Techniques and Principles in Language Teaching

Diane Larsen-Freeman

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SECOND EDITION

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DIANE LARSEN-FREEMAN

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Series Editors' Preface

It is always a feeling of great pride for general editors of a pedagogical
series when the resounding success of one of its books leads to the
demand for publication of a second, expanded edition. We are therefore
extremely pleased that Diane Larsen-Freeman has undertaken to con-
tribute to the field of language-teaching professionals a newly revised,
updated, and enlarged version of her original and immensely valuable
Techniques and Principles in Language Teaching. The ways in which the
second edition differs from the first—from the addition of new methods,
through more attention to the learning process, to a little self-indulgence
in methodological choice—are amply documented in Diane's own mes-
sage 'To the Teacher Educator', and these are departures that are both
appropriate and illuminating. What has *not* changed, however—and
modesty would prevent her from saying so—are the intangible qualities
that made the first edition so special: enlightenment without condescen-
sion, comprehensiveness without tedium, engagement without oversim-
plification. Still evident as before is Diane's gift for being able gently to
lead one to examine one's own professional behavior for possible incon-
gruities between one's view of language and the way one teaches it. And
still there, even intensified, is evidence of her serious and deeply personal
thought devoted to complex pedagogical issues and her incomparable
ability to make these matters come alive with great clarity for the widest
professional readership. It is no mean accomplishment.

Russell N. Campbell
William E. Rutherford

To my parents, Elaine and Randolph Larsen,
with heartfelt gratitude for their love and
encouragement

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Acknowledgments

To the Teacher Educator

ON LANGUAGE TEACHING METHODS AND THEIR USE IN TEACHER EDUCATION

A study of methods is invaluable in teacher education in at least five ways:

1 Methods serve as a foil for reflection that can aid teachers in bringing to conscious awareness the thinking that underlies their actions. We know that teachers come to teacher training with ideas about the teaching/learning process formed from the years they have spent as students themselves (Lortie 1975). A major purpose of teacher education is to help teachers make the tacit explicit (Shulman 1987; Freeman 1991). When teachers are exposed to methods and asked to reflect on their principles and actively engage with their techniques, they can become clearer about why they do what they do. They become aware of their own fundamental assumptions, values, and beliefs.

2 By becoming clear on where they stand, teachers can choose to teach differently from the way they were taught. They are able to see why they are attracted to certain methods and repelled by others. They are able to make choices that are informed, not conditioned. They may be able to resist, or at least argue against, the imposition of a particular method by authorities. In other situations, where a method is not imposed, methods offer teachers alternatives to what they currently think and do. It does not necessarily follow that teachers will choose to modify their current practice. The point is that they will have the understanding to do so, if they are able to and want to.

3 A knowledge of methods is part of the knowledge base of teaching. With it, teachers join a community of practice (Freeman 1992). Being a community member entails learning the professional discourse that community members use so that professional dialog can take place. Being part of a discourse community confers a professional identity and connects teachers with others so they are not so isolated in their practice.

4 A professional discourse community may also challenge teachers' conceptions of how teaching leads to learning. Interacting with others'

conceptions of practice helps keep teachers' teaching alive—helps prevent it from becoming stale and overly routinized (Prabhu 1990).

5 A knowledge of methods helps expand a teacher's repertoire of techniques. This in itself provides an additional avenue for professional growth, as some teachers find their way to new philosophical positions, not by first entertaining new principles, but rather by trying out new techniques. Moreover, effective teachers who are more experienced and expert have a large, diverse repertoire of best practices (Arends 1998), which presumably helps them deal more effectively with the unique qualities and idiosyncrasies of their students.

Despite these potential gains from a study of methods, it is important to acknowledge that since the publication of the first edition of this book in 1986, a number of writers in our field have criticized the concept of language teaching methods. Some say that methods are prescriptions for classroom behavior, and that teachers are encouraged by textbook publishers and academics to implement them whether or not the methods are appropriate for a particular context (Pennycook 1989; Richards 1990; Holliday 1994). Others have noted that the search for the best method is ill-advised (Prabhu 1990; Bartolome 1994), that teachers do not think about methods when planning their lessons (Long 1991), and that methodological labels tell us little about what really occurs in classrooms (Allwright 1988; Katz 1996).

These criticisms have made me stop and think. I suppose it is true, I thought, that a particular method can be imposed on teachers by others. However, these others are likely to be disappointed if they hope that mandating a particular method will lead to standardization. For we know that teaching is more than following a recipe. Any method is going to be shaped by a teacher's own understanding, beliefs, style, and level of experience. Teachers are not mere conveyor belts delivering language through inflexible prescribed and proscribed behaviors (Larsen-Freeman 1991); they are professionals who can, in the best of all worlds, make their own decisions. They are informed by their own experience, the findings from research, and the wisdom of practice accumulated by the profession (see, for example, Kumaravadivelu 1994).

Furthermore, a method is decontextualized. How a method is implemented in the classroom is going to be affected not only by who the teacher is, but also by who the students are, their and the teacher's expectations of appropriate social roles, the institutional constraints and demands, and factors connected to the wider sociocultural context in which the instruction takes place. Even the 'right' method will not com-

pensate for inadequate conditions of learning or overcome sociopolitical inequities. In addition, decisions that teachers make are often affected by exigencies in the classroom rather than by methodological considerations. Saying that a particular method is practiced certainly does not give us the whole picture of what is happening in the classroom. Then, too, since a method is more abstract than a teaching activity, it is not surprising that teachers think in terms of activities rather than methodological choices when they plan their lessons.

Thus, while I understand the criticisms, I do not believe that a study of language teaching methods should be excluded from language teacher education. It is not methods, but how they are used that is at issue. A study of methods need not lead to the de-skilling of teachers but rather can serve a variety of useful functions when used appropriately in teacher education. It can help teachers articulate, and perhaps transform, their understanding of the teaching/learning process. Methods can serve as models of the integration of theory (the principles) and practice (the techniques). Their study can encourage continuing education in the lifelong process of learning to teach (Larsen-Freeman 1998). Teachers and teacher educators should not be blinded by the criticisms of methods and thus fail to see their invaluable contribution to teacher education and continuing development. Key to doing so, though, is moving beyond ideology to inquiry, a movement to which I hope this book will contribute.

CHANGES IN THE SECOND EDITION

In addition to some modest updating of all the methods presented in the first edition, Chapter 6 has undergone a substantial revision to reflect the evolution of Suggestopedia (first edition) to Desuggestopedia in this edition. Further, the Introduction (Chapter 1) has been expanded. Contrary to those who fear that a method will be imposed on practitioners, my experience as a teacher educator is that the challenge lies in getting teachers to leave behind teaching as they were taught and become aware of, and open to, alternatives. I therefore welcome the opportunity that the expanded chapter has given me to elaborate on one way that openness can be encouraged.

Another change is the inclusion of methods that have come into prominence since the first edition of this book. In order to keep this book from becoming too long, I have grouped a number of methods in two chapters. In addition to considerations of length, I have justified this decision because it seems these methods have in common the views that first,

language can best be learned when it is taught through communication, rather than for it (Chapter 10, on content-based, task-based, and participatory approaches), and second, that language acquisition can be enhanced by working not only on language, but also on the process of learning (Chapter 11, on learning strategies, cooperative learning, and multiple intelligences).

A further substantial modification is that the epilogue of the first edition has grown into a full chapter of its own (Chapter 12) in this second edition. Readers of the first edition have told me that they wished that I had concluded with a more explicit evaluation and comparison of the methods. I chose not to do so in the first edition of this book, as I am not of the opinion that the purpose of learning about methods is so one can adopt the right one, or that I could choose for others which one that would be. However, in this second edition, I have responded to readers' requests by providing a summary chart of the methods discussed in this book, and by so doing, highlighting their major differences. I have also used the opportunity that a full final chapter presents to indulge myself in sharing with readers my views on making informed methodological choices.

A word about nomenclature is also in order. I am using the term 'method' here not to mean a formulaic prescription, but rather a coherent set of links between principles and certain techniques and procedures. Anthony (1963) has made the case for a tripartite hierarchy. As he put it: ' ... techniques carry out a method which is consistent with an approach' (p. 64). Following Anthony, in certain of the chapters, I will introduce a particular method by showing how it is an example of a more general approach to language teaching. However, not all methods discussed in this book conveniently follow from a general approach. They all do, though, have both a conceptual and an operational component, fitting the definition in Richards *et al.* (1992): *Dictionary of Language Teaching & Applied Linguistics* (a method is 'a way of teaching a language which is based on systematic principles and procedures'), and justifying my use of the term. Admittedly, I sometimes have found it difficult to use the term 'method' with more recent innovations, such as content-based instruction and cooperative learning. At times, I have resorted to the term 'methodological innovations.'

Even so, some language educators might object to the inclusion of content-based, task-based, and participatory approaches in a methods book, for they might be more comfortable calling these syllabus types. Nevertheless, others feel that a method designation is very appropriate. Snow (1991), for instance, characterizes content-based instruction as a 'method

with many faces' both to make the case for content-based instruction as a method of language teaching, and to capture the great variety of forms and settings in which it takes place. Kumaravadivelu (1993) observes that the term 'task' is often used with reference to both content and methodology of language teaching. Indeed, within the strong version of a communicative approach (Howatt 1984), the traditional separation of syllabus design and methodology is blurred. If students learn to communicate by communicating (Breen 1984), then the destination and the route become one and the same (Nunan 1989). Finally, if we apply the definition of a method we are using in this book, 'A method is a coherent set of thought-in-action links,' then the three rightfully belong.

Some might also question whether the three are distinctive enough to be treated separately. For example, Skehan (1998) makes the point that one could regard much content-based instruction (as well as project work, which we will also briefly consider in Chapter 10) as particular examples of a task-based approach. And others have suggested that task-based and participatory approaches are a form of content-based instruction. In any case, although it should be acknowledged that these methods are unified by the assumption that students learn to communicate by communicating, their scope and their particular foci seem distinctive enough to warrant independent treatment.

Finally, although I have made every effort toward a faithful rendering of each method and methodological innovation, there will undoubtedly be those who would not totally accept my rendition. This is understandable and probably inevitable. My description is, as it must be, a product of my own experience.

It is my sincere hope that this book will both inform and stimulate its readers and that it will encourage them to reflect, inquire, and experiment. If it meets these goals, then it may help to restore faith in the appropriate use of teaching methods in language teacher education.

Brattleboro, Vermont   Diane Larsen-Freeman

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1 Introduction

GOALS OF THIS BOOK

One of the goals of this book is for you to learn about many different language teaching methods. I will use the term 'language teaching method' to mean a coherent set of links between actions and thoughts in language teaching. The actions are the techniques and the thoughts are the principles in the title of this book: *Techniques and Principles in Language Teaching*.

A second goal is to help you uncover the thoughts that guide your own actions as a teacher. They may not be ones of which you are aware. Seeking to determine which principles of the methods you read about here are most [dis]harmonious with your own thinking will help you to uncover some of your implicit thoughts and beliefs about teaching.

A third goal is to introduce you to a variety of techniques, some of which will be new. Although certain techniques may require further training, others can be immediately implemented. Feel free to experiment and adapt those techniques to your teaching context.

THOUGHT-IN-ACTION LINKS

It is important to recognize that methods link thoughts and actions because teaching is not entirely about one or the other. Of course this is as true about your own teaching as it is about any method you will read about in this book. As a teacher of language, you have thoughts[1] about your subject matter—what language is, what culture is—and about your students—who they are as learners and how it is they learn. You also have thoughts about yourself as a teacher and what you can do to help your students learn. It is very important for you to become aware of the thoughts that guide your actions in the classroom. With this awareness, you will be able to examine why you do what you do and perhaps choose to think about or do things differently.

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[1] I will use the term *thoughts* for the sake of simplicity; however, I mean for *thoughts* to include beliefs, attitudes, values, and awareness as well.

As an example, let me relate an anecdote about a teacher with whom I was working a few years ago. I will call her Heather, although that is not her real name. From her study of methods in Stevick (1980), Heather became very interested in how to work with teacher control and student initiative in her teaching. Heather determined that during her student teaching internship she would exercise less control of the lesson in order to encourage her students to take more initiative. She decided to narrow the goal down to having students take initiative in posing the questions in the classroom, recognizing that so often it is the teacher who asks all the questions, not the students.

I was Heather's teaching supervisor. When I came to observe her, she was very discouraged. She felt that the students were not taking the initiative that she was trying to get them to take, but she did not know what was wrong.

When I visited her class, I observed the following:

HEATHER   Juan, ask Anna what she is wearing.
JUAN   What are you wearing?
ANNA   I am wearing a dress.
HEATHER   Anna, ask Muriel what she is writing.
ANNA   What are you writing?
MURIEL   I am writing a letter.

This pattern continued for some time. It was clear to see that Heather had successfully avoided the common problem of the teacher asking all the questions in the class. The teacher did not ask the questions—the students did. However, Heather had not realized her aspiration of encouraging student initiative since it was she who took the initiative by prompting the students to ask the questions. Heather and I discussed the matter in the post-observation conference.

Heather came to see that if she truly wanted students to take more initiative, then she would have to set up the situation in a way that her participation in an activity was not essential. We talked about several ways of her doing this. During this discussion, Heather came to another important awareness. She realized that since she was a fairly inexperienced teacher, she felt insecure about having the students make the decisions about who says what to whom when. What if the students were to ask her many questions that she could not answer? While having students take initiative in the classroom was consonant with her values, Heather realized that she should think further about the level of student initiative with which she could be comfortable at this point in her career as a teacher. We talked about other options she could pursue as well. The point was that it

was not necessarily simply a matter of Heather improving her technique; she could see that that was one possibility. Another was to rethink the way in which she thought about her teaching (Larsen-Freeman 1993).

The links between thought and action were very important in Heather's teaching. She came to realize that when something was not going as she had intended, she could change one or she could change the other. Heather had an idea of what she wanted to accomplish—but the action she chose to carry out her idea did not accomplish her purpose. When she examined her intentions more clearly, she saw that she was not yet ready to have her students' take complete initiative in the lesson.

A COHERENT SET

Returning to the methods in this book, we will see that it is the link between thoughts and actions that is common to them all. But there is another way in which links are made in methods, and that is the connection between one thought-in-action link and another. A method is a coherent set of such links in the sense that there should be some theoretical or philosophical compatibility among the links. If a teacher believes that language is made up of a set of fixed patterns, it makes little sense for him or her to use techniques which help learners discover the abstract rules underlying a language to enable them to create novel patterns.

To say there is a coherence among the links does not mean, however, that the techniques of one method cannot be used with another. The techniques may look very different in practice though, if the thoughts behind them differ. For example, Stevick (1993) has shown that the simple technique of teaching students a dialog using a picture to provide a context can lead to very different conclusions about teaching and learning depending on how the technique is managed. If the students first look at the picture, close their eyes while the teacher reads the dialog, and then repeat the dialog bit by bit after the teacher, repeating until they have learned it fluently and flawlessly, the students could infer that it is the teacher who is the provider of all language and its meaning in the classroom. They could further infer that they should use that 'part of their brains that copies but not the part that creates' (1993: 432).

If, on the other hand, before they listen to or read the dialog, they look at the picture and describe it using words and phrases they can supply, and then they guess what the people in the picture might be saying to each other before they hear the dialog, they might infer that their initiative is welcomed, and that it is all right to be wrong. If they then practice the dialog in pairs without striving for perfect recall, they might also infer that

they should 'use the part of their brains that creates' and that guessing and approximation are acceptable (1993: 432). We can see from this example how a particular technique might look very different (and might lead students to very different conclusions about their learning), depending on how it is managed. This may, in turn, be a product of the thoughts and beliefs of the teacher who is putting the technique into practice.

It is not my purpose to have you sift through the methods presented here in order to choose the one with which you feel the most philosophically in tune. Instead, I hope that you will use what is here as a foil to make explicit your own beliefs about the teaching/learning process, beliefs based upon your experience and your professional training, the research you know about, and even your social values. It is not a question of choosing between intact methods; nor should the presence of any method in this book be construed as an endorsement by me. Further, this book is not a substitute for actual training in a particular method, and specific training is advised for some of them. Finally, I did not set out to be comprehensive and deal with all language teaching methods. The methods[2] included in this book represent methods which are practiced today and which reflect a diversity of views on the teaching and learning processes. By confronting such diversity, and by viewing the thought-in-action links that others have made, I hope that you will arrive at your own personal conceptualizations of how thoughts lead to actions in your teaching and how, in turn, your teaching leads to learning in your students (Prabhu 1992). Ultimately, the choice among techniques and principles depends on learning outcomes, a theme to which I will return in the final chapter of this book.

DOUBTING GAME AND BELIEVING GAME

Some of what you encounter here will no doubt confirm what you do or believe already; other things you read about may challenge your notions. When our fundamental beliefs are challenged, we are often quick to dismiss the idea. It is too threatening to our well-established beliefs.

I will never forget one of the first times I heard Caleb Gattegno discuss the Silent Way, a method presented in this book (see Chapter 5). It was at a language teaching convention in New York City in 1976. Several things Gattegno talked about that day were contrary to my own beliefs at the

[2] It should be acknowledged that not all of the originators of the methods presented in this book would call their contribution a 'method' because they note that the term is sometimes associated with formulaic practice. I hope that I have made it clear that for me a method is a way of connecting particular principles with particular techniques into a coherent package, not a formula.

time. I found myself listening to him and at the same time hearing this doubtful voice in my head saying 'Wait a minute … .'

Gattegno said that day that a teacher should never praise a student, not even say 'Good' or smile. 'Wait a minute,' I heard the voice in my head echoing, 'Everyone knows that being a good teacher means giving positive feedback to students and being concerned about their affective side or their feelings. Besides, how will the students know when they are right if the teacher doesn't tell them so?'

Later, though, I found myself thinking, 'On the other hand, Gattegno, I can see why you are reluctant to give feedback. You have made me think about the power of silence. Without having the teacher to rely on, students have to assume responsibility for the work—just as you so often say, "only the learner can do the learning." I can see how this silence is in keeping with your belief that the students must do without the overt approval of the teacher. They must concentrate on developing and then satisfying their own "inner criteria." Learning to listen to themselves is part of lessening their reliance on the teacher. The teacher will not always be there. Also, they will be encouraged to form criteria for correcting their own mistakes—for monitoring their own progress. I also see how you think that if the teacher makes a big deal out of students' success, he implies that what the student is doing is out of the ordinary—and that the job of learning a language must be difficult. Also, I see that in your view students' security is provided for by their just being accepted without regard for any linguistic successes or difficulties they might be having.'

What are the differences between the two voices I heard in my head—between the 'Wait a minute' and the 'On the other hand' responses? Well, perhaps it would be clearer if we reflected for a moment on what it requires to uphold each position. What I have attempted to do is play two games described in an article, 'The Doubting Game and the Believing Game,' which appears in an appendix to a book authored by Peter Elbow (1973). Elbow believes that doubting and believing are games because they are rule-governed, ritualized processes, which are not real life. The doubting game, Elbow says, requires logic and evidence. 'It emphasizes a model of knowing as an act of discrimination: putting something on trial to see whether it is wanting or not' (Larsen-Freeman 1983: 15). I think its practice is something far more common to the academic world than its counterpart—the believing game. 'Our contemporary education, then, indoctrinates us in the glorification of doubt, has created in fact what could almost be called a religion or theology of doubt, in which to be seen to be intelligent we have to be seen to doubt everything, to always point

to what's wrong and rarely to ask what is right or good … ' (Rinpoche 1993: 123–4). Many of us are very good at playing the doubting game then, but we do so at a cost. We may find fault with a new idea before giving it a proper chance.

What does playing the believing game require, then? The believing game 'emphasizes a model of knowing as an act of constructing, an act of investment, an act of involvement' (Elbow 1973: 163). It is not just the withholding of doubt. Rather, it asks us to put on the eyeglasses of another person—to adopt his or her perspective—to see the method as the originator sees it. Further, it requires a willingness to explore what is new.

While it may appear that the traits attributed to the believing game are more desirable to possess, Elbow is not arguing that we should allow the doubting muscle to atrophy, nor am I. I am not advocating an abandonment of the doubting game, but rather that you attempt to understand first before you judge. Therefore, do not be quick to dismiss a principle or technique simply because, at first glance, it appears to be at odds with your own beliefs or impossible to apply in your own situation. For instance, in one of the methods we will consider, the students themselves decide what they want to say and the teacher then translates it into the target language (the language that they are studying). If you reject this technique as impractical because you do not know your students' native language or because your students speak a number of different native languages, then you may be missing out on something valuable. You should first ask what the purpose of translating is: Is there a principle behind its use in which you believe? If so, can you apply it another way, say by inviting a bilingual speaker to come to your class now and again or by having your students act out or paraphrase what they want to be able to say in the language they are studying?

LAYOUT OF CHAPTERS

We will learn about the methods by entering a classroom where each method is being practiced. In most chapters in this book, one language teaching method is presented. However, in a few chapters, a more general approach to language teaching is described, and what are depicted in the chapter are one or more methods that are examples of the approach.[3] I have assumed that observing a class will give you a greater understanding

[3] Following Anthony's (1963) use of the term *approach* to mean a set of assumptions dealing with the nature of language, learning, and teaching.

of a particular method and will give you more of an opportunity to reflect on your own practice than if you were to simply read a description of it. It should be acknowledged, however, that these classroom encounters are idealized. Anyone who is or has been, a language teacher or student, will immediately recognize that lessons seldom go so smoothly as the ones you will see here. In the real world students do not always catch on quickly and teachers have to contend with many other social and classroom management matters than what are depicted here. As I have already acknowledged, a method does not reflect everything that is transpiring in the classroom.

We will observe the techniques the teacher is using and his or her behavior. In the even-numbered chapters, the teacher is female; in the odd-numbered chapters, the teacher is male. After observing a lesson, we will infer the principles on which the teacher's behavior and techniques are based. Although in most cases, we will observe only the one beginning or intermediate-level class for each method, once the principles are clear, they can be applied to other situations. To illustrate the application of the principles at more than one level of proficiency, in two instances, with the Silent Way and Desuggestopedia, we will first visit a beginning-level class and then later briefly visit a class at a high-intermediate level. It should be noted that when learners are at the advanced level, the distinctive techniques associated with a method may be less visible because advanced learners may have special, well-defined needs, such as learning how to read and write academic texts. However, as we have seen with Stevick's example of teaching a dialog, the way teachers think about language teaching and learning will still shape how they work at all levels.

After we have identified the principles, we will answer the following ten questions:

1   What are the goals of teachers who use this method?

2   What is the role of the teacher? What is the role of the students?

3   What are some characteristics of the teaching/learning process?

4   What is the nature of student–teacher interaction? What is the nature of student–student interaction?

5   How are the feelings of the students dealt with?

6   How is language viewed? How is culture viewed?

7   What areas of language are emphasized? What language skills are emphasized?

8   What is the role of the students' native language?

9 How is evaluation accomplished?

10 How does the teacher respond to student errors?

The answers to these questions will add to our understanding of each method and allow us to see some salient differences among the methods presented here. Before reading the answers to these questions in the book, you might try to answer them first yourself after going through the first part of the chapter. This might increase your understanding of a method and give you practice with reflecting on an experience.

Following these questions, we will review the techniques we observed in the lesson. In some cases the techniques will be expanded so that you can try to put them into practice if you wish. Indeed, as we mentioned earlier, another purpose of this book is to present a variety of techniques, some of which may be new to you, and to encourage you to experiment with them. We know that the more experienced teachers are, the broader their repertoire of techniques is (Arends 1998). Presumably, such versatility allows teachers to deal more effectively with the unique constellation of students with whom they are working at any one time.

In the conclusion to each chapter, you will be asked to think about how all of this information can be of use to you in your teaching. It is you who have to view these methods through the filter of your own beliefs, needs, knowledge, and experience. By playing the believing game, it is my hope that no matter what your assessment of a particular method, you will not have reached it without first, so to speak, getting inside the method and looking out.

At the end of each chapter are two types of exercises. The first type allows you to check your initial understanding of the method presented. The second type of exercise asks you to make the connection between what you understand about a method and your own teaching situation. Wherever possible, I encourage you to work with someone else as you consider these. Teaching can be a solitary act, but collaborating with other teachers can help enrich our experience and nurture our growth.

REFERENCES AND ADDITIONAL RESOURCES

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2 The Grammar-Translation Method

INTRODUCTION

The Grammar-Translation Method is not new. It has had different names, but it has been used by language teachers for many years. At one time it was called the Classical Method since it was first used in the teaching of the classical languages, Latin and Greek (Chastain 1988). Earlier in this century, this method was used for the purpose of helping students read and appreciate foreign language literature. It was also hoped that, through the study of the grammar of the target language, students would become more familiar with the grammar of their native language and that this familiarity would help them speak and write their native language better. Finally, it was thought that foreign language learning would help students grow intellectually; it was recognized that students would probably never use the target language, but the mental exercise of learning it would be beneficial anyway.

Let us try to understand the Grammar-Translation Method by observing a class where the teacher is using it. The class is a high-intermediate level English class at a university in Colombia. There are forty-two students in the class. Two-hour classes are conducted three times a week.

EXPERIENCE

As we enter the classroom, the class is in the middle of reading a passage in their textbook. The passage is an excerpt entitled 'The Boys' Ambition' from Mark Twain's *Life on the Mississippi*. Each student is called on to read a few lines from the passage. After they have finished reading, they are asked to translate into Spanish the few lines they have just read. The teacher helps them with new vocabulary items. When the students have finished reading and translating the passage, the teacher asks them in Spanish if they have any questions. One girl raises her hand and says, 'What is paddle wheel?' The teacher replies, '*Es una rueda de paletas.*' Then she continues in Spanish to explain how it looked and worked on the steamboats which moved up and down the Mississippi River during

Mark Twain's childhood. Another student says, 'No understand "gorgeous."' The teacher translates, '*Primoroso.*'

Since the students have no more questions, the teacher asks them to write the answers to the comprehension questions which appear at the end of the excerpt. The questions are in English, and the students are instructed to write the answers to them in English as well. They do the first one together as an example. A student reads out loud, 'When did Mark Twain live?' Another student replies, 'Mark Twain lived from 1835 to 1910.' 'Bueno,' says the teacher, and the students begin working quietly by themselves.

In addition to questions that ask for information contained within the reading passage, the students answer two other types of questions. For the first type, they have to make inferences based on their understanding of the passage. For example, one question is: 'Do you think the boy was ambitious? Why or why not?' The other type of question requires the students to relate the passage to their own experience. For example, one of the questions based on this excerpt asks them, 'Have you ever thought about running away from home?'

After one-half hour, the teacher, speaking in Spanish, asks the students to stop and check their work. One by one each student reads a question and then reads his or her response. If it is correct, the teacher calls on another student to read the next question. If the answer is incorrect, the teacher selects a different student to supply the correct answer, or the teacher herself gives the right answer.

Announcing the next activity, the teacher asks the students to turn the page in their text. There is a list of words there. The introduction to the exercise tells the students that these are words taken from the passage they have just read. The students see the words 'ambition,' 'career,' 'wharf,' 'tranquil,' 'gorgeous,' 'loathe,' 'envy,' and 'humbly.' They are told that some of these are review words and that others are new to them. The students are instructed to give the Spanish word for each of them. This exercise the class does together. If no one knows the Spanish equivalent, the teacher gives it. In Part 2 of this exercise, the students are given English words like 'love,' 'noisy,' 'ugly,' and 'proudly,' and are directed to find the opposites of these words in the passage.

When they have finished this exercise, the teacher reminds them that English words that look like Spanish words are called 'cognates.' The English '-ty,' she says for example, often corresponds to the Spanish endings *-dad* and *-tad*. She calls the students' attention to the word 'possibility' in the passage and tells them that this word is the same as the Spanish *posibilidad*. The teacher asks the students to find other examples in the

Exercise 2A

These words are taken from the passage you have just read. Some of them are review words and others are new. Give the Spanish translation for each of them. You may refer back to the reading passage.

ambition	gorgeous
career	loathe
wharf	envy
tranquil	humbly

Exercise 2B

These words all have antonyms in the reading passage. Find the antonym for each:

love	ugly
noisy	proudly

excerpt. Hands go up; a boy answers, 'Obscurity.' 'Bien,' says the teacher. When all of these cognates from the passage have been identified, the students are told to turn to the next exercise in the chapter and to answer the question, 'What do these cognates mean?' There is a long list of English words ('curiosity,' 'opportunity,' 'liberty,' etc.), which the students translate into Spanish.

The next section of the chapter deals with grammar. The students follow in their books as the teacher reads a description of two-word or phrasal verbs. This is a review for them as they have encountered phrasal verbs before. Nevertheless, there are some new two-word verbs in the passage the students haven't learned yet. These are listed following the description, and the students are asked to translate them into Spanish. Then they are given the rule for use of a direct object with two-word verbs:

If the two-word verb is separable, the direct object may come between the verb and its particle. However, separation is necessary when the direct object is a pronoun. If the verb is inseparable, then there is no separation of the verb and particle by the object. For example:

John put away his book.
or
John put his book away/John put it away.

but not

John put away it.

(because 'put away' is a separable two-word verb)

The teacher went over the homework.

but not

The teacher went the homework over.

(because 'go over' is an inseparable two-word verb).

After reading over the rule and the examples, the students are asked to tell which of the following two-word verbs, taken from the passage, are separable and which inseparable. They refer to the passage for clues. If they cannot tell from the passage, they use their dictionaries or ask their teacher.

turn up	wake up	get on	take in
run away	fade out	lay up	
go away	break down	turn back	

Finally, they are asked to put one of these phrasal verbs in the blank of each of the ten sentences they are given. They do the first two together.

1   Mark Twain decided to _____ because his parents wouldn't let him get a job on the river.

2   The steamboatmen _____ and discharge freight at each port on the Mississippi River.

When the students are finished with this exercise, they read their answers aloud.

At the end of the chapter there is a list of vocabulary items that appeared in the passage. The list is divided into two parts: the first contains words, and the second, idioms like 'to give someone the cold shoulder.' Next to each is a Spanish word or phrase. For homework, the teacher asks the students to memorize the Spanish translation for the first twenty words and to write a sentence in English using each word.

In the two remaining lessons this week, the students will be asked to:

1   Write out the translation of the reading passage into Spanish.

2   State the rule for the use of a direct object with two-word verbs, and apply it to other phrasal verbs.

3   Do the remaining exercises in the chapter that include practice with one set of irregular past participle forms. The students will be asked to memorize the present tense, past tense, and past participle forms of this irregular paradigm:

drink	drank	drunk
sing	sang	sung
swim	swam	swum
ring	rang	rung
begin	began	begun

4   Write a composition in the target language about an ambition they have.

5   Memorize the remaining vocabulary items and write sentences for each.

6   Take a quiz on the grammar and vocabulary of this chapter. They will be asked to translate a Spanish paragraph about steamboats into English.

THINKING ABOUT THE EXPERIENCE

This has been just a brief introduction to the Grammar-Translation Method, but it is probably true that this method is not new to many of you. You may have studied a language in this way, or you may be teaching with this method right now. Whether this is true or not, let us see what we have learned about the Grammar-Translation Method. We are able to make a number of observations about the class we attended. Our observations will be listed in the left column; from them we will try to identify the principles of the Grammar-Translation Method. The principles will be listed in the right column. We will make our observations in order, following the lesson plan of the class we observed.

Observations	Principles
1 The class is reading an excerpt from Mark Twain's *Life on the Mississippi*.	A fundamental purpose of learning a foreign language is to be able to read literature written in it. Literary language is superior to spoken language. Students' study of the target culture is limited to its literature and fine arts.
2 Students translate the passage from English to Spanish.	An important goal is for students to be able to translate each language into the other. If students can translate from one language into another, they are considered successful language learners.

Observations	Principles
3 The teacher asks students in their native language if they have any questions. A student asks one and is answered in her native language.	The ability to communicate in the target language is not a goal of foreign language instruction.
4 Students write out the answers to reading comprehension questions.	The primary skills to be developed are reading and writing. Little attention is given to speaking and listening, and almost none to pronunciation.
5 The teacher decides whether an answer is correct or not. If the answer is incorrect, the teacher selects a different student to supply the correct answer or the teacher herself gives the right answer.	The teacher is the authority in the classroom. It is very important that students get the correct answer.
6 Students translate new words from English into Spanish.	It is possible to find native language equivalents for all target language words.
7 Students learn that English '-ty' corresponds to -dad and -tad in Spanish.	Learning is facilitated through attention to similarities between the target language and the native language.
8 Students are given a grammar rule for the use of a direct object with two-word verbs.	It is important for students to learn about the form of the target language.
9 Students apply a rule to examples they are given.	Deductive application of an explicit grammar rule is a useful pedagogical technique.
10 Students memorize vocabulary.	Language learning provides good mental exercise.

Observations	Principles
11 The teacher asks students to state the grammar rule.	Students should be conscious of the grammatical rules of the target language.
12 Students memorize present tense, past tense, and past participle forms of one set of irregular verbs.	Wherever possible, verb conjugations and other grammatical paradigms should be committed to memory.

There were other activities planned for the remainder of the week, but in this book we will follow the practice of not listing an observation unless it leads to our discovering a different principle of the method.

REVIEWING THE PRINCIPLES

The principles of the Grammar-Translation Method are organized below by answering the ten questions posed in Chapter 1 (pages 7–8). Not all the questions are addressed by the Grammar-Translation Method; we will list all the questions, however, so that a comparison among the methods we will study will be easier for you to make.

1 What are the goals of teachers who use the Grammar-Translation Method?

According to the teachers who use the Grammar-Translation Method, a fundamental purpose of learning a foreign language is to be able to read literature written in the target language. To do this, students need to learn about the grammar rules and vocabulary of the target language. In addition, it is believed that studying a foreign language provides students with good mental exercise which helps develop their minds.

2 What is the role of the teacher? What is the role of the students?

The roles are very traditional. The teacher is the authority in the classroom. The students do as she says so they can learn what she knows.

3 What are some characteristics of the teaching/learning process?

Students are taught to translate from one language to another. Often what they translate are readings in the target language about some

aspect of the culture of the target language community. Students study grammar deductively; that is, they are given the grammar rules and examples, are told to memorize them, and then are asked to apply the rules to other examples. They also learn grammatical paradigms such as verb conjugations. They memorize native-language equivalents for target-language vocabulary words.

4   What is the nature of student–teacher interaction? What is the nature of student–student interaction?

Most of the interaction in the classroom is from the teacher to the students. There is little student initiation and little student–student interaction.

5   How are the feelings of the students dealt with?

There are no principles of the method which relate to this area.

6   How is the language viewed? How is culture viewed?

Literary language is considered superior to spoken language and is therefore the language that students study. Culture is viewed as consisting of literature and the fine arts.

7   What areas of language are emphasized? What language skills are emphasized?

Vocabulary and grammar are emphasized. Reading and writing are the primary skills that the students work on. There is much less attention given to speaking and listening. Pronunciation receives little, if any, attention.

8   What is the role of the students' native language?

The meaning of the target language is made clear by translating it into the students' native language. The language that is used in class is mostly the students' native language.

9   How is evaluation accomplished?

Written tests in which students are asked to translate from their native language to the target language or vice versa are often used. Questions about the target culture or questions that ask students to apply grammar rules are also common.

10   How does the teacher respond to student errors?

Having the students get the correct answer is considered very important. If students make errors or do not know an answer, the teacher supplies them with the correct answer.

REVIEWING THE TECHNIQUES

Ask yourself if any of the answers to the above questions make sense to you. If so, you may choose to try some of the techniques of the Grammar-Translation Method from the review that follows. On the other hand, you may find that you agree very little with the answers to these questions, but that there are still some useful techniques associated with the Grammar-Translation Method. Below is an expanded description of some of these techniques.

Translation of a literary passage

Students translate a reading passage from the target language into their native language. The reading passage then provides the focus for several classes: vocabulary and grammatical structures in the passage are studied in subsequent lessons. The passage may be excerpted from some work from the target language literature, or a teacher may write a passage carefully designed to include particular grammar rules and vocabulary. The translation may be written or spoken or both. Students should not translate idioms and the like literally, but rather in a way that shows that they understand their meaning.

Reading comprehension questions

Students answer questions in the target language based on their understanding of the reading passage. Often the questions are sequenced so that the first group of questions asks for information contained within the reading passage. In order to answer the second group of questions, students will have to make inferences based on their understanding of the passage. This means they will have to answer questions about the passage even though the answers are not contained in the passage itself. The third group of questions requires students to relate the passage to their own experience.

Antonyms/synonyms

Students are given one set of words and are asked to find antonyms in the reading passage. A similar exercise could be done by asking students to

find synonyms for a particular set of words. Or students might be asked to define a set of words based on their understanding of them as they occur in the reading passage. Other exercises that ask students to work with the vocabulary of the passage are also possible.

Cognates

Students are taught to recognize cognates by learning the spelling or sound patterns that correspond between the languages. Students are also asked to memorize words that look like cognates but have meanings in the target language that are different from those in the native language. This technique, of course, would only be useful in languages that share cognates.

Deductive application of rule

Grammar rules are presented with examples. Exceptions to each rule are also noted. Once students understand a rule, they are asked to apply it to some different examples.

Fill-in-the-blanks

Students are given a series of sentences with words missing. They fill in the blanks with new vocabulary items or with items of a particular grammar type, such as prepositions or verbs with different tenses.

Memorization

Students are given lists of target language vocabulary words and their native language equivalents and are asked to memorize them. Students are also required to memorize grammatical rules and grammatical paradigms such as verb conjugations.

Use words in sentences

In order to show that students understand the meaning and use of a new vocabulary item, they make up sentences in which they use the new words.

Composition

The teacher gives the students a topic to write about in the target language. The topic is based upon some aspect of the reading passage of the lesson. Sometimes, instead of creating a composition, students are asked to prepare a precis of the reading passage.

CONCLUSION

You have now had an opportunity to examine the principles and some of the techniques of the Grammar-Translation Method. Try to make a connection between what you have understood and your own teaching situation and beliefs.

Do you believe that a fundamental reason for learning a foreign language is to be able to read the literature written in the target language? Do you think it is important to learn *about* the target language? Should culture be viewed as consisting of literature and the fine arts? Do you agree with any of the other principles underlying the Grammar-Translation Method? Which ones?

Is translation a valuable exercise? Is answering reading comprehension questions of the type described here helpful? Should grammar be presented deductively? Are these or any of the other techniques of the Grammar-Translation Method ones which will be useful to you in your own teaching? Which ones?

ACTIVITIES

A Check your understanding of the Grammar-Translation Method.

1 It has been said that the Grammar-Translation Method teaches students about the target language, but not how to use it. Explain the difference in your own words.

2 What are the clues that this method had its origin in the teaching of the classical languages, Latin and Greek?

B Apply what you have understood about the Grammar-Translation Method.

1 Think of a particular group of students you have recently taught or are currently teaching. Choose a reading passage from a literary work or a textbook or write one yourself. Make sure it is at a level your students can understand, yet not at a level that would be too simple for them. Try translating it yourself as a test of its difficulty. Identify the vocabulary you would choose to work on. Plan vocabulary exercises you would use to help your students associate the new words with their native language equivalents.

2 Pick a grammatical point or two contained in the same passage. Provide the explicit grammar rule that relates to each one and give

some examples. Design exercises that require your students to apply the rule to some different examples.

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3   The Direct Method

INTRODUCTION

As with the Grammar-Translation Method, the Direct Method is not new. Its principles have been applied by language teachers for many years. Most recently, it was revived as a method when the goal of instruction became learning how to use a foreign language to communicate. Since the Grammar-Translation Method was not very effective in preparing students to use the target language communicatively, the Direct Method became popular.

The Direct Method has one very basic rule: No translation is allowed. In fact, the Direct Method receives its name from the fact that meaning is to be conveyed *directly* in the target language through the use of demonstration and visual aids, with no recourse to the students' native language (Diller 1978).

We will now try to come to an understanding of the Direct Method by observing an English teacher using it in a *scuola media* (lower secondary school) class in Italy. The class has thirty students who attend English class for one hour, three times a week. The class we observe is at the end of its first year of English language instruction in a *scuola media*.

EXPERIENCE

The teacher is calling the class to order as we find seats toward the back of the room. He has placed a big map of the United States in the front of the classroom. He asks the students to open their books to a certain page number. The lesson is entitled 'Looking at a Map.' As the students are called on one by one, they read a sentence from the reading passage at the beginning of the lesson. The teacher points to the part of the map the sentence describes after each has read his sentence. The passage begins:

> We are looking at a map of the United States. Canada is the country to the north of the United States, and Mexico is the country to the south of the United States. Between Canada and the United States are the Great Lakes. Between Mexico and the United States is the Rio Grande

River. On the East Coast is the Atlantic Ocean, and on the West Coast is the Pacific Ocean. In the East is a mountain range called the Appalachian Mountains. In the West are the Rocky Mountains.

After the students finish reading the passage, they are asked if they have any questions. A student asks what a mountain range is. The teacher turns to the blackboard and draws a series of inverted cones to illustrate a mountain range.
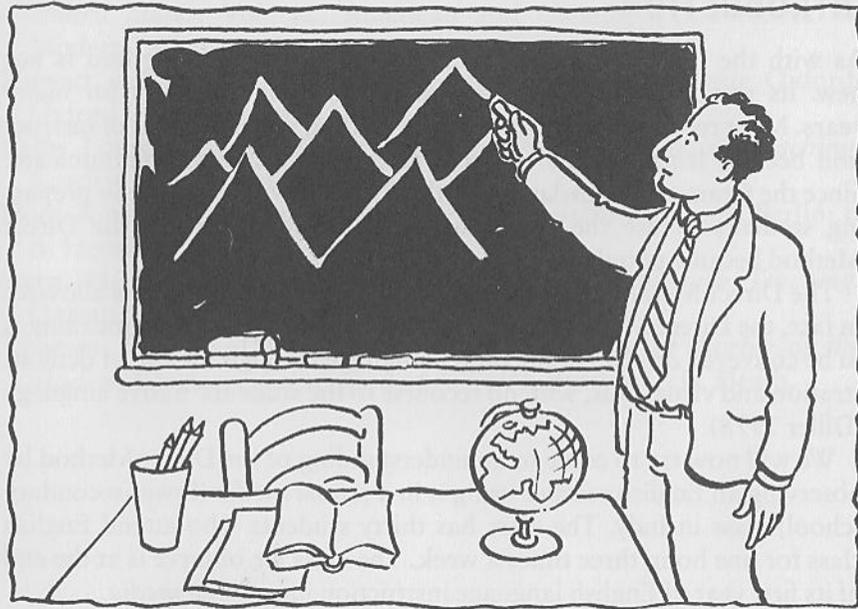
The student nods and says, 'I understand.' Another student asks what 'between' means. The teacher replies, 'You are sitting between Maria Pia and Giovanni. Paolo is sitting between Gabriella and Cettina. Now do you understand the meaning of "between"?' The student answers, 'Yes, I understand.'

After all of the questions have been answered, the teacher asks some of his own. 'Class, are we looking at a map of Italy?'

The class replies in chorus, 'No!'

The teacher reminds the class to answer in a full sentence.

'No, we aren't looking at a map of Italy,' they respond.

The teacher asks, 'Are we looking at a map of the United States?'

'Yes. We are looking at a map of the United States.'

'Is Canada the country to the south of the United States?'

'No. Canada isn't the country south of the United States.'

'Are the Great Lakes in the North of the United States?'

'Yes. The Great Lakes are in the North.'

'Is the Rio Grande a river or a lake?'

'The Rio Grande is a river.'

'It's a river. Where is it?'

'It's between Mexico and the United States.'

'What color is the Rio Grande on the map?'

'It's blue.'

'Point to a mountain range in the West. What mountains are they?'

'They are the Rocky Mountains.'

The question and answer session continues for a few more minutes. Finally, the teacher invites the students to ask questions. Hands go up, and the teacher calls on students to pose questions one at a time to which the class replies. After several questions have been posed, one girl asks, 'Where are the Appalachian Mountains?' Before the class has a chance to respond, the teacher works with the student on the pronunciation of 'Appalachian.' Then he includes the rest of the class in this practice as well, expecting that they will have the same problem with this long word. After insuring that the students' pronunciation is correct, the teacher allows the class to answer the question.

Later another student asks, 'What is the ocean in the West Coast?' The teacher again interrupts before the class has a chance to reply, saying, 'What is the ocean in the West Coast? … or on the West Coast?' The student hesitates, then says, 'On the West Coast.'

'Correct,' says the teacher. 'Now, repeat your question.'

'What is the ocean on the West Coast?'

The class replies in chorus, 'The ocean on the West Coast is the Pacific.'

After the students have asked about ten questions, the teacher begins asking questions and making statements again. This time, however, the questions and statements are about the students in the classroom, and contain one of the prepositions 'on,' 'at,' 'to,' 'in,' or 'between,' such as, 'Antonella, is your book on your desk?' 'Antonio, who is sitting between Luisa and Teresa?' 'Emanuela, point to the clock.' The students then make up their own questions and statements and direct them to other students.

The teacher next instructs the students to turn to an exercise in the lesson which asks them to fill in the blanks. They read a sentence out loud and supply the missing word as they are reading, for example:

The Atlantic Ocean is _____ the East Coast.
The Rio Grande is _____ Mexico and the United States.
Edoardo is looking _____ the map.

Finally, the teacher asks the students to take out their notebooks, and he gives them a dictation. The passage he dictates is one paragraph long and is about the geography of the United States.

During the remaining two classes this week, the class will:

1 Review the features of United States geography.
2 Following the teacher's directions, label blank maps with these geographical features. After this, the students will give directions to the teacher, who will complete a map on the blackboard.
3 Practice the pronunciation of 'river,' paying particular attention to the /ı/ in the first syllable (and contrasting it with /iy/) and to the pronunciation of /r/.
4 Write a paragraph about the major geographical features of the United States.
5 Discuss the proverb 'Time is money.' Students will talk about this is in order to understand that people in the United States value punctuality. They will compare this attitude with their own view of time.

THINKING ABOUT THE EXPERIENCE

Let us make some observations on our experience. These will be in the column on the left. The principles of the Direct Method that can be inferred from our observations will be listed in the column on the right.

Observations	Principles
1 The students read aloud a passage about United States geography.	Reading in the target language should be taught from the beginning of language instruction; however, the reading skill will be developed through practice with speaking. Language is primarily speech. Culture consists of more than the fine arts (e.g. the students study geography and cultural attitudes).

Observations	Principles
2 The teacher points to a part of the map after each sentence is read.	Objects (e.g. realia or pictures) present in the immediate classroom environment should be used to help students understand the meaning.
3 The teacher uses the target language to ask the students if they have a question. The students use the target language to ask their questions.	The native language should not be used in the classroom.
4 The teacher answers the students' questions by drawing on the blackboard or giving examples.	The teacher should demonstrate, not explain or translate. It is desirable that students make a direct association between the target language and meaning.
5 The teacher asks questions about the map in the target language, to which the students reply in a complete sentence in the target language.	Students should learn to think in the target language as soon as possible. Vocabulary is acquired more naturally if students use it in full sentences, rather than memorizing word lists.
6 Students ask questions about the map.	The purpose of language learning is communication (therefore students need to learn how to ask questions as well as answer them).
7 The teacher works with the students on the pronunciation of 'Appalachian.'	Pronunciation should be worked on right from the beginning of language instruction.
8 The teacher corrects a grammar error by asking the students to make a choice.	Self-correction facilitates language learning.

Observations	Principles
9　The teacher asks questions about the students; students ask each other questions.	Lessons should contain some conversational activity—some opportunity for students to use language in real contexts. Students should be encouraged to speak as much as possible.
10　The students fill in blanks with prepositions practiced in the lesson.	Grammar should be taught inductively. There may never be an explicit grammar rule given.
11　The teacher dictates a paragraph about United States geography.	Writing is an important skill, to be developed from the beginning of language instruction.
12　All of the lessons of the week involve United States geography.	The syllabus is based on situations or topics, not usually on linguistic structures.
13　A proverb is used to discuss how people in the U.S. view punctuality.	Learning another language also involves learning how speakers of that language live.

REVIEWING THE PRINCIPLES

Now let us consider the principles of the Direct Method as they are arranged in answer to the ten questions posed earlier:

1　What are the goals of teachers who use the Direct Method?

Teachers who use the Direct Method intend that students learn how to communicate in the target language. In order to do this successfully, students should learn to think in the target language.

2　What is the role of the teacher? What is the role of the students?

Although the teacher directs the class activities, the student role is less passive than in the Grammar-Translation Method. The teacher and the students are more like partners in the teaching/learning process.

3　What are some characteristics of the teaching/learning process?

Teachers who use the Direct Method believe students need to associate meaning and the target language directly. In order to do this, when the teacher introduces a new target language word or phrase, he demonstrates its meaning through the use of realia, pictures, or pantomime; he never translates it into the students' native language. Students speak in the target language a great deal and communicate as if they were in real situations. In fact, the syllabus used in the Direct Method is based upon situations (for example, one unit would consist of language that people would use at a bank, another of the language that they use when going shopping) or topics (such as geography, money, or the weather). Grammar is taught inductively; that is, the students are presented with examples and they figure out the rule or generalization from the examples. An explicit grammar rule may never be given. Students practice vocabulary by using new words in complete sentences.

4　What is the nature of student–teacher interaction? What is the nature of student–student interaction?

The initiation of the interaction goes both ways, from teacher to students and from student to teacher, although the latter is often teacher-directed. Students converse with one another as well.

5　How are the feelings of the students dealt with?

There are no principles of the method which relate to this area.

6　How is language viewed? How is culture viewed?

Language is primarily spoken, not written. Therefore, students study common, everyday speech in the target language. They also study culture consisting of the history of the people who speak the target language, the geography of the country or countries where the language is spoken, and information about the daily lives of the speakers of the language.

7　What areas of language are emphasized? What language skills are emphasized?

Vocabulary is emphasized over grammar. Although work on all four skills (reading, writing, speaking, and listening) occurs from the start,

oral communication is seen as basic. Thus the reading and writing exercises are based upon what the students practice orally first. Pronunciation also receives attention right from the beginning of a course.

8 What is the role of the students' native language?

The students' native language should not be used in the classroom.

9 How is evaluation accomplished?

We did not actually see any formal evaluation in the class we observed; however, in the Direct Method, students are asked to use the language, not to demonstrate their knowledge about the language. They are asked to do so using both oral and written skills. For example, the students might be interviewed orally by the teacher or might be asked to write a paragraph about something they have studied.

10 How does the teacher respond to student errors?

The teacher, employing various techniques, tries to get students to self-correct whenever possible.

REVIEWING THE TECHNIQUES

Are there answers to the ten questions with which you agreed? Then the following techniques may also be useful. Of course, even if you did not agree with all the answers, there may be some techniques of the Direct Method you can adapt to your own approach to teaching. The following expanded review of techniques provides you with some details which will help you do this.

Reading aloud

Students take turns reading sections of a passage, play, or dialog out loud. At the end of each student's turn, the teacher uses gestures, pictures, realia, examples, or other means to make the meaning of the section clear.

Question and answer exercise

This exercise is conducted only in the target language. Students are asked questions and answer in full sentences so that they practice new words

and grammatical structures. They have the opportunity to ask questions as well as answer them.

Getting students to self-correct

The teacher of this class has the students self-correct by asking them to make a choice between what they said and an alternative answer he supplied. There are, however, other ways of getting students to self-correct. For example, a teacher might simply repeat what a student has just said, using a questioning voice to signal to the student that something was wrong with it. Another possibility is for the teacher to repeat what the student said, stopping just before the error. The student knows that the next word was wrong.

Conversation practice

The teacher asks students a number of questions in the target language, which the students have to understand to be able to answer correctly. In the class observed, the teacher asked individual students questions about themselves. The questions contained a particular grammar structure. Later, the students were able to ask each other their own questions using the same grammatical structure.

Fill-in-the-blank exercise

This technique has already been discussed in the Grammar-Translation Method, but differs in its application in the Direct Method. All the items are in the target language; furthermore, no explicit grammar rule would be applied. The students would have induced the grammar rule they need to fill in the blanks from examples and practice with earlier parts of the lesson.

Dictation

The teacher reads the passage three times. The first time the teacher reads it at a normal speed, while the students just listen. The second time he reads the passage phrase by phrase, pausing long enough to allow students to write down what they have heard. The last time the teacher again reads at a normal speed, and students check their work.

Map drawing

The class included one example of a technique used to give students listening comprehension practice. The students were given a map with the

geographical features unnamed. Then the teacher gave the students directions such as the following, 'Find the mountain range in the West. Write the words "Rocky Mountains" across the mountain range.' He gave instructions for all the geographical features of the United States so that students would have a completely labeled map if they followed his instructions correctly. The students then instructed the teacher to do the same thing with a map he had drawn on the blackboard. Each student could have a turn giving the teacher instructions for finding and labeling one geographical feature.

Paragraph writing

The teacher in this class asked the students to write a paragraph in their own words on the major geographical features of the United States. They could have done this from memory, or they could have used the reading passage in the lesson as a model.

CONCLUSION

Now that you have considered the principles and the techniques of the Direct Method somewhat, see what you can find of use for your own teaching situation.

Do you agree that the goal of target language instruction should be to teach students how to communicate in the target language? Does it make sense to you that the students' native language should not be used to give meaning to the target language? Do you agree that the culture that is taught should be about people's daily lives in addition to the fine arts? Should students be encouraged to self-correct? Are there any other principles of the Direct Method which you believe in? Which ones?

Is dictation a worthwhile activity? Have you used question-and-answer exercises and conversation practice as described here before? If not, should you? Is paragraph writing a useful thing to ask students to do? Should grammar be presented inductively? Are there any other techniques of the Direct Method which you would consider adopting? Which ones?

ACTIVITIES

A Check your understanding of the Direct Method.

1 In the previous chapter on the Grammar-Translation Method, we learned that grammar was treated deductively. In the Direct Method,

grammar is treated inductively. Can you explain the difference between deductive and inductive treatments of grammar?

2 What are some of the characteristics of the Direct Method that make it so distinctive from the Grammar-Translation Method?

3 It has been said that it may be advantageous to a teacher using the Direct Method not to know his students' native language. Do you agree? Why?

B Apply what you have understood about the Direct Method.

1 Choose a particular situation (such as at the bank, at the railroad station, or at the doctor's office) or a particular topic (such as articles of clothing, holidays, or the weather) and write a short passage or a dialog on the theme you have chosen. Now think about how you will convey its meaning to students without using their native language.

2 Select a grammar point from the passage. Plan how you will get students to practice the grammar point. What examples can you provide them with so that they can induce the rule themselves?

3 Practice writing and giving a dictation as it is described in this chapter.

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4 The Audio-Lingual Method

INTRODUCTION

The Audio-Lingual Method, like the Direct Method we have just examined, is also an oral-based approach. However, it is very different in that rather than emphasizing vocabulary acquisition through exposure to its use in situations, the Audio-Lingual Method drills students in the use of grammatical sentence patterns. It also, unlike the Direct Method, has a strong theoretical base in linguistics and psychology. Charles Fries (1945) of the University of Michigan led the way in applying principles from structural linguistics in developing the method, and for this reason, it has sometimes been referred to as the 'Michigan Method.' Later in its development, principles from behavioral psychology (Skinner 1957) were incorporated. It was thought that the way to acquire the sentence patterns of the target language was through conditioning—helping learners to respond correctly to stimuli through shaping and reinforcement. Learners could overcome the habits of their native language and form the new habits required to be target language speakers.

In order to come to an understanding of this method, let us now enter a classroom where the Audio-Lingual Method is being used. We will sit in on a beginning level English class in Mali. There are thirty-four students, thirteen to fifteen years of age. The class meets for one hour a day, five days a week.

EXPERIENCE

As we enter the classroom, the first thing we notice is that the students are attentively listening as the teacher is presenting a new dialog, a conversation between two people. The students know they will be expected to eventually memorize the dialog the teacher is introducing. All of the teacher's instructions are in English. Sometimes she uses actions to convey meaning, but not one word of the students' native language is uttered. After she acts out the dialog, she says:

'All right, class. I am going to repeat the dialog now. Listen carefully, but no talking please.

Two people are walking along a sidewalk in town. They know each other, and as they meet, they stop to talk. One of them is named Sally and the other one is named Bill. I will talk for Sally and for Bill. Listen to their conversation:

SALLY   Good morning, Bill.
BILL   Good morning, Sally.
SALLY   How are you?
BILL   Fine, thanks. And you?
SALLY   Fine. Where are you going?
BILL   I'm going to the post office.
SALLY   I am too. Shall we go together?
BILL   Sure. Let's go.

Listen one more time. This time try to understand all that I am saying.'

Now she has the whole class repeat each of the lines of the dialog after her model. They repeat each line several times before moving on to the next line. When the class comes to the line, 'I'm going to the post office,' they stumble a bit in their repetition. The teacher, at this point, stops the repetition and uses a backward build-up drill (expansion drill). The purpose of this drill is to break down the troublesome sentence into smaller parts. The teacher starts with the end of the sentence and has the class repeat just the last two words. Since they can do this, the teacher adds a few more words, and the class repeats this expanded phrase. Little by little the teacher builds up the phrases until the entire sentence is being repeated.

TEACHER   Repeat after me: post office.
CLASS   Post office.
TEACHER   To the post office.
CLASS   To the post office.
TEACHER   Going to the post office.
CLASS   Going to the post office.
TEACHER   I'm going to the post office.
CLASS   I'm going to the post office.

Through this step-by-step procedure, the teacher is able to give the students help in producing the troublesome line. Having worked on the line in small pieces, the students are also able to take note of where each word or phrase begins and ends in the sentence.

After the students have repeated the dialog several times, the teacher gives them a chance to adopt the role of Bill while she says Sally's lines. Before the class actually says each line, the teacher models it. In effect, the

class is experiencing a repetition drill where the task is to listen carefully and attempt to mimic the teacher's model as accurately as possible.

Next the class and the teacher switch roles in order to practice a little more, the teacher saying Bill's lines and the class saying Sally's. Then the teacher divides the class in half so that each half gets to try to say on their own either Bill's or Sally's lines. The teacher stops the students from time to time when she feels they are straying too far from the model, and once again provides a model, which she has them attempt to copy. To further practice the lines of this dialog, the teacher has all the boys in the class take Bill's part and all the girls take Sally's.

She then initiates a chain drill with four of the lines from the dialog. A chain drill gives students an opportunity to say the lines individually. The teacher listens and can tell which students are struggling and will need more practice. A chain drill also lets students use the expressions in communication with someone else, even though the communication is very limited. The teacher addresses the student nearest her with, 'Good morning, Jose.' He, in turn, responds, 'Good morning, teacher.' She says, 'How are you?' Jose answers, 'Fine, thanks. And you?' The teacher replies, 'Fine.' He understands through the teacher's gestures that he is to turn to the student sitting beside him and greet her. That student, in turn, says her lines in reply to him. When she has finished, she greets the student on the other side of her. This chain continues until all of the students have a chance to ask and answer the questions. The last student directs the greeting to the teacher.

Finally, the teacher selects two students to perform the entire dialog for the rest of the class. When they are finished, two others do the same. Not everyone has a chance to say the dialog in a pair today, but perhaps they will some time this week.

The teacher moves next to the second major phase of the lesson. She continues to drill the students with language from the dialog, but these drills require more than simple repetition. The first drill the teacher leads is a single-slot substitution drill in which the students will repeat a sentence from the dialog and replace a word or phrase in the sentence with the word or phrase the teacher gives them. This word or phrase is called the cue.

The teacher begins by reciting a line from the dialog, 'I am going to the post office.' Following this she shows the students a picture of a bank and says the phrase, 'The bank.' She pauses, then says, 'I am going to the bank.'

From her example the students realize that they are supposed to take the cue phrase ('the bank'), which the teacher supplies, and put it into its proper place in the sentence.

Now she gives them their first cue phrase, 'The drugstore.' Together the students respond, 'I am going to the drugstore.' The teacher smiles. 'Very good!' she exclaims. The teacher cues, 'The park.' The students chorus, 'I am going to the park.'

Other cues she offers in turn are 'the cafe,' 'the supermarket,' 'the bus station,' 'the football field,' and 'the library.' Each cue is accompanied by a picture as before. After the students have gone through the drill sequence three times, the teacher no longer provides a spoken cue phrase. Instead she simply shows the pictures one at a time, and the students repeat the entire sentence, putting the name of the place in the picture in the appropriate slot in the sentence.
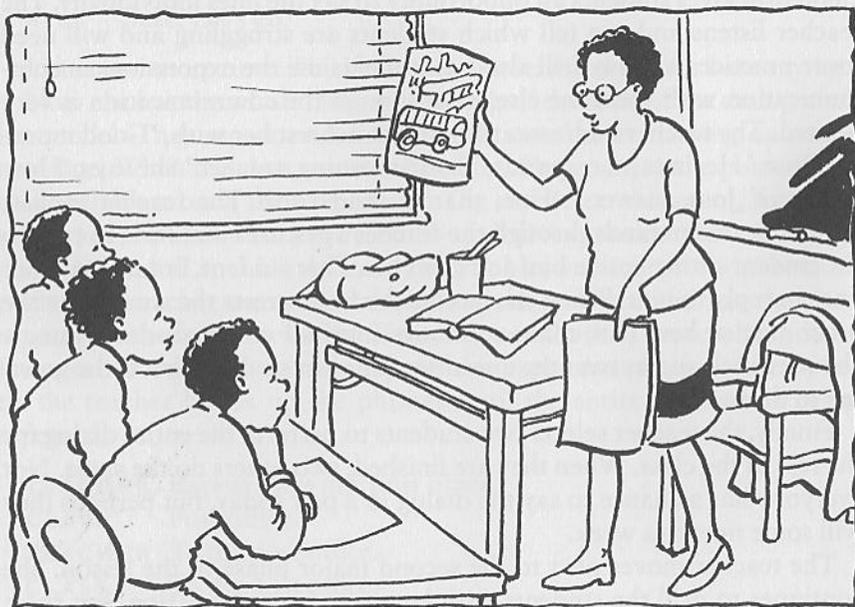
A similar procedure is followed for another sentence in the dialog, 'How are you?' The subject pronouns 'he,' 'she,' 'they,' and 'you' are used as cue words. This substitution drill is slightly more difficult for the students since they have to change the form of the verb 'be' to 'is' or 'are,' depending on which subject pronoun the teacher gives them. The students are apparently familiar with the subject pronouns since the teacher is not using any pictures. Instead, after going through the drill a few times supplying oral cues, the teacher points to a boy in the class and the students understand they are to use the pronoun 'he' in the sentence. They chorus,

'How is he?' 'Good!' says the teacher. She points to a girl and waits for the class's response, then points to other students to elicit the use of 'they.'

Finally, the teacher increases the complexity of the task by leading the students in a multiple-slot substitution drill. This is essentially the same type of drill as the single-slot the teacher just used. However with this drill, students must recognize what part of speech the cue word is and where it fits into the sentence. The students still listen to only one cue from the teacher. Then they must make a decision concerning where the cue word or phrase belongs in a sentence also supplied by the teacher. The teacher in this class starts off by having the students repeat the original sentence from the dialog, 'I am going to the post office.' Then she gives them the cue 'she.' The students understand and produce, 'She is going to the post office.' The next cue the teacher offers is 'to the park.' The students hesitate at first; then they respond by correctly producing, 'She is going to the park.' She continues in this manner, sometimes providing a subject pronoun, other times naming a location.

The substitution drills are followed by a transformation drill. This type of drill asks students to change one type of sentence into another—an affirmative sentence into a negative or an active sentence into a passive, for example. In this class, the teacher uses a substitution drill that requires the students to change a statement into a yes/no-question. The teacher offers an example, 'I say, "She is going to the post office." You make a question by saying, "Is she going to the post office?"'

The teacher models two more examples of this transformation, then asks, 'Does everyone understand? OK, let's begin. "They are going to the bank."' The class replies in turn, 'Are they going to the bank?' They transform approximately fifteen of these patterns, and then the teacher decides they are ready to move on to a question-and-answer drill.

The teacher holds up one of the pictures she used earlier, the picture of a football field, and asks the class, 'Are you going to the football field?' She answers her own question, 'Yes, I'm going to the football field.' She poses the next question while holding up a picture of a park, 'Are you going to the park?' And again answers herself, 'Yes, I'm going to the park.' She holds up a third picture, the one of a library. She poses a question to the class, 'Are you going to the library?' They respond together, 'Yes, I am going to the library.'

'Very good,' the teacher says. Through her actions and examples, the students have learned that they are to answer the questions following the pattern she has modeled. The teacher drills them with this pattern for the next few minutes. Since the students can handle it, she poses the question

to selected individuals rapidly, one after another. The students are expected to respond very quickly, without pausing.

The students are able to keep up the pace, so the teacher moves on to the next step. She again shows the class one of the pictures, a supermarket this time. She asks, 'Are you going to the bus station?' She answers her own question, 'No, I am going to the supermarket.'

The students understand that they are required to look at the picture and listen to the question and answer negatively if the place in the question is not the same as what they see in the picture. 'Are you going to the bus station?' The teacher asks while holding up a picture of a cafe. 'No, I am going to the cafe,' the class answers.

'Very good!' exclaims the teacher. After posing a few more questions which require negative answers, the teacher produces the pictures of the post office and asks, 'Are you going to the post office?' The students hesitate a moment and then chorus, 'Yes, I am going to the post office.'

'Good,' comments the teacher. She works a little longer on this question-and-answer drill, sometimes providing her students with situations that require a negative answer and sometimes encouragement to each student. She holds up pictures and poses questions one right after another, but the students seem to have no trouble keeping up with her. The only time she changes the rhythm is when a student seriously mispronounces a word. When this occurs she restates the word and works briefly with the student until his pronunciation is closer to her own.

For the final few minutes of the class, the teacher returns to the dialog with which she began the lesson. She repeats it once, then has the half of the class to her left do Bill's lines and the half of the class to her right do Sally's. This time there is no hesitation at all. The students move through the dialog briskly. They trade roles and do the same. The teacher smiles, 'Very good. Class dismissed.'

The lesson ends for the day. Both the teacher and the students have worked hard. The students have listened to and spoken only English for the period. The teacher is tired from all her action, but she is pleased for she feels the lesson has gone well. The students have learned the lines of the dialog and to respond without hesitation to her cues in the drill pattern.

In lessons later this week the teacher will do the following:

1 Review the dialog.
2 Expand upon the dialog by adding a few more lines, such as 'I am going to the post office. I need a few stamps.'
3 Drill the new lines and introduce some new vocabulary items through the new lines, for example:

'I am going to the supermarket.   I need a little butter.'
'   ... library.   ... few books.'
'   drugstore.   ... little medicine.'

4 Work on the difference between mass and count nouns, contrasting 'a little/a few' with mass and count nouns respectively. No grammar rule will ever be given to the students. The students will be led to figure out the rules from their work with the examples the teacher provides.

5 A contrastive analysis (the comparison of two languages, in this case, the students' native language and the target language, English) has led the teacher to expect that the students will have special trouble with the pronunciation of words such as 'little,' which contain /I/. The students do indeed say the word as if it contained /iy/. As a result, the teacher works on the contrast between /iy/ and /I/ several times during the week. She uses minimal-pair words, such as 'sheep,' 'ship'; 'leave,' 'live'; and 'he's,' 'his' to get her students first to hear the difference in pronunciation between the words in each pair. Then, when she feels they are ready, she drills them in saying the two sounds—first by themselves, and later in words, phrases, and sentences.

6 Sometime towards the end of the week the teacher writes the dialog on the blackboard. She asks the students to give her the lines and she writes them out as the students say them. They copy the dialog in their notebooks. They also do some limited written work with the dialog. In one exercise the teacher has erased fifteen selected words from the expanded dialog. The students have to rewrite the dialog in their notebooks, supplying the missing words without looking at the complete dialog they copied earlier. In another exercise, the students are given sequences of words such as *I, go, supermarket* and *he, need, butter* and they are asked to write complete sentences like the ones they have been drilling orally.

7 On Friday the teacher leads the class in the 'supermarket alphabet game.' The game starts with a student who needs a food item beginning with the letter 'A.' The student says, 'I am going to the supermarket. I need a few apples.' The next student says, 'I am going to the supermarket. He needs a few apples. I need a little bread (or "a few bananas" or any other food item you could find in the supermarket beginning with the letter "B").' The third student continues, 'I am going to the supermarket. He needs a few apples. She needs a little bread. I need a little cheese.' The game continues with each player adding an item that begins with the next letter in the alphabet. Before adding his own item, however, each player must mention the items of

the other students before him. If the student has difficulty thinking of an item, the other students or the teacher helps.

8 A presentation by the teacher on supermarkets in the United States follows the game. The teacher tries very hard to get meaning across in English. The teacher answers the student's questions about the differences between supermarkets in the United States and open-air markets in Mali. They also discuss briefly the differences between American and Malian football. The students seem very interested in the discussion. The teacher promises to continue the discussion of popular American sports next week.

THINKING ABOUT THE EXPERIENCE

Although it is true that this was a very brief experience with the Audio-Lingual Method, let's see if we can make some observations about the behavior of the teacher and the techniques she used. From these we should be able to figure out the principles underlying the method. We will make our observations in order, following the lesson plan of the class we observed.

Observations	Principles
1 The teacher introduces a new dialog.	Language forms do not occur by themselves; they occur most naturally within a context.
2 The language teacher uses only the target language in the classroom. Actions, pictures, or realia are used to give meaning otherwise.	The native language and the target language have separate linguistic systems. They should be kept apart so that the students' native language interferes as little as possible with the students' attempts to acquire the target language.
3 The language teacher introduces the dialog by modeling it two times; she introduces the drills by modeling the correct answers; at other times, she corrects mispronunciation by modeling the proper sounds in the target language.	One of the language teacher's major roles is that of a model of the target language. Teachers should provide students with a good model. By listening to how it is supposed to sound, students should be able to mimic the model.

Observations	Principles
4 The students repeat each line of the new dialog several times.	Language learning is a process of habit formation. The more often something is repeated, the stronger the habit and the greater the learning.
5 The students stumble over one of the lines of the dialog. The teacher uses a backward build-up drill with this line.	It is important to prevent learners from making errors. Errors lead to the formation of bad habits. When errors do occur, they should be immediately corrected by the teacher.
6 The teacher initiates a chain drill in which each student greets another.	The purpose of language learning is to learn how to use the language to communicate.
7 The teacher uses single-slot and multiple-slot substitution drills.	Particular parts of speech occupy particular 'slots' in sentences. In order to create new sentences, students must learn which part of speech occupies which slot.
8 The teacher says, 'Very good,' when the students answer correctly.	Positive reinforcement helps the students to develop correct habits.
9 The teacher uses spoken cues and picture cues.	Students should learn to respond to both verbal and nonverbal stimuli.
10 The teacher conducts transformation and question-and-answer drills.	Each language has a finite number of patterns. Pattern practice helps students to form habits which enable the students to use the patterns.
11 When the students can handle it, the teacher poses the questions to them rapidly.	Students should 'overlearn,' i.e. learn to answer automatically without stopping to think.

Observations

Principles

12   The teacher provides the students with cues; she calls on individuals; she smiles encouragement; she holds up pictures one after another.

The teacher should be like an orchestra leader—conducting, guiding, and controlling the students' behavior in the target language.

13   New vocabulary is introduced through lines of the dialog; vocabulary is limited.

The major objective of language teaching should be for students to acquire the structural patterns; students will learn vocabulary afterward.

14   Students are given no grammar rules; grammatical points are taught through examples and drills.

The learning of a foreign language should be the same as the acquisition of the native language. We do not need to memorize rules in order to use our native language. The rules necessary to use the target language will be figured out or induced from examples.

15   The teacher does a contrastive analysis of the target language and the students' native language in order to locate the places where she anticipates her students will have trouble.

The major challenge of foreign language teaching is getting students to overcome the habits of their native language. A comparison between the native and target language will tell the teacher in what areas her students will probably experience difficulty.

16   The teacher writes the dialog on the blackboard toward the end of the week. The students do some limited written work with the dialog and the sentence drills.

Speech is more basic to language than the written form. The 'natural order'—the order children follow when learning their native language—of skill acquisition is: listening, speaking, reading, and writing.

Observations

Principles

17   The supermarket alphabet game and a discussion of American supermarkets and football are included.

Language cannot be separated from culture. Culture is not only literature and the arts, but also the everyday behavior of the people who use the target language. One of the teacher's responsibilities is to present information about that culture.

REVIEWING THE PRINCIPLES

At this point we should turn to the ten questions we have answered for each method we have considered so far.

1   What are the goals of teachers who use the Audio-Lingual Method?

Teachers want their students to be able to use the target language communicatively. In order to do this, they believe students need to overlearn the target language, to learn to use it automatically without stopping to think. Their students achieve this by forming new habits in the target language and overcoming the old habits of their native language.

2   What is the role of the teacher? What is the role of the students?

The teacher is like an orchestra leader, directing and controlling the language behavior of her students. She is also responsible for providing her students with a good model for imitation. Students are imitators of the teacher's model or the tapes she supplies of model speakers. They follow the teacher's directions and respond as accurately and as rapidly as possible.

3   What are some characteristics of the teaching/learning process?

New vocabulary and structural patterns are presented through dialogs. The dialogs are learned through imitation and repetition. Drills (such as repetition, backward build-up, chain, substitution, transformation, and question-and-answer) are conducted based upon the patterns present in the dialog. Students' successful responses are positively reinforced. Grammar is induced from the examples given; explicit grammar rules are not provided. Cultural information is

contextualized in the dialogs or presented by the teacher. Students' reading and written work is based upon the oral work they did earlier.

4   What is the nature of student–teacher interaction? What is the nature of student–student interaction?

There is student-to-student interaction in chain drills or when students take different roles in dialogs, but this interaction is teacher-directed. Most of the interaction is between teacher and students and is initiated by the teacher.

5   How are the feelings of the students dealt with?

There are no principles of the method that relate to this area.

6   How is the language viewed? How is the culture viewed?

The view of language in the Audio-Lingual Method has been influenced by descriptive linguists. Every language is seen as having its own unique system. The system is comprised of several different levels: phonological, morphological, and syntactic. Each level has its own distinctive patterns.

Everyday speech is emphasized in the Audio-Lingual Method. The level of complexity of the speech is graded, however, so that beginning students are presented with only simple patterns. Culture consists of the everyday behavior and lifestyle of the target language speakers.

7   What areas of language are emphasized? What language skills are emphasized?

Vocabulary is kept to a minimum while the students are mastering the sound system and grammatical patterns. A grammatical pattern is not the same as a sentence. For instance, underlying the following three sentences is the same grammatical pattern: *Meg called, The Blue Jays won, The team practiced.*

The natural order of skills presentation is adhered to: listening, speaking, reading, and writing. The oral/aural skills receive most of the attention. What students write they have first been introduced to orally. Pronunciation is taught from the beginning, often by students working in language laboratories on discriminating between members of minimal pairs.

8   What is the role of the students' native language?

The habits of the students' native language are thought to interfere with the students' attempts to master the target language. Therefore, the target language is used in the classroom, not the students' native language. A contrastive analysis between the students' native language and the target language will reveal where a teacher should expect the most interference.

9   How is evaluation accomplished?

The answer to this question is not obvious because we did not actually observe the students in this class taking a formal test. If we had, we would have seen that it was discrete-point in nature, that is, each question on the test would focus on only one point of the language at a time. Students might be asked to distinguish between words in a minimal pair, for example, or to supply an appropriate verb form in a sentence.

10   How does the teacher respond to student errors?

Student errors are to be avoided if at all possible through the teacher's awareness of where the students will have difficulty and restriction of what they are taught to say.

REVIEWING THE TECHNIQUES

If you agree with the above answers, you may wish to implement the following techniques; of course, even if you do not agree, there may be techniques described below that you are already using or can adapt to your approach.

Dialog memorization

Dialogs or short conversations between two people are often used to begin a new lesson. Students memorize the dialog through mimicry; students usually take the role of one person in the dialog, and the teacher the other. After the students have learned the one person's lines, they switch roles and memorize the other person's part. Another way of practicing the two roles is for half of the class to take one role and the other half to take the other. After the dialog has been memorized, pairs of individual students might perform the dialog for the rest of the class.

In the Audio-Lingual Method, certain sentence patterns and grammar points are included within the dialog. These patterns and points are later practiced in drills based on the lines of the dialog.

Backward build-up (expansion) drill

This drill is used when a long line of a dialog is giving students trouble. The teacher breaks down the line into several parts. The students repeat a part of the sentence, usually the last phrase of the line. Then, following the teacher's cue, the students expand what they are repeating part by part until they are able to repeat the entire line. The teacher begins with the part at the end of the sentence (and works backward from there) to keep the intonation of the line as natural as possible. This also directs more student attention to the end of the sentence, where new information typically occurs.

Repetition drill

Students are asked to repeat the teacher's model as accurately and as quickly as possible. This drill is often used to teach the lines of the dialog.

Chain drill

A chain drill gets its name from the chain of conversation that forms around the room as students, one-by-one, ask and answer questions of each other. The teacher begins the chain by greeting a particular student, or asking him a question. That student responds, then turns to the student sitting next to him. The first student greets or asks a question of the second student and the chain continues. A chain drill allows some controlled communication, even though it is limited. A chain drill also gives the teacher an opportunity to check each student's speech.

Single-slot substitution drill

The teacher says a line, usually from the dialog. Next, the teacher says a word or a phrase—called the cue. The students repeat the line the teacher has given them, substituting the cue into the line in its proper place. The major purpose of this drill is to give the students practice in finding and filling in the slots of a sentence.

Multiple-slot substitution drill

This drill is similar to the single-slot substitution drill. The difference is that the teacher gives cue phrases, one at a time, that fit into different slots in the dialog line. The students must recognize what part of speech each cue is, or at least, where it fits into the sentence, and make any other changes, such as subject–verb agreement. They then say the line, fitting the cue phrase into the line where it belongs.

Transformation drill

The teacher gives students a certain kind of sentence pattern, an affirmative sentence for example. Students are asked to transform this sentence into a negative sentence. Other examples of transformations to ask of students are changing a statement into a question, an active sentence into a passive one, or direct speech into reported speech.

Question-and-answer drill

This drill gives students practice with answering questions. The students should answer the teacher's questions very quickly. Although we did not see it in our lesson here, it is also possible for the teacher to cue the students to ask questions as well. This gives students practice with the question pattern.

Use of minimal pairs

The teacher works with pairs of words which differ in only one sound; for example, 'ship/sheep.' Students are first asked to perceive the difference between the two words and later to be able to say the two words. The teacher selects the sounds to work on after she has done a contrastive analysis, a comparison between the students' native language and the language they are studying.

Complete the dialog

Selected words are erased from a dialog students have learned. Students complete the dialog by filling the blanks with the missing words.

Grammar game

Games like the supermarket alphabet game described in this chapter are used in the Audio-Lingual Method. The games are designed to get students to practice a grammar point within a context. Students are able to express themselves, although it is rather limited in this game. Notice there is also a lot of repetition in this game.

CONCLUSION

We've looked at both the techniques and the principles of the Audio-Lingual Method. Try now to make the bridge between this book and your teaching situation.

Does it make sense to you that language acquisition results from habit

formation? If so, will the habits of the native language interfere with target language learning? Should the commission of errors be prevented as much as possible? Should the major focus be on the structural patterns of the target language? Which of these or the other principles of the Audio-Lingual Method are acceptable to you?

Is a dialog a useful way to introduce new material? Should it be memorized through mimicry of the teacher's model? Are structure drills valuable pedagogical activities? Is working on pronunciation through minimal-pair drills a worthwhile activity? Would you say these techniques (or any others of the Audio-Lingual Method) are ones that you can use as described? Could you adapt any of them to your own teaching approach and situation?

ACTIVITIES

A   Check your understanding of the Audio-Lingual Method.

1   Which of the following techniques follows from the principles of the Audio-Lingual Method, and which ones don't? Explain the reasons for your answer.

   a   The teacher asks beginning-level students to write a composition about the system of transportation in their home countries. If they need a vocabulary word that they don't know, they are told to look in a bilingual dictionary for a translation.

   b   Toward the end of the third week of the course, the teacher gives students a reading passage. The teacher asks the students to read the passage and to answer certain questions based upon it. The passage contains words and structures introduced during the first three weeks of the course.

   c   The teacher tells the students that they must add an 's' to third person singular verbs in the present tense in English. She then gives the students a list of verbs and asks them to change the verbs into the third person singular present tense form.

2   Some people believe that knowledge of a first and second language can be helpful to learners who are trying to learn a third language. What would an Audio-Lingual teacher say about this? Why?

B   Apply what you have understood about the Audio-Lingual Method.

1   Read the following dialog. What subsentence pattern is it trying to teach?

SAM   Lou's going to go to college next fall.
BETTY   Where is he going?
SAM   He's going to Stanford.
BETTY   What is he going to study?
SAM   Biology. He's going to be a doctor.

Prepare a series of drills (backward build-up, repetition, chain, single-slot substitution, multiple-slot substitution, transformation, and question-and-answer) designed to give beginning level EFL students some practice with this structure. If the target language that you teach is not English, you may wish to write your own dialog first. It is not easy to prepare drills, so to check yours, you might want to try giving them to some other teachers.

2   Prepare your own dialog to introduce your students to a sentence or subsentence pattern in the target language you teach.

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5 The Silent Way

INTRODUCTION

Although people did learn languages through the Audio-Lingual Method (and indeed it is still practiced today), one problem with it was students' inability to readily transfer the habits they had mastered in the classroom to communicative use outside it. Furthermore, the idea that learning a language meant forming a set of habits was seriously challenged in the early 1960s. Linguist Noam Chomsky argued that language acquisition could not possibly take place through habit formation since people create and understand utterances they have never heard before. Chomsky proposed instead that speakers have a knowledge of underlying abstract rules, which allow them to understand and create novel utterances. Thus, Chomsky reasoned, language must not be considered a product of habit formation, but rather of rule formation. Accordingly, language acquisition must be a procedure whereby people use their own thinking processes, or cognition, to discover the rules of the language they are acquiring.

The emphasis on human cognition led to the establishment of the Cognitive Approach (Celce-Murcia 1991). Rather than simply being responsive to stimuli in the environment, learners were seen to be much more actively responsible for their own learning, engaged in formulating hypotheses in order to discover the rules of the target language. Errors were inevitable and were signs that learners were actively testing their hypotheses. For a while in the early 1970s there was great interest in applying this new Cognitive Approach to language teaching and materials were developed with deductive (learners are given the rule and asked to apply it) and inductive (learners discover the rules from the examples and then practice it) grammar exercises. However, no language teaching method ever really developed directly from the Cognitive Approach; instead, a number of 'innovative methods' emerged. In the next few chapters we will take a look at these.

Although Caleb Gattegno's Silent Way did not stem directly from the Cognitive Approach, it shares certain principles with it. For example, one of the basic principles of the Silent Way is that 'Teaching should be

subordinated to learning.' In other words, Gattegno believed that to teach means to serve the learning process rather than to dominate it. This principle is in keeping with the active search for rules ascribed to the learner in the Cognitive Approach. Gattegno looked at language learning from the perspective of the learner by studying the way babies and young children learn. He concluded that learning is a process which we initiate by ourselves by mobilizing our inner resources (our perception, awareness, cognition, imagination, intuition, creativity, etc.) to meet the challenge at hand. In the course of our learning, we integrate into ourselves whatever 'new' that we create, and we use it as a stepping stone for further learning.
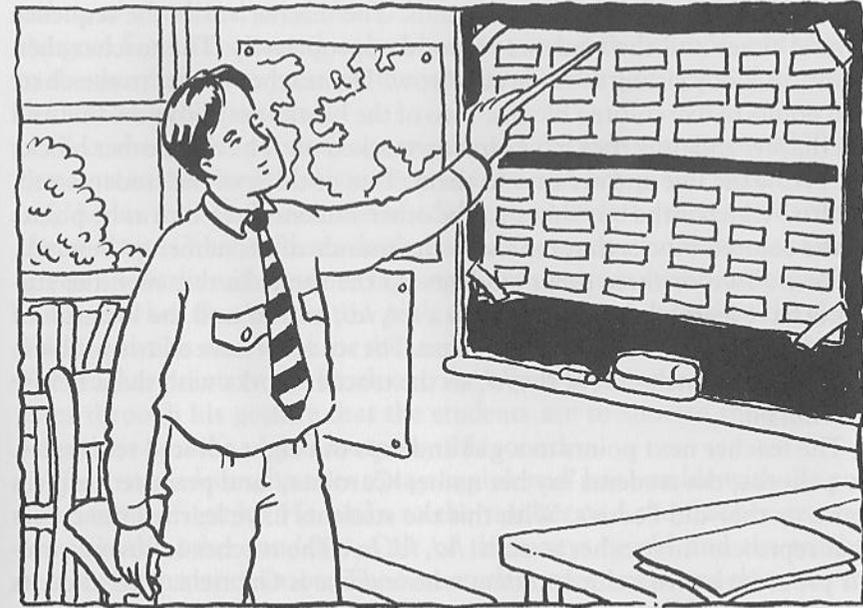
In order to explore the Silent Way, we will observe the first day of an English class in Brazil. There are twenty-four secondary school students in this class. The class meets for two hours a day, three days a week.

EXPERIENCE

As we take our seats, the teacher has just finished introducing the Silent Way in Portuguese. The teacher walks to the front of the room, takes out a metal pointer and points to a chart hanging above the blackboard. The chart has a black background and is covered with small rectangular blocks arranged in rows. Each block is a different color. This is a sound–color chart. Each rectangle represents one English sound. There is a white horizontal line approximately halfway down the chart separating the upper rectangles, which represent vowel sounds, from those below the line, which represent consonant sounds.

Without saying anything, the teacher points in succession to each of five blocks of color above the line. There is silence. The teacher repeats the pattern, pointing to the same five blocks of color. Again, no one says anything. The third time the teacher does the pointing, he says /a/ as he touches the first block. The teacher continues and taps the four other blocks of color with the pointer. As he does this, several students say /e/, /i/, /o/, /u/. He begins with these vowels since they are the ones students will already know. (These five sounds are the simple vowels of Portuguese and every Brazilian schoolchild learns them in this order.)

The teacher points to the rectangle that represents /e/. He puts his two palms together, then spreads them apart to indicate that he wants the students to lengthen this vowel sound. By moving his pointer, he shows that there is a smooth gliding of the tongue necessary to change this Portuguese /e/ into the English diphthong /ey/. He works with the students until he is satisfied that their pronunciation of /ey/ closely approxi-

mates the English vowel. He works in the same way with /iy/, /ow/, and /uw/.

Then the teacher hands the pointer to a girl in the front row. She comes to the front of the room and points to the white block in the top row. The class responds with /a/. One-by-one, as she points to the next three blocks, the class responds correctly with /ey/, /iy/, /ow/. But she has trouble finding the last block of color and points to a block in the third row. A few students yell, 'NO!' She tries another block in the same row; her classmates yell, 'NO!' again. Finally a boy from the front row says, À esquerda (Portuguese for 'to the left'). As the girl moves the pointer one block to the left, the class shouts /uw/. The teacher signals for the girl to do the series again. This time she goes a bit more quickly and has no trouble finding the block for /uw/. The teacher signals to another student to replace the girl and point to the five blocks as the class responds. Then the teacher brings individuals to the front of the room, each one tapping out the sequence of the sounds as he says them. The teacher works with the students through gestures, and sometimes through instructions in Portuguese, to get them to produce the English vowel sounds as accurately as possible. He does not say the sounds himself.

Apparently satisfied that the students can produce the five sounds accurately, the teacher next points to the five blocks in a different order. A few students hesitate, but most of the students seem able to connect the

colored blocks with the correct sounds. The teacher varies the sequence several times and the students respond appropriately. The teacher then points to a boy sitting in the second row. The teacher moves to the chart and points to five colored blocks. Two of the blocks are above the line and are the /ey/ and /uw/ they have already worked on. The three other blocks are below the line and are new to them. Two or three of the students yell, 'Pedro,' which is the boy's name. The other students help him as he points to the colored blocks that represent the sounds of his name: /p/, /ey/, /d/, /r/, /uw/. Two or three other students do the same. In this way, the students have learned that English has a /p/, /d/, and /r/ and the location of these sounds on the sound–color chart. The students have a little problem with the pronunciation of the /r/, so the teacher works with them before moving on.

The teacher next points to a girl and taps out eight colored rectangles. In a chorus, the students say her name, 'Carolina,' and practice the girl's name as they did Pedro's. With this the students have learned the colors that represent three other sounds: /k/, /l/, /n/. The teacher follows a similar procedure with a third student whose name is Gabriela. The students know now the location of /g/ and /b/ as well. The teacher has various students tap out the sounds for the names of their three classmates.

After quite a few students have tapped out the three names, the teacher takes the pointer and introduces a new activity. He asks eight students to sit with him around a big table in the front of the room as the rest of the class gathers behind them. The teacher puts a pile of blue, green, and pink wooden rods of varying lengths in the middle of the table. He points to one of the rods, then points to three rectangles of color on the sound–color chart. Some students attempt to say 'rod.' They are able to do this since they have already been introduced to these sound/color combinations. The teacher points again to the blocks of color, and this time all of the students say 'rod.' The teacher then points to the block of color representing /a/. He points to his mouth and shows the students that he is raising his jaw and closing his mouth, thus showing the students how to produce a new English sound by starting with a sound they already know. The students say something approximating /ə/, which is a new sound for them. The teacher follows this by pointing first to a new block of color, then quickly in succession to four blocks of color; the students chorus, 'A rod.' He turns to a different chart on the wall; this one has words on it in different colors. He points to the words 'a' and 'rod,' and the students see that each letter is in the same color as the sound the letter signifies.

After pointing to 'a' and 'rod,' the teacher sits down with the students at the table, saying nothing. Everyone is silent for a minute until one girl

points to a rod and says, 'A rod.' The teacher hands her the pointer and she goes first to the sound–color chart to tap out the sounds, and second to the word chart to point to the words 'a' and 'rod.' Several other students follow this pattern.

Next, the teacher points to a particular rod and taps out 'a blue rod.' Then he points to the word 'blue' on the word chart. A boy points to the rod and say, 'A blue rod.' He goes to the word chart and finds the three words of this phrase there. Other students do the same. The teacher introduces the word 'green' similarly, with students tapping out the pattern after he is through.

The teacher then points to a pink rod and taps out /pInk/ on the chart. The /I/ vowel is a new one for the students. It does not exist in Portuguese. The teacher points to the block of color which represents /iy/ and he indicates through his gesture that the students are to shorten the glide and open their mouths a bit more to say this sound.

The first student who tries to say 'a pink rod' has trouble with the pronunciation of 'pink.' He looks to the teacher and the teacher gestures towards the other students. One of them says 'pink' and the teacher accepts her pronunciation. The first student tries again and this time the teacher accepts what he says. Another student seems to have trouble with the phrase. Using a finger to represent each word of the phrase, the teacher shows her how the phrase is segmented. Then by tapping his second finger, he indicates that her trouble is with the second word.
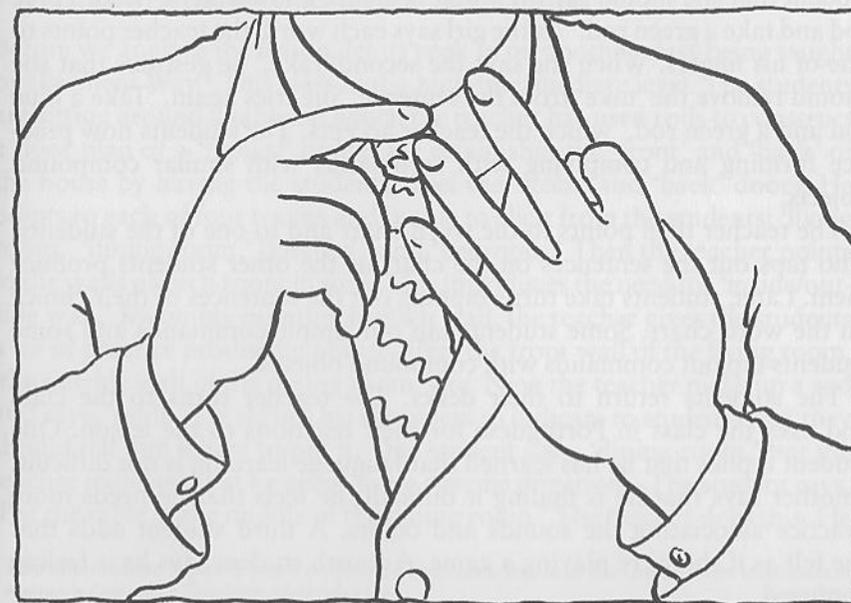
The teacher then mouths the vowel sound and with gestures shows the student that the vowel is shorter than what she is saying. She tries to shape her mouth as he does and her pronunciation does improve a little, although it still does not appear as close to the target language sounds as some of the other students are able to come. With the other students attending, he works with her a bit longer. The students practice saying and tapping out the three color words and the phrase, with the teacher listening attentively and occasionally intervening to help them to correct their pronunciation.

The teacher has another group of students take the places of the first eight at the table. The teacher turns to one of the students and says, 'Take a green rod.' The student does not respond; the teacher waits. Another student picks up a green rod and says the same sentence. Through gestures from the teacher, he understands that he should direct the command to another student. The second student performs the action and then says, 'Take a blue rod,' to a third student. He takes one. The other students then take turns issuing and complying with commands to take a rod of a certain color.

Next the teacher puts several blue and green rods in the center of the table. He points to the blue rod and to one of the students, who responds, 'Take a blue rod.' The teacher then says 'and' and points to the green rod. The same student says, 'and take a green rod.' The teacher indicates to the student that she should say the whole sentence and she says, 'Take a blue rod and take a green rod.' As the girl says each word, the teacher points to one of his fingers. When she says the second 'take,' he gestures that she should remove the 'take' from the sentence. She tries again, 'Take a blue rod and a green rod,' which the teacher accepts. The students now practice forming and complying with commands with similar compound objects.

The teacher then points to the word chart and to one of the students, who taps out the sentences on the chart as the other students produce them. Later, students take turns tapping out the sentences of their choice on the word chart. Some students tap out simple commands and some students tap out commands with compound objects.

The students return to their desks. The teacher turns to the class and asks the class in Portuguese for their reactions to the lesson. One student replies that he has learned that language learning is not difficult. Another says that he is finding it difficult; he feels that he needs more practice associating the sounds and colors. A third student adds that she felt as if she were playing a game. A fourth student says he is feeling confused.

At this point the lesson ends. During the next few classes, the students will:

1 Practice with their new sounds and learn to produce accurate intonation and stress patterns with the words and sentences.

2 Learn more English words for colors and where any new sounds are located on the sound–color chart.

3 Learn to use the following items:

   Give it to me/her/him/them.
   too
   this/that/these/those
   one/ones
   the/a/an
   put … here/there
   is/are
   his/her/my/your/their/our

4 Practice making sentences with many different combinations of these items.

5 Practice reading the sentences they have created on the wall charts.

6 Work with Fidel charts, which are charts summarizing the spellings of all the different sounds in English.

7 Practice writing the sentences they have created.

Before we analyze the lesson, let us peek in on another class being taught by the Silent Way.[1] This class is at a high-intermediate level. The students are sitting around a table on which the teacher has used rods to construct a floor plan of a 'typical' house. He establishes the 'front' and 'back' of the house by having the students label the 'front' and 'back' doors. He points to each of four rooms and is able to elicit from the students: 'living room,' 'dining room,' 'kitchen,' and 'bedroom.' Then the teacher points to the walls of each room in turn. This introduces the need for 'inside/outside wall.' By simply pointing to each wall, the teacher gives the students a lot of practice producing phrases like 'the front wall of the living room,' 'the outside wall of the dining room,' etc. Next the teacher picks up a rod and says, 'table.' He shrugs his shoulders to indicate to students that they should tell him where to put it. One student says, 'dining room,' but the teacher indicates that he needs more specific directions. The student says, 'Put the table in the middle of the dining room.' The teacher does this. He

[1] This intermediate lesson is based on Donald Freeman's lesson in the United Sates Information Agency's *Language Teaching Methods* video.

then picks up another, smaller rod. Another students says, 'chair.' The teacher indicates that the student should tell him where to put the chair. The teacher works with her, using the charts to introduce new words until she can say, 'Put the chair in the dining room at the head of the table.' The lesson continues in this way, with the teacher saying very little, and the students practicing a great deal with complex sentences such as 'Put the table at one end of the sofa near the outside wall of the living room.'

THINKING ABOUT THE EXPERIENCE

Since the Silent Way may not be familiar to many of you, let us review in detail our observations and examine its principles.

Observations	Principles
1 The teacher points to five blocks of color without saying anything. The blocks of color represent the sounds of five English vowels close to the five simple vowels of Portuguese.	The teacher should start with something the students already know and build from that to the unknown. Languages share a number of features, sounds being the most basic.
2 The teacher points again to the five blocks of color. When the students say nothing, the teacher points to the first block of color and says /a/. Several students say /e/, /i/, /o/, /u/ as the teacher points to the other four blocks.	Language learners are intelligent and bring with them the experience of already learning a language. The teacher should give only what help is necessary.
3 The teacher does not model the new sounds, but rather uses gestures to show the students how to modify the Portuguese sounds.	Language is not learned by repeating after a model. Students need to develop their own 'inner criteria' for correctness—to trust and to be responsible for their own production in the target language.
4 Students take turns tapping out the sounds.	Students' actions can tell the teacher whether or not they have learned.

Observations	Principles
5 One student says, '*À esquerda*,' to help another.	Students should learn to rely on each other and themselves.
6 The teacher works with gestures, and sometimes instructions in the students' native language, to help the students to produce the target language sounds as accurately as possible.	The teacher works with the students while the students work on the language.
7 The students learn the sounds of new blocks of color by tapping out the names of their classmates.	The teacher makes use of what students already know. The more the teacher does for the students what they can do for themselves, the less they will do for themselves.
8 The teacher points to a rod and then to three blocks of color on the sound–color chart. The students respond, 'rod.'	Learning involves transferring what one knows to new contexts.
9 The teacher points to the words 'a' and 'rod' on the word chart.	Reading is worked on from the beginning but follows from what students have learned to say.
10 The teacher sits down at the table and is silent. After a minute, a girl points to a rod and says, 'A rod.'	Silence is a tool. It helps to foster autonomy, or the exercise of initiative. It also removes the teacher from the center of attention so he can listen to and work with students. The teacher speaks, but only when necessary. Otherwise, the teacher gets out of the way so that it is the students who receive the practice in using the language.

Observations	Principles
11 The teacher points to a particular rod and taps out 'a blue rod' on the sound–color chart.	Meaning is made clear by focusing students' perceptions, not through translation.
12 One student tries to say 'a pink rod' and has trouble. He looks to the teacher, but the teacher remains silent and looks to the other students.	Students can learn from one another. The teacher's silence encourages group cooperation.
13 The first student tries to say 'a pink rod' again. This time the teacher accepts the student's correct pronunciation.	If the teacher praises (or criticizes) students, they will be less self-reliant. The teacher's actions can interfere with students' developing their own criteria.
14 Another student has trouble pronouncing part of the phrase 'a pink rod.' Using gestures, the teacher isolates the trouble spot for her.	Errors are important and necessary to learning. They show the teacher where things are unclear.
15 After locating the error for the student, the teacher does not supply the correct language until all self-correction options have failed.	If students are simply given answers, rather than being allowed to self-correct, they will not retain them.
16 The teacher mouths the correct sound, but does not vocalize it.	Students need to learn to listen to themselves.
17 The student's pronunciation is improved but still not as close to the target language sounds as some of the students are able to come. The teacher works with her a bit longer before the lesson proceeds.	At the beginning, the teacher needs to look for progress, not perfection. Learning takes place in time. Students learn at different rates.

Observations	Principles
18 The teacher listens attentively.	A teacher's silence frees the teacher to closely observe the students' behavior.
19 The teacher says, 'Take the green rod,' only once.	Students learn they must give the teacher their attention in order not to miss what he says. Student attention is a key to learning.
20 The students take turns issuing and complying with commands to take a rod of a certain color.	Students should engage in a great deal of meaningful practice without repetition.
21 The students practice commands with compound objects.	The elements of the language are introduced logically, expanding upon what students already know.
22 The students take turns tapping out the sentences of their choice on the word charts.	Students gain autonomy in the language by exploring it and by making choices.
23 Some students choose to tap out simple commands; others tap out more complex ones.	Language is for self-expression.
24 The teacher asks the students for their reactions to the lesson.	The teacher can gain valuable information from student feedback; for example, he can learn what to work on next. Students learn how to accept responsibility for their own learning.
25 There is no homework assigned.	Some learning takes place naturally as we sleep. Students will naturally work on the day's lesson then.

Observations	Principles
26 In subsequent lessons, the students will learn to use a number of different linguistic structures.	The syllabus is composed of linguistic structures.
27 The students will practice making sentences with different combinations of these structures.	The structures of the syllabus are not arranged in a linear fashion, but rather are constantly being recycled.
28 Students will practice writing the sentences they create.	The skills of speaking, reading, and writing reinforce one another.

REVIEWING THE PRINCIPLES

As you can see, the Silent Way has a great many principles. Perhaps we can come to a fuller understanding of them if we consider the answers to our ten questions.

1 What are the goals of teachers who use the Silent Way?

Students should be able to use the language for self-expression—to express their thought, perceptions, and feelings. In order to do this, they need to develop independence from the teacher, to develop their own inner criteria for correctness.

Students become independent by relying on themselves. The teacher, therefore, should give them only what they absolutely need to promote their learning.

2 What is the role of the teacher? What is the role of the students?

The teacher is a technician or engineer. 'Only the learner can do the learning,' but the teacher, relying on what his students already know, can give what help is necessary, focus the students' perceptions, 'force their awareness,' and 'provide exercises to insure their facility' with the language. The teacher should respect the autonomy of the learners in their attempts at relating and interacting with the new challenges.

The role of the students is to make use of what they know, to free themselves of any obstacles that would interfere with giving their

utmost attention to the learning task, and to actively engage in exploring the language. No one can learn for us, Gattegno would say; to learn is our personal responsibility.

As Gattegno says, 'The teacher works with the student; the student works on the language.'

3 What are some characteristics of the teaching/learning process?

Students begin their study of the language through its basic building blocks, its sounds. These are introduced through a language-specific sound–color chart. Relying on what sounds students already know from their knowledge of their native language, teachers lead their students to associate the sounds of the target language with particular colors. Later, these same colors are used to help students learn the spellings that correspond to the sounds (through the color-coded Fidel charts) and how to read and pronounce words properly (through the color-coded word charts).

The teacher sets up situations that focus student attention on the structures of the language. The situations provide a vehicle for students to perceive meaning. The situations sometimes call for the use of rods and sometimes do not; they typically involve only one structure at a time. With minimal spoken cues, the students are guided to produce the structure. The teacher works with them, striving for pronunciation that would be intelligible to a native speaker of the target language. The teacher uses the students' errors as evidence of where the language is unclear to students and, hence, where to work.

The students receive a great deal of practice with a given target language structure without repetition for its own sake. They gain autonomy in the language by exploring it and making choices. The teacher asks the students to describe their reactions to the lesson or what they have learned. This provides valuable information for the teacher and encourages students to take responsibility for their own learning. Some further learning takes place while they sleep.

4 What is the nature of student–teacher interaction? What is the nature of student–student interaction?

For much of the student–teacher interaction, the teacher is silent. He is still very active, however—setting up situations to 'force awareness,' listening attentively to students' speech, and silently working with them on their production through the use of nonverbal gestures and

the tools he has available. When the teacher does speak, it is to give clues, not to model the language.

Student–student verbal interaction is desirable (students can learn from one another) and is therefore encouraged. The teacher's silence is one way to do this.

5   How are the feelings of the students dealt with?

The teacher constantly observes the students. When their feelings interfere, the teacher tries to find ways for the students to overcome them. Also, through feedback sessions at the end of lessons, students have an opportunity to express how they feel. The teacher takes what they say into consideration and works with the students to help them overcome negative feelings which might otherwise interfere with their learning. Finally, because students are encouraged throughout each lesson to cooperate with one another, it is hoped that a relaxed, enjoyable learning environment will be created.

6   How is language viewed? How is culture viewed?

Languages of the world share a number of features. However, each language also has its own unique reality, or spirit, since it is the expression of a particular group of people. Their culture, as reflected in their own unique world view, is inseparable from their language.

7   What areas of language are emphasized? What language skills are emphasized?

Since the sounds are basic to any language, pronunciation is worked on from the beginning. It is important that students acquire the melody of the language. There is also a focus on the structures of the language, although explicit grammar rules may never be supplied. Vocabulary is somewhat restricted at first.

There is no fixed, linear, structural syllabus. Instead, the teacher starts with what the students know and builds from one structure to the next. As the learners' repertoire is expanded, previously introduced structures are continually being recycled. The syllabus develops according to learning needs.

All four skills are worked on from the beginning of the course, although there is a sequence in that students learn to read and write what they have already produced orally. The skills reinforce what students are learning.

8   What is the role of the students' native language?

Meaning is made clear by focusing the students' perceptions, not by translation. The students' native language can, however, be used to give instructions when necessary, to help a student improve his or her pronunciation, for instance. The native language is also used (at least at beginning levels of proficiency) during the feedback sessions.

More important, knowledge students already possess of their native language can be exploited by the teacher of the target language. For example, the teacher knows that many of the sounds in the students' native language will be similar, if not identical, to sounds in the target language; he assumes, then, that he can build upon this existing knowledge to introduce the new sounds in the target language.

9   How is evaluation accomplished?

Although the teacher may never give a formal test, he assesses student learning all the time. Since 'teaching is subordinated to learning,' the teacher must be responsive to immediate learning needs. The teacher's silence frees him to attend to his students and to be aware of these needs. The needs will be apparent to a teacher who is observant of his students' behavior. One criterion of whether or not students have learned is their ability to transfer what they have been studying to new contexts.

The teacher does not praise or criticize student behavior since this would interfere with students' developing their own inner criteria. He expects students to learn at different rates. The teacher looks for steady progress, not perfection.

10   How does the teacher respond to student errors?

Student errors are seen as a natural, indispensable part of the learning process. Errors are inevitable since the students are encouraged to explore the language. The teacher uses student errors as a basis for deciding where further work is necessary.

The teacher works with the students in getting them to self-correct. Students are not thought to learn much if the teacher merely supplies the correct language. Students need to learn to listen to themselves and to compare their own production with their developing inner criteria. If the students are unable to self-correct and peers cannot help, then the teacher would supply the correct language, but only as a last resort.

REVIEWING THE TECHNIQUES AND THE MATERIALS

Many of the ideas in this chapter may be new to you. Some of these ideas may be immediately attractive to you, whereas others may not. Give yourself time to think about all of them before you decide their value to you.

In the review that follows, the materials surveyed in this chapter (the charts and rods) have been included. While you may not have access to the actual materials discussed here, the materials may suggest ideas you can use.

Sound–color chart

The chart contains blocks of color, each one representing a sound in the target language. The teacher, and later the students, points to blocks of color on the chart to form syllables, words, and even sentences. Although we did not see it in this lesson, sometimes the teacher will tap a particular block of color very hard when forming a word. In this way the teacher can introduce the stress pattern for the word. The chart allows students to produce sound combinations in the target language without doing so through repetition. The chart draws the students' attention and allows them to concentrate on the language, not on the teacher. When a particular sound contrast is new for students and they can't perceive which sound of the two they are producing, the sound–color chart can be used to give them feedback on which sound they are making.

Finally, since the sound–color chart presents all of the sounds of the target language at once, students know what they have learned and what they yet need to learn. This relates to the issue of learner autonomy.

Teacher's silence

The teacher gives just as much help as is necessary and then is silent. Or the teacher sets up an unambiguous situation, puts a language structure into circulation (for example, 'Take a _____ rod'), and then is silent. Even in error correction, the teacher will only supply a verbal answer as a last resort.

Peer correction

Students are encouraged to help another student when he or she is experiencing difficulty. It is important that any help be offered in a cooperative manner, not a competitive one. The teacher monitors the aid so that it is helpful, not interfering.

Rods

Rods can be used to provide visible actions or situations for any language structure, to introduce it, or to enable students to practice using it. The rods trigger meaning: Situations with the rods can be created in such a way that the meaning is made clear; then the language is connected to the meaning. At the beginning level, the rods can be used to teach colors and numbers. Later on they can be used for more complicated structures; for example, statements with prepositions ('The blue rod is between the green one and the yellow one') and conditionals ('If you give me a blue rod, then I'll give you two green ones'). They can be used abstractly as well; for instance, for students to make a clock when learning to tell time in the target language, to create a family tree or to make a floor plan of their house, which they later describe to their classmates. Sometimes teachers will put the rods down on the desk in a line, using a different rod to represent each word in a sentence. By pointing to each rod in turn, while remaining silent, the teacher can elicit the sentence from the students. He can also make concrete to students aspects of the structure, for example, the need to invert the subject and auxiliary verb in order to form questions.

The rods are therefore very versatile. They can be used as rods or more abstractly to represent other realities. They allow students to be creative and imaginative, and they allow for action to accompany language.

Self-correction gestures

We already examined some self-correction techniques in the chapter on the Direct Method. Some of the particular gestures of the Silent Way could be added to this list. For example, in the class observed, the teacher put his palms together and then moved them outwards to signal to students the need to lengthen the particular vowel they were working on. In another instance, the teacher indicated that each of his fingers represented a word in a sentence and used this to locate the trouble spot for the student.

Word chart

The teacher, and later the students, points to words on the wall charts in a sequence so that they can read aloud the sentences they have spoken. The way the letters are colored (the colors from the sound–color chart are used) helps the students with their pronunciation. There are twelve English charts containing about 500 words. The charts

contain the functional vocabulary of English. Although we did not see them in this lesson, students also work with Silent Way wall pictures and books to further expand their vocabularies and facility with the language.

Fidel charts

The teacher, and later the students, point to the color-coded Fidel charts in order that students associate the sounds of the language with their spelling. For example, listed together and colored the same as the color block for the sound /ey/ are *ay, ea, ei, eigh*, etc., showing that these are all ways of spelling the /ey/ sound in English (e.g. in the words 'say,' 'steak,' 'veil,' 'weigh'). Because of the large number of ways sounds in English can be spelled, there are eight Fidel charts in all. There are a number of charts available in other languages as well.

Structured feedback

Students are invited to make observations about the day's lesson and what they have learned. The teacher accepts the students' comments in a nondefensive manner, hearing things that will help give him direction for where he should work when the class meets again. The students learn to take responsibility for their own learning by becoming aware of and controlling how they use certain learning strategies in class. The length and frequency of feedback sessions vary depending on the teacher and the class.

CONCLUSION

In this chapter we saw a beginning lesson and read about an intermediate class as well, but the Silent Way is used with advanced students, too. For these students the same principles apply, and the same charts are used. In addition, there are pictures for topical vocabularies, books for American cultural settings, and an introduction to literature.

We have avoided referring to the Silent Way as a method since Caleb Gattegno says it is not one. Proponents of the Silent Way claim its principles are far-reaching, affecting not only education, but the way one perceives the living of life itself. Nevertheless, there clearly are implications for language teaching and you should ask yourself whether there are implications for you.

Do you believe teaching should be subordinated to learning? Does it make sense to you that learners should be encouraged to be independent

of the teacher and autonomous in making their own choices? Do you think students can learn from one another? Should a teacher look for progress, not perfection? Are there any other principles of the Silent Way you believe in? Which ones?

Are there Silent Way materials which would be of use to you? Should a teacher remain silent as much as possible? Is structured feedback a useful thing for teachers to elicit from their students? Which techniques can you adapt to your own approach to language teaching?

ACTIVITIES

A Check your understanding of the Silent Way.

1 There are many reasons for the teacher's silence in the Silent Way. Some of these have been stated explicitly in this chapter; others have been implied. Can you state the reasons?

2 What does the phrase, 'Teaching is subordinated to learning,' mean?

3 One of the mottos of the Silent Way is 'The teacher works with the students; the students work on the language.' What do you think this means?

B Apply what you have understood about the Silent Way.

1 Teach some students a short target language verse which contains some unfamiliar sounds. What nonverbal gestures or cues can you develop to guide your students to produce the correct sounds, intonation, and rhythm as they learn the verse?

2 Choose a grammar structure. It is probably better at first to choose something elementary like the demonstrative adjectives ('this,' 'that,' 'these,' 'those' in English) or the possessive adjectives ('my,' 'your,' 'his,' 'her,' 'its,' 'our,' 'their' in English). Plan a lesson to teach the structures where:

   a You will remain as silent and interfere as little as possible.

   b The meaning will be clear to the students.

   c They will receive a good deal of practice without repetition.

3 Think of students with a particular native language background. How will you sequence the sounds of the target language in order to teach them to these students, building on what they already know?

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6 Desuggestopedia

INTRODUCTION

The methods present in this and the next chapters are illustrative of that which Celce-Murcia (1991) calls an affective-humanistic approach, an approach in which there is respect for students' feelings. The originator of this method, Georgi Lozanov, believes as does Silent Way's Caleb Gattegno, that language learning can occur at a much faster rate than ordinarily transpires. The reason for our inefficiency, Lozanov asserts, is that we set up psychological barriers to learning: We fear that we will be unable to perform, that we will be limited in our ability to learn, that we will fail. One result is that we do not use the full mental powers that we have. According to Lozanov and others, we may be using only five to ten percent of our mental capacity. In order to make better use of our reserved capacity, the limitations we think we have need to be 'desuggested.' Desuggestopedia,[1] the application of the study of suggestion to pedagogy, has been developed to help students eliminate the feeling that they cannot be successful or the negative association they may have toward studying and, thus, to help them overcome the barriers to learning. One of the ways the students' mental reserves are stimulated is through integration of the fine arts, an important contribution to the method made by Lozanov's colleague Evelyna Gateva.

Let us now see for ourselves how the principles of Desuggestopedia are applied to language teaching. We will visit a university class in Egypt, where students on a beginning-level course are taught English using this method. The class meets for two hours, three mornings a week.

EXPERIENCE[2]

The first thing we notice when we enter the classroom is how different this room is compared with all the other classrooms we have been in so

[1] Suggestopedia is now called Desuggestopedia to reflect the importance placed on desuggesting limitations on learning (Lozanov and Miller, personal communication).

[2] The lesson described here is in part based on ones the author observed taught by Dan Dugas and Lynn Dhority, respectively. It has been somewhat modified in light of recent comments by Alison Miller and Georgi Lozanov.
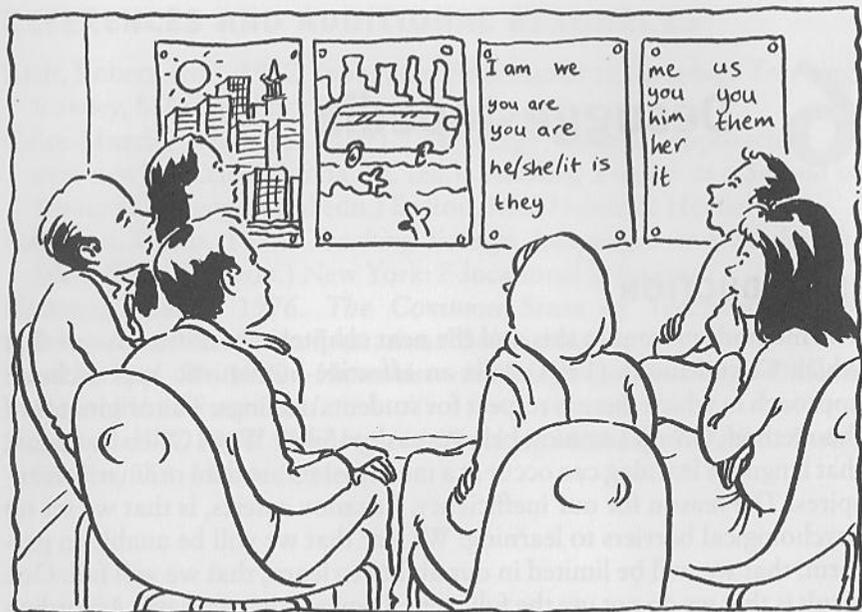
far. Everything is bright and colorful. There are several posters on the walls. Most of them are travel posters with scenes from the United Kingdom; a few, however, contain grammatical information. One has the conjugation of the verb 'to be' and the subject pronouns; another has the object and possessive pronouns. There is also a table with some rhythm instruments on it. Next to them are some hats, masks, and other props.

The teacher greets the students in Arabic and explains that they are about to begin a new and exciting experience in language learning. She says confidently, 'You won't need to try to learn. It will just come naturally.'

'First, you will all get to pick new names—English ones. It will be fun,' she says. Besides, she tells them, they will need new identities (ones they can play with) to go along with this new experience. She shows the class a poster with different English names printed in color in the Roman alphabet. The students are familiar with the Roman alphabet from their earlier study of French. There are men's names in one column and women's names in another. She tells them that they are each to choose a name. She pronounces each name and has the students repeat the pronunciation. One by one the students say which name they have chosen and the teacher appears pleased with their choices.

Next, she tells them that during the course they will create an imaginary biography about the life of their new identity. But for now, she says,

they should just choose a profession to go with the new name. Using pantomime to help the students understand, the teacher acts out various occupations, such as pilot, singer, carpenter, and artist. The students choose what they want to be.

The teacher greets each of the students using their new name and asks them a few questions in English about their new occupations. Through her actions the students understand the meaning of her questions and they reply 'yes' or 'no.' There is a great deal of recycling of the new language. She then teaches them a short English dialog in which two people greet each other and inquire what each other does for a living. After practicing the dialog with the group, they introduce themselves to the teacher. Then they play various rhythm instruments that the teacher has brought as they sing a name song.

Next the teacher announces to the class that they will be beginning a new adventure. She distributes a twenty-page handout. The handout contains a lengthy dialog entitled 'To want to is to be able to,' which the teacher translates into Arabic. She has the students turn the page. On the right page are two columns of print: In the left one is the English dialog; in the right, the Arabic translation. On the left page are some comments in Arabic about certain of the English vocabulary items and grammatical structures the students will encounter in the dialog on the facing page. These items have been boldfaced in the dialog. Throughout the twenty pages are reproductions of classical paintings.

Partly in Arabic, partly in English, and partly through pantomime, the teacher outlines the story in the dialog. She also calls her students' attention to some of the comments regarding vocabulary and grammar on the left-hand pages. Then she tells them in Arabic that she is going to read the dialog to them in English and that they should follow along as she reads. She will give them sufficient time to look at both the English and the Arabic. 'Just enjoy,' she concludes.

The teacher puts on some music. It is Mozart's Violin Concerto in A. After a couple of minutes, in a quiet voice, she begins to read the text. Her reading appears to be molded by the music as she varies her intonation and keeps rhythm with it. The students follow along with the voice of the teacher, who allows them enough time to silently read the translation of the dialog in their native language. They are encouraged to highlight and take notes during the session. The teacher pauses from time to time to allow the students to listen to the music, and for two or three minutes at a time, the whole group stands and repeats after the teacher, joining their voices to the music.

Following this musical session, the lesson pauses. When the students

return, they see that the teacher has hung a painting of a calming scene in nature at the front of the room. The teacher then explains that she will read the dialog again. This time she suggests that the students put down their scripts and just listen. The second time she reads the dialog, she appears to be speaking at a normal rate. She has changed the music to Handel's *Water Music*. She makes no attempt this time to match her voice to the music. With the end of the second reading, the class is over. There is no homework assigned; however the teacher suggests that if the students want to do something, they could read over the dialog once before they go to bed and once when they get up in the morning.

We decide to attend the next class to see how the teacher will work with the new material she has presented. After greeting the students and having them introduce themselves in their new identities once again, the teacher asks the students to take out their dialog scripts.

Next, the teacher pulls out a hat from a bag. She puts it on her head, points to herself, and names a character from the dialog. She indicates that she wants someone else to wear the hat. A girl volunteers to do so. Three more hats are taken out of the teacher's bag and, with a great deal of playfulness, they are distributed. The teacher turns to the four students wearing the hats and asks them to read a portion of the dialog, imagining that they are the character whose hat they wear. When they finish their portion of dialog, four different students get to wear the hats and continue reading the script. This group is asked to read it in a sad way. The next group of four read it in an angry way, and the last group of four in a cheerful way.

The teacher then asks for four new volunteers. She tells them that they are auditioning for a role in a Broadway play. They want very much to win the role. In order to impress the director of the play, they must read their lines very dramatically. The first group reads several pages of the dialog in this manner, and following groups do this as well.

Next, the teacher asks questions in English about the dialog. She also asks students to give her the English translation of an Arabic sentence and vice versa. Sometimes she asks the students to repeat an English line after her; still other times, she addresses a question from the dialog to an individual student. The classroom environment remains very lively and playful.

Next, she teaches the students a children's alphabet song containing English names and occupations, '*A*, my name is Alice; my husband's name is Alex. We live in Australia, and we sell apples. *B*, my name is Barbara; my husband's name is Bert. We live in Brazil, and we sell books.' The students are laughing and clapping as they sing along.

After the song, the teacher has the students stand up and get in a circle. She takes out a medium-sized soft ball. She throws the ball to one student and, while she is throwing it, she asks him what his name is in English. He catches the ball as he says, 'My name is Richard.' She indicates that he is to throw the ball to another student while posing a question to him. Richard asks, 'What you do?' The teacher corrects in a very soft voice saying 'What do you do?' The student replies, 'I am a conductor.' The game continues on in this manner with the students posing questions to one another as they throw the ball. The second class is now over. Again, there is no homework assigned, other than to read over the dialog if a student so wishes.

During the third class of the week, the students will continue to work with this dialog. They will move away from reading it, however, and move toward using the new language in a creative way. They will play some competitive games, do role plays (see description in the techniques review) and skits. Next week, the class will be introduced to a new dialog and the basic sequence of lessons we observed here will be repeated.

In the classroom next door, an intermediate class is studying. The students are seated around a rectangular table. On the table there are a few toys and instruments. Again there are posters around the room, this time of more complicated grammar. As we listen in, the teacher is introducing a story from a reader. She gives synonyms or descriptions for the new words. She reads parts of the story and the students do choral and individual reading of other sections. New words, families of words, and expressions are listed at the end of the story for reference. The intermediate students are encouraged to add their own new words and phrases to the lesson with their translations. The students use more complex tenses and language structures.

The teacher presents the first story and lists of related words and structures to a Beethoven piano concerto in much the same way as the beginners' dialog is read, followed by a shorter second reading, this time to a piece by Bach. The following days include reading, singing, discussions, story telling, grammar and pronunciation games, and writing, all orchestrated in a creative and playful fashion.

THINKING ABOUT THE EXPERIENCE

Let us now investigate Desuggestopedia in our usual fashion. First, we will list our observations. From these, we will attempt to uncover the principles of Desuggestopedia.

Observations	Principles
1 The classroom is bright and colorful.	Learning is facilitated in a cheerful environment.
2 Among the posters hanging around the room are several containing grammatical information.	Students can learn from what is present in the environment, even if their attention is not directed to it ('Peripheral learning').
3 The teacher speaks confidently.	If students trust and respect the teacher's authority, they will accept and retain information better.
4 The teacher gives the students the impression that learning the target language will be easy and enjoyable.	The teacher should recognize that learners bring certain psychological barriers with them to the learning situation. She should attempt to 'desuggest' these.
5 The students choose new names and identities.	Assuming a new identity enhances students' feeling of security and allows them to be more open. They feel less inhibited since their performance is really that of a different person.
6 The students introduce themselves to the teacher.	The dialog that the students learn contains language they can use immediately.
7 They play rhythmic instruments as they sing a song.	Songs are useful for 'freeing the speech muscles' and evoking positive emotions.
8 The teacher distributes a lengthy handout to the class. The title of the dialog is 'To want to is to be able to.'	The teacher should integrate indirect positive suggestions ('there is no limit to what you can do') into the learning situation.

Observations	Principles
9 The teacher briefly mentions a few points about English grammar and vocabulary. These are in bold print in the dialog.	The teacher should present and explain the grammar and vocabulary, but not dwell on them. The bold print allows the students' focus to shift from the whole text to the details before they return to the whole text again. The dynamic interplay between the whole and the parts is important.
10 There are reproductions of classical paintings throughout the text.	Fine art provides positive suggestions for students.
11 In the left column is the dialog in the target language. In the right column is the native language translation.	One way that meaning is made clear is through native language translation.
12 The teacher reads the dialog with a musical accompaniment. She matches her voice to the rhythm and intonation of the music.	Communication takes place on 'two planes': on one the linguistic message is encoded; and on the other are factors which influence the linguistic message. On the conscious plane, the learner attends to the language; on the subconscious plane, the music suggests that learning is easy and pleasant. When there is a unity between conscious and subconscious, learning is enhanced.
13 The teacher reads the script a second time as the students listen. This is done to different music.	A calm state, such as one experiences when listening to a concert, is ideal for overcoming psychological barriers and for taking advantage of learning potential.

Observations	Principles
14 For homework, the students are to read the dialog at night and in the morning.	At these times, the distinction between the conscious and the subconscious is most blurred and, therefore, learning can occur.
15 The teacher gives the students hats to wear for the different characters in the dialog. The students take turns reading portions of the dialog.	Dramatization is a particularly valuable way of playfully activating the material. Fantasy reduces barriers to learning.
16 The teacher tells the students that they are auditioning for a play.	The fine arts (music, art, and drama) enable suggestions to reach the subconscious. The arts should, therefore, be integrated as much as possible into the teaching process.
17 The teacher leads the class in various activities involving the dialog, for example, question-and-answer, repetition, and translation.	The teacher should help the students 'activate' the material to which they have been exposed. The means of doing this should be varied so as to avoid repetition as much as possible. Novelty aids acquisition.
18 She teaches the students a children's song.	Music and movement reinforce the linguistic material. It is desirable that students achieve a state of 'infantilization' so that they will be more open to learning. If they trust the teacher, they will reach this state more easily.
19 The teacher and students play a question-and-answer game.	In an atmosphere of play, the conscious attention of the learner does not focus on linguistic forms, but rather on using the language. Learning can be fun.

Observations	Principles
20 The student makes an error by saying, 'How you do?' The teacher corrects the error in a soft voice.	Errors are corrected gently, not in a direct, confrontational manner.

REVIEWING THE PRINCIPLES

Let us now follow our usual procedure of reviewing the principles of a method by answering our ten questions.

1 What are the goals of teachers who use Desuggestopedia?

Teachers hope to accelerate the process by which students learn to use a foreign language for everyday communication. In order to do this, more of the students' mental powers must be tapped. This is accomplished by desuggesting the psychological barriers learners bring with them to the learning situation and using techniques to activate the 'paraconscious' part of the mind, just below the fully-conscious mind.

2 What is the role of the teacher? What is the role of the students?

The teacher is the authority in the classroom. In order for the method to be successful, the students must trust and respect her. The students will retain information better from someone in whom they have confidence since they will be more responsive to her 'desuggesting' their limitations and suggesting how easy it will be for them to succeed.

Once the students trust the teacher, they can feel more secure. If they feel secure, they can be more spontaneous and less inhibited.

3 What are some characteristics of the teaching/learning process?

A Desuggestopedic course is conducted in a classroom which is bright and cheerful. Posters displaying grammatical information about the target language are hung around the room in order to take advantage of students' peripheral learning. The posters are changed every few weeks to create a sense of novelty in the environment.

Students select target language names and choose new occupations. During the course they create whole biographies to go along with their new identities.

The texts students work from are handouts containing lengthy dialogs (as many as 800 words) in the target language. Next to the

dialog is a translation in the students' native language. There are also some notes on vocabulary and grammar which correspond to bold-faced items in the dialog.

The teacher presents the dialog during two concerts which comprise the first major phase (the receptive phase). In the first concert (the active concert) the teacher reads the dialog, matching her voice to the rhythm and pitch of the music. In this way, the 'whole brain' (both the left and the right hemispheres) of the students become acti-vated. The students follow the target language dialog as the teacher reads it out loud. They also check the translation. During the second concert (the passive concert), the students listen calmly while the teacher reads the dialog at a normal rate of speed. For homework the students read over the dialog just before they go to sleep, and again when they get up the next morning.

What follows is the second major phase (the activation phase), in which students engage in various activities designed to help them gain facility with the new material. The activities include dramatizations, games, songs, and question-and-answer exercises.

4   What is the nature of student–teacher interaction? What is the nature of student–student interaction?

The teacher initiates interactions with the whole group of students and with individuals right from the beginning of a language course. Initially, the students can only respond nonverbally or with a few tar-get language words they have practiced. Later the students have more control of the target language and can respond more appropriately and even initiate interaction themselves.

5   How are the feelings of the students dealt with?

A great deal of attention is given to students' feelings in this method. One of the fundamental principles of the method is that if students are relaxed and confident, they will not need to try hard to learn the lan-guage. It will just come naturally and easily.

It is considered important in this method that the psychological bar-riers that students bring with them be desuggested. Indirect positive suggestions are made to enhance students' self-confidence and to con-vince them that success is obtainable.

Students also choose target language names on the assumption that a new identity makes students feel more secure and thus more open to learning.

6   How is language viewed? How is culture viewed?

Language is the first of two planes in the two-plane process of com-munication. In the second plane are the factors which influence the linguistic message. For example, the way one dresses or the nonverbal behavior one uses affects how one's linguistic message is interpreted.

The culture which students learn concerns the everyday life of peo-ple who speak the language. The use of the fine arts is also important in Desuggestopedic classes.

7   What areas of language are emphasized? What language skills are emphasized?

Vocabulary is emphasized. Claims about the success of the method often focus on the large number of words that can be acquired. Grammar is dealt with explicitly but minimally. In fact, it is believed that students will learn best if their conscious attention is focused not on the language forms, but on using the language. The 'paracon-scious' mind will then absorb the linguistic rules.

Speaking communicatively is emphasized. Students also read in the target language (for example, dialogs) and write (for example, imagi-native compositions).

8   What is the role of the students' native language?

Native-language translation is used to make the meaning of the dialog clear. The teacher also uses the native language in class when necessary. As the course proceeds, the teacher uses the native language less and less.

9   How is evaluation accomplished?

Evaluation usually is conducted on students' normal in-class per-formance and not through formal tests, which would threaten the relaxed atmosphere considered essential for accelerated learning.

10   How does the teacher respond to student errors?

Errors are corrected gently, with the teacher using a soft voice.

REVIEWING THE TECHNIQUES AND THE CLASSROOM SET-UP

If you find Desuggestopedia's principles meaningful, you may want to try some of the following techniques or to alter your classroom environment.

Even if they do not all appeal to you, there may be some elements you could usefully adapt to your own teaching style.

Classroom set-up

The challenge for the teacher is to create a classroom environment which is bright and cheerful. This was accomplished in the classroom we visited where the walls were decorated with scenes from a country where the target language is spoken. These conditions are not always possible. However, the teacher should try to provide as positive an environment as possible.

Peripheral learning

This technique is based upon the idea that we perceive much more in our environment than that to which we consciously attend. It is claimed that, by putting posters containing grammatical information about the target language on the classroom walls, students will absorb the necessary facts effortlessly. The teacher may or may not call attention to the posters. They are changed from time to time to provide grammatical information that is appropriate to what the students are studying.

Positive suggestion

It is the teacher's responsibility to orchestrate the suggestive factors in a learning situation, thereby helping students break down the barriers to learning that they bring with them. Teachers can do this through direct and indirect means. Direct suggestion appeals to the students' consciousness: A teacher tells students they are going to be successful. But indirect suggestion, which appeals to the students' subconscious, is actually the more powerful of the two. For example, indirect suggestion was accomplished in the class we visited through the choice of a dialog entitled, 'To want to is to be able to.'

Choose a new identity

The students choose a target language name and a new occupation. As the course continues, the students have an opportunity to develop a whole biography about their fictional selves. For instance, later on they may be asked to talk or write about their fictional hometown, childhood, and family.

Role play

Students are asked to pretend temporarily that they are someone else and to perform in the target language as if they were that person. They are

often asked to create their own lines relevant to the situation. In the lesson we observed, the students were asked to pretend that they were someone else and to introduce themselves as that person.

First concert (active concert)

The two concerts are components of the receptive phase of the lesson. After the teacher has introduced the story as related in the dialog and has called students' attention to some particular grammatical points that arise in it, she reads the dialog in the target language. The students have copies of the dialog in the target language and their native language and refer to it as the teacher is reading.

Music is played. After a few minutes, the teacher begins a slow, dramatic reading, synchronized in intonation with the music. The music is classical; the early Romantic period is suggested. The teacher's voice rises and falls with the music.

Second concert (passive concert)

In the second phase, the students are asked to put their scripts aside. They simply listen as the teacher reads the dialog at a normal rate of speed. The teacher is seated and reads with musical accompaniment. The content governs the way the teacher reads the script, not the music, which is pre-Classical or Baroque. At the conclusion of this concert, the class ends for the day.

Primary activation

This technique and the one that follows are components of the active phase of the lesson. The students playfully reread the target language dialog out loud, as individuals or in groups. In the lesson we observed, three groups of students read parts of the dialog in a particular manner: the first group, sadly; the next, angrily; the last, cheerfully.

Creative adaptation

The students engage in various activities designed to help them learn the new material and use it spontaneously. Activities particularly recommended for this phase include singing, dancing, dramatizations, and games. The important thing is that the activities are varied and do not allow the students to focus on the form of the linguistic message, just the communicative intent.

CONCLUSION

What connection, if any, can you make between Desuggestopedia and your approach to teaching? Does it make sense to you that when your students are relaxed and comfortable, their learning will be facilitated? Should the teacher's role be one of being a respected and trusted authority? Should direct and indirect suggestions be used? Should learning be made as enjoyable as possible? Which, if any, of the other principles of Desuggestopedia do you accept?

Do you think students can learn peripherally? Would it be useful for your students to develop a new target-language identity? Would you consider presenting new material with a musical accompaniment? Are any of the activities of the activation phase of use to you?

ACTIVITIES

A Check your understanding of Desuggestopedia.

1 What are some of the ways that direct positive suggestions were present in the lesson? Indirect positive suggestions?

2 How are the arts integrated into the lesson we observed?

B Apply what you have understood about Desuggestopedia.

1 Most teachers do not have control of the classrooms in which they teach. This does not mean that they cannot provide an environment designed to reduce the barriers their students bring with them, however. Can you think of ways that you might do this?

2 Make a list of ten grammatical points about the target language that you would want to display on posters to encourage beginning students' peripheral learning.

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7 Community Language Learning

INTRODUCTION

The method we will examine in this chapter advises teachers to consider their students as 'whole persons.' Whole-person learning means that teachers consider not only their students' intellect, but also have some understanding of the relationship among students' feelings, physical reactions, instinctive protective reactions, and desire to learn. The Community Language Learning Method takes its principles from the more general Counseling-Learning approach developed by Charles A. Curran. Curran studied adult learning for many years. He was also influenced by Carl Rogers' humanistic psychology (Rogers 1951; Brown 1994), and he found that adults often feel threatened by a new learning situation. They are threatened by the change inherent in learning and by the fear that they will appear foolish. Curran believed that a way to deal with the fears of students is for teachers to become 'language counselors.' A language counselor does not mean someone trained in psychology; it means someone who is a skillful understander of the struggle students face as they attempt to internalize another language. The teacher who can 'understand' can indicate his acceptance of the student. By understanding students' fears and being sensitive to them, he can help students overcome their negative feelings and turn them into positive energy to further their learning.

Let us see how Curran's ideas are put into practice in the Community Language Learning Method. We will observe a class in a private language institute in Indonesia. Most of the students work during the day and come for language instruction in the evening. The class meets two evenings a week for two hours a session. This is the first class.

EXPERIENCE

The students arrive and take their seats. The chairs are in a circle around a table that has a tape recorder on it. After greeting the students, the teacher introduces himself and has the students introduce themselves. In

Indonesian, he tells the students what they will be doing that evening: They are going to have a conversation in English with his help. The conversation will be tape-recorded, and afterward, they will create a written form of the conversation—a transcript. He tells the class the rest of the evening will be spent doing various activities with the language on the transcript. He then explains how the students are to have the conversation.

'Whenever one of you would like to say something, raise your hand and I will come behind you. I will not be a participant in the conversation except to help you say in English what you want to say. Say what you want to say in Indonesian; I will give you the English translation. I will give you the translation in phrases, or "chunks." Record only the chunks, one at a time. After the conversation, when we listen to the recording, your sentence will sound whole. Only your voices in English will be on the tape. Since this is your first English conversation, you may want to keep it simple. We have ten minutes for this activity.'

No one speaks at first. Then a young woman raises her hand. The teacher walks to her chair. He stands behind her. '*Selamat sore*,' she says. The teacher translates, 'Good … .' After a little confusion with the switch on the microphone, she puts 'Good' on the tape and turns the switch off. The teacher then gives 'evening,' and she tries to say 'evening' in the microphone but only gets out 'eve … .' The teacher says again in a clear and warm voice, somewhat exaggerating the word, 'Eve … ning.' The woman tries again. She shows some signs of her discomfort with the experience, but she succeeds in putting the whole word 'evening' on to the recording.

Another student raises his hand. The teacher walks to him and stands behind his chair. '*Selamat sore*,' the second student says to the first student. '*Apa Kabar?*' he asks of a third. The teacher, already sensing that this student is a bit more secure, gives the entire translation, 'Good evening.' 'Good evening,' the student says, putting the phrase on the tape. 'How are you?' the teacher continues. 'How … ,' the student says into the microphone, then turns, obviously seeking help for the rest of the phrase. The teacher, realizing he needed to give smaller chunks, repeats each word separately. 'How,' repeats the teacher. 'How,' says the student into the microphone. 'Are,' repeats the teacher. 'Are,' the student says. 'You,' completes the teacher. 'You,' the student records.

The student to whom the question was directed raises his hand and the teacher stands behind him. '*Kabar baik. Terima Kasih*,' he responds. 'Fine,' the teacher says. 'Fine,' the student records. 'Thank you,' the teacher completes. 'Thank you,' the student confidently puts on the tape.

A fourth students asks of another, '*Nama saudara siapa?*' The teacher
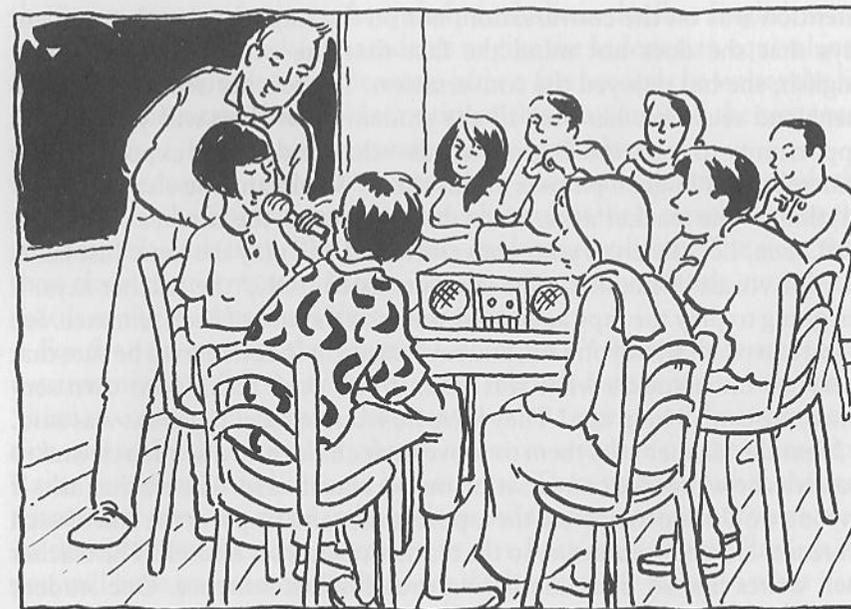
steps behind her and says, 'What's … your … name?' pausing after each word to give the student time to put her question successfully on the tape.

The other student replies, '*Nama saya Saleh*.' 'My name is Saleh,' the teacher says in English. '*Apa kabar?*' another student asks Saleh. 'How are you?' the teacher translates. '*Saya tidak sehat*,' Saleh answers. 'I am not well,' the teacher translates. '*Mengapa?*' asks another student 'Why?' says the teacher. '*Sebab kepala saya pusing*,' Saleh replies. 'Because I have a headache,' translates the teacher. Each of these English utterances is recorded in the manner of the earlier ones, the teacher trying to be sensitive to what size chunk each student can handle with confidence. The teacher then announces that they have five minutes left. During this time the students ask questions like why someone is studying English, what someone does for a living, and what someone's hobbies are. In this conversation, each student around the table records some English utterance on the tape.

After the conversation has ended, the teacher sits in the circle and asks the students in Indonesian how they feel about the experience. One student says that he does not remember any of the English he has just heard. The teacher accepts what he says and responds, 'You have a concern that you haven't learned any English.' The students says, 'Yes.' Another student says he, too, has not learned any English; he was just involved in the conversation. The teacher accepts this comment and replies, 'Your

attention was on the conversation, not on the English.' Another student says that she does not mind the fact that she cannot remember any English; she has enjoyed the conversation. The teacher accepts her comment and reassures her and all the students that they will yet have an opportunity to learn the English words—that he does not expect them to remember the English phrases at this time. 'Would anyone else like to say anything?' the teacher asks. Since there is silence, the teacher continues, 'OK, then. Let's listen to your conversation. I will play the tape. Just listen to your voices in English.' The students listen. 'OK,' the teacher says. 'I am going to play the tape again and stop it at the end of each sentence. See if you can recall what you said, and say it again in Indonesian to be sure that everyone understands what was said. If you can't recall your own sentence, we can all help out.' They have no trouble recalling what was said.

Next the teacher asks them to move their chairs into a semicircle and to watch as he writes the conversation on the blackboard. The teacher asks if anyone would like to operate the tape recorder and stop it at the end of each sentence. No one volunteers, so the teacher operates it himself. The teacher then writes line by line, numbering each English sentence. One student asks if he can copy the sentences. The teacher asks him to stay focused on the words being written up at this point and reassures him that there will be time for copying later, if not in this class session, then in the next.

The teacher writes all the English sentences. Before going back to put in
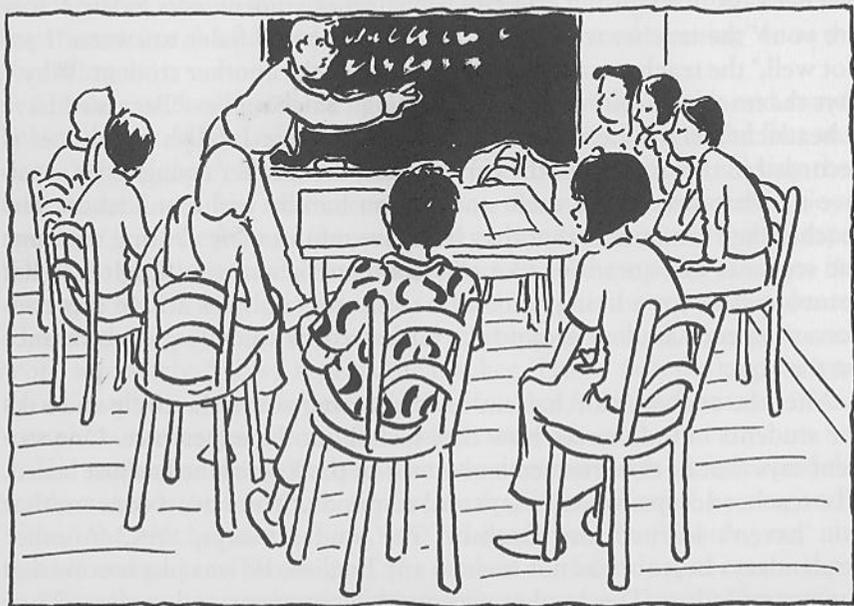
the Indonesian equivalents, he quietly underlines the first English word and then pauses. He asks the students to give the Indonesian equivalents. Since no one volunteers the meaning, after a few seconds he writes the literal Indonesian translation. He continues this way until all the sentences are translated, leaving out any unnecessary repetition.

Next, the teacher tells the students to sit back and relax as he reads the transcript of the English conversation. He reads it three times, varying the student task each time. The first time, students just listen. The next time they close their eyes and listen. The last time they silently mouth the words as the teacher reads the conversation.

For the next activity, the 'Human Computer,'™ the students are told in a warm manner, 'For the next five to ten minutes I am going to turn into a "human computer" for you. You may use me to practice the pronunciation of any English word or phrase or entire sentence on the transcript. Raise your hand and I'll come behind you. Then you say either the sentence number or the word in English or Indonesian you want to practice. As the computer I am programmed to give back only correct English, so you will have to listen carefully to see if what you say matches what I am saying. You may repeat the word, phrase, or sentence as many times as you want. I will stop only when you stop. You control me; you turn the computer on and off.'

A student raises his hand and says, 'Thank you.' He has trouble with the sound at the beginning of 'thank.' The teacher repeats the phrase after him and the student says it again. The teacher repeats it. Three more times the student starts the computer by saying, 'Thank you.' After the teacher has said it for the third time, the student stops, which in turn stops the computer.

Another student raises his hand and says, 'What do you do?' a question from the transcript. Again the teacher moves behind the student and repeats the question the student has chosen to practice. The student works on this question several times just as the first student did. Several others practice saying some part of the transcript in a similar manner.

The teacher then asks the students to work in groups of three to create new sentences based upon the words and phrases of the transcript. Each group writes its sentences down. The teacher walks from group to group to help. The first group writes the sentence 'Adik not work in a bank.' The teacher gives the correct sentence to the group: 'Adik does not work in a bank.' The second group writes 'What is my name?' 'OK,' says the teacher. After the teacher finishes helping the group, each group reads its sentences to the class.

The teacher replays the tape two times more while the students listen.

Finally, the teacher tells the class they have ten minutes left in the session. He asks them to talk about the experience they have had that evening, their English, and/or their learning process. As students respond, the teacher listens carefully and reflects back to the students in such a way that each feels he or she has been understood. Most of the students are positive about the experience, one student saying that it is the first time she has felt so comfortable in a beginning language class. 'I now think I can learn English,' she says.

For the next two classes the teacher decides to have the students continue to work with the conversation they created. Some of the activities are as follows:

1 The teacher selects the verb 'be' from the transcript, and together he and the students conjugate it for person and number in the present tense. They do the same for the verb 'do' and for the regular verb 'work.'

2 The students work in small groups to make sentences with the new forms. They share the sentences they have created with the rest of the class.

3 Students take turns reading the transcript, one student reading the English and another reading the Indonesian. They have an opportunity to work on their English pronunciation again as well.

4 The teacher puts a picture of a person on the blackboard and the students ask questions of that person as if they have just met him.

5 The students reconstruct the conversation they have created.

6 They create a new dialog using words they have learned to say during their conversation.

When they finish these activities, the class has another conversation, records it, and uses the new transcript as the basis for subsequent activities.

THINKING ABOUT THE EXPERIENCE

Let us now turn our attention to analyzing what we saw. On the left, we can list our observations, and on the right, we can list the principles we derive from our observations.

Observations	Principles
1 The teacher greets the students, introduces himself, and has the students introduce themselves.	Building a relationship with and among students is very important.

Observations	Principles
2 The teacher tells the students what they are going to do that evening. He explains the procedure of the first activity and sets a time limit.	Any new learning experience can be threatening. When students have an idea of what will happen in each activity, they often feel more secure. People learn non-defensively when they feel secure.
3 Students have a conversation.	Language is for communication.
4 The teacher stands behind the students.	The superior knowledge and power of the teacher can be threatening. If the teacher does not remain in the front of the classroom, the threat is reduced and the students' learning is facilitated. Also this fosters interaction among students, rather than from student to teacher.
5 The teacher translates what the students want to say in chunks.	The teacher should be sensitive to students' level of confidence and give them just what they need to be successful.
6 The teacher tells them that they have only a few minutes remaining for the conversation.	Students feel more secure when they know the limits of an activity.
7 Students are invited to talk about how they felt during the conversation.	Teacher and students are whole persons. Sharing about their learning experience allows learners to get to know one another and to build community.
8 The teacher accepts what each student says.	Guided by the knowledge that each learner is unique, the teacher creates an accepting atmosphere. Learners feel free to lower their defenses and the learning experience becomes less threatening.

Observations	Principles
9 The teacher understands what the students say.	The teacher 'counsels' the students. He does not offer advice, but rather shows them that he is really listening to them and understands what they are saying. By understanding how students feel, the teacher can help students gain insights into their own learning process as well as transform their negative feelings, which might otherwise block their learning.
10 The students listen to the tape and give the Indonesian translation.	The students' native language is used to make the meaning clear and to build a bridge from the known to the unknown. Students feel more secure when they understand everything.
11 The teacher asks the students to form a semicircle in front of the blackboard so they can see easily.	The teacher should take the responsibility for clearly structuring activities in the most appropriate way possible for successful completion of an activity.
12 The teacher reassures the students that they will have time later on to copy the sentences.	Learning at the beginning stages is facilitated if students attend to one task at a time.
13 The teacher asks the students to give the Indonesian equivalents as he points to different phrases in the transcript. He points to the first phrase and pauses; if no one volunteers the meaning, he writes it himself.	The teacher encourages student initiative and independence, but does not let students flounder in uncomfortable silences.

Observations	Principles
14 The teacher reads the transcript three times. The students relax and listen.	Students need quiet reflection time in order to learn.
15 In the Human Computer™ activity, the students choose which phrase they want to practice pronouncing; the teacher, following the student's lead, repeats the phrase until the learner is satisfied and stops.	Students learn best when they have a choice in what they practice. Students develop an inner wisdom about where they need to work. If students feel in control, they can take more responsibility for their own learning.
16 The students learn to listen carefully to see if what they say matches what the teacher is saying.	Students need to learn to discriminate, for example, in perceiving the similarities and differences among the target language forms.
17 Students work together in groups of three.	In groups, students can begin to feel a sense of community and can learn from each other as well as the teacher. Cooperation, not competition, is encouraged.
18 The teacher corrects by repeating correctly the sentence the students have created.	The teacher should work in a non-threatening way with what the learner has produced.
19 The students read their sentences to the other members of the class.	Developing a community among the class members builds trust and can help to reduce the threat of the new learning situation.
20 The teacher plays the tape two more times while the students listen.	Learning tends not to take place when the material is too new or, conversely, too familiar. Retention will best take place somewhere in between novelty and familiarity.

Observations

21 The students are once again invited to talk about the experience they have had that evening.

22 Other activities with the transcript of the first conversation occur. Then, the learners have a new conversation.

Principles

In addition to reflecting on the language, students reflect on what they have experienced. In this way, they have an opportunity to learn about the language, their own learning, and how to learn from one another in community.

In the beginning stages, the 'syllabus' is generated primarily by the students. Students are more willing to learn when they have created the material themselves.

REVIEWING THE PRINCIPLES

Let us now review the principles of the Community Language Learning Method. In answering our ten questions, some additional information about the method will also be provided.

1 What are the goals of teachers who use the Community Language Learning Method?

Teachers who use the Community Language Learning Method want their students to learn how to use the target language communicatively. In addition, they want their students to learn about their own learning, to take increasing responsibility for it, and to learn how to learn from one another. All of these objectives can be accomplished in a nondefensive manner if a teacher and learner(s) treat each other as whole persons, valuing both thoughts and feelings.

2 What is the role of the teacher? What is the role of the students?

The teacher's initial role is primarily that of a counselor. This does not mean that the teacher is a therapist, or that the teacher does no teaching. Rather, it means that the teacher recognizes how threatening a new learning situation can be for adult learners, so he skillfully understands and supports his students in their struggle to master the target language.

Initially the learners are very dependent upon the teacher. It is recognized, however, that as the learners continue to study, they become increasingly independent. Community Language Learning methodologists have identified five stages in this movement from dependency to mutual interdependency with the teacher. In Stages I, II, and III, the teacher focuses not only on the language but also on being supportive of learners in their learning process. In Stage IV, because of the students' greater security in the language and readiness to benefit from corrections, the teacher can focus more on accuracy. It should be noted that accuracy is always a focus even in the first three stages; however, it is subordinated to fluency. The reverse is true in Stages IV and V.

3 What are some characteristics of the teaching/learning process?

In a beginning class, which is what we observed, students typically have a conversation using their native language. The teacher helps them express what they want to say by giving them the target language translation in chunks. These chunks are recorded, and when they are replayed, it sounds like a fairly fluid conversation. Later, a transcript is made of the conversation, and native language equivalents are written beneath the target language words. The transcription of the conversation becomes a 'text' with which students work. Various activities are conducted (for example, examination of a grammar point, working on pronunciation of a particular phrase, or creating new sentences with words from the transcript) that allow students to further explore the language they have generated. During the course of the lesson, students are invited to say how they feel, and in return the teacher understands them.

According to Curran, there are six elements necessary for nondefensive learning. The first of these is security. Next is aggression, by which Curran means that students should be given an opportunity to assert themselves, be actively involved, and invest themselves in the learning experience. One way of allowing for this in the lesson we observed was for students to conduct their own conversation. The third element is attention. One of the skills necessary in learning a second or foreign language is to be able to attend to many factors simultaneously. To make this skill easier to learn, especially at the beginning of the learning process, the teacher helps to narrow the scope of attention. Recall that the teacher in our lesson asks the students not to copy the transcript while he was writing it on the blackboard. Instead, he wanted them to attend to what he was writing and

to add what translation they may have recalled in order to complete the transcript.

The fourth element, reflection, occurred in two different ways in our lesson. The first was when the students reflected on the language as the teacher read the transcript three times. The second was when students were invited to stop and consider the active experience they were having. Retention is the fifth element, the integration of the new material that takes place within the whole self. The last element is discrimination, sorting out the differences among target language forms. We saw this element when the students were asked to listen to the Human Computer™ and attempt to match their pronunciation to the computer's.

4 What is the nature of student–teacher interaction? What is the nature of student–student interaction?

The nature of student–teacher interaction in the Community Language Learning Method changes within the lesson and over time. Sometimes the students are assertive, as when they are having a conversation. At these times, the teacher facilitates their ability to express themselves in the target language. He physically removes himself from the circle, thereby encouraging students to interact with one another. At other times in the lesson, the teacher is very obviously in charge and providing direction. At all times initially, the teacher structures the class; at later stages, the students may assume more responsibility for this. As Rardin and Tranel (1988) have observed, the Community Language Learning Method is neither student-centered, nor teacher-centered, but rather teacher–student-centered, with both being decision-makers in the class.

Building a relationship with and among students is very important. In a trusting relationship, any debilitating anxiety that students feel can be reduced, thereby helping students to stay open to the learning process. Students can learn from their interaction with each other as well as their interaction with the teacher. A spirit of cooperation, not competition, can prevail.

5 How are the feelings of the students dealt with?

Responding to the students' feelings is considered very important in Counseling-Learning. One regular activity is inviting students to comment on how they feel. The teacher listens and responds to each comment carefully. By showing students he understands how they

feel, the teacher can help them overcome negative feelings that might otherwise block their learning.

Student security in this lesson was provided for in a number of ways. Some of these were the teacher's use of the students' native language, telling students precisely what they would be doing during the lesson, respecting established time limits, giving students only as much language at a time as they could handle, and taking responsibility for clearly structuring activities in the most appropriate way. While security is a basic element of the learning process, the way in which it is provided will change depending upon the stage of the learner.

6 How is language viewed? How is culture viewed?

Language is for communication. Curran writes that 'learning is persons,' meaning that both teacher and students work at building trust in one another and the learning process. At the beginning of the process, the focus is on 'sharing and belonging between persons through the language tasks.' Then the focus shifts more to the target language which becomes the group's individual and shared identity. Curran also believes that in this kind of supportive learning process, language becomes the means for developing creative and critical thinking. Culture is an integral part of language learning.

7 What areas of language are emphasized? What language skills are emphasized?

In the early stages, typically the students generate the material since they decide what they want to be able to say in the target language. Later on, after students feel more secure, the teacher might prepare specific materials or work with published textbooks.

Particular grammar points, pronunciation patterns, and vocabulary are worked with, based on the language the students have generated. The most important skills are understanding and speaking the language at the beginning, with reinforcement through reading and writing.

8 What is the role of the students' native language?

Students' security is initially enhanced by using their native language. The purpose of using the native language is to provide a bridge from the familiar to the unfamiliar. Where possible, literal native language equivalents are given to the target language words that have been transcribed. This makes their meaning clear and allows students to

combine the target language words in different ways to create new sentences. Directions in class and sessions during which students express their feelings and are understood are conducted in the native language. In later stages, of course, more and more of the target language can be used. By the time students are in Stages III and IV, their conversations have few native language words and phrases. In a class where the students speak a variety of native languages, conversations take place right from the start in the target language. Meaning is made clear in other ways, with pantomime, pictures and the use of target language synonyms, for example.

9   How is evaluation accomplished?

Although no particular mode of evaluation is prescribed in the Community Language Learning Method, whatever evaluation is conducted should be in keeping with the principles of the method. If, for example, the school requires that the students take a test at the end of a course, then the teacher would see to it that the students are adequately prepared for taking it.

Also, a teacher-made classroom test would likely be more of an integrative test than a discrete-point one. Students would be asked to write a paragraph or be given an oral interview, rather than being asked to answer a question which deals with only one point of language at a time. (Compare this with the evaluation procedures for the Audio-Lingual Method.)

Finally, it is likely that teachers would encourage their students to self-evaluate—to look at their own learning and to become aware of their own progress.

10   How does the teacher respond to student errors?

Teachers should work with what the learner has produced in a non-threatening way. One way of doing this is for the teacher to repeat correctly what the student has said incorrectly, without calling further attention to the error. Techniques depend on where the students are in the five-stage learning process, but are consistent with sustaining a respectful, nondefensive relationship between teacher and students.

REVIEWING THE TECHNIQUES

We will review the techniques described in this lesson and provide a little more detail. You may have agreed with some or all of the answers to our

ten questions and might like to try to incorporate some of these techniques into your own approach to foreign language teaching. Of course, there also may be techniques you are currently using that can be adapted so that they are consistent with the whole-person approach we have explored here.

Tape recording student conversation

This is a technique used to record student-generated language as well as give the opportunity for community learning to come about. By giving students the choice about what to say and when to say it, students are in a good position to take responsibility for their own learning. Students are asked to have a conversation using their native language as the common language of the group. In multi-lingual groups, other means will have to be employed. For instance, students can use gestures to get their meaning across. After each native language utterance or use of a gesture, the teacher translates what the student says or acts out into the target language. The teacher gives the students the target language translation in appropriate-sized chunks. Each chunk is recorded, giving students a final tape recording with only the target language on it.

After a conversation has been recorded, it can be replayed. Since the students had a choice in what they wanted to say in the original conversation, it is easier for them to associate meaning with a particular target language utterance. Being able to recall the meaning of almost everything said in a first conversation is motivating for learners. The recording can also be used to simply listen to their voices in the target language.

Recording student conversation works best with twelve or fewer students. In a larger class, students can take turns being the ones to have the conversation.

Transcription

The teacher transcribes the students' tape-recorded target language conversation. Each student is given the opportunity to translate his or her utterances and the teacher writes the native language equivalent beneath the target language words. Students can copy the transcript after it has been completely written on the blackboard or on large, poster-sized paper, or the teacher may provide them with a copy. The transcript provides a basis for future activities. If poster-sized paper is used, the transcript can be put up in the classroom for later reference and for the purpose of increasing student security.

Reflection on experience

The teacher takes time during and/or after the various activities to give the students the opportunity to reflect on how they feel about the language learning experience, themselves as learners, and their relationship with one another. As students give their reactions, the teacher understands them—shows that he has listened carefully by giving an appropriate understanding response to what the student has said. He does not repeat what the learner says, but rather shows that he understands its essence. You may wish to return to the lesson we observed where the teacher understood the students' reactions to their conversation. Such responses can encourage students to think about their unique engagement with the language, the activities, the teacher, and the other students, strengthening their independent learning.

Reflective listening

The students relax and listen to their own voices speaking the target language on the tape. Another possible technique is for the teacher to read the transcript while the students simply listen, with their eyes open or shut. A third possibility is for the students to mouth the words as the teacher reads the transcript.

Human Computer™

A student chooses some part of the transcript to practice pronouncing. She is 'in control' of the teacher when she tries to say the word or phrase. The teacher, following the student's lead, repeats the phrase as often as the student wants to practice it. The teacher does not correct the student's mispronunciation in any way. It is through the teacher's consistent manner of repeating the word or phrase clearly that the student self-corrects as he or she tries to imitate the teacher's model.

Small group tasks

The small groups in the class we observed were asked to make new sentences with the words on the transcript. Afterward, the groups shared the sentences they made with the rest of the class. Later in the week, students working in pairs made sentences with the different verb conjugations.

There are a lot of different activities that could occur with students working in small groups. Teachers who use small group activities believe students can learn from each other and can get more practice with the target language by working in small groups. Also, small groups allow students to get to know each other better. This can lead to the development of a community among class members.

CONCLUSION

As indicated early in this chapter, the particular class that we observed represents a first lesson of what is considered a Stage I experience in the Community Language Learning Method. The principles we have drawn from it can also be seen in Stage II, III, IV and V relationships, although they will be implemented in different ways in order to respond appropriately to learner growth.

The two most basic principles which underlie the kind of learning that can take place in the Community Language Learning Method are summed up in the following phrases: (1) 'Learning is persons,' which means that whole-person learning of another language takes place best in a relationship of trust, support, and cooperation between teacher and students and among students; and (2) 'Learning is dynamic and creative,' which means that learning is a living and developmental process.

Do you agree with these two basic principles? Do you believe that a teacher should adopt the role of a counselor, as Curran uses the term? Should the development of a community be encouraged? Do you think that students should be given the opportunity for, in effect, creating part of their own syllabus? Which of these or any other principles is compatible with your personal approach to teaching?

Do you think you could use the technique of tape recording your students' conversation? Should you give your students an opportunity to reflect on their experience? Can you use the Human Computer™? Which of the other techniques can you see adapting to your teaching style?

ACTIVITIES

A Check your understanding of the Community Language Learning Method.

1 Curran says there are six elements of nondefensive learning: security, aggression, attention, reflection, retention, and discrimination. Some of the ways these were manifest in our lesson were pointed out in answer to questions 3 and 5. Can you find any other examples of these in the class we observed?

2 Curran claims learners pass through five stages of learning as they go from being a beginning language learner to an advanced language

learner. As they experience these stages, they change from being dependent *on* the teacher to being mutually interdependent *with* the teacher. Can you see how these students are dependent on the teacher now? Can you find anything in the class we observed that encourages learner independence?

B Apply what you have understood about the Community Language Learning Method.

1 Have some students tape-record a conversation with your help as the language counselor. Tell them to record only the target language. After you have completed the conversation, think of five different activities to help them process and review the target language conversation they have created while being consistent with the principles of the Community Language Learning Method.

2 Try teaching a lesson as you normally do, but think of your students in a whole-person way, if this is a new idea to you. Does this change the way you work? If so, then how?

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8 Total Physical Response

INTRODUCTION

Let us first consider a general approach to foreign language instruction which has been named 'the Comprehension Approach.' It is called this because of the importance it gives to listening comprehension. Most of the other methods we have looked at have students speaking the target language from the first day. In the 1960s and 1970s research gave rise to the hypothesis that language learning should start first with understanding and later proceed to production (Winitz 1981). After the learner internalizes an extensive map of how the target language works, speaking will appear spontaneously. Of course, the student's speech will not be perfect, but gradually speech will become more target-like. Notice that this is exactly how an infant acquires its native language. A baby spends many months listening to the people around it long before it ever says a word. The child has the time to try to make sense out of the sounds it hears. No one tells the baby that it must speak. The child chooses to speak when it is ready to do so.

There are several methods being practiced today that have in common an attempt to apply these observations to foreign language instruction. One such method is Krashen and Terrell's Natural Approach. The Natural Approach shares certain features with the Direct Method, which we examined in Chapter 3. Emphasis is placed on students' developing basic communication skills and vocabulary through their receiving meaningful exposure to the target language. The students listen to the teacher using the target language communicatively from the beginning of instruction. They do not speak at first. The teacher helps her students to understand her by using pictures and occasional words in the students' native language and by being as expressive as possible. It is thought that if the teacher uses language that is just in advance of students' current level of proficiency, while making sure that her input is comprehensible, acquisition will proceed 'naturally.' Creating a 'low affective filter' is also a condition for learning that is met when there is a good classroom atmosphere. If anxiety is reduced, the students' self-confidence is

boosted. The filter is kept low as well by the fact that students are not put on the spot to speak; they speak when they are ready to do so.

Another method that fits within the Comprehension Approach is Winitz and Reed's self-instructional program and Winitz' *The Learnables*. In this method, students listen to tape-recorded words, phrases, and sentences while they look at accompanying pictures. The meaning of the utterance is clear from the context the picture provides. The students are asked to respond in some way, such as pointing to each picture as it is described, to show that they understand the language to which they are listening, but they do not speak. Stories illustrated by pictures are also used as a device to convey abstract meaning.

A new method, called the Lexical Approach, also fits within the Comprehension Approach. Developed by Michael Lewis, the Lexical Approach is less concerned with student production and more concerned that students receive abundant comprehensible input. Especially at lower levels, teachers talk extensively to their students, while requiring little or no verbal response from them. Instead, students are given exercises and activities which raise their awareness about lexical features of the target language. In particular, students are encouraged to notice multi-word lexical items such as 'I see what you mean' and 'Take your time. There's no hurry.' In this way, the phrasal lexicon of students can be developed.

A fourth method, James Asher's Total Physical Response (TPR), is the one we will examine in detail here in order to see how the principles of the Comprehension Approach are put into practice. On the basis of his research, Asher reasoned that the fastest, least stressful way to achieve understanding of any target language is to follow directions uttered by the instructor (without native language translation). We will learn about TPR through our usual way of observing a class in which it is being used. The class is located in Sweden. It is a beginning class for thirty Grade 5 students. They study English for one class period three times a week.

EXPERIENCE[1]

We follow the teacher as she enters the room and we take a seat in the back of the room. It is the first class of the year so after the teacher takes attendance, she introduces the method they will use to study English. She explains in Swedish, 'You will be studying English in a way that is similar to the way you learned Swedish. You will not speak at first. Rather, you will just listen to me and do as I do. I will give you a command to do some-

[1] This lesson is based upon the one in Asher (1996).

thing in English and you will do the actions along with me. I will need four volunteers to help me with the lesson.'

Hands go up and the teacher calls on four students to come to the front of the room and sit with her in chairs that are lined up facing the other students. She tells the other students to listen and to watch.

In English the teacher says, 'Stand up.' As she says it, she stands up and she signals for the four volunteers to rise with her. They all stand up. 'Sit down,' she says and they all sit. The teacher and the students stand up and sit down together several times according to the teacher's command; the students say nothing. The next time that they stand up together, the teacher issues a new command, 'Turn around.' The students follow the teacher's example and turn so that they are facing their chairs. 'Turn around,' the teacher says again and this time they turn to face the other students as before. 'Sit down. Stand up. Turn around. Sit down.' She says, 'Walk,' and they all begin walking towards the front row of the students' seats.

'Stop. Jump. Stop. Turn around. Walk. Stop. Jump. Stop. Turn around. Sit down.' The teacher gives the commands and they all perform the actions together. The teacher gives these commands again, changing their order and saying them quite quickly. 'Stand up. Jump. Sit down. Stand up. Turn around. Jump. Stop. Turn around. Walk. Stop. Turn around. Walk. Jump. Turn around. Sit down.'

Once again the teacher gives the commands; this time, however, she remains seated. The four volunteers respond to her commands. 'Stand up. Sit down. Walk. Stop. Jump. Turn around. Turn around. Walk. Turn around. Sit down.' The students respond perfectly. Next, the teacher signals that she would like one of the volunteers to follow her commands alone. One student raises his hand and performs the actions the teacher commands.

Finally, the teacher approaches the other students who have been sitting observing her and their four classmates. 'Stand up,' she says and the class responds. 'Sit down. Stand up. Jump. Stop. Sit down. Stand up. Turn around. Turn around. Jump. Sit down.' Even though they have not done the actions before, the students are able to perform according to the teacher's commands.

The teacher is satisfied that the class has mastered these six commands. She begins to introduce some new ones. 'Point to the door,' she orders. She extends her right arm and right index finger in the direction of the door at the side of the classroom. The volunteers point with her. 'Point to the desk.' She points to her own big teacher's desk at the front of the room. 'Point to the chair.' She points to the chair behind her desk and the students follow.

'Stand up.' The students stand up. 'Point to the door.' The students
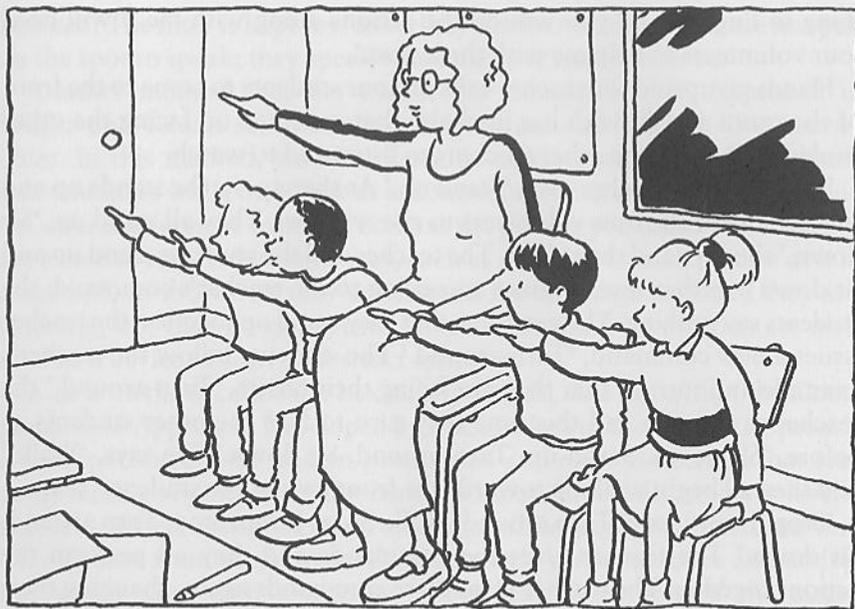
point. 'Walk to the door.' They walk together. 'Touch the door.' The students touch it with her. The teacher continues to command the students as follows: 'Point to the desk. Walk to the desk. Touch the desk. Point to the door. Walk to the door. Touch the door. Point to the chair. Walk to the chair. Touch the chair.' She continues to perform the actions with the students, but changes the order of the commands. After practicing these new commands with the students several times, the teacher remains seated and the four volunteers carry out the commands by themselves. Only once do the students seem confused, at which point the teacher repeats the command and performs the action with them.

Next the teacher turns to the rest of the class and gives the following commands to the students sitting in the back row: 'Stand up. Sit down. Stand up. Point to the desk. Point to the door. Walk to the door. Walk to the chair. Touch the chair. Walk. Stop. Jump. Walk. Turn around. Sit down.' Although she varies the sequence of commands, the students do not seem to have any trouble following the order.

Next, the teacher turns to the four volunteers and says, 'Stand up. Jump to the desk.' The students have never heard this command before. They hesitate a second and then jump to the desk just as they have been told. Everyone laughs at this sight. 'Touch the desk. Sit on the desk.' Again, the teacher uses a novel command, one they have not practiced before. The teacher then issues two commands in the form of a com-

pound sentence, 'Point to the door and walk to the door.' Again, the group performs as it has been commanded.

As the last step of the lesson, the teacher writes the new commands on the blackboard. Each time she writes a command, she acts it out. The students copy the sentences from the blackboard into the notebooks.

The class is over. No one except the teacher has spoken a word. However, a few weeks later when we walk by the room we hear a different voice. We stop to listen for a moment. One of the students is speaking. We hear her say, 'Raise your hands. Show me your hands. Close your eyes. Put your hands behind you. Open your eyes. Shake hands with your neighbor. Raise your left foot.' We look in and see that the student is directing the other students and the teacher with these commands. They are not saying anything; they are just following the student's orders.

THINKING ABOUT THE EXPERIENCE

Now that we have observed the Total Physical Response Method being used in a class, let's examine what we have seen. We will list our observations and then try to understand the principles upon which the teacher's behavior is based.

Observations	Principles
1 The teacher gives a command in the target language and performs it with the students.	Meaning in the target language can often be conveyed through actions. Memory is activated through learner response. Beginning foreign language instruction should address the right hemisphere of the brain, the part which controls nonverbal behavior. The target language should be presented in chunks, not just word by word.
2 The students say nothing.	The students' understanding of the target language should be developed before speaking.
3 The teacher gives the commands quite quickly.	Students can initially learn one part of the language rapidly by moving their bodies.

Observations	Principles
4 The teacher sits down and issues commands to the volunteers.	The imperative is a powerful linguistic device through which the teacher can direct student behavior.
5 The teacher directs students other than the volunteers.	Students can learn through observing actions as well as by performing the actions themselves.
6 The teacher introduces new commands after she is satisfied that the first six have been mastered.	It is very important that students feel successful. Feelings of success and low anxiety facilitate learning.
7 The teacher changes the order of the commands.	Students should not be made to memorize fixed routines.
8 When the students make an error, the teacher repeats the command while acting it out.	Correction should be carried out in an unobtrusive manner.
9 The teacher gives the students commands they have not heard before.	Students must develop flexibility in understanding novel combinations of target language chunks. They need to understand more than the exact sentences used in training. Novelty is also motivating.
10 The teacher says, 'Jump to the desk.' Everyone laughs.	Language learning is more effective when it is fun.
11 The teacher writes the new commands on the blackboard.	Spoken language should be emphasized over written language.
12 A few weeks later, a student who hasn't spoken before gives commands.	Students will begin to speak when they are ready.

Observations	Principles
13 A student says, 'Shake hand with your neighbor.'	Students are expected to make errors when they first begin speaking. Teachers should be tolerant of them. Work on the fine details of the language should be postponed until students have become somewhat proficient.

REVIEWING THE PRINCIPLES

We will next turn to our ten questions in order to increase our understanding of Total Physical Response.

1 What are the goals of teachers who use TPR?

Teachers who use TPR believe in the importance of having their students *enjoy* their experience in learning to communicate in a foreign language. In fact, TPR was developed in order to reduce the stress people feel when studying foreign languages and thereby encourage students to persist in their study beyond a beginning level of proficiency.

The way to do this, Asher believes, is to base foreign language learning upon the way children learn their native language.

2 What is the role of the teacher? What is the role of the students?

Initially, the teacher is the director of all student behavior. The students are imitators of her nonverbal model. At some point (usually after ten to twenty hours of instruction), some students will be 'ready to speak.' At that point there will be a role reversal with individual students directing the teacher and the other students.

3 What are some characteristics of the teaching/learning process?

The first phase of a lesson is one of modeling. The instructor issues commands to a few students, then performs the actions with them. In the second phase, these same students demonstrate that they can understand the commands by performing them alone. The observers also have an opportunity to demonstrate their understanding.

The teacher next recombines elements of the commands to have

students develop flexibility in understanding unfamiliar utterances. These commands, which students perform, are often humorous.

After learning to respond to some oral commands, the students learn to read and write them. When students are ready to speak, they become the ones who issue the commands. After students begin speaking, activities expand to include skits and games.

4 What is the nature of student–teacher interaction? What is the nature of student–student interaction?

The teacher interacts with the whole group of students and with individual students. Initially the interaction is characterized by the teacher speaking and the students responding nonverbally. Later on, the students become more verbal and the teacher responds nonverbally.

Students perform the actions together. Students can learn by watching each other. At some point, however, Asher believes observers must demonstrate their understanding of the commands in order to retain them.

As students begin to speak, they issue commands to one another as well as to the teacher.

5 How are the feelings of the students dealt with?

One of the main reasons TPR was developed was to reduce the stress people feel when studying foreign languages. One of the primary ways this is accomplished is to allow learners to speak when they are ready. Forcing them to speak before then will only create anxiety. Also, when students do begin to speak, perfection should not be expected.

Another way to relieve anxiety is to make language learning as enjoyable as possible. The use of zany commands and humorous skits are two ways of showing that language learning can be fun.

Finally, it is important that there not be too much modeling, but that students not be too rushed either. Feelings of success and low anxiety facilitate learning.

6 How is language viewed? How is culture viewed?

Just as with the acquisition of the native language, the oral modality is primary. Culture is the lifestyle of people who speak the language natively.

7 What areas of language are emphasized? What language skills are emphasized?

Vocabulary and grammatical structures are emphasized over other language areas. These are embedded within imperatives. The imperatives are single words and multi-word chunks. One reason for the use of imperatives is their frequency of occurrence in the speech directed at young children learning their native language.

Understanding the spoken word should precede its production. The spoken language is emphasized over written language. Students often do not learn to read the commands they have already learned to perform until after ten hours of instruction.

8 What is the role of the students' native language?

TPR is usually introduced in the student's native language. After the introduction, rarely would the native language be used. Meaning is made clear through body movements.

9 How is evaluation accomplished?

Teachers will know immediately whether or not students understand by observing their students' actions. Formal evaluations can be conducted simply by commanding individual students to perform a series of actions. As students become more advanced, their performance of skits they have created can become the basis for evaluation.

10 How does the teacher respond to student errors?

It is expected that students will make errors when they first begin speaking. Teachers should be tolerant of them and only correct major errors. Even these should be corrected unobtrusively. As students get more advanced, teachers can 'fine tune'—correct more minor errors.

REVIEWING THE TECHNIQUES

The major technique, as we saw in the lesson we observed, is the use of commands to direct behavior. Asher acknowledges that, although this technique is powerful, a variety of activities is preferred for maintaining student interest. A detailed description of using commands is provided below. If you find some of the principles of Total Physical Response to be of interest, you may wish to devise your own techniques to supplement this one.

Using commands to direct behavior

It should be clear from the class we observed that the use of commands is the major teaching technique of TPR. The commands are given to get students to perform an action; the action makes the meaning of the command clear. Since Asher suggests keeping the pace lively, it is necessary for a teacher to plan in advance just which commands she will introduce in a lesson. If the teacher tries to think them up as the lesson progresses, the pace will be too slow.

At first, to clarify meaning, the teacher performs the actions with the students. Later the teacher directs the students alone. The students' actions tell the teacher whether or not the students understand.

As we saw in the lesson we observed, Asher advises teachers to vary the sequence of the commands so that students do not simply memorize the action sequence without ever connecting the actions with the language.

Asher believes it is very important that the students feel successful. Therefore, the teacher should not introduce new commands too fast. It is recommended that a teacher present three commands at a time. After students feel successful with these, three more can be taught.

Although we were only able to observe one beginning class, people always ask just how much of a language can be taught through the use of imperatives. Asher claims that all grammar features can be communicated through imperatives. To give an example of a more advanced lesson, one might introduce the form of the past tense as follows:

TEACHER Ingrid, walk to the blackboard.
         (Ingrid gets up and walks to the blackboard.)
TEACHER Class, if Ingrid *walked* to the blackboard, stand up.
         (The class stands up.)
TEACHER Ingrid, write your name on the blackboard.
         (Ingrid writes her name on the blackboard.)
TEACHER Class, if Ingrid *wrote* her name on the blackboard, sit down.
         (The class sits down.)

Role reversal

Students command their teacher and classmates to perform some actions. Asher says that students will want to speak after ten to twenty hours of instruction, although some students may take longer. Students should not be encouraged to speak until they are ready.

Action sequence

At one point we saw the teacher give three connected commands. For example, the teacher told the students to point to the door, walk to the door, and touch the door. As the students learn more and more of the target language, a longer series of connected commands can be given, which together comprise a whole procedure. While we did not see a long action sequence in this very first class, a little later on students might receive the following instructions:

Take out a pen.
Take out a piece of paper.
Write a letter. (imaginary)
Fold the letter.
Put it in an envelope.
Seal the envelope.
Write the address on the envelope.
Put a stamp on the envelope.
Mail the letter.

This series of commands is called an action sequence, or an operation. Many everyday activities, like writing a letter, can be broken down into an action sequence that students can be asked to perform.

CONCLUSION

Now that we have had a chance to experience a TPR class and to examine its principles and techniques, you should try to think about how any of this will be of use to you in your own teaching. The teacher we observed was using Total Physical Response with Grade 5 children; however, this same method has been used with adult learners and younger children as well.

Ask yourself: Does it make any sense to delay the teaching of speaking the target language? Do you believe that students should not be encouraged to speak until they are ready to do so? Should a teacher overlook certain student errors in the beginning? Which, if any, of the other principles do you agree with?

Would you use the imperative to present the grammatical structures and vocabulary of the target language? Do you believe it is possible to teach all grammatical features through the imperative? Do you think that accompanying language with action aids recall? Would you teach reading and writing in the manner described in this lesson? Would you want to

adapt any of the techniques of TPR to your teaching situation? Can you think of any others you would create that would be consistent with the principles presented here?

ACTIVITIES

A Check your understanding of Total Physical Response.

1 Asher believes that foreign language instruction can and should be modeled on native language acquisition. What are some characteristics of his method that are similar to the way children acquire their native language?

2 One of the principles of TPR is that when student anxiety is low, language learning is enhanced. How does this method lower student anxiety?

B Apply what you have understood about Total Physical Response.

1 Although the teacher uses imperatives, she does so in a gentle, pleasant way, the way a parent would (usually) do with a child. Her voice, facial expression, and manner are kind. Practice giving the commands in this chapter in this way.

2 A lot of target language structures and vocabulary can be taught through the imperative. Plan part of a TPR lesson in which the present continuous tense, or another structure in the target language, is introduced.

3 In the action sequence (operation) that we looked at, the teacher had the students pretend to write and mail a letter. Think of three other common activities which could be used as action sequences in the classroom. Make a list of commands for each one.

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9 Communicative Language Teaching

INTRODUCTION

You may have noticed that the goal of most of the methods we have looked at so far is for students to learn to communicate in the target language. In the 1970s, though, educators began to question if they were going about meeting the goal in the right way. Some observed that students could produce sentences accurately in a lesson, but could not use them appropriately when genuinely communicating outside of the classroom. Others noted that being able to communicate required more than mastering linguistic structures. Students may know the rules of linguistic usage, but be unable to use the language (Widdowson 1978). It became clear that communication required that students perform certain functions as well, such as promising, inviting, and declining invitations within a social context (Wilkins 1976). In short, being able to communicate required more than linguistic competence; it required communicative competence (Hymes 1971)—knowing when and how to say what to whom. Such observations contributed to a shift in the field in the late 1970s and early 1980s from a linguistic structure-centered approach to a Communicative Approach (Widdowson 1990).

Communicative Language Teaching aims broadly to apply the theoretical perspective of the Communicative Approach by making communicative competence the goal of language teaching and by acknowledging the interdependence of language and communication. What this looks like in the classroom may depend on how the tenets are interpreted and applied. Nevertheless, we will follow our usual way of understanding the theory and associated practices by visiting a class in which a form of Communicative Language Teaching is being practiced. The class we will visit is one being conducted for adult immigrants to Canada. These twenty people have lived in Canada for two years and are at a high-intermediate level of English proficiency. They meet two evenings a week for two hours each class.

EXPERIENCE

The teacher greets the class and distributes a handout. There is writing on both sides. On one side is a copy of a sports column from a recent newspaper, in which the reporter discusses who he thinks will win the World Cup. The teacher asks the students to read it and then to underline the predictions the reporter has made. He gives all instructions in the target language. When the students have finished, they read what they have underlined. The teacher writes the predictions on the blackboard. Then he and the students discuss which predictions the reporter feels more certain about and which predictions he feels less certain about.

Malaysia is very likely to win the World Cup this year.
Italy can win if they play as well as they have lately.
France probably will not be a contender again.
England may have an outside chance.

Then he asks the students to look at the first sentence and to tell the class another way to express this same prediction. One student says, 'Malaysia probably will win the World Cup.' 'Yes,' says the teacher. 'Any others?' No one responds. The teacher offers, 'Malaysia is almost certain to win the World Cup.' 'What about the next?' he asks the class. One student replies, 'It is possible that Italy will win the World Cup.' Another student offers, 'There's a possibility that Italy will win the World Cup.' Each of the reporter's predictions is discussed in this manner. All the paraphrases the students suggest are evaluated by the teacher and the other students to make sure they convey the same degree of certainty as the reporter's original prediction.

Next, the teacher asks the students to turn to the other side of the handout. On it are all the sentences of the article that they have been working on. They are, however, out of order. For example, the first two sentences on this side of the handout are:

England may have an outside chance.
In the final analysis, the winning team may simply be the one with the most experience.

The first sentence was in the middle of the original sports column. The second was the last sentence of the original column. The teacher tells the students to unscramble the sentences, to put them in their proper order by numbering them. When they finish, the students compare what they have done with the original on the other side of the handout.

The teacher next announces that the students will be playing a game.

He divides the class into small groups containing five people each. He hands each group a deck of thirteen cards. Each card has a picture of a piece of sports equipment. As the students identify the items, the teacher writes each name on the blackboard: basketball, soccer ball, volleyball, tennis racket, skis, ice skates, roller skates, football, baseball bat, golf clubs, bowling ball, badminton racket, and hockey stick.

The cards are shuffled and four of the students in a group are dealt three cards each. They do not show their cards to anyone else. The extra card is placed face down in the middle of the group. The fifth person in each group receives no cards. She is told that she should try to predict what it is that Dumduan (one of the students in the class) will be doing the following weekend. The fifth student is to make statements like, 'Dumduan may go skiing this weekend.' If one of the members of her group has a card showing skis, the group member would reply, for example, 'Dumduan can't go skiing because I have her skis.' If, on the other hand, no one has the picture of the skis, then the fifth student can make a strong statement about the likelihood of Dumduan going skiing. She can say, for example, 'Dumduan will go skiing.' She can check her prediction by turning over the card that was placed face down. If it is the picture of the skis, then she knows she is correct.

The students seem to really enjoy playing the game. They take turns so that each person has a chance to make the predictions about how a classmate will spend his or her time.

For the next activity, the teacher reads a number of predictions like the following:

In 2008, Quebec will vote to remain part of Canada.
By 2020, solar energy will replace the world's reliance on fossil fuels.
By 2050, people will be living on the moon.

The students are told to make statements about how probable they think the predictions are and why they believe so. They are also asked how they feel about the prediction. In discussing one of the predictions, a student says he does not think that it is *like* that a world government will be in place by the twenty-second century. The teacher and students ignore his error and the discussion continues.

Next, the teacher has the students divide into groups of three. Since there are twenty students, there are six groups of three students and one group of two. One member of each group is given a picture strip story. There are six pictures in a row on a piece of paper, but no words. The pictures tell a story. The student with the story shows the first picture to the other members of his group, while covering the remaining five pictures.

The other students try to predict what they think will happen in the second picture. The first student tells them whether they are correct or not. He then shows them the second picture and asks them to predict what the third picture will look like. After the entire series of pictures has been shown, the group gets a new strip story and they change roles, giving the first student an opportunity to work with a partner in making predictions.

For the final activity of the class, the students are told that will do a role play. The teacher tells them that they are to be divided into groups of four. They are to imagine that they are all employees of the same company. One of them is the others' boss. They are having a meeting to discuss what will possibly occur as a result of their company merging with another company. Before they begin, they discuss some possibilities together. They decide that they can talk about topics such as whether or not some of the people in their company will lose their jobs, whether or not they will have to move, whether or not certain policies will change, whether or not they will earn more money. 'Remember,' reminds the teacher, 'that one of you in each group is the boss. You should think about this relationship if, for example, he or she makes a prediction that you don't agree with.'

For fifteen minutes the students perform their role play. The teacher moves from group to group to answer questions and offer any advice on what the groups can discuss. After it's over, the students have an opportunity to pose any questions. In this way, they elicit some relevant vocabu-

lary words. They then discuss what language forms are appropriate in dealing with one's boss. 'For example,' the teacher explains, 'what if you know that your boss doesn't think that the vacation policy will change, but you think it will. How will you state your prediction? You are more likely to say something like 'I think the vacation policy might change,' than 'The vacation policy will change.'

'What if, however,' the teacher says, 'it is your colleague with whom you disagree and you are certain that you are right. How will you express your prediction then?' One student offers, 'I know that the vacation policy will change.' Another student says, 'I am sure that the vacation policy will change.' A third student says simply, 'The vacation policy will change.'

The class is almost over. The teacher uses the last few minutes to give the homework assignment. The students are to listen to the debate between two political candidates on the radio or watch it on television that night. They are then to write (in English) their prediction of who they think will win the election and why they think so. They will read these to their classmates at the start of the next class.

THINKING ABOUT THE EXPERIENCE

As we have seen before, there are important principles underlying the behavior we have observed. Let us now investigate these by compiling our two lists: our observations and the underlying principles.

Observations	Principles
1 The teacher distributes a handout that has a copy of a sports column from a recent newspaper.	Whenever possible, 'authentic language'—language as it is used in a real context—should be introduced.
2 The teacher tells the students to underline the reporter's predictions and to say which ones they think the reporter feels most certain of and which he feels least certain of.	Being able to figure out the speaker's or writer's intentions is part of being communicatively competent.
3 The teacher gives the students the directions for the activity in the target language.	The target language is a vehicle for classroom communication, not just the object of study.

Observations	Principles
4 The students try to state the reporter's predictions in different words.	One function can have many different linguistic forms. Since the focus of the course is on real language use, a variety of linguistic forms are presented together. The emphasis is on the process of communication rather than just mastery of language forms.
5 The students unscramble the sentences of the newspaper article.	Students should work with language at the discourse or suprasentential (above the sentence) level. They must learn about cohesion and coherence, those properties of language which bind the sentences together.
6 The students play a language game.	Games are important because they have certain features in common with real communicative events—there is a purpose to the exchange. Also, the speaker receives immediate feedback from the listener on whether or not he or she has successfully communicated. In this way they can negotiate meaning. Finally, having students work in small groups maximizes the amount of communicative practice they receive.
7 The students are asked how they feel about the predictions.	Students should be given an opportunity to express their ideas and opinions.

Observations	Principles
8 A student makes an error. The teacher and other students ignore it.	Errors are tolerated and seen as a natural outcome of the development of communication skills. Since this activity was working on fluency, the teacher did not correct the student, but simply noted the error, which he will return to at a later point.
9 The teacher gives each group of students a strip story and a task to perform.	One of the teacher's major responsibilities is to establish situations likely to promote communication.
10 The students work with a partner to predict what the next picture in the strip story will look like.	Communicative interaction encourages cooperative relationships among students. It gives students an opportunity to work on negotiating meaning.
11 The students are to do a role play. They are to imagine that they are all employees of the same company.	The social context of the communicative event is essential in giving meaning to the utterances.
12 The teacher reminds the students that one of them is playing the role of the boss and that they should remember this when speaking to her.	Learning to use language forms appropriately is an important part of communicative competence.
13 The teacher moves from group to group offering advice and answering questions.	The teacher acts as a facilitator in setting up communicative activities and as an advisor during the activities.
14 The students suggest alternative forms they would use to state a prediction to a colleague.	In communicating, a speaker has a choice not only about what to say, but also how to say it.

Observations

Principles

15 After the role play is finished, the students elicit relevant vocabulary.

The grammar and vocabulary that the students learn follow from the function, situational context, and the roles of the interlocutors.

16 For their homework, the students are to listen to a debate on the radio or watch it on television.

Students should be given opportunities to listen to language as it is used in authentic communication. They may be coached on strategies for how to improve their comprehension.

REVIEWING THE PRINCIPLES

The answers to our ten questions will help us come to a better understanding of Communicative Language Teaching. In some answers new information has been provided to clarify certain concepts.

1 What are the goals of teachers who use Communicative Language Teaching (CLT)?

The goal is to enable students to communicate in the target language. To do this students need knowledge of the linguistic forms, meanings, and functions. They need to know that many different forms can be used to perform a function and also that a single form can often serve a variety of functions. They must be able to choose from among these the most appropriate form, given the social context and the roles of the interlocutors. They must also be able to manage the process of negotiating meaning with their interlocutors. Communication is a process; knowledge of the forms of language is insufficient.

2 What is the role of the teacher? What is the role of the students?

The teacher facilitates communication in the classroom. In this role, one of his major responsibilities is to establish situations likely to promote communication. During the activities he acts as an adviser, answering students' questions and monitoring their performance. He might make note of their errors to be worked on at a later time during more accuracy-based activities. At other times he might be a 'co-

communicator' engaging in the communicative activity along with students (Littlewood 1981).

Students are, above all, communicators. They are actively engaged in negotiating meaning—in trying to make themselves understood and in understanding others—even when their knowledge of the target language is incomplete.

Also, since the teacher's role is less dominant than in a teacher-centered method, students are seen as more responsible managers of their own learning.

3 What are some characteristics of the teaching/learning process?

The most obvious characteristic of CLT is that almost everything that is done is done with a communicative intent. Students *use* the language a great deal through communicative activities such as games, role plays, and problem-solving tasks (see discussion of these in the review of techniques).

Activities that are truly communicative, according to Morrow (in Johnson and Morrow 1981), have three features in common: information gap, choice, and feedback.

An information gap exists when one person in an exchange knows something the other person does not. If we both know today is Tuesday and I ask you, 'What is today?' and you answer, 'Tuesday,' our exchange is not really communicative.

In communication, the speaker has a choice of what she will say and how she will say it. If the exercise is tightly controlled so that students can only say something in one way, the speaker has no choice and the exchange, therefore, is not communicative. In a chain drill, for example, if a student must reply to her neighbor's question in the same way as her neighbor replied to someone else's question, then she has no choice of form and content, and real communication does not occur.

True communication is purposeful. A speaker can thus evaluate whether or not his purpose has been achieved based upon the information she receives from his listener. If the listener does not have an opportunity to provide the speaker with such feedback, then the exchange is not really communicative. Forming questions through a transformation drill may be a worthwhile activity, but it is not in keeping with CLT since a speaker will receive no response from a listener, so is unable to assess whether her question has been understood or not.

Another characteristic of CLT is the use of authentic materials. It is

considered desirable to give students an opportunity to develop strategies for understanding language as it is actually used.

Finally, we noted that activities in CLT are often carried out by students in small groups. Small numbers of students interacting are favored in order to maximize the time allotted to each student for communicating.

4 What is the nature of student–teacher interaction? What is the nature of student–student interaction?

The teacher may present some part of the lesson, such as when working with linguistic accuracy. At other times, he is the facilitator of the activities, but he does not always himself interact with the students. Sometimes he is a co-communicator, but more often he establishes situations that prompt communication between and among the students.

Students interact a great deal with one another. They do this in various configurations: pairs, triads, small groups, and whole group.

5 How are the feelings of the students dealt with?

One of the basic assumptions of CLT is that by learning to communicate students will be more motivated to study a foreign language since they will feel they are learning to do something useful with the language. Also, teachers give students an opportunity to express their individuality by having them share their ideas and opinions on a regular basis. Finally, student security is enhanced by the many opportunities for cooperative interactions with their fellow students and the teacher.

6 How is language viewed? How is culture viewed?

Language is for communication. Linguistic competence, the knowledge of forms and their meanings, is just one part of communicative competence. Another aspect of communicative competence is knowledge of the functions language is used for. As we have seen in this lesson, a variety of forms can be used to accomplish a single function. A speaker can make a prediction by saying, for example, 'It may rain,' or 'Perhaps it will rain.' Conversely, the same form of the language can be used for a variety of functions. 'May,' for instance, can be used to make a prediction or to give permission ('You may sit in the back').

Thus, learners need knowledge of forms *and* meanings *and* func-

tions. However, they must also use this knowledge and take into consideration the social situation in order to convey their intended meaning appropriately. A speaker can seek permission using 'may' ('May I have a piece of fruit?'); however, if the speaker perceives the listener as being more of a social equal or the situation as being informal, he or she would more likely use 'can' to seek permission ('Can I have a piece of fruit?').

Culture is the everyday lifestyle of people who use the language. There are certain aspects of it that are especially important to communication—the use of nonverbal behavior, for example, which might receive greater attention in CLT.

7 What areas of language are emphasized? What language skills are emphasized?

Language functions might be emphasized over forms. Typically, although not always, a functional syllabus is used. A variety of forms are introduced for each function. Only the simpler forms would be presented at first, but as students get more proficient in the target language, the functions are reintroduced and more complex forms are learned. Thus, for example, in learning to make requests, beginning students might practice 'Would you … ?' and 'Could you … ?' Highly proficient students might learn 'I wonder if you would mind … .'

Students work with language at the suprasentential or discourse level. They learn about cohesion and coherence. For example, in our lesson the students recognized that the second sentence of the scrambled order was the last sentence of the original sports column because of its introductory adverbial phrase, 'In the final analysis … .' This adverbial phrase is a cohesive device that binds and orders this sentence to the other sentences. The students also recognized the lack of coherence between the first two sentences of the scrambled order, which did not appear connected in any meaningful way.

Students work on all four skills from the beginning. Just as oral communication is seen to take place through negotiation between speaker and listener, so too is meaning thought to be derived from the written word through an interaction between the reader and the writer. The writer is not present to receive immediate feedback from the reader, of course, but the reader tries to understand the writer's intentions and the writer writes with the reader's perspective in mind. Meaning does not, therefore, reside exclusively in the text, but rather arises through negotiation between the reader and writer.

8 What is the role of the students' native language?

Judicious use of the students' native language is permitted in CLT. However, whenever possible, the target language should be used not only during communicative activities, but also for explaining the activities to the students or in assigning homework. The students learn from these classroom management exchanges, too, and realize that the target language is a vehicle for communication, not just an object to be studied.

9 How is evaluation accomplished?

A teacher evaluates not only the students' accuracy, but also their fluency. The student who has the most control of the structures and vocabulary is not always the best communicator.

A teacher can informally evaluate his students' performance in his role as an adviser or co-communicator. For more formal evaluation, a teacher is likely to use an integrative test which has a real communicative function. In order to assess students' writing skill, for instance, a teacher might ask them to write a letter to a friend.

10 How does the teacher respond to student errors?

Errors of form are tolerated during fluency-based activities and are seen as a natural outcome of the development of communication skills. Students can have limited linguistic knowledge and still be successful communicators. The teacher may note the errors during fluency activities and return to them later with an accuracy-based activity.

REVIEWING THE TECHNIQUES AND THE MATERIALS

There may be aspects of CLT that you find appealing. This review has been provided in the event you wish to try to use any of the techniques or materials associated with CLT.

Authentic materials

To overcome the typical problem that students cannot transfer what they learn in the classroom to the outside world and to expose students to natural language in a variety of situations, adherents of CLT advocate the use of language materials authentic to native speakers of the target

language.[1] In this lesson we see that the teacher uses a real newspaper article. He also assigns the students homework, requiring that they listen to a live radio or television broadcast.

Of course, the class that we observed was at the high intermediate level of proficiency. For students with lower proficiency in the target language, it may not be possible to use language materials such as these. More accessible materials (for example, the use of a weather forecast when working on predictions), or at least ones that are realistic, are most desirable. With a lower level class it is possible to use realia that do not contain a lot of language, but about which a lot of discussion could be generated. Menus in the target language are an example; timetables are another.

Scrambled sentences

The students are given a passage (a text) in which the sentences are in a scrambled order. This may be a passage they have worked with or one they have not seen before. They are told to unscramble the sentences so that the sentences are restored to their original order. This type of exercise teaches students about the cohesion and coherence properties of language. They learn how sentences are bound together at the suprasentential level through formal linguistic devices such as pronouns, which make a text cohesive, and semantic propositions, which unify a text and make it coherent.

In addition to written passages, students might also be asked to unscramble the lines of a mixed-up dialog. Or they might be asked to put the pictures of a picture strip story in order and write lines to accompany the pictures.

Language games

Games are used frequently in CLT. The students find them enjoyable, and if they are properly designed, they give students valuable communicative practice. Morrow's three features of communicative activities were manifested in the card game we observed in the following way: An information gap existed because the speaker did not know what her classmate was going to do the following weekend. The speaker had a choice as to what she would predict (which sport) and how she would predict it (which form her prediction would take). The speaker received feedback from the members of her group. If her prediction was incomprehensible, then none

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[1] Of course, what is authentic and natural to native speakers of the target language is not so to learners in the classroom. What is important is that these materials are used in a way that is real for learners (Widdowson 1998).

of the members of her group would respond. If she got a meaningful response, she could presume her prediction was understood.

Picture strip story

Many activities can be done with picture strip stories. We suggested one in our discussion of scrambled sentences.

In the activity we observed, one student in a small group was given a strip story. She showed the first picture of the story to the other members of her group and asked them to predict what the second picture would look like. An information gap existed—the students in the groups did not know what the picture contained. They had a choice as to what their prediction would be and how they would word it. They received feedback, not on the form but on the content of the prediction, by being able to view the picture and compare it with their prediction.

The activity just described is an example of using a problem-solving task as a communicative technique. Problem-solving tasks work well in CLT because they usually include the three features of communication. What's more, they can be structured so that students share information or work together to arrive at a solution. This gives students practice in negotiating meaning.

Role play

We already encountered the use of role plays as a technique when we looked at Desuggestopedia. Role plays are very important in CLT because they give students an opportunity to practice communicating in different social contexts and in different social roles. Role plays can be set up so that they are very structured (for example, the teacher tells the students who they are and what they should say) or in a less structured way (for example, the teacher tells the students who they are, what the situation is, and what they are talking about, but the students determine what they will say). The latter is more in keeping with CLT, of course, because it gives the students more of a choice. Notice that role plays structured like this also provide information gaps since students cannot be sure (as with most forms of communication) what the other person or people will say (there is a natural unpredictability). Students also receive feedback on whether or not they have effectively communicated.

CONCLUSION

Perhaps the greatest contribution of CLT is asking teachers to look closely at what is involved in communication. If teachers intend students

to use the target language, then they must truly understand all that being communicatively competent entails.

Is achieving communicative competence a goal for which you should prepare your students? Would you adopt a functional syllabus? Should a variety of language forms be presented at one time? Are there times when you would emphasize fluency over accuracy? Do these or any other principles of CLT make sense to you?

Would you ever use language games, problem-solving tasks, or role plays? Should all your activities include the three features of communication? Should authentic language be used? Are there any other techniques or materials of CLT that you would find useful?

ACTIVITIES

A Check your understanding of Communicative Language Teaching.

1 Explain in your own words Morrow's three features of communication: information gap, choice, and feedback. Choose one of the activities in the lesson we observed and say whether or not these three features are present.

2 Why do we say that communication is a process? What does it mean to negotiate meaning?

3 What does it mean to say that the linguistic forms a speaker uses should be appropriate to the social context?

B Apply what you have understood about CLT.

1 If you wanted to introduce your friend Paula to Roger, you might say:

> *Roger*, this is (my friend) *Paula*.
> I would like you to meet *Paula*.
> Let me present *Paula* to you.
> *Roger*, meet *Paula*.
> Allow me to introduce *Paula*.

In other words, there are a variety of forms for this one function. Which would you teach to a beginning class, an intermediate class, an advanced class? Why?

List linguistic forms you can use for the function of inviting. Which would you teach to beginners? To intermediates? To an advanced class?

2 Imagine that you are working with your students on the function of requesting information. The authentic material you have selected is a railroad timetable. Design a communicative game or problem-solving task in which the timetable is used to give your students practice in requesting information.

3 Plan a role play to work on the same function as in Exercise 2.

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10 Content-based, Task-based, and Participatory Approaches

INTRODUCTION

In the previous chapter we had the opportunity of observing a lesson in which the Communicative Approach was implemented. In this chapter we will be investigating three more approaches that make communication central: content-based instruction, task-based instruction, and the participatory approach. The difference between these approaches, and the one illustrated in the previous chapter, is a matter of their focus. Recall that the CLT lesson centered on giving students opportunities to practice using the communicative function of making predictions. The approaches we examine in this chapter do not begin with functions, or indeed, any other language items. Instead, they give priority to process over predetermined linguistic content. In these approaches rather than 'learning to use English,' students 'use English to learn it' (Howatt 1984: 279). While the three approaches may seem different at first glance, they have in common teaching through communication rather than for it. Since we will be dealing with three approaches in this chapter, in the interest of space, the lessons we will observe and their analyses will be brief.

CONTENT-BASED INSTRUCTION

Using content from other disciplines in language courses is not a new idea. For years, specialized language courses have included content relevant to a particular profession or academic discipline. So, for example, the content of a language course for airline pilots is different from one for computer scientists. The special contribution of content-based instruction is that it integrates the learning of language with the learning of some other content, often academic subject matter. It has been observed that academic subjects provide natural content for language instruction. Such observations motivated the 'language across the curriculum' movement for native English speakers in England, which was launched in the 1970s to integrate the teaching of reading and writing into all other subject

areas. Of course, when students study academic subjects in a non-native language, they will need a great deal of assistance in understanding subject matter texts; therefore, there must be clear language objectives as well as content learning objectives. Because the language objectives are dictated by the texts, content-based instruction rightfully fits in with the other methods in this chapter where the selection and sequence of language items arise from communicative needs, not predetermined syllabi.

Experience[1]

Let us step into the classroom, where a sixth grade class in an international school in Taipei is studying both geography and English through content-based instruction. Most of the students are Chinese speakers, but there are several native speakers of Japanese and a few Korean. The teacher asks the students in English what a globe is. A few call out 'world.' Others make a circle with their arms. Others are silent. The teacher then reaches under her desk and takes out a globe. She puts the globe on her desk and asks the students what they know about it.

They call out answers enthusiastically as she records their answers on

[1] This lesson is based on Gloria Cristelli (1994): *An Integrated, Content-based Curriculum for Beginning Level English as a Second Language Learners of Middle School Age: Four Pilot Units*, an Independent Professional Project, School for International Training.

the blackboard. When they have trouble explaining a concept, the teacher supplies the missing language. Next, she distributes a handout that she has prepared based on a video, 'Understanding Globes.' The top section on the handout is entitled *Some vocabulary to know*. Listed are some key geographical terms used in the video. The teacher asks the students to listen as she reads the ten words: *degree, distance, equator, globe, hemisphere, imaginary, latitude, longitude, model, parallel*.

Below this list is a modified cloze passage. The teacher tells the students to read the passage. They should fill in the blanks in the passage with the new vocabulary where they are able to do so. After they are finished, she shows them the video. As they watch the video, they fill in the remaining blanks with certain of the vocabulary words that the teacher has read aloud.

The passage begins:

A _____ is a three-dimensional _____ of the earth. Points of interest are located on a globe by using a system of _____ lines. For instance, the equator is an imaginary line that divides the earth in half. Lines that are parallel to the equator are called lines of _____. Latitude is used to measure _____ on the earth north and south of the equator …

After the video is over, the students pair up to check their answers.

Next, the teacher calls attention to a particular verb pattern in the cloze passage: *are located, are called, is used*, etc. She tells students that these are examples of the present passive, which they will be studying in this lesson and ones to come this week. She explains that the passive is used to defocus the agent or doer of an action. In fact, in descriptions of the sort that they have just read, the agent of the action is not mentioned at all.

The teacher then explains how latitude and longitude can be used to locate any place in the world. She gives them several examples. Then the students use latitude and longitude co-ordinates to locate cities in other countries. By stating 'This city is located at latitude 60° north and longitude 11° east,' the teacher integrates the present passive and the content focus at the same time. Hands go up. She calls on one girl to come to the front of the room to find the city. She correctly points to Oslo, Norway on the globe. The teacher provides a number of other examples.

Later, the students play a guessing game. In small groups, they think of the names of five cities. They then locate the city on the globe and write down the latitude and longitude co-ordinates. Later, they read the co-ordinates out loud and see if the other students can guess the name of the city. The first group says: 'This city is located at latitude 5° north and longitude 74° west.' After several misses by their classmates, group 4 gets the

correct answer: Bogotá. Group 4 then give the others new co-ordinates: 'This city is located at 34° south latitude and 151° east longitude.' The answer: Sydney!

For homework, the students are given a map and a description of Australia. They have to read the description and label the major cities and points of interest on the map.

Thinking about the experience

Let us follow our customary procedure by listing our observations and the principles that underlie them.

Observations	Principles
1 The class is studying geography.	The subject matter content is used for language teaching purposes.
2 The teacher asks the students what they know about a globe.	Teaching should build on students' previous experience.
3 The students call out their answers enthusiastically as the teacher writes them on the blackboard.	When learners perceive the relevance of their language use, they are motivated to learn. They know that it is a means to an end, rather than an end in itself.
4 The teacher supplies the missing language when the students have trouble in explaining a concept in the target language.	The teacher 'scaffolds' the linguistic content, i.e. helps learners say what it is they want to say by building together with the students a complete utterance.
5 The teacher reads the new vocabulary and then the students watch a video entitled 'Understanding Globes.'	Language is learned most effectively when it is used as a medium to convey informational content of interest to the students.
6 The students fill in the vocabulary words in the blanks in the modified cloze passage as they watch the video.	Vocabulary is easier to acquire when there are contextual clues to help convey meaning.

Observations	Principles
7 The teacher provides a number of examples using the present passive with latitude and longitude co-ordinates.	When they work with authentic subject matter, students need language support. For instance, the teacher may provide a number of examples, build in some redundancy, use comprehension checks, etc.
8 The students are given the latitude and longitude co-ordinates, and they have to come to the front of the classroom to find the city on the globe.	Learners work with meaningful, cognitively demanding language and content within the context of authentic material and tasks.
9 For homework, the students are given a map, which they are to label based on a descriptive reading they have been given.	Communicative competence involves more than using language conversationally. It also includes the ability to read, discuss, and write about content from other fields.

The lesson we have just observed might be considered a form of language immersion, where academic subjects are learned through the medium of a foreign language. In Canada, successful second language immersion programs, in which Anglophone children learn their academic subjects in French, have existed for many years. Snow has referred to content-based instruction as a method with many faces. Another content-based instruction 'face,' where content and language instruction have been integrated, is the adjunct model. In the adjunct model, students enroll in a regular academic course. In addition, they take a language course that is linked to the academic course. Then, during the language class, the language teacher's focus is on helping students process the language in order to understand the academic content presented by the subject teacher. The language teacher also helps students to complete academic tasks such as writing term papers, improving their note-taking abilities, and reading academic textbooks assigned by the content teacher.

In sheltered-language instruction in a second language environment, a third model of content-based instruction has been used. Both native

speakers and non-native speakers of a particular language follow a regular academic curriculum. For classes with non-native speakers, however, 'sheltered' instruction is geared to students' developing second language proficiency. Sheltered-language instructors support their students through the use of particular instructional techniques and materials. It offers the significant advantage that second language students do not have to postpone their academic study until their language control reaches a high level. It follows that students are often highly motivated because they are learning content that is relevant to the academic requirements of the programs in which they are enrolled.

Finally, it should be noted that the focus need not be academic for these same motivational benefits to be derived. For example, competency-based instruction, an effective form of content-based instruction for adult immigrants, offers students an opportunity to develop their second language skills at the same time that they are learning vital 'life-coping' or 'survival' skills such as filling out job applications or using the telephone.

In sum, what all models of content-based instruction have in common is learning both specific content and related language skills. 'In content-based language teaching, the claim in a sense is that students get "two for one"—both content knowledge and increased language proficiency' (Wesche 1993).

Before moving on, it would be worthwhile to briefly touch upon one more approach here since its philosophy has much in common with others presented in this chapter. Although it originated in classes for children who speak English as a native language, the Whole Language Approach has often been used with second language learners as well. The Whole Language Approach, as the name suggests, calls for language to be regarded holistically, rather than as pieces, i.e. the vocabulary words, grammar structures and pronunciation points. Whole Language educators believe that students learn best not when they are learning language piece by piece, but rather when they are working to understand the meaning of whole texts. In other words, students work from the 'top-down,' attempting first to understand the meaning of the overall text before they work on the linguistic forms comprising it. This contrasts with the 'bottom-up' approach we have seen in other methods in this text, where students learn a language piece by piece and then work to put the pieces in place, constructing whole meaningful texts out of the pieces.

It is thought that the learning process will work best when students are engaged in purposeful use of language, i.e. not learning linguistic forms for their own sake. 'Therefore Whole Language educators provide content-rich curriculum where language and thinking can be about interest-

ing and significant content' (Edelsky, Altwerger, and Flores 1991: 11). Whole Language educators see errors as part of learning and they encourage students to experiment with reading and writing to promote both their enjoyment and ownership. Further, Whole Language educators embrace the ideas of Vygotsky (1978) about the social nature of learning. As a social process, it is assumed that learning is best served by collaboration between teacher and students and among students.

For instance, one example of a technique to teach reading that fits with principles of Whole Language is the Language Experience Approach. The general idea is that the texts students learn to read from are based upon the students' life experiences. The students take turns dictating a story about their experiences to the teacher who writes it down in the target language. Each student then practices reading his or her story with the teacher's assistance. The Language Experience Approach applies the principles of Whole Language: the text is about content that is significant to the students, it is collaboratively produced, it is whole, and since it is the student's story, the link between text and meaning is facilitated.

Two writing techniques that fit well with Whole Language philosophy are process writing and journal keeping. Traditionally, when teachers teach writing, they assign topics for students to write on, perhaps they do a bit of brainstorming about the topic during a pre-writing phase, and then have students write about the topic without interruption. Subsequently, teachers collect and evaluate what students have written. Such instruction is very 'product-oriented'; there is no involvement of the teacher in the act or 'process' of writing. In process writing, on the other hand, students may initially brainstorm ideas about a topic and begin writing, but then they have repeated conferences with the teacher and the other students, during which they receive feedback on their writing up to that point, make revisions, based on the feedback they receive, and carry on writing. In this way, students learn to view their writing as someone else's reading and to improve both the expression of meaning and the form of their writing as they draft and redraft.

Another way to begin working on literacy skills is to have students keep dialog journals, a technique that is widely practiced in the Whole Language Approach. The particular way that journals are used varies, but essentially it involves students writing in class or for homework regularly, perhaps after each class or once a week. There may be a particular focus for the writing, such as the students' expressing their feelings for how and what they are learning, but the writing might also be on anything that the student wishes to communicate to the teacher. Usually it is the teacher who 'dialogs' with the student, i.e. is the audience for the

journal. The teacher reads the student's journal entry and writes a response to it, but does not correct its form.

TASK-BASED INSTRUCTION

As with content-based instruction, a task-based approach aims to provide learners with a natural context for language use. As learners work to complete a task, they have abundant opportunity to interact. Such interaction is thought to facilitate language acquisition as learners have to work to understand each other and to express their own meaning. By so doing, they have to check to see if they have comprehended correctly and, at times, they have to seek clarification. By interacting with others, they get to listen to language which may be beyond their present ability, but which may be assimilated into their knowledge of the target language for use at a later time. As Candlin and Murphy (1987: 1) note, 'The central purpose we are concerned with is language learning, and tasks present this in the form of a problem-solving negotiation between knowledge that the learner holds and new knowledge.'

Experience

The following lesson is one that has been adapted and expanded from Prabhu (1987). It takes place in Southern India. The class consists of 40 ten-year-old children who are advanced beginners in English. As we enter the classroom, the teacher is speaking:

'We are going to do a lesson today on timetables. OK?'

The teacher draws the columns and rows of a class timetable on the blackboard. At the head of the first column, she writes 9:30–10:15. The students understand that the teacher has written the duration of the first class period of the day.

'What should I write here?' asks the teacher, pointing to the head of the second column. The students respond, 'Ten fifteen.' And then 'Eleven o'clock,' as the teacher moves her finger across the top row. The teacher points in turn to the top of each column and the students chorus the time that each class period begins and ends.

Then the teacher asks: 'Who will write the names for the days of the week here?' Several students raise their hands. The teacher calls on one. 'Come,' she says. The student she has called on comes to the front of the room, takes the chalk, and writes the names of each weekday beside each row, Monday to Friday, correctly, as the rest of the class helps with the spelling.

'Is that correct?' the teacher asks. 'Correct!' the students chorus back. 'What about Saturday? Do we have school on Saturday?' The students reply in unison, 'No … holiday.' The teacher responds, 'Holiday. Yes. Saturday's a holiday.'

Next the teacher divides the class into eight groups of five students. Each student in a group receives a card with the schedule for one day of the week. The students' task is to complete the week's schedule by sharing the information on their cards with each other. There is much discussion as each group works to draw up a full schedule. As she moves about the room listening to the groups, the teacher reminds the class to speak in English. The first group that is finished comes to the blackboard and writes the schedule on the board.
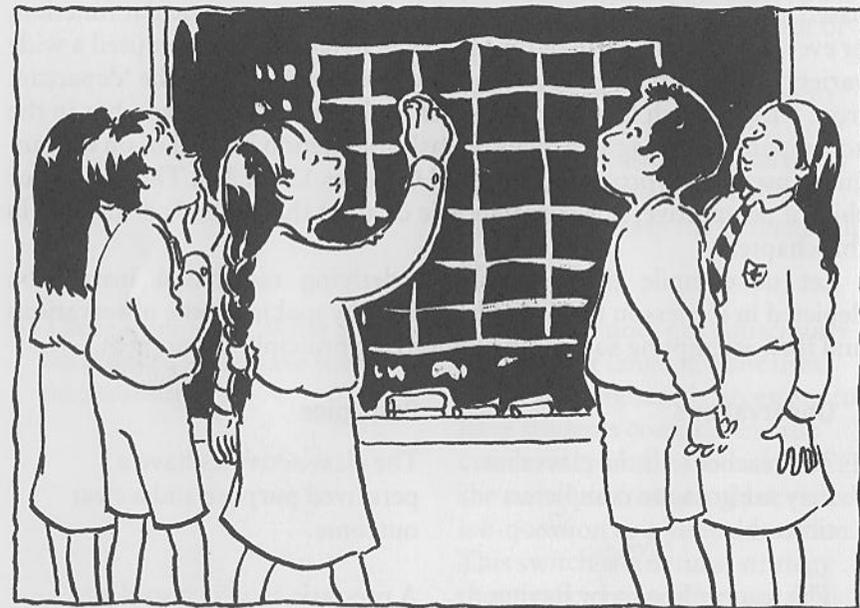
After the students have checked their work, the teacher collects each group's timetable so she can read it and return it to them the next day. She checks their timetables mainly to see that the content is correct.

Next, still working in their groups, the students are told that they are to find a way to survey their classmates' preferences of their favorite school subjects. They must find out which are the three most popular subjects among class members. Each group is to discuss ways they might find out the information. They might design a questionnaire, for instance, or go around the room interviewing other students. After they have completed

their survey, they have to summarize and report the results. They have to determine how to do this. For example, they may use percentages, a bar graph, a pie chart, or some other visual display. Once again, much interaction takes place. Students are busily talking about how they will gather the information they need to complete the task and later report their findings.

Thinking about the experience

We have seen that tasks are used in Communicative Language Teaching, so at first glance what we have just observed may not seem so different. But notice that while the task in our CLT lesson was designed to get students to practice making predictions, a communicative function, the task-based lesson we have just observed did not focus on a particular function, or even a particular form of the language. In fact, the teacher used a wide variety of linguistic forms, which the context made clear. The 'departure from CLT [in such lessons] … lay not in the tasks themselves, but in the accompanying pedagogic focus on task completion instead of on the language used in the process' (Long and Crookes 1993: 31). This is a major shift of perspective, one characteristic of all of the methods dealt with in this chapter.

Let us compile the principles underlying task-based instruction depicted in the lesson from Prabhu (1987) by making some observations and then attempting to infer the underlying principles from them.

Observations	Principles
1 The teacher tells the class that they are going to complete a timetable.	The class activities have a perceived purpose and a clear outcome.
2 The teacher begins by having the class help her begin to fill out a class schedule. This is done through whole-class interaction in the form of teacher question and student response.	A pre-task, in which students work through a similar task to one that they will later do individually, is a helpful way to have students see the logic involved in what they are being asked to do. It will also allow the language necessary to complete the task to come into play.

Observations	Principles
3 The teacher first has the students label the time periods and then the days.	The teacher breaks down into smaller steps the logical thinking process necessary to complete the task. The demand on thinking made by the activity should be just above the level which learners can meet without help.
4 The teacher asks the students if a particular answer is right.	The teacher needs to seek ways of knowing how involved the students are in the process, so she can make adjustments in light of the learners' perceptions of relevance and their readiness to learn. Such teacher–class negotiation ensures that as many students as possible in a mixed-ability class grasp the nature of the activity.
5 The teacher asks, 'What about Saturday? Do we have school on Saturday?'	The teacher does not consciously simplify her language; she uses whatever language is necessary to have students comprehend the current step in the pre-task. Here she switched from an abbreviated *wh*-question to a yes/no question. This switch is a natural strategy that proficient speakers use when interacting with less proficient speakers inside and outside of the classroom.
6 The teacher asks about Saturday. The students reply, 'Holiday.' The teacher responds, 'Yes. Saturday's a holiday.'	The teacher supplies the correct target form by reformulating or recasting what the students have said.

Observations	**Principles**
7 The students then do the task in groups, following the teacher's instructions. They are each given part of the information they need to complete the task.	This jigsaw task, where students have to listen to different parts of a total set of information they need to complete a task, gives them plenty of opportunity to engage in authentic speaking and listening and provides opportunities to develop their comprehension and speaking skills.
8 The students' papers were marked by the teacher on the basis of the content.	Students should receive feedback on their level of success in completing the task. The overall focus is on meaning.
9 Students are asked to design a way to survey the other students about their favorite subjects. They are to figure out a way to report their findings to the rest of the class.	Students have input into the design and the way that they carry out the task. This gives them more opportunity for authentic and meaningful interaction.

Prabhu identified three types of tasks, all of which were represented in the lesson we have just observed. An information-gap activity, which we saw used in the previous chapter and in this one, involves the exchange of information among participants in order to complete a task. For example, an information-gap activity might involve a student describing a picture for another student to draw or students drawing each others' family trees after sharing information. In this lesson, students had to exchange information within their groups in order to complete the timetable.

An opinion-gap activity requires that students give their personal preferences, feelings, or attitudes in order to complete a task. For instance, students might be given a social problem, such as high unemployment and be asked to come up with a series of possible solutions. Another task might be to compose a letter of advice to a friend who has sought their counsel about a dilemma. In our lesson, the students were only at the advanced-beginning level. Their opinion-gap task was a rather simple one which involved students' surveying their classmates about their favorite subjects.

A reasoning-gap activity requires students to derive some new information by inferring it from information they have been given. For example, students might be given a railroad timetable and asked to work out the best route to get from one particular city to another or they might be asked to solve a riddle. In the lesson we observed, students were asked to use their findings to figure out how best to discover their classmates' three most popular subjects. Prabhu (1987) feels that reasoning-gap tasks work best since information-gap tasks often require a single step transfer of information, rather than sustained negotiation, and opinion-gap tasks tend to be rather open-ended. Reasoning-gap tasks, on the other hand, encourage a more sustained engagement with meaning, though they are still characterized by a somewhat predictable use of language.

Long and Crookes (1993) have identified three different types of task-based approaches (they call them syllabi). The first of these is procedural, which is illustrated in the lesson in this book. The second is based on Breen and Candlin's (1980) notion that language learning should be seen as a process which grows out of communicative interaction. As such, students and teachers decide together upon which tasks to do. The third type of approach is their own task-based language teaching, which focuses on meaningful interaction while still drawing students' attention to language form as needed.

Whereas in Prabhu's approach, the teacher designs which tasks are to be worked on, others believe that the way to begin is to conduct a needs analysis of real-world tasks that learners are likely to need to perform (Long forthcoming, cited in Skehan 1998). Then pedagogic tasks, which are more accessible to the students and more manageable by the teacher than real-world tasks, can be designed.

Another approach, which is also concerned with real-world language use, but is distinctive enough to merit special consideration is Project Work. As with a task-based approach, the language practiced in the classroom is not predetermined, but rather derives from the nature of a particular project that students elect to do. For example, students might decide to take on a project such as publishing a school newspaper in the target language. This project would follow the same three stages of all projects (based on Fried-Booth 1986). During the first stage of their project, the students would work in their class, planning, in collaboration with the teacher, the content and scope of the project and specific language needs they might have. They might also devise some strategies for how they will carry out the tasks, such as assigning each other specific roles to fulfill.

The second stage typically takes place outside the classroom and

involves the gathering of any necessary information. For example, if the students have decided to publish a school newspaper, then this stage might involve their conducting interviews, taking photographs, and gathering printed or visual material. It would also include writing up their interviews and laying out and printing and distributing the first edition of their newspaper. During this stage, students may well use all four skills in a natural, integrated fashion.

In the third and final stage, students review their project. They monitor their own work and receive feedback from the teacher on their performance. At each of these three stages, the teacher will be working with the students acting as counselor and consultant, not as the project director.

By encouraging students to move out of the classroom and into the world, project work helps to bridge the gap between language study and language use.

PARTICIPATORY APPROACH

Although it originated in the early sixties with the work of Paulo Freire, and therefore antedates modern versions of content-based and task-based approaches, it was not until the 1980s that the participatory approach started being widely discussed in the language teaching literature. In some ways the participatory approach is similar to the content-based approach in that it begins with content that is meaningful to the students and any forms that are worked upon emerge from that content. What is strikingly different though is the nature of the content. It is not the content of subject matter texts, but rather content that is based on issues of concern to students.

In the early 1960s, Freire developed a native-language literacy program for slum dwellers and peasants in Brazil. Freire engaged learners in dialogues about problems in their lives. These dialogs not only became the basis for literacy development, but also for reflection and action to improve students' lives. Freire believed that 'education is meaningful to the extent that it engages learners in reflecting on their relationship to the world they live in and provides them with a means to shape their world' (Freire and Macedo 1987 in Auerbach 1992). Education is not value free; it occurs within a particular context. The goal of the participatory approach is to help students to understand the social, historical, or cultural forces that affects their lives, and then to help empower students to take action and make decisions in order to gain control over their lives (Wallerstein 1983).

Experience[2]

Let us now see a lesson in which the participatory approach is being practiced. The students are recent immigrants to the United States from Central Europe. They are adults who work part-time during the day and study English at night. Although attendance fluctuates somewhat due to family and work demands placed on the students, tonight there are ten adults present as the class gets underway.

The teacher begins, 'Good evening everyone. How are you tonight?' The students return the greeting warmly and interact with the teacher and each other, only interrupting to greet latecomers. They know from previous experience that this is a time to catch up on anything of significance that has happened in their lives since last week's class. One student discusses the fact that one of her children is struggling at school. He never wants to go to school. She does not know what the problem is, but she is worried. Much of this conversation takes place in halting English and gesture since the students are still of low-intermediate English proficiency. Another student discusses the problem she has been having with her landlord. She can never get enough heat to make herself comfortable. When she tries to communicate with the landlord, he tells her that it has always been that way. One bit of good news is that one of the students' brothers has just gotten word that he will be permitted entry into the United States soon and so will be able to join the rest of the family.

Having listened to the students and having taken note of their issues, the teacher continues, 'Last week, we were talking about why it is difficult for some of you to come to class regularly. Now, I know that most of you work during the day and you have your family to take care of in the evening. However, several of the women were speaking about not choosing to come to class a few times because of not wanting to be out alone in the city after dark. I would like us to look at this situation a little more in depth tonight.'

The teacher shows the students a picture. It is a drawing of an apartment building.

In one of the windows of the building, there is a woman looking out. On the street below are several young men standing around. The teacher tells the students that the woman has an English class starting in an hour that she does not want to miss. Then she begins a discussion.

[2] This lesson is based on Elsa Auerbach's presentation at the School for International Training (SIT) on 18 October 1993, entitled 'Participatory Approaches: Problem-Posing and Beyond.' I have also drawn from Carolyn Layzer and Bill Perry's workshop at SIT on 28 May 1993 and Auerbach (1992).
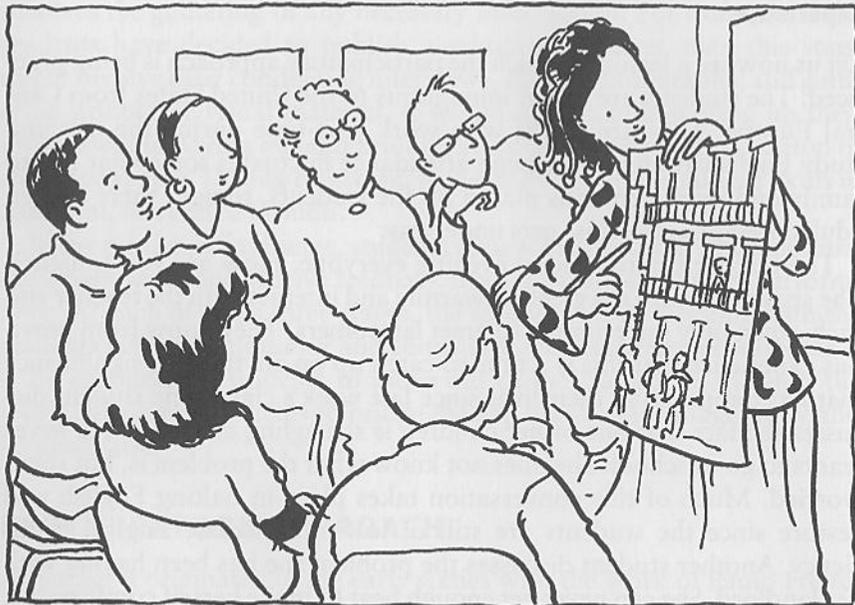
'What do you see?' The students reply, 'a woman.' And one student adds, 'Men.' 'Who is the woman?' 'What is she doing?' the teacher queries. The students decide that the woman is Lina, one of the women who expressed her fear of being out in the city by herself after dark. The teacher continues with the questions. 'Who are the men? What are they doing? Where are they?' The students reply as well as they can using the English they know.

Next the teacher asks the students to imagine how the people in the picture feel. 'How does the woman feel? Is she happy, sad, afraid? Why? How do the men feel? Do they like to stand in the street?' The students reply to these questions.

The teacher then pursues a line of questioning that attempts to get students to relate the problem to their own experience. 'Has this ever happened to you?' she asks. 'How did you feel? Did you leave the house?'

'In your country/culture are people alone much?' the teacher asks in an attempt to contextualize the problem. 'Do women walk in the streets alone?' Finally, to end this segment of the class, the teacher invites the students to discuss what they can do about this problem. She does this by posing a series of questions: 'What can Lina do about this? What do you think will happen if she does? What would you do about this?' and so forth.

Since one of the suggestions for a solution to Lina's problem was to have more street lighting installed in her neighborhood, the teacher asks the class if they would like to write a group letter to the mayor's office to request better lighting. The students think that this is a good idea, and they take out their notebooks. The teacher elicits content for the letter with questions such as 'What's important in this letter? How do you want it to start? What do you want me to write? What comes next?' The teacher faithfully records the students' answers, making sure not to change their words. She reads the text aloud as she writes it and she invites students to read along. When they are through, the teacher asks them if they want to change anything, pointing to each word as it is read. When they are finished with their changes, each student reads one line. They do this several times with students reading different lines each time.

The students next copy their group letter into their notebooks. Since they intend to actually send the letter out, they want to make sure that the English is good. She asks them to reread and edit the letter for homework. They will read each other's letters next time and incorporate any necessary revisions in the group letter before sending it out. The class concludes by the students talking about what they liked in that evening's class and what they did not like. They also respond to the teacher's questions about what they have learned and what they want to learn in the future.

Thinking about the experience

Let us examine the practices and principles of the participatory approach.

Observations	Principles
1 The teacher engages the students in an initial discussion about what is happening in their lives.	What happens in the classroom should be connected with what happens outside that has relevance to the students. The teacher listens for themes in what students say that will provide the content for future lessons.
2 The teacher poses a problem that was voiced by several women during a discussion from a previous class.	The curriculum is not a predetermined product, but the result of an ongoing context-specific problem-posing process.

Observations	Principles
3 The teacher leads the class in discussing the problem, ending with students responding with solutions to the problem.	Education is most effective when it is experience-centered, when it relates to students' real needs. Students are motivated by their personal involvement. Teachers are co-learners, asking questions of the students, who are the experts on their own lives.
4 The teacher asks the students if they want to write a group letter. She uses a collaborative process to do so.	When knowledge is jointly constructed, it becomes a tool to help students find voice and by finding their voices, students can act in the world. Students learn to see themselves as social and political beings.
5 Afterwards, the students work together to edit the letter for meaning and form. They continue editing the letter for homework.	Focus on linguistic form occurs within a focus on content. Language skills are taught in service of action for change, rather than in isolation.
6 The students are to bring their revised versions of the letters to class next time for others to read.	Students can create their own materials, which, in turn, can become texts for other students.
7 The students discuss what they have learned in the class.	A goal of the participatory approach is for students to be evaluating their own learning and to increasingly direct it themselves.

Thus, as we have seen with the other approaches we have examined in this chapter, the language focus in the participatory approach is not established in advance. Rather, it follows from content, which itself emerges from ongoing, collaborative investigations of critical themes in students' lives. As Auerbach (1992: 14) puts it, 'Real communication,

accompanied by appropriate feedback that subordinates form to the elaboration of meaning, is key for language learning.'

CONCLUSION

Learning to communicate by communicating, rather than by preparing to do so through practicing the various pieces of language, is a different way to approach the goal of developing students' communicative competence. Can you see yourself applying this central notion in your teaching? Is there content your students are interested in studying that may prove to be a useful medium for their language acquisition—perhaps some special interest like music or sports, if not an academic subject? Are there tasks that you could devise that would engage your students in using the language, rather than having the language itself be what is in focus at all times? Do you see the value of having issues, if not problems, that are relevant to your students' lives be the vehicle for their personal empowerment as well as their language learning? Which, if any, of the techniques presented here can you adapt to your own teaching context?

ACTIVITIES

A Check your understanding of content-based, task-based, and participatory approaches:

1 In your own words describe the difference between the approach to teaching communication taken in the previous chapter and this one.

2 Why do you think that content-based instruction has been called 'a method with many faces'? (Snow 1991).

3 Willis (1996) proposes the following sequence for task-based activities: Pre-task, Task, and Language Focus. Skehan (1998) comments that this sequence is the reverse of the sequence found in more traditional instruction. Discuss.

4 It might be said that the participatory approach has a political philosophy as well as an educational one. What do you understand this statement to mean?

B Apply what you have understood about content-based, task-based, and participatory approaches:

1 How are process writing and journal-keeping consistent with whole language principles? Can you think of any other writing techniques that follow from the principles?

2 Draw up a list of projects that might be undertaken by your students. Remember that the project is not designed to suit particular linguistic points. Also remember the fact that students want to be involved is crucial. On your list could be something like publishing a school newspaper as described in this chapter. Other ideas might be planning a field trip, conducting a survey, or researching a topic such as an environmental concern. If you do decide to have your students go ahead and work on a project, you may wish to consult Fried-Booth (1986).

3 Think of one example to fit each of Prabhu's three types of task: information-gap, opinion-gap, and reasoning-gap. Try them out in your classroom and see what you can learn.

4 Speak with your students about what is happening in their lives. Are there themes that emerge which you can plan lessons around?

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11 Learning Strategy Training, Cooperative Learning, and Multiple Intelligences

INTRODUCTION

In Chapter 10 we investigated three means of teaching languages that are innovative in the way that they approach the target language and its acquisition. In this chapter, we will also deal with three methodological innovations: learning strategy training, cooperative learning, and multiple intelligences. What these three have in common differs from those of the previous chapter in that the main concern of these is with the language learner. Because of their different focus, they complement, rather than challenge, those found in Chapter 10. While these innovations are not comprehensive methods of language teaching, they reflect interesting and enduring methodological practices, and thus are presented here.

LEARNING STRATEGY TRAINING

It was noted in Chapter 5, when discussing the Cognitive Approach, that beginning in the early 1970s, language learners were seen to be more actively responsible for their own learning. In keeping with this perception, in 1975 Rubin investigated what 'good language learners' did to facilitate their learning. From this investigation, she identified some of their learning strategies, 'the techniques or devices which a learner may use to acquire knowledge' (p. 43). Good language learners, according to Rubin, are willing and accurate guessers who have a strong desire to communicate, and will attempt to do so even at the risk of appearing foolish. They attend to both the meaning and the form of their message. They also practice and monitor their own speech as well as the speech of others.

While early research went toward identifying just these kind of learning strategies, it was not long before language educators realized that simply recognizing learners' contributions to the process was not sufficient. In order to maximize their potential and contribute to their autonomy, language learners—and especially those not among the group of so-called 'good' learners—needed training in learning strategies. Indeed, Wenden

(1985) observed that language teachers' time might be profitably spent in learner training, as much as in language training. Such suggestions led to the idea of learning strategy training—training students in the use of learning strategies in order to improve their learning effectiveness.
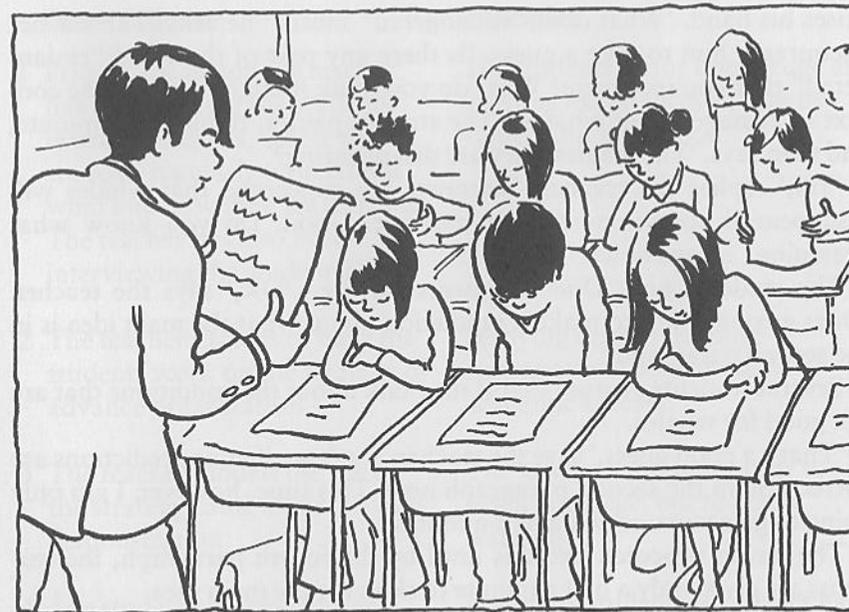
Experience[1]

Let us now see one model for such training. We enter into a secondary school in Japan. There are 32 students in the class at intermediate-level target language proficiency. Prior to the lesson, the teacher has read the students' learning journals and has interviewed the students. One of the problems that students have been complaining about is that their reading assignments are lengthy. There is a lot of new vocabulary in the readings and it takes a long time for them to look up all the new words in the dictionary. Based on these comments, the teacher has decided to teach the strategy of advance organization.

He begins the class with a presentation. He tells students that they are going to work on a learning strategy called advance organization. They will be working on improving their reading by learning to preview and to skim to get the gist of a reading passage. Learning this strategy will improve their comprehension and the speed at which they read, he explains. He begins by modeling. He uses the think-aloud technique, telling students what he is doing as he is modeling. He has distributed a reading passage. Let us listen in.

'What I do first is read the title. I try to figure out what the passage is about. I look at the subheadings and pictures, too, if there are any. I ask myself what I know about the topic and what questions I have. Next, I read the first paragraph. I don't read every word, however. I let my eyes skim it very quickly—just picking out what I think are the main ideas. I especially look at the content or meaning-bearing words—usually the nouns and verbs.'

The teacher calls out the words that he considers key in the first paragraph. 'From doing these things, I know that this passage is about wild horses. I do not know very much about the topic, but from skimming the first paragraph, I have gotten the impression that the passage is about the challenges of catching and taming wild horses.'

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[1] The lesson outline, not content, is based on a presentation by Anna Chamot (1998), entitled 'Language Learning Strategies Instruction: Promises and Pitfalls' at the Twenty-third Annual Congress of the Applied Linguistics Association of Australia, Griffith University, Brisbane, Australia. Chamot and Michael O'Malley have developed the Cognitive Academic Language Learning Approach (CALLA), which integrates content, academic language development, and explicit instruction in learning strategies.

'I'd like you to practice just this much now. I am going to hand out a new reading passage for you to practice on. When you get it, keep it face down. Don't read it yet. Does everyone have one? Good. Now remember, before you turn the paper over, you are going to be practicing the strategy that I have just introduced. Ready? Turn over the paper. Take a look. Now quickly turn it face down again. What do you think that this passage is about? Who can guess?'

One student says he thinks that it is about whales. 'Why do you think so?' asks the teacher. The student says he has guessed from the title, which is 'Rescuing the World's Largest Mammal.' 'What do you know about whales?' the teacher asks the class. One student replies that there are many different kinds of whales. Another adds that they travel long distances. A third says that they are very intelligent. 'What do you think is meant by "rescuing"?' the teacher asks. No one knows so the teacher asks them to keep this question in mind as they read.

'Turn your page over again. Read through the first paragraph quickly. Do not read every word. Skip those you don't know the meaning of. Don't use your dictionaries.' The teacher gives the students two minutes to read the first paragraph.

He then asks, 'Who can tell us what the main idea of the passage is— what is the gist?' A student replies that the passage is about certain types of whales being put on the endangered list. Another student immediately

raises his hand. 'What does "endangered" mean?' he asks. The teacher encourages him to take a guess. 'Is there any part of the word "endangered" that you recognize? What do you think it might mean in the context of passage about whales?' The student pauses, thinks for a minute, and then says, 'The whales, they are disappearing?'

'Yes,' replies the teacher, 'scientists are concerned that whales will disappear if conditions do not improve. Good. Do you know what "rescuing" means now?'

The students nod. One volunteers 'saving.' 'OK,' says the teacher. 'Does anyone want to make a prediction about what the main idea is in the second paragraph?'

Several students venture that it may talk about the conditions that are not good for whales.

'That's a good guess,' says the teacher. 'Let's see if your predictions are correct. Skim the second paragraph now. This time, however, I am only going to give you one and a half minutes.'

The lesson proceeds like this until by the fourth paragraph, the students are given only a half a minute to skim for the main idea.

'Great. We are off to a good beginning. We will practice more with this tomorrow.'

Next the students evaluate how they have done. Some feel distressed because they still feel that they need to understand every word. However, others are feeling better because they realize that their reading assignments need not take as long as they have been taking. Some students discuss their implementation of the strategy and how they modified it. The teacher encourages them to share any innovations they made. All of the students feel that they need a lot more practice with this new strategy.

'Yes,' responds the teacher, 'and you will begin tonight. For homework, I would like you to use your new strategy on something that you would like to read—a newspaper or magazine article, for example. Don't just begin by reading the first sentence. See what you can learn from reading the headline or title. See if there are any pictures with captions. Then when you do go to read, read the first paragraph first. When you come to a word you don't know, skip over it and continue. See what you can learn about the main idea of the article in this way. Then write about this experience in your learning journals. That's all for today.'

Thinking about the experience

Let us examine this experience now in our usual manner—observations on the left, and the principles that might account for them on the right.

Observations	Principles
1 Prior to the lesson the teacher has been reading the students' learning journals, where the students regularly write about what and how they are learning. The teacher has also been interviewing the students.	The students' prior knowledge and learning experiences should be valued and built upon.
2 The teacher decides to have the students work on the strategy of advance organization.	Studying certain learning strategies will contribute to academic success.
3 The teacher models the use of the strategy using a think-aloud demonstration.	The teacher's job is not only to teach language, but to teach learning.
4 The students practice the new learning strategy.	For many students, strategies have to be learned. The best way to do this is with 'hands-on' experience.
5 The students evaluate their own success in learning the strategy. They modify the strategy to meet their own learning needs. They share their innovations with their classmates.	Students need to become independent, self-regulated learners. Self-assessment contributes to learner autonomy.
6 The teacher asks the students to try out the new strategy on a different reading they choose for homework that night.	An important part of learning a strategy is being able to transfer it, i.e. use it in a different situation.

It was pointed out at the beginning of this chapter that the methodological trends in this chapter complement the ones presented in the previous chapter. It is easy to see how learning strategy training would fit content-based instruction, for example. Indeed, research has shown that to be effective, strategies should not be taught in isolation, but rather as part of the content-area or language curriculum (Grabe and Stoller 1997). An added

benefit of learning strategy training is that it can help learners to continue to learn after they have completed their formal study of the target language.

The strategy in the lesson we have just observed is an example of what Chamot and O'Malley (1994) call 'metacognitive strategies,' strategies that are used to plan, monitor, and evaluate a learning task. Other examples of metacognitive strategies include arranging the conditions that help one learn (What conditions help you learn best?), setting long and short-term goals (What do you want to learn?), and checking one's comprehension during listening or reading (What have you understood?). Chamot and O'Malley identify two other categories. One is cognitive strategies, which involve learners interacting and manipulating what is to be learned. Examples include replaying a word or phrase mentally to 'listen' to it again, outlining and summarizing what has been learned from reading or listening, and using keywords (remembering a new target language word by associating it with a familiar word or by creating a visual image of it). The other category is social/affective strategies where learners interact with other persons or 'use affective control to assist learning.' Examples include creating situations to practice the target language with others, using self-talk, where one thinks positively and talks oneself through a difficult task, and cooperating or working with others to share information, obtain feedback, and complete a task. This last strategy, cooperation, gives us a convenient bridge to the next topic.

COOPERATIVE LEARNING

Cooperative or collaborative learning essentially involves students learning from each other in groups. But it is not the group configuration that makes cooperative learning distinctive; it is the *way* that students and teachers work together that is important. As we have just seen, with learning strategy training, the teacher helps students learn how to learn more effectively. In cooperative learning, teachers teach students collaborative or social skills so that they can work together more effectively. Indeed, cooperation is not only a way of learning, but also a theme to be communicated about and studied (Jacobs 1998). Let us see how this is accomplished.

Experience[2]

As the 24 fifth-grade ESL students in Alexandria, Virginia, USA settle down after lunch, the teacher asks for attention and announces that the

[2] This lesson has been adapted from the one presented in Chapter 2 of Dishon and O'Leary 1984.

day's vocabulary lesson will be done in cooperative groups. Several students ask, 'Which groups, teacher?'

'We'll stay in the same groups of six that you have been in so far this week,' he replies. 'I will give each group a different part of a story. There are four parts. Your group's job is to read the part of a story that I will give you and to discuss the meaning of any new vocabulary words. Use your dictionaries or ask me when you can't figure out the meaning of a word. In ten minutes, you will form new groups. Three of you will move to another group and three of you will stay where you are and others will join you. In each new group you will tell your part of the story. You will teach your new group the meanings of any vocabulary words that the group members don't know. Listen to their part of the story. Learn the meaning of the new vocabulary in it. Then we will change groups again and you will do the same thing. The third time you will return to your original group and tell the story from beginning to end. You will work together to learn the new vocabulary. After ten minutes of practice time, you will be asked to match each new vocabulary word with its definition on a worksheet that I will give you. Your group will help you during the practice time. During the test you're each on your own. Your score will depend on your results as a group, since your five scores will be added together.'

The teacher then writes the criteria on the board as he explains them:

90–100 percent = No one in your group has to take the test again.
89 percent or less = Everyone in your group takes the test again.

'Everyone in the class will get an extra five minutes of recess tomorrow if the room score is 90 percent or better.' There is a buzz of excitement about that possibility.

One student asks, 'What social skills, teacher?' In response, the teacher says, 'Today you are all to practice encouraging others while your group works on learning the vocabulary words.' He then asks, 'What can encouraging others sound like?'

One student responds, 'Nice job!' Another says, 'Way to go!' 'Clapping and cheering,' offers a third.
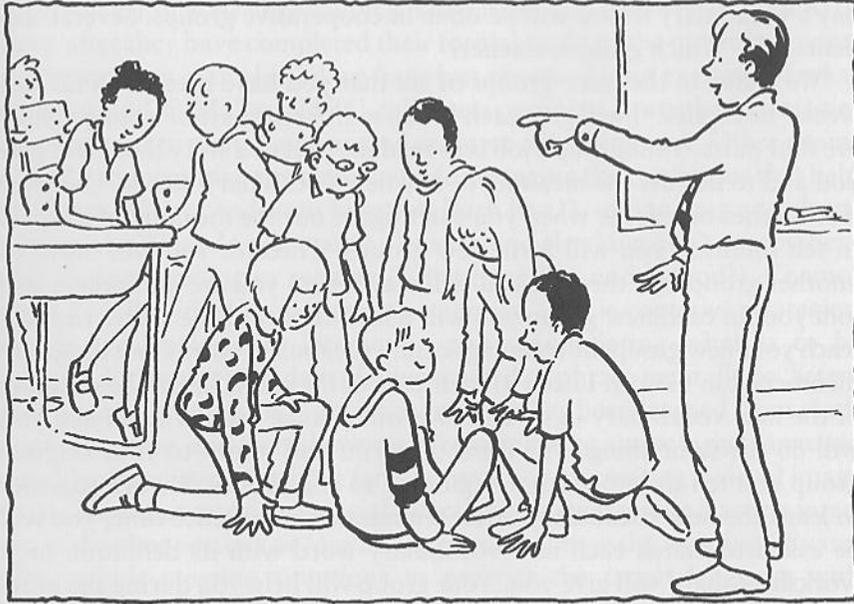
'Yes,' says the teacher. 'Now what can encouraging others look like?'
'A smile.'
'A nod.'
'A pat on the back.'
'All right. You've got the idea. Today I will observe each group. I will be looking for you to practice this social skill. Now, get into your groups.'

The teacher points out in which part of the room the groups are to sit. One group of students sits in a circle on the floor, two put chairs around two desks, and one group sits at a table in the back of the room.

The teacher distributes handouts with a different part of the story to each group. He then moves from group to group spending two or three minutes with each one.

The students appear to be busy working in their groups; there is much talking. After ten minutes, the teacher tells the students to stop and for three students to leave their group and to join another group. After ten more minutes they do this again. Then the students return to their original groups and work on putting the parts of the story together and teaching each other the new vocabulary. It is then time for the individual vocabulary test. After the test, the students correct their own work. Groups move back together to compare and combine scores. The students put their group's scores on each of their papers.

The teacher picks up each group's paper and quickly figures the room score. There is much cheering and applauding when he announces that there will be five minutes of extra recess for everyone. He then tells the groups to look at how they did on the social skill of encouraging others and to complete two statements, which he has written on the board while they were taking the vocabulary test:

Our group did best on encouraging others by _____, _____, and _____ (three specific behaviors).
Goal setting: The social skill we will practice more often tomorrow is _____.

He suggests that one of the students be the taskmaster to keep the group focused on the task of completing the statements, one be the recorder to write the group's answers, one be the timekeeper to keep track of the time, one be the checker to see that all of the work is done, and one be the reporter who will give the group report later. He tells them that they have ten minutes for the discussion.

The teacher circulates among the groups, but does not say anything. After ten minutes, he asks each group's reporter to share their group's responses. The teacher consults the notes that he has made during his observation and he offers his comments.

Thinking about the experience

Let us list our observations and review the principles of cooperative learning.

Observations	Principles
1 The vocabulary lesson will be done in cooperative groups. Each student is to help the other students learn the new vocabulary words.	Students are encouraged to think in terms of 'positive interdependence,' which means that the students are not thinking competitively and individualistically, but rather cooperatively and in terms of the group.
2 The students ask which groups they should form. The teacher tells them to stay in the same groups they have been in this week.	In cooperative learning, students often stay together in the same groups for a period of time so they can learn how to work better together. The teacher usually assigns students to the groups so that the groups are mixed—males and females, different ethnic groups, different proficiency levels, etc. This allows students to learn from each other and also gives them practice in how to get along with people different from themselves.

Observations	Principles
3 The teacher gives the students the criteria for judging how well they have performed the task they have been given. There are consequences for the group and the whole class.	The efforts of an individual help not only the individual to be rewarded, but also others in the class.
4 The students are to work on the social skill of encouraging others.	Social skills such as acknowledging another's contribution, asking others to contribute, and keeping the conversation calm need to be explicitly taught.
5 The students appear to be busy working in their groups. There is much talking in the groups.	Language acquisition is facilitated by students interacting in the target language.
6 Students take the test individually.	Although students work together, each student is individually accountable.
7 Groups move back together to compare and combine scores. The students put their group's scores on each of their papers.	Responsibility and accountability for each other's learning is shared.
8 The group discusses how the target social skill has been practiced. Each student is given a role.	Each group member should be encouraged to feel responsible for participating and for learning. Leadership is 'distributed.'
9 The teacher gives feedback on how students did on the target social skill.	Teachers not only teach language; they teach cooperation as well. Of course, since social skills involve the use of language, cooperative learning teaches language for both academic and social purposes.

Once again note the complementarity between this trend and the ones presented in the previous chapter. Cooperative learning groups can easily work on tasks from a task-based approach to language instruction, for instance. Yet cooperative learning is similar to learner strategy training as well in that both require language to teach other skills in addition to teaching language.

The last methodological innovation we will consider in this chapter is multiple intelligences. Teachers who adopt this approach expand beyond language, learning strategy, and social skills training, to address other qualities of language learners.

MULTIPLE INTELLIGENCES

Teachers have always known that their students have different strengths. In the language teaching field, some of the differences among students have been attributed to students' having different learning or cognitive styles. For instance, some students are better visual learners than aural learners. They learn better when they are able to read new material rather than simply listen to it. Of course, many learners can learn equally well either way; however, it has been estimated that for up to 25 percent of the population, the mode of instruction does make a difference in their success as learners (Levin et al. 1974 cited in Larsen-Freeman and Long 1991). Hatch (1974) further distinguishes between learners who are data-gatherers and those who are rule-formers. Data-gatherers are fluent but inaccurate; rule-formers are more accurate, but often speak haltingly.

Related work by psychologist Howard Gardner (1983) on multiple intelligences has been influential in language teaching circles. Teachers who recognize the multiple intelligences of their students acknowledge that students bring with them specific and unique strengths, which are often not taken into account in classroom situations. Gardner has theorized that individuals have at least seven distinct intelligences that can be developed over a lifetime. The seven are:[3]

1 Logical/mathematical—the ability to use numbers effectively, to see abstract patterns, and to reason well
2 Visual/spatial—the ability to orient oneself in the environment, to create mental images, and a sensitivity to shape, size, color
3 Body/kinesthetic—the ability to use one's body to express oneself and to solve problems

[3] I have drawn on descriptions from Christison (1996) and Lazear (1997) to explain the seven. I have also learned from John Balbi's presentation on multiple intelligences at the New York State TESOL Conference, Saratoga Springs, New York, 24 November 1996.

4 Musical/rhythmic—an ability to recognize tonal patterns and a sensitivity to rhythm, pitch, melody

5 Interpersonal—the ability to understand another person's moods, feelings, motivations, and intentions

6 Intrapersonal—the ability to understand oneself and to practice self-discipline

7 Verbal/linguistic—the ability to use language effectively and creatively.

While everyone might possess these seven intelligences, they are not equally developed in any one individual. Some teachers feel that they need to create activities that draw on all seven, not only to facilitate language acquisition among diverse students, but also to help them realize their full potential with all seven. One way of doing so is to think about the activities that are frequently used in the classroom and to categorize them according to intelligence type. By being aware of which type of intelligence is being tapped by a particular activity, teachers can keep track of which type they are emphasizing or neglecting in the classroom and aim for a different representation if they so choose. Christison (1996) and Armstrong (1994) give us examples of activities that fit each type of intelligence:

1 Logical/mathematical—puzzles and games, logical, sequential presentations, classifications and categorizations

2 Visual/spatial—charts and grids, videos, drawing

3 Body/kinesthetic—hands-on activities, field trips, pantomime

4 Musical/rhythmic—singing, playing music, jazz chants

5 Interpersonal—pairwork, project work, group problem-solving

6 Intrapersonal—self-evaluation, journal keeping, options for homework

7 Verbal/linguistic—note-taking, story telling, debates.

A second way to teach from a multiple intelligence perspective is to deliberately plan lessons so that the different intelligences are represented. Here is one lesson plan, adapted from E. Agostini,[4] which addresses all of the intelligences:

Step 1—Give students a riddle and ask them to solve it in pairs:

I have eyes, but I see nothing. I have ears, but I hear nothing. I have a

[4] Based on Emanuela Agostini's 1997 TESOL Italy's presentation, 'Seven Easy Pieces,' 6 December 1997, Rome.

mouth, but I cannot speak. If I am young, I stay young; if I am old, I stay old. What am I?

Answer: A person in a painting or photograph.

(Intelligences: interpersonal, verbal/linguistic)

Step 2—Guided imagery: Tell students to close their eyes and to relax; then describe a painting to them. Ask them to imagine it. Play music while you are giving the students the description.

(Intelligences: spatial/visual intelligence, musical)

Step 3—Distribute to each person in a small group a written description of the same painting they have just heard described. Each description is incomplete, however, and no two in the group are quite the same. For example, one description has certain words missing; the others have different words missing. The students work together with the other members of their group to fill in the missing words so that they all end up with a complete description of the painting.

(Intelligences: interpersonal, verbal/linguistic)

Step 4—Ask the groups to create a tableau of the painting by acting out the description.

(Intelligence: body/kinesthetic)
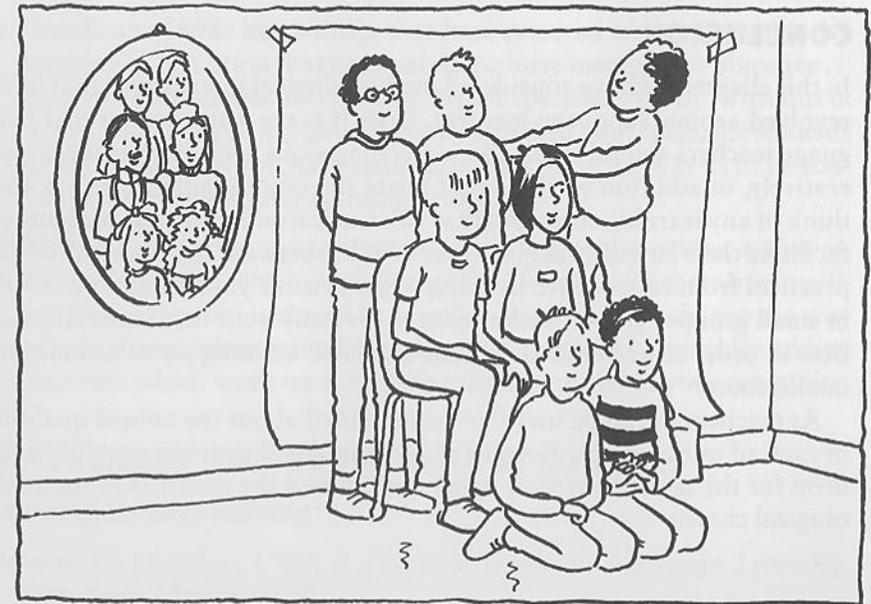
Step 5—Show the students the painting. Ask them to find five things about it that differ from their tableau or from how they imagined the painting to look.

(Intelligence: logical/mathematical)

Step 6—Reflection: Ask students if they have learned anything about how to look at a painting. Ask them if they have learned anything new about the target language.

(Intelligence: intrapersonal)

Of course, not every intelligence has to be present in every lesson plan. Indeed, that is not likely to be possible, as the list of intelligences is growing. For instance, Gardner (1999) has recently added an eighth intelligence, one he calls 'the naturalist'—someone knowledgeable about and comfortable in the natural world. The point is that, typically, linguistic and logical-mathematical intelligences are most prized in schools. In language classrooms, without any special attention, it is likely that verbal/linguistic intelligence and interpersonal intelligence will be regularly activated. The issue for teachers who wish to honor the diversity of intelligences among their students is how to represent the other intelligences and enable each student to reach their full potential, while not losing sight that their purpose is to teach language.

CONCLUSION

In this chapter we have considered methodological innovations that have revolved around language learners. Does it make sense to you that language teachers should think about teaching skills such as working cooperatively, in addition to skills that relate directly to language? Can you think of any learning strategies that you can introduce to your students to facilitate their language acquisition? Would you want to adopt any of the practices from cooperative learning when you ask your students to work in small groups? Does it make sense to diversify your instructional practices in order to accommodate your students' learning styles or multiple intelligences?

As teachers, it can be useful to be reminded about the unique qualities of each of our students. Keeping this in mind will provide a useful backdrop for the next chapter, in which we address the question of methodological choice.

ACTIVITIES

A   Check your understanding of Learning Strategy Training, Cooperative Learning, and Multiple Intelligences.

1   State in your own words the difference between language training and learner training.

2   It has been said about cooperative learning that it attempts to teach students to 'think us, not me.' What do you think that this means?

3   Categorize each of the following seven activity types into the type of intelligence it likely taps. There is one intelligence for each:

Listening to lectures, tapping out the stress patterns of sentences, cooperative tasks, goal setting, map reading, Total Physical Response, surveying students' likes and dislikes, and graphing the results.

B   Apply what you have understood about Learning Strategy Training, Cooperative Learning, and Multiple Intelligences.

1   Interview a group of students about the learning strategies they use to facilitate their language acquisition. Are there any patterns? Are there strategies that might help your students if they knew how to use them? If so, plan a lesson to teach one. See what results.

2   Goodman (1998) has written that 'one essential tenet of cooperative learning is the notion that any exercise, course material, or objective … may be reformulated into a cooperative experience' (p. 6). With this in mind, think back to a recent exercise you asked your language students to do. How could you have reformulated it in such a way as to be consistent with cooperative learning principles?

3   Make a list of your most commonly used language teaching activities. Try to determine which intelligences they work on. If there are intelligences that are not included in your list, see if you can change the way you do the activities to include it/them. Alternatively, consider adding activities which work on the missing intelligence(s) to your repertoire.

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12 Conclusion

A SUMMARY CHART

Now that we have considered the methods individually, it will be useful to view them collectively. The following chart has been compiled to summarize each method/approach with regard to which aspects of language/culture are focused upon, how the method seeks to promote language learning, and the associated language teaching practices. What is in the chart is selective, highlighting only major features of each method or approach.

While this chart provides a useful summary of the methods/approaches concerning the global categories of language/culture, learning, and teaching, there are three limitations to presenting information in this form. One is that this chart fails to capture the dynamics of methodological change. Second, it obscures the similarities that exist among the methods. Third, there are certain areas of difference that are not revealed by treating the categories globally. Each of these three areas will be discussed in turn.

THE DYNAMICS OF METHODOLOGICAL CHANGE

While it is true, as was mentioned at the beginning of this book, that all of these methods are being practiced today, it is also true that they are not equally distributed in classrooms around the world. In some parts of the world, certain older language teaching methods, such as the Grammar-Translation Method, have endured for years. Similarly, the Direct Method has been preserved in particular commercial language teaching enterprises, such as the Berlitz Schools.

In other parts of the world, some of these methods have had more influence during certain times than at others. For instance, in the United States in the 1950s and 1960s, although other language teaching methods were practiced, the Audio-Lingual Method was clearly dominant. When Noam Chomsky challenged the view that language was a set of patterns acquired through habit formation, its influence began to wane. Following

Method/Approach	Language/Culture	Language Learning	Language Teaching
Grammar-Translation	Literary language Culture: literature and the fine arts	Exercise mental muscle	Have students translate from target language (TL) texts to native language
Direct Method	Everyday spoken language Culture: history, geography, everyday life of TL speakers	Associate meaning with the TL directly	Use spoken language in situations with no native-language translation
Audio-Lingual Method	Sentence and sound patterns	Overcome native language habits; form new TL habits	Conduct oral/aural drills and pattern practice
Cognitive Code Approach	Grammar rules	Form and test hypotheses to discover and acquire TL rules	Do inductive/ deductive grammar exercises
Silent Way	Unique spirit/ melody	Develop inner criteria for correctness by becoming aware of how the TL works	Remain silent in order to subordinate teaching to learning. Focus student attention; provide meaningful practice
Desuggestopedia	Whole, meaningful texts; vocabulary emphasized	Overcome psychological barriers to learning	Desuggest limitations: teach lengthy dialogs through musical accompaniment, playful practice, and the arts
Community Language Learning	Student generated	Learn nondefensively as whole persons, following developmental stages	Include the elements of security, attention, aggression, reflection, retention, discrimination
Comprehension Approach: Natural Approach, the Learnables, and Total Physical Response	Vehicle for communicating meaning; vocabulary emphasized	Listen; associate meaning with TL directly	Delay speaking until students are ready; make meaning clear through actions and visuals
Communicative Language Teaching	Communicative competence Notions/functions Authentic discourse	Interact with others in the TL; negotiate meaning	Use information gaps, role plays, games
Content-based, Task-based, and Participatory Approaches	Medium for doing/ learning	Attend to what is being communicated, not the language itself, except when form-focused	Engage students in learning other subject matter, tasks, or in problem-solving around issues in their lives
Learning Strategy Training, Cooperative Learning, and Multiple Intelligences		Learn how to learn	Teach learning strategies, cooperation; use a variety of activities that appeal to different intelligences

its decline, the field entered into a period of great methodological diversity in the 1970s and early 1980s (Larsen-Freeman 1987), a period in which a number of 'innovative methods' emerged, such as the Silent Way (1972), Community Language Learning (1976), Total Physical Response (1977), Suggestopedia (1978), and the Natural Approach (1983).

Interest in developing students' communicative competence reunified the field in the 1980s. Although certainly the Communicative Approach has not been universally adopted (Ellis 1996; Li 1998), in certain contexts, especially where the target language is spoken in the environment, it is widely used. It is also true, of course, that how it is implemented varies from context to context.

Innovation in the language teaching field in the late 1980s and 1990s has been stimulated by a special concern for the language learning process. The predominant view is that language learning is best served when students are interacting—completing a task or learning content or resolving real-life issues—where their attention is not directed toward the language itself, except when a focus on linguistic form is necessary.

As we enter a new century and millennium, we might expect to find more methodological innovations revolving around the teaching process itself. Technological advances have already ushered in new pedagogical strategies in the form of computer-assisted learning and the use of the Internet. Teachers' roles are also being redefined (Larsen-Freeman 1998a). While computers may relieve teachers of certain functions, their responsibilities have multiplied in other ways. For instance, with some proponents of the participatory approach reminding us of the political nature of our students and of the world, some teachers are assuming the role of advocates—not only advocates on behalf of their disempowered students, but also advocates on such topics as environmental issues, ethical issues concerning globalization, social issues such as AIDS education, and international education issues such as the universal need for world peace education. Such teachers feel that they can no longer be content to teach language in classrooms ignoring issues in their own and their students' lives outside of the classroom walls.

SIMILARITIES AMONG LANGUAGE TEACHING METHODS

In displaying the essential features of the language teaching methods in chart form as above, it is the salient differences that get highlighted. Not apparent from this display is the fact that these methods overlap in significant ways as well. Despite there being continued debate on what

communication entails, and on the means to bring it about, it is nevertheless true that one of the most important similarities in many of these methods is that their goal has been to teach students to communicate in the target language.

Another similarity, which has only recently become obvious, is that all of the language teaching methods described in this book are practiced in classrooms in schools. With the increasing influence of technology, such may not be the case in the future. Classroom instruction is already often supplemented with visits to the audio or computer lab. In certain situations, distance learning may make classes, fixed schedules, and learning in face-to-face groups obsolete.

Finally, it is interesting to note that most of these methods seem to treat culture implicitly, having no clearly articulated view of it or its teaching. Certain methods, such as Desuggestopedia, make use of the fine arts, but the arts themselves are not the object of study; rather they are drawn upon to facilitate the acquisition of the target language. Where culture is included, it may be seen as a 'fifth' skill, another skill to teach in addition to reading, writing, speaking, and listening. Alternatively, there may be a deliberate attempt, in the case of those who teach English as an international language, to omit explicit teaching of culture, even though we know that culture values are transmitted through language (Kramsch 1993) and language teaching methods.

COMPLEMENTARY AND CONTRADICTORY DIFFERENCES AMONG LANGUAGE TEACHING METHODS

There are also differences among the methods, which get lost on such a selective chart as ours. There are two particular kinds of differences. The first is one we might call complementary differences. While each method may emphasize a different perspective on a learner, a teacher, learning, etc., taken together, they do not necessarily contradict each other, but rather help us to construct a more complete view. For instance, the language learner is not only a mimic, but is also a cognitive, affective, social, and political being. The same applies to the role of the language teacher—not only is the teacher a model, a drill conductor and a linguist, but possibly also a counselor, facilitator, technician, collaborator, learner trainer, and most recently, an advocate (Larsen-Freeman 1998a).

The other type of difference is one that is contradictory. For instance, notice that the use of the students' native language in the Direct Method and Comprehension Approach (Chapter 8) is proscribed, whereas in the

Grammar-Translation Method and Community Language Learning, it is prescribed. Witness the divergent views regarding the level of control of the input that learners receive, from highly controlled input in the Audio-Lingual Method, to less controlled in the Natural Approach, to virtually uncontrolled in task-based, content-based, and participatory approaches. Contrast the views regarding what to do with learners' errors, which range from doing everything to prevent them in the first place (Audio-Lingual Method), to ignoring them when they are made under the assumption that they will work themselves out at some future point (for example, TPR).

There are no doubt other differences as well. However, it is the existence of contradictory differences that leads us to the question we will be discussing next: How is a teacher to choose?

CHOOSING AMONG LANGUAGE TEACHING METHODS

At the end of this book a very reasonable question to ask is, 'How does a teacher decide which method is best?' After all, while we have seen that many of the methods presented in this book have characteristics in common, there are also some fundamental differences among them. And so in the end, one does need to choose. And 'if we intend to make choices that are informed and not just intuitive or ideological, then we need to expend no little effort first in identifying our own values, next in tying those values to an appropriate set of larger aims, and only then devising or rejecting, adopting or adapting techniques' (Stevick 1993: 434; see also Edge 1996).

For some teachers, the choice is easy. These teachers find that a particular method resonates with their own values, experience, and fundamental views about teaching and learning. It fits with what they are trying to achieve and it is appropriate to their students and their context. We might call the position such teachers adopt, when confronted with the issue of methodological diversity, one of absolutism: One method is best. What makes it so is because it is the one the teacher knows, having been trained in it, and/or because it is consonant with the teacher's thinking (values, beliefs, assumptions), and/or because there is research evidence supporting it. Such teachers may choose to become specialists in a particular method; they may even pursue advanced level training in it.

Before being persuaded that one method is absolutely best, however, we should remember methods themselves are decontextualized. They describe a certain ideal, based on certain beliefs. They deal with what, how, and why. They say little or nothing about who/whom, when, and

where. Each method put into practice will be shaped at least by the teacher, the students, the conditions of instruction, and the broader socio-cultural context. A particular method cannot, therefore, be a prescription for success for everyone. As Parker Palmer has said, 'When person A speaks, I realize that the method that works for him would not work for me, for it is not grounded in who I am' (Palmer 1998: 147). What makes a method successful for some teachers is their investment in it. This is one reason why the research based on methodological comparisons has often been so inconclusive. It sought to reduce teaching to the faithful following of pedagogic prescriptions—but teaching is much more than this.

Some argue that there can be no right method for everyone. They point out that some methods are more suitable for older learners; others for younger—or that some might be more appropriate for beginning-level language study, but not for intermediate or advanced. They say that some methods clearly call for a level of language proficiency that not all language teachers possess. They warn that methods should not be exported from one situation to another (for example, Holliday 1994). We might call this position relativism. Each method has its strengths and weaknesses, relativists believe, but they are not equally suited for all situations. Different methods are suitable for different teachers and learners in different contexts. Such a position rings true for many teachers. They may have found themselves when reading of a particular method in this book saying, 'This would never work where I teach.' While there is no doubt some truth to this position, and certainly teachers are in a good position to judge the feasibility of a method, it would be a mistake to reason that every situation is so unique that no similarities exist among them. After all 'it is a very large claim that the process of language acquisition—a basic human attribute—itself varies according to contextual factors' (Prabhu 1990: 166). Indeed, learners are very versatile and can learn well sometimes despite a given method rather than because of it. What is true, though, is that there are socio-political reasons or demands on teachers which may make one method more acceptable than another in a given context.

There is another version of the relativist position, one we might call pluralism, which many other teachers find reasonable. Rather than deciding to adopt or reject methods in their entirety as being suitable or unsuitable for a particular context, they believe that there is some value to each method. Instead of believing that different methods should be practiced in different contexts, they believe that different methods, or parts of methods, should be practiced in the same context (Prabhu 1990). For example, by playing the believing game, they see that the multiple per-

spectives on language represented by methods in this book—that it is literary, deals with everyday situations, is made up of patterns, rules, sounds, vocabulary, notions, and functions, is meaningful, comprises texts, is used for interactions, and is a medium through which to learn certain content, accomplish certain tasks, or become empowered—are all true. Moreover, if language is complex, then it makes sense that learning it is also complex, and therefore that associationism, habit formation, rule formation, interactionism, etc., can all be true or at least partially true, although no single truth necessarily accounts for the whole of language acquisition. Then, too, although teachers know that there are many similarities among classes, they also know that 'each group has its own special characteristics, and that successful teaching requires the recognition and acknowledgement of this uniqueness' (Bolster 1983: 298 cited in Larsen-Freeman 1990).

When teachers who subscribe to the pluralistic view of methods pick and choose from among methods to create their own blend, their practice is said to be *eclectic*. Remember, though, that methods are *coherent* combinations of techniques and principles. Thus, teachers who have a consistent philosophy and pick in accordance with it (which may very well make allowances for differences among students), could be said to be practicing *principled eclecticism*. They are in effect creating their own method by blending aspects of others in a principled manner.

We should hasten to add that from an external perspective, it may be difficult to distinguish eclecticism from principled eclecticism. Remember that a method involves both thoughts and actions. We would not want to label teachers' methods simply by what is visible—their actions. It would only be in listening to a teacher talk about their practice that we might be able to tell. Teachers who practice principled eclectism should be able to give a reason for why they do what they do. When asked whether or not they would use a role play, for instance, they will likely invoke the common teacher response, 'It depends ... ,' 'It depends,' they will say, 'on what we are practicing, or on whether or not we have done a role play recently,' revealing that their teaching philosophy might include such principles as the need to match a particular target language point with a particular technique or on the need for variety among teaching activities. They might even say that it depends on what time of day it is, recognizing that they frequently have to make decisions owing to the complexity of classroom reality, including what is happening socially among the participants at the time (Allwright 1984; Nunan 1992; Prabhu 1992; Clarke 1994).

Now the answer 'it depends' might be seen by some to be a sign of

teachers' avoiding taking a position. But 'it depends' answers might be taken by others as signs of the wisdom of practice. For teaching is full of contingencies that require a response in the moment which may be more intuitive than a manifestation of a conscious philosophical position. It is also true that with us human beings, there is often a gap between our intentions and our actions. And finally, it is true that many decisions are outside the control of teachers. They must teach for a test, for instance. Or they may have a class where students come with negative attitudes toward the study of language. Fanselow (1987) observes that perhaps as little as two percent of the variance that contributes to learning may be controlled by the teacher. And yet as he says, 'But so what? If learning equals one hundred percent, and lack of learning means anything less than one hundred percent, the two percent we are responsible for makes the difference between learning and not learning' (1987: 11).

TEACHING AS THE MANAGEMENT OF LEARNING

Teachers who teach as if their practice causes learning, while recognizing that they are not in control of all of the relevant factors, and that at the least they are in partnership with their students in this enterprise, can be true managers of learning.[1] I am not speaking narrowly of classroom management, but rather more broadly of someone who can live with the paradox of knowing that teaching does not cause learning, all the while knowing that to be successful, one must act as if it does. And it is this commitment to unlocking the learning potential in each student that motivates a teacher to make informed methodological choices. Teachers who are managers of learning recognize in general that a number of methodological options exist, but they are guided in any particular moment by a compass consisting of a set of values, some knowledge and experience, and a commitment to (particular) learning outcomes. Such teachers do not despair in methodological profusion; they welcome it. They know that the more tools they have at their disposal, the better off they are in having a large repertoire to choose from when a teachable moment presents itself. They recognize that they must focus students' attention on the learning challenge, and then step back and respond in service to their learning.

When asked if they would use a particular technique, assign a particular reading passage, ask a particular question, they answer, 'It depends.' There may be times when a pattern drill is appropriate, or giving a gram-

[1] Allwright (1984) was perhaps the first to use this term.

mar rule, or an interactive task, or an activity which involves meaning negotiation, depending on the learning challenge or what the students are struggling with at the moment. 'It depends' statements provide us with evidence of the highly complex, interpretive, contingent knowledge which teachers/managers must possess in order to do their work.

THE DEVELOPMENT OF METHODOLOGY

But there is another important dimension to the question of teaching methods that must be considered. And that is that learning to teach is a developmental process (Freeman 1991); indeed, while there may not be any strict sequence of developmental stages in teaching, learning it is said to be a lifelong process. Thus, before concluding, I offer a brief autobiographical sketch of my own developmental as a teacher, as an illustration, one not meant to be a model (Larsen-Freeman 1998b).

When I was first *learning to teach*, I was trained in a particular method. Fortunately for me, I was oblivious to alternatives. I practiced one method exclusively, using the books that I had been given. I was learning to teach and all of my attention was on trying to the best of my ability to adhere to the method, while learning the classroom routines and maintaining some sense of decorum in the meantime. I was the teacher (while learning to be one) and was teaching (while learning to do so at the same time).

After a while, I grew dissatisfied with my teaching. I found that it had reached a level where I could give less attention to what I was doing and more to what my students were learning. The consequence was that I did not like what I saw. I felt that there had to be a better method than the one I was practicing. I sought further education. What I discovered from this education was that although there were other methods, there was very little agreement on the best way to teach. What was important though was for me to be able to rationalize what I was doing. I felt during this phase of my development that I was no longer learning to teach. My view of teaching had changed. I knew a lot, but I realized that there was a lot more to learn. I found that I was *learning teaching*. I no longer was preparing to do something. I was experiencing it, and I was learning a great deal from the experience.

Learning teaching has sustained me for many years—and still does, even though my area of concern is now less language teaching than language teacher education. One of the problems with relating my experience in this fashion, is that it appears that my development as a teacher is a linear process, with each stage being discrete. This is not the case. I am

still learning to teach in some respects (such as every time I meet a new group of students for the first time) and I am still learning teaching. In fact, I am still learning about the subject matter that I have been teaching for over twenty years! However, I believe I can identify an additional chapter in my own story because I realize in retrospect that during my learning teaching phase I was still laboring under the assumption that at some point I could master teaching. Sure, there would always be some new developments in the field, but for the most part, I thought I could make room for them without upsetting my practice very much. I was mistaken. I finally came to realize that I could never master teaching. Practically everything I needed to know, including my students, was always changing.

Language, learning, teaching are dynamic, fluid, mutable processes. There is nothing fixed about them (Larsen-Freeman 1997). I would characterize my third stage then as just *learning*. This is not the willful learning of teaching, but the egoless following of learning. Further, this learning is not a gerund; this learning is a participle. It is not something that results in a static product; it is a dynamic process. Learning in this sense means being open to what comes, relating to it, and becoming different in its presence (Caleb Gattegno, personal communication). And by so doing, when I am able to do it, I am learning all the time.

Let me restate that I am not being prescriptive. I am simply describing my own experience. Different teachers no doubt have their own stories to tell. And surely one can mature professionally in this field by deepening one's practice in a particular method, rather than by switching methods. But what may be more common than is usually acknowledged is that each of our stories unfolds over our lifespans as teachers (Freeman and Richards 1993). And what seems to lead to the unfolding of the story is an eagerness to want to teach better—to reach more students more effectively. I have elsewhere stated that teaching is perhaps best served by teachers' cultivating an 'attitude of inquiry' (Larsen-Freeman 2000). Much is unknown about the teaching/learning process, and those teachers who approach it as a mystery to be solved (recognizing that some aspects of teaching and learning may be forever beyond explanation) will see their teaching as a source of continuing professional renewal and refreshment.

CONCLUSION

This, then, is what I hope this book ultimately accomplishes. By confronting the diversity of methods in this book, and by viewing their

thought-in-action links, I hope that you will be helped to arrive at your own conceptualization of how thought leads to actions in your teaching, and how, in turn, your teaching leads to desired learning in your students. What I hope your reading of this book has also done is challenged you to identify your values, and to question them, perhaps leading to reaffirmation, perhaps not. But teaching is not only thinking and holding certain values; it is also action. I hope, therefore, that this book has encouraged you to experiment with new techniques—to try them, observe the consequences, make adjustments, and then to try them again.

In order to move from ideology to inquiry, teachers need to inquire into their practice. They need to reflect on what they do and why they do it, and need to be open to learning about the practices and research of others. They need to interact with others, and need to try new practices in order to continually search for or devise the best method they can for who they are, who their students are, and the conditions and context of their teaching. It is to this quest that I hope this book has in a small way contributed.

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Appendix

To find out more about certain of the methods presented in this text, contact:

Silent Way
Educational Solutions Inc., 99 University Place, Floor-6, New York, New York 10003-4555, USA

Desuggestopedia
International Association of Desuggestology, PO Box 132, 1101 Vienna, Austria

Community Language Learning
Counseling-Learning Institutes, 230 Edgewater Road, Floor-2, Cliffside Park, New Jersey 07010, USA

Total Physical Response
Sky Oaks Productions Inc., PO Box 1102, Los Gatos, California 95031, USA

Educators residing outside of the USA may wish to obtain the two-part video series entitled *Language Teaching Methods* from the United States Information Agency. In its two one-hour tapes, six language teaching methods from this book are demonstrated: the Audio-Lingual Method, the Silent Way, Desuggestopedia, Community Language Learning, Total Physical Response, and Communicative Language Teaching. To obtain a copy contact your local US embassy or consulate, or:

Materials Development Branch
English Programs Division
United States Information Agency
ECA/A/L, Room 304
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