Language Teaching Methods

Teacher's Handbook for the Video Series

by

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PREFACE

This video series featuring live demonstrations of current methods of teaching English as a second language has been produced in the USIA WORLDNET studios in Washington, D,C. The teaching materials which form the basis for these six unrehearsed classroom lessons were created by Prof. Diane Larsen-Freeman of the School for International Training (SIT) in Brattleboro, Vermont and appear in her book *Techniques and Principles in Language Teaching* (Oxford 1986).

The six studio instructors, each a specialist in the method/approach being demonstrated, are staff members from Prof. Larsen-Freeman's MA Program for Teacher Education at SIT: Michael Jerald (Audio-Lingual Method); Bonnie Mennell (Community Language Learning); Kathleen Graves (Total Physical Response/Comprehension Approach); Lisa Sparrow (Suggestopedia); Donald Freeman (Silent Way); Alex Silverman (Communicative Approach).

As you view the scenes representative of the various methodologies, you will notice that the teachers use a number of practical, tried-and-true techniques that can actually be applied in classrooms around the world, no matter what methodology is being followed. Consideration of why/why not the techniques may be helpful for you should generate much thoughtful discussion in your workshop sessions. As Prof. Larsen-Freeman has urged, keep an open mind and select those ideas that may be useful for your own teaching purposes.

In this accompanying Teacher's Handbook, you will note that each of the six units contains the video transcript of the author/director's commentaries, the demonstrator's lesson plans, suggestions for workshop activities, and additional classroom teaching techniques (Extension of the Demonstration Lesson: Interactive/Communicative Activities). This appended material contains a wealth of innovative but practical ideas that may be used effectively with large or small groups, quite apart from the video activities or methodology.

On a personal note, the English Language Programs Division staff members who assisted during the video-taping of this series found the experience altogether exciting and inspiring. First of all, the 45 international students (who gamely volunteered to be part of the studio classes) represent over a dozen countries, cultures, and linguistic backgrounds from around the world. As you will see, the studio cameras capture a multitude of responses and expressions on their faces — evidence of total involvement in the innovative pair work and group activities. They seemed totally relaxed (for the most part! and thoroughly enjoying themselves; this, too, is dramatically visible through the eye of the camera.

We believe that much of the secret to this effective teaching/learning is due to the fact that the instructors make every effort to avoid being threatening or confrontative, and every effort to be encouraging and reinforcing. They, too, reported that the studio sessions were a "great experience" for them. We hope you will enjoy them as well and find new inspiration for your own teaching.

Anna Maria Malkoç
Chief, Materials Branch

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LANGUAGE TEACHING METHODS: VIDEO ONE

Video Introduction: Hello! My name is Diane Larsen-Freeman. I'm a teacher educator at the School for International Training.

It is common in language teacher education programs to survey current language teaching methodologies. At SIT, we do this by giving our teacher trainees a direct experience with each method. The purpose of this videotape series is to provide you with a similar, though vicarious, experience involving six common methods: the **Audio-Lingual Method**, **Community Language Learning**, the **Comprehension Approach** [on Video One], **Suggestopedia**, the **Silent Way**, and the **Communicative Approach** [on Video Two].

The intermediate-level lessons you will observe were taped at the **WORLDNET** television studios of the USIA in Washington, D.C. and it is through the courtesy of the USIA that this program is being made available to you. The students were all volunteers who were studying English at the time. The instructors are experienced language teachers and teacher educators from SIT who have each taught students in various parts of the world, using the methods they will demonstrate for you here.

For the sake of coherence, the instructors have designed their lessons around a common theme — namely, that of a house. What you will see are somewhat condensed versions of the original lessons. All of the steps of the lesson have been preserved, but some of the participation has been trimmed in the interest of time. The instructors have tried to faithfully depict each method but, of course, each instructor is also putting the principles into practice based upon his or her interpretation and experience.

I will introduce each method. Next you will observe the method in practice. Afterwards, I will point out some of the salient principles and techniques associated with each method. The lessons are meant only to introduce you to these methods. All of the methods have a richer repertoire of principles and techniques than can be fully portrayed here. If you wish to learn more, you may choose to consult my book *Techniques and Principles in Language Teaching* published by Oxford University Press.

As you view the tape, try to remain open to what you see. You may be missing out on something valuable if you reject any of the things you observe in these lessons because you don't see how they could apply to your own situation. For example, there were about 25 students participating in these lessons. Your own classes may be much larger than these. Rather than thinking, "This will never work with a large class," think instead, "Is there anything worthwhile for me in this technique? And if the answer is affirmative, next ask yourself: "How can I adapt this technique to my own circumstances?" or "What other way can I put this principle into practice?" Let your imagination create the possibilities for you.

[End of Introduction]

I. AUDIO-LINGUAL METHOD: Introduction by Diane Larsen-Freeman

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1. Language learning is a process of habit formation.
2. It is important for teachers to prevent student error since errors can lead to the formation of bad habits.
3. Students should overlearn the sentence patterns of the target language.
4. Positive reinforcement helps students to develop correct habits.

Video Presentation: The first method we will observe is the Audio-Lingual Method or ALM. It is a method with which many of you may already be familiar. My colleague, Michael Jerald, will now demonstrate the ALM. Watch carefully what the teacher is doing and what he is asking the students to do.

[Video Demonstration of Audio-Lingual Method by Michael Jerald: See Audio-Lingual Method Materials following Commentary.]

Video Commentary: As the lesson began, we saw the teacher presenting a dialogue to the class. The students just listened to the teacher at first. One of the ALM teacher's major roles is that of a model of the target language. It is the students' job to repeat as accurately as they can the teacher's model. Language learning is seen to be a process of habit formation. The more often the students repeat something, the stronger the habit and the greater the learning.

We saw how the students stumbled over one of the lines of the dialogue they were repeating. When this happened, the teacher used a backward build-up drill with the troublesome line. He started at the end of the sentence, and had the students repeat the final phrase. To this he added each phrase in turn until the students were able to say the whole sentence smoothly.

The teacher corrected the students' errors in other ways as well, for example, by quickly saying the phrase for the students to hear and repeat. It is important to prevent learners from making errors since errors lead to the formation of bad habits.

Later in the lesson, the teacher uses grammar drills: a single-slot substitution drill and a question-and-answer drill. These drills help students to learn, or even better to "overlearn" the sentence patterns of the target language. The overlearning leads to automaticity.

You may have noticed that the teacher often said "Good" or "Very good." In this way, he positively reinforced his students' work. Such reinforcement helps the students to develop correct habits. It wasn't until the end of the lesson that the students got to see the written version of the dialogue which they were learning. This is consistent with the ALM principle that speech is more basic to language than the written form.

[End of Commentary]

VIDEO DEMONSTRATION LESSON PLAN

Teaching Points

1. **Vocabulary:** clean
amazing
vacuum cleaner
pretty
lawn

2. **Grammar:** Using the modal combination <u>would like</u>
Using the superlative degree

3. **Expressions:** Yes, of course….
Oh, no I don't!
Why not?
Oh. (to express disappointment)

4. **Cultural point:** It isn't unusual for men to do housework in the United States.

Objectives

1. The students will be able to recite the dialogue from memory with few or no mistakes.

2. The students will learn all of the new vocabulary items and be able to use them when reciting the dialogue and doing the grammar drills.

3. The students will be able to do the grammar drills smoothly, quickly, and without mistakes.

4. The students will realize that sometimes men do the housework in the United States.

Video Lesson Steps in Sequence

[Dialogue Practice]

1. The teacher sets the scene for the dialogue and tells what he is going to do and what the students should do.

2. The teacher acts out the dialogue using pictures, gestures, and props.

3. The teacher acts out the dialogue again, in the same manner as above.

4. The teacher leads the students in repetition drills, one line of the dialogue at a time. When the teacher thinks the students have practiced a particular line enough, he goes on the next line but first

he goes back to the beginning and has the students recite all of the dialogue they have practiced to that point.

5. The teacher and students practice the dialogue by roleplaying it. First the teacher plays the role of The Salesman; the students are The Woman. Then they change roles and the teacher is the Woman and the students are The Salesman.

6. The teacher asks two students to come to the front of the class and act out the dialogue, using props. Then, two more students do the same thing, and so on, depending on the time allowed.

[Grammar Practice]

7. For the Single-Slot Substitution Drill, the teacher says the whole sentence with each substitution. Then the teacher gives the substitution phrase only; the students say the whole sentence:

Would you like to have <u>the cleanest house</u> in town?
<u>the prettiest house</u>
<u>the greenest lawn</u>

8. For the Question-Answer Drill, the teacher asks the questions, the students answer. Then the students ask the questions; the teacher answers.

9. The teacher gives the students a written copy of the dialogue. Then the teacher says each line; the students repeat while reading.

10. The teacher gives the students a homework assignment for the next class:

— Memorize the dialogue so they can say it perfectly.

— Sell a vacuum cleaner. (This, of course, was a joke.)

TEACHER-TRAINING DISCUSSION QUESTIONS BASED ON THE VIDEO

1. How does the teacher teach the meaning of the dialogue?

2. Why does the teacher tell the students to listen and not to talk during Steps 2 and 3 of the lesson?

3. The teacher almost always says a word, phrase, or sentence immediately before the students say it. Why?

4. How does the teacher correct the students' mistakes? Why do you think it is done in this manner?

5. Where did the teacher first use the "backward build-up" technique? This is the technique in which the teacher has the class learn the longer sentence by repeating small parts of the sentence, starting from the end and working toward the beginning until the students were saying the whole sentence from the beginning. What is the purpose of this technique? How, exactly, is it done?

6. In Step 4 of the lesson, how well did the students have to be able to say each line before the teacher went on to the next line? What do you think the teacher was looking for in the students' performance?

7. Where in the lesson did you see the students do choral (the whole class in unison) repetitions? What other forms of repetition did you see? What pattern in the use of these forms did you see? What purpose do you think this pattern served?

8. What role does the teacher play while the students are acting out the dialogue in Step 6? What does the teacher do when a student has trouble remembering the words or makes a mistake?

9. When does the teacher introduce the gestures that go with the dialogue? When does the teacher first have the students practice them? What is the students' reaction? Does using the gestures help or hinder the students' learning? Why?

10. What do you think the students learned in this lesson? What does "to learn" mean in the context of this lesson (in keeping with audio-lingual principles)? How does this match your definition of learning?

11. To what extent do the students take the initiative to speak during the lesson? That is, do they decide when they will speak and what they will say, or does the teacher, or is it a combination of the two? Why is it that way?

12. Why does the teacher wait until the end of the class to show the students the dialogue in writing? Why does the teacher give the students the dialogue in writing at all?

TEACHER-TRAINING ACTIVITIES BASED ON THE VIDEO

Watch the lesson on the tape again and list as many examples of when and how the teacher exercised control. (Under what circumstances? Using what techniques?) Keeping in mind that control of all aspects of the lesson by the teacher is very important to the success of this method, discuss your findings with a colleague.

Concentrate on mastering the techniques the teacher used in Steps 2, 4, and 7 of the lesson. Work with a small group of your colleagues, one step at a time, in the following manner, until you gain confidence in your ability to do it smoothly:

[Peer Teaching]

1. Watch the section of the tape containing the part of the lesson you have chosen to work on. Make a list of everything you see the teacher doing and saying. Repeat this until you have a reasonably complete description of what the teacher did and how he did it.

2. Practice teaching this part of the lesson to your colleagues. Imitate the teacher on the tape as closely as possible.

3. Ask your colleagues to tell you what you did right and what you need to change. Then do it again.

4. After each of you has had a chance to practice teaching this part of the lesson, watch the tape again and see what more you can learn this time.

5. Discuss other possible ways of doing the Question-Answer Drill (Step 7). For example, have individual students ask each other the questions.

6. Write your own mini-dialogue (3 to 5 lines) and practice teaching it to your colleagues. After you finish, ask your colleagues to help you evaluate what you did on the basis of clarity and on its consistency with audio-lingual principles.

EXTENSIONS OF THE DEMONSTRATION LESSON: INTERACTIVE/COMMUNICATIVE ACTIVITIES

Interactive and communicative activities, as we define them today, are not traditionally part of an Audio-Lingual lesson. The following suggestions for expanded activities, therefore, are not necessarily interactive or communicative.

[Reading Passages]

1. Select a short passage about a different topic but one that contains the same grammar points and/or vocabulary items. (You can write it yourself or find one in a book.)

2. Prepare the students by reviewing the grammar (through substitution and other drills) and teaching any new vocabulary items that might be in the story.

3. Read each sentence before the students do, to set a correct model for them to imitate.

4. Have the students read out loud to practice their pronunciation and intonation. Be sure to correct any mistakes as soon as they are made.

5. Follow the same pattern as used in teaching the dialogue, by starting with choral repetitions, then group repetitions, and then individual repetitions. Let individual students read out loud without your first modeling the sentences, but continue to correct their mistakes immediately.

6. Ask comprehensive questions of individual students.

[Controlled Writing]

The students can do a controlled writing exercise about housework.

1. Use the video lesson dialogue or write one based on the same format. While preparing, leave blank spaces for some of the words (as in a cloze test).

2. Give the students a copy, or write it on the board, or dictate it. Ask them to write the whole dialogue, filling in the blanks as they go along.

[Creative Story-Telling/ Writing]

With your guidance, the students can create their own stories. Start by setting the topic (in this case, housework).

1. Give one student a word that will begin the story. The first student says the first word of the story; the second student then repeats the first word and adds one of his/her own; the third student starts at the beginning, repeating the first and second words, and then adds another one, and so on. Taking turns in this manner, the students build the story as it progresses around the room.

2. Make sure that the story makes sense, and that the grammar and pronunciation are correct. Make corrections immediately. Help students who are stuck to come up with a word. Keep it light and fun.

3. After the story has gone around the room once, ask the students to dictate the story to you. After you write it on the board, they can write it in their notebooks. In large classes, you can work with groups of 12 to 15 at a time while the others observe and take notes.

[Minimal-Pairs Pronunciation Practice]

For special pronunciation practice with difficult sounds, you can do a minimal-pair drill with the students. Depending on the native language of your students, of course, a good pair to follow up this lesson would be the vowel sounds in **lawn** and **loan**.

For teachers new to the field, a basic minimal pair drill is the practice of pairs of words that have exactly the same sounds except for one sound which is different in the pair (for example, **lawn/loan**). Spanish speakers, for instance, often have trouble differentiating between the /i/ and /iy/ sounds in **ship** and **sheep**. An example of a minimal-pair drill for speakers of Spanish learning English then might contain the following:

ship/sheep; lip/leap; hip/heap; dip/deep

Learners from other language backgrounds have various problems differentiating between pairs like **thin/tin; lake/rake; pin/bin; wine/vine; sing/sink; pool/pull**, etc. You can easily prepare your own minimal-pair list in the following way:

1. Make up a short list of word pairs, selecting words which the students already know, if possible. Remember to choose word pairs that contain only one different sound. Ask yourself:

   • Does it change the meaning of the word if this sound is not pronounced correctly?

   • Are your students having trouble pronouncing this sound?

   • Do the word pairs match exactly except for this one special sound?

2. Now, model the words for your students, pronouncing them first individually and then in pairs. Ask the students to repeat after you. In this way, they can learn to hear them correctly and to say them correctly. (For beginning students it is helpful to have visual aids to illustrate the words.)

[Charades]

Practice getting the meaning of words and phrases across through demonstrating and acting, an important and useful technique for this method. You can practice by playing a variation of charades with your colleagues as follows:

1. Choose vocabulary items, phrases, or expressions that are in the classroom text or curriculum you use (instead of movie or book titles).

2. Play with two teams, A and B. Each team writes words, phrases, etc., on small pieces of paper (one item per piece of paper).

3. Players fold the pieces of paper so that they can't be read, and put them in two small containers — a hat or box, for example.

4. One person from Team A chooses a piece of paper from Team B's pieces of paper. He or she then has three minutes to act out the meaning of what is written on the paper for his or her *own* team mates. The object is for the team to guess the word that is written on the paper within the three-minute time limit. If he or she succeeds, then that player's team gets one point.

5. Then, it is Team B's turn to have a representative take a piece of paper from Team A's collection and act it out for his or her team. The meaning can be communicated in any way *except* by speaking, writing, or pointing to the object itself.

[End of Lesson Materials]

II. COMMUNITY LANGUAGE LEARNING: Introduction by Diane Larsen-Freeman

1. Students are whole persons.
2. People learn best when they feel secure.
3. Students should have the opportunity to generate the language they wish to learn.
4. The teacher should "understand" what the students are feeling.

Video Presentation: Next, we will see a demonstration of a method called **Community Language Learning** or **CLL**. Based upon the more general Counseling-Learning approach to adult education developed by Charles Curran, CLL calls upon teachers to become skillful "understanders" of their students as "whole persons." Becoming a skillful understander means recognizing and accepting the struggles students face as they attempt to internalize another language. Watch how "whole-person learning" is put into practice in the CLL demonstration lesson by my colleague Bonnie Mennell.

**[Video Demonstration of Community Language Learning by Bonnie Mennell:
See CLL Materials following Commentary]**

Video Commentary: You may have noticed that the teacher began the lesson by telling students what they were going to be doing for the class. The teacher does this, recognizing that any new learning experience can be threatening. When students have an idea of what will happen in class, they often feel more secure. People learn best when they feel secure.

What came next in the lesson was the teacher's inviting the students to first visualize and then to describe their homes. Each student was given a time limit and towards the end of the activity was reminded that they had only one minute left. Setting and enforcing time limits also enhances student security.

Afterwards, they listed the words they needed for the descriptions. Curran believed that students should be given an opportunity to assert themselves, to be actively involved, and to invest themselves in the learning experience. One of the ways of allowing for this is for the students to have the responsibility for generating the language they wish to learn or to work on.

The students next inquired about the meaning and practiced the pronunciation of the words they had listed. You may recall that the teacher stood behind the students as she read the words after them. This is done in the belief that 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 can focus their full attention on the words in front of them.

When the students practiced the words individually, they chose which words they wished to have the teacher repeat, an exercise termed the "Human Computer." The students control the computer; they can turn the computer off anytime. The students learn to discriminate: to listen carefully to see if what they are saying matches what the teacher is saying.

The students were next asked to use the new words to make their own sentences. As the teacher repeated each student's sentence, she corrected it — never overtly, but rather by repeating the sentence correctly in a nonthreatening manner.

The last part of the lesson was devoted to a feedback session in which the students reflected on what they had experienced and felt during the lesson. The teacher listened and showed each student she understood what each one was feeling. In this way, students have an opportunity to feel accepted as whole persons, to learn about their own learning, in addition to learning about the language.

[End of Commentary]

VIDEO DEMONSTRATION LESSON PLAN

Teaching Points
1. Meaning and pronunciation of student-generated vocabulary for describing the house.

Objectives
1. Students will generate, clarify the meaning of and practice the pronunciation of a list of vocabulary words needed to describe the house.

2. Students will create an image of their home in a fellow student's mind through words.

3. Students will learn about each other's worlds and thus strengthen the learning community in the class room.

Video Lesson Steps in Sequence

[Setting the Scene]

1. The teacher tells the students what they are going to be doing during the next two days of class (working with vocabulary and structures needed to describe their homes) while the students listen.

2. The teacher invites the students to think about their house in their country or in the U.S. and to visualize the setting, the rooms, the objectives, the feelings, the smells, the people, etc. in their minds. The students close their eyes (if they are comfortable doing so) and imagine their houses.

[Oral Description]

3. The teacher asks the students to work in pairs and to take turns describing their houses to each other. Each student works with the person next to him/her. The teacher tells the students to allow time for each person to speak and tells them how much time they have to do this.

4. The teacher reminds the students when it is time for the second person to speak (*students switch roles*) and later that they have one minute left. (*Students conclude descriptions.*)

[Word Lists]

5. The teacher asks students to make a list of the special words they need to describe their houses. Students individually write a list of words in their notebooks. They write as many as they can/want to.

6. The teacher invites the students to call out the words from their lists which she writes as a group list on the board. Students randomly call out words of their choice.

7. The teacher asks the students to first read the group list silently and think of the meanings of the words and then to ask for clarification on any new words or words they are uncertain about. Students can choose to call out words or to remain silent and to offer explanation/examples or to simply listen. The teacher repeats the explanation/examples provided by the students. She provides explanations/examples herself only if the students cannot do so.

[Pronunciation Practice with the '"Human Computer"]

8. The teacher invites the students to practice the pronunciation of the group list chorally and explains the procedure for doing so. Each word is read out loud by the students and then repeated by the teacher only once. They read the words in the order they are on the board.

9. The teacher invites the students to practice the pronunciation individually and explains the procedure for doing this which is known as the "Human Computer." A student raises his hand to indicate he has selected a word to practice. He then says the word out loud. The teacher repeats it. The student can say the word (and thus have the teacher repeat it) as many times as he wishes. The students "turn off" the computer by remaining silent. The teacher is always the last one to repeat the word.

[Writing Practice with the "Human Computer"]

10. The teacher asks the students to individually write one sentence describing their house using words from the group list and/or from the individual lists in their notebooks. Some students may choose to/be able to write more than one sentence in the time given.

11. The teacher invites the students to read their sentences aloud and explains that the "Human Computer" will work in the same way as it did for the vocabulary, but this time with sentences. The teacher will repeat the sentences after the students, making any necessary corrections but will not draw any direct attention to such changes. She has explained that she will be doing this while giving the directions for the activity. Students volunteer to read their sentences by raising their hands. They can read it as many times as they wish and the teacher will repeat it each time.

12. The teacher invites the students to comment on how they felt during the class after explaining that she will collect their lists of vocabulary words and sentences in order to use them as material for the next day's class. Students can make any comments they wish. The teacher shows she has understood how they are feeling by summarizing/paraphrasing what they have said.

TEACHER-TRAINING DISCUSSION QUESTIONS BASED ON THE VIDEO

1. List the strengths you perceive in at as well as the concerns you have about the approach. What are your reasons for each?

2. Identify/list two specific ways in which the teacher put into practice each of the four basic learning assumptions of CLL:

   • Students are whole persons.

   • People learn best when they feel secure.

   • Students should have the opportunity to generate the language they wish to learn.

   • The teacher should "understand" what the students are feeling.

3. Recall the sequence/steps of the lesson. For each step, list what the teacher did and what the students did. Compare your list with the lesson steps in Video Lesson I. After compiling and then comparing the lesson steps, look at each step and see if you can say why the teacher did what she did. If you were going to teach this lesson to your students what, if any, changes would you make in the lesson steps? Why?

4. How and when did the teacher correct the students? Try to recall specific examples from the lesson. Do you feel students can learn from this type of correction? Why? / Why not? How do you correct students in your classroom?

5. When did students work in pairs? Individually? What were they doing at these times? Do you feel these are productive ways for students to work? Why? / Why not? What types of individual and pair work activities do you do in your classroom?

6. The teacher did not call on students. Students were free to volunteer. Why do you think that this was done? What do you do in your classroom? Why?

7. Watch the section of the demonstration lesson in which the students are commenting on how they felt during the lesson. Do you feel the teacher's words captured what each student was saying/feeling? Why didn't the teacher "answer" the question asked about grammar? What do you feel is the purpose for this last step in the lesson?

8. The students generated the material (vocabulary) to be worked on in this lesson. How have you worked with student-generated material in your classroom? Brainstorm ways in which you can work with your textbooks that allow students to generate/select the material you need to cover.

TEACHER-TRAINING ACTIVITIES BASED ON THE VIDEO

[Peer Teaching]

Using the list of lesson steps generated in Video Lesson II (or the lesson steps in Video Lesson I), teach the same lesson to a group of your fellow teachers, or to a volunteer class of EFL students. Take time to follow the steps carefully. (The full lesson takes one-half hour to forty-five minutes.)

Select a list of voluntary words you are required to teach in one of your classes. Use this list to teach a lesson that will allow you to practice the "Human Computer" as follows:

["Human Computer"]

1. Write the list of words on the board. Begin the lesson by explaining what you will be doing as a class. Work with the group as was done in the demonstration lesson, making sure to clarify meanings first, then having the students practice the words chorally and individually with the "Human Computer."

2. Do the same activity again, but generate a list of words on a topic selected by the class as the first step in the lesson.

3. Using a vocabulary list generated in the activities above, teach a lesson in which your students write sentences using the words. Follow the steps in the video demonstration lesson, giving the students time to write, then inviting volunteers to read, then repeating their sentences (and making corrections where needed). Note that students can say their sentence again if they want the teacher to repeat it again.

If the class is small (10 - 15 students), give everyone who volunteers a chance to read their sentence. If the group is larger, limit the time to five to seven minutes and work with as many sentences as this time allows. Give a one-minute notice to the class.

[Interactive Feedback on Teaching]

1. Structure a session where your fellow teachers or volunteer EFL students are invited to comment on how they feel about a practice lesson you have just taught. (This can be done after Activities 1, 2, or 3 above.)

2. Paraphrase what they say; this will help you and your students see that you have understood how they feel. Limit this to five minutes. Then take ten minutes to discuss first how you felt understanding your students, and how they felt being understood. What do you see as the benefits and/or challenges of working in this way?

EXTENSIONS OF THE DEMONSTRATION LESSON: INTERACTIVE/COMMUNICATIVE ACTIVITIES

[Copying and Correcting]

1. Type up a corrected list of all the words and sentences which the students generated in class and handed in from their notebooks at the end of the first class on The house. Give each student a copy of the list. (This list can also be written on a large sheet of paper, posted on the wall and used during classes.)

2. Give the students time to copy this list into their notebooks. If they are at the stage in their learning where they prefer to correct their own work, type the list of sentences (or write on the board or a large sheet of paper) as actually written by the students.

3. Have the students work in small groups to correct their written work. They can then finalize their corrections in the large group, with your support. (This list can be used in the activities which follow.)

[Categorizing]

1. Ask the students to categorize the vocabulary list in a way that makes sense to them, and then label the categories or groups of words. For example:

Things outside the House	Feelings	Rooms in the House
fence	peaceful	kitchen
hedge	cozy	bedroom
(etc.)		

This can be done as a whole class or in small groups. If it is done in small groups, the groups can compare lists. Each group can also report on its categories to the whole class. If the class is large, instruct the groups to report on only one category — the one with the most or least words, the most unusual, etc. If the categorizing is done in the whole class, invite students to add new words to the categories as a final activity.

2. Write 10 to 15 sentences on the blackboard that contain function words/ structures useful in describing the house. If possible, the sentences should be from the ones written by the students in the previous class. The class practices these sentences using the "Human Computer." Working on whole sentences allows work on intonation.

[Pronunciation and Intonation Practice]

1. Ask the students to work in pairs, using their individual copies of the vocabulary and sentences from the previous class. One student reads a word or sentence of his/her choice while the other listens and tries to repeat it exactly without looking at the list.

2. If the words/sentences are on the board or posted on a large sheet of paper, one student sits facing the board/paper while the other sits with his/her back to it. The students take turns until the allotted time is over.

[Concentration]

Each group of four students makes a set of Concentration cards. [Notebook or other stiff paper can be cut up and used if index cards are not available.] Students can make sets of items in different categories:

• Vocabulary words and their illustrations:

_____ _____

    chair

_____ _____

• Vocabulary words and translation:

chair	*silla*

• Divided Sentence:

There are	six rooms in my house.
I live	in the country

1. Ask the students to make ten matching sets (20 cards) of items from the category they have chosen.

2. They shuffle the cards, lay them face down, and play a game of Concentration. (See a description of this game in the Suggestopedia Lesson in Video Two.)

3. When they finish one game, they can exchange their sets with another group and continue playing.

[Grammar Practice]

Present a mini-grammar lesson on a special structure that needs working on.

1. Use examples generated by the students. Ask the students to write five sentences describing their house or the classroom, using the special structure in their sentences.

2. Working in groups, they can share/correct their sentences, and then volunteer to read the sentences to the whole class.

[Floor Plans]

1. Present a floor plan of your house with rooms and objects labeled, and then describe it to the class — including how you feel about being at home, the people who live there, etc.

2. Ask your students to draw and label floor plans of their homes (which may be a room/apartment/ dormitory, etc.). Next, in pairs or groups of three, they take turns describing their home. After this group work, invite the students to add any new words to the vocabulary list from the previous lesson.

3. Invite one or two students to volunteer to present their floor plans to the whole group (in the way you did at the beginning of the class).

[Written Composition]

1. As follow-up activity, ask the students to write a paragraph or short composition describing their home (which may be real or imagined), using the vocabulary generated by the class.

2. Have the students draw a picture and/or floor plan showing what they have described in words. Post their creative work on the walls. Invite them to circulate and read each others' descriptions. (They should work in pairs to correct their work before posting and reading.)

3. If the class is large and wall posting is not possible, the students can form groups of four to share and read in this way.

4. After everyone has had time to read the compositions, lead a brief discussion on what the students have learned about each others' homes and about the vocabulary needed to describe them.

[End of Lesson Materials]

III. COMPREHENSION APPROACH/TPR: Introduction by Diane Larsen-Freeman

1. Meaning in the target language can often be conveyed through actions.
2. Retention is enhanced when learners respond physically.
3. Feelings of success and low anxiety facilitate learning.
4. Listening comprehension comes first. Students will speak when they are ready.

Video Presentation: Learners' feelings are also given importance in the next method we will see demonstrated. Psychologist James Asher's method, **Total Physical Response**, is being offered as an example of a general approach called the **Comprehension Approach**. The **Comprehension Approach**, as the name suggests, places value on students' understanding the target language, and thus emphasizes the listening skill. Other examples of this approach are Krashen and Terrell's **Natural Approach**, and Winitz' materials, **The Learnables**.

Asher bases his method on the observation that 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. Moreover, according to Asher, much of the linguistic input directed to the child contains commands. Look for how Asher's observations about child language acquisition have influenced his approach to second language learning. My colleague, Kathleen Graves, will present **Total Physical Response**.

[Video Demonstration of Comprehension Approach/Total Physical Response by Kathleen Graves: See Comprehension Approach/TPR Materials following Commentary.]

Video Commentary: As we have seen, imperatives can be useful linguistic devices because meaning in the target language can often be conveyed through actions. In addition, retention is thought to be enhanced when learners respond physically.

The teacher's commands do increase in complexity but it's important that she not move too quickly. Students should feel successful as feelings of success and low anxiety facilitate learning. Also, when the students do make an error, correction should be carried out in a non-threatening manner, perhaps by just repeating the command, and giving students an opportunity to self–correct.

From time to time, the teacher changes the order in which she issues commands so students do not memorize fixed routines. She also gives commands which combine previous imperatives in unexpected ways as students need to understand more than the commands used in the training. Besides, novelty is also motivating and can be fun. Language learning is more effective when it's fun.

In the lesson we saw, the students did not do much speaking. They will later, however, when they are ready to do so. They, too, will begin by giving commands. 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.

This discussion of the **Comprehension Approach** ends the first videotape of this two-videotape series. On the second videotape, you will see demonstrations of **Suggestopedia**, the **Silent Way** and the **Communicative Approach**. Before viewing those demonstrations, however, it might be useful to return to the questions I posed at the outset of this tape:

1. Which techniques or principles, if any, did you find useful?

2. How will you adapt them to your teaching situation?

It is you, after all, who have to make the connection to your own teaching. I wish you well.

[End of Commentary]

VIDEO DEMONSTRATION LESSON PLAN

Teaching Points
1. **Vocabulary:**

Nouns: sponge, broom, vacuum cleaner, brush, dustcloth, sink, kitchen, floor, rug, counter, bookshelves, living room

Verbs: wipe, sweep, vacuum, scrub, dust

Adverbs: carefully, quickly

2. **Structures:**
Imperative + Object: Wipe the counter, etc.

<u>Tell someone to</u> Verb + Object: Tell Hassan to scrub the sink, etc.

<u>Tell someone to stop</u> + Gerund + Object: Tell Hassan to stop scrubbing the sink, etc.

<u>While someone is</u> Verb + <u>ing</u>, Imperative + Object: While Siti is wiping the counter, scrub the sink, etc.

Imperative + <u>someone who</u> + Verb: Point to someone who likes to clean the house, etc.

Objectives
1. Students will be able to understand the vocabulary presented.

2. Students will be able to demonstrate understanding by responding to single commands and sequences of commands.

3. Students will be able to give commands to their peers and respond to those commands.

4. Students will have fun during the lesson.

Lesson Steps in Sequence

1. The teacher introduces the following items and names them: <u>sponge</u>, <u>dustcloth</u>, <u>vacuum cleaner</u>, <u>broom</u>, <u>brush</u>.

2. The teacher asks for a volunteer to come to the front. She gives the command, "Point to the _____." She and the volunteer point to each item in turn. Then she gives the commands at an increasingly rapid pace, while the student points to the items.

3. The teacher gives individual commands and the whole class points to the items. She links two, and then three, commands together and the students point.

4. The teacher demonstrates the cleaning actions.

5. The teacher asks for a volunteer to come to the front. She names the actions and does them. Then she commands the student to do the actions.

6. The teacher gives the commands to the whole group. The first time she does the commands together with the students, then she has them do the commands without her.

7. The teacher strings two commands together with the word <u>then</u>.

8. The teacher commands individual students to tell other individuals to do one of the cleaning actions.

9. The teacher demonstrates the meaning of <u>quickly</u> and <u>carefully</u>.

10. The teacher commands the students to do one action first quickly, then carefully.

11. The teacher gives two and three commands at a time. The students respond to the commands.

12. The teacher works with small groups, giving them two and three command sequences.

13. The teacher introduces <u>while</u> + present progressive. She commands one student to do a cleaning action. She commands another student to do a different cleaning action while the first student is still doing his/her action.

14. The teacher introduces <u>stop</u> + gerund. She commands a student to tell another student to stop doing an action.

15. The teacher asks, "Who likes to clean the house?" She says, "Raise your hands."

16. The teacher asks, "Who doesn't like to clean the house?" She says, "Raise your hands."

17. The teacher commands the students to point to someone who likes to clean the house and then to someone who doesn't like to clean the house.

l8. The teacher writes the vocabulary on the board.

l9. The teacher asks if the students have any questions.

20. The teacher hands out a sheet with the vocabulary from that day's lesson.

21. The teacher asks the students to review the vocabulary so that they can give the commands themselves the next day.

TEACHER-TRAINING DISCUSSION QUESTIONS BASED ON THE VIDEO

1. Humor is an important part of TPR. What were the sources of humor in the lesson?

2. Why did the teacher introduce the items (sponge, brush, etc.) even though she didn't use them in the commands?

3. How did the teacher know the students had comprehended her commands?

4. Why did the teacher demonstrate the commands first with individuals and then move to the whole group?

5. Why did the teacher do the commands with the students at first and then stop doing them?

6. Why did the teacher write the vocabulary on the board at the end of the lesson instead of at the beginning?

7. Why didn't the teacher have the students repeat the vocabulary after she introduced it?

8. What did the students learn?

TEACHER-TRAINING ACTIVITIES BASED ON THE VIDEO

[Analyzing the Steps]

1. View the lesson once. Work in small groups and try to write out the steps of the lesson in sequence. Make a note of the areas you're not sure about.

2. View the lesson again. After the second viewing, rework your list. Have a discussion about what you missed and why.

3. On subsequent viewings, look for examples of the following:
   • strings of commands
   • mixing the same commands in different sequences
   • a novelty command (the combination of two previously heard items into a command the teacher does not demonstrate)
   • one student performing a command
   • a small group of students performing commands

[Peer Teaching]

1. Make a list of the vocabulary and grammatical structures covered and how they were introduced.

2. Working in groups of three, look over the Lesson Steps in Sequence. One of you in the group "teaches" Steps 1 through 8, as you remember it from the video. When you have finished, discuss the parts that were difficult to do and why. View the video again, Steps 1 through 8. Discuss any differences between the way it was done on the video and the way you did it.

3. Follow the same procedures for Steps 9 through 12, with another one in your group "teaching" the lesson. Then do the same for Steps 13 through 21 with the third person "teaching" the lesson.

4. Plan a lesson similar to the one on the video. In this lesson you are going to introduce a morning routine (from getting out of bed to leaving the house in the morning, for example). Choose five different actions, then decide how you would introduce the vocabulary associated with the actions and the sequence in which you would introduce the commands. Choose one other grammatical structure to teach rather than imperative + object.

5. Working in small groups, "teach" each other your lessons.

EXTENSIONS OF THE DEMONSTRATION LESSON: INTERACTIVE/COMMUNICATIVE ACTIVITIES

[Pair Work with Cards]

1. Put the commands from the day's lesson on small cards, and give one set of cards to each pair or small group of students. Or dictate the commands so the students can make their own sets of cards.

2. One student in each pair gives the commands; the other student does the action. Then the students take turns giving the commands.

[Eliciting New Commands]

1. Ask the students to think of other cleaning actions and list them on the board.

2. Tell the students to demonstrate the actions listed: Command the students to do the actions, following the procedures used in the previous lesson.

[Guessing the Actions]

1. Command individual students in the large group to do one of the actions on the list. Call on individual students or on the whole class to describe the action being done. For example: "Siti is wiping the counter."

2. Divide the class into small groups and have each student take a turn acting out one of the actions.

The other members of the group guess and describe what their classmate is doing. For example: "You're scrubbing the sink."

3. Then have five students come to the front of the class. Command each of them to do a different action, and to continue doing it. Give commands like the following to the class:

   • Point to someone who's scrubbing the sink.

   • Point to the person who's scrubbing the sink, etc.

[Comparing Chores]

1. Ask the students to think of all the different chores that need to be done around the house. As they tell you, write them on the board.

2. From this general list, ask each person to make a list of the five chores they don't mind doing, and a list of the five chores they hate doing.

3. Divide the class into small groups and tell the students to compare their lists. Which chores are the top three in each category? Ask each group to report to the class.

4. Have the students write a list of all the different chores that need to be done at home. They should work in pairs and discuss who does which chores, and how often.

[End of Lesson Materials]

LANGUAGE TEACHING METHODS: VIDEO TWO

Video Introduction: Hello and welcome back! My name is Diane Larsen-Freeman and I'm a teacher educator at the School for International Training.

This is the second tape in a two-tape video series brought to you through the courtesy of the USIA. On this tape you will see demonstrations of three language teaching methods: **Suggestopedia**, the **Silent Way** and the **Communicative Approach**.

The instructors, all experienced language teachers and teacher educators at SIT, have designed their lessons for intermediate-level ESL students. They have chosen the theme of a house. The lessons you will see are somewhat shorter than the originals; they are meant only to introduce you to these methods. AL1 of the methods have a richer repertoire of principles and techniques than can be fully portrayed here. If you are interested in learning more, other typical lessons can be found in my book, *Techniques and Principles in Language Teaching*, published by Oxford University Press.

As you view the tape, try to remain open to what you see. For example, don't dismiss something because you are observing an English-as-a-second-language class with students from a number of different countries and you teach in an English-as-a-foreign-language situation where the students are more homogeneous. Ask yourself instead: "Is there anything valuable here which I can adapt to my own circumstances?"

[End of Introduction]

IV. SUGGESTOPEDIA: Introduction by Diane Larsen-Freeman

Learning is facilitated in a pleasant, comfortable environment. The more confident the students feel, the better they will learn. Communication takes place on two planes. When there is a unity between them, learning is enhanced. The means of activating the material should be varied and playful.

Video Presentation: Suggestopedia, the first lesson you will see on this videotape, has been developed by Georgi Lozanov. Lozanov believes 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, or that we will fail. One result is that we do not use the full mental powers that we have. In order to make better use of our mental reserves, the limitations we think we have need to be "desuggested." **Suggestopedia**, the application of the study of suggestion to pedagogy, has been developed to help students believe that they can be successful and, thus, to help them overcome the barriers to learning. Watch how direct and indirect suggestions are made in lesson. Suggestopedia will be demonstrated by my colleague, Lisa Sparrow.

**[Video Presentation of Suggestopedia by Lisa Sparrow:
See Suggestopedia Materials following Commentary.]**

Video Commentary: The first thing you may have noticed in the demonstration is the atmosphere the teacher sought to create with the music, the posters, and the plants. This is done because learning is facilitated in a pleasant, comfortable environment. The teacher also speaks in a reassuring tone of voice, suggesting implicitly that learning the target language will be relaxing and enjoyable. The more confident the students feel, the better they will learn. With the words she uses, she also seeks to activate the learners' imagination, which will also aid their learning.

A major step in the learning is the "concert" phase during which the teacher acts out the reading with a musical accompaniment. This step is in keeping with Lozanov's observation that communication takes place on "two planes": on the one, the linguistic message — the narrative — is encoded; and on the other are factors which complement the linguistic message; for example, the teacher's actions and the music. When there is a unity between the two planes, learning is enhanced. A pseudo-passive state, such as the state one experiences when listening to a concert, is ideal for overcoming psychological barriers and for taking advantage of learning potential.

The material the students are learning needs to be activated as well, however. The means of doing this should be varied so as to avoid as much repetition as possible. Dramatization is one way of doing this and a particularly valuable way of playfully activating the material; fantasy reduces barriers to learning. Other means of activating the material used by the teacher were the game with the ball and dictation. The game helped to create a playful atmosphere, thus indirectly suggesting that learning can be fun.

[End of Commentary]

VIDEO DEMONSTRATION LESSON PLAN

Teaching Points

1. Language: past tense
                      pronunciation of past tense forms
                      vocabulary relating to the house

2. Culture: aspects of moving
                      packing concept of females living alone
                      roommates early morning routine

Objectives

1. Students will develop a positive attitude toward learning.

2. Students will develop a positive attitude toward the English language.

3. Students will learn past tense verbs (including both regular and irregular forms) related to actions which may be performed in a house.

4. Students will gain familiarity with vocabulary of the house: <u>bed</u>, <u>floor</u>, <u>cupboard</u>, <u>chest of drawers</u>, <u>teakettle</u>, <u>dishes</u>, <u>calendar</u>, etc.

5. Students will gain the ability to aurally discriminate between the /d/ and /t/ final consonant sounds of past tense verbs.

Video Lesson Steps in Sequence

[Relaxing Preparation]

1. The teacher greets the students and gives them an overview of the lesson.

2. The teacher turns on some slow classical music (the "Pachelbel Canon") on a cassette recorder. She mentions that it reminds her of the early morning and suggests that the students should relax and imagine themselves at home on a lazy Saturday morning.

3. The teacher plays Concert I (slow, reflective music) on the cassette player. She slowly reads and acts out the reading passage she has prepared for the lesson. The students listen and watch.

4. The teacher changes the cassette tape and plays Concert II (more upbeat baroque music). She rereads the passage at normal speed.

5. The teacher hands out copies of the passage to the students and asks them to stand, read the passage aloud, and act out the meaning wherever possible. She tells them that acting out the words will help them remember the meaning.

[Practice with Regular/Irregular Verb Endings]

6. The teacher introduces a chart with regular past tense verbs listed in two columns: one column includes words that end with the /t/ sound and the other with /d/.

7. The teacher asks the students to listen as she reads the initial pair. She asks them to distinguish the difference in the words, then to read the words aloud with her, list by list.

[Final Consonant Discrimination]

8. The teacher asks the students to open envelopes previously placed at their seats. The envelopes contain two cards, one pink marked with a /d/, and one blue marked with a /t/.
   The students are to:

   - Listen as the teacher says a word, and
   - Hold up the card indicating the ending of the word.

The teacher treats the drill as a game, joking with the students, continuing until they are able to do it with few mistakes.

[Ball Toss]

9. The teacher takes out a ball and explains that she will throw the ball to the students (one at a time) and say the present tense of an irregular past tense verb. The students are to simultaneously catch the ball and repeat the past tense form of the verb. The game begins slowly and builds momentum; the teacher keeps the action lively and continues until energy wanes.

[Pair Work on the Reading Passage]

10. The teacher asks the students to work in pairs on the reading passage. One student reads the text aloud and the other acts out the story — as much as is possible to do while they are seated in their seats.

[Group Interaction]

11. The teacher asks for a volunteer to act out the story. The student comes to the front of the class and pantomimes the action while the class reads the story aloud to him. This is treated as a bit of theater, and the volunteer student is applauded.

[Dictation]

12. The teacher explains that the next activity will be a dictation of sentences using words recombined from the original passage. The students listen and write out the sentences.

13. The teacher asks the students to check their written work against the original passage, and to read the passage aloud once before going to bed.

TEACHER-TRAINING DISCUSSION QUESTIONS BASED ON THE VIDEO

1. What did the students learn in this lesson?
   • What was introduced?
   • What points were practiced?
   • What was mastered?

2. How were the four basic language skills (listening, speaking, reading, writing) used in the lesson?

3. What were the contents of the different posters? What functions did they fulfill?

4. Examine the contents of the passage itself. In the contents, what is suggested?

5. What direct suggestions does the teacher make to the students?

6. Examine the teacher's manner: What variations do you see from activity to activity, from beginning to end? What might explain these variations?

7. What forms of indirect suggestion, beyond the teacher's manner, were used?

8. In the initial concert, the teacher asked the students to both watch the actions and listen to the words being read. This is an example of an activity with a dual focus. Which other activities divided the students' attention? Specify the focus for each activity.

TEACHER-TRAINING ACTIVITIES BASED ON THE VIDEO

[Peer Teaching]

1. Prepare the introduction to a reading passage, then actually present it to your teaching colleagues, as if you were about to carry out the activity.

2. Plan and ask for a critique of your lesson. You might include the following points:
   • Was it a relaxed lesson? Were you able to help the students relax?
   • Were the students encouraged to learn?
   • Was it well organized? etc.

3. Practice reading a specific passage slowly with music, then at normal speed with different music.

4. Read over the narrative used in the lesson and identify additional possible language points which might lend themselves to practice activities.

5. With your colleagues, brainstorm for grammar points that might be practiced with a Ball Toss game. Name three other games that might be used to practice grammar.

6. Create a Discrimination Drill like the one demonstrated using /d/ and /t/, using another set of sounds that are problems for your students.

7. In the video lesson you saw, the dictation was a recombination of vocabulary and tenses used in the original passage. Practice this "Recombination" technique using the same or another reading passage.

8. With other teachers who teach in situations similar to yours, brainstorm for possible ways of lending positive suggestion to your classroom [creating positive attitudes in your students], taking into consideration the constraints in your teaching situation, and also maximizing the resources that are available to you.

EXTENSIONS OF THE DEMONSTRATION LESSON: INTERACTIVE/COMMUNICATIVE ACTIVITIES

[Charades]

This is a good game to help the students learn verb meanings/forms.

1. Depending on the size of the class, have the students work in groups of ten or so, or as one large group.

2. Prepare a list of the verbs (or other items) and write them on slips of paper.

3. One individual student at a time draws a slip and acts out the word. When the action is completed, ask the other students to guess what s/he did; e.g., "You jumped," etc. [See also page 11.]

[Concentration]

This game helps the students practice past tense verb forms.

1. As preparation, give the students small cards or slips of paper on which they create pairs of word cards. On one card they write the present tense, on the other the past of verbs used in the lesson. Once they have prepared 12 to 15 pairs or word cards, they are ready to play the card game Concentration.

2. Have the students form groups of from two to six.

3. In all the groups, the cards are shuffled and placed face-down in rows (6 x 4, or 6 x 5).

4. The students in each group take turns up-turning pairs of cards. The object of the game is to remember the locations of the different cards and to find "matches" (matching cards).

When a student makes a match, those cards are taken out of play, to be counted at the end of the game. The student with a match may then take a second turn. If no match is made, the cards are simply turned back over and the game continues on to the next person. The game is played until all matches are uncovered. At that point, the player with the most cards wins.

[Silent Dictation]

In this activity, students associate and write words to describe the actions involved in the passage.

1. Make a list of sentences from the passage which you can act out.

2. One by one, act out the sentences while the students write out appropriate descriptions of each sentence.

3. Students (in pairs or small groups) can also reverse this activity, and play this game as Sentence Charades. One student acts out a sentence and the others put it into words.

[Composition]

As a follow-up to this lesson, students can use previously and newly learned vocabulary in a composition to express their own experience. Ask them to write paragraphs to describe a scene similar to the video lesson:

- Their first day in a new home
- Their early morning ritual
- A new neighbor, etc..

[End of Lesson Materials]

V. SILENT WAY: Introduction by Diane Larsen-Freeman

1. Teaching should be subordinate to learning.
2. Language is not learned by repeating after a model; students need to develop their own "inner criteria" for correctness.
3. Errors are important and necessary to learning.
4. It is the students who should be practicing the language, not the teacher.

Video Presentation: Caleb Gattegno was another methodologist who believed that language learning could occur at a much faster rate than normally transpires. What often happens, however, is that teaching interferes with learning. To prevent this from occurring, the central principle of Gattegno's **Silent Way** is that "teaching should be subordinated to learning." This means, in part, that the teacher bases his lesson on what the students are learning at the moment, not what he wants to teach them. Watch how this principle is put into practice in the demonstration of the **Silent Way** which follows, taught by my colleague, Donald Freeman.

**[Video Demonstration Or the Silent Way by Donald Freeman:
See Silent Way Materials following Commentary.]**

Video Commentary: After the teacher greets the students, we skip to where the teacher is reviewing some of the words the students will use that day by pointing to them on a "Fidel" (a color-coded word chart on which each English sound is assigned a distinctive color). He focuses on the differences in pronunciation between *thee* and *the*.

By beginning the lesson with the Fidel Chart, something with which the students are familiar, the teacher can build from the known to the unknown. The teacher next constructs a floor plan with Cuisenaire rods. He elicits from the students the relevant vocabulary. He has the basic structure in mind, but he lets the students take responsibility for guiding the construction of the floor plan. The teacher respects the intelligence of his students and gives only what help is necessary.

Gattegno believed that 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. In fact, he was fond of saying, "The teacher works with the students while the students work on the language."

You may have noticed that the teacher spent a lot of time working with the students' errors. Errors are important and necessary to learning. They show the teacher how the students understand what he is teaching and specifically where things are unclear. The teacher used a variety of tools (hand gestures, charts, the blackboard, and other students) to get the students to self-correct.

If students are simply given answers, rather than being allowed to find the corrections themselves, they won't retain them. However, at the beginning, the teacher expects students to progress, not perform perfectly.

The teacher was silent in that he did not model the language, but rather, directed the students in using it. It is the students who should be practicing the language, not the teacher. Because the teacher does not supply a model, the students learn to give their full attention to the teacher's cues. They are also encouraged to learn from one another. Indeed, we saw that the students standing in the back were learning from those seated at the table.

By listening to the sentences the students wrote towards the end of the lesson, the teacher can verify what particular students have learned that day. This same sort of information was obtained when the teacher asked the students directly what they had learned. Both sources of student feedback help to inform the teacher about what to work on next. Students, in turn, learn to accept responsibility for their own learning.

[End of Commentary]

VIDEO DEMONSTRATION LESSON PLAN

Teaching Points

1. Prepositions of location

2. Vocabulary for furniture and rooms

3. Describing spatial relationships

Objectives

1. The students will be able to describe the floor plan of a "typical" house in the United States, focusing on the precise, accurate use of appropriate vocabulary for specific rooms and the furniture which is found in them.

2. The students will practice the use of prepositions, appropriate definite/indefinite articles (the/a,an), and one/another/the other.

3. The students will build their awareness in monitoring and correcting of their pronunciation, word choice, and sentence structure.

4. The students will develop their self-confidence in, and awareness of, the precise use of English in this context.

Video Lesson Steps in Sequence

[Word-Chart Work]

This is a warm-up to help students' concentration, and is a means of alerting their attention to details which will be focused on later. The teacher first reviews the word chart (which is not possible to reproduce in these materials). He focuses on distinctions in pronunciation (/th/ vs. /thiy/).

[Floor Plan]

1. Working with half of the class seated around the table, while the other half stands and watches, the teacher presents the floor plan of a typical house in the U.S. He outlines it with small "Cuisenaire" rods made of colored wood.

2. He asks the students to define "floor plan." What is it?

3. Then he establishes "front" and "back" of the house by having the students label the "front/back door" and "front/back hall"; and by using contrast to make the difference clear.

4. Then the teacher establishes the four rooms in the house: *living room, dining room, kitchen*, and *bed-room.*

5. He asks the students to label the four rooms.

6. He asks the students to label the walls of each room. This reinforces the previous vocabulary and introduces the need for "inside/outside wall" (e.g., "the front wall of the living room," "the inside wall of the dining room," etc.).

7. He asks one student to repeat the labeling of the walls so the terms are established for the class.

[Corrections]

The teacher corrects:

1. **Vocabulary** — by seeking alternative expressions from the students until they arrive at one which is accurate and appropriate to the situation.

2. **Pronunciation** — by using the word chart and/or familiar words on the blackboard.

3. **Sentence structure and word order** — by using finger signals.

4. **Intonation** — by rapping the rhythm on the table.

[Furnishing the Rooms]

1. The teacher invites the other half of the class to sit around the table, while the first group stands and watches. He adds furniture to the floor plan, starting with the living room.

2. The teacher chooses a rod of the appropriate scale/length and asks the students to identify it [as representing the arm chair].

3. He asks the students to tell him where to put it:
   - In which room?   ("Put it in the living room.")

   - Near/next to which wall?   ("Put it at one end of the sofa.")

   - Near/next to which wall?   ("Near the outside wall.") etc.

4. Then the teacher continues the same process with the other rooms, beginning with the dining room. He controls the pace of the lesson by indicating how precise he asks each student to be with the spatial directions and prepositions. This process is cumulative; it builds on and constantly recycles vocabulary from previous steps.

The teacher waits until the student has completed what she or he wants to say. He then corrects:

1. **Vocabulary** — by seeking alternative terms from the students until they arrive at one which is accurate and appropriate to the situation.

2. **Pronunciation and article use** — by using the word chart and/or familiar words on the blackboard.

3. **Sentence structure and word order** — by using finger signals. He accepts more than one version of a particular sentence, as long as it is accurate and appropriate.

Then the teacher continues the same process with the dining room, and the other rooms. He controls the pace of the lesson by how precise he asks each student to be with the spatial directions and prepositions which she or he uses.

[Writing]

The teacher asks the students to write about the house, using terms which have been new for them in what they learned.

1. The teacher gives the students enough time to complete at least one sentence; many write more than one.

2. The teacher asks for volunteers to read their sentences.

[Corrections]

After each sentence is read, the teacher corrects any errors he hears, by using either the word chart or the blackboard:

"The dining room is *in the face of the living room*" to
"The dining room is *facing the living room*."

while referring to the floor plan to clarify what the student means to say.

He allows students to add additional vocabulary if they choose, and introduces alternative ways of expressing the same idea:

"The [tape] recorder is on the *side/end* table by the sofa."

[Feedback]

The teacher asks the class what they have learned in the lesson. He listens without responding, except to clarify what they are saying.

TEACHER-TRAINING DISCUSSION QUESTIONS BASED ON THE VIDEO

Using the following questions as a guide, think about the way in which the lesson was put together.

1. How does the teacher present the new material?

2. How does the teacher have students practice the material?

3. How does the teacher correct student errors?

4. When and how does the teacher direct the lesson and when and how does he respond to students' contributions?

5. Concerning the balance of teacher control and student initiative, Earl Stevick says this balance exists (to differing degrees) in every lesson. The ideal, according to Stevick, is for the teacher to be in control and yet for students to be able to initiate as much language use as possible. [Earl Stevick, 1980. *Teaching Languages: A Way and Ways*. Newbury House] In this lesson, what aspects does the teacher control and how does he control them?

6. How do the students take initiative in the lesson?

7. How would you characterize the balance of these two forces in the lesson?

8. One of the key principles of the **Silent Way** involves "moving from the known to the new or unknown." How did you see this principle put into practice in the lesson?

TEACHER-TRAINING ACTIVITIES BASED ON THE VIDEO

I suggest prefacing any of the following teacher-training activities with the following:

[Observation and Analysis]

1. Watch the video lesson through once; do not include the Commentary or distribute the Lesson Steps in Sequence above.

2. Watch the video demonstration lesson a second time; make notes as you watch what the teacher does in the lesson.

3. Compare your notes with your partners then watch the video lesson a third time.

4. Repeat 2 and 3. This is a deceptively easy procedure; the more times you watch and make notes about what the teacher does, the more of the complexity of the lesson you will see.

5. With the other people in your group, make a collective list of your observations of what the teacher did. Record the list either on poster paper or the blackboard so everyone can see and contribute to it. You should all discuss and agree on the procedure of the lesson. When there is doubt or greater disagreement, watch that part of the tape again; it is important to let the video lesson guide your observations.

[Peer Teaching: Same Lesson]

1. In groups of five or so, try to reteach the video lesson in English to your peers. Those of you who are in the role of "students" should act as naturally as possible; do not pretend to be or act like students in your own classes. (This will needlessly complicate the activity.) There is sufficient complexity in the lesson that just walking through it will be challenging.

[Analysis/Discussion/ Feedback]

1. Regroup and discuss what went well and what was difficult.

2. At the end of the discussion, each person should write down one question or issue which, as a result of the reteaching experience, she or he would like to check out in the video lesson. Then watch the video lesson again.

[Peer Teaching: New Lessons]

1. In groups, teach a similar lesson, using a different focus. Instead of the house, it could be the park, a supermarket, a family photo. You must decide how to use the rods to set up the focus of the lesson, as the teacher in the video lesson used them to make the initial floor plan.

2. Mix up your groups and try out the beginning of your lessons. In these new groups, there might be one person doing the park, another the supermarket, etc. When you are not teaching, you should act as a "student" for your peers.

3. Try the same process, only this time focus on how the students are allowed and encouraged to practice in the lesson.

[Analysis/Discussion/Feedback]

1. Regroup yourselves by topic: all those who did the park are together, all those who did the supermarket, and so on. Analyze what worked and didn't work with your presentations, and why.

2. Share and discuss common strengths and weaknesses in the lessons in the whole group.

3. Make a list of things to keep in mind in presenting a lesson with the rods.

1. Watch the video lesson again and focus on how the teacher corrects student errors.

2. Practice each of the three types of correction:
   • Finger correction for word order
   • Familiar words on the board for mispronounced sounds
   • Tapping the table for rhythm

3. Working in small groups, one of you is the teacher and the others are the students. The students talk, making mistakes, while you, the teacher, corrects. (Or, if you can, teach a few sentences to the students in another language.)

EXTENSIONS OF THE DEMONSTRATION LESSON: INTERACTIVE/COMMUNICATIVE ACTIVITIES

[Group Work with the Video Floor Plan]

1. The teacher asks the class to break into groups of five to eight.

2. The teacher gives some rods to one person in each group and tells that person to lay out the same floor plan as in the video lesson, without any furniture.

3. The teacher then asks the rest of the group to furnish an American house. The group has to tell the student with the rods how to furnish each room, what furniture to use, and where to put it. The only guideline is that the group may not touch the rods themselves; they must tell the person with the rods what to do. The person with the rods may not initiate anything, but must follow the directions she or he is given by the group. The group can use the vocabulary from the group lesson and/or add their own.

4. The teacher circulates among the groups, providing help when asked, and correcting when needed.

5. Finally, each group draws up a complete floor plan of their "house" and posts it at the front of the class.

6. One member of each group reports to the class. The teacher corrects mistakes and solicits alternative ways of describing the same situation.

[Group Work with the Students' Floor Plan]

The teacher conducts the same lesson, only this time s/he asks the students to describe/build a typical house in their own country. If the two floor plans are built side-by-side, the teacher can introduce comparative statements.

1. The teacher asks each student to draw a furnished floor plan of her or his own house and label it.

2. Students practice in pairs by telling a partner how to draw a furnished floor plan of their own house.

3. To simplify this step, the "author" can make a tracing of the unfurnished floor plan and then tell her/his partner how to furnish it.

[Dynamic Directions within the Floor Plan]

After building the floor plan together as a class (as in the video), in a later class the teacher can introduce the language of "dynamic directions" in the following ways:

1. Using imperatives: "<u>Go</u> into the living room and <u>sit</u> on the sofa," etc.

2. Using present progressive: "Ms. Black <u>is going</u> into the living room." etc.

3. Creating "rod people:" Ms. Black, Mr. Brown/Green/White, Little Red, (meaning a red-headed child), etc.

The teacher asks the class to tell him/her what they are doing in the house. The teacher can direct the process by moving the rod people while the students supply the language, or vice versa.

[End of Lesson Materials]

VI. COMMUNICATIVE APPROACH: Introduction by Diane Larsen-Freeman

1. The primary goal of language teaching is enabling students to use the language to communicate. Communication involves using language functions as well as grammar structures.
2. Language is used in a social context and should be appropriate to setting, topic, and participants.
3. Students should be given an opportunity to negotiate meaning, i.e., to try to make themselves understood.
4. Students should be able to express their opinions and share their ideas and feelings, i.e., learn to communicate by communicating.

Video Presentation: You may have noticed that originators of the methods demonstrated on these videotapes take as their primary goal, students communicating in the target language. Many of these same methodologists emphasize the acquisition of linguistic structures or vocabulary. In the last method we will observe, the **Communicative Approach**, it is acknowledged that structures and vocabulary are important. However, adherents of the **Communicative Approach** feel that students must master the functions or purposes to which it is put before they will be able to truly use the language. Watch how this view of language influences the way the teacher designs the lesson. The **Communicative Approach** will be demonstrated by my colleague, Alex Silverman.

[Video Demonstration of the Communicative Approach by Alex Silverman: See Communicative Approach Materials following Commentary.]

Commentary: In the lesson we just observed, we saw the students learning to make a case. The vehicle the teacher used to have students practice making their cases was a role play. This gives the language they are to use a social context, a characteristic of all communicative events. It also gives the communication a purpose. Moreover, the role play gives the students an opportunity to practice using language forms that are not only linguistically accurate, but sociolinguistically appropriate as well, appropriate to the settings, topics, and participants.

By working in small groups, communicative interaction and cooperative relationships are encouraged. Such occasions give students an opportunity to work on negotiating meaning or trying to make themselves understood. They thus learn to communicate by communicating. As the students role play, the teacher moves from group to group acting as an advisor or a facilitator, instead of as a director.

During the last activity, the "parents" are given the opportunity to report their decision. Students are thus given an opportunity to express their opinions and to share their ideas on a regular basis. When they do so, errors of form are tolerated by the teacher and are seen as a natural outcome of the development of communication skills. The teacher may choose to draw attention to common errors in subsequent lessons, but for now the focus is on fluency and reinforcing the message that communication is primary.

This concludes the second tape of this two-tape video series on language teaching methodologies. You may wish to spend a few minutes reflecting on what you have seen. Try to identify techniques or principles which you find helpful and think about how you might adapt them to your own teaching situation. Of course, even those techniques or principles which you did not find useful will help you clarify your own beliefs about the teaching/learning process. For instance, what does your rejection of them tell you about our own teaching practice?

Being clear about why you do what you do will give you a firm foundation from which to sift through the methods demonstrated here. We have presented some options; now it is your responsibility to hold them up to the filter of your own beliefs, experience, and the needs of your students.

I wish you well.

[End of Commentary]

VIDEO DEMONSTRATION LESSON PLAN

Teaching Points

1. The discourse strategy of <u>building</u> and <u>argument</u> in American English "making a case."

2. Specific formulas illustrating the strategy sequence: *Opening, Strengthening, Closing.*

3. Vocabulary relating to:

   • Types of living environments (small towns, cities, the country, etc.)
   • Categories of locations
   • Qualities of these environments

Objectives

1. The students will be able to build an argument or "make a case" for something they believe, using the typical three-phase strategy in 2 above.

2. The students will master appropriate formulas ("to begin with," "moreover," "finally," etc.) to implement each of the three phases of argumentation.

3. The students will gain practice and improve their skill in realizing the important function of *persuading.*

4. The students will master vocabulary relating to:

   • Categories of geographical locations in America
   • Qualities of the physical environment

5. On the cultural level, the students will gain familiarity with A) the variety of considerations (cultural, geographic, recreational, esthetic) that middle-class Americans consider when selecting a place to live, and B) the geographic dispersion typical of many American families.

6. On the interpersonal level, the students will gain practice in giving and backing up a point of view in a small-group situation.

Video Lesson Steps in Sequence

1. The teacher introduces the function to be worked with in the lesson: *Persuasion*, as well as the topic selected to illustrate the function: *Choosing a Place to Live.*

2. Using a map, the teacher illustrates where he and members of his immediate family now live, placing this within the context of the general geographical dispersion of American families.

3. The teacher elicits from the students possible reasons for this dispersion.

4. The teacher summarizes the types of geographical locations each member of the family lives in.

5. The teacher explains the decision-making task facing his parents: selecting a place to live in (from among those represented by the three children).

6. The teacher explains the small-group task: the role-playing members of the teacher's family must arrive at a decision on a place to live.

7. The teacher announces the task to be done prior to small-group decision-making: learning about and practicing persuasion, using the students' own beliefs about the topic.

8. The teacher elicits from the students the advantages of big city life and notes these on chalkboard.

9. The teacher illustrates the three-part "making a case" strategy by presenting the case for the big city (based on the students' input).

10. The teacher reviews the structure of making a case, highlighting each phase.

11. The students practice the strategy by following the presented structure to make a case for one of the locations.

12. The teacher mentions various settings in which the strategy can be used.

13. The teacher sets up a family role-play introduced earlier by describing the roles to be taken on by members of each group and the steps to be followed in the activity. The sequence of tasks is also displayed on a sheet of paper (prepared before class).

14. The teacher announces he will be available to answer questions during the role-play.

15. The students divide into groups of four and receive role-play cards from the teacher. Each role-play card states which member of the family the person is to play.

16. Each group carries out the role-play, with the students making a case for the various locations followed by the "parent" in the group selecting the most persuasive argument. The teacher circulates, listening to the groups' discussions and answering questions. The teacher also enforces the sequence of steps.

17. In the large group once again, the "parent" from each group reports his or her decision and the reasons behind it, thus *making a case* for this location. The teacher keeps track of the votes.

18. The teacher gives a homework assignment, asking the students to make a case for their own place of residence in a one-page composition.

TEACHER-TRAINING DISCUSSION QUESTIONS BASED ON THE VIDEO

1. What appears to be the major focus of the students' effort and attention in the small group work? What does this suggest about how the Communicative Approach views language?

2. How would you characterize the spirit or atmosphere of the class? What specific things does the teacher do to foster this atmosphere?

3. Describe the patterns of communication in this class and their relative importance (student-to-student, teacher-to-student, student-to-teacher).

4. How would you characterize the students' motivation or interest in the tasks? What lesson elements contribute to student interest?

5. Why does the teacher choose a situation from his own life to introduce the target function?

6. Why did the teacher choose to pursue the discussion of family choices in small groups after presenting the problem to the large group?

7. What different roles or functions did the teacher assume during the course of the lesson? What did each of these functions contribute toward the students' accomplishment of the objectives?

8. In this lesson, the teacher asked students to role-play members of his family, rather than having them talk about their own family situations. Why was this done? Do you think it resulted in a loss of student investment?

9. Why does the teacher illustrate each stage of making a case with several formulas?

10. Identify which steps in the lesson correspond to the following phases of a traditional structural lesson:
    • teacher input
    • teacher explanation on focus and form
    • controlled practice
    • free practice
    • transportation (use of form in a different context)

11. How does the teacher go about verifying the students' understanding of the targeted function? The students' ability to use the function correctly?

12. What is the cultural content of the lesson? Give specific examples of:
    • cultural information (facts)
    • cultural patterns (generalizations and interpretations)

13. What opportunities are given for the students to create, communicate, and get feedback on individual messages?

14. The first "parent" to report in the large group fails to use the formula for making a case. Why doesn't the teacher ask him to do this? What does this reveal about handling incomplete or imperfect learning in this approach?

15. In each group, the students are asked to make the best possible case for their location, and the "parent" then selects one. In other words, somebody in the group wins. Do you feel this element of competition jeopardizes harmonious group dynamics and the spirit of cooperation?

16. What are the purposes or objectives of the homework assignment in the form in which it was given?

17. Why did the teacher assign roles (and thus viewpoints) rather than simply allowing students to debate the merits of the various locations from their own perspective?

TEACHER-TRAINING ACTIVITIES BASED ON THE VIDEO

1. Select a document incorporating a different discourse strategy:

   • taking/holding the floor
   • polite interruption
   • choosing/avoiding topics, etc.

The document could be one of the following:

   • a dialogue from a text
   • a segment of a video or movie
   • an extract from a book or magazine article
   • an original piece written by the teacher-trainer.

2. Identify the overall discourse strategy or strategies, analyze the components (such as the three phases of "making the case"), and provide additional examples of each component. In other words, organize the raw material for a unit using a discourse strategy (as opposed to a grammatical point) as the point of departure.

3. Plan and enact the sequence of the video lesson (or parts thereof), using a different function as the teaching point. Each participant does this, then the group addresses the questions:

   • What was hard/easy in the planning phase?
   • What was hard/easy in the teaching phase?
   • What conclusions do you draw from these observations in terms of your own previous training, abilities, beliefs, teaching style?

4. Review the video, paying close attention to student output:

   - Within the context of the objectives of the lesson, what constitutes an "error"?
   - Within the framework of traditional grammatical accuracy what errors do you observe?
   - Which of these would you wish to follow up on?
   - What criteria did you use?

5. Design an activity that would enable students to work on these grammatical problems but remain consistent with the communicative approach.

6. Select another function or discourse strategy:

   - Determine the differences in how the function or strategy would be realized in a formal versus an informal situation.
   - Create two distinct roleplays on the specific function or strategy that explicitly reflects the formality differences.

7. Design a vehicle or vehicles that will allow you to assess the students' mastery of the objectives of this and similar lessons. Can the same vehicle be used to assess grammatical accuracy?

8. From Teaching Points 1 and 2, design a different activity or series of activities to teach these same points (a debate, a game, a simulation, etc.).

9. Develop a plan to address the same teaching points as the video lesson, but using an information-gap approach to the information which the students need to conduct the role-plays.

EXTENSIONS OF THE DEMONSTRATION LESSON: INTERACTIVE/COMMUNICATIVE ACTIVITIES

[Add the formulas]

Ask the students to work in groups or individually. Give them texts of sample arguments, in written form but with all transitional markers removed. Their task is to provide cohesiveness and direction to their texts (sample arguments) by adding appropriate connectors. (They should choose the ones used in the video demonstration lesson.)

[Scrambled Paragraph]

This is a variation of the above, but the argument itself consists of scrambled sentences which the students must first re-arrange in order before providing the formulas.

[Summarize an Argument]

Ask the students to listen to a detailed presentation of an argument in favor of some proposition. Their task (written or oral, group or individual) is to capture the principal points by summarizing the presentation in the three-part "making a case" format. When done orally and spontaneously, this exercise is good practice in paraphrasing and synthesizing.

[School Council]

Ask the students to take a current issue with which they are all confronted in their school or institution. Arrange a mock Student Council where the students speak Pro and Con (for and against) the issue. They should use the "making a case" format and reflect their actual convictions.

[Cultural Lesson]

After the students do the lesson as demonstrated on the video using the U.S. cultural context, ask them to imagine how the situation and decision might be altered if the context were their own culture. Relevant questions might be:

- Is geographical dispersion of family a reality?

- What determines where people live?

- Under what circumstances do people move?

- What underlying cultural patterns emerge from differences in living/relocation patterns?

[End of Lesson Materials]

Video I

- **Audio-Lingual Method**
- **Community Language Learning**
- **Comprehension Approach**

Introduction

Hello! My name is Diane Larsen-Freeman. I'm a teacher educator at the School for International Training. It is common in language teacher education programs to survey current language teaching methodologies. At SIT we do this by giving our teacher trainees a direct experience with each method. The purpose of this videotape series is to provide you with a similar, though vicarious, experience involving six common methods: The **Audio-Lingual Method**, **Community Language Learning**, the **Comprehension Approach**, **Suggestopedia** and the **Communicative Approach**. The intermediate-level lessons you will observe were taped at the television studios of the USIA in Washington, D.C. and it is through the courtesy of the USIA that this program is being made available to you. The students were all volunteers who were studying English at the time. The instructors are experienced language teachers and teacher educators from SIT who have each taught students in various parts of the world, using the methods they will demonstrate for you here.

For the sake of coherence, the instructors have designed their lessons around a common theme — namely, that of a house. What you will see are somewhat condensed versions of the original lessons. All of the steps of the lesson have been preserved, but some of the participation has been trimmed in the interest of time. The instructors have tried to faithfully depict each method but, of course, each instructor is also putting the principles into practice based upon his or her interpretation and experience. I will introduce each method. Next you will observe the method in practice. Afterwards, I will point out some of the salient principles and techniques associated with each method.

The lessons are meant only to introduce you to these methods. All of the methods have a richer repertoire of principles and techniques than can be fully portrayed here. If you wish to learn more, you may choose to consult my book *Techniques and Principles in Language Teaching* published by Oxford University Press.

As you view the tape, try to remain open to what you see. You may be missing out on something valuable if you reject any of the things you observe in these lessons because you don't see how they could apply to your own situation. For example, there were about 25 students participating in these lessons. Your own classes may be much larger than these. Rather than thinking, "This will never work with a large class," think instead, "Is there anything worthwhile for me in this technique?" And if the answer is affirmative, next ask yourself: "How can I adapt this technique to my own circumstances?" or What other way can I put this principle into practice?" Let your imagination create the possibilities for you.

AUDIO-LINGUAL METHOD

1. Language learning is a process of habit formation.
2. It is important for teachers to prevent student error since errors can lead to the formation of bad habits.
3. Students should overlearn the sentence patterns of the target language.
4. Positive reinforcement helps students to develop correct habits.

The first method we will observe is the **Audio-Lingual Method** or ALM. It is a method with which many of you may already be familiar. My colleague, Michael Jerald, will now demonstrate the ALM. Watch carefully what the teacher is doing and what he is asking the students to do.

(LESSON)

As the lesson began, we saw the teacher presenting a dialogue to the class. The students just listened to the teacher at first. One of the ALM teacher's major roles is that of a model of the target language. It is the students' job to repeat as accurately as they can the teacher's model. Language learning is seen to be a process of habit formation. The more often the students repeat something, the stronger the habit and the greater the learning.

We saw how the students stumbled over one of the lines of the dialogue they were repeating. When this happened, the teacher used a backward build-up drill with the troublesome line. He started at the end of the sentence, and had the students repeat the final phrase. To this he added each phrase in turn until the students were able to say the whole sentence smoothly.

The teacher corrected the students' errors in other ways as well, for example, by quickly saying the phrase for the students to hear and repeat. It is important to prevent learners from making errors since errors lead to the formation of bad habits.

Later in the lesson, the teacher uses grammar drills: a single-slot substitution drill and a question-and-answer drill. These drills help students to learn, or even better to "overlearn" the sentence patterns of the target language. The overlearning leads to automaticity.

You may have noticed that the teacher often said "good" or "very good." In this way he positively reinforced his students' work. Such reinforcement helps the students to develop correct habits. It wasn't until the end of the lesson that the students got to see the written version of the dialogue which they were learning. This is consistent with the ALM principle that speech is more basic to language than the written form.

COMMUNITY LANGUAGE LEARNING

1. Students are whole persons.
2. People learn best when they feel secure.
3. Students should have the opportunity to generate the language they wish to learn.
4. The teacher should "understand" what the students are feeling.

Next, we will see a demonstration of a method called **Community Language Learning** or CLL. Based upon the more general **Counseling-Learning** approach to adult education developed by Charles Curran, CLL calls upon teachers to become skillful "understanders" of their students as "whole persons." Becoming a skillful understander means recognizing and accepting the struggles students face as they attempt to internalize another language. Watch how "whole-person learning" is put into practice in the CLL demonstration lesson by my colleague, Bonnie Mennell.

(LESSON)

You may have noticed that the teacher began the lesson by telling students what they were going to be doing for the class. The teacher does this recognizing that any new learning experience can be threatening. When students have an idea of what will happen in class, they often feel more secure. People learn best when they feel secure.

What came next in the lesson was the teacher's inviting the students to first visualize and then to describe their homes. Each student was given a time limit and towards the end of the activity was reminded that they had only one minute left. Setting and enforcing time limits also enhances student security.

Afterwards, they listed the words they needed for the descriptions. Curran believed that students should be given an opportunity to assert themselves, to be actively involved, and to invest themselves in the learning experience. One of the ways of allowing for this is for the students to have the responsibility for generating the language they wish to learn or to work on. The students next inquired about the meaning and practiced the pronunciation of the words they had listed. You may recall that the teacher stood behind the students as she read the words after them. This is done in the belief that 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 can focus their full attention on the words in front of them.

When the students practiced the words individually, they chose which words they wished to have the teacher repeat, an exercise termed the "human computer." The students control the computer; they can turn the computer off anytime. The students learn to discriminate: to listen carefully to see if what they are saying matches what the teacher is saying. The students were next asked to use the new words to make their own sentences. As the teacher repeated each student's sentence, she corrected it — never overtly, but rather by repeating the sentence correctly in a non-threatening manner.

The last part of the lesson was devoted to a feedback session in which the students reflected on what they had experienced and felt during the lesson. The teacher listened and showed each student she understood what each one was feeling. In this way, students have an opportunity to feel accepted as whole persons, to learn about their own learning, in addition to learning about the language.

COMPREHENSION APPROACH

(Total Physical Response)

1. Meaning in the target language can often be conveyed through actions.
2. Retention is enhanced when learners respond physically.
3. Feelings of success and low anxiety facilitate learning.
4. Listening comprehension comes first. Students will speak when they are ready.

Learners' feelings are also given importance in the next method we will see demonstrated. Psychologist James Asher's method, **Total Physical Response**, is being offered as an example of a general approach called the **Comprehension Approach**. The **Comprehension Approach**, as the name suggests, places value on students' understanding the target language, and thus emphasizes the listening skill. Other examples of this approach are Krashen and Terrell's the **Natural Approach**, and Winitz' materials "The Learnables."

Asher bases his method on the observation that 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. Moreover, according to Asher, much of the linguistic input directed to the child contains commands. Look for how Asher's observations about child language acquisition have influenced his approach to second language learning. My colleague, Kathleen Graves, will present **Total Physical Response**.

(LESSON)

As we have seen, imperatives can be useful linguistic devices because meaning in the target language can often be conveyed through actions. In addition, retention is thought to be enhanced when learners respond physically.

The teacher's commands do increase in complexity but it's important that she not move too quickly. Students should feel successful as feelings of success and low anxiety facilitate learning. Also, when the students do make an error, correction should be carried out in a non-threatening manner, perhaps by just repeating the command, and giving students an opportunity to self-correct.

From time to time the teacher changes the order in which she issues commands so students do not memorize fixed routines. She also gives commands which combine previous imperatives in unexpected ways as students need to understand more than the commands used in the training. Besides, novelty is also motivating and can be fun. Language learning is more effective when it's fun.

In the lesson we saw, the students did not do much speaking. They will later, however, when they are ready to do so. They, too, will begin by giving commands. 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.

This discussion of the **Comprehension Approach** ends the first videotape of this two-videotape series. On the second videotape, you will see demonstrations of **Suggestopedia**, the **Silent Way** and the **Communicative Approach**. Before viewing those demonstrations, however, it might be useful to return to the questions I posted at the outset of this tape:

1. Which techniques or principles, if any, did you find useful?

2. How will you adapt them to your own teaching situation?

It is you, after all, who have to make the connection to your own teaching. I wish you well.

VIDEO II:

- **Suggestopedia**
- **Silent Way**
- **Communicative Approach**

Introduction

Hello and welcome back! My name is Diane Larsen-Freeman and I'm a teacher educator at the School for International Training.

This is the second tape in a two-tape video series brought to you through the courtesy of the USIA. On this tape you will see demonstrations of three language teaching methods: **Suggestopedia**, the **Silent Way** and the **Communicative Approach**.

The instructors, all experienced language teachers and teacher educators at SIT, have designed their lessons for Intermediate-level ESL students. They have chosen the theme of a house. The lessons you will see are somewhat shorter than the originals; they are meant only to introduce you to these methods. All of the methods have a richer repertoire of principles and techniques than can be fully portrayed here. If you are interested in learning more, other typical lessons can be found in my book, *Techniques and Principles in Language Teaching*, published by Oxford University Press.

As you view the tape, try to remain open to what you see. For example, don't dismiss something because you are observing an English-as-a-second-language class with students from a number of different countries and you teach in an English-as-a-foreign-language situation where the students are more homogeneous. Ask yourself instead: "Is there anything valuable here which I can adapt to my own circumstances?"

SUGGESTOPEDIA

1. Learning is facilitated in a pleasant, comfortable environment.
2. The more confident the students feel, the better they will learn.
3. Communication takes place on two planes. When there is a unity between them, learning is enhanced.
4. The means of activating the material should be varied and playful.

Suggestopedia, the first lesson you will see on this videotape, has been developed by Georgi Lozanov. Lozanov believes 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, or that we will fall. One result is that we do not use the full mental powers that we have. In order to make better use of our mental reserves, the limitations we think we have need to be "desuggested." **Suggestopedia**, the application of the study of suggestion to pedagogy, has been developed to help students believe that they can be successful and, thus, to help them overcome the barriers to learning. Watch how direct and indirect suggestions are made in the lesson. **Suggestopedia** will be demonstrated by my colleague, Lise Sparrow.

(LESSON)

The first thing you may have noticed in the demonstration is the atmosphere the teacher sought to create with the music, the posters, and the plants. This is done because learning is facilitated in a pleasant, comfortable environment. The teacher also speaks in a reassuring tone of voice, suggesting implicitly that learning the target language will be relaxing and enjoyable. The more confident the students feel, the better they will learn. With the words she uses, she also seeks to activate the learners' imagination, which will also aid their learning.

A major step in the learning is the "concert" phase during which the teacher acts out the reading with a musical accompaniment. This step is in keeping with Lozanov's observation that communication takes place on "two planes": on the one, the linguistic message — the narrative — is encoded; and on the other are factors which complement the linguistic message, for example, the teacher's actions and the music. When there is a unity between the two planes, learning is enhanced. A pseudo-passive state, such as the state one experiences when listening to a concert, is ideal for overcoming psychological barriers and for taking advantage of learning potential.

The material the students are learning needs to be activated as well, however. The means of doing this should be varied so as to avoid as much repetition as possible. Dramatization is one way of doing this and a particularly valuable way of playfully activating the material. Fantasy reduces barriers to learning. Other means of activating the material used by the teacher were the game with the ball, and dictation. The game helped to create a playful atmosphere, thus indirectly suggesting that learning can be fun.

SILENT WAY

1. Teaching should be subordinate to learning.
2. Language is not learned by repeating after a model; students need to develop their own "inner criteria" for correctness.
3. Errors are important and necessary to learning.
4. It is the students who should be practicing the language, not the teacher.

Caleb Gattegno was another methodologist who believed that language learning could occur at a much faster rate than normally transpires. What often happens, however, is that teaching interferes with learning. To prevent this from occurring, the central principle of Gattegno's **Silent Way** is that "teaching should be subordinated to learning." This means, in part, that the teacher bases his lesson on what the students are learning in the moment, not what he wants to teach them. Watch how this principle is put into practice in the demonstration of the **Silent Way** which follows, taught by my colleague, Donald Freeman.

After the teacher greets the students, we skip to where the teacher is reviewing some of the words the students will use that day by pointing to them on a "Fidel," a color-coded word chart on which each English sound is assigned a distinctive color. He focuses on the differences in pronunciation between *thee* and *the*.

(LESSON)

By beginning the lesson with the Fidel chart, something with which the students are familiar, the teacher can build from the known to the unknown. The teacher next constructs a floor plan with Cuisenaire rods. He elicits from the students the relevant vocabulary. He has the basic structure in mind, but he lets the students take responsibility for guiding the construction of the floor plan. The teacher respects the intelligence of his students and gives only what help is necessary. Gattegno believed that 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. In fact, he was fond of saying "the teacher works with the students while the students work on the language."

You may have noticed that the teacher spent a lot of time working with the students' errors. Errors are important and necessary to learning. They show the teacher how the students understand what he is teaching and specifically where things are unclear. The teacher used a variety of tools (hand gestures, charts, the blackboard, and other students) to get the students to self-correct. If students are simply given answers, rather than being allowed to find the corrections themselves, they won't retain them. However, at the beginning, the teacher expects students to progress, not perform perfectly.

The teacher was silent in that he did not model the language, but rather, directed the students in using it. It is the students who should be practicing the language, not the teacher. Because the teacher does not supply a model, the students learn to give their full attention to the teacher's cues. They are also encouraged to learn from one another. Indeed, we saw that the students standing in the back were learning from those seated at the table.

By listening to the sentences the students wrote towards the end of the lesson, the teacher can verify what particular students have learned that day. This same sort of information was obtained when the teacher asked the students directly what they had learned. Both sources of student feedback help to inform the teacher about what to work on next. Students, in turn, learn to accept responsibility for their own learning.

COMMUNICATIVE APPROACH

1. The primary goal of language teaching is enabling students to use the language to communicate. Communication involves using language functions as well as grammar structures.
2. Language is used in a social context and should be appropriate to setting, topic, and participants.
3. Students should be given an opportunity to negotiate meaning, i.e., to make themselves understood.
4. Students should be able to express their opinions and share their idea and feelings; i.e., learn to communicate by communicating.

You may have noticed that originators of the methods demonstrated on these videotapes take as their primary goal, student communicating in the target language. Many of these same methodologists emphasize the acquisition of linguistic structures or vocabulary. In the last method we will observe, the **Communicative Approach**, it is acknowledged that structures and vocabulary are important. However, adherents of the **Communicative Approach** feel that students must master the functions or purposes to which it is put before they will be able to truly use the language. Watch how this view of language influences the way the teacher designs the lesson. The **Communicative Approach** will be demonstrated by my colleague, Alex Silverman.

(LESSON)

In the lesson we just observed, we saw the students learning to make a case. The vehicle the teacher used to have students practice making their cases was a role play. This gives the language they are to use a social context, a characteristic of all communicative events. It also gives the communication a purpose. Moreover, the role play gives the students an opportunity to practice using language forms that are not only linguistically accurate, but sociolinguistically appropriate as well, appropriate to the settings, topics, and participants.

By working in small groups, communicative interaction and cooperative relationships are encouraged. Such occasions give students an opportunity to work on negotiating meaning or trying to make themselves understood. They thus learn to communicate by communicating. As the students role play, the teacher moves from group to group acting as an advisor or a facilitator, instead of as a director.

During the last activity, the "parents" are given the opportunity to report their decision. Students are thus given an opportunity to express their opinions and to share their ideas on a regular basis. When they do

so, errors of form are tolerated by the teacher and are seen as a natural outcome of the development of communication skills. The teacher may choose to draw attention to common errors in subsequent lessons, but for now the focus is on fluency and reinforcing the message that communication is primary.

Conclusion

This concludes the second tape of this two-tape video series on language teaching methodologies. You may wish to spend a few minutes reflecting on what you have seen. Try to identify techniques or principles which you find helpful and think about how you might adapt them to your own teaching situation. Of course, even those techniques or principles which you did not find useful will help you clarify your own beliefs about the teaching/learning process. For instance, what does your rejection of them tell you about your own teaching practice?

Being clear about why you do what you do will give you a firm foundation from which to sift through the methods demonstrated here. We have presented some options; now it is your responsibility to hold them up to the filter of your own beliefs, experience, and the needs of your students.

I wish you well.