

# Writing English for Japanese EFL Students : A Problem and Some Tentative Solutions

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Of all the four language skills (speaking, listening, reading, and writing), writing was long neglected in the field of English as a second or foreign language (ES/FL). Especially during the era of Audiolingualism, writing as well as reading had only a negligible role. Recently, however, the ES/FL field began to pay more serious attention to writing skills, realizing that modern education in general is geared to the necessity of our literate society, where we are required to express ourselves by means of the written code. For many ES/FL students, particularly those who are engaged in the higher level of education, writing skills are indispensable for their academic successes. In spite of their great need of writing abilities, many ES/FL students experience difficulties with writing English. In this essay, I will first examine a basic problem of Japanese EFL students in writing English, and secondly I will offer a tentative lesson plan which will act as an effective tool of solving the problem of these students, especially those at the advanced intermediate level.

I have stated that many ES/FL students have difficulties with writing English. Then, what are those difficulties? To clarify some specific features of the writing problem of Japanese EFL students, I compared two passages written by a Japanese and an American college student respectively, passages extracted from their essays on literary analysis<sup>1</sup>.

In my comparative analysis, I replicated and modified Christensen's method of analysis in his "The Problem of Defining a Mature Style" (1968). In his analysis, Christensen sampled six passages, written by three pairs of writers—"non-professional," "semi-professional," and "professional." Each passage contained 50 T-Units. (The "T-Unit" is a syntactic unit which consists of one main clause plus all the subordinate clauses

attached to or embedded within it ) In examining these passages, Christensen used his original syntactic unit called the “free modifier” any addition to a main clause, an addition (a) which is loose, additive, non-essential, and non-restrictive, (b) which modifies a word, another free modifier, or the entire base clause, and (c) which is almost always set from a base clause by punctuation (usually a comma) There are three kinds of free modifiers, depending on where a free modifier is placed within a sentence initial, embedded, and final

Example	Initial	<i>When I was six years old</i> , my mother died
	Embedded	Tokyo, <i>the capital of Japan</i> , is a big city
	Final	He looked very tired, <i>lying on the couch</i>

Upon the basis of Christensen’s method of analysis, I analyzed two passages, each of which consisted of 11 T-Units, in terms of the following categories <sup>2</sup>

- I
  - 1 Number of words in total T-Units
  - 2 Average number of words per T-Unit
- II
  - 1 Number of free modifiers\*
  - 2 Number of words in total free modifiers
  - 3 Average number of words per free modifier
  - 4 Percentage of words in total free modifiers
  - A
    - 1 Number of initial free modifiers\*
    - 2 Number of words in total initial free modifiers
    - 3 Average number of words per initial free modifier\*
    - 4 Percentage of words in total initial free modifiers\*
  - B
    - 1 Number of embedded free modifiers\*
    - 2 Number of words in total embedded free modifiers
    - 3 Average number of words per embedded free modifier\*
    - 4 Percentage of words in total embedded free modifiers\*
  - C
    - 1 Number of final free modifiers\*
    - 2 Number of words in total final free modifiers
    - 3 Average number of words per final free modifier\*
    - 4 Percentage of words in total final free modifiers\*
- III
  - 1 Number of words in total base clauses\*
  - 2 Average number of words per base clause

### 3. Percentage of words in total base clauses\*

Table 1 shows the results of the analysis of the two English passages written by a Japanese and an American college student.

**Table 1**

*The Results of the Passage Analysis*

		Japanese	American	
I	1	Number of words in total T-Units	211	238
	2.	Average number of words per T-Unit	19 18	21.64
II	1	Number of free modifiers	4	10
	2	Number of words in total free modifiers	48	95
	3.	Average number of words per free modifier	12	9.5
	4	Percentage of words in total free modifiers	22 75%	39 92%
A	1	Number of initial free modifiers	4	2
	2	Number of words in total initial free modifiers	48	3
	3	Average number of words per initial free modifier	12	1 5
	4.	Percentage of words in total initial free modifiers	22 75%	1 26%
B.	1.	Number of embedded free modifiers	0	4
	2	Number of words in total embedded free modifiers	0	38
	3.	Average number of words per embedded free modifier	0	9.5
	4.	Percentage of words in total embedded free modifiers		

		0%	15 97%
C	1	Number of final free modifiers	
		0	4
	2	Number of words in total final free modifiers	
		0	54
	3	Average number of words per final free modifier	
		0	13 5
	4	Percentage of words in total final free modifiers	
		0	22 69%
III	1	Number of words in total base clauses	
		163	143
	2	Average number of words per base clause	
		14 82	13
	3	Percentage of words in total base clauses	
		77 25%	60 08%

First, the results suggest that the Japanese student's T-Unit per se was shorter than the American student's. The shortness of the former student's T-Unit was attributable to her rare use of free modifiers, which resulted in her creating longer base clauses (Her frequency of employing free modifiers was less than a half of the American student's.) The second finding of great importance was that the Japanese student's passage made use of initial free modifiers only, while the American student's showed the manipulation of the three kinds of free modifiers, adding a creative variety to his expression. Furthermore, the American student put the greatest stress on his use of final free modifiers: the average length of his final free modifier is even longer than that of his base clause.

Granted that both passages which I analyzed are not the total representatives of all Japanese and all American students' writings, I consider that my analysis, even though tentative, will enable us to observe some peculiar features which characterize the written English of Japanese EFL learners in comparison with that of native speakers of English.

From the first discovery of the analysis, we can assume that Japanese EFL students' writing possesses the quality of bareness, which

is reflected in their chopped individual T-units. A possible reason for this bareness lies in these students' primary focus on creating correct form by the avoidance of grammatical mistakes. Vann (1981) states that immature EFL students use "strategies for avoiding errors, typically by writing a minimum of words in short sentences", because they view English writing basically as "a matter of grammar and mechanics rather than expressing an idea clearly and coherently". Shaughnessy (1977) also argues that, for inexperienced non-native speakers of English, the question is not how to make a sentence better, but how to make it right. What Brown (1980) calls ES/FL students' "strategy of avoidance" brings about the evasion of the elaborate use of writing techniques, one of which is a technique of handling free modification. The fundamental feature of Japanese EFL students' writing problem, therefore, resides in their lack of abilities to expand their writing sufficiently enough to express ideas clearly, especially through the application of free modification.

The writing problem of Japanese students, however, needs further scrutiny. As is manifested in the second finding of the analysis, even if they attempt to undertake the use of the free modification technique, they encounter another writing difficulty due to their heavy reliance on initial modification. According to Hartwell and Bentley (1982), one of the criteria of judging the mature style of prose writing lies in the skillful use of final modification. Consequently, Japanese students' preference for initial modifiers hinders them from becoming successful writers of English. One reason for their tendency toward initial modification can be considered to reside in the syntactic structure of the Japanese language, which does not basically possess the system of final modification. In Japanese, the modifier always comes before the modified, whether the modifier is a word, phrase, or clause, except in the case of rhetorical scheme of inversion. The following examples illustrate the differences between English and Japanese syntactic structures.

## Modifiers

### 1) Word—Adjective

English I tried every means possible

Japanese 私はできる限りのあらゆる方法をやってみた。

#### —Adverb

English She speaks English fluently

Japanese 彼女は英語を流暢に話す。

### 2) Phrase—Adjective phrase

English This is a matter of great importance

Japanese これは大変重要な事柄だ。

#### —Adverb phrase

English I swam in that river

Japanese 私はあの川で泳いだ。

### 3) Clause—Adjective clause

English Everybody respects a man who is honest

Japanese あらゆる人々は正直である人を尊敬する。

#### —Adverb clause

English He visited us whenever he could

Japanese 彼はできる時にはいつでも私たちを訪れた。

~~~~~ the modifier

—— the modified

Because their first language does not have the system of final modification, Japanese EFL students, in learning English, have to create a new cognitive concept, and familiarize themselves with the use of this system. Otherwise, their English modification turns out to be all initial, as is often the case of inexperienced Japanese EFL learners —— who have not assimilated the system of final modification —— with the result that their English expression becomes the exact translation of its Japanese expression merely dressed in English lexicon.

So far, I have discussed the Japanese EFL students' difficulties with writing English. In the next section, I will present some pedagogical implications as well as a tentative lesson plan, designed to help these students to overcome their writing difficulties.

The first aim of EFL instruction for Japanese students must be geared to stressing the communicative function of the English language. Many Japanese EFL students suffer from inhibitions about using English to express themselves. They do not fully understand that English is not merely a mechanical code but a human communicative vehicle, they do not perceive the tight connection between the form and function of written English. Obsessed by the correctness of surface structure of the English language, these students are not concerned with the expressive linguistic power which resides in the deep structure. To relieve their students from inhibitions, instructors should provide “nonthreatening conditions” (Vann, 1981), in which immature EFL students can be exposed to various types of English syntactic structures and can boldly explore the manipulation of these syntactic structures. As Smith (1971) says, “in order to learn. . .we must take a chance.” If stronger readers can be defined as those who, in a “psycholinguistic guessing game” (Goodman, 1970), take the risk of testing their predictions against the written print to derive meaning, stronger writers can be regarded as those who take the chance of experimenting with various grammatical structures, by using them as communicatively functional tools, to make the ideas clear and expressive.

The traditional ES/FL curriculum, supported by Audiolingualism, has consisted of a series of dry pattern practices, without any situational context, and students were led to answer each grammatical question as if answering an arithmetic question. What modern ES/FL instructors should draw on to overcome the weaknesses of this traditional curriculum is the idea of communicative approaches to language teaching, an instance of which is Wilkins’ “notional-functional syllabus” (1976). These approaches claim to establish the communicative competence of individuals, subsuming exercises of grammatical items of the target language into exercises of the language’s functional use. In terms of ES/FL writing exercises, the ultimate goal should be always to enhance students’ abilities to master the practical and pragmatic application of written English to create forceful writing which presents their ideas clearly and expressively.

Within this framework of purposeful teaching of English as a

communicative medium, what has to be particularly attacked in the Japanese EFL composition classroom is the students' difficulties with manipulating English sentence structures in expressing their ideas fully — these difficulties have been exemplified in my analysis presented Christensen's idea of a "generative rhetoric of the sentence" (1963), which he proposed for native speakers of English, is applicable to Japanese EFL students' learning of sentence expansion. According to Christensen, "composition is essentially a process of *addition*," so that it should be developed by the use of the "cumulative sentence," in which the main clause is enriched with successive free modifiers. Taking into consideration Christensen's view of sentence development, Hartwell and Bentley (1982) suggest three basic kinds of final free modifiers: the "free noun phrase," "free verb phrase," and "free absolute phrase." They define and exemplify each of the three kinds as follows:

- 1) The free noun phrase — a reduced sentence headed by a noun

Example: The Max Brothers starred in film comedies noted for their zany sight gags and verbal wit — *Animal Crackers, Horse Feathers, and Duck Soup*

- 2) The free verb phrase [a reduced] sentence which has a verb as its headword in the form of the present participle or the past participle

Example: The woman walked up the library stairs, *carrying a large stack of books, bent forward at the waist, lifting her feet haltingly, and pausing to look up every few steps*

- 3) The free absolute phrase [a reduced sentence which deletes] a form of the main verb "to be"

Example: The two steers backed away against the wall, *their head sunken, their eyes watching the bull*  
(Ernest Hemingway, *The Sun Also Rises*)

Focusing on these three kinds of final free modifiers, I will now present a tentative lesson plan for familiarizing Japanese EFL students, especially those who are at the advanced intermediate level, with the skills of expanding their sentences by means of final free modification. In designing my lesson plan, I relied on the suggestions of Rivers and



Temperley (1981), who proposed four developmental stages of ES/FL writing activities, which will help students to achieve the natural, reasonable maturity of writing abilities

- I Writing down learning the conventions of the code
- II Writing in the language learning the potential of the code
- III Production . practicing the construction of fluent expressive sentences
- IV Expressive writing or composition using the code for purposeful communication

The students at the advanced intermediate level are expected to have the considerable knowledge of general orthographic conventions of the English language, and their aim is to master the maturer style of writing; therefore, I omitted the stage of “writing down” suggested by Rivers and Temperley. In addition, I emphasized situational contexts in my exercises, so that these exercises might possess meaningful connections with the students’ actual life

## I . Writing in the language

The first exercises aim at students’ acquisition of basic constructions of “cumulative sentences” through prescribed directions. These exercises correspond to what Gorman (1979) calls “controlled composition”. “the activities in which students are presented with a set of sentences . . . and given directions regarding ways in which these should be modified ”

### A The free noun phrase

*Direction .* Construct a new sentence, by using the first sentence as a base clause and adding to it the information of the following sentences as final free noun phrases

- 1) I am a Japanese woman I am a typical hopeless spinster.  
→ I am a Japanese woman, a typical hopeless spinster

- 2) I was a guide I was a pathfinder I was an original settler  
→ I was a guide, a pathfinder, an original settler

(F. Scott Fitzgerald, *The Great Gatsby*)

- 3) Before long you will meet my uncle My uncle is a middle-aged man My uncle is a father of three children My uncle is a poor

lawyer

- Before long you will meet my uncle, a middle-aged man,  
a father of three children, a poor lawyer

B The free verb phrase

*Direction* Design a new sentence, by using the initial sentence as a base clause and adding to it what the following sentences signify as final free verb phrases

- 1) He ordered another drink and looked downward He leaned both elbows on the bar

- He ordered another drink and looked downward, leaning both elbows on the bar

(James Baldwin, "Come out of the Wilderness")

- 2) Jack and Mary are in the park They are walking in silence  
They are dreaming of their future

- Jack and Mary are in the park, walking in silence,  
dreaming of their future

- 3) I arrived at Chicago Airport I was addressed by a stranger I was mistaken for his sister

- I arrived at Chicago Airport, addressed by a stranger,  
and mistaken for his sister

C The free absolute phrase

*Direction* Make a sentence, by using the first sentence as a base clause and adding to it the information in the succeeding sentences as final free absolute phrases

- 1) The room was empty Its door was left open

- The room was empty, (with) its door left open

- 2) My brother is ill in bed His eyes are blank His face is pale His body is shivering

- My brother is ill in bed, his eyes blank, his face pale, and his body shivering

- 3) The stranger's high forehead was bronzed His black hair was thick behind small ears The dark, close-shaven beard was tight on the face

- The stranger's high forehead was bronzed, his black hair

thick behind small ears, the dark, close-shaven beard  
tight on the face

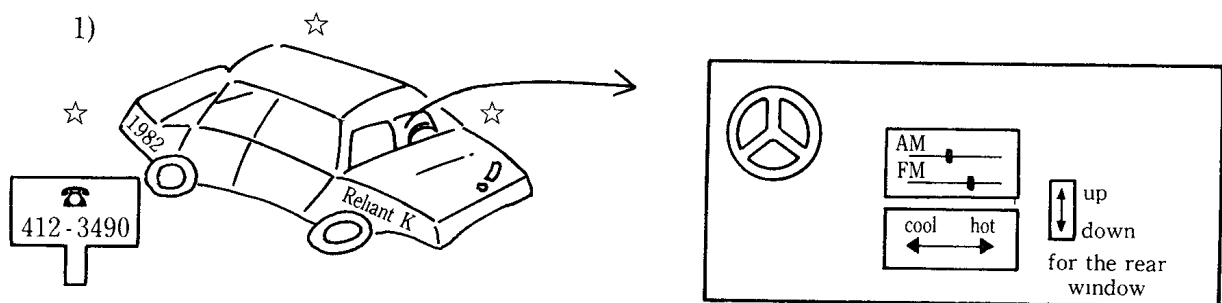
(Bernard Malamud, "The Last Mohican")

## II . Production

If the first type of exercises is what Rivers and Temperley (1981) call the "skill-getting" activity, the second type of exercise is the "skill-using" activity. Students' fundamental knowledge of how to make the final free modifier should be put into a pragmatic use through the exercises provided with meaningful contexts, becoming an effective vehicle of the expression of ideas. The exercises which I will introduce here are those that are not strictly "controlled," but guided by contextualized directions. I will use some visual aides to stimulate students' interests in the exercises

### A . The free noun phrase

- Direction .*
- a ) Suppose you would like to sell a product represented by the picture. First, write an advertisement for the product as illustrated.
  - b ) Then, write in the full sentence your advertisement, by using free noun phrases.



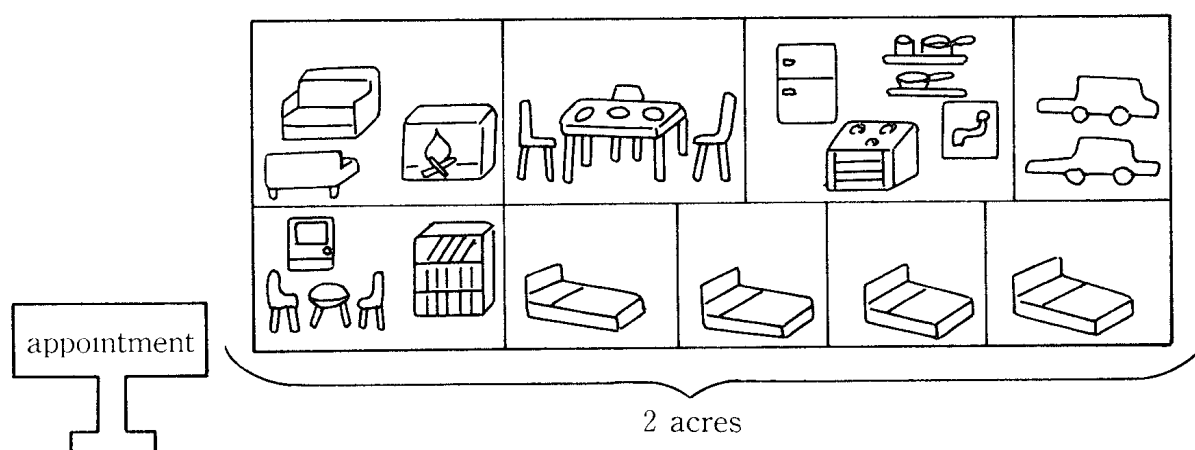
#### \* Possible answer for Direction a )

Reliant K-1982, four-door sedan, super-clean body, AM/FM radio, air, electric rear-window. Phone 412-3490

#### \* Possible answer for Direction b)

I want to sell a 1982 model Reliant K, four-door sedan, with several attractive features — a super-clean body, an AM/FM radio, an air conditioner, and an electric rear-window. Please call 412-3490

2)



\* Possible answer for Direction a)

Gorgeous mansion, 2 acres, beautifully equipped kitchen, dining room, living room with stone fireplace, family room, 4 bedrooms, 2 car garage By appointment


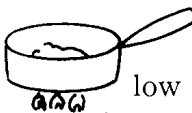
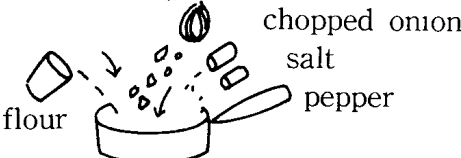


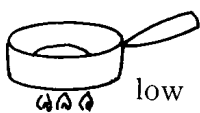



\* Possible answer for Direction b)

Would you like to live in a gorgeous mansion covering two acres, with many fascinating facilities—a beautifully equipped kitchen, a clean dining room, a living room with a stone fireplace, a comfortable family room, four luxurious bedrooms, and a wide garage for two cars? You may inspect the mansion by appointment

B The free verb phrase

- Direction*
- a ) The following pictures represent a cooking process of a familiar American dish. First, study the verbs attached to the respective picture and write sentences (in the form of imperatives) which indicate the cooking process represented by the pictures, by supplementing necessary ingredients. Use your imagination as much as possible.
- b ) Second, combine your sentences, by the use of free verb phrases, to invent an understandable recipe.

# 1) Pan-gravy sauce

- |   |                                                                                     |                   |
|---|-------------------------------------------------------------------------------------|-------------------|
| 1 |    | Pour off          |
| 2 |    | melt              |
| 3 |    | Add               |
| 4 |    | Stir              |
| 5 |    | Add               |
| 6 |   | Cook              |
| 7 |  | Stir (constantly) |
| 8 |  | Season            |
| 9 |  | Add               |

## \* Possible answer for Direction a)

- 1 Pour off four tablespoonfuls of fat into a saucepan
- 2 Melt it over low heat
- 3 Add some chopped onion, flour, salt, and pepper.
- 4 Stir flour mixture
- 5 . Add two cupfuls of water
- 6 . Cook the mixture over low heat
- 7 Stir the mixture constantly
- 8 Season the mixture with salt and pepper
- 9 Add gravy coloring to give the gravy a rich brown color

\* Possible answer for Direction b)

Pour off four tablespoonfuls of fat into a saucepan, melting it over low heat

Add some chopped onion, flour, salt, and pepper, stirring flour mixture

Add two cupfuls of water, cooking the mixture over low heat, stirring it constantly

Season the mixture with salt and pepper, adding gravy coloring to give the gravy a rich brown color

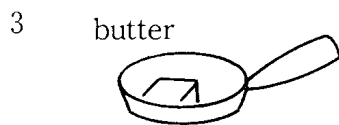
## 2) French toast



Beat



Stir in



Place



Cover



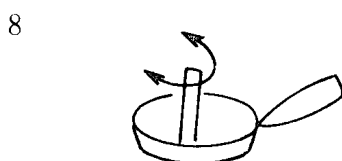
Dip



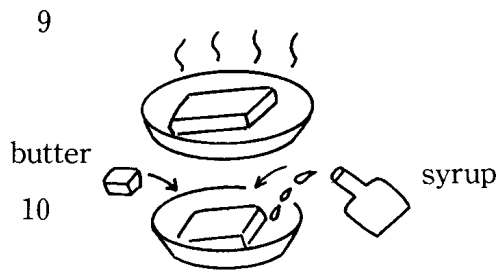
Fry



Turn



Brown



Serve.....

Add. . .

\* Possible answer for Direction a)

- 1 . Beat an egg in a deep plate
- 2 Stir in some milk and salt.
- 3 Place sufficient butter in a frying pan.
- 4 Cover the bottom of the pan with melted butter.
- 5 Dip a slice of bread in egg and milk mixture.
- 6 . Fry the slice in the hot butter
- 7 . Turn the slice with a spatula
- 8 Brown both sides of the slice
- 9 . Serve the slice while it is hot
10. Add butter and syrup

\* Possible answer for Direction b)

Beat an egg in a deep plate, stirring in some milk and salt.

Place sufficient butter in a frying pan, covering its bottom with the melted butter

Dip a slice of bread in egg and milk mixture, frying it in the hot butter

Turn the slice with a spatula, browning both of its sides.

Serve the slice while it is hot, adding butter and syrup

C The free absolute phrase

*Direction*

- a) Study the picture and write a description of the man in short simple sentences First, describe what he is doing, and then write details concerning his physical pose
- b) Combine your sentences into one, by using your first sentence as a base clause and adding to it the information of your following sentences as free absolute phrases

1)





\* Possible answer for Direction a)

A young man is sitting on a chair

His eyes are directed forward

His mouth is slightly opened

His right arm is supporting his head

His right leg is crossed on his left leg

\* Possible answer for Direction b)

A young man is sitting on a chair, his eyes directed forward, his mouth slightly opened, his right arm supporting his head, and his right leg crossed on his left leg

2)



\* Possible answer for Direction a)

A man is sleeping, sitting on a chair

His eyes are closed

His head is dropping forward

His hands are placed on his lap

His back is hunched

\* Possible answer for Direction b)

A man is sleeping, sitting on a chair, his eyes closed, his head dropping forward, his hands placed on his lap, and his back hunched

### III. Expressive writing or composition

The final exercises are geared to students' independent, autonomous self-expression in the written English. In these exercises, contextualized directions should be adequately flexible, adjusted to students' background situations, in order that their writing may become their unique personal expressions. Through this type of exercises, their "skill-using" abilities will be developed, and their written performance will sufficiently reflect their competence of the English language. Here, students are expected to freely manipulate all the three kinds of free modification to enrich their composition.

- 1) *Direction*      Write to your pen-friend abroad (if you do not have any, imagine you have one) a letter which will best describe the present condition of your hometown in Japan. Present details, so that your friend, who is living in a different environment from yours, can visualize your hometown.

\* You may refer to the following passage, if you want. But maintain originality in your composition.

The street are paved now, and the telephone and electric companies are cutting down more and more of the shade trees — the water oaks, the maples and locusts and elms — to make room for iron poles bearing clusters of bloated and ghostly and bloodless grapes, and we have a city laundry which makes the rounds on Monday morning, gathering the bundles of clothes into bright-colored, specially made motorcars. The soiled wearing of a whole week now flees apparitionlike behind alert and irritable electric horns, with a long diminishing noise of rubber and asphalt like tearing silk, and even the Negro women who still take in white people's washing after the old custom, fetch and deliver it in automobiles. (William Faulkner, "That Evening Sun")

- 2) *Direction*      Suppose you were assigned to be a biographer. Write a brief biographical statement of yourself or of the most memorable person that you have ever

seen

\* You may take a look at the following passage, but create your unique biography.

He [F Scott Fitzgerald] was born at three thirty in the afternoon of September 24, 1896, in a house on Laurel Avenue in St Paul, Minnesota. He weighed ten pounds and six ounces : it was the only period in his life when he was the physical superior of his contemporaries. His father, Edward Fitzgerald, had been born in 1853 on a farm named Glenmary near Rockville in Montgomery County, Maryland, and was descended, on his mother's side, from Scotts and Keys who had been in this county since the early seventeenth century and had regularly served in the colonial legislatures. Edward Fitzgerald's great-grandfather, Philip Barton Key, had been a member of the Congress under Jefferson, his aunt, Mrs Suratt, was hanged for complicity in the murder of Lincoln.. .He was a small, quiet, ineffectual man with beautiful southern manners, "very much the gentleman," as his contemporaries said, "but not much get up and go" (Arther Mizener, *The Far Side of Paradise*)

In this essay, first, I have discussed, through the analysis of the passages written by an American and Japanese student, the major writing problem of Japanese EFL students — the problem which primarily concerns their lack of abilities to expand their sentences by the use of final free modification , secondly, I have presented some practical implications for the solution of the problem, offering an experimental lesson plan. My judgment on the analysis may be overgeneralized, and my lesson plan focusing on the situational context may expect students to display too much imagination. Nevertheless, I believe that my argument is, for the sake of its quality of generalization, helpful in clarifying the distinctive features of Japanese students' writing difficulties , I also believe that, to make foreign language learning a creative process, instructors should help students to exert their imagination in the meaningfully contextualized language practice

Writing is an arduous task to perform. Successes in writing activities

demand constant, strenuous efforts both of teachers and students Rivers and Temperley (1978) maintain that writing "cannot be achieved by chance, as a kind of by-product of other language activities" Further substantial investigation for effective ES/FL methodology should be undertaken to meet ES/FL learners' serious need of enhancing their writing abilities

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## Notes

- 1 See Appendixes 1 and 2
- 2 The categories which I supplemented are marked by asterisks

### Appendix 1

Passage by a Japanese EFL college student

The dialectical method is subtly employed in “Fern Hill” Thomas includes the creative, destructive and regenerative themes from the beginning of this poem Examining how the dialectical method is achieved in the poem, I want to stress that the poet expresses regenerative elements with noticeable clarity This fact reveals an important characteristic of “Fern Hill” as one of his late works

In reading Thomas’ poetry, we can find that his poetry may be divided into three categories almost chronologically Though the division is not strictly definite, it could be taken that *18 Poems* and *Twenty-four Poems* form his early period, *The Map of Love* the middle, and *Deaths and Entrances* the last The themes of his works are changed in accordance with the periods The early works mainly deal with the themes of resistance, the middle works with the themes of contemplation, the late works with the themes of admiration As is proven by the fact that most of the poems contained in *The Map of Love* are based on the manuscripts written during his early period, the themes of his middle works are the extension of those of his early works The early and middle periods can be put together , the turning point is between the middle and late periods  
—— initial free modifier

### Appendix 2

Passage by an American college student

All three of these solutions can be found in well-known religions Confucianism and Taoism, although far from dogmatic and doctrinaire, neither demands assent to a particular set of theories —— approximating the first solution, which accepts things simply the way they are, without

seeking to define any purposes or laws behind them. The second solution, which posits a lawful world order which serves no purpose, is encountered in Hinduism and Buddhism. Here, however, an attempt is made to explain the evils that plague mankind. The outcaste of traditional Hinduism, for example, is asserted to deserve his pathetic fate, it is a punishment for the wrongs he had done in a previous life. Indeed, we are all “born again” after death, in accordance with our behavior during life. We receive rewards and punishments, as our souls migrate from one existence to the next. This transmigration proceeds according to fixed moral laws, but these laws have no purpose behind them. It should also be added that the scientific world view also disposes of evil in a similar way by denying that the laws of nature are governed by any purpose. The third solution — that the world is governed by a purpose which is, for one reason or another, not interested in preventing evil — is common to many of the so-called primitive religions and to polytheistic religions (in the *Illiad* and the *Odyssey*, for example, and in the Persian religion of Zarathustra).

—— initial free modifier

~~~~~ embedded free modifier

final free modifier