

and organization are explained, each followed by students' practice.(1) Errors in language, punctuation, paragraph division, development and organization are pointed out by the teacher, while self-correction may prove more effective. This process of analysis, practice and correction can be employed to demonstrate various types of development and organization, beginning from the simplest and working up through the more complex. Likewise of subject matter and style in the sample composition chosen for analysis can be helpful to keep interest alive.

This method is one of many that can be used. However, we should keep in mind that any method employed should have the aim of instilling in the student's mind a sense of order which must be reflected in his writing. A well-organized composition indicates an orderly mind a mental discipline which our students need badly.

However, it should not be understood that stressing the need to train students in organizing content means neglecting the language side of composition writing. As a matter of fact the two are interdependent. Students in the process of learning a foreign language naturally do make mistakes. These appear in the agreement of tense, sentence structure, the use of vocabulary, spelling, and other aspects of language. Thus, while paying attention to the use of language in writing, a sense of order in the development and organization of content should be gradually introduced.

On the other hand, one aspect of composition writing can be given but little attention. The distinction between narrative, argumentative, descriptive and other kinds of writing is unnecessary. To go through such distinction in analysing a piece of writing or to demand that students should write in one of these kinds is fruitless. It is beyond their reach. It is a subject for the professional and not for the pupil or student of a foreign language. Besides, much writing is a mixture of these different kinds. Hence it is advis-

(1) *For different types of developing and organizing a paragraph, see Hans p. Guth, Concise English Handbook (Belmount, California, 1962), pp. 142 - 153.*

CULTURAL CHANGE AND WRITTEN COMPOSITION

Written composition here refers to the work done by Iraqi secondary school pupils and university students as part of their learning English as a foreign language. Certain defects in form are constantly noticed in their written work¹. Paramount among these is lack of a sense of order in organizing the content.

The causes of this deficiency are to a certain extent cultural. If we read through the works of most ancient Arab writers we notice abrupt shifts from one subject to another, sometimes completely unrelated to it, or constant digressions and unnecessary intrusion of irrelevant material. The use of punctuation, if it at all exists, and paragraph division are arbitrary. Exuberant emotion and fanciful imagination stand in the way of mental control and consequently of a coherent development of the subject at hand.

These defects are still noticed in much modern Arabic writing, though they are less flagrant. Often the love of the sound of language for its own sake, the beauty of rhetorical expressions, and the intensity of feeling and imaginative power weaken mental discipline. The result may be a piece of writing that displays no logical development, no smooth transitions, nor clear organization of subject matter.

All such errors are noticed in the written composition of Iraqi pupils and students. What can we, as teachers, do to rectify them?

To start with, the student should be made aware of a sense of order in certain, carefully chosen paragraphs, or essays. Familiar content will not stand in the way of easy understanding, and hence no unnecessary burden is added. Such pieces as might be chosen for study should demonstrate one type of development at a time. Gradually the different types of development

(1) By "form" I mean the coherence, development and unity of the written work.

CONTENTS

CULTURAL CHANGE AND WRITTEN COMPOSITION

Issam AL-Khatib 5

LATERALS IN ENGLISH, ARABIC AND KURDISH

Ameen H. AL-Bamerni 11

SOME INFLUENCES OF ARABIC ON MODERN SPANISH

William Elliott, 27

A SURVEY ON THE TEACHING OF ENGLISH AT SCIENTIFIC COLLEGES UNIVERSITY OF MOSUL .

Nihad Khayatt and Mona Kharrofa 47

ARAB - ISLAMIC ELEMENTS IN NINETEENTH CENTURY AMERICAN LITERATURE

Anas AL-Shaikh Ali 65

A CONSIDERATION OF THE POLITICAL POEMS OF ANDREW MARVELL AND WILLIAM BUTLER YEATS, WITH PARTICULAR REFERENCE TO " AN HORATIAN ODE " AND " SEPTEMBER 1913 "

John G. Pattison 77

SOME SUGGESTIONS FOR TRANSLATING THE ENGLISH TENSES AND ASPECTS INTO ARABIC

Yowell Y. Aziz 101

DISTRIBUTION AND ASPIRATION OF [P] SOUNDS IN IRAQI ARABIC

Dinha Tobiya Gorgis 129

THE ROLE OF PRONOUNS IN SENTENCE CONNECTION

R. M. Kasim Agha 141



EDITOR - IN - CHIEF :

DR . TAWFIQ SULTAN AL - YUZBAKI

SECRETARY :

DR . AHMED ABDULLAH AL - HASSO

EDITORIAL BOARD

DR . AHMED KHATTAB AL - OMAR

DR . YOWELL Y. AZIZ

ADAB AL RAFIDAYN

Published by College of
Arts
University of Mosul



VOLUME 9

I. September 1978

مركز البحوث والدراسات
موسول

Printed at: Dar Al - Kuttub

Organisation for Printing

and Publishing

MOSUL - IRAQ