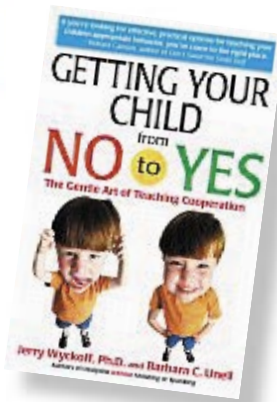


Enter Your Kids' Minds

By Leonida O. Aquino



counter with kids. It's normal for them to always say NO, and it's our responsibility as adults to deal with them patiently, without flaring up and without hurting them emotionally or physically. This book reminds us that we can resolve problems with stubborn children with love, respect, and in a positive manner. I deeply appreciated the book's collection of helpful hints, dos and don'ts, and situations that actually happen in my life. I find it so handy that if a problem arises and I'm not sure what to do, I can reread the relevant portion and apply it.

"NO!" Children cooperate because it is their choice, and not because they're forced to do so. I became more firm, but in a soft and tender manner. My old-fashioned style changed to a scientific and innovative way of bringing up modern children growing in a fast-changing world.

I personally recommend *Getting Your Child from No to Yes* to all mothers and fathers who want to nourish and bring up their children well, to teachers who wish to develop the character and minds of pupils, to grandparents who want to guide and provide proper advice to their grandchildren, and to all knowledge seekers who want to broaden their horizons. I can only hope that the authors of this book will one day write a similar one for dealing with adults! •

Leonida O. Aquino is a Teacher 3 at Libis Elementary School. She is presently handling Grade 4 pupils. She has an MA from the Marikina Institute of Science and Technology. Her work experiences include heading the English department head and acting as grade chairman. She is an SAS Read-a-Thon teacher and an active Gurong Kaakbay.

Learning to be Firm but Loving

It changed my approach to the negative attitude of my sons and pupils. My understanding was broadened, and I picked up new techniques as well as a new perspective. I realized that rules can be set without making children feel that they are restricted. If children feel that they aren't allowed to do so many things, it's no wonder they always say

to lend it to them. In fact, a friend of mine was assigned to give a talk on primary children ages 3-11 years. I lent her the book, and upon returning it, she remarked, "If I had a book like that when my children were still young, I might be a perfect mother and could have trained them better."

Actual Situations, Useful Tips

Getting Your Child from No to Yes talks about "hows" that every parent, grandparent, teacher, and caregiver should know in order to get children to cooperate. The actual case studies and concrete solutions in the book will surely solve many day-to-day problems we en-

As a mother of three active kids aged 7, 5, and 1, and as a teacher to 50 pupils, the challenges I face are sometimes unimaginable. I was recently blessed to receive a wonderful, useful book from Sa Aklat Sisikat Foundation: *Getting Your Child from No to Yes (Without Nagging, Bribing or Threatening)* by Jerry Wyckoff, PhD and Barbara C. Unell. Here's why it was such a great gift.

A Necessary Book

When Jason of SAS handed me the book and I saw the title, I immediately said, "this is what I need." And when other teachers saw the book, they too exclaimed, "I need that!" and made me promise

Learn English via Poetry! Ma. Luz C. Vilches

WE CONSTANTLY ENCOURAGE our students to learn the English language through literature. At the same time, we also teach them that it is important to learn grammar and vocabulary in order to understand literature. When we challenge our students to do something, it's only fair that we try it ourselves. Why don't you widen your knowledge of language by reading some poetry?

I've picked out Alfred Lord Tennyson's "The Eagle" to help us appreciate English vocabulary and grammar use.

The persona in the poem must be a keen observer of eagles ("He clasps the crag with crooked hands"), male perhaps. Is he watching an eagle as he speaks? Likely not. In English grammar, the simple present verb form (clasps, stands, crawls, watches, falls) indicates a habit. Thus, from experience and imagination, the persona is painting in words a picture of a typical eagle.

THE EAGLE

Alfred Lord Tennyson

He clasps the crag with crooked hands;
Close to the sun in lonely lands,
Ringed with the azure world, he stands.

The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt he falls.

FIRST STANZA

A closer look at this eagle reveals that it's male; exuding power, pride, and elegance, he stands on a cliff. He is physical strength and determination: a good grip (clasps) on the rough cliff despite wrinkled skin (crooked hands)—ugly, imperfect, old. He stands on a very high place (close to the sun) where no other birds dare go (lonely lands). The world in its splendor encircles him at its center (ringed with the azure world).

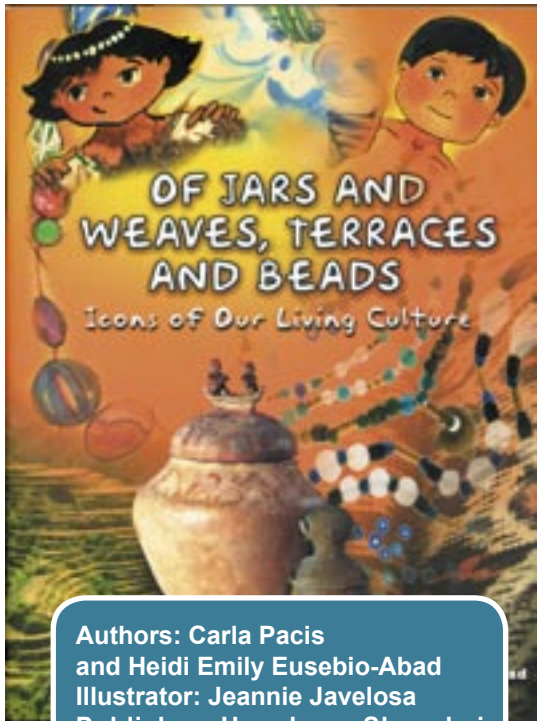
SECOND STANZA

This eagle is also intelligent. He scans his environment: the sea below him, he perceives as rough and slow (wrinkled; crawls), inferior to himself. He "watches from his mountain walls." To watch means to observe something in motion (compare, e.g. "I look at a painting." vs. "I watch basketball."). Watching involves thinking. The eagle is watching, strategizing. He sees a prey and immediately swoops down for it: "...like a thunderbolt, he falls" (not "he falls like thunderbolt").

The sentence structure stylistically signifies that the thunderbolt is a more dominant image than the act of falling. The eagle is intelligent; it thinks before it leaps!

Now you might want to find an eagle for yourself. And if you do, remember not just to see it but to watch it as well!

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Authors: Carla Pacis
and Heidi Emily Eusebio-Abad
Illustrator: Jeannie Javelosa
Publisher: Hongkong-Shanghai
Banking Corporation (HSBC)

Of Jars and Weaves, Terraces and Beads

In a nation where colonial mentality is a harsh reality, this book promotes Filipino pride by showing our students how amazingly rich our own culture is. This teaching guide will help you provide a creative, interactive presentation of the book's concepts and ideas.

By Marla Miniano

Of Jars and Weaves, Terraces and Beads is a collection of stories about various ancient cultures in the Philippines. Each story focuses on a particular cultural icon:

- The Mystery of the Missing Beads
- A Piece of Heaven
- The Death Jar
- Sailing to Destiny
- A Place for Apo Anno
- Priceless Words
- Butterflies and Grains

Icons of Our Living Culture

The world our ancestors knew was one governed by creativity and ingenuity, evident in their systems of communication and transportation, and their methods of pottery, weaving, and jewelry-making. It was also a world characterized by patience and hard work, as shown in the way they built the rice terraces and how they constructed the *balanghais* (a type of boat used in trading goods with neighboring islands).

Yet, more than a world of creativity, ingenuity, patience, and hard work, our ancestors' world was one that placed much value on family—a fact that this book recognizes. Here's how:

■ **"The Mystery of the Missing Beads"** —a little girl bravely walks through the forest

alone in search of her mother's precious golden beads.

■ **"A Piece of Heaven"** —a child's persistence saves her family from starvation.

■ **"The Death Jar"** —a grandson makes an important promise to his grandfather.

■ **"Sailing to Destiny"** — a slave girl rejoices upon reunion with her parents.

■ **"A Place for Apo Anno"** —a little boy takes part in a tribal vigil and burial ritual for a beloved elder.

■ **"Priceless Words"** — one man's kindness frees a family from debt.

■ **"Butterflies and Grains"** — a daughter, longing for her mother, finds comfort in her grandmother's wisdom.

Try these in your classroom:

1. BEFORE THE STORYTELLING:

Show the class a map of the Philippines and point out the different places mentioned in the book. You may use the map provided in this article as a guide. To encourage active student participation, cover the labels for the different icons and have them guess what the icons are called and what their purposes are. You may form two groups (to save time, make the right side of the class the first group and the left side of the class the second group) and allow each group one guess



for every icon. You may start the formal discussion after the activity, focusing on the icons that were not identified correctly. Here are some interesting details you might want to mention:

- The *abaloryo*, or glass beads, were brought to the Philippines by Chinese merchants, in exchange for beeswax, cinnamon, hardwood, cotton, and abaca.
- According to an ancient myth, the existence of the Rice Terraces (dubbed as The Philippines' Stairway to the Sky) implies that the Ifugaos are actually direct descendants of the gods of the sky world.
- The *Manungul Jar's* cover, which shows two men riding on a boat, is reflective of the earlier belief that afterlife is reached after crossing a legendary body of water. The *pagtawid* from one piece of



Truly Filipino

Evidence of our rich culture can easily be seen all around us—in the way we act and the way we speak, in the food we eat and the clothes we wear. Although a considerable part of what we have now is influenced by our interaction with people from other countries, along with our exposure to foreign beliefs and traditions, there is still much of our culture that we can call uniquely our own. And for this, we should definitely be proud.

land to another symbolizes the pagtawid from life on Earth to life after death.

- The Laguna Copper Plate dates back to the year 900 of the Common Era (Note: Common Era is a more politically correct alternative to AD or Anno Domini, which is Latin for “in the year of the Lord”). It is the oldest known written document in the history of the

Philippines, having been discovered in 1989 at the mouth of the Lumbang River near Laguna de Bay. The Copper Plate was authenticated by Antoon Postma, a Dutch expert on ancient Philippine inscriptions.

- In Butuan City, natives celebrate the Balanghai Festival every year. In a month-long event, they pay tribute to

IF YOU DON'T HAVE A COPY OF THE BOOK, HERE ARE A FEW SUGGESTIONS:

Ask for five volunteers a day before presenting this topic. Instruct them to come up with a short skit describing how they think the ancient Filipinos lived, to be presented to the rest of the class the following day. You may want to give them particular

angles to focus on, like the system of trade and where they got their food. After the skit, you can move on to item #3 in suggestions for the classroom, although the incorporation of the different artifacts would no longer be required.

the balanghai, that ancient ocean vessel Butuanos used for travel and trade purposes.

- At present, the burial sites in the Cordillera region continue to draw people from all over the country. Adventure-seekers flock to the Sumaging Cave (which was inhabited by our ancestors), and Echo Valley (where the hanging coffins can be found). Both tourist spots are located in Sagada, Mountain Province.
- The most common designs used in abaca weaving are geometric patterns, plants, flowers, lizards, and butterflies. It is said that each design has a special meaning.

2. VOCABULARY: The book contains many unfamiliar words, and it would be quite difficult to understand the stories unless the meanings are supplied. Instead of simply giving the class a list of the terms with their corresponding definitions (a glossary is provided at the end of the book), you can give the class sentences containing these words, and then have them guess the meanings based on context clues. For example:

- Since the Apo comes from a family of baknang, he can afford to hold such a big feast. “Baknang” means: a) workers, b) rich people, c) slaves. The correct answer is B.
- The boy searches for the nests of the balinsasayaw. “Balinsasayaw” is a) a kind of tree, b) a kind of flower, c) a kind of bird. The correct answer is C.

3. AFTER THE STORYTELLING: Ask the students to pretend they live in Philippine ancient times. Have them write one paragraph describing how they would spend their day. Instruct them to include not only the different artifacts shown, but the values and traditions as well. Since this activity would be a good opportunity to improve their writing skills, remind them to practice correct grammar, punctuation, and sentence construction. If time permits, you may ask for a volunteer to read his/her work to the class afterwards. •

Marla Miniano graduated from Ateneo de Manila University with a degree in Interdisciplinary Studies, Psychology and Education tracks. She had her Practice Teaching for one semester at the Ateneo Grade School, and she helps out in her family's Montessori school in San Jose, Nueva Ecija once in a while. She is now working as an Editorial Assitant for *Candy* magazine.