



# Elementary Lessons for Non-Tagalogs

By Paraluman S. Aspillera

*These lessons are prepared by Mrs. Paraluman S. Aspillera one of our most experienced teachers of the National Language. She is at present the director of the Institute of Filipino Language and Culture of the Philippine Women's University and head of its Tagalog department. She has authored PAGTU-TURO NG TAGALOG (sa Mataas at Mababang Paaralan), the widely-circulated BASIC TAGALOG book; and the IMPROVE YOUR TAGALOG series published daily by the MANILA TIMES. Mrs. Aspillera is also with the editorial staff of the Tagalog newspaper BAGONG BUHAY and is the president of the PANITIK NG KABABAIHAN, only society of women Tagalog writers.—EDITOR.*

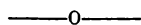
## FIRST WEEK

To the teacher:

These lessons are intended for non-Tagalog children. Each week's lessons will be good for five teaching periods of a third grade class. *The home language or dialect of the children shall be the medium of instruction.* The English text of the lessons are intended for the teacher *only*, so she must translate them to the dialect of the class. It is to be presumed that the teacher of the non-Tagalog children knows fairly well how to speak and write in the National Language.

If these procedures do not meet the requirements and the need of the school, the teacher is at liberty to change them. The variety of subject-matter is of utmost importance to the teacher who finds it quite a problem to present something new every day. He will find them in the succeeding lessons chronologically presented according to the interests and acquired knowledge of the children.

Give but three to five new words to learn and use every day.



### I. Aims.

- A. To learn some common names of things.

- B. To learn how to use words to point these things.
- C. To put these words together in sentences to make sense.

### II. Subject-matter.

- A. Common names of persons and things.
- B. Words that can point out these things.
- C. A simple Tagalog sentence. The use of *ay*, *si*, *sina*.

### III. Vocabulary.

- A. Common names: *lalaki*, *babae*, *batang lalaki*, *batang babae*.
- B. Pointers: *ito*, *iyon*, *iyon*.

#### Lesson I.

A. Let us pronounce these words together. The teacher leads and the pupils repeat.

*babae* — ba ba e (sketch of a woman)

*lalaki* — la la ki (sketch of a man)

*batang lalaki* — ba tang la la ki (sketch of a boy)

*batang babae* — ba tang ba ba e (sketch of a girl)

E. Point to the sketch of the woman:

*Ito ay babae.*

Point to the sketch of the man:

*Ito ay lalaki.*

Point to the sketch of the boy:

*Ito ay batang lalaki.*

Point to the sketch of a girl:

*Ito ay batang babae.*

(The teacher may give the equivalents in the dialect)

Let the children repeat, pointing to the sketches at the same time.

### C. Drills.

1. Ask the children to point to any of their mates and repeat:

*Ito ay batang babae.*

*Ito ay batang lalaki.*

Ask the children to point to their teacher and say:

*Ito ay lalaki.* or *Ito ay babae.*

- The teacher will point to the girl or a boy and let someone fill the omitted last word.

Example:

*Ito ay \_\_\_\_\_.*

*Ito ay \_\_\_\_\_.*

- The teacher will erase the writings on the blackboard and let the children point to the sketches and

*Ito ay lalaki. Ito ay batang lalaki.*

*Ito ay babae. Ito ay batang babae.*

### Lesson 2.

A. Send four children to the blackboard to make their own sketches of a man, a woman, a boy and a girl. Review words taken up in previous lesson.

B. Pick a boy and let him stand by the door of the room, far from you or the rest of the class. Point to the boy and say:

*Iyan ay batang lalaki.*

Do the same with a girl and say:

*Iyan ay batang babae.*

Let the whole class repeat, pointing to the boy:

"*Iyan ay batang lalaki.*"

Let the whole class repeat, pointing to the girl:

"*Iyan ay batang babae.*"

Then explain the difference in distance between *ito* and *iyon* in the children's dialect.

Call on the children farthest from the blackboard and let them point to the sketches repeating the same sentences.

C. The teacher will then look out of the window or out of the room and point to anyone passing by to the children, saying:

*Iyan ay lalaki* or *Iyan ay babae.*

Emphasize the pronunciation of *iyon*. The children must be made aware of the difference in distances. Call on them to point anyone in the distance and repeat the same sentences accordingly. (The teacher may explain the role of *ay* in a Tagalog sentence if she finds it necessary. Otherwise, it may just be taken up as a part of a sentence until the inverted sentence pattern is taught.)

D. Review questions to be asked in the dialect. Tagalog answers to be copied by the teacher on the blackboard.

- What do you say when you are pointing to a man near you?
- What do you say when you are pointing to a girl near you?
- When you are pointing to a boy near you, what do you say?
- What do you say when you are pointing to a woman near you?

- When a man is near me but far from you, what do you say when you point to him?

- When a boy is near me but far from you, what do you say when you point to him?

- When a girl is very far from you or me, what do you say when you point to her?

- What do you say when you point to a woman far from you but near me?

- What do you say when you point to a woman far from you and me?

- What do you say when you point to a man far from you and me?

(Keep these sentences and the Tagalog answers on the blackboard for the next lessons.)

### Lesson 3.

A. Reading in unison. Let the whole class read the sentences on the blackboard.

B. Let the children copy the sentences on the blackboard on their paper. Check on correctness of spelling and neatness. Let them exchange papers and grade their classmates' papers on correctness of spelling, penmanship and neatness. Grade "A" for a perfect copy; "B" when short of one quality; "C" when short of two qualities; and "D" for a poor, dirty and incorrectly copied paper.

### Lesson 4.

A. Yesterday, we learned how to point to persons. Today, we are giving them names. I have a name. What is my name? Yours is \_\_\_\_\_ (to a child). Let us look at the pictures on the blackboard.

(Picture of a woman)

*Si Maria*

(Picture of a man)

*Si Pedro*

(Picture of a girl)

*Si Nati*

(Picture of a boy)

*Si Ramon*

B. The teacher will point to each picture and say:

*Ito ay babae. Si Maria ay babae.*

*Ito ay lalaki. Si Pedro ay lalaki.*

*Ito ay batang babae. Si Nati ay batang babae.*

*Ito ay batang lalaki. Si Ramon ay batang lalaki.*

When you tell something about Maria, Pedro, Nati and Ramon, you must put *si* before each of them.

C. Write on a piece of paper the names of the woman, the man, the boy, and the girl. Do you know of any other names? Write the names of your father and mother and all your brothers and sisters. Write in Tagalog whether they are man, woman, boy or girl.

D. Give five names of a woman.

Give five names of a man.

Give five names of a girl.

Give five names of a boy.

E. Collect the papers and correct the spelling of the names given.

#### Lesson 5.

A. This is a continuation of Lesson 4. We aim to introduce now to the children, the other and more commonly used pattern of a Tagalog sentence, where the *ay* is omitted and the positions of the subject and the predicate are exchanged.

Emphasize the similarity in meaning of these two sentence patterns:

*Ito ay si Maria. Si Maria ito.* (Sketch: a hand pointing to a woman very near.)

*Iyan ay si Pedro. Si Pedro iyan.* (Sketch: a hand pointing to a man farther away.)

*Si Maria ay babae. Babae si Maria.*

*Si Pedro ay lalaki. Lalaki si Pedro.*

*Si Naty ay batang babae. Batang babae si Nati.*

Both these forms are used but the form without the *ay* is a more popular pattern in oral Tagalog. We shall use both forms.

B. Give one sentence pattern and call on the pupils to give the other, and vice versa.

C. Give the children opportunities to make their own sentences. As a general review, ask each to give one sentence in any form similar to those taken up during the whole week.

# Lead Us On . . . ! \*

By Carlos G. Beltran

THE teacher must have to go on; plodding a chartered path . . . some with light buoyant steps, others with leaden feet. There are those who tarry and stagnate while the rest lengthen their strides with each passing moment. Some view their task from a hazy and limited perspective while others regard it with a missionary zeal born out of love, devotion, and sacrifice. The pace, extent, and direction of gearing the teachers' mental and professional competencies to meet the exigencies of the service and the call of the times rest on the type and quality of leadership at the helm especially available on the local level.

The influence of the school administrator or supervisor upon his teachers cannot be minimized; his very outlook and even his disposition cannot fail to register a telling effect on those who look up to him for guidance. His is the hand that shall either make or unmake the teachers; his powers are vast and far-reaching.

The progressive school administrator of today is well conversant with the needs and problems of the

times, ever alert to exploit newer trends and avenues to effect the optimum growth of his teachers; his line of thinking is a departure from the "fossilized" concepts of a fast disappearing era and whose course of action is a far hue-and-cry from the stereotyped patterns of the past decades.

It is a common knowledge that there are some school administrators who are marking time in the field; who haven't had refresher courses for almost a decade. It is a forgone conclusion that new ideas rehabilitate man; enhance his personality and sharpen the intellect often dulled by the humdrum and monotony of daily routine. All that there is to be learned is not done at one setting or in a single leap or bound. New and fresh theories, products of evolutionized thinking and experimentation, crop up now and then . . . rendering obsolete certain fads and practices. In the wake of these changes; social, mental and professional rejuvenation is the antidote to set back the creeping hands of age over youth . . . with the flowering of the heart, the mind and the talents within reach of the sunset years!

While the classroom teacher is often being prodded to grow horizontally and vertically in the profession,

\* This article is a part of a series bearing on certain situations in the field, as based on the writer's personal observations.