

Exploring Creative Translation in Filipino Language Arts: A Study on Teaching Language Arts Creatively through Storytelling, Critical Thinking, and Cultural Sensitivity

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Abstract

Language makes the world more connected. With the ever-increasing need for effective and efficient translation of cultured texts to enhance the learning experience of students. The process of translation is not only about conveying meaning from one language to another. It also requires a deep understanding and involvement in the cultural, sociolinguistics context each language has. In the field of translation, various methods are used to transfer the entirety of a text from one language to the target language (Pym, 1992; Campbell, 2014; Vinay & Darbelnet, 2020). There are contextual approaches in translation; the most significant is that, it is more than just transferring words from one language to another; it requires an intensive and systematic examination for meaning hidden in each language's cultural, social, and linguistic context (House, 2006; Taylor 1998; Baker 2018; Rosa, Pieta & Maia, 2020; Jefni et al., 2022). It involves careful analysis of the nuances, colloquial idioms, and cultural references that give language its distinct character using Newmark's translation model. The researcher explored the role of storytelling, examining how literary devices such as metaphor and imagery are used to convey context and cultural values. The researcher also examines how the use of metaphor in the source language can be translated into Filipino and how it affects the cultural authenticity of the text. Additionally, the researcher discusses the importance of critical thinking in translation, examining how translators must negotiate between different perspectives and cultural contexts in order to convey meaning accurately. Furthermore, the importance of cultural sensitivity in translation, emphasizing the need for translators to be aware of cultural references and allusions that may be unfamiliar to readers in other languages were also discussed. The study also examines the impact of cultural context on translation, including the role of cultural norms, values, and beliefs in shaping the meaning of texts. By exploring these issues, this study aims to contribute to a deeper understanding of the complexities of translation and its importance in promoting cross-cultural understanding, especially among Filipinos.

Keywords: *translation;* *language;* *cultural references;* *education;* *contextual approaches*

Introduction

In today's globalized world, the ability to translate texts is increasingly valued, particularly in the field of education, where effective communication with diverse linguistic backgrounds is essential for its implementation and collaboration with the original author of the text as well as the institution that will use (Lan et al., 2022; Riecher, 2023; McDonald 2023). A successful translation involves more than just word-for-word replacement. It is necessary to convey the true message contained in the source text and convey with the linguistic characteristics of each word and message. On the other hand, the semantic translation must preserve the aesthetic appeal of the text, focusing on the smooth and emotional flow of thought while avoiding the repetition of the words used in it (Yao, 2021; Walker, 2021).

Due to the the conquest of different countries, the Philippines had a rich culture and language (Nadeau, 2022). However, the Filipino language has been established to fit the language globally. According to Tarrayo and Anudin (2023), one of the challenges in teaching language is the limited teaching materials in written in Filipino, particularly in creative language arts. The resource scarcity in education for teaching teaching Filipino language and literature has long been pressing issue in the education sector (Manuel, 2006). In fact, in the creative language arts are only written in English by John Fontilla. This not only hinders the development of the students but also limits their exposure to the richness of the Filipino language.

According to research, translation is the unique way to solve these educational gaps. Translation serves as a support to expand knowledge, proficiency and solid ideas in languages. Readers are given the right to access information from various fields especially the rapid development of technology (Elhadi, 2023). It serves as an important vehicle to thereby identify and compare different cultural perspectives on national consciousness, enriching understanding to recognize and understand the diversity of one's identity. According to Deng (2023), through the quasi-scientific translation of works using appropriate models and methods from different ethnolinguistic groups, translation develops awareness and appreciation of the traditions and experiences of different communities, emphasizing the importance of interconnectedness of different culture.

In the field of translation, various methods are aligned to transfer the entirety of a text from one language to the target language (Kadi, Kida & Marimoto, 1992 Gale & Church. 1994; Kim & Michel, 2023). In translation, it is necessary to convey the true message contained in the source text with the linguistic characteristics of each word and it's message. On the other hand, the study of Hasanova (2023) proved that the semantic translation must preserve the aesthetic appeal of the text, focusing on the smooth and emotional flow of thought while avoiding the repetition of the words used in it.

Through communicative translation, emphasizing the contextual meaning of the original text to the new composition in the new language will help the teachers and students to establish and maintain the semantic and idiomatic translation. This method seeks to evoke the same response to the needs of the readers of the translated text from the intent of the adapted text. Although, there is a change in semantic translation in its structure because the rules for building sentences are different from the original text to the translated text.

A meaningful translation, as outlined by the Summer Institute of Linguistics in 2020, it must possess the qualities of order, clarity, accuracy, and naturalness of the second language text from the first language. In translation, efficiency must ensure that the original message content of the first language is effectively communicated to the target audience using the second language. Therefore, the accuracy and fidelity of the translation serves as a representation of the original meaning of the source text. On the other hand, Cherchata et al. (2023) cited that the translated text is required to have its natural fluency as the text in the target language. It makes native translation sound and sound as if they were originally made in that language.

Cognizant to the essential elements for instructional improvement, the researcher underscore the importance of aligning a productive and successful school environment. Using Newmark's translation theory, a translator must be aware of the cultural and contextual nuances to resonate with the target culture, thereby maintaining the integrity and trustworthiness of the translated text. Effective translation requires not just a transfer of words but a deep understanding of cultural contexts and sensitivities. This ensures that the translation not only conveys the original message accurately but also resonates with the cultural norms and values of the target audience, thus maintaining the trust of readers.

In response to this situation, this study aims to address the availability of teaching materials in Filipino by translating a significant book on creative language arts into Filipino language. The book, "Teaching Language Arts Creatively" by Dr. John Fontillas, is a valuable resource that can provide educators and students with a comprehensive and innovative approach to teaching language arts.

The translation of this book into Filipino aims to provide educators and students with a valuable resource that can help them develop their language skills and appreciate the beauty and richness of the Filipino language. By making this resource available, this study hopes to contribute to the development and promotion of the Filipino language in education, particularly in creative language arts.

While Newmark (1988) stated that translation is to rebuild a written message or statement (L1) in a language with the same message or statement in another language (L2), Larson (1994) also stated that translation is transferring the meaning of the source language (L1) into the receptor language (L2). Accordingly, in the formulation carried out in Newmark's theory, translation is finding the equivalent meaning from source language (L1) into target language (:2) so the new audience knew about the author's intentions. From the definition of both translations, the researcher concludes that translation is a process of transferring the source language (L1) to the target language (L2) without changing the meaning of the idea or purpose obtained by the readers of the original.

In the Philippines, there are many many translations of relevant literary works from and in different languages in an artistic and meaningful way. Some of the writers like Ligaya C. Buenaventura, who translated "Munting Dalaga" (a974) from Louisa May Alcott's "Little Women"; Teresita Antonio Alcantara, who translated " Si Platero y Yo" by Juan Ramon Jimenez; and Rodolfo Cordon Lay-Mazo, who translated "Quetzalcoatli" (1981) by Jose Lopez Portillo; an anonymous translator translated books such as "Sa Pagitan ng Dalawang Langit" (1985) or "Silas Marner" by George Eliot, and "When All Fails" (1985) or "The Scarlet Letter" by Nathaniel Hawthorne.

According to Filipinos who have translated selected texts, translation is a system of transfer using the chosen language that will serve as a translation medium (Isagani Cruz, 2010). the focus of translation is considering language and culture as an art, skill, or science. This view influenced Eduardo T. Devezza's 1995 English translation of the poem "Bayang Malaya" by Amado V. Hernandez. Two Filipino books on translation, which served as a basis for the researcher, are "Sining ng Pagsasaling-Wika (1976) by Alfonso O. Santiago and "Sining ng Pagsasalin" (1980) by Rufino Alejandro. Both Santiago and Alejandro believe that translation is an art. The Knowledge of Theodore Savory (The Art of Translation, 1958) and Eugene Albert Nida (Towards a Science of Translation, 1914) in translation theory is invaluable, as can be seen in George Steiner's book, "After Babel: Aspects of Language and Translation" (1975), and in "Bible Translating: An Analysis of Principles and Procedures" (1969) by Nida and Charles Taber, who encouraged authors to translate relevant texts.

One of the issues that receives less attention is the use of TL (Target language) such as the poet Robert Lowell or Ezra Pound, who are better known as original poets than translators. However, in the Philippines, this is a significant issue because using TL doubles the risk of translations for PETA (Philippine Educational Theater Association) of European plays, such as “Ang Tatay Mong Kalbo” (1969), adapted from Eugene Ionesco’s “La Contratice Chauve”, used English as TL. So did “The Bald Soprano” and “The Bald Prima Donna,” in an attempt to stay close to the original work, though his limited knowledge of French was not used in the translation. Therefore, the translation was put in jeopardy, especially since he was very young at the time and believed that a translator had power and should not be a mere follower of the original author. To this day, TL is still commonly used in translations by PETA, Teatro Pilipino, Dulang U.P., and other theater groups.

In the aspect of theory and practice of global translation, the current issues being discussed are: is it the language or the culture that is being translated? Is translation an art, a craft, or a science? And, is a translation of a literary work also considered a literary creation? Regarding this, the research by Petrilli (2021), translation in linguistics and semiotics discussed that it is not the language but the culture that is being translated. According to Isagani Cruz (1995), translation can be considered as a science if the following flow chart is followed: the steps in the translation process choose the original work; understand the original work; translate the work word-for-word; modify the translation sentence-by sentence; adjust the translation to idiomatic expressions; compare the translation with the original work; is the translation accurate and artistic? If a literary translator follow these steps, their work will also be considered a literary creation. As the translator continues to translate more works, their skill in translation will develop. Because the methodology is precise and can be repeated, translation can be considered a science in this manner. And since the translation is artistic, it can also be said that translation is an art, a craft, and a science.

Currently, Filipinos commonly use three languages: the native language spoken at home, Taglish (Tagalog and English), and English due to multilingual learning, combining words: Filipino language and adopting borrowed words with different linguistic and cultural contexts, which undergo phonological, morphological, and semantic changes (Soliman and Lee, 2023). The study by Killen and O’Toole (2023) was supported by the study of Cherchata et al. (2023), which found that additional printed materials provided were found to be effective tools to widen the understanding of the course being discussed and help cultivate students’ critical thinking.

In terms of proper spelling, the 1987 Guide to Filipino Spelling established the following: in writing native words and commonly assimilated borrowed words, follow the principle of “how it is pronounced is how it is written, and how it is written is how it is read”; the additional eight letters in the Philippine alphabet will be used to write proper names as well as native words from other Philippine languages; and in borrowing from English and other foreign languages, the spelling should be consistent with Filipino spelling, borrowing the word without changes. If the spelling is inconsistent, borrow it and spell it consistently (Cruz, 2010).

The main objective of this study is to delve into the complexities of translating a text written in English into Filipino. This study aims address the challenges encountered in translating Chapters 1 to V of the selected excerpts from Teaching Language Arts Creatively into Filipino particularly in terms of structure, lexicon, and semantics, how were the challenges encounters in translating these chapters addressed; what steps in translating were developed based on the evaluation levels in terms of structure, lexicon, semantics, and overall assessment; and what this research contributed to the knowledge of literal translation. The translation was analyzed by identifying the similarities and differences between the two languages, as well as examining the contemporary genre and limitations of the translation. In this study, the researcher used the

semantic organization of the translated text based on the communication context: history, culture, the author's intent, and the various meanings embedded in the explicit and implicit information of the text (Newmark, 2002). This highlights that languages worldwide have different characteristics. Each language possesses unique characteristics that may not have equivalents in other languages, with some concepts from the source language being unfamiliar to the target language.

Methodology

Research Design. This study used the evaluative or assessment-based approach. In this method, the respondents were tasked with evaluating the translation of Chapters I to V of *Teaching Language Arts Creatively* by John Fontillas. The evaluation focused on identifying the aspects of structure, lexicon, and semantics, as well as providing an overall assessment of the translation. Translation is not merely a linguistic exercise but a complex process that requires a deep understanding of the language structures, cultural nuances, and contextual as well as social contexts of both the source and target languages by exploring the translation of significant texts into Filipino using Newmark's model.

Participants. The researcher only selected the most qualified faculty members in colleges and universities in Bulacan and also the Director of the Commission of Filipino Language in Bulacan State University to complete the 20 respondents. The respondents are from Baliuag University, Bulacan State University, Dr. Yanga's Colleges, Inc., Jesus is Lord Colleges Foundation, Inc., and La Consolacion University of the Philippines. All the participants are teaching *Malikhaing Pagtuturo ng Sining ng Wika*. Due to the limited number of institutions offering *Malikhaing Pagtuturo ng Sining ng Wika* course in Bulacan, only twenty respondents were willing to be interviewed by the current researcher to evaluate the conducted translation.

Instruments and Data Gathering. For the qualified faculty respondents, the validated questionnaires about structure, lexicon, and semantic organization was first reviewed. Additional instrument for the over all assessment of the translation was also secured from the respondents. The instrument used the standards for translation assessment was adopted from the study of San Andres (2000). The assessment used in the translated text as strongly agree, agree, somewhat agree, disagree, and strongly disagree. This research also used interviews, expert reviews and feedback from educators to gather data and improve the quality of the translation, making it more useful for teaching translation studies. The first draft was reviewed by experts teaching the Translation Studies course. Then, a second draft was created based on the suggestions and feedback from these experts, moreover, further reviewed by the Director of the Commission on Language of the Bulacan State University to assess the adequacy of the translation based on Newmark's translation method.

Data Analysis. The data gathered were organized and collated manually and were tabulated to get the frequency counts, mean and percentages. Moreover, the structure, lexicon and semantic organization was carefully analyzed by the researcher. Upon the advise of the adviser it was carefully analyzed according to the framework of the study repeatedly. A deep analysis of whether the translated texts carefully adhere to the storytelling approach, enhance critical thinking, and respect on the cultural sensitivity of the readers from original language (L1) to target language (L2) to ensure that the translation captures the message and serious tone of the original text. The researcher followed the general rules for borrowing and translating English articles into Filipino: 1) strive to find a Filipino equivalent for the borrowed foreign word; 2) if no Filipino equivalent can be found, look for an equivalent in any regional language, 3) if no equivalent can be found according to (1) and (2), find an equivalent for the borrowed word, (4) if no equivalent can be found according to (1), (2), and (3), borrow the sound from English and spell the word in Filipino if it is English, or find an equivalent for the borrowed word in English if it comes from another foreign language (Miclat, 2009)

Ethical Consideration. This research followed the three basic guidelines for ethical principles of the Belmont Report of 1979: respect for persons, beneficence, and justice. The researcher treated the respondents fairly, with dignity, the right to refuse, and well-being are protected. The translation itself also went through ethical considerations thoroughly; a deep respect for the cultural and social nuances embedded within the source language and target language on its meaning and intent. The researcher also followed the Standard Operating Procedures in gathering data, such as securing the permission of the author of the Teaching Language Arts Creatively - Mr. John Fontillas for using and translating some parts of his book in this research, secured letters asking permission from the Dean of the graduate school, Dean of the respondents, and the faculty. Classes were not disturbed during the gathering of data and additional personal interviews of the respondents.

Results and Discussion.

The following steps were used in the analysis: firstly, the researcher read the entire chapter of the original text, secondly, analyze the total number of words in the text, thirdly, read and compare each entry according to their corresponding numbers in its chronological order, fourth, examine the equivalence of words in both texts to see if they are close or appropriate for the specific equivalence needs, fifth, focus on the content or message of both the original and translated texts to see if they are similar as the chapter progresses, ensuring that all information stated in the original text is also conveyed in the translation, sixth, note the reactions, additions, comments, or suggestions of those reviewing the text, seventh, refine, correct, and analyze the feedback written in the space of double-spaced and typewritten draft of the entire chapter. The goal is to ensure the effectiveness and usefulness of the comparison check trial. The researcher diagnosed the frequent checks to preserve the meaning and dynamics of the source text applied to the translated text.

Careful attention was given to the equivalence of words, phrases, and sentences in each paragraph forming each chapter, considering the sentence context and the segments preceding or following the statement, word, or collection thereof. Ambiguous statements and other unclear elements found in the first draft were revised. Errors were corrected based on the revision of sections needing adjustments and the meaning-based translation techniques.

The translation methods used are the following: *Word-for-word*. Often, this translation sounds like a telegraphic statement. This can be done as a pre-translation process to fully understand the words that are hard to understand. This is the method used by linguists to show the word meaning and structures of the languages discussed in the translation. *Literal*. In the literal translation, the statements used in the original text are translated into the meaning of the grammatical structure in the target language, sometimes it becomes wordy and sometimes, out of context. In this method, the translator follows the structure of the original text, not the natural and smooth flow of the target language, and often the main sense of the word is given as the equivalent, not the word's meaning in the original. *Adaptation*. In contrast to word-for-word translation, adaptation is often used to translate plays and poems, which sometimes seem far from the original, departing from the structure of the original and small details to correct the tone of the translation. *Free translation*. It is unrestrained and does not seem like a translation but resemble the original text but can create a new thought that is not a body that will have or any analogy. *Accurate*. This provides the exact or similar contextual meaning of the original while following the original grammatical structure. *Idiomatic*. The spirit or meaning of the original text is translated, not bound by the form, order or structure of the original text. A translation is idiomatic if the message of the original is translated in such a way that the translation flows smoothly and naturally. Idioms are used, and the form of the statement is deliberately different, but the message is

conveyed in a way that is interesting to read. *Semantics*. There is also more focus on aesthetic value, such as beautiful and natural sound, and avoiding any repetition of the words or syllables. *Communicative*. This contrasts with the semantic translation. It is an attempt to translate the exact contextual meaning of the original into a language that is acceptable and easily understood by the readers.

To answer the problems facing the translation of Chapter I to Chapter V of *Teaching Language Arts Creatively* by John Fontillas, the applied solution in terms of: The *structure* of two languages (orthography). English words also have equivalents in the Filipino language. Words can be understood or the concept can be easily understood if the concept is explained, spelled in Filipino or naturalized spelling. The *segmentation*: sentences that are long but divided into two sentences. In terms of *Lexicon*: The researcher borrowed the foreign word where it was originally used directly in the sentence, words that have no equivalency in the Filipino language. Absence of an equivalent word in the original text used for the words that the text describes, used additional descriptive words to fully understand the meaning. In the absence of the word's equivalent, the original word is directly borrowed in the translation. In terms of semantics, there are words that need to focus on the aesthetic value, such as a beautiful and natural sound, and avoid any painful repetition of words or syllables.

The questions of the methods used to solve the problems encountered in the translation of Chapter I to Chapter V are very difficult. As stated in Newmark's basic theory of translation that the researcher used as a guide in this study, translation is a work that consists of trying to replace a written message in one language with the same message in another language. The current researcher used procedures as follows: reduction, addition, transposition, lexical synonym, naturalization that takes into account the spelling and pronunciation of orthography, paraphrasing or interpretation of other words, segmentation or dividing long sentences, and recognized translation of institutional words.

On the level of assessment in the translation of the text *Teaching Language Arts Creatively*, the selected respondents tested the effectiveness of the proposed translation in terms of structure, lexical, and semantics. Likewise, the last is to measure the totality of the translated text from the first to the fifth chapter.

Assessment Level of the Completed Translation into Filipino Language of Parts Taken from the Teaching Language Arts Creatively Book by John

Fontillas based on Structure. Shown in the collected data from expert teachers from various colleges and universities in the province of Bulacan. Only the College of Education that offers the Filipino major program was chosen to be a participant in this study. On the structural part, the results of the data indicated a total mean of 4.10% described as "agree" with the effectiveness of the developed additional teaching material based on the structure, lexical, semantic, and overall forecast. In the structural aspect, the total mean of 4.63% has a descriptive meaning that the respondents "strongly agree" with the translation attempt. According to the variable "carefully translated the source language into the target language" with a 4.80% with a descriptive meaning of "strongly agree". This just means that the researcher took great care in the translation of the text.

In the statement by Larson and Newmark (1984) that "foreign languages have their own linguistic structure, so it is only appropriate that the original text must be translated to be in a natural in order for easier understanding, thus leaving a long-lasting impression on the target reader, showing that their theory has been properly implemented. According to Larson (1984), translation consists of transferring the meaning of the source language to the target language, which is a

grammatical norm, that dominates the structure of the source language in the same way as the translation.

Assessment Level of the Completed Translation into Filipino Language of Parts Taken from the Teaching Language Arts Creatively Book by John Fontillas based on Lexicon. This part deals with each word in one language that may have some meaning in another language, and it is necessary to find a suitable and specific equivalent in the particular context that the translator wants to convey. The data generated shows that the total score of 4.68 indicates agreement with the efficiency of the generated suggestions. In terms of translation, the data gathered prove that translation was transferred into the target language of the closest stylistic equivalent meaning in the target language, as asserted by Newmark. Also, the researcher considers the importance of Nida's (1964) point of view, which can measure the efficiency of a translation method if it is suitable to be used in the needs of the translated texts. Based on the data gathered, the respondents gave 4.80% as the highest percentage that refers to the correct meaning of the words combined or mentally combined in a meaning that fully agrees, as well as the point of giving the smallest word in the original text. With an average mean of 4.75%, adequate knowledge of matching words, 4.60%, and 4.55% for appropriate matching of words used in the original text, for a total mean of 4.68%, which means "strongly agree." The suggestions given by the Director of the Filipino Language Commission based at the Bulacan State University were used as a guide in this study. Savory's teaching that translation can be done by matching the idea behind the speech (Larson: 1984) is also used as the basis for the appropriate matching of words used in the original text. Newmark and the present researcher share the view that lexical point in translation requires that the translator be rich in vocabulary.

Assessment Level of the Completed Translation into Filipino Language of Parts Taken from the Teaching Language Arts Creatively Book by John

Fontillas based on Semantics. In these data, the aesthetic value was studied more to make it sound beautiful and natural and to avoid words that are not pleasant to the ears when words are used repeatedly. The obtained overall mean of 4.53% was described as "strongly agreed" by the selected respondents of this study. It is proven that the point of change in the connotative meaning despite the use of word-for-word translation got 4.70%, as well as the point of change in the meaning of the statements despite the change in the order of the sentence construction with a mean of 4.65%. The one who completely translated the original text despite the cultural difference took 4.55% described as "strongly agree," which is equally meaningful as described by the selected respondents. The suggested translation was equaled with a total score of 4.53% based on the semantic method, where the retention of the connotative meaning of the words used despite the choice of the word-for-word translation method obtained the highest mean, which is 4.40%, described as "agreed". As Newmark (1988) pointed out, translation is an exercise that consists of trying to replace a written message in one language with the same message in another language.

Assessment Level of the Completed Translation into Filipino Language of Parts Taken from the Teaching Language Arts Creatively Book by John Fontillas based on Summary Evaluation. According to the data on the communicative level of Teaching Language Arts Creatively by John Fontillas over all assessment, the translation obtained a total mean of 4.49 interpreted as "agree." The translated text is suitable for the relevant level of readers, and the translations show sufficient understanding of the language of the original author, and the translator both got a mean of 4.80%, natural and suitability for the target reader has 4.75%, the spirit of the message of the translated text and the original text are similar with 4.60%.

Contribution of Translation Studies to Literature. The present researcher was able to present ideas, principles, and guidelines in the translation of a certain text that can have a great contribution to the education sector, especially to the teacher who teaches translation as well as to the students. The present researcher's experience using literature and studying the international guidelines in translation is a big help to make the translation successful. Every language is rooted in the culture of the people who naturally use it. Moreover,

research made by San Andres (2000), an appreciation that language is connected to every culture, and culture is also attached to language. All languages have their own ability as a tool to express their own culture, and as already said, cultures and societies have other characteristics based on the affirmation stated in Larson's theory (1984). According to the translation context of Newmark (1988), which was deliberately used as a guide in this study, translation is a work that consists of trying to replace what is written in a message in one language with the same message in another language. In other words, only language will be replaced and not the culture. Every language has its own unique essence.

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Nomenclature	
A	Creative Translation
B	Filipino Language Arts
C	Critical Thinking
D.	Cultural Sensitivity

1.1. Structure

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- And so on

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1.2. Tables

All tables should be numbered with Arabic numerals. Headings should be placed above tables, left justified. Leave one line space between the heading and the table. Only horizontal lines should be used within a table, to distinguish the column headings from the body of the table, and immediately above and below the table. Tables must be embedded into the text and not supplied separately. Below is an example which authors may find useful.

Table 1. An example of a table

An example of a column heading	Column A (<i>t</i>)	Column B (<i>T</i>)
And an entry	1	2
And another entry	3	4
And another entry	5	6

1.3. Construction of references

References should be added at the end of the paper, and its corresponding citation will be added in the order of their appearance in the text. Authors should ensure that every reference in the text appears in the list of references and vice versa. Indicate references by Clark et al., 1962 or Deal and Grove, 2009 or Fachinger, 2006 in the text. The actual authors can be referred to, but the reference citation(s) must always be given.

Some examples of how your references should be listed are given at the end of this template in the 'References' section, which will allow you to assemble your reference list according to the correct format and font size.

1.4. Section headings

Section headings should be left justified, with the first letter capitalized and numbered consecutively, starting with the Introduction. Sub-section headings should be in capital and lower-case italic letters, numbered 1.1, 1.2, etc, and left justified, with second and subsequent lines indented. You may need to insert a page break to keep a heading with its text.

1.5. General guidelines for the preparation of your text

Avoid hyphenation at the end of a line. Symbols denoting vectors and matrices should be indicated in bold type. Scalar variable names should normally be expressed using italics. Weights and measures should be expressed in SI units. Please title your files in this order conferenceacronym_authorslastname.pdf

1.6. Footnotes

Footnotes should be avoided if possible. Necessary footnotes should be denoted in the text by consecutive superscript letters. The footnotes should be typed single spaced, and in smaller type size (8pt), at the foot of the page in which they are mentioned, and separated from the main text by a short line extending at the foot of the column. The 'Els-footnote' style is available in this template for the text of the footnote.

2. Author Artwork

All figures should be numbered with Arabic numerals (1,2,...n). All photographs, schemas, graphs and diagrams are to be referred to as figures. Line drawings should be good quality scans or true electronic output. Low-quality scans are not acceptable. Figures must be embedded into the text and not supplied separately. Lettering and symbols should be clearly defined either in the caption or in a legend provided as part of the figure. Figures should be placed at the top or bottom of a page wherever possible, as close as possible to the first reference to them in the paper.

The figure number and caption should be typed below the illustration in 8pt and left justified. For more guidelines and information to help you submit high quality artwork please visit: <http://ijrp.org/page/instruction>. Artwork has no text along the side of it in the main body of the text. However, if two images fit next to each other, these may be placed next to each other to save space, see Fig 1. They must be numbered consecutively, all figures, and all tables respectively.

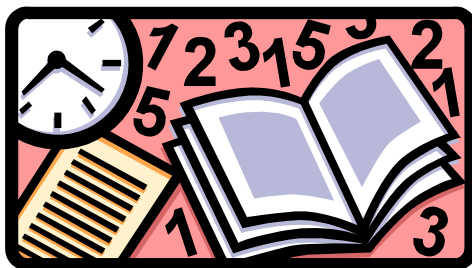


Fig. 1. (a) first picture; (b) second picture

Equations and formulae should be typed and numbered consecutively with Arabic numerals in parentheses on the right hand side of the page (if referred to explicitly in the text),

$$\rho = \frac{\vec{E}}{J_c (T = \text{const.}) \cdot \left(P \cdot \left(\frac{\vec{E}}{E_c} \right)^m + (1 - P) \right)} \quad (1)$$

They should also be separated from the surrounding text by one space.

Acknowledgements

These and the Reference headings are in bold but have no numbers. Text below continues as normal.

References

- Clark, T., Woodley, R., De Halas, D., 1962. Gas-Graphite Systems, in “*Nuclear Graphite*” R. Nightingale, Editor. Academic Press, New York, p. 387.
- Deal, B., Grove, A., 1965. General Relationship for the Thermal Oxidation of Silicon, *Journal of Applied Physics* 36, p. 3770.
- Deep-Burn Project: Annual Report for 2009, Idaho National Laboratory, Sept. 2009.
- Fachinger, J., den Exter, M., Grambow, B., Holgerson, S., Landesmann, C., Titov, M., Podruzhina, T., 2004. “Behavior of spent HTR fuel elements in aquatic phases of repository host rock formations,” 2nd International Topical Meeting on High Temperature Reactor Technology. Beijing, China, paper #B08.
- Fachinger, J., 2006. Behavior of HTR Fuel Elements in Aquatic Phases of Repository Host Rock Formations. *Nuclear Engineering & Design* 236, p. 54.

Appendix A. An example appendix

Authors including an appendix section should do so after References section. Multiple appendices should all have headings in the style used above. They will automatically be ordered A, B, C etc.

A.1. Example of a sub-heading within an appendix

There is also the option to include a subheading within the Appendix if you wish.