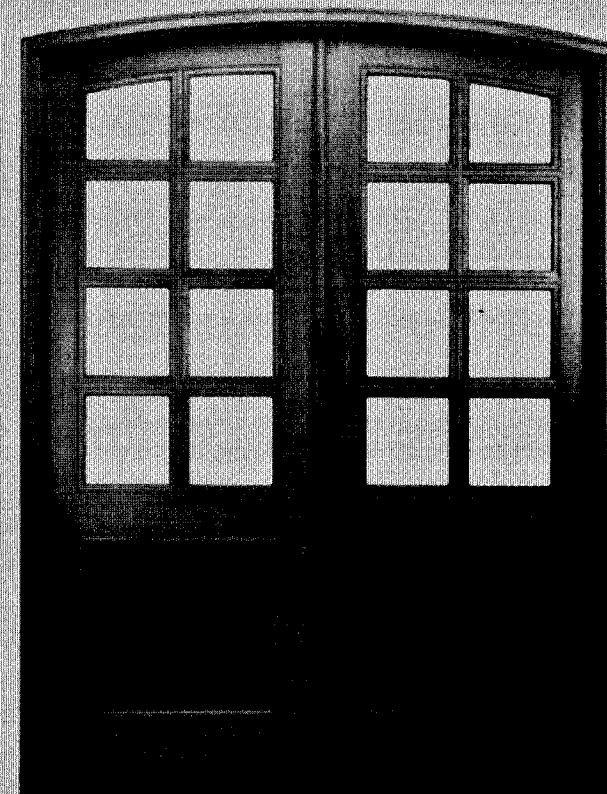


THIRD EDITION

TEACHING *by* PRINCIPLES

An Interactive Approach
to Language Pedagogy



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San Francisco State University

Teaching by Principles, An Interactive Approach to Language Pedagogy, Third Edition

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Harmer, J. (2001). *The practice of English language teaching* (3rd ed.). Harlow, UK: Pearson Education Limited.

For a second perspective on language-teaching methodology, you may find it useful to consult Harmer's book. Many of the same topics are covered there, but with different supporting details and information.

Nunan, D. (Ed.). (2003). *Practical English language teaching*. New York: McGraw-Hill Contemporary.

Another source of summary information, this anthology features separate articles by a number of luminaries in the field. Kathleen Bailey, Neil Anderson, John Murphy, Michael McCarthy, Donna Brinton, Kathleen Graves, Mary Ann Christison, and David Nunan himself offer state-of-the-art summaries of subfields such as the four skills, form-focused instruction, content-based instruction, and computer-assisted language learning.

Richards, J. (Ed.). (1998). *Teaching in action: Case studies from second language classrooms*. Alexandria, VA: Teachers of English to Speakers of Other Languages.

This book offers 76 classroom scenarios: techniques, tasks, and innovative procedures (written by teachers around the world) of actual classes of various levels and skill areas. Each description is followed by a very brief commentary from an expert in the field. These scenarios provide glimpses of actual classroom activity with comments on why certain things worked or didn't work, thereby offering a bridge between theory and practice.

A "METHODICAL" HISTORY OF LANGUAGE TEACHING

OBJECTIVES After reading this chapter, you will be able to:

- develop a historical understanding of language-teaching methodology
- explain differences between approaches and methods
- understand how teaching methods borrow from and contribute to theoretical trends in linguistics, psychology, education, and other fields
- summarize major characteristics of a number of methods
- appreciate your need as a teacher to be cautiously eclectic in deriving insights about your classroom practices

The first step toward developing a principled approach to language teaching will be to turn back the clock about a century to learn from the historical cycles and trends that have brought us to the present day. After all, it is difficult to completely analyze the class session you just observed (Chapter 1) without the backdrop of history. In this chapter we focus on methods as the identifying characteristics of a century of "modern" language-teaching efforts. What do we mean by the term "method" by which we tend to characterize that history? How do methods reflect various trends of disciplinary thought? How does current research on language learning and teaching help us to distinguish, in our history, between passing fads and "the good stuff"? These are some of the questions we will address in this chapter.

In the next chapter, this historical overview culminates in a close look at the current state of the art in language teaching. Above all, you will come to see how our profession is now more aptly characterized by a relatively unified, comprehensive "approach" rather than by competing, restricted methods. That general approach will be described in detail, along with some of the current professional jargon associated with it.

As you read on, you will encounter references to concepts, constructs, issues, and models that are normally covered in a course in second language acquisition (SLA). I am assuming that you have already taken or are currently taking such a course. If not, may I recommend that you consult my *Principles of Language Learning and Teaching*, Fifth Edition (Brown, 2007), or a book like Mitchell and Myles's (2004) *Second Language Learning Theories* that summarizes current topics

and issues in SLA. Throughout this book I will refer to specific chapters of my *Principles* book (*PLLT*) for background review or reading, should you need it.

APPROACH, METHOD, AND TECHNIQUE

For the century spanning the mid-1880s to the mid-1980s, the language-teaching profession may be aptly characterized by a series of methods that rose and declined in popularity. It appears that some practitioners in this time period hoped to define the ultimate method, one that would be generalizable across widely varying audiences, contexts, and languages. Historical accounts of the profession tend to describe a succession of methods, each of which was more or less discarded as a new method took its place (Larsen-Freeman, 2000; Richards & Rodgers, 2001). We will turn to that "methodical" history of language teaching in a moment, but first, we should try to understand what we mean by **method**.

What is a method? About four decades ago Edward Anthony (1963) gave us a definition that has admirably withstood the test of time. His concept of "method" was the second of three hierarchical elements, namely approach, method, and technique. An approach, according to Anthony, was a set of assumptions dealing with the nature of language, learning, and teaching. Method was described as an overall plan for systematic presentation of language based upon a selected approach. Techniques were the specific activities manifested in the classroom that were consistent with a method and therefore were in harmony with an approach as well.

To this day, for better or worse, Anthony's terms are still in common use among language teachers. For example, at the approach level, a teacher may affirm the ultimate importance of learning in a relaxed state of mental awareness just above the threshold of consciousness. The method that follows might resemble, say, Suggestopedia (a description follows in this chapter). Techniques could include playing baroque music while reading a passage in the foreign language, getting students to sit in a yoga position while listening to a list of words, or having learners adopt a new name in the classroom and role-play that new person.

A couple of decades later, Jack Richards and Theodore Rodgers (1982) proposed a reformulation of the concept of "method." Anthony's approach, method, and technique were renamed, respectively, approach, design, and procedure, with a superordinate term to describe this three-step process, now called "method." A method, according to Richards and Rodgers, was "an umbrella term for the specification and interrelation of theory and practice" (1982, p. 154). An approach defines assumptions, beliefs, and theories about the nature of language and language learning. Designs specify the relationship of those theories to classroom materials and activities. Procedures are the techniques and practices that are derived from one's approach and design.

Through their reformulation, Richards and Rodgers (1982, 2001) made two principal contributions to our understanding of the concept of method:

1. They specified the necessary elements of language-teaching designs that had heretofore been left somewhat vague. Their schematic representation of method (see Figure 2.1) described six important features of designs: objectives, syllabus (criteria for selection and organization of linguistic and subject-matter content), activities, learner roles, teacher roles, and the role of instructional materials. The latter three features have occupied a significant proportion of our collective attention in the profession for the last decade or so. Already in this book you may have noted how, for example, learner roles (styles, individual preferences for group or individual learning, student input in determining curricular content, etc.) are important considerations in your teaching.
2. Richards and Rodgers nudged us into relinquishing the notion that separate, definable, discrete methods are the essential building blocks of methodology. By helping us to think in terms of an approach that undergirds our language designs (curricula), which are realized by various procedures (techniques), we could see that method, as the term was historically understood over the last century, is a concept that is too restrictive, too preprogrammed, and too "prepackaged." Many of the methods that form our historical milestones make the oversimplified assumption that what teachers "do" in the classroom can be conventionalized into a set of procedures that fit all contexts. We are now all too aware that such is clearly not the case.

Richards and Rodgers's reformulation of the concept of method was soundly conceived. However, their attempt to give new meaning to an old term did not catch on in the pedagogical literature. What they wanted us to call "method" is more comfortably referred to, I think, as "methodology" in order to avoid confusion with what we will no doubt always think of as those separate entities (like the Audiolingual Method or Suggestopedia) that are no longer at the center of our teaching philosophy.

Another terminological problem lies in the use of the term **design**; instead, we more comfortably refer to **curriculum** or **syllabus** when we refer to design features of a language program.

What are we left with in this lexicographic confusion? It's interesting that the terminology of the pedagogical literature in the field appears to be more in line with Anthony's original terms, but with some important additions and refinements. Following is a set of definitions that as closely as possible reflect what appears to be a consensus on current usage (Harmer, 2001; Kumaravadivelu, 2006b; Richards & Renandya, 2002).

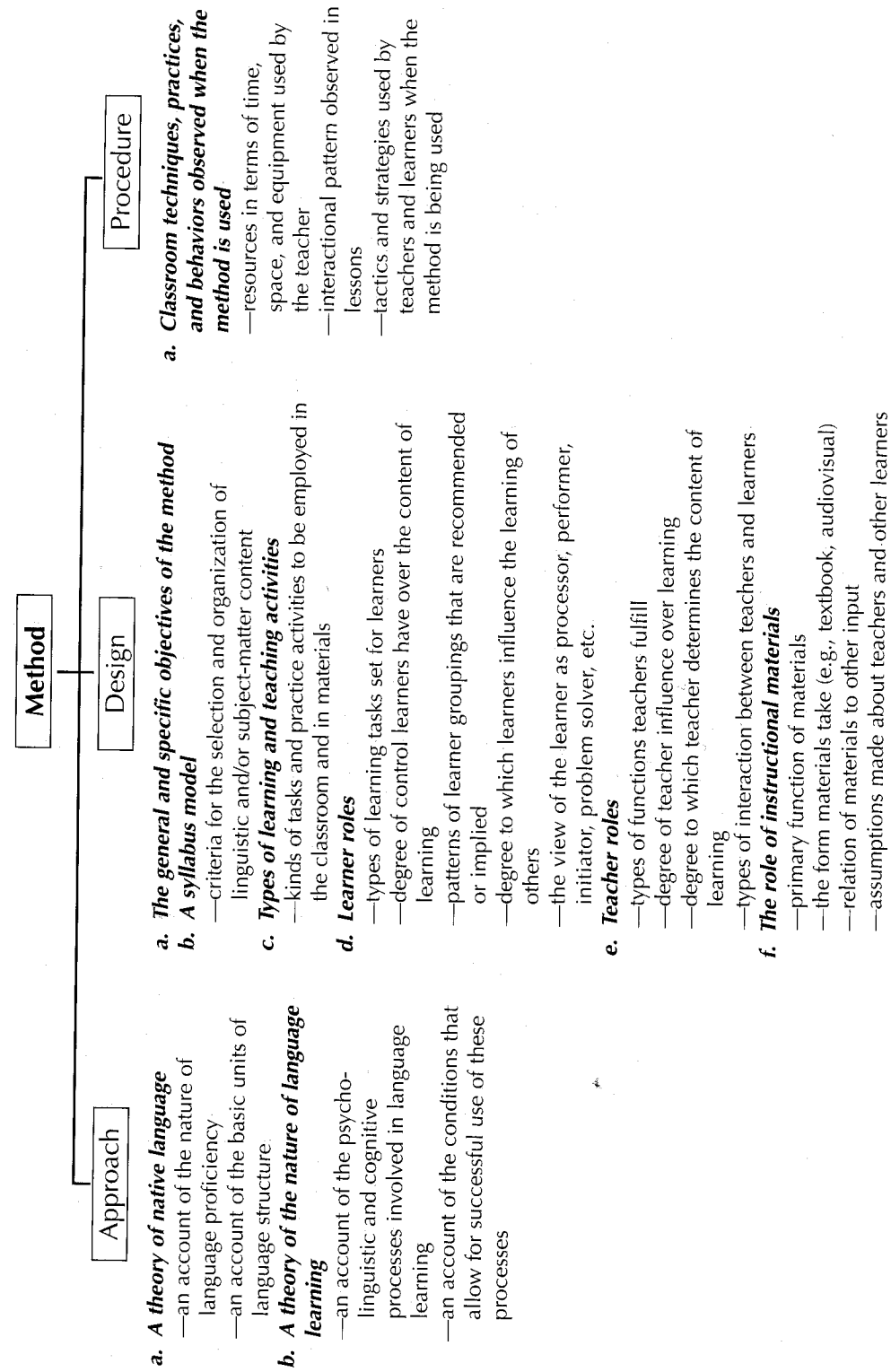


Figure 2.1 Components of method (Richards & Rodgers, 2001, p. 33)

Methodology: Pedagogical practices in general (including theoretical underpinnings and related research). Whatever considerations are involved in “how to teach” are methodological.

Approach: Theoretically well-informed positions and beliefs about the nature of language, the nature of language learning, and the applicability of both to pedagogical settings.

Method: A generalized set of classroom specifications for accomplishing linguistic objectives. Methods tend to be concerned primarily with teacher and student roles and behaviors and secondarily with such features as linguistic and subject-matter objectives, sequencing, and materials. They are sometimes—but not always—thought of as being broadly applicable to a variety of audiences in a variety of contexts.

Curriculum/syllabus: Specifications—or in Richards and Rodgers’s terminology, “designs”—for carrying out a particular language program. Features include a primary concern with the specification of linguistic and subject-matter objectives, sequencing, and materials to meet the needs of a designated group of learners in a defined context. (The term “syllabus” is used more customarily in the United Kingdom to refer to what is commonly called a “curriculum” in the United States.)

Technique (also commonly referred to by other terms*): Any of a wide variety of exercises, activities, or tasks used in the language classroom for realizing lesson objectives.

CHANGING WINDS AND SHIFTING SANDS

A glance through the past century or so of language teaching will give an interesting picture of how varied the interpretations have been of the best way to teach a foreign language. As disciplinary schools of thought—psychology, linguistics, and education, for example—have come and gone, so have language-teaching methods waxed and waned in popularity. Teaching methods, as “approaches in action,” are of course the practical application of theoretical findings and positions. In a field such as ours that is relatively young, it should come as no surprise to discover a wide

*There is currently quite an intermingling of such terms as “technique,” “task,” “procedure,” “activity,” and “exercise.” They are often used in somewhat free variation across the profession. Of these terms, *task* has received the most concerted attention, viewed by such scholars as Nunan (2004) and Ellis (2003) as incorporating specific communicative and pedagogical principles. Tasks, according to specialists in task-based instruction, should be thought of as a special kind of technique and, in fact, may actually include more than one technique. See Chapter 3 for a more thorough explanation.

variety of these applications over the last hundred years, some in total philosophical opposition to others.

Albert Marckwardt (1972, p. 5) saw these "changing winds and shifting sands" as a cyclical pattern in which a new method emerged about every quarter of a century. Each new method broke from the old but took with it some of the positive aspects of the previous practices. A good example of this cyclical nature of methods is found in the "revolutionary" Audiolingual Method (ALM) (a description follows) of the mid-twentieth century. The ALM borrowed tenets from its predecessor the Direct Method by almost half a century while breaking away entirely from the Grammar Translation Method. Within a short time, however, ALM critics were advocating more attention to thinking, to cognition, and to rule learning, which to some smacked of a return to Grammar Translation!

What follows is a sketch of the changing winds and shifting sands of language teaching over the years.

THE GRAMMAR TRANSLATION METHOD

A historical sketch of the last hundred years of language teaching must be set in the context of a prevailing, customary language-teaching "tradition." For centuries, there were few if any theoretical foundations of language learning upon which to base teaching methodology. In the Western world, "foreign" language learning in schools was synonymous with the learning of Latin or Greek. Latin, thought to promote intellectuality through "mental gymnastics," was until relatively recently held to be indispensable to an adequate higher education. Latin was taught by means of what has been called the **Classical Method**: focus on grammatical rules, memorization of vocabulary and of various declensions and conjugations, translations of texts, written exercises.

As other languages began to be taught in educational institutions in the eighteenth and nineteenth centuries, the Classical Method was adopted as the chief means for teaching foreign languages. Little thought was given to teaching someone how to speak the language; after all, languages were not being taught primarily to learn oral/aural communication, but to learn for the sake of being "scholarly" or, in some instances, for gaining a reading proficiency in a foreign language. Since there was little if any theoretical research on second language acquisition in general or on the acquisition of reading proficiency, foreign languages were taught as any other skill was taught.

In the nineteenth century the Classical Method came to be known as the **Grammar Translation Method**. There was little to distinguish Grammar Translation from what had gone on in foreign language classrooms for centuries beyond a focus on grammatical rules as the basis for translating from the second to the native language. Remarkably, the Grammar Translation Method withstood attempts at the turn of the twentieth century to "reform" language-teaching methodology (see Gouin's Series Method and the Direct Method, which follow), and

to this day it is practiced in too many educational contexts. Prator and Celce-Murcia (1979, p. 3) listed the major characteristics of Grammar Translation:

1. Classes are taught in the mother tongue, with little active use of the target language.
2. Much vocabulary is taught in the form of lists of isolated words.
3. Long, elaborate explanations of the intricacies of grammar are given.
4. Grammar provides the rules for putting words together, and instruction often focuses on the form and inflection of words.
5. Reading of difficult classical texts is begun early.
6. Little attention is paid to the content of texts, which are treated as exercises in grammatical analysis.
7. Often the only drills are exercises in translating disconnected sentences from the target language into the mother tongue.
8. Little or no attention is given to pronunciation.

It's ironic that this method has until very recently been so stalwart among many competing models. It does virtually nothing to enhance a student's communicative ability in the language. It is "remembered with distaste by thousands of school learners, for whom foreign language learning meant a tedious experience of memorizing endless lists of unusable grammar rules and vocabulary and attempting to produce perfect translations of stilted or literary prose" (Richards & Rodgers, 2001, p. 6).

On the other hand, one can understand why Grammar Translation remains so popular. It requires few specialized skills on the part of teachers. Tests of grammar rules and of translations are easy to construct and can be objectively scored. Many standardized tests of foreign languages still do not attempt to tap into communicative abilities, so students have little motivation to go beyond grammar analogies, translations, and rote exercises. And it is sometimes successful in leading a student toward a reading knowledge of a second language. But, as Richards and Rodgers (2001, p. 7) pointed out, "it has no advocates. It is a method for which there is no theory. There is no literature that offers a rationale or justification for it or that attempts to relate it to issues in linguistics, psychology, or educational theory." As you continue to examine language-teaching methodology in this book, I think you will understand more fully the "theorylessness" of the Grammar Translation Method.

GOUIN AND THE SERIES METHOD

The history of "modern" foreign language teaching may be said to have begun in the late 1800s with François Gouin, a French teacher of Latin with remarkable insights. History doesn't normally credit Gouin as a founder of language-teaching methodology because, at the time, his influence was overshadowed by that of Charles Berlitz, the popular German founder of the Direct Method. Nevertheless,

some attention to Gouin's unusually perceptive observations about language teaching helps us to set the stage for the development of language-teaching methods for the century following the publication of his book, *The Art of Learning and Studying Languages*, in 1880.

Gouin had to go through a painful set of experiences to derive his insights. Having decided in midlife to learn German, he took up residency in Hamburg for one year. But rather than attempting to converse with the natives, he engaged in a rather bizarre sequence of attempts to "master" the language. Upon arrival in Hamburg, he felt he should *memorize* a German grammar book and a table of the 248 irregular German verbs! He did this in a matter of only 10 days, and hurried to "the academy" (the university) to test his new knowledge. "But alas!" he wrote, "I could not understand a single word, not a single word!" (Gouin, 1880, p. 11). Gouin was undaunted. He returned to the isolation of his room, this time to memorize the German roots and to rememorize the grammar book and irregular verbs. Again he emerged with expectations of success. "But alas . . ." the result was the same as before. In the course of the year in Germany, Gouin memorized books, translated Goethe and Schiller, and even memorized 30,000 words in a German dictionary, all in the isolation of his room, only to be crushed by his failure to understand German afterward. Only once did he try to "make conversation" as a method, but this caused people to laugh at him, and he was too embarrassed to continue that method. At the end of the year Gouin, having reduced the Classical Method to absurdity, was forced to return home, a failure.

But there was a happy ending. After returning home, Gouin discovered that his three-year-old nephew had, during that year, gone through the wonderful stage of child language acquisition in which he went from saying virtually nothing at all to becoming a veritable chatterbox of French. How was it that this little child succeeded so easily, in a first language, in a task that Gouin, in a second language, had found impossible? The child must hold the secret to learning a language! So Gouin spent a great deal of time observing his nephew and other children and came to the following conclusions: Language learning is primarily a matter of transforming perceptions into conceptions. Children use language to represent their conceptions. Language is a means of thinking, of representing the world to oneself (see *PLLT*, Chapter 2). These insights, remember, were formed by a language teacher more than a century ago!

So Gouin set about devising a teaching method based on these insights. And thus the **Series Method** was created, a method that taught learners *directly* (without translation) and *conceptually* (without grammatical rules and explanations) a "series" of connected sentences that are easy to perceive. The first lesson of a foreign language would thus teach the following series of 15 sentences:

I walk toward the door. I draw near to the door. I draw nearer to the door. I get to the door. I stop at the door.

(continued)

I stretch out my arm. I take hold of the handle. I turn the handle. I open the door. I pull the door.

The door moves. The door turns on its hinges. The door turns and turns. I open the door wide. I let go of the handle.

The 15 sentences have an unconventionally large number of grammatical properties, vocabulary items, word orders, and complexity. This is no simple *Voici la table* lesson! Yet Gouin was successful with such lessons because the language was so easily understood, stored, recalled, and related to reality. Yet he was a man unfortunately ahead of his time, and his insights were largely lost in the shuffle of Berlitz's popular Direct Method. But as we look back now over more than a century of language-teaching history, we can appreciate the insights of this most unusual language teacher.

THE DIRECT METHOD

The "naturalistic"—simulating the "natural" way in which children learn first languages—approaches of Gouin and a few of his contemporaries did not take hold immediately. A generation later, applied linguistics finally established the credibility of such approaches. Thus it was that at the turn of the century, the **Direct Method** became quite widely known and practiced.

The basic premise of the Direct Method was similar to that of Gouin's Series Method, namely, that second language learning should be more like first language learning—lots of oral interaction, spontaneous use of the language, no translation between first and second languages, and little or no analysis of grammatical rules. Richards and Rodgers (2001, p. 12) summarized the principles of the Direct Method:

1. Classroom instruction was conducted exclusively in the target language.
2. Only everyday vocabulary and sentences were taught.
3. Oral communication skills were built up in a carefully traded progression organized around question-and-answer exchanges between teachers and students in small, intensive classes.
4. Grammar was taught inductively.
5. New teaching points were taught through modeling and practice.
6. Concrete vocabulary was taught through demonstration, objects, and pictures; abstract vocabulary was taught by association of ideas.
7. Both speech and listening comprehension were taught.
8. Correct pronunciation and grammar were emphasized.

The Direct Method enjoyed considerable popularity at the beginning of the twentieth century. It was most widely accepted in private language schools where students were highly motivated and where native-speaking teachers could be employed. One of the best known of its popularizers was Charles Berlitz (who never used the term Direct Method and chose instead to call his method the Berlitz Method). To this day "Berlitz" is a household word; Berlitz language schools are thriving in every country of the world.

But almost any "method" can succeed when clients are willing to pay high prices for small classes, individual attention, and intensive study. The Direct Method did not take well in public education; where the constraints of budget, classroom size, time, and teacher background made such a method difficult to use. Moreover, the Direct Method was criticized for its weak theoretical foundations. Its success may have been more a factor of the skill and personality of the teacher than of the methodology itself.

By the end of the first quarter of the twentieth century, the use of the Direct Method had declined both in Europe and in the United States. Most language curricula returned to the Grammar Translation Method or to a "reading approach" that emphasized reading skills in foreign languages. But it is interesting that by the middle of the twentieth century, the Direct Method was revived and redirected into what was probably the most visible of all language-teaching "revolutions" in the modern era, the Audiolingual Method (see below). So even this somewhat short-lived movement in language teaching would reappear in the changing winds and shifting sands of history.

THE AUDIOLINGUAL METHOD

In the first half of the twentieth century, the Direct Method did not take hold in the United States the way it did in Europe. While one could easily find native-speaking teachers of modern foreign languages in Europe, such was not the case in the United States. Also, European high school and university students did not have to travel far to find opportunities to put the oral skills of another language to actual, practical use. Moreover, U.S. educational institutions had become firmly convinced that a reading approach to foreign languages was more useful than an oral approach, given the perceived linguistic isolation of the United States at the time. The highly influential Coleman Report (Coleman, 1929) had persuaded foreign language teachers that it was impractical to teach oral skills and that reading should become the focus. Thus schools returned in the 1930s and 1940s to Grammar Translation, "the handmaiden of reading" (Bowen, Madsen, & Hilferty, 1985).

Then World War II broke out, and suddenly the United States was thrust into a worldwide conflict, heightening the need for Americans to become orally proficient in the languages of both their allies and their enemies. The time was ripe for a language-teaching revolution. The U.S. military provided the impetus with funding

for special, intensive language courses that focused on aural/oral skills; these courses came to be known as the Army Specialized Training Program (ASTP) or, more colloquially, the "Army Method." Characteristic of these courses was a great deal of oral activity—pronunciation and pattern drills and conversation practice—with virtually none of the grammar and translation found in traditional classes. It is ironic that numerous foundation stones of the discarded Direct Method were borrowed and injected into this new approach. Soon, the success of the Army Method and the revived national interest in foreign languages spurred educational institutions to adopt the new methodology. In all its variations and adaptations, the Army Method came to be known in the 1950s as the **Audiolingual Method**.

The Audiolingual Method (ALM) was firmly grounded in linguistic and psychological theory. Structural linguists of the 1940s and 1950s were engaged in what they claimed was a "scientific descriptive analysis" of various languages; teaching methodologists saw a direct application of such analysis to teaching linguistic patterns (Fries, 1945). At the same time, behavioristic psychologists (*PLLT*, Chapter 4) advocated conditioning and habit-formation models of learning that were perfectly married with the mimicry drills and pattern practices of audiolingual methodology.

The characteristics of the ALM may be summed up in the following list (adapted from Prator & Celce-Murcia, 1979):

1. New material is presented in dialogue form.
2. There is dependence on mimicry, memorization of set phrases, and overlearning.
3. Structures are sequenced by means of contrastive analysis and taught one at a time.
4. Structural patterns are taught using repetitive drills.
5. There is little or no grammatical explanation. Grammar is taught by inductive analogy rather than by deductive explanation.
6. Vocabulary is strictly limited and learned in context.
7. There is much use of tapes, language labs, and visual aids.
8. Great importance is attached to pronunciation.
9. Very little use of the mother tongue by teachers is permitted.
10. Successful responses are immediately reinforced.
11. There is a great effort to get students to produce error-free utterances.
12. There is a tendency to manipulate language and disregard content.

For a number of reasons, the ALM enjoyed many years of popularity, and even to this day, adaptations of the ALM are found in contemporary methodologies. The ALM was firmly rooted in respectable theoretical perspectives of the time. Materials were carefully prepared, tested, and disseminated to educational institutions. "Success" could be overtly experienced by students as they practiced their dialogues in off-hours. But the popularity was not to last forever. Challenged

by Wilga Rivers's (1964) eloquent criticism of the misconceptions of the ALM and by its ultimate failure to teach long-term communicative proficiency, the ALM's popularity waned. We discovered that language was not really acquired through a process of habit formation and overlearning, that errors were not necessarily to be avoided at all costs, and that structural linguistics did not tell us everything about language that we needed to know. While the ALM was a valiant attempt to reap the fruits of language-teaching methodologies that had preceded it, in the end it still fell short, as all methods do. But we learned something from the very failure of the ALM to do everything it had promised, and we moved forward.

COGNITIVE CODE LEARNING

The age of audiolingualism, with its emphasis on surface forms and on the rote practice of scientifically produced patterns, began to wane when the Chomskyan revolution in linguistics turned linguists and language teachers toward the "deep structure" of language. Increasing interest in generative transformational grammar and focused attention on the rule-governed nature of language and language acquisition led some language-teaching programs to promote a deductive approach rather than the inductivity of the ALM. Arguing that children subconsciously acquire a system of rules, proponents of a cognitive code learning methodology (see Carroll, 1966) began to inject more deductive rule learning into language classes. In an amalgamation of Audiolingual and Grammar Translation techniques, classes retained the drilling typical of the ALM but added healthy doses of rule explanations and reliance on grammatical sequencing of material.

Cognitive code learning was not so much a method as it was an approach that emphasized a conscious awareness of rules and their applications to second language learning. It was a reaction to the strictly behavioristic practices of the ALM, and ironically, a return to some of the practices of Grammar Translation. As teachers and materials developers saw that incessant parroting of potentially rote material was not creating communicatively proficient learners, a new twist was needed, and cognitive code learning appeared to provide just such a twist. Unfortunately, the innovation was short-lived, for as surely as rote drilling bored students, overt cognitive attention to the rules, paradigms, intricacies, and exceptions of a language overtaxed the mental reserves of language students.

The profession needed some spice and verve, and innovative minds in the spirited 1970s were up to the challenge.

"DESIGNER" METHODS OF THE SPIRITED 1970S

The decade of the 1970s was historically significant on two counts. First, perhaps more than in any other decade in "modern" language-teaching history, research on second language learning and teaching grew from an offshoot of linguistics to a

discipline in its own right. As more scholars specialized their efforts in second language acquisition studies, our knowledge of how people learn languages inside and outside the classroom mushroomed. Second, in this spirited atmosphere of pioneering research, a number of innovative if not revolutionary methods were conceived. These "designer" methods—to borrow a term from Nunan (1989a, p. 97)—were soon marketed by entrepreneurs as the latest and greatest applications of the multidisciplinary research findings of the day.

Today, as we look back at these methods, we can applaud them for their innovative flair, for their attempt to rouse the language-teaching world out of its audiolingual sleep, and for their stimulation of even more research as we sought to discover why they were *not* the godsend that their inventors and marketers hoped they would be. The scrutiny that the designer methods underwent has enabled us today to incorporate certain elements thereof in our current communicative approaches to language teaching. Let's look at five of these products of the spirited 1970s.

1. Community Language Learning

By the decade of the 1970s, as we increasingly recognized the importance of the affective domain, some innovative methods took on a distinctly affective nature. **Community Language Learning** is a classic example of an affectively based method.

In what he called the "Counseling-Learning" model of education, Charles Curran (1972) was inspired by Carl Rogers's view of education (*PLLI*, Chapter 4) in which learners in a classroom were regarded not as a "class" but as a "group"—a group in need of certain therapy and counseling. The social dynamics of such a group were of primary importance. In order for any learning to take place, group members first needed to interact in an interpersonal relationship in which students and teacher joined together to facilitate learning in a context of valuing each individual in the group. In such a surrounding, each person lowered the defenses that prevent open interpersonal communication. The anxiety caused by the educational context was lessened by means of the supportive community. The teacher's presence was not perceived as a threat, nor was it the teacher's purpose to impose limits and boundaries, but rather, as a true counselor, to center his or her attention on the clients (the students) and their needs. "Defensive" learning was made unnecessary by the empathetic relationship between teacher and students. Curran's Counseling-Learning model of education thus capitalized on the primacy of the needs of the learners—clients—who gathered together in the educational community to be counseled.

Curran's Counseling-Learning model of education was extended to language-learning contexts in the form of Community Language Learning (CLL). While particular adaptations of CLL were numerous, the basic methodology was explicit. The group of clients (for instance, beginning learners of English), having first established in their native language (say, Japanese) an interpersonal relationship and trust, were seated in a circle with the counselor (teacher) on the outside of the

circle. When one of the clients wished to say something to the group or to an individual, he or she said it in the native language (Japanese) and the counselor translated the utterance back to the learner in the second language (English). The learner then repeated that English sentence as accurately as possible. Another client responded, in Japanese; the utterance was translated by the counselor into English; the client repeated it; and the conversation continued. If possible the conversation was taped for later listening, and at the end of each session, the learners inductively attempted together to glean information about the new language. If desirable, the counselor might take a more directive role and provide some explanation of certain linguistic rules or items.

The first stage of intense struggle and confusion might continue for many sessions, but always with the support of the counselor and of the fellow clients. Gradually the learner became able to speak a word or phrase directly in the foreign language, without translation. This was the first sign of the learner's moving away from complete dependence on the counselor. As the learners gained more and more familiarity with the foreign language, more and more direct communication could take place, with the counselor providing less and less direct translation and information. After many sessions, perhaps many months or years later, the learner achieved fluency in the spoken language. The learner had at that point become independent.

CLL reflected not only the principles of Carl Rogers's view of education, but also basic principles of the dynamics of counseling in which the counselor, through careful attention to the client's needs, aids the client in moving from dependence and helplessness to independence and self-assurance.

There were advantages and disadvantages to a method like CLL. The affective advantages were evident. CLL was an attempt to put Rogers's philosophy into action and to overcome some of the threatening affective factors in second language learning. The threat of the all-knowing teacher, of making blunders in the foreign language in front of classmates, of competing against peers—all threats that can lead to a feeling of alienation and inadequacy—were presumably removed. The counselor allowed the learner to determine the type of conversation and to analyze the foreign language inductively. In situations in which explanation or translation seemed to be impossible, it was often the client-learner who stepped in and became a counselor to aid the motivation and capitalize on intrinsic motivation.

There were some practical and theoretical problems with CLL. The counselor-teacher could become too nondirective. The student often needed direction, especially in the first stage, in which there was such seemingly endless struggle within the foreign language. Supportive but assertive direction from the counselor could strengthen the method. Another problem with CLL was its reliance on an inductive strategy of learning. It is well accepted that deductive learning is both a viable and efficient strategy of learning and that adults particularly can benefit from deduction as well as induction. While some intense inductive struggle is a necessary component of second language learning, the initial grueling days and

weeks of floundering in ignorance in CLL could be alleviated by more directed, deductive learning, "by being told." Perhaps only in the second or third stage, when the learner has moved to more independence, is an inductive strategy really successful. Finally, the success of CLL depended largely on the translation expertise of the counselor. Translation is an intricate and complex process that is often "easier said than done"; if subtle aspects of language are mistranslated, there can be a less than effective understanding of the target language.

Today, virtually no one uses CLL exclusively in a curriculum. Like other methods in this chapter, it was far too restrictive for institutional language programs. However, the principles of discovery learning, student-centered participation, and development of student autonomy (independence) all remain viable in their application to language classrooms. As is the case with virtually any method, the theoretical underpinnings of CLL may be creatively adapted to your own situation.

2. Suggestopedia

Other new methods of the decade were not quite as strictly affective as CLL. **Suggestopedia**, for example, was a method that was derived from Bulgarian psychologist Georgi Lozanov's (1979) contention that the human brain could process great quantities of material if given the right conditions for learning, among which are a state of relaxation and giving over of control to the teacher. According to Lozanov, people are capable of learning much more than they give themselves credit for. In fact, as Larsen-Freeman (2000, p. 73) observed, it may be more appropriate to refer to "Desuggestopedia" to capture the importance placed on desuggesting *limitations* on learning. Learners all too often feel that learning a foreign language is so overwhelmingly difficult that they can never be successful.

Drawing on insights from Soviet psychological research on extrasensory perception and from yoga, Lozanov created a method for learning that capitalized on relaxed states of mind for maximum retention of material. Music was central to his method. Baroque music, with its 60 beats per minute and its specific rhythm, created the kind of "relaxed concentration" that led to "superlearning" (Ostrander & Schroeder, 1979, p. 65). According to Lozanov, during the soft playing of baroque music, one can take in tremendous quantities of material due to an increase in alpha brain waves and a decrease in blood pressure and pulse rate.

In applications of Suggestopedia to foreign language learning, Lozanov and his followers experimented with the presentation of vocabulary, readings, dialogues, role plays, drama, and a variety of other typical classroom activities. Some of the classroom methodology was not particularly unique. The primary difference lay in a significant proportion of activity carried out in soft, comfortable seats in relaxed states of consciousness. Students were encouraged to be as "childlike" as possible, yielding all authority to the teacher and sometimes assuming the roles (and names) of native speakers of the foreign language. Students thus became "suggestible." Lozanov (1979, p. 272) described the concert session portion of a Suggestopedia language class:

At the beginning of the session, all conversation stops for a minute or two, and the teacher listens to the music coming from a tape-recorder. He waits and listens to several passages in order to enter into the mood of the music and then begins to read or recite the new text, his voice modulated in harmony with the musical phrases. The students follow the text in their textbooks where each lesson is translated into the mother tongue. Between the first and second part of the concert, there are several minutes of solemn silence. In some cases, even longer pauses can be given to permit the students to stir a little. Before the beginning of the second part of the concert, there are again several minutes of silence and some phrases of the music are heard again before the teacher begins to read the text. Now the students close their textbooks and listen to the teacher's reading. At the end, the students silently leave the room. They are not told to do any homework on the lesson they have just had except for reading it cursorily once before going to bed and again before getting up in the morning.

Suggestopedia was criticized on a number of fronts. Scovel (1979) showed quite eloquently that Lozanov's experimental data, in which he reported astounding results with Suggestopedia, were highly questionable. Moreover, the practicality of using Suggestopedia is an issue when music and comfortable chairs are not available. More serious is the issue of the place of memorization in language learning. Scovel (1979, pp. 260-261) noted that Lozanov's "innumerable references to . . . memorization . . . to the total exclusion of references to 'understanding' and/or 'creative solutions of problems' convinces this reviewer at least that suggestopedic . . . is an attempt to teach memorization techniques and is not devoted to the far more comprehensive enterprise of language acquisition." On the other hand, other researchers, including Schiffler (1992, p. xv), have suggested a more moderate position on Suggestopedia, hoping "to prevent the exaggerated expectations of Suggestopedia that have been promoted in some publications."

Like some other designer methods (CLL and the Silent Way, for example), Suggestopedia became a business enterprise of its own, and it made promises in the advertising world that were not completely supported by research. Despite such dubious claims, Suggestopedia gave the language-teaching profession some insights. We learned to believe in the power of the human brain. We learned that deliberately induced states of relaxation may be beneficial in the classroom. And numerous teachers have at times experimented with various forms of music as a way to get students to sit back and relax.

3. The Silent Way

Like Suggestopedia, the **Silent Way** rested on more cognitive than affective arguments for its theoretical sustenance. While Caleb Gattegno, its founder, was said to be interested in a "humanistic" approach (Chamot & McKeon, 1984, p. 2) to

education, much of the Silent Way was characterized by a problem-solving approach to learning. Richards and Rodgers (2001, p. 81) summarized the theory of learning behind the Silent Way:

1. Learning is facilitated if the learner discovers or creates rather than remembers and repeats what is to be learned.
2. Learning is facilitated by accompanying (mediating) physical objects.
3. Learning is facilitated by problem solving involving the material to be learned.

"Discovery learning," a popular educational trend of the 1960s, advocated less learning "by being told" and more learning by discovering for oneself various facts and principles. In this way, students constructed conceptual hierarchies of their own that were a product of the time they invested. Ausubel's "subsumption" (*PLLT*, Chapter 4) was enhanced by discovery learning since the cognitive categories were created meaningfully with less chance of rote learning taking place. Inductive processes were also encouraged more in discovery-learning methods.

The **Silent Way** capitalized on such discovery-learning procedures. Gattegno (1972) believed that learners should develop independence, autonomy, and responsibility. At the same time, learners in a Silent Way classroom had to cooperate with each other in the process of solving language problems. The teacher—a stimulator but not a hand-holder—was silent much of the time, thus the name of the method. Teachers had to resist their instinct to spell everything out in black and white, to come to the aid of students at the slightest downfall; they had to "get out of the way" while students worked out solutions.

In a language classroom, the Silent Way typically utilized as materials a set of Cuisenaire rods—small colored rods of varying lengths—and a series of colorful wall charts. The rods were used to introduce vocabulary (colors, numbers, adjectives [*long, short, and so on*]), verbs (*give, take, pick up, drop*), and syntax (tense, comparatives, pluralization, word order, and the like). The teacher provided single-word stimuli or short phrases and sentences once or twice, and then the students refined their understanding and pronunciation among themselves with minimal corrective feedback from the teacher. The charts introduced pronunciation models, grammatical paradigms, and the like.

Like Suggestopedia, the Silent Way has had its share of criticism. In one sense, the Silent Way was too harsh a method, and the teacher too distant, to encourage a communicative atmosphere. Students often need more guidance and overt correction than the Silent Way permitted. There are a number of aspects of language that can indeed be "told" to students to their benefit; they need not, as in CLL as well, struggle for hours or days with a concept that could be easily clarified by the teacher's direct guidance. The rods and charts wear thin after a few lessons, and other materials must be introduced, at which point the Silent Way classroom can look like any other language classroom.

And yet, the underlying principles of the Silent Way are valid. All too often we're tempted as teachers to provide everything for our students, neatly served up on a silver platter. We could benefit from injecting healthy doses of discovery learning into our classroom activities and from providing less teacher talk than we usually do to let the students work things out on their own.

4. Total Physical Response

James Asher (1977), the developer of **Total Physical Response** (TPR), actually began experimenting with TPR in the 1960s, but it was almost a decade before the method was widely discussed in professional circles. Today TPR, with simplicity as its most appealing facet, is a household word among language teachers.

You will recall from earlier in this chapter that more than a century ago, Gouin designed his Series Method on the premise that language associated with a series of simple actions will be easily retained by learners. Much later, psychologists developed the "trace theory" of learning in which it was claimed that memory is increased if it is stimulated, or "traced," through association with motor activity. Over the years, language teachers have intuitively recognized the value of associating language with physical activity. So while the idea of building a method of language teaching on the principle of psychomotor associations was not new, it was this very idea that Asher capitalized upon in developing TPR.

TPR combined a number of other insights in its rationale. Principles of child language acquisition were important. Asher (1977) noted that children, in learning their first language, appear to do a lot of listening before they speak, and that their listening is accompanied by physical responses (reaching, grabbing, moving, looking, and so forth). He also gave some attention to right-brain learning (*PLLT*, Chapter 5). According to Asher, motor activity is a right-brain function that should precede left-brain language processing. Asher was also convinced that language classes were often the locus of too much anxiety, so he wished to devise a method that was as stress-free as possible, where learners would not feel overly self-conscious and defensive. The TPR classroom, then, was one in which students did a great deal of listening and acting. The teacher was very directive in orchestrating a performance: "The instructor is the director of a stage play in which the students are the actors" (Asher, 1977, p. 43).

Typically, TPR heavily utilized the imperative mood, even into more advanced proficiency levels. Commands were an easy way to get learners to move about and to loosen up: *Open the window, Close the door, Stand up, Sit down, Pick up the book, Give it to John*, and so on. No verbal response was necessary. More complex syntax could be incorporated into the imperative: *Draw a rectangle on the chalkboard, Walk quickly to the door and hit it*. Humor is easy to introduce: *Walk slowly to the window and jump, Put your toothbrush in your book* (Asher, 1977, p. 55). Interrogatives were also easily dealt with: *Where is the book? Who is John?* (students pointed to the book or to John). Eventually students, one by one, would feel comfortable enough to venture verbal responses to questions, then to ask questions themselves, and to continue the process.

Like every other method we have encountered, TPR had its limitations. It seemed to be especially effective in the beginning levels of language proficiency, but it lost its distinctiveness as learners advanced in their competence. In a TPR classroom, after students overcame the fear of speaking out, classroom conversations and other activities proceeded as in almost any other communicative language classroom. In TPR reading and writing activities, students are limited to spinning off from the oral work in the classroom. Its appeal to the dramatic or theatrical nature of language learning was attractive. (See Smith, 1984, and Stern, 1983, for discussions of the use of drama in foreign language classrooms.) But soon learners' needs for spontaneity and unrehearsed language must be met.

5. The Natural Approach

Stephen Krashen's (1982, 1997) theories of second language acquisition have been widely discussed and hotly debated over the years (*PLLT*, Chapter 10). The major methodological offshoot of Krashen's views was manifested in the **Natural Approach**, developed by one of Krashen's colleagues, Tracy Terrell (Krashen & Terrell, 1983). Acting on many of the claims that Asher made for a **comprehension-based approach** such as TPR, Krashen and Terrell felt that learners would benefit from delaying production until speech "emerges," that learners should be as relaxed as possible in the classroom, and that a great deal of communication and "acquisition" should take place, as opposed to analysis. In fact, the Natural Approach advocated the use of TPR activities at the beginning level of language learning when "comprehensible input" is essential for triggering the acquisition of language.

There are a number of possible long-range goals of language instruction. In some cases second languages are learned for oral communication; in other cases for written communication; and in still others there may be an academic emphasis on, say, listening to lectures, speaking in a classroom context, or writing a research paper. The goal of the Natural Approach was to build the basic personal communication skills necessary for everyday language situations—daily conversations, shopping, listening to the radio, and the like. The initial task of the teacher was to provide comprehensible input, that is, spoken language that is understandable to the learner or just a little beyond the learner's level. Learners need not say anything during this "silent period" until they feel ready to do so. The teacher was the source of the learners' input and the creator of an interesting and stimulating variety of classroom activities—commands, games, skits, and small-group work.

In the Natural Approach, learners presumably move through what Krashen and Terrell defined as three stages:

- a. The preproduction stage is the development of listening comprehension skills.
- b. The early production stage is usually marked with errors as the student struggles with the language. The teacher focuses on meaning here, not on form, and therefore the teacher does not make a point of correcting errors

during this stage (unless they are gross errors that block or hinder meaning entirely).

- c. The last stage is one of extending production into longer stretches of discourse involving more complex games, role plays, open-ended dialogues, discussions, and extended small-group work. Since the objective in this stage is to promote fluency, teachers are asked to be very sparse in their correction of errors.

The most controversial aspects of the Natural Approach were its advocacy of a "silent period" (delay of oral production) and its heavy emphasis on comprehensible input. The delay of oral production until speech "emerges" has shortcomings (see Gibbons, 1985). What about the student whose speech never emerges? And with all students on different timetables for this so-called emergence, how does the teacher manage a classroom efficiently? Furthermore, the concept of comprehensible input is difficult to pin down, as Langi (1984, p. 18) noted:

How does one know which structures the learners are to be provided with? From the examples of "teacher talk" provided in the book (Krashen and Terrell, 1983), communication interactions seem to be guided by the topic of conversation rather than by the structures of the language. The decision of which structures to use appears to be left to some mysterious sort of intuition, which many teachers may not possess.

On a more positive note, most teachers and researchers agree that we are prone to insist that learners speak right away, and so we can take from the Natural Approach the good advice that for a period of time while students grow accustomed to the new language, their silence is beneficial. Through TPR and other forms of input, students' language egos are not as easily threatened, and they aren't forced into immediate risk-taking that could embarrass them. The resulting self-confidence eventually can spur a student to venture to speak out.

Innovative methods such as these five methods of the 1970s expose us to principles and practices that you can sift through, weigh, and adapt to multiple contexts. Your responsibility as a teacher is to choose the best of what others have experimented with and adapt those insights to your situation. Those insights and intuitions can become a part of your principled approach to language teaching.

FUNCTIONAL SYLLABUSES

As the innovative methods of the 1970s were being touted by some and criticized by many, some significant foundations for future growth were being laid in what soon came to be known as the **Notional-Functional Syllabus**, or more commonly the **Functional Syllabus**. Beginning with the work of the Council of Europe (Van Ek & Alexander, 1975) and later followed by numerous interpretations of "notional"

syllabuses (Wilkins, 1976), Notional-Functional Syllabuses (NFS) began to be used in the United Kingdom in the 1970s.

The distinguishing characteristics of the NFS were its attention to functions (see *PLLT*, Chapter 8) as the organizing elements of English language curriculum, and its contrast with a structural syllabus in which sequenced grammatical structures served as the organizers. Reacting to methods that attended too strongly to grammatical form, the NFS focused strongly—and in some of its interpretations, exclusively—on the pragmatic purposes to which we put language. As such, it was not a method at all. It was close to what we can call an "approach" (see next chapter), but it was more specifically focused on curricular structure than a true approach would be.

"Notions," according to Van Ek and Alexander (1975), are both general and specific. General notions are abstract concepts such as existence, space, time, quantity, and quality. They are domains in which we use language to express thought and feeling. Within the general notion of space and time, for example, are the concepts of location, motion, dimension, speed, length of time, frequency, etc. "Specific notions" correspond more closely to what we have become accustomed to calling "contexts," or "situations." Personal identification, for example, is a specific notion under which name, address, phone number, and other personal information are subsumed. Other specific notions include travel, health and welfare, education, shopping, services, and free time.

The "functional" part of the NFS corresponded to language functions. Curricula were organized around such functions as identifying, reporting, denying, accepting, declining, asking permission, apologizing, etc. Van Ek and Alexander listed some 70 different language functions.

The NFS quickly provided popular underpinnings for the development of communicative textbooks and materials in English language courses. The functional basis of language programs has continued to the present day. In Brown (1999), for example, the following functions are covered in the first several lessons of an advanced beginner's textbook:

1. Introducing self and other people
2. Exchanging personal information
3. Asking how to spell someone's name
4. Giving commands
5. Apologizing and thanking
6. Identifying and describing people
7. Asking for information

A typical unit in this textbook includes an eclectic blend of conversation practice with a classmate, interactive group work, role plays, grammar and pronunciation focus exercises, information-gap techniques, Internet activities, and extra-class interactive practice.

Table 2.1. An overview of methods (adapted from Nunan, 1989a)

	Theory of Language	Theory of Learning	Objectives	Syllabus
Audiolingual	Language is a system of rule-governed structures hierarchically arranged.	Habit formation; skills are learned more effectively if oral precedes written; analogy, not analysis.	Control of structures of sound, form, and order; mastery over symbols of the language; goal: native-speaker mastery.	Graded syllabus of phonology, morphology, and syntax. Contrastive analysis.
Total Physical Response	Basically a structuralist, grammar-based view of language.	L2 learning is the same as L1 learning; comprehension before production is "imprinted" through carrying out commands (right-brain functioning); reduction of stress.	Teach oral proficiency to produce learners who can communicate uninhibitedly and intelligibly with native speakers.	Sentence-based syllabus with grammatical and lexical criteria being primary, but focus on meaning, not form.
The Silent Way	Each language is composed of elements that give it a unique rhythm and spirit. Functional vocabulary and core structure are key to the spirit of the language.	Processes of learning a second language are fundamentally different from L1 learning. L2 learning is an intellectual, cognitive process. Surrender to the music of the language, silent awareness, then active trial.	Near-native fluency, correct pronunciation, basic practical knowledge of the grammar of the L2. Learner learns <i>how</i> to learn a language.	Basically structural lessons planned around grammatical items and related vocabulary. Items are introduced according to their grammatical complexity.
Community Language Learning	Language is more than a system for communication. It involves the whole person; culture; educational; developmental; and communicative processes.	Learning involves the whole person. It is a social process of growth from childlike dependence to self-direction and independence.	No specific objectives. Near-native mastery is the goal.	No set syllabus. Course progression is topic-based; learners provide the topics. Syllabus emerges from learners' intention and the teacher's reformulations.
The Natural Approach	The essence of language is meaning. Vocabulary, not grammar, is the heart of language.	There are two ways of L2 language development: "acquisition"—a natural subconscious process, and "learning"—a conscious process. Learning cannot lead to acquisition.	Designed to give beginners and intermediate learners basic communicative skills. Four broad areas: basic personal communicative skills (oral/written); academic learning skills (oral/written).	Based on selection of communicative activities and topics derived from learner needs.
Suggestopedia	Rather conventional, although memorization of whole meaningful texts is recommended.	Learning occurs through suggestion, when learners are in a deeply relaxed state. Baroque music is used to induce this state.	To deliver advanced conversational competence quickly. Learners are required to master prodigious lists of vocabulary pairs, although the goal is understanding, not memorization.	Ten unit courses consisting of 1,200-word dialogues graded by vocabulary and grammar.
Communicative Language Teaching	Language is a system for the expression of meaning; primary function—interaction and communication.	Doing activities that involve real communication, carrying out meaningful tasks, and using language which is meaningful to the learner promote learning.	Objectives will reflect the needs of the learner; they will include functional skills as well as linguistic objectives.	Will include some/all of the following: structures, functions, notions, themes, tasks. Ordering will be guided by learner needs.

Activity Types	Learner Roles	Teacher Roles	Roles of Materials
Dialogues and drills, repetition and memorization, pattern practice.	Organisms that can be directed by skilled training techniques to produce correct responses.	Central and active teacher-dominated method. Provides model, controls direction and pace.	Primarily teacher-oriented. Tapes and visuals, language lab often used.
Imperative drills to elicit physical actions.	Listener and performer, little influence over the content of learning.	Active and direct role; "the director of a stage play" with students as actors.	No basic text; materials and media have an important role later. Initially voice, action, and gestures are sufficient.
Learner responses to commands, questions, and visual cues. Activities encourage and shape oral responses without grammatical explanation or modeling by teacher.	Learning is a process of personal growth. Learners are responsible for their own learning and must develop independence, autonomy, and responsibility.	Teachers must (a) teach (b) test (c) get out of the way. Remain impassive. Resist temptation to model, remodel, assist, direct, exhort.	Unique materials: colored rods, color-coded pronunciation and vocabulary charts.
Combination of innovative and conventional. Translation, group work, recording, transcription, reflection and observation, listening, free conversation.	Learners are members of a community. Learning is not viewed as an individual accomplishment, but something that is achieved collaboratively.	Counseling/parental analogy. Teacher provides a safe environment in which students can learn and grow.	No textbook, which would inhibit growth. Materials are developed as course progresses.
Activities allowing comprehensible input, about things in the here-and-now. Focus on meaning, not form.	Should not try to learn language in the usual sense, but should try to lose themselves in activities involving meaningful communication.	The teacher is the primary source of comprehensible input. Must create positive low-anxiety climate. Must choose and orchestrate a rich mixture of classroom activities.	Materials come from realia rather than textbooks. Primary aim is to promote comprehension and communication.
Initiatives, question and answer, role play, listening exercises under deep relaxation.	Must maintain a passive state and allow the materials to work on them (rather than vice versa).	To create situations in which the learner is most suggestible and present material in a way most likely to encourage positive reception and retention. Must exude authority and confidence.	Consists of texts, tapes, classroom fixtures, and music. Texts should have force, literary quality, and interesting characters.
Engage learners in communication; involve processes such as information sharing, negotiation of meaning, and interaction.	Learner as negotiator, interactor, giving as well as taking.	Facilitator of the communication process, participants' tasks, and texts; needs analyst, counselor, process manager.	Primary role in promoting communicative language use; task-based materials; authentic.

7. (C) Three of the five "designer" methods (CLL, Silent Way, and Suggestopedia) were proprietary, with their own commercial publishing and educational company. Ask students to consider how that fact might have colored (a) the objectivity with which its backers promoted their method and (b) public reception to it.
8. (C) Chapter 1 described a classroom lesson in English as a second language. Ask students to look back through that lesson now and, in light of the various methodological positions that have occupied the last century or so of language teaching, to determine how the activities/techniques in the lesson reflect some of the theoretical foundations on which certain methods were constructed. For example, when the teacher did a quick choral drill (#10), how would one support that technique with principles that lay behind the ALM?
9. (G/C) Ask students in small groups to review the cycles of "shifting sands" since Gouin's time. How did each new method borrow from previous practices? What did each reject in previous practices? Each group will then share their conclusions with the rest of the class. On the board, you might reconstruct the historical progression in the form of a time line with characteristics listed for each "era." If time permits, try to determine what the prevailing intellectual or political mood was when certain methods were flowering. For example, the ALM was a product of a military training program and flourished during an era when scientific solutions to all problems were diligently sought. Are there some logical connections here?

FOR YOUR FURTHER READING

Kelly, L. (1969). *Twenty-five centuries of language teaching*. Rowley, MA: Newbury House Publishers.

For a fascinating look back into language teaching as long ago as 500 B.C., scan through this book (now out of print) that chronicles foreign language teaching practices. Examining a number of different skill areas, Kelly probes the origins of various methodological innovations through the centuries, ultimately showing that some of our "latest" methods may have roots that are hundreds of years old.

Anthony, E. (1963). Approach, method and technique. *English Language Teaching*, 17, 63-67.

In this seminal article, Anthony defines and gives examples of the three title terms. Methods are seen, perhaps for the first time, as guided by and built upon solid theoretical foundations. His definitions have prevailed to this day in informal pedagogical terminology.

Richards, J., & Rodgers, T. (2001). *Approaches and methods in language teaching* (2nd ed.). Cambridge, UK: Cambridge University Press.

Larsen-Freeman, D. (2000). *Techniques and principles in language teaching* (2nd ed.). Oxford, UK: Oxford University Press.

Both volumes offer excellent detailed summaries of the methods described in the present chapter. Richards and Rodgers redefine Anthony's original definitions and then present a useful overview of a number of different methods within the rubric of approaches that support them, course designs that utilize them, and classroom procedures (techniques) that manifest them. Larsen-Freeman analyzes each method from the perspectives of a standard set of questions, each of which helps to characterize the method. Questions focus on teacher goals, roles of the teacher, the nature of student-teacher interaction, undergirding theories of language and culture, assessment, and other topics.