

CAKRAWALA PENDIDIKAN

**FORUM KOMUNIKASI ILMIAH
DAN EKSPRESI KREATIF
ILMU PENDIDIKAN**

Teaching Dictation using Dictation Drills

Global Convergence of the Modified Fletcher-reeves
Conjugate Gradient Method with the Modified Armijo-type Line Search

Membangun Mindset Entrepreneur pada Mahasiswa LPTK sebagai Alternatif
Menyiapkan Lapangan Pekerjaan di Masa Depan

Pendidikan dalam Keluarga dan Keberhasilan Pendidikan Karakter

Peran Logika Politik dalam Kompetisi Politik

Verb Processes in English Sentences of the Books of Art

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Keterkaitan antara Berpikir Kreatif dan Produk Kreatif Guru Matematika SMP
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Errors on Writing Made by the Students of Law Faculty

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Ketua Penyunting

Kadeni

Wakil Ketua Penyunting

Syaiful Rifa'i

Penyunting Pelaksana

R. Hendro Prasetianto

Udin Erawanto

Riki Suliana

Prawoto

Penyunting Ahli

Miranu Triantoro

Masruri

Karyati

Nurhadi

Pelaksana Tata Usaha

Yunus

Nandir

Sunardi

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Daftar Isi

Teaching Dictation using Dictation Drills	1
<i>Annisa Rahmasari</i>	
Global Convergence of the Modified Fletcher-reeves Conjugate Gradient Method with the Modified Armijo-type Line Search	8
<i>Dahliatul Hasanah</i>	
Membangun Mindset Entrepreneur pada Mahasiswa LPTK sebagai Alternatif Menyiapkan Lapangan Pekerjaan di Masa Depan	17
<i>Ekbal Santoso</i>	
Pendidikan dalam Keluarga dan Keberhasilan Pendidikan Karakter	25
<i>Endang Wahyuni</i>	
Peran Logika Politik dalam Kompetiisi Politik	31
<i>Miranu Triantoro</i>	
Verb Processes in English Sentences of the Books of Art	37
<i>Rainerius Hendro Prasetyanto</i>	
Penguatan Partisipasi Politik Masyarakat dalam Pemilihan Umum	43
<i>Udin Erawanto</i>	
Seleksi Calon Mahasiswa Baru terhadap Kualitas Lulusan	51
<i>Agus Budi Santosa</i>	
Improving the Skill in Writing Descriptive Paragraph of English Education Department Students	58
<i>Astried Damayanti</i>	
Identifikasi Kesulitan Belajar bagi Mahasiswa	67
<i>Karyati</i>	
Pengaruh Motivasi Kerja terhadap Produktivitas Kerja Karyawan	72
<i>Ninik Srijani</i>	
The Influence of TAI Method in Teaching Reading of Procedure Text for SMP Students	80
<i>Saiful Rifa'i</i>	
Pengaruh Penggunaan Metode Kontekstual Bermedia VCD dan Ketwrampilan Belajar terhadap Prestasi Belajar	86
<i>Sudjianto</i>	
Keterkaitan antara Berpikir Kreatif dan Produk Kreatif Guru Matematika SMP dalam Membuat Soal Matematika Kontekstual	97
<i>Suryo Widodo</i>	
Errors on Writing Made by the Students of Law Faculty	110
<i>Varia Virdania Virdaus</i>	

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3. Semua karangan ditulis dalam bentuk *esai*, disertai judul subbab (*heading*) masing-masing bagian, kecuali bagian pendahuluan yang disajikan tanpa judul subbab. Peringkat judul sub-bab dinyatakan dengan jenis huruf yang berbeda, letaknya rata tepi kiri halaman, dan tidak menggunakan nomor angka, sebagai berikut.

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Peringkat 3 (Huruf Besar-kecil Tebal, Miring, Rata Tepi Kiri)

4. Artikel konseptual meliputi (a) judul, (b) nama penulis, (c) abstrak (50–75 kata), (d) kata kunci, (e) identitas penulis (tanpa gelar akademik), (f) pendahuluan (tanpa judul subbab) yang berisi latar belakang dan tujuan atau ruang lingkup tulisan, (g) isi/pembahasan (terbagi atas sub-subjudul), (h) penutup, dan (i) daftar rujukan. Artikel hasil penelitian disajikan dengan sistematika: (a) judul, (b) nama (-nama) peneliti, (c) abstrak, (d) kata kunci, (e) identitas peneliti (tanpa gelar akademik) (f) pendahuluan (tanpa judul subbab) berisi pembahasan kepustakaan dan tujuan penelitian, (g) metode, (h) hasil, (i) pembahasan, (j) kesimpulan dan saran, dan (k) daftar rujukan.
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6. Naskah diketik dengan memperhatikan aturan tentang penggunaan tanda baca dan ejaan yang dimuat dalam *Pedoman Umum Ejaan Bahasa Indonesia yang Disempurnakan* (Depdikbud, 1987).

VERB PROCESSES IN ENGLISH SENTENCES OF THE BOOKS OF ART

Rainerius Hendro Prasentianto

STKIP PGRI Blitar

hendrop016@gmail.com

Abstract: This paper examines the thematic roles of verbs used in English sentences appearing in the Books of Art of ten volumes. Several relevant theories concerning types and functions of verb processes in English are selected upon which the analysis of the reduced data relies. The research findings show various types of verb roles and their morphological aspect as well as their functions. This provides theoretical and pedagogical implications regarding the teaching of syntax and semantics.

Key words: verb processes, sentences, Books of Art

Abstrak: Artikel ini meneliti peran-peran tematik dari kata kerja yang digunakan dalam kalimat bahasa Inggris yang muncul di ensiklopedia *Books of Art* yang berjumlah sepuluh jilid. Beberapa teori terkait mengenai tipe dan fungsi proses kata kerja dipilih untuk dijadikan dasar analisis data yang sudah direduksi. Dari analisis temuan penelitian ini dipilah-pilah jenis-jenis tertentu peran-peran kata kerja dan aspek morfologinya beserta fungsinya. Temuan ini memuat implikasi-implikasi aspek teoritis dan pedagogis bagi pembelajaran dan pengajaran matakuliah sintak dan semantik.

Kata kunci: proses kata kerja, kalimat, Books of Art

INTRODUCTION

This paper discusses the verb processes (hereafter VPs), a term used in semantics dealing with the meaning of verbs as the predicates in sentence. Concerning VPs, Meyer (2009) stated that:

“... it is also possible, however, to focus more on the meaning of these units (= words). This kind of study is conducted in an area of semantics known as lexical semantics. Although it may seem straightforward to investigate the meanings of words, in actuality, lexical semantics has proven to be one of the more challenging areas of semantics to study.” (Meyer, 2009: 157)

In line with what Meyer (2009) stated above, VPs constitute one of the linguistics units, which contain certain meaning. Therefore, VPs become one of the challenging topics in lexical semantics.

Another reason for the treatment of VPs is the result of my finding a research problem through secondary resource (Booth, Colomb, Williams, 2008). VPs are part of thematic roles. Thematic roles actually cover participants, processes, circumstances. Participants deal with subjects and complements while circumstances discuss adverbs or prepositional phrases functioning as adverbs. Downing and Locke (2002) analyzed the very topic in de-

tails. However, this paper focuses on VP as part of the thematic roles.

What to be treated concerning verb processes covers the following study questions. (cf. Latief, 2012). The first question is how verb processes appear in English sentences. Next, the types of verb processes are to be identified. The last question is about the functions of verb processes.

There are sixty-six verbs in the *Books of Art* to be analyzed. This encyclopedia illustrates the artists (painters) and their art works from Western, Continental, and Eastern worlds. The sentences of various verbs are grouped in line with the data analysis procedure in qualitative research (Creswell, 1998).

SEMANTIC THEORY OF VERB PROCESSES

The treatment of verb processes in semantics is of great significance as verb processes (hereafter VPs) as predicators hold in themselves some meaning. Their meaning is related to those of the other sentential components, namely, subjects and complements. This means that semantic aspect of any argument used in sentence cannot be separated from syntactic aspect. In a different way the idea is in conformity with what Levin and Hovav in Lappin (ed. 1997:487) state, that is, “*Thus to that extent the semantic role of an argument is determined by the meaning of the predicator selecting it, the meaning of predicators is a determining factor in the syntax of a sentence*”.

Theoretically, verbs as predicators (in English) fall into four categories, namely, copula, linking verbs, intransitive verbs, and transitive verbs (Downing and Locke, 2002). Some grammarians, however, group linking verbs as part of copula; the copula itself is *be* in various forms like *is, am, are, was, were, would be, has been*, and the like. The meaning held by these verbs determines the meaning of other arguments which occupy the posts of subjects and complements.

Hurford and Heasley (1983) exemplified the following sentences where predicators

appear. The predicators can be in the form of full verbs and subjective complements. Subjective complements are such words as nouns, adjectives, infinite verbs, and prepositional phrases. In sentence “Juan is Argentinian” *Argentinian* is a predicator which occupies the subject complement; in sentence “Juan arrested Pablo” *arrested* – transitive verb – is a predicator.

Further, Hurford and Heasley (1983) treated the meanings or roles of each argument and predicator as exemplified in “John opened the door with a key”. The arguments are *John, the door*, and *with a key* while the predicator is *opened*. In semantic theory the arguments hold participant roles while the predicator holds the verb role or process role. *John, the door*, and *(with) a key* hold the roles of agent, affected, and instrument respectively. *Opened*, a transitive verb holds the role of material.

In sentence like “Caesar was assassinated by his rival in Rome” the argument *Caesar*, unlike *John* of agent role, holds a role of affected. However, *assassinated* has the same role as *opened* does as they refer to some activity. The former predicator is in passive form while the latter is of active voice. This fact underlies that the predicator determines the meaning or role of other arguments in sentence.

As this study deals with VP, the writer focuses on the discussions of the predicators. According to Downing and Locke (2002) verbs in terms of roles are divided into mental processes, perception processes, cognitive processes, affectivity processes, verbal processes, material processes, existential processes, and relational processes. The last processes fall into attributive relational processes, circumstantial relational processes, and possessive relational processes. The sentences like “The news pleased us”, “Bees makes honey”, and “Those socks are my brother’s” exemplify affectivity process, existence, and relation respectively.

Such verbs as *believe, like, see, smell, taste, feel, watch, listen, know, understand, remember, recognize, forget, think* which involve the work of mind belong to mental, per-

ception, and cognitive processes. Affectivity processes refer to emotions and effects on emotions like *please, delight, love, enjoy, like, hate*. Verbal processes like *tell, speak, announce, say, talk, report, ask, enquire, persuade, urge, forbid* and material processes like *walk, take, shoot, kill, do, repair, write, run, drive, bring, rid* are related to what one says and does.

Existential processes are different from relational processes although both use *be* and its variants as the predicator. The expression of *there is/was/will be* like “There will be an exhibition tomorrow evening” indicates some existence, meaning that something or someone exists.

Relational processes stress the fact that there is a relation between two arguments of different grammatical functions. According to Downing and Locke (2002) the relation may be in terms of space and time, attribute, and possession. The verbs used include *be, linking verb, and transitive verb*. In sentence like “This globe isn’t mine” the predicator of *isn’t* shows the relation between *this globe* (subject) and *mine* (subjective complement), meaning that *I don’t have the globe*. The positive relation is held in sentence like “The house belongs to a millionaire”.

The verbs in sentences “Our next meeting will be on June 10” and “The desert stretches as far as the eye can see” show the relation between the subjects and the complements in terms of time and space. Next, the verbs in “My face was red”, “The water has run cold”, and “Plants need water” show the relation between the subjects and the complements in the field of current and resultative attributes. According to Ramchand (2008) resultative property also occupies the direct object, which is termed as pure resultee as in “Katherine ran *her shoes* ragged”.

Downing and Locke (2002) state that the predicator of *kept* in “We kept silent” indicates the current situation while that of *fell* in “We fell silent” shows the result of some action, for instance, someone asked us to keep silent.

Next, the verbs as predicators determine the roles of other arguments as summed up by Ramchand (2008) in such sentences as “The key opened the lock”, “Katherine walked the trail”, “Kayleigh arrived at the station”, “The diamond sparkled”, and “Ariel painted the house red”. Although those verbs are grouped as full verbs, they influence the roles held by the arguments.

VP IN THE BOOKS OF ART

The sixty-six sentences containing VP fall into relational, material, mental, verbal, affectivity processes, existential processes. The kinds of the verb processes are classified into copula with the predicator *be* and *linking verbs, transitive verbs, and intransitive verbs*. Each of these kinds has its own morphological aspect or form.

Relational processes with the use of *be* are grouped into six forms based on the morphological aspect. They are *is, are, was, were, may be, and would have been*. Sentences “Tischbein’s great interest was history painting” (Vol. 4, p. 69), “Hendrik Goltzius probably began to study art with his father, who was a glass painter” (Vol. 3, p. 59), and “Thus a man may be bigger than a tree or the house he lives in” (Vol. 10, p. 17) describe the past and present condition of Tischbein, Hendrik, and a man, as the current attribute and or resultative attribute.

Material processes with transitive verb are divided into six forms based on the morphological aspect. They are simple present, *V^{ing}*, to-Infinitive, *V²*, past continuous, past perfect. Some material processes are in the form of passive construction and they are passive voice mostly in simple past tense and only one in simple present tense.

Some transitive verbs in the Books of Art are put in passive construction. The agents in sentences “The end of Iconoclasm was marked by considerable redecoration using figural compositions” (Vol. 1, p. 67), and “The heyday of his work and social life was shattered by the outcome of a libel suit” (Vol. 7, p. 123)

are impersonal and hold the roles of instruments. Considerable redecoration and the outcome of a libel suit are used to mark the end of Iconoclasm and shatter the heyday of his work and social life. In this case the subjects are of recipient and effected roles respectively. The verbs themselves are monotransitives (Downing and Locke, 2002) and show physical activities, namely, *marking* and *shattering*. However, in sentences “In 1871, a savage and unjust indictment of Dante Gabriel Rossetti’s motives as a poet was published” (Vol. 7, p. 91), and “His theoretical writings were published posthumously” (Vol.7, p. 45) the agents are unknown and the subject holds the role of recipient.

The sentence like “His (Alessandro Algardi) portrait busts show an extremely keen eye for character and are perhaps his finest works” (Vol. 2, p. 17) is a compound sentence where the verb in the first sentence is transitive and indicates a physical activity, namely, *showing*, while the verb in the second sentence is intensive copula (Downing and Locke, 2002), creating a current attribute for the complement, *his finest works*. The subject, Alessandro Algardi’s portrait, holds the role of agentive and that of affected.

In the sentence like “Gilbert Stuart returned to America in 1792” (Vol. 6, p. 73) Gilbert Stuart did some activity, namely, *returning*, which is an intransitive verb and the prepositional phrase *to America in 1792* holds the locative and temporal roles. In sentences “He (Michael Pacher) *visited* the upper Rhine in 1470 and northern Italy probably shortly afterwards” (Vol. 4, p. 57), “In London Nollekens set up a studio in Mortimer Street, and received numerous commissions from London’s fashionable society” (Vol. 6, p. 57), and “In his later years, besides these turbulent, highly charged figure-subjects, Emil Nolde *Painted* a collection of landscapes and flower studies in a calmer, more objective moods” (Vol.8, p. 105) the subjects, Michael Pacher, Nollekens, and Emil Nolde did some physical activities, visiting two different places, setting up a studio, and painting a col-

lection of landscapes and flower studies in a calmer, more objective mood respectively. Besides, Nollekens holds the recipient role as he got something.

In sentence “Hendrik Goltzius probably began to study art with his father, who was a glass painter” (Vol. 3, p. 59) the verb phrase *began to study* has two meanings. Hendrik Goltzius did not yet study, meaning that he was about to study and the second meaning is that Hendrik was in the process of studying (Ramchand, 2008). The second sentence, a relative clause, *who was a glass painter*, indicates current attribute of Hendrik’s father.

Mental processes fall into V^{1(s)}, V² and passive voice based on the morphological aspect, and they are represented by such verbs as *illustrates*, *thought*, *was considered*, *was not recognized*, and *is known* in such sentences as “The history of the art of portraiture in Imperial Rome also illustrates the same artistic development as the imperial relief sculpture” (Vol. 1, p. 30), “William Blake thought that he was working in and reviving the style of Michelangelo and the High Renaissance in figure drawing” (Vol. 10, p. 89), “In spite of this, animal sculpture was considered an inferior genre, was not recognized by the Academy” (Vol. 5, p. 17), “One of the first Chinese painters of whom much is known was Tai K’uei (died 395 AD), who lived and worked in the Southern Capital, Nanking” (Vol. 9, p. 21).

The verb *illustrates* takes the present indicative form and it is the synonym of *describe*, where the two verbs have something to do with mind activity. The verb *thought* in the form of simple past is closely related to mind activity. The following passive verbs like *was considered*, *was not recognized*, and *is known* deal with mental activity (Downing and Locke, 2002); the subjects of these verbs, William Blake, the Academy, and the anonym apply their minds to recognize the objects.

The verb *looking forward to* in sentence like “for they look forward to the landscape painters of the 19th century, especially to the

greatest of them, John Constable” (Vol. 6, p. 39) is equal to *wish*. Any wish is the same as any expectation. It is a matter of feeling condition. The writer of the sentence feels that the landscape painters will create something more important in the development of English art as the landscape paintings are delightful as exemplified by Gainsborough’s portraits. Therefore, the phrasal verb *look forward to* belongs to affectivity process.

Verbal processes in “In his *Historia Angelorum*, Matthew Paris represented himself prostrate before the Virgin and uttering a rhapsodic prayer beginning “o blest kisses implanted by the Infant’s lips” (Vol. 1, p.153) and “The first Ming emperor, who rose to power from peasant stock by means of banditry, summoned painters to Nanking from all over China” (Vol. 9, p. 75) are represented by such verbs as *uttering*, synonymous to *speak* or *say* and *summoned* of similar meaning to *order*, *ask*, *say*, or *inquire*. (cf. Hurford and Heasley, 1983).

The VPs like *died*, *lived*, *worked*, *had sunk*, *disappeared*, *settled* are categorized as intransitive verbs, except *finding*, *attained*, *spent*, *patronized*. They hold the role of current attributes. Such situations lasted for relatively long (Downing and Locke, 2002). At that time, for instance, Tai K’uei and Max Beckmann stayed at certain places for relatively long in Nanking and Berlin as in “Tai K’uei (died 395 AD), who lived and worked in the Southern Capital, Nanking” Southern Capital, Nanking” (Vol. 9, p. 21) and in “Having completed the course he (Max Beckmann) spent a year in Paris, then settled in Berlin” (Vol. 8, p. 21).

Analogically, the verb *had sunk* in “The Tosa school had sunk in prestige as the fortunes of the nobility who patronized it declined” (Vol. 9, p. 133) describe the situation at that time, and therefore, it holds the role of current attribute. Next, in “After 1562, Goujon’s name disappeared from the royal accounts” (Vol. 5, p. 52) the subject holds the affected role and the verb *disappeared* is intransitive.

With reference to Ramchand’s theory (2008) the verb *patronized* makes the direct object *it* – the Tosa school – declined; the direct object is of pure resultee role. However, the verb *finding* shows the situation which happened at that time, namely, that living with a lot of friends was hard at that time. What made this so is not told by the sentence.

CONCLUDING REMARKS

With reference to the research questions the writer found out that VP appears in simple, complex, and compound sentences with various verb categories (question 1), some types of VPs with various morphological forms appear in the Books of Art and indicate relational, material, mental, affectivity, verbal processes (question 2), and the VP determines the roles of arguments in sentences and the treatment of VPs cannot be separated from that of arguments (question 3).

All this constitutes real materials for syntax dealing with phrases and semantics with roles. The teaching materials include both those found in theory and those appearing in any textbooks like encyclopedia. The latter encourages students to observe and frame the materials for their own study. With this, they are trained to be more active in acquiring and constructing linguistic knowledge.

In addition to teaching materials, strategies of teaching those materials may involve collaborative learning with the use of certain types of graphic organizers (abbreviated as GO), which as far as my experience is concerned are very appealing to my students. Various types of GO are elaborated in *The Teacher’s Big Book of Graphic Organizers*.

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