

The Advantages of a Cognitive Stylistic Analysis of a Literary Text in the Teaching of English to Grade Seven Students in the Philippines

Angelica Aquino Bautista

University of the Philippines Diliman, Philippines

0178

The Asian Conference on Language Learning 2013

Official Conference Proceedings 2013

Abstract

<p>In the Revised 2010 Secondary Education Curriculum of the Philippines, the teaching of English focuses more on literary competence rather than critical thinking skills and communicative competence. Reading selections written in Philippine English are also given to Grade Seven students who, unfortunately, are not yet fully prepared to take in large amounts of texts making use of highfalutin words and complex structures of language.</p>

<p>This paper aims to confirm and demonstrate how a cognitive stylistic analysis of a literary text can help in the teaching of both language use and literature, critical thinking and culture to second language learners of English in high school, particularly in Grade Seven. It aims to illustrate how readers arrive at new conceptions of the world through reading the linguistic elements of the text while incorporating their appropriate schema, personal experiences, cultural, literary, and linguistic background, and how the language teacher should utilize this information to motivate language learners to read, write and think in English.</p>

<p>The language used in the short play written by Alberto Florentino, "The World is An Apple," will be analyzed using the theories of Cognitive Stylistics, particularly, schema theory, and the three major patterns in cognitive science: figure and ground distinction, cognitive metaphor theory, and prototypicality. The paper will also discuss briefly the use of Gricean maxims in the dialogue of the characters and how this helps in getting the main point across young language learners of English.</p>

<p> </p>

<p> </p>

iafor

The International Academic Forum

www.iafor.org

1. Introduction

Literature has always been known to mirror life. We recognize the way we live and the way the society works in most of the literary pieces we read. We feel happy when we can relate our own lives to certain stories, identify ourselves with the characters, and sometimes even try to emulate the way of life portrayed by the protagonist in our favorite stories.

That there is someone else, fictional or not, who experiences, does and feels the same things makes us believe that we are not alone in this world. According to Jeffries (2001, as cited in Jeffries and McIntyre, 2010:133), one of the reasons “why we find literary texts satisfying [is] because they reinforce our world view by reflecting our schematic knowledge.” Individual readers can find solace and hope in seeing a part of their identity taking shape in fictional characters particularly when they feel estranged from the culture they are in and cannot voice out their thoughts, feelings and sense of individuality.

Our different identities, experiences and ways of thinking explain our differences in *schema* or background knowledge of the world and this affects the way we get to an interpretation of a text. Readers interpret a particular text differently by utilizing their schemas in the process of meaning-making. In a way, we could say that literature does not only mirror life but also exposes it by letting us see what we presently don't know about the world; and in the process, depending on how we interpret things, we change, modify, or expand our ideas of it.

However, when the process of reading is out of context, where readers cannot apply or use it to their own advantage, aversion to reading occurs. Such is the case in the Philippines where there has been a decrease in the number of readers. According to the recent National Book Development Board Readership Survey conducted in 2012, from 90% in 2003, the percentage of readers dropped to 80% in 2012. Despite this, the survey saw an increase in the number of readers reading for entertainment, from 9% to 16% in 2012. Still, these readers would much rather prefer to read books in Filipino as they can relate to them while reading English texts prove to be more challenging, if not exhausting.

Aside from that, the rise of Taglish, the code-switched variety of combined Filipino and English, in media and other Philippine contexts has become “a very grave influence on our children” (Gonzales and Bautista 1981, p238 quoted in Thompson p155), “turning the upcoming generation of middle class students against English” (Encanto 1997, p15 cited in Thompson p155). This aversion to English manifests in the disappointing results of the National Achievement Tests which apparently owes to poor reading comprehension skills.

2. Background

One of the factors that affect a student's reading comprehension is the way reading is taught in schools. In the standard Philippine classroom, the traditional reading teacher would first introduce the meaning of difficult words in the text; then ask questions to motivate the students before the actual reading of the text. Finally, the students were

made to answer the comprehension questions on the book—questions which were mostly knowledge-based and require answers from the text itself.

Due to this kind of assessment, most students would just skip reading the whole text, scan the questions and keywords first before copying the answers extracted from the text verbatim, thus not doing any reading at all but answer-hunting. This is also evident in tips for timed reading comprehension tests in college entrance exams, therefore defeating the main purpose of reading.

Another factor is the choice of reading texts given to students. In the curriculum, high school students read literature depending on their year level: first year students read Philippine Literature; second year, Asian Literature; third year, American/British Literature and fourth year, World Literature. Unfortunately, there is a gap between the reading level of the students and the literary texts required by the curriculum.

For Grade Seven students, for instance, required texts include short stories written by, and perhaps, for the literati, such as “How My Brother Leon Brought Home A Wife” or “The Wedding Dance” —stories which contain vocabulary and sentence structures not appropriate for an eleven to thirteen-year-old who is just discovering the pleasures brought about by reading literature. The figurative language, literary devices and narrative techniques used in Literature also affect the students’ comprehension.

The 2010 Secondary Education Curriculum attempted to address this difficulty by incorporating literary elements in the teaching of literature. However, Plata (2010, p.95) pointed out that the curriculum’s “content standards did not include important aspects of functional literacy such as learning strategies, reading/writing strategies, and other aspects of communicative competence.” Instead of focusing on the development of the students’ critical thinking skills, students were required to memorize the definitions of literary elements and identify these in almost every narrative, a mechanical process which students have to deal with in their four years of junior high school.

As a solution, the K-12 Basic Education curriculum encourages motivation in reading by including schema and prior knowledge in the Reading Comprehension domain. But still, the problem as to how to teach literature with these difficulties remains unresolved.

According to Aquino (2006), there must be a “focus on language and how it is used as a tool for teaching, for introducing difficult concepts, for exploring possibilities, for creating beauty and order, for unlocking vocabulary, and for self-discovery. Moreover, it means determining if the story lends itself to the gradual yet systematic organization, structuring, and restructuring of its target readers’ learning experiences.”

3. Related Literature

3.1 Constructivism is a theory of learning which states that individuals create their own understanding based on their prior knowledge and the knowledge they acquire from others (Resnick, 1989 cited in Richardson 2003, p1623-24). Learners therefore are not passive receivers of knowledge but active meaning makers such that when one comes into contact with new information different from his prior knowledge, he must

assimilate the former to the latter therefore restructuring his knowledge and achieving higher levels of thinking skills (Piaget, 1977).

3.2 Cognitive Stylistics deals with the cognitive processes which occur during the act of reading and influence text interpretation. It takes into account both the formal features of language and the nonlinguistic context of the readers in constructing meaning out of a text, therefore veering away from “impressionistic reading and imprecise intuition” (Stockwell 2002, p5). Since readers are active constructors of meaning carrying different backgrounds and context, cognitive stylistics claims that it is impossible to find *the* meaning of the text.

The following are some theories and analytical frameworks commonly used in cognitive stylistic analysis (Stockwell 2002):

Schema Theory describes the process of how we incorporate our world knowledge to the interpretation of texts through the process of *defamiliarization*, or the restructuring of existing schemas to create a new perspective of the world.

Foregrounding Theory explains the readers’ ability to use prior knowledge in facilitating recognition of spatial foregrounding through parallelism and deviation and identifying the parts of the text which should be given attention.

Cognitive Metaphor Theory (Lakoff and Johnson 1980; Turner 1987) states that thought processes, and not just language, are metaphorical and that our schematic knowledge contributes to how we construct new perspectives of ourselves, our lives and our world. Metaphor used in language merely manifests how the mind operates, reflecting the metaphors in one’s conceptual system.

Blending Theory (Fauconnier and Turner 2002) establishes the idea that meaning is a result of blending elements from various input sources.

4. Cognitive Stylistic Analysis of a Philippine Literary Text

This paper will analyze Alberto S. Florentino’s “The World is An Apple,” since it deals with figurative language, particularly metaphor, which students find hard to comprehend in a literary text. Based on experience, such reading of a text often results in students’ answering questions and participating in discussions without understanding the text at all but by forming generalizations based on their fixed belief systems.

In the one-act play, which is about a poor family torn between living a life of honesty and poverty and a life of dishonesty and comfort, the class would generalize that the act of stealing is wrong instead of identifying what pushed the character to do such a thing. Nobody would attempt to understand, if not identify with, the wrongdoer since it is what the society, their culture and they themselves think is wrong.

By using cognitive stylistic analysis, the interpretation of the text will be based on the interaction among the linguistic elements of the text, the appropriate schema, personal experiences, cultural, literary and linguistic background of the readers.

4.1 Application of Schema/Foregrounding Theories

The play begins with a detailed description of the setting, the characters' dwelling place:

An improvised home behind a portion of the Intramuros walls. Two wooden boxes flank the doorway. At left is an acacia tree with a modern bench under it. Mario enters from the street at left. He is in his late twenties, shabbily dressed, and with hair that seems to have been uncut for weeks. He puts his lunch bag on the bench, sits down, removes his shoes, and puts them beside his lunch bag.

From the setting itself, we could already visualize the image of their dwelling place and presuppose the quality of life our characters live. Using the concept of figure and ground, we will analyze how the choice and positioning of the words in this description aids the readers on what they should expect in the story and on how these affect their interpretation of the text.

In the image we make out in this description, for instance, we know that the shelter is portrayed as the foreground and the portion of the Intramuros wall as the background since the "improvised home" is used as the subject or theme of the sentence. Despite its foregrounding, we must also note that the preposition "behind" gives a negative sense to this particular home. It shows us that it is covered or hidden from view.

Using our linguistic and world knowledge of what is often associated to something hidden, we come up with the ideas of it being secret, illegal, unknown or mysterious. Our schema tells us that the home must be hidden to conceal something which is unpleasant to the eye. Thus we get to the conclusion that the characters living in this "improvised" shelter are just squatting. The image of the "improvised home" leaning on the Intramuros wall for support tells us that it apparently cannot stand on its own, and that it doesn't belong there.

The choice of words also helps in our making sense of the text. For instance, we may note that the word home is used instead of house. Using our background knowledge of a house, we know that it is something made up of stable materials to make those living in it secure while on the other hand, a home is not material but something abstract in concept. It is clear that the dwelling place of the characters should not be called a house since they do not own it, especially the Intramuros wall which serves as their support; and it is just "improvised," therefore suggesting that it is unstable and is in no way permanent.

The idea of the home being improvised or unplanned also gives us the idea that the family wasn't planned at all. This also triggers our schema of teenagers entering into a relationship early and struggling to support a family without financial, mental and emotional preparation. We might conclude that the home's being improvised is not only an equivalent but also a result to the house's being unstable and impermanent. Something is not only wrong with their shelter, something is definitely wrong with their family.

In the second statement, we shift our attention to the doorway and the two wooden boxes. We notice the use of personification and active voice in this sentence, giving

the two wooden boxes, which are inanimate objects, life and action as compared to the mere description of the setting in the preceding and succeeding fragments. By using the word 'flank' which is usually associated to an action supposed to be for soldiers, meaning, 'to stand on the side of a military formation,' we see the irony of the situation. Since these boxes are made of wood, they most likely cannot guard the doorway the way soldiers should. We also note that there must be something evil that should be prevented from entering, a beast in the form of a sinful person, Pablo.

It is not until the fourth statement that a moving figure is seen. Using figure and ground, we automatically know that Mario should be given more importance than the rest of the images. This is portrayed by the succeeding sentences which all describes him. Mario's figure gets our attention and sustains throughout the next sentences.

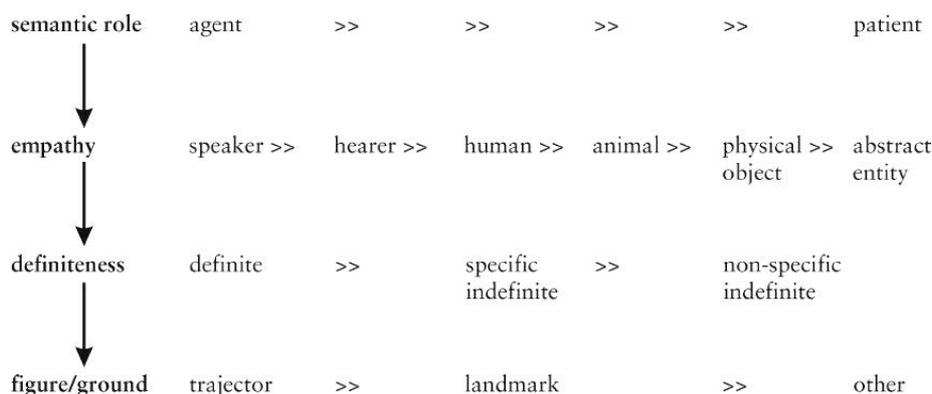
According to Stockwell (2002:15), "characters are figures against the ground of their settings,... have boundaries summarized by their proper names, and... carry along or evolve specific psychological or personal traits." They are presented in contrast to the other objects in the scene by being represented as agents of action and not passive receivers of action.

In the description above, we note that the verbs attached to Mario are mostly material verbs (enters, puts, sits, removes, and puts again) instead of attributive or existential (is) since the latter are mostly used to describe the background. Mario becomes the trajector (figure) moving through a path (enters from the left) in the landmark (ground), which is the street.

We can further explain how our attention focuses on Mario using the diagram of topicality below. The topicality of the subject can be understood as a prototype structure along four dimensions, namely, semantic role, empathy, definiteness and figure/ground organization (Langacker, 1991, as cited in Stockwell, 2002:61).

Using the sentence, "Mario enters from the street at left," we will determine the topic-worthiness of Mario. Since the sentence is in the active voice, Mario is the agent in the clause. His empathy scale is 'human' since the text is not in the first-person point of view. Mario is higher in the empathy scale than the two wooden boxes since they are 'physical objects.' Even though the boxes were thematised as agents since they were personified by representing the action of flanking, we shift our attention to Mario because of his higher rank in the empathy scale. He is also portrayed as definite because not only do we know his name, but we were also given succeeding descriptions about him. Finally, he is seen as the figure or trajector moving through the landmark or ground which is the street.

□ The topicality of subject



4.2 Application of the Cognitive Metaphor Theory

Later in the play, we learn that Mario was fired from his work for stealing an apple, which he planned to give to his daughter, Tita, but all to no avail. Tita is their undernourished child who refused to eat *lugaw*, perhaps the only kind of food her parents could serve her aside from the biscuits, owing to their lack of money. Still, we find out that Mario was not even able to bring the apple home for her child because he was caught pilfering. He however reasoned out to his wife by saying, “Why? Did God create apple trees to bear fruit for the rich alone? Didn’t he create the whole world for everyone?” By analyzing the syntax of the sentences, we can see the comparison of the apple to the world.

| | | | | | | |
|--------|-----|--------|-----------------|---------------|-----|-----------------|
| Did | God | create | apple trees | to bear fruit | for | the rich alone? |
| Didn't | he | create | the whole world | | for | everyone?" |

The first words of both interrogative sentences are almost the same except for the latter’s being negative. This, however, is balanced by their objects of the preposition ‘for’ in the end of their sentences. The word ‘alone’ makes ‘the rich’ exclusive receivers of the apples. On the other hand, ‘everyone’ includes all people but the ‘not’ contraction attached to the auxiliary verb makes it negative, too, making them still similar in sense.

The pronoun ‘he’ refers to God in the first sentence. The verb ‘create’ and the preposition ‘for’ are repeated. This puts to the foreground the phrases, “apple trees to bear fruit” and “the whole world.” In the first sentence, we have an infinitive phrase, “to bear fruit” modifying the noun phrase apple trees, which therefore focuses our attention to the “fruit” instead of the trees. We then get the sense that apples are, at least for Mario, similar to the world.

The title itself introduces us to the comparison of the two things, the world and an apple through the use of the metaphor. Lakoff and Johnson (1980:4, as cited in Goddard, 1998: 77) claims that “most of our conceptual system is metaphorical in nature...and that there are [certain] metaphors that structure how we perceive, how we think, and what we do.”

The metaphor that suggests the world is an apple is not a conceptual metaphor because this is not how we normally perceive the world; it is not part of our language

expressions. However, in “The World is An Apple,” Florentino introduces a new concept, a new way of perceiving things.

In a literal sense, the world could never be just an apple as something so large cannot be compared to something small. We must note that the world is preceded by the definite and specific article “the” while an apple used the indefinite article “an,” which means any apple would do. It is just *an* apple, an object which is not particularly special in any way compared to *the* world.

We can also connect this to Mario’s reasoning out by asking those two questions. Stealing a single apple is nothing serious. As Mario explained, “Could I have guessed they would do that for one apple? When there were millions of them?” For Mario, stealing an apple is just like stealing the world. Since God created the world for everybody, everyone should benefit from it. This mindset caused him to get fired in his job.

4.3 Application of the Blending Theory

All throughout time, we have been presented with the apple as a symbol for something, none of these representing the world. In Greek Mythology, Eris, the goddess of discord threw an apple with words written on it. This apple started the Trojan War. Snow White was put to sleep by her evil stepmother when she bit the poisonous apple. God banished Adam and Eve from the Garden of Eden for eating the fruit of the knowledge of good and evil, which is the apple. Among all these stories, the apple served as the tempting fruit which made all these characters commit sin or get into trouble.

In the play, Mario was also tempted by the apple:

We were hauling them to the warehouse. I saw one roll out of a broken crate. It was that big (demonstrates). It looked so delicious. Suddenly, I found myself putting it in my lunch bag.

Mario was weak when it comes to temptation. We learned from Pablo that he has experienced a very comfortable life back when he was still unmarried and stealing things. Together with Pablo, he could “go to first-class, air-conditioned movie houses every other day,” but when he got married to Gloria, he was “liberated” from sin and luxury; he apparently never got the chance to go into one again. It may seem that he was tempted by the luxury and comfort of a life that can be easily achieved only by stealing.

However, this is in not the case, for he has been living the simple life for four years after getting out of jail. The real reason why he stole the apple and later, why he went back to stealing, was for his daughter:

On our way home, we passed by a grocery store that sold “delicious” apples at seventy centavos each. She wanted me to buy one for her, but I did not have seventy centavos. What I did was buy her one of those small, green apples they sell on the sidewalk, but she just threw it away, saying it was not a real apple. Then she cried.

We have earlier found out that Tita, despite not having any appearance, is a picky child as when she refused to eat the “lugaw” her mother prepared her. Now, in this passage, Tita introduced the distinction between real and fake apples. This particular apple which Tita calls the ‘real’ apple is tempting and ‘delicious’ but there is an expensive price to pay. The green one which is just bought from the sidewalk is a fake one. Our background knowledge tells us that both are real apples, however, for Tita, one of the two kinds is not.

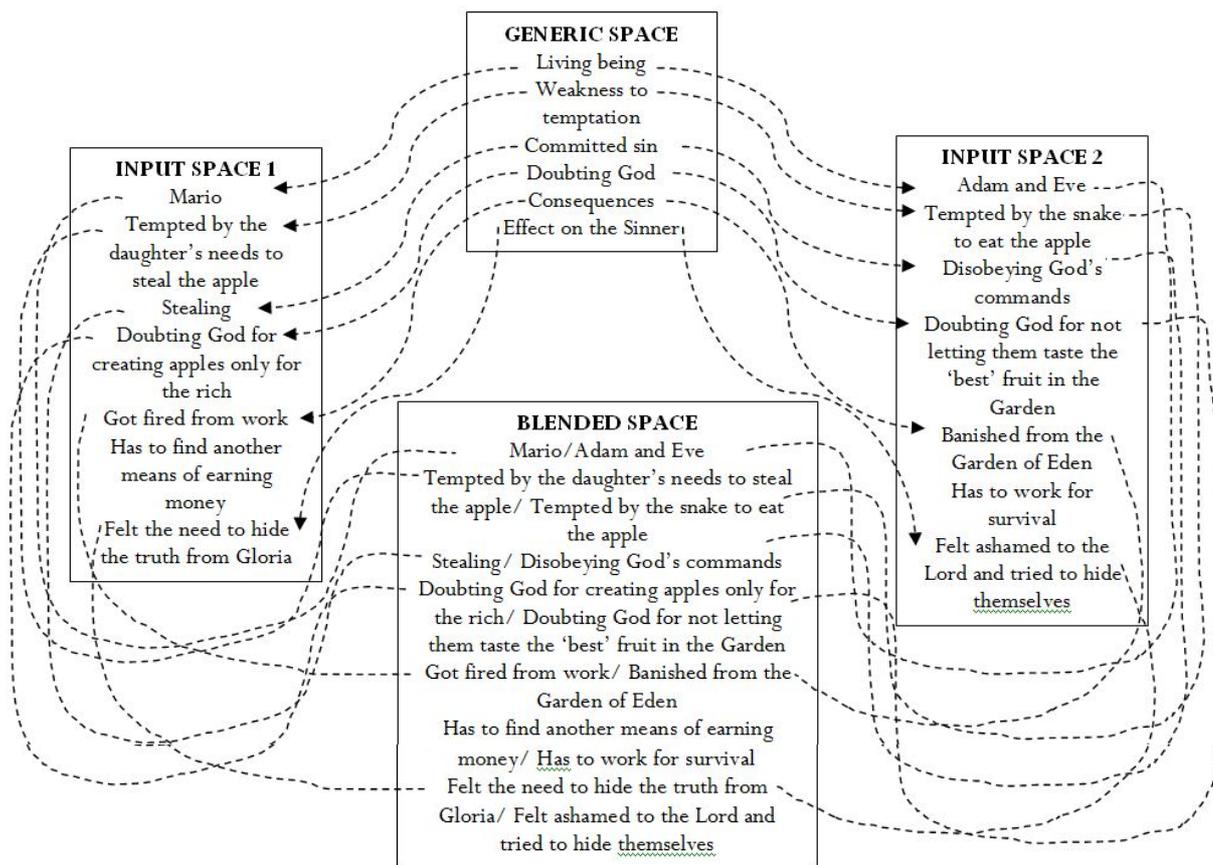
The big red apple, which can only be bought by the rich, no matter what Mario says about the apple being for everyone, symbolizes the extravagant life while the small green one, the simple life. Both were real apples but Tita chose the former, saying the latter was not real. Somehow, Tita has chosen for Mario. She wants the comfortable life—the “real” one. This made Mario realize that they are not really living the “life,” but barely existing, as suggested by their “hidden” home.

Aside from the apple symbolizing temptation, we can see that it also symbolizes good health, as implied in the quote, “An apple a day keeps the doctor away.” The apple would give health to their sick and undernourished daughter. Gloria says to Pablo that they do not know what Tita is sick of, but her being picky of what to eat is the reason why she is undernourished, and not because of having nothing to eat. Tita is sick, not in the literal sense. She is sick of eating “lugaw” all the time; and she is sick of the way they live their life.

By going back to stealing, Mario could give Tita as many apples as she wants. He values his family’s happiness and contentment over honesty. This also explains why stealing that single apple is very important for Mario to the point where he could lose a thousand jobs. It might be ‘nothing much’ for them but for Mario, it is a way to please his daughter and to prove his worth as a father.

Mario’s mental reasoning is demonstrated in his statement, “when we brought her into this world, we sort of promised her everything she had a right to have in life,” to which Gloria replied, “so for a measly apple, you lost a job you needed so much—” Just like Adam who did not take into account the possible consequences of what he did and lost his part in the Garden of Eden, Mario’s objective was merely to bring home an apple, the symbol of a comfortable living and good health, clouding everything including his reason.

The play takes a very serious and moralistic tone in that there are many allusions to the Bible. Also, Mario’s wife, Gloria always mentions God and how He will not let them go poor so that they won’t need to go back to their evil ways of living. The blending theory can help us identify the comparisons between Mario’s sin and the original sin committed by Adam and Eve.



4.4 Application of Prototypicality

The dialogue of the characters is perhaps what constitutes the flesh of the play and therefore, it would not be a complete analysis if we do not take into account the dialogue. Mario had evaded answering the real question and lied directly to Gloria several times to prevent her from knowing the truth, as “it’s better if [Gloria doesn’t] know about the apple.” Here, we can make a connection on the fruit of the knowledge of good and evil, in which, not knowing means Adam and Eve can have everything they want without working for it.

For some readers, the statement “I had a few drinks with my friends” is the beginning of Mario’s lying. However, if we look closely at the way he answered Gloria’s questions before that, we will see that he has lied to her much earlier.

How do the readers know when a character in a narrative is actually lying? How is language used in the context? First, we try to identify the prototypical notion of what lying really is to most people. The prototype effect is the phenomenon where some members of a category appear to be more typical and more salient members than others (Rosch, 1977, 1978, as cited in Goddard 1998, p71).

Goddard (1998, p72, citing Linda Coleman and Paul Kay, 1981) stressed that prototype experiments of other kinds of words beside nouns had been explored, such as Coleman and Kay’s (1981) study of “people’s judgments about the abstract verb, *to lie*... [where they] found out that there was nearly a universal agreement that a deliberate falsehood told in order to deceive was certainly a lie, but that it was

difficult to decide in cases where someone said something that was literally true but was intended to mislead.”

Mario has tried to mislead Gloria by flouting the Gricean Maxims (Grice 1989). In statements (2, 4, 6, 12, 14, 18, and 21), Mario has flouted the maxim of relevance, in that he answers Gloria but shifts to another topic. The maxim of quantity was flouted in statements (2, 4, 6, 10, and 21) by not giving sufficient information or providing too much. He flouted the maxim of manner in statement (4) and the maxim of quality by directly saying a lie which he knows is not true in statements (8, 16, and 21).

In contrast to Gloria’s beliefs, Mario thinks that honesty is not that important. Pablo even challenged Gloria’s way of thinking by saying that honesty is being poor and ugly since it doesn’t buy more and it doesn’t make her look better. In desperation, Gloria tried to hurt Pablo, the man she calls the beast, to prevent her husband from going with him. But then, her act of hurting Pablo, transformed her into a beast, since Pablo is the only person who can help them at the moment, no matter how “dishonest” the help can be. The scene ends with Gloria, crying out to Mario. This was followed by Tita’s cry coming from inside the house. It is clear to us which cry Mario heard since he continued on his way.

5. Results and Discussion

In the cognitive stylistic analysis of the text, the difficulties faced by students in reading are settled through cognitive theories and analytical frameworks: relationship to experience or prior knowledge (Schema/Blending); complexity of structures (Figure and Ground), and figurative language/literary devices used (Cognitive Metaphor/Prototypicality).

From the application of the analysis to classroom setting, the researcher has identified the following advantages:

- 1) Students are made aware of how language is used to achieve a certain function, such as how the writer develops the ideas in the text, why he makes use of particular words and sentences, repetitions and deviations and how it all contribute to the overall interpretation of the text.
- 2) Students find it easier to understand the text because it follows what happens in the mind and how the brain works. They no longer find reading as “nakakabobo” (makes you feel stupid) or “nakakahilo” (makes you feel dizzy) since they are given ample time to process unfamiliar words, use of words, structures and content and synthesize them to create meaning out of the narrative whole.
- 3) It motivates them to read more because they create their own meaning out of the text and therefore relate their experiences to what they’re reading. Because students have varied schemas, students are encouraged to share their own interpretation in class while making use of the systematic methods of analysis. It should be clear that the following analysis is only one of the many possible interpretations of the text; however, it is useful in providing “scaffolding” to assist the students in their zone of proximal development (Vygotsky, 1978 in Jones and Brader-Araje 2002). When students finally get used to making meaning systematically, they may create their own

understanding independently, and possibly even evaluate the teacher's interpretation of the text.

4) It improves their reading and critical thinking skills by being insightful of the parts which should be given importance in the text. They are also introduced to metacognition by questioning themselves whether their interpretations are valid and justifiable by the text. The students become aware that the themes presented are the writers' own opinions and they have the discernment to agree or disagree on these. As Al Mansoob (2012, p55) says, "students should also be exposed to texts with codes of moral or cultural variation from their own culture if we want them to conduct a practical and challenging analysis."

5) It helps them better understand texts which make use of figurative language and narrative techniques. They do not just learn the definition of these literary devices, such as the metaphor, but instead understand how it contributes to the overall meaning of the text.

6) Finally, because they recognize that the teacher wouldn't censure them for any wrong answers, as there is no correct one, they become more open to other ideas, assimilate new understanding to their existing schemas and develop higher order thinking skills.

6. Conclusion

Incorporating cognitive stylistic analysis in the teaching of the text requires a lot of time and effort. Teachers must first understand and analyze the text, including how language was used by the writer, in order to assist the students in pointing at the most important points of the text and asking appropriate questions that will lead to understanding.

By using our linguistic knowledge and the schema we have of the world, we can make sense and give meaning to what we read. Our experiences and ideas of the world, together with the writer's linguistic creativity in choosing the right words and structures can *literally* bring us into different worlds.

References:

- Aquino, L., 2006, 'Addressing the Thinking Mind: A Constructivist Approach to Informational Stories for Children', *Journal of English Studies and Comparative Literature* 9(1), 95-103, viewed 8 October 2011, from <http://journals.upd.edu.ph/index.php/jescl/article/download/299/285>.
- Al Mansoob, H., 2012, 'Socio-cultural and Religious Boundaries: Can Teaching Cognitive Stylistics Be Fully Implemented in Arab/Muslim Universities?', *International Journal of Language Studies* 6(1), 43-64, viewed 4 January 2013, from <http://core.kmi.open.ac.uk/download/pdf/1114746>.
- Florentino, A., 2004, 'The World is an Apple.' in C. Delos Reyes *Echoes*, pp. 163-170, Jo-es Publishing House, Inc., Valenzuela.
- Goddard, C., 1998, *Semantic analysis: A practical introduction*, Oxford University Press.
- Grice, P., 1989, *Studies in the way of words*, Harvard UP, London.
- Richardson, V., 2003, 'Constructivist Pedagogy', *Teachers College Record* 105(9), 1623-1640, viewed 23 March 2013, from <http://www.users.muohio.edu/shorec/685/readingpdf/constructivist%20pedagogy.pdf>.
- Jeffries, L. and McIntyre, D., 2010, *Stylistics*, Cambridge, UK.
- Plata, S., 2010, 'Standards and Assessment in the 2010 English Curriculum for High School: A Philippine Case Study', *Philippine ESL Journal* 5, 83-101, viewed 23 March 2013, from www.philippine-esl-journal.com/V5_A5.pdf.
- Stockwell, P., 2002, *Cognitive poetics: An introduction*, Routledge, London.
- Thompson, R., 2003, *Filipino English and Taglish: Language switching from multiple perspectives*, John Benjamins Publishing Company, Amsterdam.
- Jones, M.G and Brader-Araje, M., 2002, 'The Impact of Constructivism on Education: Language, Discourse and Meaning', *American Communication Journal* 5(3), viewed 17 November 2012, from <http://ac-journal.org/journal/vol5/iss3/special/jones.htm>.

