his work and his skills. The role of the teacher is not to be an evaluator, expert about the subject, but a coach or a mentor, in essence, a leader of the observation, of critique, of feedback and reinforcement. In the training of a person, the adoption of art as training model can be translated with the diffusion of mentoring and coaching relationships for the development of critical thinking and for the reinforcement and the validation of organizational behaviors;
4. The artist, generally, during his career tends to build its own repertoire of technical methodologies, describing his own process of artistic maturation. Even teachers should adopt and develop an artistic mentality to perform their work at their best. An artist conceives learning as:

- A reciprocal flow, that is two-way, between teacher and pupil. The first one has to create the best environmental and relational conditions to satisfy every different pupil's styles of learning;
- A continuous research for new ideas, materials, stimuli to involve head, heart and hands of people;
- An integrative process of cognitive/quantitative/scientific aspects with emotional/qualitative/artistic traits;
- A set of different activities: play, experimentation and practice, which help to discover new ideas and to develop creativity and a divergent thinking, which verify the assumptions and reinforce every new discovery;
- A virtuous circle in which the perception (watching, observing, analyzing and criticizing) is followed by a research (asking, bringing out, experiencing), by a production (defining goals, planning and implement actions, provide training) and, finally, by a reflection (evaluation, theorization, connection) to the pursuit of quality.

The expressive arts can be a great tool of involvement training; it can be an attractive vehicle for the transmission of knowledge and for the development of attitudes and skills.

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Reading Achebe's *Things Fall Apart* from the Perspective of Cesaire's *Discourse on Colonialism*

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Abstract- This article attempts to study Chinua Achebe's novel *Things Fall Apart* from the perspectives put forward in Aime Cesaire's anti-colonial text *Discourse on Colonialism*. For this purpose various thematic key-issues found in *Discourse on Colonialism* are studied first. These thematic key-issues include old African societies, representation, colonial effects, colonial Christianity, decolonization, flaws of civilization etc. In the text Aime Cesaire has strongly dealt with these issues. Then, in this paper each of these issues is thoroughly attempted on the basis of their having treated in *Things Fall Apart*. Finally, this paper shows that *Things Fall Apart* can well be analyzed by considering all the thematic concerns voiced by Cesaire.

Keywords: african societies, community, representation, colonial effects, christianity, nation, civilization.

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Reading Achebe's *Things Fall Apart* from the Perspective of Cesaire's *Discourse on Colonialism*

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Abstract- This article attempts to study Chinua Achebe's novel *Things Fall Apart* from the perspectives put forward in Aime Cesaire's anti-colonial text *Discourse on Colonialism*. For this purpose various thematic key-issues found in *Discourse on Colonialism* are studied first. These thematic key-issues include old African societies, representation, colonial effects, colonial Christianity, decolonization, flaws of civilization etc. In the text Aime Cesaire has strongly dealt with these issues. Then, in this paper each of these issues is thoroughly attempted on the basis of their having treated in *Things Fall Apart*. Finally, this paper shows that *Things Fall Apart* can well be analyzed by considering all the thematic concerns voiced by Cesaire.

Keywords: african societies, community, representation, colonial effects, christianity, nation, civilization.

I. Introduction

Aime Cesaire was born in 1913, in Martinique. Not only was Cesaire a distinguished poet and a playwright, but he was also an extraordinary political and cultural theorist and a revolutionary activist. Aime Cesaire was a keen supporter of decolonization within African-French colonies and he played a very important role in global anti-imperialist movements as a radical political activist and communist.

Aime Cesaire's epoch making text *Discourse on Colonialism* is a key text of postcolonial literature. It is one of the main works in tidal wave of decolonization. In this text he brings forth strong arguments about the effects of colonialism. He presents the readers with compelling perspectives on the identities and the roles that the colonizer and the colonized assumed. *Discourse on Colonialism* is labeled "a declaration of war" and "third world manifesto" (Kelley 2010: p. 07). This text exposes that Cesaire is very bitter towards the Europeans.

Chinua Achebe is a Nigerian writer. Nigeria, where Achebe was born in 1930, is home to enormous diversity of cultures of the Hausa, Yoruba and Igbo communities. Achebe belongs to the Igbo community and is among the first to present Nigeria's history and cultures in his books with the construction of postcolonial identity of the peoples.

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Chinua Achebe's first novel *Things Fall Apart* (1958) is the *magnum opus* and widely acclaimed literary piece. Césaire's opinion about colonialism is parallel to the ones that occur in *Things Fall Apart*. This book has many themes similar to those found in *Discourse on Colonialism*. In *Things Fall Apart*, Achebe depicts the complex, advanced social institutions and artistic traditions of the Igbo people before the advent of European colonization. The book describes the customs and society of the Igbo and the influence of British colonialism and Christian missionaries on the Igbo community during the late nineteenth century.

The present essay deals with various issues of Cesaire's concepts about colonialism as reflected in *Discourse on Colonialism,* and their applicability in Achebe's *Things Fall Apart.* This treatment does not mean that Achebe depends on Cesaire's ideas of colonialism while writing the text; it is because both of them have the experiences of being eyewitnesses of colonial oppression. Instead, we will see in this essay that unlike Cesaire, who in many cases conceives romantic ideology as a Marxist, Achebe denies and criticizes some aspects of native social realities that are not beyond question, in the depiction of Igbo society in *Things Fall Apart*.

II. Old African Societies

In *Discourse on Colonialism* about the old African societies, Aime Cesaire states-

They were societies that were not only ante-capitalist… but also *anti capitalist*…They were communal societies, never societies of the many for the few…They were democratic societies…They were cooperative societies, fraternal societies…They kept hope intact. (p. 44)

Indigenous African societies were not only 'ante-capitalist' but also 'anti-capitalist'. Before the coming of the colonizers those societies were free from the touch of discriminatory capitalist ideology. This was also the case of the pre-colonial Igboland. Before the advent of the colonial economy, capitalism was not imported in Igboland, "but extended kingship/ family system prescribed communal ownership of land by kindred" (Onyeozili and Ebbe 2012: p. 31).

In *Things Fall Apart* we see the reflection of the above claim. Throughout the novel before the coming of

the missionaries the people of Umuofia and Mbaino do not have any contact of capitalism. Their economy is based on agriculture. Some characters in the novel have been displayed with huge wealth, such as Nwakibie to whom Okonkwo once went and borrowed seed yams. About Nwakibie the author does not tell much but with that little information it is not difficult to realize that Nwakibie's wealth does not signify him as a capitalist. He is just a 'wealthy man' and possesses 'three huge barns' (p. 14). Through Nwakibie's speech anybody can identify that he has acquired the 'three huge barns' through his perseverance and devotion without exploiting anybody, unlike today's tycoons of capitalism. Old African societies were communal and democratic. There was deep community feeling among the people of those societies. Similarly, Igbo culture was built on a strong sense of devotion to community (Booker 2003: p. 110) and cooperation. They put emphasis on public decision rather than central. As they were communal they were cooperative to each other.

In *Things Fall Apart* we observe the Igbo's sense of community as manifested in their social festivals and media of recreation. One of such festivals is New Yam Festival. The narrator says-

The New Yam Festival was thus an occasion for joy throughout Umuofia. And every man whose arm was strong, as the Ibo people say, was expected to invite large numbers of guests from far and wide. Okonkwo always asked his wives' relations, and since he now had three wives his guests would make a fairly big crowd. (P. 26, 27)

Apart from the festivals there are wrestling matches that provide communal recreation.

In *Things Fall Apart* we see people are cooperative to each other. Okonkwo in his earlier life went to Nwakibie to borrow seed-yams. At that time the elders had doubt about sincerity in the young generation. But Nwakibie helped him by giving him eight hundred seed-yams. (P. 15). When Okonkwo is exiled for seven years he takes shelter in his maternal uncle's house. All the people help him restart his life. Achebe describes the situation-

Okonkwo was given a plot of ground on which to build his compound, and two or three pieces of land on which to farm during the coming planting season. With the help of his mother's kinsmen he built himself an obi and three huts for his wives. He then installed his personal god and the symbols of his departed fathers. Each of Uchendu's five sons contributed three hundred seed-yams to enable their cousin to plant a farm, for as soon as the first rain came farming would begin. (P. 91)

Sentinaro and Chandra (2009) observe that the protagonist of *Things Fall Apart* is not Okonkwo but Umuofia. Society wins over an individual in the Ibo society". (P. 192). This indicates that the society as a whole stands for the individual's existence.

According to Cesaire, the people of indigenous societies were optimistic and their hopes remained 'intact' even in their rainy days. In *Things Fall Apart* we also notice the people who are optimistic and hardworking. Throughout Okonkwo's life we will see that his wishes and efforts change his own circumstances. His starting life unlike other young men was full of challenges and odds and he did not inherit anything from his father. He always remains determined and optimistic in his struggling life. Even frequent natural calamities cannot deter his confidence and conviction (p. 17).

So, the above discussion reflects that Cesaire's ideas about indigenous African societies share proximity and relevance to the society depicted in Achebe's *Things Fall Apart*.

III. Representation

The colonial power represents the colonized world in false, artificial and negative ways. The Western intellectual world represents Africa in such ways. Cesaire indicates some intellectuals of this sort. For instance, he refers to Gourou whose book *Les Pays Tropicaux* expresses the fundamental "biased and unacceptable" thesis that "there has never been a great tropical civilization, that great civilizations have existed only in temperate climates, that in every tropical country the germ of civilization comes, and can only come, from some other place outside the tropics" ... (p.55). This book also narrates that-

The typical hot countries find themselves faced with the following dilemma: economic stagnation and protection of the natives or temporary economic development and regression of the natives. (p. 57)

Cesaire thinks that "the historians or novelists of civilization" of the West have "depraved passion for refusing to acknowledge any merit in the non-white races, especially the black-skinned races" (p. 55). Cesaire challenges these Western scholars' synthetic depiction of the East-

Need I say that it is from a lofty height that the eminent scholar surveys the native populations…? (P. 56)

At the end of *Things Fall Apart*, Achebe says that the District Commissioner has decided to write a book and the title of the book would be: *The Pacification of the Primitive Tribes of the Lower Niger* (p. 148). The title, which consists of disagreeable words like 'pacification', 'primitive' etc., itself indicates that the perspective will be Western; the reader will not get the narrative what he/she has just finished reading "but a less objective and necessarily less accurate narrative" (Kortenaar 1995: p. 31). It shows how erroneous the District Commissioner is because he thinks that he knows a great deal about the Igbo people and how to pacify them.

The District Commissioner thinks about Okonkwo's suicide and wants to make a place for the suicide in his intended book. But he cannot decide whether he will use a chapter or paragraph for it in that book. The fake narrative of the district commissioner signifies the otherness of the Africans. Okonkwo's suicide seems to be mysterious and impenetrable in the eyes of the District Commissioner. This is that mystery which the West falsely thinks pervades the non-Western life. The readers of the proposed book will never know why Oknokwo has actually committed suicide; neither will they be able to know Okonkwo's severest abhorrence towards the Missionaries and the colonial administration since the writers of such books view the East from "lofty height" and refuse "to acknowledge any merit in the non-white races".

The idea that the tropical countries, as the European scholars claim, have no great civilizations and civilizations in those countries can come only from outside the tropics seems to be ironical in *Things Fall Apart.* In this text it is shown how colonialism destroys Igbo social structure that was organic and well-formed. This point will be elaborated in the next title "Colonial Effects". Only one is worth mentioning here that the Egyptian Civilization is now considered the mother of all civilizations in the world.

There was no 'economic stagnation', as Gourou in his book fallaciously maintains, in indigenous societies. We notice in *Things Fall Apart* a society where economically contented people live with hard labor to sustain their life. Even women contribute to economic solvency of their family by growing crops like coco-yams, beans and cassava (p.16). Another false statement about the indigenous societies referred in that book is that the native people of those societies lacked protection. But in *Things Fall Apart* we see before the coming of the colonial regime people had necessary security and they did not need police system for their security.

Therefore, Cesaire's statement that Western scholars represent Africa artificially is justified by the portraiture of Igbo society in Achebe's *Things Fall Apart*.

IV. Colonial Effects

According to Cesaire, Bourgeois Europe has destroyed 'the root of diversity' (p. 76) and introduced the concept of the *nation* which is a bourgeois phenomenon (p. 74). Before the coming of colonialism African societies were culturally diverse. Colonialism tramples the diversity. The people were living in communal harmony but colonialism injects capitalism into their life spoils that communal harmony. About the effects of colonialism in Africa Cesaire says-

I am talking about societies drained of their essence, cultures trampled underfoot, institutions undermined, lands confiscated, religions smashed, magnificent artistic creations destroyed, extraordinary possibilities wiped out. (P. 43)

He also maintains that the Negro world has been 'disqualified' and 'mighty voices stilled forever' (p.74) as a result of colonial oppression. He comes to the conclusion that "colonization works to *decivilize* the colonizer…to degrade him, to awaken him to buried instincts, to covetousness, violence, race hatred …" (p. 35). The indigenous people lose their natural mutual integration and their vigor is destabilized.

Things Fall Apart significantly reflects the colonial effects on indigenous society. Before the advent of the colonial power the people of Umuofia lived in communal agreement in an organic society of economic, cultural, political, familial and religious stability. But colonial rule turns the social stability into instability and disintegration. The title of the novel itself signifies this claim- things are no longer in order; colonialism has disordered them.

Prior to colonialism in Igboland we see that people performed various cultural issues contently. But colonialism comes and imposes restrictions on those performances. The colonizers try to convince the native people that their cultures are illogical and groundless. This colonial mechanism makes the natives psychologically oscillating. Before colonialism the native people had no idea about *nation* because they lived in community. Communal feelings were part and parcel of their life. But this sense of community is killed by Bourgeois Europe.

Colonialism makes the Igbo 'drained of' their 'essence'. Okonkwo symbolizes the essence of Umuofia; the suicide of Okonkwo, which is also a colonial effect, signifies the suicide of Umuofia's essence. Colonialism makes 'extraordinary possibilities' of the indigenous people 'wiped out'. Okonkwo stands for that extraordinary possibility which is wiped out through his suicide. Okonkwo symbolizes that 'mighty voices' which Cesaire claims is 'stilled forever' by the colonial power.

Cesaire indicates colonial massacres that ironically make the colonizers decivilized. Millions of native people are massacred that awaken the colonizers "to buried instincts, to covetousness, violence, race hatred". In things fall apart we see the massacre in Abame, a village, by the white men. The event is described by Obierika-

The three white men and a very large number of other men surrounded the market. They must have used a powerful medicine to make themselves invisible until the market was full. And they began to shoot. Everybody was killed, except the old and the sick who were at home… The clan is now completely empty. Even the sacred fish in their mysterious lake have fled and the lake turned the colour of blood. (p. 98)

It is a forceful description of colonial massacre and bloody cruelty experienced by the natives. Cesaire

indicates colonial corruption. In *Things Fall Apart* a land is in dispute. Obierika describes how the problem is solved through corruption-

The white man's court has decided that it [the land] should belong to Nnama's family, who had given much money to the white man's messengers and interpreters. (P. 124)

Christianity plays very strong role in starting and consolidating colonial rule. Cesaire notes that the principal perpetrator is "Christian pedantry, which laid down the dishonest equations *Christianity=civilization*, *paganism=savagery* (p. 33). Christianity comes and "millions of men [were] torn from their gods" (p. 43). Christianity disagrees with the religious beliefs of the natives. It thinks that native religion is paganism and so it is nothing but savagery. In *Things Fall Apart* we frequently observe the colonizers' denial of native religion. Here is conversation between a native man and a white man about their respective religion-

If we leave our gods and follow your god...who will protect us from the anger of our neglected gods and ancestors? (Native)

Your gods are not alive and cannot do any harm… They are pieces of wood and stone. (White) (P. 103)

Cesaire claims that colonialism brings with it 'race hatred'. In *Things Fall Apart* Reverend James Smith is epitome of race hatred. The narrator says that Mr. Smith "saw things as black and white" where "black was evil" (p. 130). Colonial Christianity affects even the father-son relationship as we see in Oknokwo and his son Nwoye. Seeing Nwoye among the missionaries in Umuofia Obierika asks him, "How is your father?" Nwoye replies, "I don't know. He is not my father." Then Obierika comes to Okonkwo and sees that he is not interested to talk about Nwoye. (P. 101). So, Cesaire's position that colonialism brings with it cruelty, corruption, destruction, savagery and hatred towards the natives is justified by the depiction of colonized Igboland in *Things Fall Apart*.

V. Decolonization

Cesaire is not pessimist. He firmly declares that the mask of the colonizer has been opened and the Bourgeois Europe has already been persecuted by its own Hitler. It is paying the penalty claimed by the masses of inside and outside Europe. Cesaire affirms-

> And today the indictment is brought against it not by the European masses alone, but on a world scale, by tens and tens of millions of men who, from the depths of slavery, set themselves up as judges. (P. 32)

Now the people once who were slaves under colonial dominance have become judges. This is the judgment of history. In *Things Fall Apart* from the outset of European colonization we see Okonkwo as a figure of protest against it. He cannot tolerate the missionaries. Even he expresses his grudges towards his fellow people who show their tolerance towards the colonial administration and the missionaries. He commits suicide and though to his own people his suicide his abomination, the readers can easily recognize the heroic existence in his suicide. He has killed one of the colonial staff and he does not want to be humiliated by the colonial administration in his life-time. It is undoubtedly a heroic death, heroic protest and a heroic verdict of judgment against colonialism.

The reader of *Things Fall Apart* can easily identify Obierika's inherent zeal of protest against the colonial masters. At the end of the novel Obierika openly hold the colonial power responsible for Okonkwo's suicide. The narrator describes-

Obierika…turned suddenly to the Distrtict Commissioner and said ferociously: 'That man [Okonkwo] was one of the greatest men in Umuofia. You drove him to kill himself…" (p. 147).

It is an open challenge of Obierika to the District Commissioner. His accusation is direct and it expresses his decolonizing passion long buried in himself.

VI. Flaws of Civilization

Discourse on Colonialism begins with these statements-

A civilization that proves incapable of solving the problems it creates is a decadent civilization.

A civilization that chooses to close its eyes to its most crucial problems is a stricken civilization.

A civilization that uses its principles for trickery and deceit is a dying civilization. (P. 31)

It is true that Cesaire in these sentences indicates the weak points of the Western civilization. But we will use these statements to examine the indigenous African societies on the basis of Igbo society as depicted in *Things Fall Apart*. Achebe described for the world the positive as well as the negative aspects of the Igbo people. Although the novel ends in an elegiac tone Achebe is by no means uncritical of the culture that he both celebrates and mourns.

Achebe shows that societies had its own contradictions and spiritual crises before the intrusion of colonialism. He presents Igbo culture that is not without flaws. The seeds of decay of the Igbo world are intrinsic. The colonizers only accelerated the decay. In *Things Fall Apart* Achebe considers that negative elements of Igbo culture were equally responsible along with colonization. (Aggarwal 2013: p. 221)

The society depicted in *Things Fall Apart* has its own problems and it cannot solve theses problematic issues. One significant problem is treatment to the *Osu* caste. The Osu are untouchable in the society. The narrator describes the *Osu*-

> "He was a person dedicated to a god, a thing set apart-a taboo forever, and his children after him.

> He could neither marry nor be married by the free-born. He was in fact an outcast, living in a special area of the village, close to the Great Shrine. Wherever he went he carried with him the mark of his forbidden caste-long, tangled and dirty hair. A razor was taboo to him. An osu could not attend an assembly of the free-born, and they, in turn, could not shelter under his roof. He could not take any of the four titles of the clan, and when he died he was buried by his kind in the Evil Forest." (P.111)

This description clearly shows that the *Osu* caste is a social discrimination. Where there is discrimination the society cannot progress. As a result of the inequity the *Osu*s join the missionaries and they are the first converts to Christianity in Umuofia. By joining the missionaries they help the colonizer make the stance strong and it adds to the disintegration of the Umuofian people. The *Osu* caste is a social hole or the Achilles' Hill of Umuofia. The people of Umuofia cannot solve this issue. That is why this type of social problem adds to the injury of the society and helps make it 'decadent', 'stricken' and 'dying'.

VII. Conclusion

Aime Cesaire is much more radical than Chinua Achebe. His approach is more direct and forceful. His personal life is the life more of an intellectual revolutionary than a litterateur. Achebe's position is more distinguished in his academic arena. However, revolutionary spirits can be manifested in many ways. The rebellious zeal of Cesaire and Achebe is same but their way of expressing it is somewhat different in manner. One shows the zeal directly in the manner of poetic speech of a revolutionary leader, the other expresses it through characters, setting etc. Achebe's *Things Fall Apart* reflects those colonial issues, along with others, that are repeatedly claimed by Cesaire in *Discourse on Colonialism*.

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The use of Translation in Linguistic Studies: The Case of *But*

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Abstract- This study demonstrates an innovative tool of utilizing translation to study linguistic phenomena; connectives (cf. Moeschler, 1989; Degand, 2009;). Based on the Relevance Theoretic Framework and polysemy approach, this paper not only consolidates the polysemy of English but (cf. Wilson and Sperber, 2004; Fischer, 2006) and rejects the ambiguity account by Anscombre, and Ducrot (1977) and Hall (2004) but it also establishes a paradigm of correspondences to but in Kurdish. Data for this study has been built from 50 opinion articles from English and Kurdish online newspapers. Then, all the occurrences of but and its equivalents in Kurdish are examined and translated, in order to build the paradigm ofcorrespondences. The study proves that there are four different interpretations of a general procedure encoded by but, namely; contrary to expectations, contrast, correction and dismissal, and that these procedural meanings are translated into Kurdish as: ke**ç**i, bełam, be pêçewanewe and bełkû respectively.

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I. Introduction

In between the two possible ways of dealing with the multi-functionality of connectives; monosemy and homonymy, there is the polysemy approach which assumes that 'there are different distinct readings of a connective and that these different senses are related' (Fischer 2006: 13). It is this latter position that I will follow in this paper with respect to the analysis of *but* and its Kurdish equivalences. The current study explores the various meanings encoded by the connective *but* in English such as 'contrary to expectations', 'contrast', 'correction' and 'dismissal' (Lakoff 1971, Blakemore 1987; 2002, Hall 2007, Horn 1989, Bell 1998 and Iten 2005). It is an attempt to prove that *but* is not an ambiguous connective and to argue the ambiguity account of *but* claimed by Anscombre and Ducrot (1977) and Horn (1989). Based on the Relevance Theory's (RT) procedural meaning, the paper gives a unified account of the meaning encoded by *but*. Then it argues that *but* encodes a general procedure that can be implemented in four different situations to generate four different meanings. This is proven by its translation into Kurdish. Thus, *but* is not ambiguous but it is rather a linguistic expression with a general sense. The argument is supported by data from Kurdish language. The data show that there are four different linguistic expressions that can translate but in Kurdish. These are *keçi, be pêçewanewe, bełkû* and *bełam* which represent the four different procedural meanings of 'contrary to expectations', 'contrast', 'correction' and cancellation' respectively.

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II. The Retical Background

The English connective *but* has been dealt with widely by several researchers such as Lakoff (1977), Fraser (1995), Blakemore (1987, 2002), Iten (2000) and Hall (2007) and it has been given various labels such as 'discourse marker', 'connective', 'pragmatic marker' and 'cohesive device' . I will be drawing on the existing accounts of *but* and show how translation can disambiguate the polysemy of connectives especially the case of *but* in light of the *Relevance Theory* (RT). According to Wilson and Sperber, the relevance theory is 'an inferential theory of communication, which aims at explaining how the audience infers the communicator's intended meaning.' (1995: 176). In this sense, human cognition is thought to be directed towards the maximization of relevance between two inputs, in a way that the information an input carries a relation with information already stored in the cognitive system to strengthen an existing assumption or to contradict and eliminate an assumption, and 'the higher cognitive effects the input has, the more relevant it is' (Ibid: 177). Thus, relevance can be thought of as a positive function of effects achieved, and a negative function of effort incurred. That is, the relevance needs to be achieved with minimum efforts. This is in line with Wilson and Sperber's claim that 'use of an obvious stimulus may create precise and predictable expectations of relevance not raised by other stimuli.' (Wilson and Sperber, 2004: 617). For instance, successful communication is a matter of the reader recognizing the writer's communicative intentions, typically by utilizing suitable connectives in order to help the reader get to the point faster.

The meanings associate with the connectives are context-dependent, i.e, connectives should not be examined in isolation. For instance, it is very difficult to answer a question like: What does *but* mean? Whereas it is easier to answer a question such as: How *but* is used? However, according to Schiffrin connectives are 'independent of sentential structure' and that 'the structure and meaning of arguments can be preserved even without markers' (1987:32). She claims that

'discourse markers' - here named connective- could have semantic, syntactic, and pragmatic roles simultaneously but they are not 'structural or semantic components in the sentence' (ibid: 190). Nonetheless, this multi-functionality is different based on the categories of the DM group. For example, conjunctions have pragmatic effects that are closely associated with the type of meaning they signal, such as the case of *but* which reflects a difference between two text segments S1 and S2. This difference could be contrary to expectation, contrast, correction or cancellation proposed previously in the text.

Blakemore (1987) analyses *but* and regards it as a linguistic expression that does not contribute to the content of the sentence. Adopting the RT framework, she focuses on two different specific relations, namely 'denial' and 'contrast'. Blakemore argues, that but means 'and + something else'. I will attempt to explain the 'something else' through translating *but* into Kurdish. The different procedures; denial of expectation (S2 denies an expectation forwarded in S1), contrast (S2 contrasts a state of affair or an action in S1), correction (S2 corrects a proposition in S1) and dismissal (S2 cancels what has been mentioned in S1), as shown in Figure 1, in which *but* plays a role as a connective, have been translated into four Kurdish adversative connectives; *keçi, belam, be pêçewanewe and belkû.*

III. Translation and Linguistics

As far as translation and linguistics are concerned, the assumption is that translation data contain texts that are intended to express the same meanings and have identical or at least very similar textual functions in English and Kurdish. Dyvik was one of the first to argue in favour of the use of translation data to establish the precise semantic values of words, as he suggests that 'by successively using the source and target language as a starting-point, we can establish paradigms of correspondences: the translations can be arranged as a paradigm where each target item corresponds to a different meaning of the source item' (1998: 12). Then, Simon-Vandenbergen states that 'translations of pragmatic markers can serve as a heuristic for discovering contextual dimensions or for making more fine-grained divisions in these dimensions, because the translations force one to account for the contextual factors that lead to particular choices.' (2006: 111). These different meanings would pose a challenge for translators when translating a polysemous connective such as but into Kurdish, because there is very few linguistic research in terms of Kurdish connectives and there is no recognised list of connectives from which to select an equivalent connective to but. This issue is dealt with in detail in sections (4-1, 4-2, 4-3 and 4-4).

IV. Data and Methodology

This paper adopts both qualitative and quantitative approaches towards the analysis of *but* and its equivalences in Kurdish. The data comprise of translation of all occurrences of *but* in 30 English newspaper opinion articles along with all the equivalents' occurrences in 30 Kurdish newspaper opinion articles. All these occurrences fall into four main contexts. The idea behind this is to build a corpus in order to find out the possible meanings of *but* in Kurdish. However, using translation corpora as base for analysis seems to be biased, because of the diversity of results and according to Degande 'not only is there a problem of context and typological differences, one should also be careful not to generalize individual instances of language use' (2009: 178). Nonetheless, in terms of the correspondence paradigms, it is possible to obtain solid results in assigning certain meanings to words, especially connectives. Aijimer et al argue that 'such semantic fields can be established by checking back and forth' (2006: 111). Thus, the correspondence paradigm is built by double checking the equivalences, i.e, through translation and back translation we can assign correspondence values to the functional equivalences. For instance, if *but* in English is translated by *belkû* and *keçi* in Kurdish, then using Kurdish as a source language, we should be able to check for the translation of *belkû* and *keçi* in English, which will become the target language. Such an analysis, Aijmer et al state would allow us 'to show how the pragmatic marker X is related to other pragmatic markers, or to other linguistic items such as modal particles or response words, in the same language' (Ibid.: 112).

Also, Dyvik states, in favour of this approach, that 'translators have no theoretic concern in mind, evaluate the interpretational possibilities of linguistic expressions […], and then try to recreate the same interpretational possibilities in a target text serving a comparable purpose in another language' (1998: 7). Finally, a translation approach to examine linguistic phenomena seems to meet the criteria for most of the demands of contemporary linguistics, as Noël states that 'it is corpus-based, it is contrastive and thus has typological relevance [...], it is task-based, in as much as it treats translation data as a collection of informants' judgments about the meanings of the linguistic forms in the source text' (2003: 759). Thus, I will adopt Degand's approach which she calls 'mirror analysis' which takes 'back-and-forth translation as a way of establishing semantic field of equivalents in one language or across languages' (2009: 179). This will help me establish what is the most suitable Kurdish equivalent for English *but*, subject to relevant context, and also what semantic values can be linked to each connective.

V. *But* in Translation

This paper proves that there are four distinct Kurdish connectives corresponding to these four implementations of the general procedure encoded by *but* which are: *keçî, belkû,* be *pêçewanewe* and *belam.* These findings are in line with Simon-Vandenbergen's claims that 'translations of connectives can serve as a heuristic for discovering contextual dimensions or for making more fine-grained divisions in these dimensions, because the translations force one to account for the contextual factors that lead to particular choices.' (2006: 111). This paper seeks to answer questions such as: Is the English connective *but* polysemous? What can translation add to linguistic studies? How are the Kurdish equivalences for the English connective but accounted for in relevance-theoretic approach?

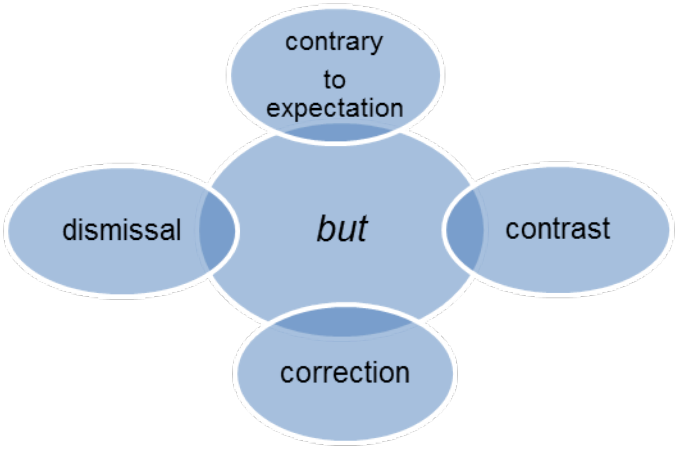

Figure 1 : Procedural meanings of but

One way of accounting for the functions of *but* and its meanings is to analyse it as encoding a procedural meaning rather than as a concept or conceptual representation. According to Hall the 'function of *but* is to guide the hearer to the intended interpretation of the utterance' (2007: 200). The type of the implementation of *but* constrains the type of implicatures to be communicated in the text. I agree with Hall concerning the assignment of an umbrella meaning of *but* as 'contrast', because the other meanings seem to be more complicated and that all of the other three meanings of but have some degree of contrastive meaning apart from their main procedural meaning. So, based on the general procedure encoded by *but* as:

> Treat the proposition communicated by the *but*-clause as contrasting with the assumption explicitly or implicitly communicated by the utterance of the preceding clause. (Iten,2005: 147)

The next sections are going to examine the different implementations of this general procedure of *but* and will translate each implementation into Kurdish in order to disambiguate *but* and establish the Kurdish equivalences systematically.

a) 'Contrary to expectation' but

Allerton states that the connectives signaling the sense of contrary to / denial of expectations 'show that the sentence has to be seen as detracting from what went before and thus either reducing the impact of the previous point or replacing it with a different one' (1979: 277). The typical connectives that signal this subtype of adversative relations in English is *but* and its equivalence in Kurdish is *keçi.* The implementation of the general procedure for this type is: what follows *but* denies and replaces an assumption or expectation communicated by what precedes it.

Almost all existing studies on *but* recognize its 'contrary of expectation' use at least (cf. Lakoff 1971, Blackmore 2002, Hall 2007). Depending on the RT framework, Blakemore states that *but* means denial, because 'it encodes a constraint that triggers an inferential route involving contradicting and eliminating an assumption' (2002: 95). However, this claim is not entirely true and it does not apply to diverse uses of *but* (See sections 4-1, 4-3, and 4-4). The S1 message in 1 implies that 'the rebels' heroic actions were the cause of overthrowing the tyrant'. So, the reader expects the writer to elaborate on that. However, this expectation is denied in S2, as it is contrary to the expectations to see that 'Nato had overthrown the tyrant'. This sense of 'contrary to expectations' is introduced by *but* as in 9.

1. Watching al-Jazeera television, it might appear that heroic rebel militiamen had overthrown a tyrant *but,* in reality, military victory was almost wholly due to the Nato air assault. (Online 1)
   Katêk sairî kaĥîa telefzyoni aljazîre dekeit, wa pêdeçêt ke pyawe pałewane milişyakan zordarêkyan

leser desteat ladawe, *keçi* le řastîda serkawtıni milişyakan tenha behoy hêrşe asmanyekani Nato bû.

keçi (but)

According to Tofiq's (2002) claim there is no difference between *keçi* and other adversative connectives. However, he had studied the 'conjunction particles', as he labels them, in a rather general sense and does not give detailed accounts for each connective. The data from opinion articles suggest that *keçi* signals a different relation from other adversative connectives such as *belam,* be *pêcewanewe* depending on the different procedures implemented in the text. The Kurdish connective corresponding to the 'contrary to expectations' meaning of *but* is *keçi* as shown in 2. None of the other adversative connectives can substitute *keçi* in a procedure such as in 2.

2. Eger anjûmen azadbûaye deitûani le bûdjey emsa (4 ta 5) hezar ganj dabmezrênêt, *keçi* řêgri bo drûstkırawe. (Online 2)
   if council-of governorate free was-it would-able-it in budget-of this-year (4 to 5) thousand youth employ-would-it on budget-of development-of regions-the, but obstacle for it made-has-been
   If the provincial council was independent, they could employ 4 to 5 thousand youths on the regional development budget. But there were obstacles.

Thus, the implementation of the general procedure for keçi is: what follows keçi denies and replaces an assumption or expectation communicated by what precedes it.

b) 'Contrastive' but

According to Schwenter, 'contrast' is different from the other subtypes of adversative relations, as it guides the reader to find 'incompatibility between P and Q' (2000: 260), and indicates the writer's viewpoint as the only relevant one. Looking at the relation signaled in 3a, it is not about denial of / contrary to expectations. However, by using *but,* the writer guides the reader in S2 to interpret the relation between S1 and S2 as a contrast between two states; 'unrepresentative' and 'representative'. The implementation for the general procedure in this case is: what follows *but* contrasts a proposition communicated by what precedes it.

3. a)…the problem with Iowa is not that it's unrepresentative of the party's mindset but that it's too representative... (Online 3)

The connective *but* in 3a is represented in Kurdish as *be pêçewanewe,* because it is the typical connective to be used to convey contrast between S1 and S2 in Kurdish texts, such as 3b.

3. b) Kêşey Iowa ewe nîye ke nwênerayeti bîruřai ĥizbeke nakat, *be pêçewanewe* zor nwêneran eye.

Lakoff claims that when *but* is used in these contexts; showing contrasting ideas or features, it can only signal 'semantic opposition'(1971:133), and it is simply a contrastive relation between S1 and S2, which is also signaled by *be pêçewanewe* in 3b.

be pêçewanewe (but)

According to Tofiq, *be pêçewanewe* is the typical 'conjunction particle' that signals contrast between two sentences (2002: 230). His claim is based on the fact that the word is a prepositional phrase consistinf of (*be* = with, *pêçewanewe* = contrast). However, I believe there should be solid reasons why it is considered as a connective and that it signals a contrastive relation. The data from Kurdish opinion articles suggest that *be pêçewanewe* operates in a procedure where S2 contrasts S1 by presenting incompatibility between two view points as in 4.

4. Serçawekani opozisyon prupagandei ewe dekan ke sarokayati heremi Kurdistan basi le jyabûnewei Kurdistan kırdûe le Êraqda. *Be pêçewanewe* le çendîn boneda seroki harem jexti leser yek parçeî Êraq kırdotewe. (Online 4)
   Source-of opposition propaganda this make-they that presidency of region Kurdistan talk about separation-of Kurdistan has-done in Iraq. But in many occasions president-of region Kurdistan insisted on one-piece-of Iraq have-done-he.

The opposition sources argue that the Kurdistan Region presidency intends to detach Kurdistan from Iraq. *But,* in several occasions, the Kurdistan Region's president has insisted on a unified Iraq.

In 4, *be pêçewanewe* signals an incompatibility between two viewpoints; opposing unity' and 'supporting unity'. This incompatibility is a sense of contrast as it can be stressed contrastively with the presence of negation. Thus, there is a contrastive relation between S1 and S2 in 4, and it is explicated by using *be pêçewanewe*. So, the implementation for this Kurdish connective will be: what follows *be pêçewanewe* contrasts a proposition communicated by what precedes it.

c) 'Correction' but

Correction relations are recognised in the procedure such as: S1 is a misconception or a misunderstanding and is corrected by the correct information in S2. Hall claims that the correction may be in the conceptual content of the assumption in S1 and/or 'some aspect of the linguistic form used to express it' (2007: 201). The connectives that signal correction relation and replace the previous proposition in discourse with another include: *but,* in English and *belkû,* in Kurdish. The English connective *but* can also signal correction relation as a subtype of adversative relations. For instance, the procedure implemented in 5a is; what follows *but* (S2) corrects an assumption put forward in what precedes it (S1). That is S1 is a false assumption and S2 is a correction of this false assumption with the help of *but.*

5. a) All sorts of games have hat-tricks these days, not merely football but hockey as well... (Online 5)

This function is verified in a procedural account from the RT, in which the implementation is (what follows *but* corrects a statement in what precedes it). Regarding the procedure in 29a, S2 'Hockey has hat-trick' corrects a proposition in S1 (Only football has hat-trick'. Contrary to Fraser's claim that *but* 'cannot signal a corrective contrast' (2005: 18) between S1 and S2, it is observed in the translation data that *but* does signal correction between two text segments and as such it is translated into Kurdish as *belkû.* Kurdish *belkû* operates in a similar procedure to the one of 'correction but' as in 5b:

5. b) Lem řožgareda, le hemû jore yariek yarizan detwanê sê gdi leser yakt ır tomar bıkat, nek tenha le yari topi pê belkû le hokiş.

belkû (but)

The Kurdish connective corresponding to 'correction' *but* is *belkû.* The adversative relation signalled by *belkû* is specifically correction. That is, S1 presents an assumption which is ordinarily false and S2, with the help of *belkû,* corrects that false assumption, such as in 6:

6. Her ştek bedîhatbêt bo Kûrd xer w sedeqe nebûe. *Belkû* beri mandûbûni xoyane deidûrnewe. (Online 6)
Any think-a achieved for Kurds charity was-not-it. But product hard work-of theirs-was-it harvest-it-they.
All achievements of the Kurds are not given by charity. But the Kurds are harvesting their hard work.

Belkû has been studied in Shwani's (2003) work. He states that *'belkû* is a conjunction particle that has the function of signalling contrast between two sentences' (2003: 99). According to the data in this study, however, *belkû* signals a correction of a previous statement. That is, the procedure in which *belkû* operates is as such (S2 corrects a misunderstanding in S1). For instance, S2 in 6 which is introduced by *belkû* is forms a correction to a misunderstood situation. Thus, the implementation of the general procedure is also applicable to *belkû* such as: what follows *belkû* corrects an assumption communicated by what precedes it.

d) 'Dismissal' but

The type implementation to be received in the case of dismissal or cancellation is: what follows *but* (S2) cancels and dismisses the importance of what precedes it (S1). This type of relation is typically signaled by *but* in English and the Kurdish equivalence is *belam.*

Consider *but* in the procedure implemented in 7a, in which S2 cancels or dismisses the importance of the topic forwarded in S1. The proposition expressed by S1 in 7a and indirectly contradicted and dismissed by S2, and it is introduced by *but.* So, in terms of RT's procedural approach, *but* can also signal dismissal in English texts. This claim is proven by the fact that in such contexts *but* is translated into Kurdish as *belam* as in 7b. This type of relation is not found in other procedures in which *but* signals other subtypes of adversative relation. Bach (1999) claims that the different interpretations of *but* have proven *but* to be ambiguous. However, these different readings of *but* should not be considered as ambiguous, because each interpretation can be attributed to different procedures.

7. a) Our troops will be stuck in the front line of a strategy that has an end date but has no clear end game. (Online 7)
7. b) Hêzekanman le hêi pêşewei stratžiyêk gir dexon ke kotai heye belam çoniyeti kotayekei řûn nîye.

belam (but)

The procedure in which *belam* is used is similar to the one where 'dismissal' *but* is used. S1 is cancelled and dismissed by a more important statement in S2. For instance, *belam* in 8 introduces a positive statement 'the region is now trouble free' which dismisses a negative statement put forward in S1 'catastrophic events happened'.

8. Ew řûdawane zor karesatbar bûn, *belam* êsta doxi herêmakeman zor arame. (Online 8)
that events very unpleasant were-they, but now situation-of region-the-our very quiet-is-it.

Those events were catastrophic, *but* now our region enjoys tranquility.

Considering the procedural meaning of *belam* in 8, it is obvious that implementation of the general procedure in 8 is: what follows *belam* cancels an assumption communicated by what precedes it. Thus, *belam* is the most suitable Kurdish equivalent for dismissal *but.*

VI. Conclusions

The claims about the 'ambiguity' of the English connective *but* is not entirely true (Anscombre and Ducrot, 1977: 26). Depending on the relevance-theoretic approach and according to the different translation options, this paper concludes that *but* is a polysemous connective and that it has four distinct, yet interrelated, procedural meanings. These meanings shall not cause any ambiguity in translating into Kurdish, because each meaning fits into a specific interpretation of the general procedure. However, having no detailed research about Kurdish connectives would pose a challenge to translators, as they need to be aware of the textual functions of each connective and the contexts in which they are used in order to have a flawless final product in their translation. Based on the RT's procedural account, there are four distinct interpretations of the general procedure associated with *but,* namely; denial, contrast, correction and cancellation, which are translated into

Kurdish as *keçi, be pêçewanewe, bełkû* and *bełam* espectively as shown in Figure 2.

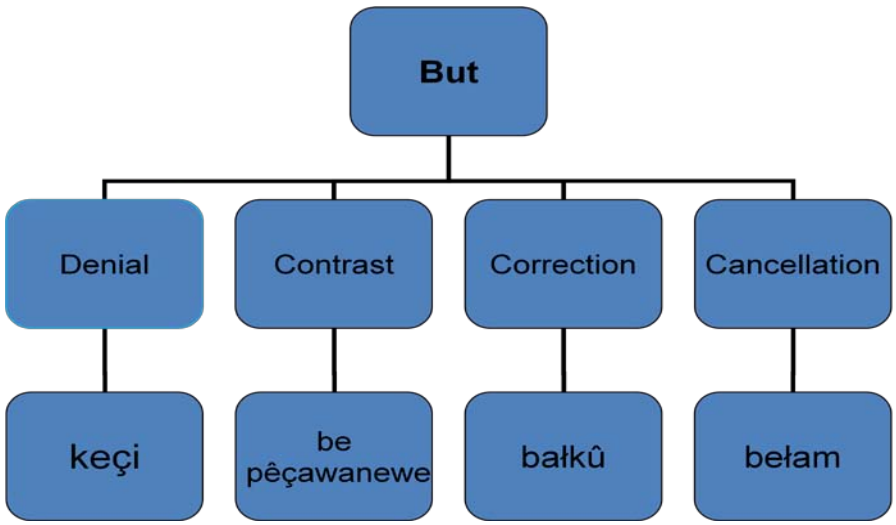

Figure 2 : Translations of the implementations of the general procedure encoded by but

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Reasons and Countermeasures of Lack of Education in Entrepreneurship in Universities

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Abstract- Entrepreneurship education is a teaching philosophy and model needs to adapt to economic, social and national development strategies. In-depth analysis of the reasons for the lack of entrepreneurship education is made in this paper, as well as how to implement entrepreneurship education. The writer proposes concrete measures to promote the healthy development of China's college entrepreneurship education.

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I. Current Status of Entrepreneurship Education at Home and Abroad

Developed countries, especially the United States, have explored and accumulated a wealth of practical experience in entrepreneurship education. In the past 30 years, entrepreneurship has developed into the fast growing branch in business schools and engineering institutes in the United States. In 2003, there are over 2200 entrepreneurial courses opened in 180 universities and more than 100 entrepreneurship centers. Many universities offer programs of Entrepreneurship and Entrepreneurial Studies and publish over 40 kinds of academic journals related to entrepreneurship.

Many American universities have also set up a special entrepreneurship education center committed to education and research in entrepreneurship. There are a multitude of scholarly journals dedicated to entrepreneurship education and studies across the country, such as Journal of Business Venturing and Entrepreneurship Theory and Practice. Overall, entrepreneurship education in Chinese colleges lags far behind because of a late start and is in the stage of exploration. In 2005, started late, the development is very backward, still in the exploratory stage. Before the Central Communist Youth League introduced the KAB project in 2005, entrepreneurship education in China remains almost blank.

II. Reasons of Lack of Entrepreneurship Education in Chinese Universities

Lack of entrepreneurship education in Chinese universities is caused by many factors. The exploration of reasons of lack of entrepreneurship education can help deepen our understanding of entrepreneurship education.

a) A Trend toward utilitarianism in entrepreneurship education in Chinese universities

Utilitarianism in entrepreneurship education is manifested in several aspects. Firstly, entrepreneurship education is understood in a narrow sense and be equated simply as "the short-cut to become entrepreneur". For instance, some colleges and universities restrict entrepreneurship education to the practical aspect and believe that the goal of entrepreneurship education is to encourage students to start up a business, ignoring the great significance of entrepreneurship. Some universities and universities only deem business startup as an expedient measure to ease students' employment pressure and lack an overall strategic planning, showing an obvious value orientation toward utilitarianism. Some universities implement entrepreneurship education only to respond to the needs of the times, and aims to bring colorful elements to the school and increase population. Indeed, entrepreneurship education exists only in name, without any significance.

b) Entrepreneurship education advocates the ideas of "High Tech, big dream, and overall plan"

Currently, entrepreneurship education in Chinese universities tend to advocate the ideas of "high tech, big dream, and overall plan". "High tech" refers to the pursuit of high-tech contents encouraged by entrepreneurship education, which means that college graduates should follow the wave of the high-tech industry in their attempt to start up a business. "Big dram" refers to the tendency of entrepreneurship education to encourage students to have ambitious dreams and aspirations from the very outset. "Overall plan" refers to the expectation for a bright and beautiful future at the beginning of business startup and the need of large business scale, wide business scope, chain management, brand strategy and other ornate terms in the business proposal. Elite mentality causes college students and the society to have unreasonable expectations. Once reality goes against these expectations, students are very likely to suffer serious psychological conflicts and feel frustrated and anxious and disappointed at the society.

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c) Entrepreneurship education is implemented only in a limited range of Chinese colleges and universities

There is a low rate of entrepreneurial participation and success among college students. Even though entrepreneurship education has played a considerable role in promoting business startup and college students have a strong willingness to start up a new business, there are only a small number of graduates engaging in entrepreneurship education activities and a low rate of business startup among graduates. The self-employment rate of graduates remains a single-digital percentage, far below the double-digital percentage of developed countries. At the Round Table of College Presidents in 2008 Global Entrepreneurship Week China, college presidents in the meeting did not speak well of the success rate of business startup among college graduates. Some president pointed out that even though 59.8% college students in Shanghai showed a strong willingness to start up a new business, it would be gratifying if the success rate could reach 3% (Li Huifeng,2010).

d) Unfavorable entrepreneurial environment results in a lack of stamina for entrepreneurship education

Entrepreneurial environment refers to a system of various factors that influence the whole process of starting a new business. As some scholars have argued, elements of entrepreneurial environment are a set of external influential factors during the entrepreneurial process. Entrepreneurship policy is an important factor affecting the business environment, but there exist many shortcomings of entrepreneurial policies. The main problem is that even though policymakers have good intentions, when these policies are implemented in real situations there is always a great deviation from the original intention, resulting in the failure of policy implementation. As a result, entrepreneurial college graduates need to take great efforts to address practical problems, and do not want to receive theoretical education on entrepreneurship. For instance, many preferential policies have now been introduced to support students' entrepreneurial attempts, but there are still quite many problems faced by entrepreneurial college graduates.

III. Measures and Ways to Promote The Healthy Development of Entrepreneurship Education in Chinese Colleges and Universities

a) To build a ability-oriented, multi-objective system of entrepreneurship education

Nei L•Rudenstine, president of Harvard University, once pointed out that "Universities should provide such an education that not only gives students more professional skills but also make them good at observation, active in thinking and brave to explore, creating and shaping them a complete person. " Entrepreneurship education in universities should cover all educational activities around the school. Every student is a potential future entrepreneur, therefore, universities should set up entrepreneurship courses with different educational objectives according to the characteristics and needs of different students. Entrepreneurship education is an educational means full of potentials, and its objectives should be multi-faceted. From the very outset, entrepreneurship education should be positioned to explore the entrepreneurial potential of students, develop their courage and ability to face difficulties, equip them with entrepreneurial and interpersonal skills, make them good at seeking chances and accumulating resources from the society to acquire the ability for self-development, and cultivate them into brave pioneers with entrepreneurial capability and passion. All these are the core focus, the highest objective, the starting point and destination of entrepreneurship education in Chinese universities.

b) To construct a curriculum system of innovation and entrepreneurship education

Entrepreneurship courses should be opened as compulsory in schools. Building a scientific and rational curriculum system plays a very important role in cultivating innovative talents. Schools should increase the proportion of elective courses to meet the interest and needs of students, give them more room for choices, and create the conditions for independent learning. Students should have the freedom to choose courses, rather ran having all courses arranged by the school. As part of foundation courses, innovation and entrepreneurship courses such as Students KAB Entrepreneurship Foundation, Entrepreneurship, Creative Thinking, Mathematical Thinking and Innovation etc. should be opened in colleges and universities.

The design of entrepreneurship education curriculum in Chinese universities can draw on the Babson College model in the United States, and incorporate modules, such as Entrepreneurship, Entrepreneurship Education, Introduction to Entrepreneurship Education, Entrepreneurial Legal Basis, Business Management, and Study of Successful Business Cases, as required basic courses. Schools should gradually integrate entrepreneurship education into public courses, blend entrepreneurial ideas into the ideological and political theory courses, and actively seek for common grounds for sharing points between ideological and political theories and entrepreneurship education. Schools can thus enhance students' entrepreneurship spirit and develop their entrepreneurial abilities by processing the teaching content of relevant courses, designing corresponding teaching approaches and building teaching bases, so as to achieve a successful docking of ideological and political theory courses and entrepreneurship education, and make an

educational reform in education, employment and entrepreneurship(Chai Xudong,2010).

c) To strengthen the training of teaching staff in entrepreneurship education

The key to running an excellent school lies in its faculty. To implement the concepts of entrepreneurship education and to achieve the teaching objectives of entrepreneurial courses also needs a team of outstanding teachers. Colleges and universities should make efforts to build a team of teachers who have keen insights and pioneering spirit and arrange teachers with profound theoretical knowledge to offer entrepreneurship courses. Chinese colleges and universities should also draw on the staffing experience of American universities and consider teachers from management schools and business schools, who have rich theoretical knowledge in corporate management and marketing, as the main teaching body of entrepreneurship courses.

d) To guide and to cooperate with college students to engage in entrepreneurial practice

Entrepreneurship education stems from practical needs and should eventually return back to various educational activities to further promote the entrepreneurial practice of college students. This reflects the practice-to-practice virtuous circle. Entrepreneurial activities are the best way to enhance students' entrepreneurial abilities.

Students should participate in entrepreneurial practice to get firsthand business knowledge and experience, rather than sitting and listening to teachers' inculcation like in a culture course. There are two great difficulties in the world. The first is how to pocket the money from others' wallets. The other is how to learn things from others' head. What entrepreneurship education needs to do is to tackle these two difficulties, which is extremely difficult. To promote entrepreneurship education needs to establish a special innovation and entrepreneurship lab for college students and open it to all students participating in innovation and entrepreneurship training programs. For students who have good project ideas but no fund support, the school should actively coordinate and strive to offer software and hardware support for the incubation and upgrading of projects, so that more and more student entrepreneurs and entrepreneurial projects can come to the fore. Entrepreneurship attempts of college students should not only be a big priority of educational authorities and higher educational schools, but also a cause in need of wide participation and support of the society. We hope that all departments and organizations concerned can join hands with colleges and universities to attach more importance to entrepreneurial education and promote work related to business venturing of college students to a new high level.

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Unorthodox Process of Designing Culture and Language Sensitive Curriculum Materials in Physics (CLS-CMIP)

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I. Introduction

As most countries aspire for globalization, UNESCO envisages education to provide globally competitive citizenry. UNESCO (2014) asserts that education is a right that transforms lives when it is accessible to all, relevant and underpinned by core shared values. Quality education is the most influential force for alleviating poverty, improving health, and livelihoods, increasing prosperity and shaping more inclusive, sustainable and peaceful societies, it is in everyone's interest that it is at the center of the post – 2015 development agenda. In the position paper on post-2015 education agenda, UNESCO points out that the development agenda should be rights-based and should adopt an equity perspective, while reflecting the expanded vision of access to quality education at all levels, with a focus on learning. UNESCO recommends to its member states: **"Ensure equitable quality education and lifelong learning for ALL by 2030**"as a possible overarching education goal, aiming to achieve - just, inclusive, peaceful and sustainable societies. This overarching goal is translated into specific global **targets** to which countries would commit and could be held accountable, and for which corresponding **indicators** will be developed. Specific priority areas identified are basic education; post-basic & tertiary education; youth & adult literacy; skills for work & life; quality & relevant teaching & learning; and financing education. As proposed, UNESCO holds that ensuring quality and relevant teaching and learning in terms of inputs, content, processes and learning environments to support the holistic development of all children, youth and adults deserves the ***central*** place in post-2015 education agenda.

UNESCO (2014) qualified that good-quality education is the process of equipping people with the skills, knowledge and attitudes to: obtain decent work; live together as active citizens nationally and globally; understand and prepare for a world in which environmental degradation and climate change present a threat to sustainable living and livelihoods; and understand their rights. Thus highlights the teachers' central role in ensuring good-quality education and learning.

The need for a good quality education is vital if a country wants its citizens to able to make crucial choices in using the concepts and tools of science and technology. For instance, in local newspaper (Manila Bulletin 2001) news, the speculated outbreak of flu-like disease in October 2000 in at least five private schools in Metro Manila, Philippines spread through news and mass media. Accordingly, it was believed to be an epidemic caused by a biological weapon released by terrorists to strike fear in the heart of the city's elite district. This tale has caused school administrators,

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teachers, parents, and children unnecessary panic. In the long run, through investigations conducted by the Department of Health and Department of Education, it was found that the flu-like epidemic was caused by intermittent changes in weather. This incident concretized the need for Filipino children and adults to study science concepts, tools, instruments and equipment. They need to know the basic science concepts like outbreak, epidemic and diseases. They should also be knowledgeable about technology such as biological weapon, the massive destruction it can cause and be able to use these concepts and tools to make cognizant conclusions. They need to be scientifically and technologically literate to make informed decisions and judgment of their own environmental issues.

To reach scientific literacy for all remains to be a worldwide goal for science education and an important challenge to many countries (Tan 2004). It is therefore important for countries to know how to educate citizenry to be scientifically literate. In 2000, DeBoeber construes that scientific literacy is primarily the level of scientific understanding that exists in the adult population. Furthermore, he claimed that it is something that changes and grows over time. It is not about what the students know in school, though what they learn in school will certainly affect their attitude about science and their desire to continue to learn science in the future. But, it is the appeal to individuals to be able to read and understand science articles in the international and local newspapers, read and interpret graphs and other figures displaying scientific information, engage in scientifically informed discussion of a contemporary issue, apply scientific information in personal decision making and be able to locate valid scientific information and use all these in making sound judgment for personal, health benefits and safety purposes and precautions. However, an unusual scenario is observed in the Philippines which have encountered devastating natural disasters. The country is located along the Ring of Fire which makes it predisposed to earthquakes and eruptive volcanoes. Together with this, the country is annually visited by devastating typhoons that cause thousands of deaths and infrastructure damages. Decierdo (2011) recalled the wrath of typhoon Sendong in 2009 that brought about thousands of deathsin Cagayan de Oro and still thousands more are missing due to flash floods. Just recently, in a local newspaper (2014) typhoon Yolanda slewed hundreds of thousands Filipinos due to storm surges and floods. Most recent among these natural disasters is typhoon Ruby that made several landfalls and typhoon Glenda that hit the metropolis and brought about great damages. Every year, several people die and heaps of resources destroyed due to natural disasters. In a report by Decierdo (2011), government officials and the public did not mindfully note the advice and warnings of scientists such as preventing locals to live in river's flood plain, illegal logging and large-scale mining in Misamis Occidental. Disregarding simple science lessons such as river's flood plain is regularly a naturally flooded area and excessive logging is bad and more trees in the mountain is good has brought about large-scale reparations to lives and properties. These tragedies serve as agonizing reminder to all Filipinos that in this age, making decisions based on a high level of scientific literacy is a matter of life and death.

With this vital need to enhance scientific and technological literacy, the Philippine science education curriculum framework for the basic education pictures developing scientific literacy among students that will prepare them to be informed and participative citizens who are able to make judgments and decisions regarding applications of scientific knowledge that may have social, health, or environmental impacts. With this, the government foresees the Philippine science education as a turn towards achieving scientifically literate citizens who are able to demonstrate understanding of the basic science concepts, applications of science process skills and display of scientific attitudes and values to solve problems critically, innovate beneficial products, protect the environment, conserve resources, enhance integrity and wellness of people and make informed and unbiased decisions about social issues that involve science and technology. This understanding is understood as learners' manifestation of respect for life and the environment, bearing in mind that Earth is our only home which should be nurtured and protected.

With the understanding that scientific literacy is needed to function in a modern industrialized world (Miller, 2007), the new Philippine basic education curriculum, better known as the K + 12 Enhanced Basic Education conceptualized to address the dire need of the country to develop scientifically literate citizenry traces back to three global and regional movements to which the Philippines targeted participating. Tabora (2014) reported that one of these movements is the Bologna accord that intends to focus on best quality tertiary education but refining the 12-year basic education as well. Second, standard movement in the United States and other countries emphasizing established curricular standards. On the regional level, the Philippines efforts to participate as one among the Association of South East Asian Nations (ASEAN) to help enable ASEAN 2015 integration to achieve the goal of materializing one market and one basis of production. Hence, the earnestness to refurbish the Philippine's basic education system to suit into the global demands and regional movements and to nurture citizens of globally and regionally comparable skills.

a) Historical account of the Philippine Basic Education

A little background into the Philippine basic education curriculum shows that the first implementation of a national curriculum dates as far back as 1950. Several reforms were carried out as part of curricular growth and advances. The Revised Education Program implemented from 1974 to 1989 centered on seven core courses with Citizen Advancement Training and skewed to technology-related subjects. Evaluation of the program reveals that students performed poorly, especially in reading, writing and mathematics (Luis-Santos, 2009).As a result, advancing towards a research-based curriculum, the Philippines implemented the National Elementary School Curriculum in 1984 and the New Secondary Education Curriculum in 1991 with foci on addressing identified problems in the Revised Education Program and an emphasis on mastery learning. Evaluation of the program, however, showed that students used to correctly answer 50% of questions asked in the core subjects, they were still deficient in reading ability, and that science curriculum was congested and overcrowded. Luis-Santos (2009) also recounted that results of the Third International Mathematics and Science Study exposed that the Philippine ranked 39thout of the 42 participating countries in the study. With these outcomes of the evaluation, restructuring of the curriculum led to the 2002 Basic Education Curriculum (DepEd 2002) on which the accents were development of learning-to-learn skills, development of functional literacy, linguistic fluency, scientific-numerical competence, decongested curriculum, and indigenization or localization of the curriculum.

However, the previous curriculum (Basic Education Curriculum 2002) promotes learning science as discipline-based approach. It was taught rationally, logically, analytically, and largely inclined to western system supported by latter's concept-based and standards-based curriculum, the new curriculum, is taught in spiral progression approach which is believed to make students appreciate science concepts and applications in all subjects. Learning science is strongly linked to the development of scientific literacy among students towards application of scientific knowledge that will have social, health, and environmental impact. The new curriculum reinforces learning of science and technology, cum indigenous technologies to preserve the country's distinct culture. Science content and process skills are learned in Grades 1 and 2 integrated in English as well as in Mathematics, Health, *Araling Panlipunan* (Social Studies), Music, Arts, and Physical Education. Spiral progression is implemented in Grades 3 to 10, with content revolving around the four science disciplines. As compared to the old curriculum, science subjects, except in Year 1, were offered one in each year level (Biology in 2nd Year, Chemistry in 3rd Year, and Physics in 4th Year). With the full-swing operation of the new paradigm, the recent curriculum imagines to enable Filipinos to make judgments and decisions on applying scientific knowledge that may have social, health, or environmental impacts. It visualizes the development of scientifically, technologically, and environmentally literate and productive members of society who manifest skills as critical problem solvers, responsible stewards of nature, innovative and creative citizens, informed decision makers, and effective communicators. Designed around the three domains of learning science: a) understanding and applying scientific knowledge in local setting as well as global context whenever possible, b) performing scientific processes and skills, and c) developing and demonstrating scientific attitudes and values, the science curriculum aims to promote a strong link between science and technology, even indigenous technology, to keep the country's cultural uniqueness and peculiarities intact. With this, the curriculum is seen as a response to the needs of the Filipino community that would directly help communities such that an agricultural town may offer agricultural elective courses; a coastal area, fishery elective courses; and an urban area, industrial arts. It realizes the educational benefits of having a strong sense of ethical aspect of life, linkage of the curriculum to indigenous technology and preservation of the country's cultural uniqueness and peculiarities.

Moreover, the use of indigenous knowledge in education is seen as a way to better learning of life concepts and skills to enrich the cultural background of Filipinos thus, conserving and preserving the unique culture and tradition of the different ethnic groups in the country and adhering to assimilation of concepts by the learners in their natural setting. As an example, Abayoa (2003) in her study of the indigenous people of Ifugao province found that there is a wide cavity between what is taught in the formal schooling and the needed skills of the indigenous people. Shakespeare is taught and learned in school but the Ifugaos remain ignorant of their own epics such as the *Hudhud* and the *Alim*. They also study mathematics and the Egyptian pyramids but are unfamiliar with how their own ancestors built the spectacular mountains of *pajaw* (rice terraces).In history, the first formal education of the Ifugaos established by the Americans was the Kiangan school was received well by the Ifugaos but a notable decrease in interest occurred when pupils were presentedwith the American curriculum (Abayao 2003). Similar findings were identified in the study of Kroma (1995) and Jenista (1987).

b) Philippine Language and Learning

In the aspect of language, the first enactment of the Mother-Tongue-Based Multilingual Education was introduced as one of the national learning strategies complementing both the formal and non-formal education of the Filipino people.Consistent with the

directions of BESRA is the key plan of the new curriculum to integrate culture and language sensitivity. The use of the Mother Tongue-Based Multilingual Education and localization of senior high school (DepEd Discussion Paper 2010) are further envisioned processes of integrating language and culture in the curriculum. Mother tongue-based instruction accentuates on the ethnic group's native language as the mode of communication, mode of instruction, and the language of the curriculum materials used by the students.

Language in the Philippines is highly influenced by their unique ethnicity. Though Filipinos are known to speak their national language called "Filipino," each ethnic group uses its own native language or mother tongue for communication. At present, there are about nine major ethnic groups in the Philippines with their own distinct native languages. Cebuanos who speak 'Bisaya' compose the highest percentage of population, while Pangasinenses whose mother tongue is 'Pangasinan' comprises the lowest percentage of the population. House Bill 3719 known as the Multilingual Education and Literacy Bill was promulgated after the success of the mother tongue-based instruction through the Lubuagan First Language Component Multilingual Education in 1998 (Castillo-Llaneta 2010). The Lubuagan project attained high student achievement in the core subjects such as mathematics and science when the subjects were taught in the native language of students. The bill aims to promote literacy and learning by making the native tongue as the medium of instruction during the formative years of basic education. In response to this progress, the DepEd mandated the use of the mother tongue in instruction to promote the use of more than two languages for literacy and instruction as a fundamental policy in the whole stretch of formal education including pre-school. Part of the department's plan to fully implement mother tongue instruction as a separate subject from pre-school to grade three and one of the media of instruction in the whole stretch of formal education.

c) Learning in community context

Localization of senior high school covers a curriculum emphasizing the community's practices, traditions, and source of living and livelihood. Localization perspective of the K – 12 enhanced basic education curriculum is not solely observed in language and medium of instruction. As add on, senior high school is expanded to accommodate local and responsible curriculum. This means that the major components of the senior high school curriculum embrace learning through and enhancing the culture of a particular ethnic group in the Philippines. Learners from the Ilocos region, for example, would promote weaving, while those from Batangas would train for coffee making, and Ifugao for terracing. Other traditions of the other ethnic groups in the Philippines would form part of their respective senior high school curriculum. The use of culture, tradition, and mother tongue for curricular reform, according to the Department of Education, is very responsive to the unique needs and demands of the Filipino people as by percentage, about 21% of the whole Philippine population are Cebuanos who speak Bisaya, 14% are Tagalogs popularly speaking the national language known as Filipino, 10% belong to the Ilocano group, Hiligaynon comprise 8% of the populations, Bikolanos 7% and the Pangasinenses contribute 2% of the population. These were the identified major ethnic groups by the DepEd as the focus of responsiveness of the new curriculum. The remaining 38% makes up the minority ethnic groups of the Philippines.

With these inputs, the DepEd saw the rhyme and reason for preserving and conserving indigenous knowledge to better the conditions of the Filipinos and preserve the culture, tradition and environment of the people, while making them learn and be literate in varied aspects, including scientific and technological literacy. This theme "going global by being local," theme that conforms to those pursued by the basic education sector through its Basic Education Sector Reform Agenda (BESRA) (2006-2010). As defined BESRA is a set of policy actions that seek to create a basic education sector capable of realizing the country's Education for All (EFA) objectives by the year 2015. These comprise universal adult functional literacy; universal school participation and elimination of drop-outs; universal completion of the full cycle of basic education schooling with satisfactory achievement levels; and total community commitment to attainment of basic education competencies for all. In the program, it is strongly encouraged that every community mobilizes all its social, political, cultural and economic resources and capabilitiesto support universal attainment of basic education competencies such as basic literacies in language, numeracy, as well as functional, scientific and technological literacies. Adhering to the policy actions, the Department of Education created the National Learning Strategies to help achieve the identified goals which include Alternative Learning System (ALS) fixated on community-based informal learning approach where the learners benefit from learning in their own community meantat being literate and preserving the community's culture, tradition, and well-being. The agency marked that cultural and language preservation and conservation be achieved through the unique senior high school curriculum of the major ethnic groups together with the other minor ethnic groups in the Philippines. Also, Indigenous People (IP) program was established to develop an IP culture-sensitive core curriculum, learning materials and assessment tools/ instruments. The identified core learning areas for the

indigenous people core curriculum are family life; civic consciousness; environment; health; sanitation and nutrition; and economics and income which touch grounds not only on learning science for scientific and technological literacy but also addressing the socio-cultural aspect of the Filipino learners. This program is moored on a larger platform known as Alternative Learning System (ALS) intended to educate out-of-school youth so that the aim of developing scientifically and technologically literate Filipino citizens is not limited to in-school children. Other programs in partnership with the IP are basic literacy and informal education program which are vital in addressing the different needs of the Filipino learner to reach their maximum potential in the different core learning areas. It is in light that the study was conceptualize to help the Philippine government especially the education sector to bring in culture and language in the study of science.

d) Purposes of the Research Study

The study aimed to design culture and language sensitive curriculum materials in physics. Specifically, the study sought to realize the following objectives:

1. Develop using unconventional processes culture and language sensitive curriculum materials in physics (CLS-CMIP),
2. Establish the content validity and reliability of the culture and language sensitive curriculum materials in physics,
3. Determine the inter-class and inter-rater reliability of the culture and language sensitive curriculum materials in physics,
4. Develop design guide as protocol for the unconventional design of culture sensitive curriculum materials in physics

e) Framework of the Study

The first effort to develop the curriculum materials in Physics was guided by the principles of culture sensitivity which includes integration of culture and language, use of the mother tongue based-multi-lingual education, instructional congruence framework, and constructivism. Unorthodox or non-conventional process was used to come up with draft copies of culture and language sensitive student modules in physics. Pilot study included inputs of the elderly of the place of study, teachers' views, students' views and literature reviews. These were gathered through focus group discussions, interviews, panel discussions and intensive research of literatures. These were used to determine and identify specific culture, tradition or belief which can be used as the key feature of the culture and language sensitive curriculum material.

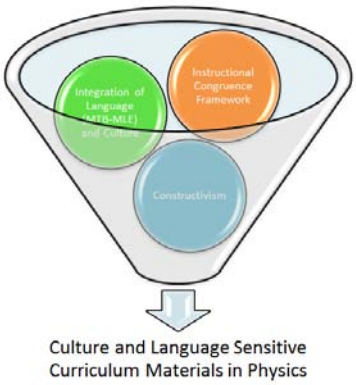


Figure 1 : Conceptual Framework

Language: Focus on Mother-Tongue Based Multi Lingual Education (MTB-MLE)

Defending the languages and language diversity was one of the major goals of UNESCO's education for all. The same objectives were revealed in several researches (Agnihotri, 2008; Collier & Thomas, 2004; Fafunwa, Macauley &Soyinka, 1989; and Benson, 2002) which gave confirmations that the longer a child is taught in his or her home language, the higher is his or her academic achievement in school. In the Philippines, the Lubuagan first language component multilingual education in 1998 revealed the same insights on the success of Mother-tongue instruction on academic achievement (Castillo-Llaneta, 2010).

Seeing the benefits of the native language in instruction, Philippine legislator promulgated House Bill 3719 known as the multilingual education and literacy bill which aimed to promote literacy and learning by making the native language as the medium of instruction during the formative years of basic education. In response to this action plan, the department of education mandated the use of the native language in instruction through DepEd Order No. 74 (s. 2009). The agency through such an order planned to promote the use of more than two languages for literacy and instruction as a fundamental policy in the whole stretch of formal education including pre-school years. It was part of strategy to fully implement DepEd Order No. 74 in the new curriculum where the native language of the learners will be taught as a separate subject from pre-school to Grade 3 and one of the media of instruction in the whole stretch of formal education.

f) Instructional Congruence Framework

Instructional congruence framework presents a process of mediating the nature of academic content with the students' language and cultural experience (Johnson,2005 and Lee & Lykx, 2007).Moreover, cultural experiences were the knowledge that students have obtained from their community. Whereas students' language experiences were the languages used in their

daily life. When the knowledge of science is integratedin the students' language and experiences, students would be more involved in the learning process and science would be easier, meaningful and relevant to students. Learning environment that puts weight on instructional congruence could make students become bicultural, bilingual and bi-literate person not only in terms of knowledge, values and practice in science, but also in aspects of their language and culture.

Accordingly, the 4 main characteristics of instructional congruence framework (Johnson, 2005 and Lee & Fradd, 2001) were as follows:

- *Role of Teacher*. The teacher needs to identify what the students need, their culture and their daily language which are to be integrated in the instructional design.
- Instructional congruence is *subject-specific pedagogy of teaching model* based on particular cultural model where teachers need to give similar emphasis between scientific knowledge and the actual inquiry process with the students' language and cultural experience.
- *Learning Science and Learning Literacy* is believed to be able to improve students' mastery of writing skills, encourages more discussion and allows more sharing on cultural experience.
- Instructional congruence is *constructivist* in approach. Students develop knowledge by integrating their experiences with the environment which also promote academic achievement in science and literacy.

g) Integration of culture and language in curriculum materials

Several researches revealed that culture correlated highly with meaning making and knowledge construction of students (Samarov, & Porter, 2004; Banks, 1993; Lixin, 2006; Liu, 2010). In fact, Samarov (2004) mentioned that culture affects the way we perceive and process the world. Accordingly, the effects of culture could be identified in 4 cognitive styles: field independence which ignored context and treats subject directly (Western culture) versus field sensitivity which exhibits more awareness of broader contexts and social dimensions (Asian culture); cooperation versus competition; trial and error versus watch then do (Asian culture); and tolerance (Asian culture) versus intolerance of ambiguity (American culture).

The constructivists' perspective known as culturally sensitive meaning making model showed that teachers should make explicit effort to help students engage in meaning making which needs to be sensitive and relevant to the students' cultural values. As claimed by Darling-Hammond, et.al. (2007); the following efforts should be extended by the teachers to achieve a culturally-sensitive meaning making atmosphere:

- The teacher needed to model respect by using inclusive examples and inclusive language; welcoming alternative viewpoints; and asking students to produce projects describing particular cultural practice.
- The teacher needed to examine values by reflecting on the values implicit in the subject; reflecting on values that may be challenging to some cultures; respectfully exploring different value systems in relation to a topic.
- The teacher needed to celebrate difference by asking students to provide examples of teaching topics relevant to their culture and collecting culturally diverse materials for use in the classroom.

These identified needs were congruent with the observations and recommendations of UNESCO's priority theme cultural heritage, cultural perspective and indigenous knowledge of the cultural SD pillar. Specifically, the frameworks for ESD which jibed with the identified needs are as follows: (UNESCO, 2009)

- Measures were to be taken to conserve use and promote knowledge of indigenous people with respect to ESD. The conservation, use and promotion of indigenous knowledge are considered integral part of SD's strategies for preserving diversity – both cultural and natural.
- ESD aimed to promote teaching which highly respects indigenous and traditional knowledge and encourages the use of indigenous language in education.
- Indigenous worldview and perspective on sustainability should be integrated into education programs at all levels whenever relevant.
- Local knowledge and language were repositories of diversity and key resources in understanding the environment and in using it to the best advantage.
- Culture must be respected as the living and dynamic contexts which human beings find their values and identity.

One probable way to address these requirements of ESD was to take a close look at cultural integration models in education. May (2002) claim that teaching culturally relevant curriculum was not merely throwing a few good ethnic books, rather, the cultivation of culturally relevant ideas, conversation and critical thinking about the way they believe and experience culture. Bull (2010) clarifies that students will be able to understand sense of place and what was it to be a people through cultural integration. She added that by integrating culture, they are able to perform acts of decolonization by giving the students access to their tribal knowledge back rather than taking something away from the students leaving a vacant space in them. The study further showed that it is a part of the understanding that culture is a multilayered experience and that exploration of culture in a structured

educational environment is an imperfect and incomplete experience. Particularly, she identified 2 kinds of cultural integration as spontaneous integration and planned integration. She said that the most successful cultural integration in the classroom and in the field is when it is done spontaneously through students' prior knowledge and the connection that students make in their learning. The other way of integrating culture is known as planned cultural integration that can also happen both in the classroom and as field based experience. Accordingly, Bull (2010) suggested the following actives for planned integration of culture: mini-immersion, place-based field trips, and institutional programs.

The project, Rekindling Tradition spearheaded by Aikenhead (2001) emphasized cross-cultural science teaching for aboriginal students. Its major objectives are: to develop a prototype process for producing culturally sensitive instructional strategies and curriculum materials that support student learning within any particular community and produce teaching strategies and materials that exemplify culturally sensitive science teaching for aboriginal students of grades 6 – 11. Similarly, these objectives were also the identified major concerns and difficulty of DESD (Decade of Education for Sustainable Development) which were specified as the lack of relevant and culturally appropriate educational materials such as brochures, teaching materials, activities, scientific researches and studies.

Aikenhead (2001) was able to come up with 2 major results: process on how to develop culturally sensitive materials and strategy on how to integrate such developed materials:

- Prototype of Process
  - The selected teachers were given release periods for research writing and working with local experts in their units or topics.
  - A six 2-day planning meeting was conducted with consultants and researchers.
  - Piloted appropriate resources, activities and teaching methods to suit the units.
  - Edited and polished the lesson plans
  - Planned for professional development workshop for other teachers
  - Face to face critiquing
- To produce Some Teaching Strategies and Materials
  - The first strategy that made a world of difference was teaching out of doors. Students reacted very positively when immersed in nature away from the school building, even when it occurred for only one or two lessons in a unit.

The most effective way of integrating culturally sensitive materials in science teaching was through outdoor teaching. It was a strategy that involved students in gaining local aboriginal knowledge related to the unit where western content is taught in the context of the local community's aboriginal science. Conceptually, outdoor teaching promoted "context-based learning and teaching. Context-based learning and teaching of Physics in particular represented the use of events from the students' and teachers' life, social and cultural background as a platform to learning physics. They added that it is a good way to show the students the operation of physics in the real world and society, and thus giving a concrete and authentic picture for the learning of science. Similar effect was observed by Beckert (2001) in his study on Conversion and Context in Physics Education. He said that Physics could be placed in proper context by connecting the subject to everyday life by using technical applications or by describing the historical context of physics and its impact on society. This was implemented through the development of context-rich problems difficult enough to need a problem-solving strategy.

II. Methodology

Quantitative research design combined with qualitative approaches was used in the development of culture and language sensitive curriculum materials in physics. Survey research was used to determine the feasibility of the curriculum material in the area of development and design of culture and language sensitive learning packages in Physics. The study consisted of three major stages: Preparation and pilot; design and development; and validation and reliability determination.

a) Participants of the Study

Table 1: Participants of the Study

Stages of the Study	Participants/Sample	Sampling Process
Preparation and Pilot Study	2Pangasinan Elders 4High school students	Purposive sampling
Design and Development	3 Physics Experts who are Pangasinan speakers 1 Pangasinan Language expert	Purposive sampling
Pilot Testing and Data Analysis	21 Physics/Science Teachers of Pangasinan 4 Physics Experts	Purposive sampling based on native language of Pangasinan

In all the three stages, purposive sampling was done to identify the appropriate participant for each of the stages identified. In the preparation and pilot study, the identified participants were elderly of Pangasinan who are more or less capable of identifying traditions,

beliefs and practices of the place. Four high school students were also chosen to determine if all the accounted traditions, beliefs and practices of the elderly are still observed in this era. Focus-group discussion and interviews were conducted as preliminary processes to designing the culture and language sensitive curriculum materials in physics. The participants for the second stage were also purposively chosen on the bases of their being experts in physics and Pangasinan language. Finally, the rest of the participants in the last stage of the study were identified to evaluate developed curriculum material for Pangasinan learners. Since the curriculum materials were designed for Pangasinan learners using the culture and native language of Pangasinan, the chosen evaluators were also natives of Pangasinan who are fluent in the native language and are science teachers.

b) Stage 1: Preparation and Pilot Study

Document analysis and literature review revealed the cultural dimension, epistemological beliefs and views of Pangasinan learners on the integration of culture and language in learning Physics concepts. The distinct characteristics of Pangasinan learners identified by Morales (2014) enabled the customization of a culture and language sensitive curriculum material in Physics. Literature reviews focused on cultural perspective of learning, scientific literacy and instructional congruence also aided the preparation of CLS-CMIP. The format of the developed curriculum materials conformed to the K+12 curricular materials of the Department of Education.

Pilot study was conducted through interviews to determine the different practices, beliefs and tradition of Pangasinan. Two (2) elderly who are natives of Pangasinan, 4 high school students from different parts of Pangasinan were interviewed so as to have a wide range of cultural sources. Interview protocols translated in Pangasinan dialect were used. Throughout the interview process, the Pangasinan dialect was the medium so as to establish rapport with the participants who are natives of Pangasinan.

c) Stage 2: Design and Development of CLS-CMIP

Information derived from the cultural profile of Pangasinan students and pilot study contributed to the initial design and format of curriculum materials identified as version 1 of the culture and language sensitive- curriculum materials in physics (CLS-CMIP v.1). The curriculum materials were planned to be in 2 parts: student module and teacher's guide. The student module was packed with a pre-test and post-test, introduction of the module and several lessons depending on the coverage of the unit. Modules are thematically presented using combination of culture, tradition, practices, products and home language of the Pangsinan learners. In each of the lessons, introductory statement, discussion of concepts, presentation of activities and post discussion of activities were included. Worksheets were also provided as well as journal logs.

The journal logs were intended to extract students' insights on the lesson, on the language used, and on the process of culture integration in the learning progression. The activities provided in the student module made use of indigenous materials locally available in Pangasinan but may not be available in other provinces. Design of the activities conformed to the cultural and epistemological preferences of the Pangasinan learners (Morales, 2014) such as working collaboratively in groups, student-centered paradigm, that science is important in real-life. The choice of materials, activity and the lesson discussion in the module were highly customized to the Pangasinan learners' cultural and epistemological profile. Cultural integration was implemented using the provided traditions, beliefs, practices and artifacts by the Pangasinan folks in the pilot study. Though the language used in the student module was Pangasinan, the last activity in the student module comprised of parts where students were asked to translate their answers written in Pangasinan to English language. This was to account for the fact that all the participants of the study would eventually answer common concept test as post-test written in English language.

The teacher's guides were designed with three phases which resembled the stages of Understanding by Design (UBD) Framework. However, the researcher chose to rename the different phases while adapting most of the format and principles of UBD. These phases were termed as follows: (1) *Phase 1- Setting the Learning* which included goals of learning, skills that could be enhanced by the module, & key questions; (2) *Phase 2 – Assessing Learning* was a combination of paper-and-pencil test and performance tasks highlighting the GRASPS; and (3) *Phase 3-Facilitating Learning* consisted of activity listing and teaching tips. Together with these phases were introductory statements about the module; competency listing, and unit details.

d) Stage 3: Pilot Testing and Data Analysis

The draft version of the curriculum materials were subjected to two methods of content validation by the 4 experts: (i) descriptive and (ii) quantitative content validation. Only descriptive validation was done for face validation while descriptive validation stressed on the use of phrases or words to describe the assessment of the curriculum materials. These were presented as comments, remarks or suggestions of the experts. The experts were requested to look into, suggest and comment on the exactness and correctness of the content and concept, the format of the module, the appropriateness and viability of the activities, how suitable the language (Pangasinan dialect) and the terms used to the level of the students, and

appropriateness of the artifact, tradition, cultural beliefs and practices imbedded in the lesson as cultural integration. They were also asked to check the grammar and spelling of the Pangasinan terms since every one of them is well versed in the home language. The quantitative content validation was done by the 3 of the 4 experts using the culture and language sensitive – curriculum evaluation tool (CS-CMET) developed by Morales (2014). All comments, corrections and suggestions of the experts were written on the copies of student module and teacher's guide provided them. These were incorporated in the module resulting to version 2 of CLS-CMIP (*CLS-CMIP v.2*) of the 2 units in fourth year physics (Energy in Society and Energy in the Environment).

Second validation cycle was done by 4 experts. They were again requested to look into, suggest and comment on the exactness and correctness of the content and concept, the format of the module, the appropriateness and viability of the activities, how suitable the language (Pangasinan dialect), the terms used to the level of the students, and appropriateness of the artifact, tradition, cultural beliefs and practices imbedded in the lesson as cultural integration. They were also asked to check the grammar and spelling of the Pangasinan terms. They were also tasked to monitor if all their previous comments and suggestions in the first run of validation procedure were all incorporated in the 2nd run of the validation process. To quantify their evaluation,they were asked to use CS-CMET as an evaluation instrument for the CS-CMIP. All comments, corrections and suggestions of the experts were written on the copies of student module and teacher's guide provided them. These were incorporated in the module which led to version 3 of CLS-CMIP (*CLS-CMIP v.3*) of the 2 units in fourth year physics (Energy in Society and Energy in the Environment). All student modules in both units were printed in book form.

The third version which included all the revisions based on the comments and suggestions from the 2nd validation cycle was subjected to a qualitative evaluation on readability. Three high school students from Pangasinan were invited to read the student modules and identify the Pangasinan words which were not very clear to them. The researcher asked them if the alternative words were appropriate and were understandable. This step was done in both CLS-CMIP units to ensure that the content of the module would be understood by the intended users. After integrating all the corrections and suggestions, the final copies of the culture and language sensitive curriculum materials and teacher's guides were printed in book form and soft copies made available online at http://cliphysicsed.weebly.com.

III. Results and Eiscussion

a) *Culture and Language Sensitive – Curriculum Materials in Physics*

Accordingly, Morales (2014) summarized the learning characteristics of Pangsinan learners in culture and epistemological perspective with their beliefs on integrating culture and language in learning Physics.

These cultural dimensions and epistemological beliefs were the bases of the design of the curriculum materials in physics. All activities, lesson discussions, and examples were based on the traditions, practices and beliefs in Pangsinan gathered from the pilot study. Design of activities and lesson presentations were in accordance to the above presented cultural dimensions and epistemological beliefs of the Pangasinan learners.

The culture and language sensitive curriculum materials came in two sets for every unit: the student module and the teacher's guide. The former was designed to match the format of the existing modules of DepEd. With the student module are pretest and posttest; discussions of the topics in cultural perspective highlighting traditions, beliefs and practices of Pangasinan; use of the native language (Pangasinan); activities using indigenous materials of Pangasinan inclusive of worksheets; journal logs where students could write their insights and views; summary; and references. Figure 1 shows excerpts from the student module. Activity 4, though is about scientific method presented using the native language in the context of Lingayen Gulf. The other example discusses intensity of light using a lighting system (petromax) prevalent among the fisher folks in Pangasinan.

Journal log sheets were also embedded in the module after every major lesson of the unit. Questions in the journal log sheets were expressed in the native language (Pangasinan), which sample questions are translated thus:

What have you learned in the lesson presented?
What were your experiences in this lesson and which ones are good ones that brought about learning?
Which part(s) of the module was/were very useful to you or encouraged you to learn physics concepts?

The last journal log sheets required the students to shift language from the native language (Pangasinan) to English to ensure that they could easily shift to the standard language used in school (English) in preparation for the common assessment written in English given to all participants of the study.

The teacher's guide was designed using Wiggins' and McTighe's (2005) '*Understanding by Design*' framework. Covered in the teacher's guide were identified goals, enduring understanding, key questions, activity listing, assessment, key, summary, references, and teaching tips. The assessments combined paper-and-pencil test and performance tasks highlighting the

Goal-Role-Audience-Situation-Product-Standard model. Figure 3shows sample parts of the teacher's guide consisting *three major phases*: Phase 1- Setting the Learning: Identified Goals, Enduring Understanding, and Key Questions; Phase 2 - Assessing Learning: Assessment by way of paper-and-pencil test and performance tasks; and Phase 3-Facilitating Learning: Activity Listing and Teaching Tips. The answers were posted in the module as part of the teacher's guide with summary of concepts and some references used.

b) Validation of Culture and Language Sensitive – Curriculum Materials in Physics (CLS-CMIP)

Version 1 of the CLS-CMIP: Teacher's Guide and Student Module

Version 1 of CLS-CMIP was subjected to two methods of content validation by the experts: descriptive and quantitative content validation. Only descriptive validation was done for face validation descriptive validation featured the use of phrases or words to describe the assessment of the curriculum materials. These were presented as comments, remarks or suggestions of the experts written in the draft copy of the module. Quantitative content validation made use of the 31-item culture and language sensitive-curriculum material evaluation tool (CS-CMET) developed by Morales (2014). A summary of the averages per expert ratings in validating the CLS-CMIP v.1 for units 1 and 2 was presented in tables 26 and 27 respectively. Presented in Table 4 are experts' comments and suggestions which were part of the descriptive method of validation. Other comments and corrections on the CLS-CMIP's as portion of the descriptive method of validation were written in the draft copy of the CLS-CMIP. However, only the first 3 experts did the descriptive as well as the quantitative content validation. The fourth expert was asked to focus on checking the Pangasinan grammar and words used as he is the only invited expert who is well-versed in the home language because of formal vernacular schooling, a member of a language organization in Pangasinan and has taught Physics for almost 20 years.

Table 4 : Content and Face Validity of CS-CMIP (Unit 1: Energy in the Society) v.1

Experts	Mean
1	4.94
2	4.83
3	5.00
Over-all Mean	*4.93 out of 5*

The means of the individual experts were determined by getting the ratio of the sum of the ratings per expert and the total number of items in the CS-CMET. For a more reliable computation, Statistical Package for Social Sciences (SPSS) generated output was used instead of manual calculations. All evaluators rated the developed test 4.93 out of 5.0 suggesting that the raters evaluated the student modules and teacher's guide within the highest continuum of the Likert scale range. This suggested a good quality curriculum material (integrating culture and language) in construction and valid content wise. The 3rdcolumn provided the suggestion and comments of the experts. Some of these comments were written in the validation checklist while most were written in the draft copy of the student module and teacher's guide being validated. The fourth evaluator focused on checking the language used grammatically, syntactically, and technically. All corrections, comments and suggestions by the 4th expert were written on the draft copy of the CLS-CMIP. Table 5 presents the ratings, descriptive comments and suggestions for the student module and teacher's guide of CLS-CMIP for unit 2.

Table 5 : Content and Face Validity of CS-CMIP (Unit 2: Energy in the Environment) v.1

Experts	Mean
1	4.90
2	4.90
3	5.00
Over-all Mean	*4.92 out of 5*

All evaluators rated the developed test 4.92 out of 5.0 suggesting that the raters evaluated the student module and the teacher's guide within the highest continuum of the Likert scale. This acclaimed a good quality curriculum material (integrating culture and language) in construction and valid content wise. The 3rd column provided the suggestion and comments of the experts which were written in the validation checklist while most were written in the draft copy of the student module and teacher's guide being validated. The fourth evaluator focused on checking the language used grammatically, syntactically, and technically. All corrections, comments and suggestions by the 4th expert were written on the draft copy of the CS-CMIP.

Version 1 of the CLS-CMIP: Teacher's Guide and Student Module

After revising the student modules and teacher's guides, version 2 (*v.2*) was subjected to a second round of content and face validation. The rating improved with an over-all mean of 4.96 out of 5.00 by the four raters. This new overall rating was an improvement of the student module and the teacher's guide in the 1st validation cycle. Each of the raters evaluated the test as very close to 5.0 as presented in Table 6.

Table 6 : Content and Face Validity of CS-CMIP (Unit 1: Energy in the Society) v.2

Experts	Mean
1	5.00
2	4.97
3	4.94
4	4.94
Over-all Mean	*4.94 out of 5*

The fourth evaluator or expert was an end-user of the CLS-CMIP who rated the set for Unit 1 as very good with an average rating of 4.94 out of 5.00. Descriptive comments and suggestions were also provided by the fourth expert for the improvement of the student module and the teacher's guide. In addition, the same set of evaluators assessed the second module. The descriptive and quantitative evaluations of the experts were summarized in Table 7.

Table 7 : Content and Face Validity of CS-CMIP (Unit 1: Energy in the Environment) v.2

Experts	Mean
1	5.00
2	4.91
3	4.87
4	4.91
Over-all Mean	*4.92 out of 5*

The rating improved with an over-all mean of 4.92 out of 5.00 by the four raters. This new overall rating was an improvement of the student module and the teacher's guide as compared to the 1st validation cycle. Each of the raters evaluated the test as very close to 5.0 as presented in Table 7. An invited end-user -the fourth evaluator - assessed the developed module as very good with an average rating of 4.94 out of 5.00 who provided descriptive comments and suggestions for the improvement of the student module and the teacher's guide.

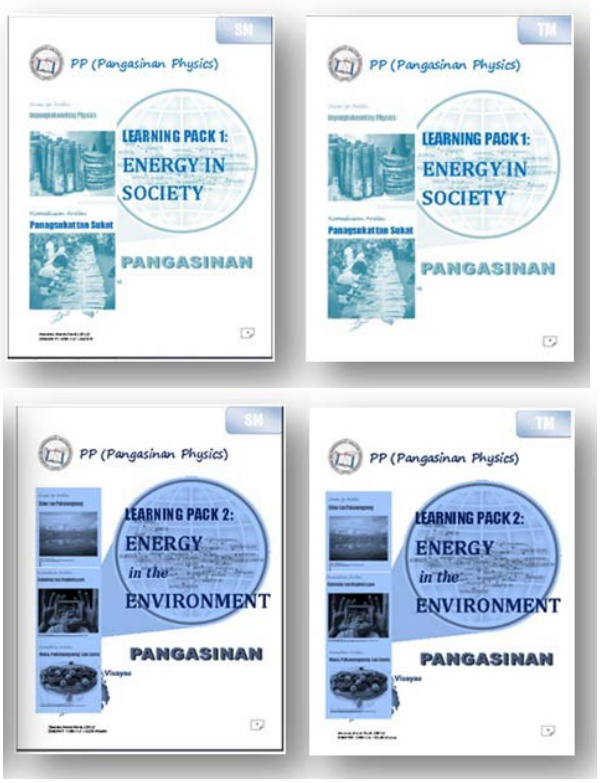
In addition to mean values of experts' evaluation, averages of content validity coefficient of the items are shown in Table 8. Content validity coefficients of the two versions of the CLS-CMIPs provide an information that the curriculum materials were actually rated as content wise and valid curriculum materials in Physics.

Table 8 : Content Validity Coefficient (VI_K) of CLS-CMIP's (v.1& V.2)

CLS-CMIP	Aiken'sVI_K (Content Validity Coefficient)	
	Version 1	*Version 2*
Unit 1	0.99	1.0
Unit 2	0.98	1.0

Accordingly, Aiken (1985) interpreted Aiken's content validity coefficient *(VI_K), as* closeness of the coefficient to 1 where an item is rated as content valid. The experts who rated the student module and the teacher's guide found these sets valid content wise as shown in the values of content validity coefficients ($VI_K \approx 1.0$). All the items in the CS-CMET pertaining to the characteristics of the CLS-CMIP were rated close to 1 suggestive of a high content validity coefficient. A second stage of content validity coefficient computation was done with the results presented in table 8. An improvement in the coefficient is shown in version 2 (v.2) where both modules were rated with an average content validity coefficient of 1.0 which shows that both modules are content valid as assessed by the same experts.

Interview with students regarding the readability and appropriateness of the Pangasinan words and terms used were able to identify difficult words and had also helped in changing these words or terms appropriate to the context. With the corrections, the final copies of the student modules and teacher's guide were printed in book form (*Attachment 2 to 5:*



CLS-CMIP Units 1 and 2) presented in Figure 4.

These were distributed to 21 Pangasinan High School Teachers who were currently teaching physics and general science. A total of 21 High school physics or general science teacher rated one of the modules and 5 Physics experts rated both modules. Table 9 shows the numeric equivalent of the average rating of high school teachers of CLS- CMIP.

Table 32 : Average Rating of CLS-CMIP using CS-CMETv.2

CS-CMET Components (n = 29)	Average Rating
Component 1: *Constructivism: Culture and Language-Based Principles*	4.62
Component 2: *Emphasis on Learning Science and Learning Culture, Language, and Literacy*	4.67
Over-All Rating	4.65

From Table 9, it can be gleaned that most of the evaluators rated the modules (CLS-CMIP) with high marks with an over-all rating of 4.65 out of 5.00. This was deduced by taking the average rating of all the raters in all the 31 items of the CS-CMET. For each of the component, averages over the number of inclusive items were also done whichled to high marks of 4.62 out of 5.0 for component 1 and 4.67 out of 5.00 for component 2. Thus, from these results, it is suggestive that the modules projected *constructivism*, *language-based principles, emphasis on learning science while learning culture*, and *language & literacy*. These descriptions of the CLS-CMIP may fit the intended integration of culture and language in curriculum materials and projected to bring about significant effect on the Physics learning process of the participants.

Table 6 presents the inter-rater agreement coefficient for the first run of validation. Inter-rater agreement coefficient ensures that experts' evaluation and validation are consistent.

Table 9 : Inter-Rater Coefficient of the Draft Version

Inter –Rater Coefficient	Expert 1-Expert 2	Expert 1-Expert 3	Expert 2-Expert 3
Kappa	0.88	0.50	0.38

Based from Table 9, an almost perfect agreement was observed between Experts 1 and 2. Moderate and fair agreement, on the other hand was exhibited by experts 2 & 3 and experts 1 & 3 respectively. Interpretations of the Kappa coefficients were based on the standards set by Landis (1977). Improved agreements of experts were shown in the second cycle of validation process for the revised version as presented in Table 10.

Table 10 : Inter-Rater Coefficient of the Revised Version

Inter – Rater Coefficient	E1-E2	E1-E3	E1-E4	E2-E3	E2-E4	E2-E4
Kappa	0.88	0.88	0.88	0.88	0.88	0.88

**E-Expert*

As shown in Table 10, all experts agree that the instrument they were validating and evaluating was within the standard excellent category as also presented in the mean values of their ratings (Tables 6 and 7), in the Aiken's validity coefficients for the two versions of the CS-CMIPs (Tables 8), and in the evaluation of the culture and language sensitive curriculum materials using CS-CMET (Table 9). The Intra-class coefficient, a descriptive statistics that provides the composite of intra-observer and inter-observer variability is provided in Table 11. It would refer to intra-observer variability which is the deviation of a particular rater's score.

Table 11 : Intra-Class Coefficient Revised Version

Kind of Measure	Intra-Class Correlation	p-value
Single	0.82	0.00*
Average	0.98	0.00*

** significant at 0.05*

From Table 11, the index of variability for one single rating is 0.82 classified as almost perfect. While the index for the reliability or agreement of different raters averaged together is 0.98, close to +1 (perfect) agreement. In both cases (single and average), difference of measures of scores is significant ($p < 0.05$) which means that there were variable scores but these scores are still in agreement with each other both within the same rater or among raters. It can be deduced that intra-rater agreement is high that supports the validity and reliability of the instrument.

c) Design Guide and Protocol

An inadvertent outcome of the development of the CLS-CMIP was the development of the overview and design template entitled "*Culture and Language Context – Physics*." It a document of how to come up with CLS-CMIP's for units 1 and 2. All process were documented in the protocol so as to impart the whole system to other Physics teachers who would want to replicate the same curriculum materials in the feature for their own consumption in the quest to enhance physics education starting at their very own locality. It featured some important details of how to come up with teacher's guide and student module integrating culture and language of a Physics teacher's locality. The following outline completed the protocol:

I. *Introduction*
   a. Terms and Definitions
   b. Physics in Cultural and Language Contexts
   c. Framework

II. *Phases (Teacher's Module)*
   a. Introductory Details
   b. Phase 1 – Setting the Learning
   c. Phase 2 – Assessing Learning
   d. Phase 3 – Facilitating Learning

III. *Guide to Preparation of Student Module*

IV. *Appendices*

a. VSM 08
b. CS-PLES
c. CS-CMET
d. Blank Template

Part 1 of the protocol consisted of the introductory concepts such as the framework; the rationale of the CS-CMIP development; some definitions of terms used in the CLS-CMIP development; and brief description of the different parts of the protocol. The flow of the protocol also included how to design the different phases of the teacher's guide: (1) Phase 1 – Setting the Learning; (2) Phase 2 – Facilitating Learning; and (3) Phase 3: Assessing Learning. Inclusive in this part was the preliminary details of the teacher's guide. Screenshots of the developed CLS-CMIP were included to make the design guide more appealing and user friendly. These screenshots were accompanied by detailed description of the part and a simple procedure on how to develop that part of the whole module. Sample assessment and worksheets were also provided in screenshots for the users to have a glimpse of how the activities and the assessment packages would be. Short discussions of important principle were included to give a sort of briefer to the user before designing the performance assessment. The third part of this protocol presents the procedure on how to design student modules. Just like the second section which described how to develop the teacher's guide, part 3 included screenshots of each of the stages of development of the student module. Finally, part 4 of the protocol shows the listing and appended instruments which would be needed by the teacher in the design and implementation of the student module and the teacher's guide. A blank template for teacher's guide and student template where the teacher-designer would key in all ideas on the design of the student module and teacher's guide were provided by the proponent on the later part of the 4th stage of the protocol. An account of how the teacher's guide and student module be implemented for optimum results were also included in the initial pages of the protocol.

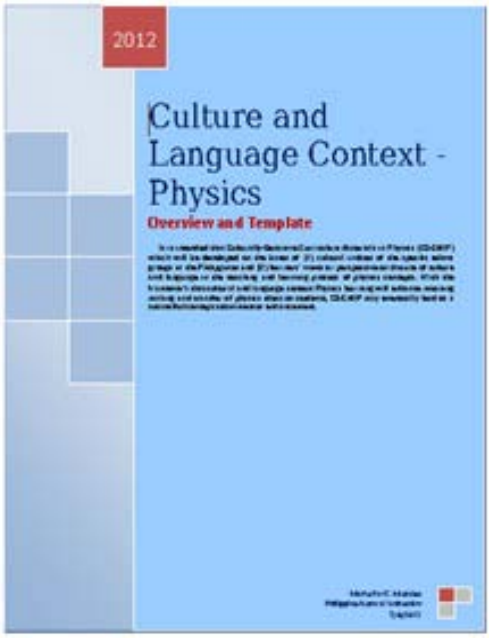


Figure 5 : CS-CMIP Design Guide

An initial attempt to test the efficacy of the protocol was done by asking a Physics alumnus from Aklan to design a simple lesson in Physics using the protocol. This alumnus represented the in-service sector. Following the design guide, the Physics alumnus was able to come up with a student module in Aklanon language integrating Aklanon culture

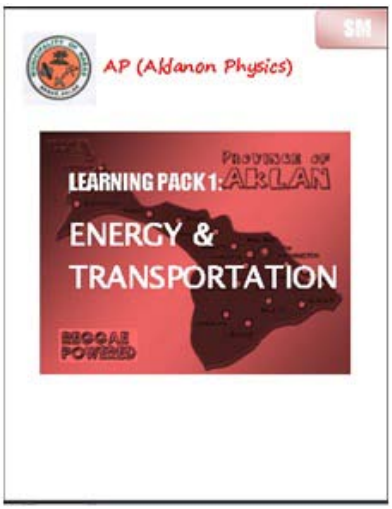


Figure 6 : Aklanon Physics

Accessibility of the said protocol with the design guide, framework, and instruments needed to profile the intended participants or ethnic group were made available through a website: http://cliphysicsed.weebly.com. With the cultural profile (*cultural dimensions, epistemological beliefs, and student views on culture and language integration*) of the participants, curriculum material designers would be able to develop a customized curriculum material in a specific subject.

Table 9 : Summary of statistical characteristics of the Culture and Language Sensitive- Curriculum Material in Physics (CLS-CMIP)

CLS-CMIP Unit 1	CLS-CMIP Unit 2
• *n (experts) = 4 • Content Validity o Over All Mean = 4.96 out of 5.00 o Aiken's Content Validity Coefficient (VI_k) = 1.0 • Rating using CS-CMET = 4.65 • Inter-rater reliability: 0.88 • Average Intra-Class Correlation: 0.98	• *n = 47 • Content Validity o Over All Mean = 4.92 out of 5.00 o Aiken's Content Validity Coefficient (VI_k) = 1.0 • Rating using CS-CMET = 4.65 • Inter-rater reliability: 0.88 • Average Intra-Class Correlation: 0.98

Quantitative measures of the CLS-CMIP's content validity, Inter-rater reliability and intra-class correlation suggests a valid and reliable curriculum materials in Physics which featurethe integration of culture and language of Pangasinan using as base data the cultural dimensions, epistemological beliefs and views on the use of local culture and language of the learners in the teaching and learning process. Practices, traditions, beliefs, values, local products and other unique features of Pangasinan included in the presentation of Physics concepts, lesson discussions and activities were empirically determined through pilot study. CLS-CMIPs also include worksheets, journal logs sheets where students can input their reflections, learning and insights, references, teacher's guide and design protocol as guide to development of the same kind in other ethnic groups, other science components likes Biology, Chemistry and Earth and Space, and other subjects which may be applicable.

IV. Conclusion

The study developed curriculum materials in Physics that feature integration of local cultures, traditions, beliefs, practices and products of the Pangasinan learners. Lesson discussions and activities used both culture and language of the participants to make science appealing, motivating and in the context of real-life as what the learners prefer based on the study of Morales (2014). Content and face validation by panel of experts was conducted to polish the materials. Afterwards, pilot testingof the instrument to in-service teachers was done to gather quantitative and qualitative data. The data collected was then subjected to Kappa statistics and intra-class coefficient to determine agreement among and within raters which. This yielded a value of 0.88 for Kappa and 0.82 and 0.98 for single and average intra-class coefficient respectively. Results of the validation process helps in the finalization of the curriculum materials. Finally, to further analyze the developed CLS-CMIP, CS-MET (Morales, 2014) was able to provide the idea that the developed materials exhibit constructs of the Instructional Congruence Framework. Very evident of the constructs are culture and language-based principles and emphasis on learning science and learning culture, language and literacy. These features of the CLS-CMIP may be able to address concerns of UNESCO (2008) with regards development of learning materials in the mother tongue stated as "*findings of the researches emphasized that the use of local languages as medium of instruction does not suffice to guarantee optimum effectiveness of teaching and learning.*"Thus, the use of the national languages in education could not be maximally successful without revising teaching methods and developing adequate teaching and learning materials. Though the developed CLS-CMIP includes a design guide for replication, further standardization of the design guide is recommended.

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Elementary Principal's Technology Leadership Dispositions

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Abstract- This qualitative study examined the reported technology dispositions that a group of elementary principals in a South Texas public school district possess as technology leaders as aligned to the 2009 National Technology Standards for Administrators (NETS-A). An online questionnaire and open-ended audio recorded interviews were utilized to determine technology dispositions of the participants. Findings included the following five dispositions: 1) Technology's usefulness, 2) Risk taking, 3) Self-reliance, 4) Encouragement, and 5) Role model.

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Elementary Principal's Technology Leadership Dispositions

Garcia, Alejandro [α] & Abrego, Jesus [σ]

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I. Introduction

With contemporary society embracing a multitude of forms of technology, technology's presence and dominance, has become ubiquitous. Willoughby (2004) observed that "… most political, administrative, or judiciary functions of society that at one time might have been relatively free of technological considerations must now carefully incorporate such considerations" (p. 13). Pfundstein (2003) suggested that technology has led society in a rapid transition from the Industrial Age to the Information Age. This change is expressed symbolically by the switch from analog to digital media, which has had a profound impact upon both the adult world and students as well (Prensky, 2001; Pfundstein, 2003). Prensky (2001) for example identified contemporary students, otherwise known as digital natives, as those who are fluent and comfortable in using various forms of technology. He affirmed that, today's students are being socialized very differently from their parent's generation. Flanagan and Jacobsen (2003) further explained that, the digital gap between newer and older generations has widen with more emphasis being placed upon the digital technologies. Principals, and teachers face the vast task of updating schools and classrooms in a society that has been altered by digital technologies, and many feel overwhelmed by the obligation to integrate technology into every subject and grade (Flanagan & Jacobsen, 2003). Due to the large presence of instructional technology hardware and software in our public schools, districts have increasingly required effective technology leadership from perceptive and progressive minded principals (Slowinski, 2000). Jacobsen (2001) rationalized that teachers cannot and should not be required to shoulder sole responsibility for effective technology integration in schools. "The transformation of classroom technology from hardware, software and network connections into thinking tools for teaching and learning requires effective and enabling leadership by visionary and knowledgeable school administrators" (Jacobsen, 2001, p.1).

II. Purpose of the Study

The purpose of this study is to determine which technology dispositions as aligned to the 2009 National Technology Standards for Administrators (NETS-A) does the selected sample of elementary principals report as technology leaders.

a) Statement of the Problem

School leaders have struggled to develop the necessary skills and dispositions in order to manage human and technical resources necessary to obtain the academic outcomes called for by higher standards (Nordin, Yusof & Jusoff, 2010). Traditionally many school leaders have gained their knowledge and skills from college courses, self-instruction, school district personnel, consultants or product vendors (Richie, 1996). As for the role of many principal preparation programs Creighton (2003) stated that, principal preparation programs are sometimes not sufficiently training our future leaders with the necessary technology dispositions and skills for principals as technology leaders. Often time courses that focus upon technology leadership are missing from university principal preparation programs (Garcia, 2009). Furthermore, several empirical studies indicate that today's school leaders are not prepared or not being prepared adequately to assume the emerging role as technology leaders within their campuses (Nordin,Yusof & Jusoff, 2010; Riche,1996). The role of the campus principal has changed from being the building manager to that of the instructional leader in the past few decades. In addition, the role has also adapted to that of technology leader as well (Chang, 2012). According to Chang (2012), principals and other school leaders who can welcome and adapt to newer roles as technology leaders will be prepared and lead their schools for the future. Anderson and Dexter (2005) also indicated that the technological leadership of the school principal has been a key influence on the effectiveness of technology integration by teachers in educational instruction.

Chang (2012), hypothesized that, campus principal's technology leadership directly impacts

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teacher's technology literacy, which in turn influences student achievement. It is the principal's technology dispositions that further influence the "….the implementation of an innovation and the magnitude of fidelity with which it is implemented; therefore, principals, too, are at the center of achieving the promise of technology by facilitating its integration to transform teaching and learning" (Brockmeir, Sermon, & Hope, 2005, p.47)

III. Literature Review

a) The Disconnect Between Society and Public Schools

Romano (2003) observed that outside of the classroom, students have an avid fascination and agility with a wide array of technological devices. Such innovations include a myriad of digital media devices such as mp3 players, tablets, ipods, smart phones with both Internet access and instant text messaging, gaming consoles such as Play Station Portable Systems (PSP) or X-Boxes. In contrast, Romano (2003) notes that, the inside world of the classroom is far removed technologically from today's youth's digital surroundings in which they are well versed and accustomed.

For the present time, digital technologies are needed to build new structures, due to the consequences of schools becoming increasingly disconnected from society (Jacobsen, Clifford & Friesen, 2002). A lack of resources and understanding create barriers to change and improvement which weakens the relationship between school leadership and instructional technology (Thomas, 1999). However even with the existence of technology infrastructure in schools, computers in classrooms and technology standards for teachers and administrators do not guarantee that students will use and gain from technology usage (Cavanaugh, 2001).

One important area for technology leadership is the ability to critically evaluative existing and new technology. Kearsley and Lynch (1992) wrote that our school systems need leaders and educators who can think about the possible side effects, the human impact of technology and weigh these consequences in decision-making. "We do not want to have a generation of technocrats any more than we want technophobes" in our schools (Kearsley & Lynch, 1992 p. 56). In order to remedy the disconnect, (Dewett, & Jones, 2001) envisioned principals forming strong alliances with other leaders who can both understand the managerial tasks of procuring hardware and software for instruction and using technology administratively. In other words, as Dewett, and Jones, (2001) stated, administrators do not have to be technology gurus, but they should know how to locate and utilize expert's talents. Yet this role, according to Holland and Moore-Steward (2000), for the principal and their leadership responsibilities is all too often overlooked.

b) The Principal as an Instructional Technology Leader

Donlevy (2004) observed that with the remarkable innovations in information technology of recent years, competence with technology has been accepted as an important part of professional practice for anyone who wishes to become a school administrator. Dempsey (1999) explained that change seldom occurs in schools unless the principal, the campus leader, creates a climate, which allows innovations to blossom. In order for this to occur, principals as technology leaders must, have a working knowledge of the benefits of technology in the classroom and how to assist classroom teachers in utilizing it an effective manner (Schmeltzer, 2001). MacNeil and Delafield (1998) agree that, school principals must recognize the significance of technology contributing in improving school management, teaching and learning. As instructional leaders, principals ought to encourage a school climate that permits technological innovations in the classroom by promoting risk taking by staff members (Dempsey, 1999). Principals and other administrators who, "…lack sophistication about computers will make poor decisions about hardware/software selection or implementation that limits their usefulness" (Kearsley, 1988, p. 66).

Instructional technology leadership is often neglected and becomes only a priority when funding is available (Flanagan & Jacobsen, 2003). Gosmire and Grady (2007) consequently, offered that as instructional leaders, principals should realize technology's importance and become responsible for guiding and supporting their teacher's integration of technology into the curriculum. Ultimately as Holland and Moore-Steward (2000) maintained, even when teachers have acquired the necessary technology skills for technology integration, effective technology implementation will not occur without strong leadership from their principal. Holland and Moore-Steward (2000) remarked that, principals, as part of their supervisory role, should understand how to support and evaluate teachers who use technology in genuine ways. Recognizing that teachers need instruction, coaching and encouragement on the effective use of technology in the classroom is a significant responsibility of the principal (Holland & Moore-Steward 2000).

Gosmire and Grady (2007) supported the view that, one of the principal's roles is to establish a vision for the school. Technology can play a positive role in helping schools face the current challenges of student achievement, but only if principals as technology leaders have the vision and know how to control and make it part of the framework that supports teaching and learning in schools (Schmeltzer, 2001). "Above all, administrators must be able to understand how technology can be successfully implemented in schools, and how to set reasonable expectations for its use. In

short, they must have a vision for education and a plan to make it happen." (Schmeltzer 2001, p. 16).

c) Technology Standards for Principals

According to Wildy, Pepper and Guanzhonz (2010) educational professionals are framed by standards, which permit for effective evaluation of principals and teachers. The aim is for these standards to assist in improvement of professional practice.

The International Society for Technology in Education (ISTE) in 2001 collaborated with a variety of educational stakeholders such as The National Association of Secondary School Principals (NASSP), The National Association of Elementary School Principals (NAESP), The American Association of School Administrators (AASA), The National School Board Association (NSBA), North Central Regional Educational Laboratory, state departments of education, and university faculty (Schrum, Galizio, & Ledesma, 2011). Eight years later, ISTE updated the technology standards for school administrators (NETS-A) in 2009, due to the rapidly changing social and technical changes that were taking place in technology world (Schrum, et al., 2011).

The National Educational Technology Standards for Administrators (NETS-A) which serve as a guide for the implementation of technological leadership, are grouped under five main themes: visionary leadership, digital age learning culture, excellence in professional practice, systemic improvement and digital citizenship (ISTE, 2009).

IV. Theoretical Framework

Social Constructivism is the qualitative framework on which this study was based. According to Crotty, (1998) Social Constructivist's roots are based on the ideas of Karl Mannheim, Berger and Luckman's The Social Construction of Reality (1967) and Lincoln and Guba's Naturalistic Inquiry (1985). These ideas dealt with the premise that social being determines consciousness. According to Berger and Luckman, (1967) the social world in all its dimensions is manmade. Mankind, as a collective whole, produces a human environment, "…with the sum of its socio-cultural and psychological formations" (Berger & Luckman, 1967, p. 51). Society is a human product, which has an objective reality with man being a social product. Nothing is really natural in the human world; it's all created (Berger & Luckman, 1967). This applies to numerous amounts of man-made creations such as language, thought, art and science (Kumar, 2006). This study examined man-made constructs and experiences that aided the development of the elementary principals as technology leaders. These experiences both inside and outside the university setting are socially constructed events that in one form or another may have influenced the principals' technology dispositions.

Early social constructivist held that humans invent the properties of the world rather than discover them (Kula, 2000). Human realities arise out of interpretation of their perceptions (Emery, 1978). "We literally create a reality that reflects our view of the world and who we are in relation to it" (Emery, 1978, p. 39). Lincoln and Guba (1985) also noted that, "… the construction of realities must depend upon some form of consensual language" (p. 71). Early social constructivists held that everything affects everything else in the present (Lincoln & Guba, 1985). Kukla (2000) also suggested that reality could be constructed by our own reality and that humans could collectively invent their world rather than discover it. According to Creswell (2003), assumptions recognized in qualitative research studies hold that people try to find an understanding of the world of which they are a part. Research subjects often develop meanings from perceptions based upon their own experiences towards certain objects, as in the case of this study. Creswell (2003) affirmed that a goal of research is to depend as much as possible upon the research subjects' personal views in the circumstances being studied. As in the case of this study, the views and perceptions of the elementary principals were discovered by a questionnaire and interviews.

Constructivists' focus is upon a specific context in which people live and work, in order to understand the historical and cultural settings of the participants (Creswell, 2003). In addition, Creswell (2003) cited that the researcher's intent then is to interpret the meanings others have about the world. It is the intent of this study to uncover the dispositions of the principal as a technology leader from qualitative data.

V. Methods

a) Research Design

The following study is based upon a qualitative research design that strives to uncover the dispositions of elementary principals as technology leaders. During a qualitative study, researchers state research questions instead of predictions that involve variables or statistical tests, such as in a quantitative study (Creswell, 2003). Research questions become broad and general so that research subjects construct the meaning of a situation, which is often developed from interactions with other people. "The more open ended the questioning, the better the researcher listens carefully to what people say or do in their life setting and often these subjective meanings are negotiated socially and historically" (Creswell, 2003, p. 8). These questions can turn into topics explored in interviews, observations, and documents (Creswell, 2003). "The theory or general pattern of understanding will emerge as it begins with initial codes, develops into broad themes, and coalesces into a grounded theory for broad interpretation" (Creswell, 2003, p.182). Consequently, research questions should be framed with open ended

words such as "what" or "how" instead of words such as "why", which suggests cause and effect; an approach used typically with quantitative research (Creswell, 2003).

Specific types of social research problems call for definite research approaches and when an idea or an event needs to be understood, because very little research has been conducted, there is a need for a qualitative approach (Creswell, 2003). Relevant to the nature of this study is the realization that there has been a negligible amount of inquiry about how principals have acquired technical knowledge and dispositions in order to facilitate the integration of technology into the curriculum (Hope, Kelley & Kinard, 1999; Brockmeir, Sermon, & Hope, 2005). In addition, Creswell (2003) offered that qualitative research takes place in a natural setting such as a home or office of the participants in a research study. Being in the natural setting allows the researcher to develop a great amount of detail about a location or person in order to draw in the experiences of research subjects (Creswell (2003).

b) Site and Participant Selection

Elementary school principals were recruited from four school districts. These school districts and research subjects were chosen due to their proximity to a university principal preparation program, the number of elementary campuses in each school district and their superintendent's willingness to participate in the study. Approximately sixty-seven individuals currently serving as elementary principals were invited to participate in an online questionnaire, The Principal's Technology Leadership Assessment, PTLA

c) Instrumentation

An online questionnaire and interviews as data collection instruments were used in this study. Elementary principals first participated in taking The Principal's Technology Leadership Assessment (PTLA). This questionnaire included 35 items requesting responses on a 5-point Likert Scale. The intended purpose of this questionnaire was to assess principals' technology leadership inclinations along with obtaining the levels of expertise in facilitating the integration of technology into the teaching and learning process. This instrument based, on the National Educational Technology Standards for Administrators (NETS-A), was developed and psychometrically validated by the American Institutes for Research (2003) as part of a grant received from the United States Department of Education Fund for the Improvement of Postsecondary Education (FIPSE). Development of the instrument began with a review of NETS-A to identify specific dispositions and practices linked with each of the standards. After the data from the pilot study was collected and analyzed, the development team comprised of experts from the International Society of Technology Educators (ISTE) concluded that the PTLA instrument was highly reliable and appeared to appropriately measure the desired qualities of school technology leadership.

d) Data Collection

Names, E-mail addresses, and school addresses of the elementary principals were obtained through the selected district websites and telephone directories. Institutional Review Board (IRB) recruitment e-mails and letters of informed consent were sent to each of the elementary principals. The e-mails and letters summarized the nature of the study, gave instructions and the web link for the online questionnaire. Each prospective participant's recruitment e-mail and letter informed them of included a unique number, which provided a means to locate selected participants for a follow up face-to-face interview.

Once the results of the online questionnaire were completed, the researcher downloaded a comma separated value file (CSV) containing the raw questionnaire responses. Data analysis revealed sixteen of the thirty subjects scored a mean above 3.64 out of possible 5. The cutoff value of 3.64, represented the top third of all the respondents who demonstrated higher technology leadership competencies as measured by the PTLA questionnaire. After computing ranking calculations, the researcher determined which respondents scored above the mathematical mean based upon scale values of 1 to 5, using the Statistical Package for the Social Sciences software (SPSS). This pool of respondents, who were marked by unique identifiers, were then inputted using a random sample selection program. The first five respondents were selected as potential subjects for the face-to-face audio taped interviews. The interviews were structured to obtain information about the sources and inspirations of their instructional technology experiences. After the interviews were conducted, the data was transcribed and imported into the software program, The Ethnograph v5.0 ©.

e) Analysis Procedures

According to Pattton (1990), data generated by qualitative methods are enormous with the process of sitting down and making sense out of pages of interviews and whole files of field notes can be overwhelming. Anafara, Brown and Mangione (2002), surmised that, "As data were being coded in the first iteration, the responses could be compared within categories and between categories, known as the second iteration" (p.32). The method used in this study, described in detail in the works of Glaser and Strauss (1967), is referred to as constant comparative analysis. Constant comparative analysis occurs as the data is compared and as categories and their properties appear combined. Constant comparative analysis aides in identifying patterns, coding data, and putting findings

in categories (Anafara, Brown and Mangione, 2002). Miles and Huberman (1994) suggested that "Phrases that are used repeatedly by informants ("in vivo" codes) are also good leads; they often point to regularities in the setting" (p. 61). As Bogdan and Biklin (1982) explained, particular words, phrases, patterns of behavior, subject's ways of thinking and events repeat and stand out. Seidel, Kjoiseth, and Seymour (1988) labeled the process of identifying and tagging data for later retrieval and more rigorous analysis as code mapping. In the case of this study, the transcribed audio recordings were inputted into a software program, *The Ethnograph v5.0* ©. In this study, data was imported and coded and chunked together with *The Ethnograph v5.0* © so that labels or codes can be accumulated. In essence, that type of coding provides the researcher with the link between data and the conceptualization (Glaser & Strauss, 1967). Once all codes are established, a researcher can electronically review, modify or delete the coding scheme. Searching and sorting the codes with *The Ethnograph v5.0* © will then allow the researcher to locate segments of coded words. In this study, statements were coded in *The Ethnograph v5.0* © in order to determine the area of experiences which have contributed towards the elementary principals as being technology savvy leaders. The researcher accomplished this by fitting data and concepts together that formed consistent patterns or categories. In addition the researcher used the data to write memos that related to the codes, so that retrieval of any patterns could be noted in the first iteration of the coding (Bryman & Burgess, 1994).

VI. Research Question

What technology dispositions, as defined by the 2009 National Educational Technology Standards (NETS-A) for public school administrators, do elementary principals report they possess?

a) Analysis of Data

Broadly defined, a disposition is "… a prevailing tendency, mood, or inclination.., to act in a certain manner under given circumstances" (The American Heritage Dictionary, 1985, p. 487). Dispositions are affective dimensions of human personality that have a "… consistency about them.., are characterized, exemplified or typified in human behavior" (Mullin, 2003, p. 5) and include "attitudes, values, interests, self-concept, and motivation" (Stiggins, 2001, p. 101).

After analyzing the interview data, the following dispositions emerged: 1) Technology's usefulness, 2) Risk taking, 3) Self- reliance, 4) Encouragement, and 5) Role model. These five dispositions are aligned with the following NETS-A.

The first disposition that was discovered through the data analysis from the interviews with the principals was Technology's usefulness and the role it plays in schools.

VII. Technology's Usefulness: First Disposition

Technology was something that all five principals in this study found to be a useful component for student achievement on their campuses. Many of them felt that it was a necessary part to incorporate it during instructional day and expected each teacher to utilize technology, since many of the student's needs and learning styles were being met by the integration of technology into the curriculum. The following table and subsequent tables provide a summary at a glance which of the National Technology Standards for Administrators (NETS-A) were aligned with each of the discovered principal technology dispositions.

Table 1 : Technology's usefulness and alignment with the NETS-A

NETS-A Standard	Description
Visionary Leadership-b	Engage in an ongoing process to develop, implement, and communicate technology-infused strategic plans aligned with a shared vision
Digital age learning culture-a:	Ensure instructional innovation focused on continuous improvement of digital-age learning
Digital age learning culture-d	Ensure effective practice in the study of technology and its infusion across the curriculum
Digital age learning culture-c:	Provide learner-centered environments equipped with technology and learning resources to meet the individual, diverse needs of all learners

a) *Visionary Leadership-b: Engage in an ongoing process to develop, implement, and communicate technology-infused strategic plans aligned with a shared vision*

According to the Collaborative for Technology Standards for School Administrators (TSSA Collaborative),

> principals should participate in an inclusive district process through which stakeholders formulate a shared vision that clearly defines expectations for technology use, develop a collaborative, technology-rich school improvement plan, grounded in research and aligned with the district strategic plan and promote highly effective practices in technology integration among faculty and other staff (Collaborative for Technology Standards for School Administrators, p.8).

All of the principals in this study valued the importance of developing strategic campus improvement plans, which included sections that infused technology into the curriculum. Principal 1 emphasized that her campus was trying their best to plan and allocate as many resources that their budgets allowed. According to her, she had set aside funds to purchase badly needed software and hardware for her campus. Her teachers had expressed a strong desire to have stimulating technologies available for the students, and had often requested a variety of technologies during campus meetings. Principal 1's main criteria, in planning and implementing any new technology included the fact that it had to be researched based or in other words had a proven track record of student achievement.

b) *Digital age learning culture-a: Ensure instructional innovation focused on continuous improvement of digital-age learning*

As indicated in each of the principal's campus improvement plans, digital age learning was one of many components that were strategic in increasing student achievement. According to Principal 2, her teachers were fairly technology literate and loved to incorporate technology as much as possible into their lessons. Principal 1 commented that, "…the instructional technology that we have plays in integral part of our success. At this point the only problem that we have as far as funding trying to get the necessary technology tools in each classroom". Principal 1 explained that her efforts focused upon purchasing for 3rd -5th grades equipment such as Document Cameras, Smart Boards and Computers on Wheels laptops (COWS) for each classroom. In addition to these devices, Principal 3 explained that her teachers used also used mobile technologies such as iPads, Ipods, and Chromebooks.

c) *Digital age learning culture-c: Ensure effective practice in the study of technology and its infusion across the curriculum*

Principal 3 commented that she has witnessed quite a few changes with technology and how it has become infused within today's curriculum. She stated that many of her teachers have adjusted quite well and that few teachers are reluctant to incorporate technology. Principal 5 ensured that most of her teachers felt very comfortable infusing technology into their lessons, by sending theme to professional development such as the Intel Tech program. The Intel Teach program, aims to meet the needs of today's learners requires ongoing support for teachers as they implement new teaching practices (Martin, Culp, Gersick, & Nudell, 2003). Intel Teach also has been demonstrated to aid K-12 teachers in effectively integrating technology and promoting a student centered approach while engaging students with digital tools (Martin, Culp, Gersick, & Nudell, 2003). Principal 4 believes that it was very important to build capacity in her teachers by sending technology staff development. She stated that, "I inform them of any staff development that is upcoming and also assure that they are trained in all areas so that no one is left behind".

d) *Digital age learning culture-d: Provide learner-centered environments equipped with technology and learning resources to meet the individual, diverse needs of all learners*

All the principals in this study felt that besides having buy-in and a well-trained staff, it was crucial for their campus to address the diverse needs of their students. They saw technology as possible tool that aided in reaching student populations that have been typically marginalized in the past. For example, according to Principal 5, software such as Pearson Learning has been instrumental in assisting her special needs and bilingual students. She exclaimed that "It's individually prescriptive and evident that achievement occurs because you see the growth on a weekly basis. They also using in writing". She further explained that other software provided excellent tools for her dyslexic students, whose writing was sometime illegible. In additional to those tools she stated that her special education department was very supportive in recommending additional software solutions for her special needs students.

VIII. Risk Taking: Second Disposition

The second disposition that all principals in this study held was Risk taking. Most leaders recognize the need for change as it related to updating instruction with technology and were very willing to make those necessary steps to incorporate technology in their campuses (Brooks-Young, 2002). The NETS-A standards call upon principals to become willing to

"Ensure instructional innovation focused on continuous improvement of digital-age learning" (NETS-A, 2-A). Risk taking is part of the change process for many leaders and often requires a system change in the way instruction is planned and implemented. The following table outlines the alignment of the NETS-A with Risk taking as a discovered dispensation.

Table 2 : Alignment of Risk Taking with the NETS-A

NETS-A Standard	Description
Systemic improvement-c	Recruit and retain highly competent personnel who use technology creatively and proficiently to advance academic and operational goals

Systemic improvement-c: Recruit and retain highly competent personnel who use technology creatively and proficiently to advance academic and operational goals Principal 4 stated that she had noticed remarkable turnaround in her faculty's use of technology after she provided many opportunities for professional development and support. She indicated that developing the culture of risk taking was not an easy one in the age of accountability. However, she made it clear the she had to become the role model in risk taking by allowing teachers to take time to adjust to changes. She stated that "85 to 90 percent of her teachers" were now very comfortable in using the technology on a weekly basis. Principal 5 also acquired that risk taking was an important disposition for an elementary principal to have since it was part of the change process. Principal 5 believed that allowing teacher's time to practice and assist each other in the change process allowed them opportunities to implement technology into their classroom. As in any new endeavor, the principals in this study exclaimed that risking time, energy and funding into staff development, hardware and software took a leap of faith that ultimately did show results in student achievement on their campuses.

IX. Self-Reliance: Third Disposition

The third disposition revealed by the principals in the study was that of Self-reliance. All the principals felt confident about using technology in their professional and personal lives. Most of them expressed the desire to learn and had a spirit of self-reliance. Principal 2 felt that she had an aptitude for learning technology. She read the manual and follows directions to learn software and is not afraid to use technology. She explained that the online computer applications are fairly simple and once you look at the manual, in addition the online help features allowed her to follow directions and become familiar with application. Principal 5 said that she learned applications rather quickly and was eager to learn new things. Principal 4 also stated that once she knew one application, other applications were easier to learn, since they mostly used similar icons and commands. Principal 2 stated that, "A lot looks user friendly when you first use it and it has a lot of different icons that are very familiar due to experience with other applications." Principal 3 reflected that she tended to just jump in knowing that she was not going to break anything. She also read directions or the manual when she was stuck on a particular point. Once she knows the software application, it becomes second nature to her. Principal 5 stated that,

> At first if [I] don't succeed, try again, until you get it. If I can get on the computer and start manipulating and working with it, experimenting with it, I tend to learn very quickly. I usually can apply what I learned based upon another software application. A lot of programs have built in tutorials in case you get stuck. They are very simple and guide you step by step.

Table 3 provides a summary of the NETS-A that is aligned with the third disposition, Self-reliance.

Table 3 : Alignment of Self- reliance with the NETS-A

NETS-A Standard	Description
Excellence in professional practice-d:	Stay abreast of educational research and emerging trends regarding effective use of technology and encourage evaluation of new technologies for their potential to improve student learning

a) *Excellence in professional practice-d: Stay abreast of educational research and emerging trends regarding effective use of technology and encourage evaluation of new technologies for their potential to improve student learning*

All the principals in the study indicated that they felt it to be very important to keep current with the rapidly changes in technology. They expressed concern that it was of upmost importance for them to expose their students to technologies that their low-income students might not have otherwise used or seen.

Principal 1 stated that it was very important for her to conduct research on the latest technology trends and to "…keep up with best practices and anything that is important such as new laws, new initiatives and things, recertification or our teachers and our staff". Principal 5 also agreed with the importance of keeping current with technology trends because "…technology is very important especially in the position that we are in". As a principal she felt that it was important to use the latest tools downloading and disaggregating data and providing reports for central office.

X. Encouragement: Fourth Disposition

The fourth disposition revealed by the principals in this study was that of Encouragement. According to Brooks-Young (2002), principals should "educate and inform stakeholders along the way" (p.26). The NETS-A calls upon principals to "Model and promote the frequent and effective use of technology for learning" (NETS-A, IIB). By informing, modeling and promoting effective use of technology, principals are advocates that encourage their teachers and staff. Principal 3 for example, firmly believed in encouraging teachers to use technology in the classrooms. She stated that she did so because,

> "…in this day and age we have so many things such as iPads and Play stations. They are waiting for information at a touch of a button or a click of a mouse. Student are now so in tune with technology, so teachers should make every effort to reach their students by using technology that students are accustomed to using".

Table 4 illustrates four of the NETS-A, that are directly aligned with the disposition of Encouragement.

Table 4 : Alignment of Encouragement with the NETS-A

NETS-A Standard	Description
Digital age learning culture-e	Digital age learning culture-e: Ensure effective practice in the study of technology and its infusion across the curriculum
Excellence in professional practice-a:	Allocate time, resources, and access to ensure ongoing professional growth in technology fluency and integration
Excellence in professional practice-b	Facilitate and participate in learning communities that stimulate, nurture and support administrators, faculty, and staff in the study and use of technology
Systemic improvement-a:	Lead purposeful change to maximize the achievement of learning goals through the appropriate use of technology and media-rich resources

a) *Digital age learning culture-e: Ensure effective practice in the study of technology and its infusion across the curriculum*

According to the NETS-A, it's the duty of the principal as a technology leader to ensure that technology is infused across the curriculum. Principal 1 for example, relied upon researched based technology solutions and practices for her teachers and students. Principal 2 encouraged her teachers to use technology by asking them to document technology integration in their weekly lesson plans. She also provided and encourage the use of applications such as Discovery Education's United Streaming media service, and rich multimedia applications such as Knowledge-Box.

b) *Excellence in professional practice-a: Allocate time, resources, and access to ensure ongoing professional growth in technology fluency and integration*

All the principals in the study felt that technology integration in the classrooms, was a non-negotiable. They adamantly stated that they held their teachers

accountable for utilizing available technologies. All with those high expectations, the principals also realized that no true technology integration was going to occur without time and effective staff development. Principal 4 was constantly promoting staff development by forwarding e-mails from her district's Curriculum and Instruction's technology department. In addition the other principals ensured that their teachers attended trainings at their local educational regional service center along with attending annual local and statewide technology conferences. She stated that "I know that teachers have come back and have implemented some of the strategies they have seen and they also have done some staff development. I as a technology leader, expect teachers to be utilizing technology throughout their lessons".

c) *Excellence in professional practice-b: Facilitate and participate in learning communities that stimulate, nurture and support administrators, faculty, and staff in the study and use of technology*

Principal 3 stated that she was an avid promoter of technology but she held everyone accountable including herself. She further explained that it was crucial to build capacity in her faculty by sending them to as much technology staff development as possible. She annually sent faculty to both a local regional educational service center technology conference and a state wide teacher technology conference. Upon return, each faculty member who attended was expected to demonstrate and share their experiences learned. Principal 3 believed that it was important to have a strong professional learning community of learners. Principal 1 also supported a community of learners by setting aside once a six week to show case with guest speakers or vendor's technologies. She felt it was important to share and reflect amongst her faculty current technology trends.

d) *Systemic improvement-a: Lead purposeful change to maximize the achievement of learning goals through the appropriate use of technology and media-rich resources*

All the principals expressed that they supported innovative systemic improvement by providing enough technology and media rich resources for their students and teachers. Principal 4 indicated that she went above 5 percent allotted to her from state/local funds to provide capital outlay to purchase technologies needed by her campus. She set aside funds to provide Chromebooks, digital media projectors and additional interactive software. She also mentioned that she continued to expand by adding and replacing technology on a scheduled basis for her campus.

In addition to hardware, Principal 5 for example, stated that she provided software based upon the recommendations from her Special Education, Bilingual and Curriculum Specialists. She ensured that her students had access to a variety of applications that supported her special populations and provided rich multimedia experiences. Some of the applications she purchased with Federal funds included Knowledge Box and Discovery Education's United Streaming, which both contain multimedia content. Principal 1 stated that her "teachers are excited about it" and they were eager to utilize it in their classrooms. She stated "If someone brings something to me that I see its potential, and it's researched based we purchase it."

XI. Role Model: Fifth Deposition

The fifth and final disposition discovered in this study was that of principals believing in the importance of being a Role-model. The NETS-A throughout the standards expect the principal to "model and promote the frequent and effective use of technology for learning" (NETS-A, IIb,IIIc,IVb, IVc & IVd). Principal 1 for example explained that principals need to become role models in order to expect teachers to use technology. She stated that, "…otherwise I don't know if it would be possible" (Principal 1). She noted furthermore that she had noticed that her non tech savvy colleague's staff not use technology as much, since they were not provided a nurturing and a role model. Nor did they hold the teachers accountable for using technology in the classroom. Table 5 summarizes the two NETS-A, which are aligned with the disposition of being a Role model.

Table 5 : Alignment of being a Role model with the NETS-A

NETS-A Standard	Description
Digital age learning culture-b	Model and promote the frequent and effective use of technology for learning
Systemic improvement-b	Collaborate to establish metrics, collect and analyze data, interpret results, and share findings to improve staff performance and student learning

a) *Digital age learning culture-b: Model and promote the frequent and effective use of technology for learning*

Principal 1 explained that technology skills as a principal were very important to her because she had to interact with many different stakeholders such as central office and community members. She stated that, "It's very important for me to be able to manipulate the internet and the technology such as presentations, using the document cameras, and other equipment. I feel that I am computer literate and believe that it is important to be able to model what we are asking the teachers to do" Being a role model was crucial for her to assist her reluctant teachers and staff. She indicated that,

I myself model and our technology staff models and we do have afterschool trainings we go in and explore the different areas whether it's doing an email or going into the different websites or just the fact that they have to sign up for staff development. And if they are little shy or reluctant we do offer technical support.

Principal 1 supported her teachers and was a role model for her teachers by visiting their classrooms and providing support by giving them examples of how to use technology in the classroom. Principal 3 was also very supportive and felt that it was her major responsibility as a technology leader to be a visible role model. She explained that,

For I one, as a leader I think that I should be able to utilized all the technology. I am very very [sic] in tune with the document camera, the projectors, the digital cameras. In order for teachers to want to follow you I think first of all you need to be a role model and you need to able to in order to expect it you better make sure you know how to do it. Otherwise I don't know if it would be possible otherwise. I'm seeing from my colleagues, people that who are not tech savvy more than likely will not implement it and will not hold teachers accountable.

b) *Systemic improvement-b: Collaborate to establish metrics, collect and analyze data, interpret results, and share findings to improve staff performance and student learning*

As most principals have expressed emphasis in student achievement and accountably, the principals in this study also communicated strongly the need to be a role model for their faculty and staff in terms of collecting, disaggregating, analyzing and acting with data. All the principals throughout their interviews discuss how technology had been a very useful tool recently in the interpretation of data. Principal 3 for example, explained that applications such as DMAC and Euphoria Aware have made administration and analysis of local benchmarks much easier for her and her faculty to interpret and act upon. According to her, the results were quickly obtained by scanning the "bubble sheets". She stated that, "Once you have that data you are able to work strategies right away a lot faster than it would be able to do with paper". Principal 5 stated that, "I think that technology is very important especially in the position that we are in. As principals we use it for communication within the school, the district [sic] as well as communicating with colleagues. I don't know how principals do not use it with their faculty. I don't know how they are able to keep up, because it's very important". Principal 4 also exclaimed that she used electronic testing and analysis with her reading program. For example her teachers used technology to determine which students need reading interventions. According to her, "…looking at the data, bringing it down [sic] assists us in grouping our students. According to where they are at [sic], what their needs are. A lot of these programs are very specific in letting us know what their weaknesses and strengths are".

XII. Discussion

School leadership is an important element that often determines whether technology is integrated with the teacher's daily lessons and curriculum. (Sandholz, Ringstaff & Dwyer, 1997; McLeod, et.al, 2007; Mehlinger and Powers, 2002). Valdez (2004) noted that the use of technology by students has made learning a genuine, engaging and significant experience. Creighton (2003) showed that campus leaders are in an exclusive position to inspire a vision for technology, to assign funds and personnel to ensure teachers receive the professional development, technical support and classroom resources, which will make them successful. Baylor and Ritchie's (2002) study revealed that technology usage was affected by the strength of leadership. Consequently, researchers share the view that, principals should have the necessary technology dispositions to lead their campus (Gosmire & Grady, 2007; Bozeman, Raucher, & Spuck, 1991; Kearsley & Lynch, 1992).

As shared earlier, researchers examined which technology dispositions elementary campus principals possessed via the use of a social constructivism framework, which is the man-made constructs and experiences that help create our realities (Berger & Luckman, 1967; Kumar, 2006; Emery, 1978; & Kukla, 2000). As evidenced through numerous interviews with a diverse group of campus principals, specific dispositions surfaced as to how campus leaders' human realities arose out of interpretation of their perceptions of technology. In other words, principals' understanding and application of technology, as well as serving as the campus technology leader is based on a reality constructed from multiple learning pathways – for example, learning would stem from exposure to professional learning provided via the school district, university principal preparation program and personal

learning experiences. Therefore, a technology leader's view and interpretation of technology seems to influence which technology leadership dispositions will emerge in a campus leader.

After reviewing the data, specific themes were identified which helped answer the research question: What instructional technology dispositions, as defined by the National Educational Technology Standards (NETS-A) for public school administrators, do elementary principals report they possess? The themes that surfaced uncovered the following dispositions for elementary principals as technology leaders: 1) Technology's usefulness, 2) Risk taking, 3) Self-reliance, 4) Encouragement, and 5) Role model.

a) Technology's usefulness: First Disposition

According to Dewett and Jones (2001) principals should view technology leadership as one of the most important factors affecting the usefulness of technology in classrooms. A principal's use of technology will transmit the importance of technology to both staff members and students. Principals as technology leaders in this study recognized that technology can be an efficient and effective tool that should be used by themselves, their faculty, staff and students. Mehlinger and Powers (2001) stated, "It is no longer possible for administrators to be both naive about technology and be good school leaders" (p. 218). Becker (2000) put forth that technology can be a very useful tool for students both in their homes and in classrooms. Technology and web based applications also made educational management more efficient.

b) Risk Taking: Second Disposition

Principals as technology leaders are risk takers. "Effective school leaders are the key to large-scale, sustainable education reform." (Fullan, 2002, p.16). The idea of risk-taking must be adopted as principals become leaders for technology both for themselves and the teachers (Fullan, 1991). According to Brooks-Young (2002), leaders need to allow educators permission to take risks in order to see successful outcomes in our schools. In order to create and maintain any changes on their campuses, principals should create an atmosphere of innovative risk taking. Principals as instructional leaders could be thought of as trailblazers that move ahead of the rest.

c) Self-reliance: Third Disposition

The NETS-A calls upon all principals and administrators to become proficient in the selection of effective appropriate technology resources and skills. Although there are many sources for knowledge and skills, the majority of principals continue to be self-reliant in their own staff development and professional growth. "Today most administrators gain their instructional technology experience through self -instruction, vendors, school personnel, consultants, or external courses" (Richie, 1996, p.43). Principals as leaders of the campus should be able to inwardly reflect and draw from within themselves skills and resources that support their campus. This spirit of self-reliance is called upon in the NETS-A, by stating that principals should "engage in sustained, job-related professional learning using technology resources" (ISTE, 2001).

d) Encouragement: Fourth Disposition

Principals as technology leaders oversee and approve of teacher staff development. According to the NETS-A, principals should "provide for and ensure that faculty and staff take advantage of quality professional learning opportunities for improved learning and teaching with technology" (ISTE, 2001).

Principals are also charged with encouraging and supporting efforts for the use of technology on their campus. The NETS-A states that principals should "create and participate in learning communities that stimulate, nurture, and support faculty and staff in using technology for improved productivity" (ISTE, 2001). Principals also explained that they thought it important for both staff and students to use technology to enhance teaching and learning. Principals sent staff to professional development appropriate to their level. They promoted technology on campuses and supported teachers by allowing them opportunities for professional growth. Principals informed teachers of upcoming training events at district and Region One Education Service Center.

e) Role model: Fifth Disposition

In order to become effective technology leaders, principals themselves must be crucial role models in the adoption and integration of technology in classrooms. (Kelley, Kinard, & Hope 1999). "Principals must accept the challenge to create supportive conditions, which would foster innovative use" of technology (Price et. al, 1999, p. 482). Hope and Stakens (1999) suggested the following roles for today's principal: an instructional leader, an instructional technology leader, a technology role model, and visionary and supporter of technology integration. The NETS-A require principals to "model the routine, intentional, and effective use of technology and to identify, communicate, model, and enforce social, legal, and ethical practices to promote responsible use of technology" (ISTE, 2001). Principals who are role models comprehend that when properly used at schools, technology will enhance teaching and learning in the classroom. These kinds of principals can provide the added support and direction teachers are looking for (Dewett, & Jones, 2001)).

XIII. Conclusion

Jacobsen (2001) rationalized that teachers cannot and should not be required to shoulder sole

responsibility for effective technology integration in schools. " The transformation of classroom technology from hardware, software and network connections into thinking tools for teaching and learning requires effective and enabling leadership by visionary and knowledgeable school administrators" (Jacobsen, 2001, p.1).

West (2003) found that district level leadership is essential if teachers are to receive necessary support for change. According to West (2003), unless the vision from the principal is clear, implementation of technology in the classroom falls short. Researchers such as West (2003) are noting that attention of school districts should be upon those who are entrusted with instructional leadership, namely the campus principal. Principals at the helm of every campus make decisions collaboratively in the purchasing of technologies for their campus in the form of software, hardware and staff development to support instructional technology integration. Often times, making informed decisions about instructional technologies, requires specific dispositions. Such dispositions are currently addressed by National Educational Technology Standards for Administrators (NETS-A) and by the Texas Essential Knowledge and Skills for Technology Applications.

Social constructivism recognizes that as social beings we are involved in constructing our human realities and that these realities arise out of our experiences. That being the case, the researchers argue that dispositions can be learned. Therefore, in an effort to equip principals with the appropriate dispositions to effectively lead technology at the campus and district level, it is important that schools and university educational leadership preparation programs be directly involved in building technology leadership capacity. Campus and district-wide professional development and graduate principal certification programs should develop, implement and assess curriculum designed specifically to teach technology leadership dispositions to current and future campus administrators.

If principals do not have the dispositions stated in these national or state technology standards for administrators, they lack an adequate foundation and run the risk of making uninformed judgments. Principals, as campus leaders, must be able to guide teachers in preparing students for using technology as a part of their academic development. Principals who are prepared to act as technology leaders are central to successful technology integration into teaching and learning (Brockmeir, Sermon, & Hope, 2005; Flanagan & Jacobsen, 2003; Ertmer, Bai, Dong, Khalil, Park, & Wang, 2002; Cooley and Reitz, 1997).

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Relationship of Speech and Language Disorders to Lateralization of Functional Impairments After Stroke

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Abstract- *Introduction* Frequent consequence of a stroke is disturbances of communication expressed through difficulties or completely lost of ability for expression and / or understanding of speech.

Aim of study is to determine SLD presence in relation to patient age, sex, functional impairment side of the body and the smoking habits.

Methodology We took data from the medical records of 746 patients included in the rehabilitation after stroke. Results Average age of the sample was 67.50 years. Over one third of patients had registered two or more diseases. The most common type of stroke is ischemic. Near ¾ samples with right-sided, about 1/5 sample with the left sided, third with bilateral functional impairments of the body and one-quarter of patients without significant functional impairment had SLD. Conclusion Most of the samples with right-sided functional impairments body had SLD; a smaller part of the left sided functional impairments had presented SLD.

Keywords: *stroke, speech and language disorders, functional impairment, laterasation.*

GJHSS-G Classification : *FOR Code: 200404, 170204, 200499*

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I. Introduction

Reduced, or completely interrupted blood flow to certain parts of the brain, caused by a variety of factors is the most common cause of stroke. There is a reduced or absent ability for speech and language communication, frequently, as a result of a stroke.

Stroke became comprehensive socio-economic and health problem what is obvious from estimation which shows that in the USA there are more than five million people who have survived stroke. From them, 33% have a speech language disorder (SLD). It Prediction for the future is growth of rates in the so-called third age, especially in the developed countries of the world. Ageing will also increase the incidence of stroke, and number of people with damaged speech and language communication. follows that the USA is currently home to more than a million people with aphasia or other SLD (8).

In Italy, approximately 150,000 people suffer from aphasia after stroke. Although most people regain at least some language functions, between 30 and 43% of those affected remain severely aphasic 18 months after stroke. Among different language functions, difficulty finding words are usually most frequent, pervasive and persistent disorder (4).

In developed countries, the incidence of stroke is declining -mainly due to preventative measures. Day JC. (2001) states that from 1950 to 2006, in the United States of America the population grew from 151 to 299 million people. The fastest growth is in population 75 years and older. Between 2006-2030 the age of 65-74 years will increase by 6-10% of the total population. Population aged 75 and more will grow from 6 % in 2006 to 9% in 2030 and continue Effects on sensory and motor functions of the body to grow to 12% in 2050 year (2).

Nearly three-quarters of all strokes occurs in people older than 65 years. The risk of having a stroke more than doubles each decade after the age of 55. Almost one quarter of stroke occurring in people under age 65 years (14).

Risk factors that can't be control by prevention measures for cerebrovascular diseases are: age, gender, race, ethnicity, genotype, previous myocardial infarction, transient ischemic attack or stroke. Risk factors that may be controlled by preventive measures and treatment are: diabetes, hyperlipidemia, hypertension, atrial fibrillation, coronary and/or peripheral arterial disease, obesity, physical inactivity, stress, alcohol and tobacco abuse (3).

According to research by the American Centers for Disease Control and Prevention and heart attack and stroke, published by the American Heart Association, the risk of ischemic stroke among smokers is doubled compared to non-smokers, regardless other risk factors. Atrial fibrillation is an independent risk factor for stroke, and it increases the risk of stroke by about five times. High blood pressure is the most important risk factor for a stroke (14).

Functional damage will occur in different modalities depending on the localization of brain damage.

Effects on sensory and motor functions of the body are usually expressed through the degree of neurological deficit. Pathological changes in the brain caused by stroke are topographically deployed at different sites of the brain. Concerning functionally impaired side of the body, Savic, G. & Iriskic A. (2011)

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on a sample of 681 patients were found that 46.5% of the sample was from the right-sided, 42.7% of the left-sided and 4.55% with bilateral impairments. For 6.2% of the sample there was no information about lateralization of neurological disorders (10).

On the same sample was found that in the beginning of rehabilitation, 37% of the sample had show significant speech and language impairments. Presence of SLD was for right-sided damaged 67.32%, 22.57% for left-sided and with both sides was 4.57%. Missing data for 5.14% of the sample. Processes and activities of certain brain regions involved in speech communication are rarely present in both hemispheres. Speaking, reading and writing are controlled by the left hemisphere. Less known is the role of the right hemisphere and subcortical areas in these functions. Lexical and grammatical knowledge show hemispheric specialization. Speech and language functions are predominantly a function of the left hemisphere, i.e. the left hemisphere is dominant for language in most people. Right hemisphere has role in the understanding of prosody (the color and tonality of verbal statements). Research shows that the brain lobes have different roles in speech (9).

II. The Aim of the Research

The aim of the study was to describe some of qualitative and quantitative variables at patients in period in one year after stroke. The data refer to: -Characteristics of the sample concerning age, sex, comorbidity, and the time onset stroke. -Relationship between speech and language disorders to sex, age, type of stroke, smoking, and lateralization of functional impairment the body after stroke.

III. Methodology

The research is based on an analysis from anamnesis data taken from medical records of patients involved in rehabilitation and speech therapy after a stroke in the Neurology department IPRM Dr M. Zotović in Banja Luka, in the period 01.03.2011.to 29.02.2012. The sample is 746 patients. After entering the data into a software program SPSS for Windows v.17 results obtained on age, gender, etiology of stroke, functional damage to the body, the presence of smoking, were set up a relationship with the emergence of SLD. From the results we get adequate conclusions.

IV. Results

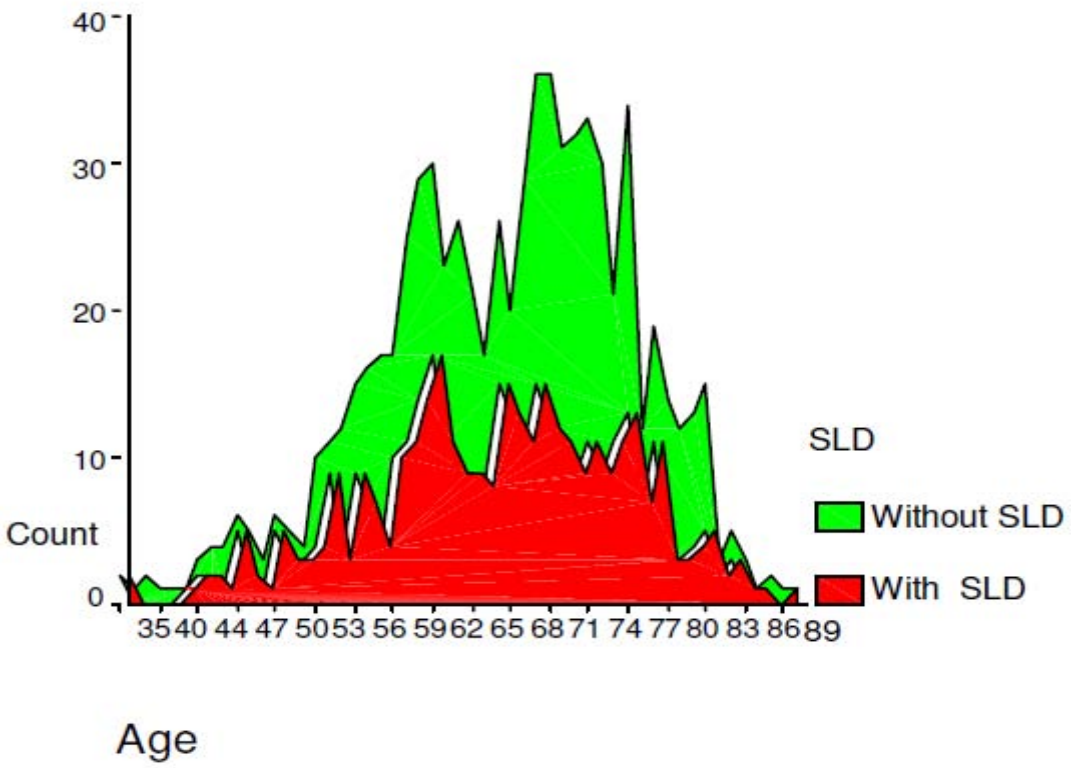

Figure no 1 : Age in relation to the occurrence of speech and language disorders (SLD)

Table no 1 : Time of involvement in the rehabilitation of patients in the sample in relation to onset stroke

Patients	Day onset stroke ≤ 30		Day onset stroke ≤ 60		Day onset stroke ≤ 180		Total
	N	Percent	N	Percent	N	Percent	
Without SLD	204	48.2	285	67.4	343	81.1	423
With SLD	174	54.2	274	84.8	292	90.4	323
Total	379	50.8	559	74.9	635	85.1	746

Table no 2 : Type of stroke in relation with present SLD

Typ of stroke	Patients without SLD		Patients with SLD		Total	
	N	Percent	N	Percent	N	Percent
Ischemia	296	39.7	241	32.3	537	72.0
Intracranial hemorrhage	44	5.9	33	4.4	77	10.3
Ischemia with HIC	3	0.4	8	1.1	11	1.5
Subarachnoid hemorrhage	5	0.7	2	0.2	7	0.9
Ischemia/atrophia	4	0.6	2	0.2	6	0.8
Missing data	58	7.8	30	4.0	88	11.8
Other	13	1.7	7	1.0	20	2.7
Total	423	56.7	323	43.3	746	100.0

Table no 3 : Data on comorbidity in the sample taken from medical records

Comorbidity	Patients without SLD		Patients with SLD		Total	
	N	Percent	N	Percent	N	Percent
Hypertension arterials	103	13.8	82	10.9	185	24.8
Thrombosis	0	0	2	0.3	2	0.3
Tm cerebral	5	0.6	4	0.5	9	1.2
Diabetes mell.	27	3.6	21	2.8	48	6.4
Heart disease	49	6.5	50	6.7	99	13.3
Two and more factors	155	20.7	108	14.4	263	35.3
Other	33	4.4	19	2.5	52	7.0
Atherosclerosis	3	0.4	3	0.4	6	0.8
Unknown	13	1.7	18	2.4	31	4.2
No risk factors	35	4.6	16	2.1	51	6.8
Total	423	56.7	323	43.2	746	100.0

Table no 4 : Relation of SLD to smoking habits and age of the patients tested sample

Smoking	Age			SLD		
	N	Mean	Percent	N Patients with SLD	N Patients without SLD	Total
Smokers	146	62.88	19.6	80	66	146
Occasionally smokers	21	67.76	2.8	9	12	21
Non smokers	395	68.71	52.9	168	227	395
Missing data	138	69.37	18.5	50	88	138
Quit smoking	46	66.08	6.2	16	30	46
Total	746	67.50	100.0	323	423	746

Table no 5 : SLD in relation to functional impairment side of the body

Side of the body	Patients without SLD		Patients with SLD		Total	
	N	Percent	N	Percent	N	Percent
Right	98	13.1	238	31.9	336	45.0
Left	278	37.2	65	8.7	343	45.9
Both side	19	2.5	10	1.3	29	3.8
Missing data	1	0.1	1	0.1	2	0.2
No impairment	27	3.6	9	1.2	36	4.8
Total	423	56.7	323	43.2	746	100.0

V. Discussion

In the rehabilitation has been involved 746 patients with stroke. From the anamnesis data, taken from medical records, during the acute phase of the disease, were registered speech and language problems in 323 patients, or 43.3% of the entire sample.

Due to difficulties in verbal communication to speech therapist evaluation and treatment, 266 were sent or 35.65% of stroke patients. A smaller number of patients, even though had milder SLD, not versed speech therapist. The reason for this is the limited human resources, spatial and temporal capacities of our Institute in this period. The average age of the sample was 67.50 (± 9.62) years (Figure no 1). Range of the sample was 55 years and it was from 35 to 90 years. It is approximately similar to the results of research of other authors in these areas (1, 10, 11, 12).

Under age of 50 was 5.2%; to 60 years, 22.9%; to 70 years 57.4%; to 80 years 92.5% and over 80 years of age was 7.5% of the sample. It is worrisome that the almost quarter of the sample (22.9%) were younger than 60 years, and 40.2% of the sample is younger than 65 years. The data obtained do not agree with the incidence of stroke in the United States, where stroke occurring in people under 65 years of age (14).

Frequency of males is bigger compared to females (54.69%: 45.30%) what is consistent to the results of some research in these geographic areas (10, 11, 12) but not in line with other research which presents

data on the greater representation of females (1, 13, 14, etc..). Differences in the gender structure significantly affect by the cultural, socio-economic, geographic and other factors.

Studies in the USA indicate that the incidence of stroke is higher in females at younger ages, whereas it is vice versa in the older age groups (14). In our study, the incidence in males was higher up to 75 years. After 75 years of age, the incidence was increased in females.

The study of etiology of stroke in Serbia, with a sample of 865 patients with ischemic stroke, aged 15¬45 years found the ratio of 486: 379 (56.18%: 43.82%) in favor of males (5).

In the first 10 days of the occurrence of stroke in rehabilitation were included 13 patients or 1.7% of the sample; 30 days after, 50.8%; 60 days 74.9%; to 90 days, 81.1% of the sample. In the first 6 months after stroke in rehabilitation was included 85.1% of the sample. During the first year of the onset of stroke in rehabilitation was included 88.1% of the whole sample and over a year of stroke were included 11.9% of the sample. Big number of patients was at the renewal of treatment (Table no 1).

The most common type of stroke in the sample is ischemic stroke (72%). Intracerebral hemorrhage followed with 10.3%, the combination of ischemia and intracranial hemorrhage with 1.5%, and other types of stroke. Data on the type of stroke in the medical records were not found for 11.8% of the sample (Table no. 2).

Analysis of the age structure in relation to the type of stroke in patients with SLD, we found that at 172 patients with ischemic stroke average age was 67.41 years; 24 patients with HIC were younger, had 59.29 years in average.

In 90.0% of patients from the sample, in medical records were registered some diseases which are risk factor for a stroke. The majority of patients had registered two or more diseases. Mostly, it was a combination of heart disease, diabetes mellitus or arterial hypertension. Sequentially registered are diseases as hypertension, heart disease, diabetes and other diseases as shown in the Table no 3.

Results about relationship of age and the onset of stroke, shows that patients in the category of smokers in average had a stroke with 62.88 years. For non smokers, average occurrence of stroke is six years later, average 68.71 years (Table no 4).

Approximately one third of patients in SLD category were smokers, occasional smokers or former smokers. From the category of patients without SLD 25.05% were smokers, occasional smokers or nonsmokers.

Jovanovic, D. et al (2008) exploring the etiology of stroke in younger patients (15-45 years) found that the most commonly present risk factors were smoking (37%), hypertension (35%) and hyperlipidemia (35%). These risk factors were also higher because for about a third (32%) of the sample were not specified causes because of incomplete data (5).

In the sample were registered 75 different localizations of brain damage which left various functional effects on patients. The most frequent are the consequences in hemiplegic or hemiparesis modalities. The lesions were located on the left, right or both cerebral hemispheres. For 323 patients with SLD largest number of brain lesions is located: multifocal in 56 patients; as CT or MRI findings described as "a lesion in the area of irrigation left MCA" in 21 patients; parietal lobe left in 19 patients; Parietal temporal lobe left at 16 patients; frontal parietal lobe left at 15 patients; frontal parietal temporal lobe left at 13; temporal lobe left at 13; the basal ganglia bilaterally at 9 patients; supratentorial bilateral at 8 patients; frontal lobe left at 7; the basal ganglia left at 7; para and supraventricular left at 7; that 70.83% of patients with right-sided functional para ventricular bilaterally at 7; in the cerebellum at 6; front temporal lobe left in 5 patients. Beside this, brain lesions at 36 locations were found at other patients with SLD.

Kirshner SH, Jacobs HD. (2009) found that language function lateralizes to the left hemisphere in 96-99% of right-handed people and 60% of left -handed people. Of the remaining left -handed people, about one half have mixed hemisphere language dominance, and about one half has right hemisphere dominance. Left -handed individuals may develop SLD after a lesion of either hemisphere, but the syndromes from left hemisphere injury may be milder or more selective than those seen in right-handed people (6).

Knecht et al. (2000) found that in most people, the left side of the brain contains language centers. The incidence of right hemisphere language dominance was found to increase linearly with the degree of left -handedness, from 4% in strong right-handers to 15% in ambidextrous individuals and 27% in strong left hander's (7).

In the sample we found approximately equally represented right-sided and left-sided functional impairments of the body (Table No. 5). Patients with right-sided functional impairments of the body were present in 31.9%, with left-sided 8.7%. We found that 70.83% of patients with right-sided functional impairments body had SLD. This confirms findings of Kirshner SH, Jacobs that language function is lateralized in the left hemisphere in most right-handed and 60% left-handed people (6). Damage to the left hemisphere, had consequences in functional impairment right side of the body, some other functions, as well as some modalities of speech and language. 18.95% of patients form the group with functional impairments of left side of the body had SLD. Damage to the right hemisphere consequently have functional impairments of left side of the body but also speech and language centers in patients with right hemispheric dominance, what is

consistent with studies conducted by Knecht et al. (7). 34.48% of patients with bilateral functional impairments had presented SLD. These patients had damaged both cerebral hemispheres. The patients who had damages located at the sites responsible for speech and language functions had SLD.

VI. Conclusion

The occurrence of SLD as a result of stroke depends on localization, extent and size of brain lesions. The incidence of stroke is worrisome in a large working-age population.

Most of the patients had registered, in the medical records, some of the diseases that pose a risk factor for stroke. This leads us to urgent taking measures to prevent the onset and appropriate treatment of these diseases.

The largest part of the sample with a right-sided functional impairments body had SLD, as a consequence of the lesion of centers for speech and language function.

A smaller proportion of patients with functional impairments of left side of the body had present GJP. Patients with bilateral functional impairments had a significant presence of SLD, as a consequence of the lesion of centers for speech and language function.

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Distinct Individuals` Approaches in Obtaining English Language: A Study on University Kurdish Learners

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Abstract- Language has a basic role in the matter of communication, and this will separate human being from any other species. In addition, the ability to understand student learning styles can increase the educational experience; moreover, the styles to learn any language may take a lot of time and may change according to different educational and social backgrounds to learn a target language. Furthermore, the different learning styles may fit with different learners; each learner could choose a style which is compatible with personal preference; as it makes it easy for teachers to incorporate them into their teaching. Moreover, different learning styles may vary in different educational background; some learners pay attention to all the styles equally, whilst some others just to a specific style. Additionally, there are different learning styles, but the most popular ones are visual, auditory, and kinaesthetic in which STUDENTS take in information.

This study is an analysis of learning styles for Eastern EFL students, especially Kurdish. The purpose of this study is to increase faculty awareness and understanding of the effect of learning styles on the teaching process.

Keywords: language, learning styles, effective teaching and learning, personal preference, kurdish classes, major and minor styles, individual choice and desires.

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Areen Ahmed Muhammed

Abstract- Language has a basic role in the matter of communication, and this will separate human being from any other species. In addition, the ability to understand student learning styles can increase the educational experience; moreover, the styles to learn any language may take a lot of time and may change according to different educational and social backgrounds to learn a target language. Furthermore, the different learning styles may fit with different learners; each learner could choose a style which is compatible with personal preference; as it makes it easy for teachers to incorporate them into their teaching. Moreover, different learning styles may vary in different educational background; some learners pay attention to all the styles equally, whilst some others just to a specific style. Additionally, there are different learning styles, but the most popular ones are visual, auditory, and kinaesthetic in which STUDENTS take in information.

This study is an analysis of learning styles for Eastern EFL students, especially Kurdish. The purpose of this study is to increase faculty awareness and understanding of the effect of learning styles on the teaching process. The Kurdish classes, as many eastern countries` classes, are more teachers oriented and the lectures are not designed to be a group work class. Consequently, the students stick to a traditional way of learning; therefore, learning styles could be accounted as an important issue to be discussed for Kurdish speakers of English learners. The paper intends to discover the major and minor styles for different types of individuals to learn the target language according to the individual choices and desires.

Keywords: language, learning styles, effective teaching and learning, personal preference, kurdish classes, major and minor styles, individual choice and desires.

I. Introduction

Learning Target Language (TL) is considered as a difficult challenge of life that one has to undertake. As a result, personal style has an enormous effect on mastering TL. Recently, learning styles (LS) have been notably growing in the field of second/foreign languages learning. The area has an important role in improving learners` satisfaction and accomplishment. Moreover, Curry (1983:4) grouped LS under three categories: Learning style as instructional preference, learning style as information-process style and learning style as cognitive personality style. However, according to Fleming (2001: 126) are Visual, Auditory, Tactile and Kinaesthetic.

The aim of the paper is to find out those styles that learners, especially Kurdish, prefer them to learn a new language. The idea can be expanded through the arguments of different scholars and their findings. Furthermore, cognitive awareness and psychology of the learners has an influential role in choosing the specific style.

The article wants to identify major types of LS and illustrate the arguments that have been said. Moreover, indicate the best LS for different types of learners according to different experiments that have been conducted by several scholars.

II. Definitions of the Concept

Learning styles refer to the preferred way of learning TL, which have been chosen by different individuals. Besides, personal variables, socio-cultural and educational backgrounds have the indirect role on learning TL. Furthermore, LS will not lead to improvement in learning new ideas; unless students perform LS through activities for a better outcome. As a result, learning should be based on encouraging students to do LS activities. The learners do not need to learn abstract information, but they want to work with it practically. Furthermore, learning styles became the focus point of cognitive psychology of individuals. Individual differences are another impact on LS and educational instruction, while many scholars inter-related LS and individuals to each other. The term according to Sadler-Smith (1996: 32) is an outstanding behaviour that learners use to acquire a new task.

In his research, Adams (2002: 145) illustrates that when different LS share a common multicultural classroom, then the clash will produce between different learning needs. Consequently, it will be problematic when teachers separate different stereotypes to direct the LS towards their students. As Reid ((1998: 107) cited in Adams (2002: 235)) explains that LS is an inner based diagnosing; often it is not used by the learners consciously. Moreover, Oxford (2003: 22) described the idea as a familiar approach which is used by the students to learn a new language.

Additionally, the term is defined as a specific way which individuals use to acquire knowledge about a

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new language. Secondly, it is the manner in which learners use to process information and it clarifies the path of learning. Finally, it is the habit and strategies which individuals use to learn a new language (Pritchard, 2009). Another source by Riding and Cheema ((1991: 186) cited in Srijongjai (2011: 33)) defined it as the way of cognitive style that deals with many components, which are not mutually unshared.

III. Types of the Learning Styles

Illustrating different LS may vary, whilst they will depend on different ages, proficiency levels and types of learning programmes. The suitable choice of LS is related to their personal preference to some extent, rather than an innate gift. Language learning should be based on different types of learners, as Nunan (1991: 45) divided learners into four major parts:

1. Concrete learners: They prefer visionary type.
2. Analytical learners: They prefer self-reliance and self-corrective.
3. Communicative learners: They prefer communication.
4. Authority-oriented learners: They prefer teacher-oriented class and learn through vision.

Field Dependence (FD)/Independence (FI) theory is considered as another way of LS as Witkin et al. ((1977: 87) cited in Liu and Reed (1994:62)) described FD as individuals who will learn globally and their learners are more sensitive and interactive. In contrast, FI are the learners who tend to learn more analytically and they are impersonal oriented.

Additionally, the ability to typify learners` LS will improve educational experience. This kind of development will expand their academic capabilities. As Chiya (2003: 4) mentioned some ways to identify learners` LS.

Firstly, according to "Kolb" learners are:

i. Diverger: Learn from concrete experience.
ii. Assimilator: Learn from reflective observation.
iii. Converger: Learn from abstract conceptualization.
iv. Accommodator: Learn from active experimentation.

While according to "Violand-Sanchez" are:

i. Diverger: Learn from feeling.
ii. Assimilator: Learn from watching and listening.
iii. Converger: Learn from thinking.
iv. Accommodator: Learn from doing.

Secondly, identification of the learners according to different categorization, of left and right brain mode function. Some scholars named them as Analytical vs. Rational, while others identified them as Field dependent and Field independent. First group is logical and analytical, but the second is relational and intuitive.

Finally, Perceptual LS by Reid (1987: 107) are visual, auditory, tactile, kinaesthetic, group and individual.
In contrast, Lefever (1995: 29) categorized LS as:

a. Imaginative learners: They learn through interpersonal relationship development. They are more visionary and auditory, rather than go in detail.
b. Analytic learners: They expect all the information from the teacher primarily. They are known as the traditional learners in the western education.
c. Common-sense learners: They are more tactile learners and they prefer to perform everything practically, rather than just learn them theoretically.
d. Dynamic learners: They are more dynamic and enjoy taking an action as part of the learning process, rather than being rational.

Moreover, Reid ((1995: 89) cited in Riazi and Riasati (2007: 120), and Celce-Murcia (2001: 45)) identified LS as three major divisions: Cognitive LS, Sensory LS and Personality LS. Below, each is defined briefly:

a) Cognitive LS

i. FI vs. FD: FI are more analytical and learn step by step, whilst FD will learn through the context in general.
ii. Analytic vs. Global: Analytics are individual learners. In contrast, global will learn through concrete experiment and they are more communicative.
iii. Reflective vs. Impulsive: Reflective learners need time before responding. By contrast, impulsive respond directly.

b) Sensory (Perceptual) LS

i. Auditory LS learns through hearing.
ii. Visual LS learns through seeing.
iii. Tactile LS learns through touching.
iv. Kinaesthetic LS learns through body movement.
v. Haptic LS learns through body involvement and hearing.

c) Environmental LS

i. *Physical vs. Sociological:* Physical learners will learn more effectively in different classroom variables, such as: sound, class size, temperature and chair arrangement, but sociological learners will learn better with communication and group work.

d) Personality LS

i. Extroversion vs. Introversion: Extroverts are interested in concrete experience and outside relationships, whilst introverts are more independent.
ii. Sensing vs. Perception: Sensing learners learns better through the use of 5 senses. However, perception will learn through communicating and experience.
iii. Thinking vs. Feeling: Those who have thinking personality will learn better in impersonal

circumstances and logical consequences, while feeling will deal with the independent environment and social value.

iv. Judging vs. Perceiving: Judging personality LS will learn through analyzing, but perceiving will learn through negotiation.

v. Ambiguity-tolerant (AT) vs. Ambiguity-intolerant (AIT): AT will learn through opportunities and risk, whilst AIT will learn at a low-level risk and a more structured situation.

vi. Left-brained (LB) vs. Right-brained (RB): LB is more visual. In the contrary, RB tends to be more auditory.

Different LS will depend on different types of learners as mentioned previously. It is the way of learning that has been chosen by the learner. Additionally, learners are considered as well of information and they want to include only that information which is specific to learn a new context. Moreover, some learners use one of their senses, whilst some use more, as Pritchard (2009: 73) identified the learners according to "The Myers-Briggs Type Indicators" (MBTI) system different from the above classifications:

1. Extroverts: Try to learn new conceptions and focus on new ideas.
2. Introverts: Think to learn new ideas and focus on new information.
3. Sensors: They are more practical and focus on the facts and procedures.
4. Intuitors: They are imaginative and focus on meaning more.
5. Thinkers: They are sceptical and their decisions are based on logic and rules.
6. Feelers: They are appreciative and make decisions on humanistic considerations.
7. Judgers: They judge on what they see.
8. Perceivers: Adapt their selves with the circumstances in which they live.

Based on the above classified learners, Fleming ((2001: 62) cited in Pritchard (2009: 79)) described the modes of LS as V-A-R-K system, which are:

- Visual: learn through seeing.
- Auditory: learn through hearing.
- Reading: learn through individual reading.
- Kinaesthetic: learn through touching.

Furthermore, Arthurs (2007: 5) described LS as models and she categorized in to 3 major parts:

Firstly, Kolb`s model of experiential learning are LS which Chiya (2003: 82) explained it above.

Secondly, Fleming`s and Mill`s sensory are the LS that Pritchard (2009: 55) explained.

Thirdly, Dunn and Dunn LS consist of:

- Instructional environment.
- Emotional element.
- Sociological inclination.
- Physiological characteristics.
- Processing tendencies.

In addition, Reid ((1998: 71) cited in Adams (2002: 30)) classified LS as 6 major Modes. They include: Gardner`s theory of the seven multiple intelligences, Perceptual LS, Myers-Briggs type indicator, Analytic and Global LS, Reflective and Impulsive LS and the Kolb`s experiential learning model. Adams categorized LS, based on the above modes, into 6 types which are a bit different from Fleming`s types, they are:

- Visual: Learn through eyes. (Seeing)
- Auditory: Learn through ears. (Hearing)
- Tactile: Learn through touch. (Hands-on)
- Kinaesthetic: Learn through complete body experience.
- Group: Learn through working in pairs.
- Individuals: Learn through working individually.

Additionally, knowing learns` LS will help them to develop faster. As a result, Srijongjai (2011: 1557) typed learners under different categories, such as:

i. Visual (Spatial) learners: They prefer the use of images and pictures to learn a new task.

ii. Aural (Auditory, musical and rhythmic) learners: They prefer to use sound and music to learn.

iii. Verbal (Linguistic) learners: They prefer to learn verbally.

iv. Physical (Bodily-Kinaesthetic) learners: They work with pattern and logic.

v. Social (Interpersonal) learners: They prefer to work in groups.

vi. Solitary (Intrapersonal) learners: They want to depend on themselves when they learn, and they are more self-reliant and independent.

IV. Different Scholars` View on Teaching Different Learning Styles

Quite complex LS can be found in the work of Reid (1987: 89). However, her work is old, but still some writers are using it as a model. She conducted a study on a group of Arabs, Spanish, Japanese, Malay, Chinese, Koreans, Thai, Indonesians and English backgrounds. She took some samples of those countries. Firstly, (130) Japanese, (118) Korean and (130) Spanish participants were tested. The result showed that the Japanese learners did not have specific LS. In contrast, Koreans used visual, auditory, kinaesthetic and tactile. However, the Spanish learners preferred tactile and kinaesthetic on others. Additionally, Japanese and Spanish learners shifted and chose different styles for their minor choice, whilst Koreans chose only individual as their minor choice. Secondly, Arab, Similar to the Kurdish learners, learners prefer kinaesthetic, but Hungarian and Russian admired auditory more than other LS.

Moreover, some learners pay equal attention to all styles, because they are taught to pass in their class exams rather than use the language outside. They are regulated to some instructions, as a result no place will remain to use their experience. A source by Vermut (1996: 47) illustrates that it will be difficult for the students to prefer all language LS and functions. It is problematic for the learners to identify major and minor styles on their language materials.

Recently, in many western countries classes, Kurdistan as a part of them, are more teacher-oriented and the lessons are designed to be lectures rather than peer-works and the students are judged according to their accuracy rather than fluency. Consequently, teaching systems should be changed from its traditional style to a communicative approach, which is considered as the focal point in some Kurdish studies. A work by Chiya (2003: 83) illustrates some problematic issues in Japanese teaching and he said the classes are not a relaxed place for the students. Moreover, teachers do not pay much attention to the diversity of their students, because they are from the same culture, nationality and use the same language. Additionally, this can be supported by the work of Wintergerst et al. (2003: 103); they found that Russian EFL/ESL and Asian ESL, Kurdish and Arabic learners of English, prefer group work on individuals.

Furthermore, an experiment was conducted on a group of Iranian and Kurdish learners in Shiraz by Riazi and Riasati (2007: 120). The aim of the study was to specify different LS for different learners; in which the study took different nationalities into consideration. The (219) participants were between (14-44) years old and different levels of proficiency from both group of people (Kurdish and Persian). The result indicated that the students preferred communicative and inter-action approach. Firstly, the learners were asked if they prefer to work independently or work in a group, only 35.2% wanted to work individually, while the rest preferred group work. As a result, most of the learners thought that communicative approach is more productive than to work alone. Secondly, it has been concluded that the auditory approach was slightly preferred to reading by 10.9%.

Moreover, Chen (2009: 306) conducted a research on a group of (480) Taiwanese high school students. However, only (390) participants` answers were valid for the study. The data was collected based on Perceptual LS Preference Questionnaire (PLSPQ) and the Strategy Inventory for Language Learning (SILL). The result concluded that (147) students preferred group LS, (103) preferred kinaesthetic, (59) preferred auditory, (29) preferred visual, (27) preferred individual and (25) preferred tactile.

In addition, Mulalic et al. (2009: 108) made an experiment on (74) female and (86) male participants at the university of Tenaga National/Malaysia (UNITEN). The result showed that most of the students preferred kinaesthetic and the least preferred visual, auditory and group LS. However, they had negative preference for individual and tactile. Different genders showed different results, males admired kinaesthetic and auditory more than the female gender. Furthermore, through the study it can be concluded that different ethnic backgrounds will choose different LS. Indian students chose visual and auditory as their major choice, while it was a minor for Chinese and negative for Malay students. Moreover, tactile was a minor choice for both Indian and Chinese, whilst negative for Malay. Additionally, kinaesthetic was a major choice for both Chinese and Malay, but it was a minor for Indian. Besides, group learning was reported as a minor choice for both Malay and Indian, whilst it was major for the Chinese. Finally, Malay and Chinese chose individual learning as a minor choice. By contrast, it was major for Indian.

A source by Romanelli et al. (2009: 6) concluded from a survey on (16) first year pharmacy students at the University of Kentucky that the majority of the learners preferred accommodator (36.2%), converger (22.4%), diverger (21.6%) and assimilator (19.8%) respectively.

Further support can be found in the work of Gündüz and Özcan (2010: 8) who conducted a survey in Nicosia at Near East University. The study consisted of 450 (150 Turkish, 150 Cypriot and 150 Arab and Kurdish) participants who were (300) male and (150) female. The experiment has been made to reveal the effect of different ethnic background on LS. The result concluded that Cypriot learners are more reflective. By contrast, Turkish, Arabs and Kurdish are more impulsive. However, Kurdish, Arabs and Cypriot learn better through the use of sensing LS, but all the learners learned verbally and not visually. Furthermore, Turkish learners learned analytically; Kurdish, Arabs and Cypriot learned more globally.

In addition, LS in Iranian universities have been ignored and considered as an unimportant issue Bidabadi and Yamat (2010: 221). Bidabadi and Yamat (2010: 224) conducted a study on a group of (37 male and 55 female) EFL Kurdish-Iranian, East Kurds, freshmen learners. The participants were tested to choose the best of LS in learning a new language. The result revealed that most of the learners preferred visual and auditory on the other LS, and most of the students considered themselves as communicative learners. The mean of the result were (3.24, 3.10, 3.07 and 3.02) for Communicative, authority-oriented, concrete and analytical LS respectively. The result concluded that the students do not have any other LS, except interacting or communicating with others to learn TL.

Scholars have been discussed the LS over the years deciding which classes suit the students more. Many arguments about improvement of learners` skills, knowledge and the use of appropriate systems have

been taken in to consideration. Many writers believed that individual differences and learners` learning are influenced by LS. Srijongjai (2011: 1549) conducted a study on (88) BA (Bachelors) students in the faculty of humanities in Srinakharin Wriot University/ Thailand. The age range was (19-22) and (16) male with (72) female. The students were divided into 3 different groups based on their low, medium and high proficiency levels. Questionnaires and a semi-structured interview were used as the instruments of testing to identify learners` LS. According to the result the tendencies students favoured social, aural, verbal, visual, physical and solitary respectively. However, the least preferred was logical. The study indicated that the majority of learners preferred social as their primary LS. Furthermore, the low and medium levels preferred aural, whilst the high level preferred verbal as their second choice. Overall, the study concludes that the most learners want to be social and aural learners, because they learn through interacting more effectively and easier. Collaborative classroom atmosphere will help the learners` performance. The writer explains that the importance of the LS will depend on the learners` outcome.

Due to the lack of enough sources on South, Iraq, and West, Syria, Kurdish; different sources have been collected on North, Turkey, and East, Iranian, Kurdish. The paper wanted to illustrate the basic and fundamental principles of LS based on different ethnic groups, ages, cultures, and educational background.

V. Conclusion

Learning styles are important in understanding TL. Through the paper, it can be concluded that, choosing different LS will depend on different types of students, because their choice for the right LS will help them to react with the TL quicker and easier. The specific choice of LS by learners has an efficient development in students` achievement. Additionally, the paper dealt with different types of LS and brought about several arguments by different scholars; different ages, ethnic backgrounds and educational systems should be accountable too to avoid problematic issues and diversity between learners.

Additionally, due to the lack of enough studies on Kurdish learners`, in South part of Kurdistan, LS to achieve TL; Arabic, Iranian, and Turkish studies took part instead, because they have similar educational background and classroom management, to give almost similar LS to learn TL, which is English language. Choosing an appropriate type of LS may depend on the students` inner capability and the way to attract with the language. As a result, in sum, Kurdish learners may choose different styles according to the age and the class they learn the language; especially in choosing English as their second language.

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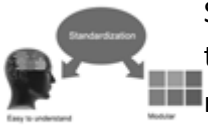

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- Never confuse figures with tables - there is a difference.

Approach

- As forever, use past tense when you submit to your results, and put the whole thing in a reasonable order.
- Put figures and tables, appropriately numbered, in order at the end of the report
- If you desire, you may place your figures and tables properly within the text of your results part.

Figures and tables

- If you put figures and tables at the end of the details, make certain that they are visibly distinguished from any attach appendix materials, such as raw facts
- Despite of position, each figure must be numbered one after the other and complete with subtitle
- In spite of position, each table must be titled, numbered one after the other and complete with heading
- All figure and table must be adequately complete that it could situate on its own, divide from text

Discussion:

The Discussion is expected the trickiest segment to write and describe. A lot of papers submitted for journal are discarded based on problems with the Discussion. There is no head of state for how long a argument should be. Position your understanding of the outcome visibly to lead the reviewer through your conclusions, and then finish the paper with a summing up of the implication of the study. The purpose here is to offer an understanding of your results and hold up for all of your conclusions, using facts from your research and generally accepted information, if suitable. The implication of result should be visibly described. Infer your data in the conversation in suitable depth. This means that when you clarify an observable fact you must explain mechanisms that may account for the observation. If your results vary from your prospect, make clear why that may have happened. If your results agree, then explain the theory that the proof supported. It is never suitable to just state that the data approved with prospect, and let it drop at that.

- Make a decision if each premise is supported, discarded, or if you cannot make a conclusion with assurance. Do not just dismiss a study or part of a study as "uncertain."
- Research papers are not acknowledged if the work is imperfect. Draw what conclusions you can based upon the results that you have, and take care of the study as a finished work
- You may propose future guidelines, such as how the experiment might be personalized to accomplish a new idea.
- Give details all of your remarks as much as possible, focus on mechanisms.
- Make a decision if the tentative design sufficiently addressed the theory, and whether or not it was correctly restricted.
- Try to present substitute explanations if sensible alternatives be present.
- One research will not counter an overall question, so maintain the large picture in mind, where do you go next? The best studies unlock new avenues of study. What questions remain?
- Recommendations for detailed papers will offer supplementary suggestions.

Approach:

- When you refer to information, differentiate data generated by your own studies from available information
- Submit to work done by specific persons (including you) in past tense.
- Submit to generally acknowledged facts and main beliefs in present tense.

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Methods and Procedures	Clear and to the point with well arranged paragraph, precision and accuracy of facts and figures, well organized subheads	Difficult to comprehend with embarrassed text, too much explanation but completed	Incorrect and unorganized structure with hazy meaning
Result	Well organized, Clear and specific, Correct units with precision, correct data, well structuring of paragraph, no grammar and spelling mistake	Complete and embarrassed text, difficult to comprehend	Irregular format with wrong facts and figures
Discussion	Well organized, meaningful specification, sound conclusion, logical and concise explanation, highly structured paragraph reference cited	Wordy, unclear conclusion, spurious	Conclusion is not cited, unorganized, difficult to comprehend
References	Complete and correct format, well organized	Beside the point, Incomplete	Wrong format and structuring

INDEX

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