Interhemispheric Foreign Language Learning - Activating Both Sides of the Brain

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„Fremdsprachen effektiver lehren und lernen – Beide Gehirnhälften aktivieren"

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Summary of Ludger Schiffler:„Recent Neurophysiological Studies of the Brain and their Relation to Foreign Language Learning" (IRAL 1/2002)

The author examined the latest MRI and PET studies concerning brain and language learning.

They show that there is an inter-hemispheric interaction in the human brain, when using visual-verbal processing. The same interaction can be observed in the deaf when using sign language. The third finding is that the language area is very active in hypnosis. The author concludes that these neuromedical findings confirm the pedgocical researches on foreign language learning, which recommend mental visualization, learning with gestures and learning in relaxation to enhance foreign language learning.

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1. Teaching a Foreign Language More Effectively: But How?

There are two simple answers to the above question:

1. learning with more than one of the five senses and having them interact together sensibly;
2. giving the learner every possible learning aid.

"Learning with all of the five senses" is nothing new. We have known for a long time that this is the best way, with which to reach the different "learning types." But if one takes into account the newest neurological findings on the way both brain hemispheres work together, then we should incorporate more of the senses into foreign language teaching. That is calling upon the learners to use all their senses while learning, in a way they never have before, but in a useful and meaningful way. What this exactly means will be sketched out in this chapter and explained in more detail in the second chapter. The author has coined the term inter-hemispheric foreign language learning for this work.

Which Learning Aid Should the Teacher Give the Foreign Language Learner ?

Isn't this question actually unnecessary? Not at all. The history of foreign language teaching shows that in many cases each specific "method" has specified which learning aids are used, that is what tasks the students are given; thereby supposedly making the learning process more effective. Example of such tasks are, for example, the avoidance of the written word or translations into the mother tongue in the first years. The setting of specific tasks means making a choice between the students who are able to complete these tasks and those who are not. The successes of those able to complete the who were able to jump through the hoops placed before them, is then used as proof of the effectiveness of the method. Furthermore, the use of specific learning tasks means that they are successfully completed not only by those who are talented at learning languages, but by those whose learning styles are favoured by the kind of tasks they are asked to complete. Meanwhile the students with different learning styles are at a great disadvantage.

If, for example, you teach without using the written word, then you automatically favor the auditive learner, that is those who learn best what they hear. At the same time, however the visual learner's, auditive skills are trained without giving them any visual help for their difficulties in pronunciation. We would like to free ourselves from all of these justifications for using specific teaching strategies, because in the end, it's all about providing

teaching , which allows *all* learners to find their *own optimal way of learning themselves*; thereby supporting self-reliant and *independent* learning.

Now we may return to the opening question of the possible learning aids: Learning aids have the task of giving the learner a clear idea of the meaning of what he is learning. The easiest way to achieve this, is with the help of the mother tongue. That is not to put to question that conversation between the teacher and learner in the foreign language isn't unavoidably an effective method of learning a language.

Furthermore, an important learning aid is giving the learner flexibility in their contact with what they are learning. This is successful if they, for example, learn vocabulary not in an isolated form but within a context and are then able to use the vocabulary in different contexts. It is very important to constantly pay attention to the way the learners use the new vocabulary and to make sure that the meaning of the context and its possible variations are clear to them. This once again is possible with the help of the mother tongue.

This should also be noted when teaching grammar. Instead of long difficult explanations of the rules in the native language, the grammar should always be explained and learned with the use of bilingual examples in context, which are then supported by ways of signaling, that is using cognitive and multi-sensorial aids. Because most mistakes are caused by the interference of the native language, the use of "mirroring", that is the presentation of an equal example in the mother tongue, to explain a grammatical form, is a most useful learning aid.

All of these learning aids are based on the written work. The goal is that the learner possibly communicates as much as possible orally or by writing without continually referring to the mother tongue. While keeping in mind, that on the way to reaching this goal the conscious use of the native language is a useful aid.

A further great help is learning with a partner, that is using the buddy system. This takes place in the form of responsible and supportive partner work. Learning-partnerships will be further discussed in chapter 4.5.

The biggest learning aid of all is of course the competent way the teacher deals with and treats the students. This is difficult when the teacher is faced with a large group or class. Here the placebo and Hawthorne effect are a great help. This will be discussed in a more detailed manner in chapter 3.

With Which Senses Do We Learn a Foreign Language?

Don't we learn with all of our senses? When we learn to write, we learn of course with the eyes. The teacher asks us a question in the new language and we give an answer, thus learning by listening and speaking. Which senses should then be included?

That we learn by reading, writing, listening and speaking is good and right. But writing for example could be more effectively learned by using various senses, that is through visualization and and moving the body, i.e. somatic learning. The ability to recognize written forms is only one of many forms of visualization, as will be shown in the following chapters. Reading texts out loud monotonously or the laborious lining up of letters by pupils, as is usual in the primary school, has nothing to do with stimulating the various senses. On the other hand, reading and speaking in different ways can stimulate and activate the senses in completely other ways.

Speaking in the form of the "ping-pong" method, that is the teacher asks the student a question to which the student responds, is of course better than when the teacher speaks the whole time; for example *Do you like ice-cream? Yes, I like ice-cream.* This, however, in no sense activates the different senses. This first occurs when the student responds: *Oh yes, I do/Oh yes I like it* while correctly using the right emphasis, facial expression and gesture. This is also true of the stereotypical teacher-student exchange during a French lesson: *Tu aimes cette glace? Oui, je l`aime.* It is much more effective and pragmatic to respond with convincing emphasis and without the *le: Bien sûr, j´aime.* When the corresponding emphasis, facial expression and gesture follow, then the various senses respond to the exercise. It is not just that intonation, emphasis, rhythm and gesture belong to the natural language, but that their use in the lesson, also stimulates the senses in completely different ways, thereby resulting in a lesson that is much more effective.

Thus hearing the teacher's voice, whether they are a native speaker or not, *alone* is not enough to cause the different senses to respond, when this listening comprehension exercise is not put into scene. It has been possible for almost one hundred years now to school the listening comprehension of a foreign language by using recordings of native speakers But when the teacher plays a recording of people speaking without natural inflections for the students once or twice, then the student may only in the worst case scenario hear incomprehensible noises or at best understand some basic points. But the various senses will hardly be stimulated in this way.

Another possibility of learning with the various senses is to use the mind's eye, that is by stimulating the learner's imagination. Another just as new possible method is learning in a

state of relaxed attentiveness. In order to help the learner to reach this state, there are a variety of possibilities. These will be discussed in the following chapters.

## 2.	Recent Neurophysiological Studies of the Brain and Their Relation to Foreign-language Learning

### 2.1	Research on Language and the Mental Visualization of Language

With the help of the databases which we currently have at our disposal, especially on the Internet, I have examined the most recent studies on brain mechanisms with the question in mind as to how these studies could be relevant to foreign-language teaching.

For the last 20 years it has been possible to study brain functions with the help of modern equipment. This is done using non-invasive methods such as functional MRI (Magnetic Resonance Imaging) and PET (Positron Emission Tomography).

Let us first turn to some general remarks concerning the lateralization of the brain, i.e., the division of the brain in the left and in the right hemisphere.

In most humans the language area is located in the left hemisphere, whereas the right hemisphere controls emotions, melody and spatial perception. This holds true for 95% of people, insofar as they are right-handers, although surprisingly enough, this is equally true for the majority of left-handers, namely for 70% of them.

This means that, as far as language is concerned, it is not a natural phenomena for left-handers to have a right-hemispheric language area. Such inversely associated behaviours are typical of hearing because the right hemispheric hearing area is activated by what we hear through the left ear and vice versa. The limbs are also controlled in the same manner. However, for vision, this is only partially true since only one half of the field of vision in each eye behaves as such.

For the majority of humans the right, i.e., the non-language hemisphere develops a lot more than the left up to the third year after birth and it is only then that the left hemisphere begins to take over the language functions. If and when this process fails, speech disorders can manifest themselves in children.

In this respect humans have been particularly badly served by Mother Nature in their first year after birth, because we develop only 25% of our brain capacity, whereas monkeys, after barely one year, have already developed 70% of their brain capacity and a lot of other animals almost 100%. In the subsequent 4 to 5 years the human brain capacity is multiplied fourfold. And it is because of this rather slow process of growth that the human brain has much more time to adapt to the individual and complex conditions of its specific environment. In the first years after birth, for example, humans can learn not only their own native

language, but various other languages as well, at least on an elementary communication level and on the condition that the languages are continuously being spoken in the child's environment.

Further general findings of recent neurological research could be relevant for foreign-language teaching. As Schlaepfer (Schlaepfer 1995) concluded from his study, the language area in women is generally more distinctly developed than in men.

On the average Broca's area is 20% larger in women than in men, Wernicke's area is even closer to 30% (J. Havarty et al. 1997). This finding is consistent with the fact that women generally have better verbal skills than men. In foreign-language teaching at schools this parallel - at least after puberty - has been repeatedly pointed out during the last 50 years. (Carrol 1965, Carrol 1999)

Let us now turn to research that might be relevant to foreign-language teaching. As far as the part of the brain involved in language is concerned, the Broca and the Wernicke areas are distinct. The former is especially responsible for the recognition of vocal sounds and their formation or articulation, whereas the latter, Wernicke's area, is the special location for the logical processing of language.

In their research, Di Virgilio and Clarke (1997) point out that the connectivity between Broca's and Wernicke's areas has not yet been fully clarified. Therefore they have focused on the elimination of this deficit. With the help of a PET-investigation, they traced the connections in patients with an infarction of the inferior temporal cortex in the right hemisphere. They were able to determine direct inter-hemispheric connections between Broca's and Wernicke's areas and in this inferior temporal cortex, a result which suggests parallel pathways in visual-verbal processing. The patchy distribution of visual inter-hemispheric connections within Wernicke's area hints at a functional compartmentalization of this area. Such a link is extremely interesting for foreign-language teaching. The link is supported by further research. Collins and Coney (1998) were led to conclude that both abstract and non-abstract words are anchored in a complex network in the left hemisphere, but that non-abstract words, which produce a visual association, are processed simultaneously in a "subsidiary word processor" in the right hemisphere. In other words they produce an inter-hemispheric communication. Faust among others (2000) also noted that "metaphorical words" in sentences involved both brain hemispheres. In a later study, Zencius et al. (1997) reported that brain-injured patients learned better when what they heard was simultaneously presented on flashcards and when the exercise was subsequently repeated in a peer group by means of question and answer.

The interaction between the various senses for the purposes of improving memory has a long tradition in foreign-language teaching. One source is Comenius' *Orbis sensualium Pictus*, and another are the Greek and Roman rhetoricians, especially Quintilian. Mnemotechniques do not derive from the use of pictures, but rather from the visual representations of *loci* familiar to the orators. Yet it is only recently that Holtwisch (1992) has proposed the use of mental imagery in foreign-language teaching. On the other hand, it has constantly been maintained that multi-sensory or polymodal learning leads to better memory performance. According to the consolidation hypothesis (Sinz 1978), using polymodal encoding through various senses via a subsequent consolidation phase can decrease the amnesia gradient and increase the consolidation gradient. Similarly, Paivio (1979) has attributed his successes with memory increase to the activation of the left hemisphere by words which had to be learned by heart and of the right hemisphere by their simultaneous visual representation of the concept associated with the word. Thus it appears that the recent neurological insights cited above confirm what psychologists have known for 20 years and rhetoricians for 2000. It should be pointed out, however, that the current surfeit of visual stimuli to be found in modern textbooks does not reflect the right methodological conclusion to be drawn from this research. In fact this flood of information may lead to weakened perception. An active visualization method of learning, like the use of visual mental representations when storing foreign-language data, is possibly more effective than a mass of pictures. Such a method may stimulate learners to form mental representations of verbally expressed processes, such as they occur in textbooks, in order to remember them better. The active linking of written foreign-language items and pictures to form word-icons is rather like what teachers do when they write the word *pollution* in such a way that the double-ll represents two funnels producing dark smoke, a type of rebus in fact.

2.2 Research on the Language Area of the Brain in the Hearing-impaired

Extrapolation from studies of hearing impaired people may also open up new vistas for foreign-language teaching. The PET experiments by McGuire et al. (1997) prove that the profoundly hearing impaired, when they use "inner signing", are not using the visuo-spatial areas of the right hemisphere which controls visual and spatial perception, but rather the brain area which in hearing people belongs to the language area, and gets activated when they practice inner speech. These findings are of particular interest to the foreign-language teacher, as they lead to the conclusion that, for hearing impaired and hearing pupils, gestures

accompanying language used in foreign-language learning in all probability further activate that part of the brain which is responsible for acquiring linguistic skills.

2.3 Research on the Use of Gestures in Foreign-language Teaching

Yerkes et al. had already showed in his studies in 1908 that the mind operated optionally when accompanied with non-stenous movement. This could be confirmed in many studies in the realm of foreign-language training. Grzybek (1983) and Baur et al. (1984) prove that bringing gestures into foreign-language teaching helps students to better remember what they have learned.

Three studies have revealed clues in this respect. Student groups who were completing beginners' courses in French were given a literary text with 534 unfamiliar words. (Schiffler 1988). The first group learned the text and the German translation by means of "suggestopedia"; that is, the bilingual text was first read by the teacher to the accompaniment of classical music, then the contextual and bilingual vocabulary was repeated during a relaxation phase with baroque music. On average these students could translate 222.9 words. The second group learned as they pleased, either on their own or in pairs or groups. They could correctly translate 225.8 words into German. The third group, however, learned in an accelerating rhythm suggestopedically and additionally with gestures, what I call "somatic learning". They could correctly produce 270.5 of the translations. This clear difference was, however, only significant on the 10% level and could, as a consequence, only be interpreted as an indication of a possibly correct method.

This last experiment with somatic learning was repeated in five German classes which were learning French as a third language. We also added a phase where the students worked together with a partner, testing one another on vocabulary (of the text). On average, they learned more than 60 words during the experimental lesson of one hour (Schiffler 1992). On the other hand, Pillar's study (1996) is more conclusive. Four groups were taught foreign languages, the first of which heard all the dialogues on cassette, as did the second group, which also received drama lessons. The third group learned through videos and through additional teaching in drama, whereas the fourth group learned from the video samples only. The third group, which had learned through video and with additional teaching in drama were significantly better than the other three groups in all respects.

Other research seems to support these methodological suggestions. Mayberry (1996) concluded from her PET study that neurologically healthy people activate the right hemisphere regions during an emotional prosody recognition study. Why shouldn't our

students use more emotional prosody during learning and repeating new words or sentences? Why shouldn't they combine somatic learning with speaking aloud and emotional intonation?

2.4 Research on Language and Relaxation

An experiment by Jasiukaitis et al. (1997) on language and relaxation produced results surprising even to the researchers, because it had previously been generally accepted that during hypnosis, the left hemisphere, the seat of language in most people, is completely inactive, whereas the right hemisphere, which among other things is more responsible for emotional and spatial processes, becomes the focus of brain activity. Jasiukaitis et al. found that the opposite was true: The language area in the left hemisphere was very active during hypnosis.

We have already mentioned the procedure called "suggestopedia", which aims at a more effective method of learning a foreign language by rehearsing the new data in a relaxed situation, so that they can be remembered and stored in long-term memory more easily. This is not a question of hypnosis, which presumes a state of deep relaxation, but of what is known as the Alpha-state, which refers to a pleasant, relaxed state manifesting itself in the brain through an intensified occurrence of Alpha waves. It can be induced by music as well as by the appropriate words. Since neuropsychological research has determined that the language area is active even in a state of deep relaxation, it is certainly safe to assume that this will be the case in a state of light relaxation and that foreign-language learning data can be processed in this way.

The long-term experiments with four groups (Schiffler 1992) have shown that teaching which systematically rehearses learning data by means of music-induced relaxation, is more effective, provided that the teaching is intensive and takes up to four hours a day. This has also been confirmed during intensive teaching of 14-year-old students (Schiffler 1992, 127ff). Further long-term research (Holtwisch, 1990) conducted during half a year of regular school teaching has demonstrated an improvement in the general performance of the whole class, as compared with a parallel class, and, furthermore, an increase in self-confidence and a decrease in anxiety among the students.

Difficulties in concentrating is a phenomena that is reaching epic proportions in today's schools. The introduction of relaxation pauses helps to draw attention to the learning difficulties in a different way. Key scenes in the plot structures of the texts in class could be dealt with by the teacher through the students closing their eyes and imagining the scene. Much vocabulary, which is explained through gesture, can be better memorized if it is acted

out in a short scene. Explaining this process in more detail is the goal of the following chapters. At the same time, we will look at the eminently important role of the teacher in foreign-language training.

3. Learning More Effectively with the Placebo and Hawthorne Effects

In the end, no matter which method the teacher ends up using, it is the way the teacher interacts with the student that will influence the student's motivation in learning the new language. Since the learner is supposed to take on a whole new language, this is especially important in the beginning years of foreign-language training. Language is for everyone an important part of their personality and thus influences to a certain extent their social role in society. Thus, taking on a foreign-language will influence the personality of a learner. Despite all of the media that are now used in teaching a foreign language, in the end it's the teacher, who is the main representative of the language and who will greatly influence the way the learner feels about the language. These psychological implications have already been discussed and laid out in great detail. (Schiffler 1985, 37ff and 1998, 31ff).

Here we will discuss two very well known and recognized phenomena in psychology, which can improve to a high degree the teacher's competence. These are the placebo and the Hawthorne effects. Although these fundamental findings from experimental psychology and medicine have been well known, tested and and corroborated again and again in the last seventy years, they have never before been used in education nor in the area of foreign-language teaching.

3.1 Definition of the Placebo Effect

Through the popularization of medical research, the placebo effect is generally understood as meaning "the effect of an ineffective drug or medical preparation, which is effective because it has been given by a doctor." "The fact alone that this medicament is prescribed by a doctor as a rule normally causes changes in all dependent variables. The strength and direction of the placebo effect is largely dependent on numerous variables" (Arnold et al. 1980, 1644). These variables are dependent on the personality of the participating persons, the way they have been instructed and the conditions of the experiment. In random samples, it has been determined that up to 40% of those tested were "Placebo reactors", meaning that they strongly reacted to a placebo"(Häcker u.a. 1998, 646f.).

Although this phenomenon has been well known since ancient times, it has been only investigated systematically since 1946. For example, in an experiment on senior citizens, who were prescribed dummy or sugar pills to improve their concentration, the result was that their ability to concentrate improved by 42% (Wolman 1977, 457). An integral component of the

placebo phenomenon, however, is that as time passes its effectiveness decreases. This should be taken into account in the teaching of a foreign language; that is, certain methods should be after a time replaced by others.

In everyday usage, the term placebo is often misunderstood as meaning the same as ineffective, because it is understood as being a prescribed dummy medicine. But in reality, it is a definition for the effectiveness of the power of suggestion, as in the aforementioned situations. But of all the above-named factors, without a doubt the most important one is the doctor's belief in the effectiveness of the medicine . Because of this, double blind experiments have been made, in which not only the patient but also the doctor had no knowledge as to whether the medicine they were prescribing their patients was real or not. This was done, in order to avoid the doctor's influencing the patient's perception of the "medicine". It was discovered that the power of suggestion is very strong, when the doctor himself is convinced of the effectiveness of the medicine (Lienert 1955) and he tells his patient: "My patients had excellent success with this medicine for many years."

A real medicine is also effective when the doctor makes no commentary while prescribing it, but its effectiveness can be - in some cases considerably - increased, when its prescription is accompanied by positive commentary like the aforementioned. And exactly this effect of being able to influence is very important in foreign language teaching: the teacher only convinces the students with methods which are effective and which *he believes to be effective.*

The first person to suggest using the placebo effect in foreign language training was the medical doctor and psychologist Lozanov, who originally used foreign language training as a area for his psychological research.

When Lozanov speaks of "all kind of ...rituals" he is without a doubt thinking as a medical doctor of the undoubted importance of the way a teacher introduces a technique. The question of whether there are methods that are more useful than others was secondary to him. I have to a large extent repeated both his short term and long term pilot experiments. Although Lozanov's extraordinarily good results in the case of the retention of the meaning of learned vocabulary could not be confirmed (Schiffler 1992, 8), it is due to his work in the field that we were able to discover the effectiveness of the placebo factor in foreign-language training. An effectiveness which can be positively put into use regardless of the method being employed.

3.2 The Definition of the Hawthorne Effect

The Hawthorne effect is less well known and therefore less prone to misunderstandings. It is named after a North American industrial plant, where for many years factory workers and the conditions of their achievements in variables was examined. The study was summed up mostly by Mayo (1933). In the first phase (1924 - 1927), the experiments were about the physical and in the second about the social influences on the productivity of the factory workers. The results of both of these experimental phases are relevant to the way foreign languages are taught.

Teachers are often skeptical of the empirically-based statistical experiments in educational theory, because these experiments rarely correspond to their personal experience. Just like in the placebo effect, examining the Hawthorn effect is about getting to the source of many of the errors in these statistical analyses, which in turn lead to distorted results. These effects are therefore so relevant, because ever since their discovery they have been able to be proven as the phenomenon which explains why the results of so many empirical experiments are suspect. It is exactly the statisticians themselves, who are convinced of the influence of these effects. Why then should the teachers not be convinced?

In the first phase of the Hawthorne experiment it was established that it was not, as it was at first thought, the intensity of the lighting of the workplace which had an effect on the achievement of the workers, but rather the *changing* of the lighting. The phenomena of increased production could be ascertained even when it only appeared that the lighting had been changed; that is when the bulbs that were replaced by others which had the same wattage. The test persons' expectations through this novel effect were accordingly decisive. (Clauß 1991, 258).

In the second phase of the experiment, not only were the motivations of achievement of 20,000 factory workers observed, but more specifically 14 in the Bank Wiring Observation Room. The result was that the informal social relations such as the way one is perceived and the necessity to feel personally accepted played a decisive role in the achievement of the workers. (Wolman 1977, 328).

Rosenthal (1975) was able to confirm these results within the school area; where the pupils were flattered (and therefore worked harder), when they were allowed to take part in experiments. Furthermore, teachers achieved better results when they, because of wrong information they had previously received, thought they were being assigned a class, which was on the verge of making a leap to greater progress (Tewes et al 1977, 71f.). In both cases one speaks of the Rosenthal effect, which is also known as the Pygmalion effect, named after

the sculptor in ancient mythology, who is so taken with his sculpture of a woman that he begs the goddess Venus to turn her into a mortal (Ovid, Metamorphosen, 10, 243ff). The connection to the Placebo effect is obvious.

3.3 The Use of the Placebo and Hawthorne Effects in Teaching Foreign-Languages

More and more the tendency in the modern pedagogical methods, especially those who take up the position of "radical constructionism" (Wendt 1995) is to be very concerned with the goal of developing "independent learners." This is in every way something to be supported. However, the teacher's role in this development is not appreciated enough and sometimes hasn't even been discussed at all. To underestimate the teacher's role in foreign language training or to not even pay attention to its importance, is too idealistic and already assumes that the learner's ability to learn independently has already developed. In reality, the teacher must play an *active* and constructive role to helping the students become more independent learners. It appears that the developments in the dialogue in the theory of teaching are contrary to what goes on in schools. The more independent the learner, the more the teacher's role is reduced to being that of a helper; as the theoretical discussions demand. Thus leading more and more teachers to have less authority over the learners.

In this case, the placebo effect is not a remedial course of action for this problem (lack of teacher's authority), because it does not give the teacher any authority. But it can support the lesson of a teacher who already possesses authority. The term authority should by no means be a slogan, but be more clearly defined. From the learner's perspective, the teacher's role fulfils three main functions, which necessitate his authority and which should be named here. It must be noted, however, that the order of priorities depends on the nature of the situation.

1. Firstly, the teacher's function is that of someone who gives out marks and fills out reports. The teacher wins respect (and therefore authority) in the eyes of the pupil, when the students feel that they have been treated and marked fairly. Nothing upsets a student more than when he feels that he is being treated in an autocratic manner and that his results are arbitrary. On the other hand, when the student is taught strategies and learning techniques and a large section of the class still does poorly, then the placebo effect quickly loses it's effectiveness. There are ways, however, of getting out of this dilemma. Because they are seldom practiced, we'll take the opportunity to discuss them more concretely.

More short written tests should be assigned for the whole class in order to balance out the marks for the tests. Because this requires a great deal of extra work on the teacher's part, it is rarely done. However, when the class is separated in two parts and one half corrects the work of the other half, then the teacher is relieved of the burden of extra marking, thus making the task manageable.

Giving the pupils more chances to freely create something themselves; whether it is writing a short essay or poem or learning something by heart. The teacher should overlook mistakes made during the production of these voluntary activities and give the students a good mark for their projects.

Giving the pupils a chance to write major parts of the identical test again, so that the students become truly interested in the mistakes they make and in the teacher's correction: the results are better marks.

Introducing the concept of "mistake killers": that is, encouraging the students to use difficult words and difficult idiomatic expressions. (For example in French *si l'on en croit les paroles de...* or *comme si de rien n'était* or difficult constructions like the *passé composé* from reflexive verbs, i.e *je me suis acheté . . ..)* Rewarding the pupils for learning and correctly using these "mistake killers" by "forgiving" one or even two mistakes

2. The second function of a teacher is to maintain attention. If he is not able to do this he loses his authority over his students. It is important that he is able to maintain an atmosphere where the students can work. Even if he can endure or tolerate interruptions, his hard-working students will be disturbed by the noise made by their classmates.
In France the teacher is able to turn a troublesome pupil over to a *"conseiller pédagogique"*, who can then take the time for the student and decide if he/she requires disciplining actions. The student in question is then sensibly penalized in that he/she is sent out of the class. However, it is the best way that all discipling actions are previously discussed in class. In the end it is of course the teacher's decision and his responsibility to establish order in the class. For a further discussion of the behavior of the teacher in the classroom please see the aforementioned text (Schiffler 1985, 37 ff).

3. The third task of a teacher is to teach the foreign language. This can, however, only be achieved when the first two functions are fulfilled. The placebo and Hawthorne effects can here be used productively.

Here are some examples: the teacher today receives academic training in how to teach, which supports his work. For a long time, in educational science circles the necessity of having "clear learning goals which the student himself can understand " has been discussed. That means that the teacher explains to the student his methods and the goals he hopes the student will achieve. Why then shouldn't the teacher explain to the student why he thinks his methods are the most effective? Naturally he should not only successfully explain his theories but also be able to put them into practice. The more convinced he is of his methods, the more useful it is when he shares his information with his students and the more effective the placebo effect is used.

Furthermore, research shows that the effect is much stronger when the teacher puts a "new" method into practice. Here it is not about putting *the* method into practice, but rather supporting each of the methods taught today in teacher's training schools with the placebo and Hawthorne effects. The idea is not that anything will work, like in the dummy pills used in the studies on the placebo effect, but rather to support the already effective teaching methods with the placebo and Hawthorne effects.

It is also not necessary that *new* methods be used, it is enough when the teacher uses parts of the methods, plausibly explained learning techniques and strategies. As it already has been said, it is possible that the learner already knows about these methods, what is a necessary condition is that the method is not practiced over a too long time period. Here we can use and learn from the example of the Hawthorne effect. The methods should be stopped after a short time, only to be taken up again after a time.

This is not the place to discuss the many varieties of methods available, but nevertheless some examples will be mentioned. Looking back, I'd like to admit that my own successes as a teacher were not necessarily due to the method used itself, but rather due to the phenomenon of the aforementioned effects. When students in their second year of French suddenly become more motivated and work harder despite being shown an old film with bad sound, or furthermore when all of the pupils (except for one) of a beginner's class bought themselves a tape recorder (which at that time cost around $200) only because the teacher spoke of the advantages of working with recordings of native speakers, copies of which are given to the students (Schiffler 1976), this is the Hawthorne effect in action.

The teacher today can achieve the same results by supporting an independent learner with some of the following methods:

- Encouraging the students to work independantly with contextual bilingual vocabulary, which is written on file cards that are to be used systematically with a "vocabulary learning box" **(see XXX),**

- Encouraging the student to teach his fellow student a concept; i.e. "learning by teaching" (Graef et. al. 1994).

- Introducing texts with activity-oriented teaching (see 8.1)

- Practicing the foreign language by "learning in projects" (see 8.3-8.5)

Certainly new methods for the students are:

- Somatic learning (see chapter 5); which can be used in the most varied forms, whether with Asher's "Total-Physical Response Learning" (Asher 1982) or with "Omnium Contact (see 5.4.2).

- Charades or acting out scenes while emphasizing the paralinguistic elements (Pillar 1996) (see 5.5)

This can above all be achieved with the completely innovative way of learning by mental visualization (see chapter 6) and learning in a relaxed state (see chapter 7).

In order to avoid a misunderstanding, it is important to note that this pot pourri-like naming of methods is not to be confused with the in teacher training recommended method of changing phases. The teacher should choose from this list (and the examples to be discussed in the later chapters) the methods which truly convince him, in order to take full advantage of the in teacher training proven placebo effect. The teacher then presents the students with methods, which they either know well or which are new.

3.4   The Hawthorne Effect and Interaction of the Students with Each Other

As I presented the concept of "Interactive Foreign-Language training" (Schiffler 1985), I assumed that a positive social interaction in the class was an important condition for the effectiveness of foreign-language training, especially since it was about *communicative* foreign-language training. At that time, the studies on the Hawthorne effect were not taken into account. They clearly showed that the social relations decisively affected not only the interaction within the group but also the achievement of the individual.

At that time I recommended improving the social relations between the students through "*interactive group-work."* (Schiffler 1985, 136ff) The premise was organizing groups from the point of view of the possible therapeutic benefits. As it was then, the students are still often left to build their own groups: this rarely results in the improvement of social interaction, but rather reinforces the present conditions, whether good or bad. In any case, this does not change the interaction of the whole group, even if in some cases it improves the ability to co-operate between certain members of the group. Group-work is justified due to pragmatic reasons. When students begin to work more creatively and productively, the amount of work the teacher must correct also increases: but when the assignments are limited to those of some groups, then the teacher's workload remains reasonable.

The improvement of social interactions through the Hawthorne effect is ensured through partner-work, if the teacher makes sure that the partners, as agreed by the students, change over time. (Schiffler 1998, 26ff) This will be further discussed in chapter 4.

The suggestions are, however, based on practice, not just theory and are used with success outside of the field of foreign-language training. One example of this is the "*praise exercise."* Here, a student who had trouble fitting into the class community worked in the group after he was given a particular task in a group exercise, in this case that of reporter. The teacher pays close attention to this group. At the end of the activity, as usual, the students are asked to give feedback on how the exercise went, but only to give negative critique in special cases. The teacher is of course allowed to praise the student, who has been having difficulties. If he publicly praises him, it will foster his integration into the group, but it will help the student much more if he receives praise from his peers.

I have recently presented further methods which foster social interaction in foreign-language training (Schiffler 1998, 26ff) In this text we only discuss essential aspects of the method. Partner-work is the form which has successfully gained acceptance in the last few years. A great help to partner work is the "partner-sheet" (Héloury 1983) Here one student works on an exercise dialogue with gaps in it, in the meanwhile his partner has the missing information, with which he can correct his partner. Many publishing houses have now adapted this kind of exercise as additional material for their textbooks.

As successful as pair work in this form is, it doesn't encourage the interaction between the whole class. One possibility of furthering the positive aspects of pair work unto the entire class is to randomly (but with the student's agreement) change the places of the students for a short trial time. Helpful, but not necessary, is when the boys and girls are first divided up into two groups thereby encouraging boy-girl pairs to be formed. This leads to a more intensive

contact between the students even without partner work. An increase of positive interaction between the groups of students takes place when "random partnering" is encouraged in other subjects and when this method is after the trial period, continued or at a later time once again practiced.

4. Principles of Effective Lesson Planning

4.1 Non-Linear Teaching

What teacher doesn't groan at the amount of information in the textbooks which he must get through in the school year and how he'll never be able to cover it all?

Wouldn't it then be absurd to demand a further increase of material? Or to claim that the teacher or his way of teaching is at fault if he isn't able to cope with the material?

And yet this is what will be maintained in the following chapter. Up to now, during the lesson the teacher has demanded from the student that everything that he has been learned be actively present; that is that the student should be able to speak and use what he has learned in the lesson. Can we justify this demand? Wandruszka (1979, 21) explains the relation between active and passive language; that is what we use and its relation to what we actually understand, has a ratio of 1:1000. Perhaps this number may be exaggerated, but it is correct to say that we passively understand much more than we actively use.

When we thus take a step back from the requirement that the student must be able to actively repeat all that he has learned, then we can take the position that the amount of learning material can be significantly increased. This position however is only possible if we can assume that the foreign-language texts will be made understandable, by using, for example, body movement, pictures or by translating the text, in the way which is established in this book. Linear teaching means that the material, which is to be learned, is didactically reduced to the smallest possible units: which are then phonetically, lexically and grammatically taught with the expectation that the student will then have total mastery of the material and be able to actively repeat it.

Non-linear teaching means that much more emphasis is put on listening comprehension (Neveling 2000); much more importance than has been required up to now in the teaching of foreign languages. This means giving the student the chance to learn with an emphasis on the *auditive-receptive.* As long as the student is given the chance to understand what has been played for him and not asked to immediately repeat it, he will not feel overwhelmed at all.

This can be concretely seen in a one year long experiment in non-linear teaching on four beginner English classes by Bleyhl (1996). Most importantly, the students' listening comprehension skill was trained in the first five to six weeks by using the *Total-Physical-Response Method*; that is that the students showed that they understood the listening

comprehension material by using movement and by using "*learnables*"; that is 100 pictures per week, which in turn correspond to the understanding of as many simple sentences.

After this initial receptive phase, the units from the textbooks were introduced in a similar way and the above explained auditive-receptive method was continued. Thus the learning material was doubled, so that the students at the end of the year had learned a vocabulary of up to 1200 words, including grammatical constructions.

Through the intensive use of listening comprehension, before and during the teaching of the textbook units, the lessons contained few completely new words and structures. Of course the students were required to only actively use material out of the textbook, but their speaking competence was as it were a "by-product" (Bleyhl 1996, 345) of their listening comprehension ability. This was further supported by having the students read three supplementary readers.

There was a control class for only one of the four classes available. Although they spent much time on listening and reading comprehension skills, they were not able to get through all the units in their textbook, while the control class was not able to complete the last two. After each unit, an informal test was completed in both classes. Although this test was carefully prepared in the control class and not at all in the experimental class, it was the experimental class that did better. In all tests they scored over a half point higher.

Critically one can say that the most important factor, a highly motivated and competent teacher, had "falsified" the results of this empirical experiment. But positively expressed, one can recognize the positive results as a consequence of the Hawthorne effect, as discussed in the previous chapter. The Hawthorne effect was a result of using the new method and the placebo effect was the outcome of having an engaged teacher. But at the same time, the positive result can also be a result of the achievement of all of the requirements which are mentioned above: the input of material was increased. Somatic learning and visual learning supported inter-hemispheric learning. These, at the same time, allowed the increased input of material to be comprehensible. The material that was covered in the textbook was effectively learned in two stages: first *receptively*, that is passively and then actively, in other words by having it taken up in class. This ensured that the students learned through the principal of learning with time-chunking (?) (See chapter 4.4). The presentation of "*Learnables"*, according to Bleyhl (1996, 344), was seen as a chance to have a *relaxation* phase in the lesson (see chapter 7). To the students, this phase was something new; thus the Hawthorne effect came into play. The special engagement of the teacher was emphasized; which points to the results of the placebo effect. Yet the success of the experiment can lead one to assume that the

superiority of the experimental class could also be similarly confirmed even if the influence of the teacher factor were to be empirically ruled out.

4.2 Lateral and Inter-linear Translation

An educational goal of high importance is the fostering of the independent learner. This is a central theme; which has been present since Rousseau (1762) and throughout the history of educational science. In the school, however, it gained a rather late entry: Dewey et al introduced it in the USA (1935), Freinet (Bruliard et al 1996) in France and Kerschensteiner (1914) in Germany. It was much later still called for in foreign-language teaching in Germany by Dietrich (1974); in the form of communicative foreign-language training by Piepho (1974); and in the form of interactive foreign-language training by Schiffler (1985). Martin (1994) has gone his own way of fostering autonomy in foreign-language training in that he gives each student the chance to become the teacher to his peers. Newer efforts in furthering independent foreign-language learning can be found in "activity-oriented language learning" (Bach et al 1989, Timm 1991, Schiffler 1998).

In foreign-language teaching this goal can be achieved, above all, by encouraging and stimulating the student to read independently. The best way of motivating the student's interest in reading is by having a *motivating* content. But, when textbooks are being written, this criterion is often secondary; since other pedagogically important criteria are given priority. There was a time when it was considered important to fill the textbooks with as much vocabulary as possible which belonged to a certain aspect of everyday life: school, shopping, train station etc. (see among others the texts from the French writer Ionesco in this book, **p XX**), which was naturally quite far away from being a motivating and or stimulating content. This was followed by filling the text with as many variations for a grammatical structure as possible, which were then presented as a focus to be practiced in the lesson. Such attempts to teach something useful only resulted in lessons' content becoming trivial and having little to do with real life. The call for having situative contexts led to communicative dialogues becoming more important.

In the didactics of pragmatism register became important. That is in what different ways a speaker should speak in order to achieve his intention (illocution). These had to be different since the different roles the speakers have had to be kept in mind. That means that when a student asks his teacher something, he must use a different register than when he asks his peer something. As useful as these requirements taken from linguistics can be, the

textbooks that were a result did not place an importance on what is interesting to the students. It would be better to include these tasks by placing them with the oral exercises that follow the motivating text. They are justified in this setting. In the beginning stages, motivating content alone will not encourage independent reading. The content can only have a motivating effect when the student understands it without too much trouble.

How Well Do Students Understand Textbooks?

Teachers who use the direct or monolingual approach delude themselves in how well the students understand the texts. Translation is avoided in monolingual teaching. The students re-tell or summarize the text, complete reading comprehension exercises and thus lead the teacher to think that the students have understood everything. For example, in a class of ninth and tenth graders, which were seen as being very good by a teacher with thirty years' experience, the following happened. After the lesson had been gone through and completed, the students were asked to translate the last sentence of each of the two lessons. Both classes had the ideal size of 15 students. The teacher was convinced that most of the students would be able to translate these last two sentences without a mistake.

At the end of the third year of learning French, not one student out of the class of thirteen in the ninth class, was able to translate one of the following sentences without making an error. The brackets after each sentence show with which frequency certain words were incorrectly translated:

Charlotte: Oui, mais regarde (1) tous les jeunes qui vont dans la rue manifester contre le chômage: ils ont peur (3) pour leur (1) avenir, eux!
Olivier: je comprends les étudiants (1) et les lycéens (1) qui vont (7) aux manifs. Mais le chômage, il n'y en aura pas toujours! (5) Non, moi, j'ai le moral (3) malgré (3) tout.

The focus words from the unit *manif* and *chômage* were correctly translated by all the students. But the biggest problem for the students were the grammatical words: *vont* (7), which was translated as meaning "to want"; *ne pas toujours*! (5), which was translated with "no more"; and *malgré*, which hadn't been translated at all.

The results of students in the tenth class, that is at the end of their fourth year of French, were not much better. Only one out of twelve students was able to translate the following sentence without a mistake:

Malgré toutes ses bonnes actions, l'Abbé Pierre fut (4) aussi critiqué. On lui reprocha (3), entre autres (1), de trop (7) parler et d'être resté (3) fidèle (1) à ses amis même quand (2) ils avaient (2) fait des erreurs graves.

Also here it's notable that short words like the adverb *trop* was translated by seven of the students with "much". The grammatical word *fut* was translated four times with "must", *avaient fait* with the wrong tense and with *être resté fidèle*, it seems that the construction with *être* made the term difficult to understand, since only one student didn't know the meaning of *fidèle*. It was clear that in the case of *reprocha* the students didn't know the meaning of the word. Two of the students were not able to translate the sentence at all.

If the students had been given the chance to have next to the textbook lessons a lateral translation**,** which would have clarified any problems, then probably most of the most frequent mistakes would have been less common. The vocabulary, like *chômage* and *manif*, which appeared in the bilingual glossary were correctly translated. The problem words appeared to be those, that were assumed to have been known for a long time.

Texts with Lateral Translation

When the student is able to compare the text with translations in his mother tongue, then he is likely to be able to correct meanings which he has learned incorrectly and which do not appear in the glossary, by giving the text a quick revision. Such a quick revision of words, such as *vont, ne pas toujours, trop*, which he may have incorrectly learned would be absolutely necessary.

A further advantage of having a bilingual text has not yet been recognized pedagogically. When the text lies in front of the student with a bilingual translation, then it's easier to carry out a monolingual lesson *orally*, because the student does not need to have difficult words painstakingly explained to him. Nor do the students who have not understood at all need to have it explained in their native language.

The written translation has in the following form the function of making learning easier in the following ways:

1. As a lateral translation: The language which is being learned is on the left, the translation in the native language is on the right column. The new words are written in cursive in both texts.

2. As a inter-linear translation: The translation is printed between the lines of the language being learned. The new words are written in cursive.

3. As a double inter-linear translation: In the first in-between inserted line, there is a "mirrored" translation aid: that is that each expression in the goal language is literally translated, which is then followed by a second insertion which has a correct idiomatic translation. Naturally this kind of double translation will be to reduced to the teaching of beginners.

It is one of the perversions of didactics that it is believed that the students will be motivated to learn a new language without a translation, without explanation of the meaning of a text and by forcing them to look up every word themselves in the glossary. Whoever believes that foreign-language students will be motivated by being entertained with the possible meanings in the goal language, is thinking of what motivates a philologist. (see Butzkamm 1971).

The above discussed deficits in reading comprehension should in no way lead to the student's be held up with only *active* translation of the goal language. If the student is better able to understand the text through the use of lateral translations, then he will be better able to understand the monolingual exercises that follow. As long as there is no lateral translation available in the textbook, the teacher should make one available to the student. When one looks at programs that are available to learn with a computer, then one can see that such learning aids have been available for quite some time. The student finds what he's looking for at a press of a button.

Up to now, immediately supplying the student with a correct written translation along with the text had been unthinkable and led to the idea that such textbooks did not conform with the official lesson plans: thus such text books were not allowed in schools. It is correct that the teaching curriculum demands that teaching be done monolingually; that is that in the classroom as little speaking in the mother tongue be done as possible. But it has been overlooked up to now that the successful comprehension of the texts is the best condition under which the students will use the vocabulary. As long as the student is not sure about the meaning of the text, he will be apprehensive about using the vocabulary. Despite the call for monolingual teaching methods, the publishing houses and the teachers have never done without bilingual glossaries. Thus making a translation available in the textbook is not an offence against monolingual teaching.

4.3 Motivating the Students with Authentic Texts

The organization of the contents in a textbook, has been discussed and criticized again and again in the last few decades. (See Bausch et al, 1991, 23). We have already examined the way linguistic criteria took such a leading role in the way textbooks were written that motivating the students through the content was hardly thought of at all. There has been an attempt to make up for a lack in authenticity in the texts, by having lots of authentic photographs, which are supposed to convey cultural facts of the countries being studied. But these pictures serve little purpose in teaching the aspects of a country since photos of hotels, families, farmer's markets and schools don't look that different from those found in the native country. The information becomes interesting, and thus motivating, when it points out the differences between the cultures; everything that a visitor may notice when visiting, whether positive or negative. Also pointing out the differences in what may be considered polite behavior as well. For a student of French it would be, for example, useful to know the following: that one is rarely given a plate at breakfast; that when making a birthday gift of flowers, they should *still* be wrapped when presented; that when invited to dine it's okay to take a sip from one's glass before the host has raised a toast etc. One often sees for example in photographs of a French school cafeteria the typical aluminum metal water jugs and the bread baskets, without however pointing out the completely different roles water and baguette play during all mealtimes.

In the biggest experiment on the motivation of French students (Düwell 1979, 213), students were most critical about the schematic structure of the textbook units and the stories without any kind of content. They also expressed a desire for content which was more realistic and for more varied information about the French culture. Although this experiment took place a while ago, it appears that its conclusions and criticisms are still legitimate today: for example about the way the authors of textbooks take great pains with writing textbooks, which they hold to be motivating instead of including authentic texts from the country or culture being studied. Further reasons for the authors of textbooks having difficulties in using authentic texts are: differences in the curricula, which set out in which years certain tenses are allowed to be introduced or the limitations of monolingual teaching, which requires texts being taken up in class which have a clearly understandable vocabulary with limited possible meanings. By the way, the requirement that vocabulary in this respect be explained in the goal language has never been carried out, since there is a bilingual glossary for each lesson in all

textbooks. Here the student has fortunately had the possibility of being able to look up words himself which he might not have understood.

As it already has been explained in the previous chapter, making a bilingual translation of the texts available, that is in the language being studied as well as the mother tongue, allows for the possibility of teaching monolingually. That is *having a classroom which avoids the native language being used in the classroom discussions*. This belongs to the requirement of making available to the teacher all of the necessary leaning aids, which ease learning: this will be ensured by the above discussed translation aids.

The actual motivation must be as a result of content which is interesting and has a rousing effect on the class. Thus, if the texts are supplied with a translation, then it is possible to include texts which would have previously been excluded because they contained too many new words or unknown grammatical structures. Because a progressive and structured introduction of grammar, as is normally found in textbooks, has been proven advantageous and should be maintained, the non-linear procedure is the best solution: A lateral translation of authentic texts such as radio plays, news items, newspaper articles, songs, cartoons, easy literary texts such as poems, short stories etc will make them comprehensible: and they will be introduced into the lessons progressively in a receptive manner as an additional way to increase the input of material.

Thus by making a translation of the authentic texts available in all textbooks, even the ones for beginners, the teacher can focus primarily on the aspect of "motivation through content" when choosing a text to take up in class. Up to now, it was the writers of the textbooks, who had subjectively decided what would be interesting for students to read. But a better, even empirically proven criterion is the success which a text has had with its readers of the culture which is being studied; for example selections of literature for young people for textbooks for students who belong to the same age group. These texts are authentic in that they appear in the original in the country which is being studied. In addition the student feels like he's being taken seriously and even proud because he can read and understand texts by well-known authors, great statesmen, philosophers and so on: it's worth while thinking about and discussing such texts, naturally monolingually; that is with some help from the teacher. Examples for such motivating texts will be given in the following chapter.

What are "Authentic" Texts?

Authentic texts are all texts which come from the countries, where the language being studied is spoken and which play an important role in communication. As already discussed, with the help of lateral translation, all such texts could be used in teaching, even in the beginning years. Nevertheless, it is absolutely necessary when choosing the texts to nevertheless have the didactic goal in mind. It is even justified to use texts, which owing to didactic reasons, have been changed. This is what is meant with the "approach to authentic texts."

Thus an original text can be printed in a shortened form and could be introduced with an introduction and a fictional position on it. Furthermore, vulgar expressions in original texts (the French *argot* and the English slang) could then be replaced by standardized language.

As already discussed, great importance should be placed on the contents of the texts when they impart knowledge, which touches on the differences in and problems of the culture being studied. The call for texts which are written in the idiom used in the youth culture, should not however lead to mindless or mediocre literature; that is one should not just teach what is most popular: for example certain English comicbooks, French *bandes dessinées* or the popular *roman-photos*.

Following, we will discuss some possible examples of what one could use in teaching the French language: in the classroom the *bandes dessinées* such as *Asterix* could be read. Such *bandes dessinées*, like *Asterix*, are highly recommendable: they have a sophisticated historical background as well as an ironic commentary on the present day and use the register of colloquial language while offering a translation in a more formal register. In France, there are popular books on history for the youth market, which serve the same purpose. They could also be successfully used in the classroom; to encourage an interest in the history and culture belonging to the language being studied.

The short stories by Goscinny with caricatures by Sempé, such as *Le petit Nicolas*, could just as well be read in the early years of learning French. Because of their humorous stories about school life, they offer a unique possibility to motivate the young student. Just as well, we can call upon the many possible examples of youth-oriented literature: adventure, future and fantasy stories and novels, as well as the recognized literary achievements of Jules Verne. But when discussing "authentic texts" we mustn't just restrict ourselves to written texts, approaching authenticity can also mean having a recording of a native speaker reading out an original text. Such a recording has much to offer to students; in that it teaches correct pronunciation. Naturally, texts also become more authentic when they are presented as listening material. In this way, interviews with young people discussing concerns of vital

significance which our students may share, recordings of "sound letters" from partner schools or videos can also help the students to become and remain motivated.

Likewise, authentic means the inclusion of artistic and emotional elements; such as listening to and discussing chansons, which are held in high regard in French culture. They mostly have a contextually valid connection to life and society's most important questions.

Last but not least, employing authentic materials also means bringing into the classroom original audio-visual media such as video clips from television, short films or feature films; which might be of interest to the class. Quite some time ago, I learned and experienced the way using films in the class can raise the interest and motivation of students, who were only in their second year of learning a foreign language (Schiffler 1967).

In French literature, there are authors such as Eugène Ionesco and Alain Robbe-Grillet, who were inspired by books for beginners. In writing his novel *Le rendez-vous,* Robbe-Grillet was inspired by the structure and language of textbooks. For the authors, the unrealistic dialogues, in which due to didactic purposes redundant details were repeated, were absurd *par excellence;* elements from such textbooks have been presented as motifs in their literary works in an artistic and exaggerated form.

Such authentic texts could be especially interesting for students, since they mirror, in an unusual way, their own situation as a language student.

Let's look at an example from these works: this comes from Eugène Ionesco's *La cantatrice chauve (scène I)*:

Madame Smith: "Tiens, il es neuf heures. Nous avons mangé de la soupe, du poisson, des pommes de terre au lard, de la salade anglaise. Les enfants ont bu de l'eau anglaise. Nous avons bien mangé, ce soir. C'est parce que nous habitons dans le environs de Londres et que notre nom est Smith."

Or another example: the beginning of *scène II*, here the house servant Marie speaks:

"Je suis la bonne. J'ai passé un après-midi très agréable. J'ai été au cinéma avec un homme et j'ai vu un film avec des femmes. A la sortie du cinéma, nous sommes allés boire de l'eau-de-vie et du lait."
Monsieur Smith: "Et le journal?"

The comedic aspect through the alienation effect is even stronger in Ionesco's play *La leçon:* here the dialogue between a teacher and his private student is presented from an absurdist's stance. The absurdity is expressed above all in the exaggerated manner the teacher praises the student.

Le professeur: "Combien font un et un?"
L'élève: "Un et un font deux."
Le professeur: "Oh, mais c'est très bien. Vous me paraissez très avancée dans vos études.
Vous aurez facilement votre doctorat total, Mademoiselle."

The audience will find the situation even more absurd in that although the student is able to add, she can't subtract. The way the teacher now criticizes the student is in turn also absurdly humorous:

"Il ne faut pas uniquement intégrer. Il faut aussi désintégrer. C'est ça la vie.
C'est ça la philosophie. C'est là la science. C'est Ca le progrès, la civilisation."

Excerpts from such literary works have a very new, when also absurd, connections to being a student. The goal is that the students get pleasure from looking for similar scenes, which they can then act out for the most absurd effect.

For the teaching of English there are already literary texts which could be used in the above named way for the beginner classes: Lewis Carroll's *Alice's Adventure in Wonderland* and Mark Twain's *The Adventures of Tom Sawyer* can be found in the "Sprachrohr" materials (Wolf 1995), where they have been adapted for classroom use.

Whether literature is suitable for the beginner is a matter for the teacher to decide. Without a doubt, one could think that some French stories by Jacques Préverts were conceived for classroom use; since they use an elementary vocabulary and describe everyday situations. With this question in mind, the poems of Lewis Carroll and Mark Twain are also certainly suitable. The encouragement to continue learning is in any case present to a high degree when literature comes into the classroom. The literary text is not divided into units; the reader decides for himself how far he wants to go in his reading. The two given translated versions supplied with authentic texts found in the "*Sprachrohr*" materials ensure comprehensibility; as already discussed one is literal, that is word for word, and one is idiomatic. Thus the student can choose for himself which one he wishes to read. It is

necessary to be critical however of the missing grammatical information and questionably relevant vocabulary. Furthermore it is problematic when texts are read out loud in a slow and exaggerated manner; only if a version is also made available with normal spoken speed, is it then justified to have an educational version as described above. There is an additional version, conceived for self-study, it's one that has its own relaxation music, which might not please every learner.

Approaching Versions of the Authentic Texts

Now we will discuss texts which approach authentic texts. When one reads Helmut Müller's (1975) text "*Der eine und der andere*", edited for "*Deutsch als Fremdsprache,*" one cannot help being reminded of the French forerunners in this literary genre. This text is even more convincing when the students make a sketch out it, and make a video of the performance. A protocol from such a classroom situation follows:

Name? – Wie bitte? - -Ihr Name! – Mein Name? – Ja, Ihr Name! Wie heißen Sie? – Wie ich heiße? – Ja! Also, wie ist Ihr Name? – Interessiert Sie das? –
Nein, aber ich muss es wissen! – Warum? – Darum! Also, wie heißen Sie? - Das weiß ich nicht. – Sie wissen nicht, wie Sie heißen?- Nein, tut mir Leid. - Na schön!
Der eine und der andere stehen vor einer Ampel: Halt! Es ist Rot! – Wie bitte? – Es ist Rot. Sie müssen warten. – Ich muss warten? Warum? – Weil Rot ist. Bei Rot müssen Sie warten! – Bei Rot muss ich warten? Warum? – Das ist so. – Ich möchte aber gehen! - Gehen können Sie bei Grün. – Bei Rot muss ich warten, und bei Grün kann ich gehen? - Ja. – Heißt das: Bei Grün muss ich gehen? – Nicht unbedingt. – Bei Grün könnte ich also auch warten? – Warten können Sie immer. – Und gehen? – Gehen können Sie nicht immer. – Das verstehe ich nicht.
(And so on.)

Dialogues which are realistic, don't really offer the student in the long run much motivational incentive. But the distancing effect achieved by these day to day dialogues have a high appeal and can lead to fun and humorous presentations.

Texts Written by the Students Themselves

Texts written by the students themselves also belongs to the approaching of authentic texts. Black and Butzkamm (1971) have achieved an excellent example of this; in that they gathered thirty authentic dialogues between students and teachers and students, which were naturally written in German and which were about the daily problems and conflicts in the classroom. They translated these into English, in order to be able to use them as textbook texts.

A lesson around dialogue 24 was video taped; Schiffler recorded it as a protocol and discussed it. (Schiffler 1985, 206-223) Here as it follows:

Jean: What's the matter with you? You look so annoyed.
Alice: It's the girl next to me. I can't stand her.
Jean: Why? What's wrong with her?
Alice: She keeps clicking her ballpoint pen. It drives me crazy.
Jean: That's ridiculous. Why don't you tell her?
Alice: I suppose I can try.

Texts, which were written with help of the teacher, have a similar form. Here they are based on what are known as "Interaction games – *Interaktionsspiele* (Schiffler 1980, 110-120). As an example among many possibilities, "*The Who-Is-It*" The teacher asks, for example, the following questions:

What's you favorite food?
Where would you like to travel?
What are the qualities your future husband (wife) must have? (etc.)

With the help of the teacher, the student then proceeds to write down his answers and places his answers in a box. When all of the answers have been collected, they are mixed up and then each student selects a page. When it is necessary, any errors in the answers are then corrected and written on the blackboard. The students then try to guess who the author of the answers.

In another such like interactive method, complete dialogues can be written by the students, with a little help from the teacher. This is called "*ghostspeaker*" (Schiffler 1998, 92f). The teacher helps the students to make up dialogues, which are then recorded on a cassette. These recordings can then be made available for additional written exercise. In

several teaching experiments, I have attempted to prove that this is possible even in the first year: these results have been recorded on video. (Schiffler 1985; 1998, 92ff.) The content of such exercises mostly revolved around themes, in which the students were most interested at that time.

Thus it became clear that the girls were much more willing that the boys, to ask personal questions. The boys limited themselves to questions which were similar to those examples found in the textbook. Here is an example from a Spanish class:

- *Oliver, ¿qué equipo de fútbol te gusta más, el Werder Bremen o el Bayern München?*
- *Me gusta más el Werder Bremen.*
- *Eva, tú eres croata. ¿Cuándo emigraste de Croacia?*
- *Emigré de Croacia cuando tenía dos años.*
- *Peter, ¿por qué te gustan esas historias de horror?*

4.4 Learning with Time-Chunking

"Despite my reservations, I was interested in trying it out to see what would happen." (Stenzel 1995, 186)

This is how Stenzel explained his having the students do the following listening comprehension exercise ten times, seven minutes each time, within a three-week period: instead of giving it out as homework, the teacher played previously taped vocabulary words along with a contextual translation to the class. He took about seven minutes to have the class listen to the tape.

Here are two examples:

They heard him shout - Sie hörten ihn schreien

They must rescue him - Sie müssen ihn befreien etc.

On the cassette, the vocabulary with its contextual translation spoken in the style of rap music. (Stahl 1993, 6)

It was a huge success. Not only did the students know the vocabulary, as the lesson was in progress, but "I was not alone in being amazed that *at the end of the school year* the

recorded vocabulary which had been accompanied by music was easier for them to remember as the vocabulary which had been learned in the usual way. (Stahl 1993, 188)

The effects on the long-term memory are possibly related to the rhythmic-musical aspect of the lesson. Also the effectiveness of learning in time chunks spread out over time has been confirmed by studies in the psychology of learning; it seems to have had a favorable effect on the memory that the exercises only took seven minutes and were done ten times over a longer period of time. It was certainly more effective than if the student had studied 70 minutes in one sitting at home.

In the classroom one cannot plan such a strict distribution of chunks of time. But from the point of view of the psychology of learning, it is favorable when the teacher: first; introduces the new vocabulary in the hour before the introduction of the lesson; second, sets it for homework; third, effectively discusses it a third time with the introduction of the lesson; and four, the students are then assigned to learn it a for homework, which will then be corrected in class.

Up to now the pre-learning of vocabulary, that is introducing it before it is taken up in the lesson, was frowned upon in teacher training. This was justified since at that time it meant the monotonous silent learning of lists of isolated words and, if at all, with phonetic script instead of a recording. These days we have the possibility of using *taped* contextual vocabulary lists, some of which are accompanied with music; thus making independent pre-learning a good idea.

Having a pre-learning session of vocabulary training has the advantage that it reaches students with different learning styles; so that when doing their homework at home they are able to:

 - Choose for themselves the method that works best for their learning style and
 - When going over their homework again, they don't just use one and the same method of learning.

Furthermore, during the pre-learning session, the teacher can give the students many of the available learning aids, whether they are of a grammatical or lexical nature.

If the textbook made a contextual as well as bilingual presentation available as here suggested (**see page ?42**), then the student should copy out this information on file cards; that is the word and the contextual sentence on one side and the translation of both on the other. The use of file cards to learn vocabulary is a method which has been known for a long

time but which is too seldom practiced in the school. While learning at home, they allow for the student to realize the psychologically proven learning principles of independent learning with time-chunking. Moreover, the use of index cards ensures that the order in which the vocabulary is studied is not always the same. At home the student is able to decide which words he has difficulty with and he should only make up vocabulary cards for these words. Learning with time-chunking means that one remembers much better what one has learned four times for five minutes than once for twenty minutes.

The work with the vocabulary cards should be carried out in the following manner: the file cards are filed in a box with five sections, where the first is the smallest and the last one the largest. The students sets himself a task of learning at least five words, these go into the first section; they are learned daily. Every word he has trouble remembering stays in the first section. The cards with the words he has learned with the context example go into the second section; these cards are gone over every second day. The student goes over the cards in the third section once a week, the ones in the fourth section every two weeks and finally those in the fifth and last section once a month. After having checked the words from the fifth section, he can throw away the respective vocabulary cards with satisfaction. It is the amount of words which result in the sections which obligate the student to go forward with his learning. In order to make room, he must set a faster rhythm than has been described.

These days one can naturally program the computer with this system: thus one can then easily go over the words, one hasn't mastered yet.

The advantage, however, of file cards, is that one can always carry the ones from the first section and then go over them when there is time.

4.5 Partner Work and "Responsible Partnerships"

Partner work is when two students work together. As already said, it is characterized by the direct and personal relationship to the partner. The quantity of publications (see *Die Neueren Sprachen*, 1993) relating to this subject is an indication of how this method has established itself in foreign-language training.

Certainly one main reason for the increased use of partner work in foreign-language training in the last few years is due to the little required organizational effort it requires: the students who work together are seat mates. Another reason is the direct social relationship. Seat mates already have, mostly positive, social contact with each other, thus in most cases one can assume that there is a readiness to work with one another. The direct relationship

leads to the fact that both busy themselves with the task at hand, which is not necessarily guaranteed in the case of group work; as can be seen in the sometimes sorrowful experiences in the reality of the classroom. Only when measures are directly taken to avoid this, can one rectify the disadvantages of groupwork in foreign-language teaching (see Schiffler 1998, 47ff). Naturally partner work requires a teacher, who is interested in having a classroom where there is good social interaction: teaching behavior which is partner-oriented is essential to this method. Two students working together improves the social interaction between the two. There is an easy way of using partner work, when the teacher is interested in improving the social interaction within the entire class. In order to carry this out, the teacher must have the agreement of the whole class and the other teachers. Each month, or more often or less frequently this must be discussed with the class, the seating plan is changed according to lottery. This has the advantage of letting the students make contact with other seat mates throughout the entire school day, and not just during groupwork or in subjects where there is group work.

In case the students are unsure about this procedure, the teacher can suggest a compromise; that is that after they have tried out the new seating plan for a certain amount of time, they can go back to the old one if they wish. But when partner work is carried out in such a way, then there is the possibility that students who wouldn't have had anything to do with one another will work together. In such a way, outsiders have the possibility of making contact with other students by chance and not because the teacher has forced the issue. Whether this will lead to more intensive contact between students or the integration of outsiders, is, however, not guaranteed. But it does increase the chances that this will occur when the seating plan is changed on a regular basis. Furthermore, uneasy relations between students may be soothed, since the time they have to sit and work together is limited. After an initial period of resistance, the students may wish for a recurring change of the seating plan by lottery. Such a way of changing the seating plan by lottery, not only allows for the best mixing of social contact, during the group and partner work, but also during the teacher-centered chalk and talk time. In any case this is not a process which costs a lot of time. Thus there is a good chance that it will become established as a normal part of school life.

Partner work challenges the student to work in an independent way in the sense of activity-oriented foreign-language teaching. This of course is also the fact when students are asked to work by themselves. The confident and successful students, of course haven't a problem with this; they find it more of a challenge. But other students become anxious and blocked when faced with difficulties while working alone and thus cannot concentrate on their

task. Which means that one can assume that the chance to work with another student is relaxing. Thus partner work can be, so to speak, described as a relaxation phase because it's essentially social.

Investigations of different learning strategies have shown that less successful students, as soon as they are faced with dealing with a difficulty alone, start to become preoccupied with their difficult situation instead of dealing with the problem at hand and thus develop feelings of anxiety, which in turn tend to block their ability to act. (Zimmermann 1997a) Generally when faced with difficulties, students' response varies between one of the two following attitudes: the one who starts to doubt himself and his abilities to complete a task, thereby going into a panic, or the one who realistically takes stock of his abilities and comes up with an economical plan on how to finish the task at hand (Kuhl 1987). Zimmerman (1997a) was able to show by using the method of introspection the interference that takes place when the first student type is faced with a grammatical problem. With partner work, where there are lexical interference, the learning process profits from the interference that takes place between the cognitive variables and the variables of motivation, gender and group dynamics (as Haastrup (1987) showed through introspection ["pair thinking aloud"] and retrospection). Certainly the high-achieving second student type doesn't really profit from the partner work except by causing them to have more intensive social contact, which is not entirely irrelevant. But the weaker achievers, the "self-assessors" can profit a great deal from the partner work in that they are more likely to focus on the task at hand and not get stuck in worrying over their difficulties with learning. This advantage is probably present for students who share a similar level of achievement: but the situation becomes more advantageous and takes on more prominence, when one student is a slightly higher achiever. For this reason, in the following discussion, partner work will be referred to as "responsible partner work".

The exercise called "partner sheets" (Héloury 1983), especially fosters partner work. The two students sit together with one sheet of paper between them. This sheet of paper has two columns. One student has an incomplete version of a dialogue on his sheet, and the other one has the complete text so that he can help and correct his partner when they are practicing the dialogue. They practice a dialogue together, each covers his own column, but the other student is able to correct his partner's column. This useful "self-correcting" goal oriented exercise is at the same time similar to a real communicative situation. This method can also convince the teacher, who considers the "chalk and talk" method indispensable, because of the need to be present to correct the students' mistakes. The large amount of published material, which corresponds to this method, alone in French teaching, is an indication of the extent this

kind of partner work has gained general acceptance in foreign-language training. (Dreke et al 1991, Spengler et al 1995, 1996, Spengler 1997, 1999, de Florio-Hansen 1998)

Otherwise partner work is appropriate when it comes to correcting. Experience has shown that many students, despite being shown a corrected sheet, printed or on the overhead projector, overlook their own mistakes much more frequently than those of their partner. The student's interest in other's mistakes is much more developed than in their own mistakes.

"Supportive Partner Work"

"Supportive partner work" appears to be a pleonasm, since every teacher assumes that students will naturally help each other. Certainly, this is mostly the case. Nevertheless it is advantageous when the teacher instructs the students on how they can help each other. Co-operative work is, so to speak, guaranteed when the partners must prepare or carry out projects. But partner work should also be extended over to the so called mechanical or memorization work, which is normally carried out alone. The reason for this is that because of the influence of the plethora of media outside of the classroom, more and more students are distracted from doing their homework outside of the school. This leads to a great discrepancy in achievement within the foreign-language classroom. While doing partner work the students should not learn how to become little teacher or controllers, but rather helpers. That is they should learn strategies on how to learn and help each other. For example when they are supposed to memorize a dialogue, one student can say the line in the native language, (when there is the presence of lateral translations) while the other repeats it in the language being learned. This can also be useful when there is vocabulary to be learned. In these cases, being a supportive partner means systematically whispering the first letter or the beginning of the word or sentence and then the complete word or sentence, if necessary. In the sense of learning with time-chunking, the partner work can aid the first "pre-introductory" phase of learning vocabulary.

Learning in this way prevents the first student type from becoming panicky and blocked. The partner is actually felt to be a helper. The tempo of the question and answer sessions should be so quick that the student doesn't have the chance to notice or think about what he can or can't do. Moreover, the suggestion should be that the one being questioned knows a lot or almost everything. Psychologically this can be very encouraging. Breaks in the quick tempo of the exercise rarely lead to an answer but only to the student realizing what he

does not yet know. This is a waste of time. This period of time should be used to learn and repeat, since this kind of learning is mostly about memorization.

"Responsible Partnerships"

Next to the usual partnerships of those who don't have any real difference in achievement, there should also be an encouragement of building up partnerships between those whose achievement in the classroom differs. That is that high-achieving students should become responsible for a weaker student. These partnerships only result through the teacher's initiative.

Such partnerships could be between students who may already be neighbors and could then easily do their homework together. But it's much more important that the partner work be carried out in the classroom.

The helpers, that is the high achieving students, must be so chosen that the task of helping is regarded as an honor. Furthermore it is important that the responsible partnerships are on a voluntary basis. As the experience of Héloury (1983) shows, the teacher choosing the highest achievers to be responsible partners it isn't always the way: students with difficulties are likely to want to work with someone who is only a little better than themselves. Thus the sensitivity of the teacher is required to arrange these partnerships. First of all he should talk to the student having difficulties alone and ask him with whom he would like to work, then the teacher should ask the potential partner if he'd like to help in such a way that is a mark of their achievement that they are being asked.

Making partnerships a normal part of school life enables intensive lessons and aids the student's stamina. Thus at the beginning of the lesson, the partners can correct the homework together. Taking up homework together results in questions and unclear points being discussed, answered and possibly explained by the partner, who is a little better at the exercises.

Thus many exercises are especially suitable for partner work. It is also advantageous when the students are allowed to begin their homework together during the lesson. A special seating plan is not necessary. As soon as partner work is announced, the students should just get up, switch with their neighbors and sit themselves with their partners when it hasn't been agreed that they should change their seating plan with a lottery.

The obvious disadvantage of the normal group work among students with a similar level of achievement is that one or two students complete the work, without the others doing

anything at all. With responsible partnerships it is possible to achieve, and easier to control by checking the weaker student's results, that the stronger student is helping the weaker student to learn how to complete his homework independently. In many cases, the responsible partner work leads to both students having closer social relations**.**

As one can see in almost every sociogram, the high achievers nearly always choose each other. That is the case when groups are made up on a voluntary basis: the result is rarely a heterogeneous group. The responsible partnership is one way of fostering the banding of strong and weak students together. Because of this, the partner work should absolutely start off as a step in social learning in group work.

One can avoid discriminating against those who are being helped in the partnerships, in that the teacher calls on the weaker achievers. When the student receives confirmation through a correct answer, then its also a success for the helping partner. Furthermore the partnership should be dissolved as soon as the previously low achiever gets better marks. The dissolvement of the partnership can be seen by both students as an achievement of success. When it's possible to carry this method over to other subjects, then it is possible that the low achiever in the foreign language class, may be the chosen by the teacher as the higher achiever in another class.

Steinig (1985) has suggested using a similar method to the responsible partnerships in foreign language training, which he calls *Zweierschaftserlernen* ("scholar mentoring")**.** Essentially, what he means is setting up a mentorship program between older and younger students from different classes. He rejects responsible partnerships because, here the helping student takes on the role of the teacher**.** Because of the difference in age, the helping student plays a *natural role* in a mentoring partnership. From the point of view of learning psychology an effective situation of wanting to help and non-verbal re-enforcement has a chance of taking place, as one that exists between parent and child when learning the mothertongue.

I see a difference to the above comparison of the parent child relation to that in a mentoring program, in that parents are a model of native tongue competence, that is they don't make mistakes. But that mistakes in learning the mothertongue present no negative and for the learning process no dysfunctional factors, then Steinig does not hold objection to be valid**.** He supports his model on the subjectively good experience of the 79 students he interviewed, who participated in an after-school tutoring program.

He tried out his method on six classes in a Dutch secondary school for eight weeks. The students met once a week and took part in a mentoring program. Ninety-four students out

of four of the six test classes and four control classes were tested with an oral exam. In this case the students who had participated in the mentoring program tested significantly higher than those who were in the control group.

The good results are clearly due to the advanced level of the girls in the mentoring program.(Steinig 1985, 155ff) What was very attractive were the "conversation sheets", which were given to the partners as basic points that should be covered in conversation. In view of the written and grammar based lessons, which the students received in this school, similar improvements could have also been achieved with responsible partnerships. When no difficulties of organizing such a method stand in the way, then partnerships between students of different ages is certainly an excellent invention.

What is extremely sensible is the use of mentoring programs or responsible partnerships with the children of returning emigrants, who return to their homelands with very good command of the language being taught, but who often don't play a very happy role in the classroom. (For example the child who has spent enough time in Germany, that he speaks very good German returning to his country and then taking on a role in a responsible partnership in a German class in his native land. (See Steinig 1988 and 1990). The experiences with responsible partnerships in the USA (Riesman 1965) have shown that contrary to expectations, the advancement of the tutors were greater than those of the tutees. This result supports what was called for at the beginning, that is that in no way should only the high achievers become the helpers.

5.   Inter-hemispheric and Somatic Learning

5.1 Learning Vocabulary

5.1.1 Contextual and Bilingual Presentation

Before we can discuss the different possible forms of learning vocabulary by using the body, it is important that we make a fundamental statement about the presentation of the vocabulary. Supporters of monolingual language teaching argue that because words can have different meanings, supplying the translation will only lead to confusion on the student's part. One should learn the word in context, that is as part of a complete text, in order to comprehend the respective definition. This is correct. Therefore the word should be learned with context and a translation which corresponds to this context. Nevertheless, sometimes it happens that one understands the entire context, but still doesn't know what a certain word means: or that one makes an imprecise or incorrect translation. Following we will look at certain English examples.

He's too self-conscious is often translated, when a translation is not supplied, as *Er ist zu selbstbewusst* ("self-confident") instead of *Er ist zu gehemmt. Are women more sensible than men?* Is often translated in German as *Sind Frauen sensibler* ("sensitive") *als Männer* instead of *Sind Frauen vernünftiger* ("sensible") *als Männer?* The presence of a correct translation leads to more effective learning, then when everything is left up to the deductive powers of the individual and the present context. Further examples concern collocations: which can only be learned as a certain combination. Most learners of English know how to translate the word for *speech – die Rede*, which they have learned in an isolated way, but they don't have any clue as how to use the word correctly. If they want to say *Ich will eine Rede halten (I want to make a speech)* then they don't know that they can use the word *to make (machen)*. But it would be far better when they learn contextually: *He makes a speech –Er hält eine Rede.*

Students know words like *the nose – die Nase* and the *line- die Zeile* from the first year of the foreign-language class. But even after years of study, they often don't know how to translate: *Putz dir die Nase (Blow your nose)* or *Schreib mir ein paar Zeilen (Drop me a line).* Let us now discuss French: all the German students in an specialist course in the upper years of seconday school translated the following line out of a poem by Jacques Prévert in the following way: *Ils s'embrassent debout* as *Sie umarmten sich im Stehen (They hugged each*

other while standing) instead of *Sie küssten sich im Stehen* (*they kissed each other while standing*). Although *s'embrasser* can also mean *umarmen* (*to hug*) the context leads one to only one correct translation. *Le bras – der Arm (the arm)* led them to exactly the same mistake as in the above English example *self-conscious*.

When students learn the following vocabulary without a context: *le verre – das Glas (the glass), boire – trinken (to drink),* then they will never learn to translate the following sentence correctly: *Trink nicht aus diesem Glas – Ne bois pas dans ce verrre (Do not drink out of this glass).*

Probably in the first hour of French class they already learned words like *la tasse – die Tasse (the cup)* and the *der Geschirrschrank – le placard (the china cupboard).* But when they have learned them in an isolated context, then even after many years have gone by, they won't be able to correctly translate the following sentence: *Nimm die Tasse aus dem Schrank – Prends la tasse dans le placard (Take the cups out of the china cupboard).* Problems will arise just as well as with the sentence: *Iss, was du auf dem Teller hast. – Mange ce que tu as dans l'assiette. (Eat what's on your plate).*

What is the point of learning that *crever* has three possible meanings: *platzen, zum Platzen bringen, umkommen (to burst, to make one burst, to die*)? It is much more effective to learn: *Ich habe mich totgelacht – J'ai crevé de rire (We laughed our heads off). Das hat mir das Herz zerrissen – Cela m'a crevé le coeur (It just broke my heart). Ich komme um vor Hunger – Je crève de faim (I'm dying of hunger).*

In the following, it will be shown that learning vocabulary contextually also helps with learning grammar at the same time. Learning vocabulary with an idiomatic context not only helps to use the words correctly and in the correct context, but it's also an advantage in using collocations and idiomatic expressions correctly. When the student has learned *Stop running – Hör auf zu laufen*, then it's easier for him to use this vocabulary in a grammatically correct way in another context: *Stop talking. He stopped laughing, We'll stop buying your merchandise.*

Thus can *to offer* be used in correct English, which is rather an unusual structure for a German-speaker. Thus it is sensible to learn this vocabulary within a context.

To offer - anbieten
Yesterday, I was offered a job. – Gestern ist mir eine Stelle angeboten worden.

Similarily:

To succeed – gelingen
He succeeded in winning – Es gelang ihm, zu gewinnen.

Some examples out of the French language:

Je les crois – I believe them.
Je ne mens pas à ma mère – I don't lie to my mother.
Je lui téléphone – I am talking to her/him on the phone.
Il est normal qu'il le sache – It's normal that he knows.
Vous êtes censé être à l'heure – Punctuality is expected.

Learning vocabulary in context is now in all modern textbooks. This is something to be pleased about, but the contextual presentation is such, that the students still mostly learn the vocabulary in an isolated fashion. This is due to the fact that while the isolated words are translated, they are not translated within a context. As in this English example:

Emergency – In case of emergency you need help – Notfall, Notlage.

Although the context is here complete, there is **no** *translation of the context sentence*. In other cases, as in the following example in French, it is only offered as a completion text (*Lückentext*), also without translation.

Un/une écologiste – Les _____ protègent l'environnement – ein Umweltschützer, eine Umweltschützerin (environmentalist).

Because of the missing translation of the context, most students ignore the context column while studying, mostly because the teachers do not check the vocabulary within context. If they were to do so, it would make the student's job of learning much easier, if the contextual columnswere translated into the native. As in the following:

Emergency - Notfall, Notlage
In case of emergency you need help. – In einem Notfall braucht man Hilfe.

Un/une écologiste – ein (e) Umweltshützer (in) (an environmentalist)
Les écologistes protègent l'environnement. – Die Umweltschützer schützen die Umwelt.
(Environmentalists protect the environment)

As long as the contextual vocabulary isn't offered bilingually, the teacher must encourage the student to copy out the contextual line, that is to fill out the missing text and to write the translation in their native language themselves, in order to then learn the definition. The advantage is that here it's not about dogged copying out. The disadvantage is that the students sometimes make mistakes while copying or translating. Therefore the best solution is to offer a contextual vocabulary, as shown above, which is also translated into the native language.

5.1.2 Somatic Learning by Doing the Monastic Walk

Now that the form in which the translations should be made available has been discussed, we come to the different forms available in somatic learning.
There are numerous possibilities in starting with somatic learning. Calenge (1997, 12) has had success with adult learners in that he had them stand up during class before starting a new lesson. This resulted in arousing the students' attention before beginning with the new material. She asked the members of the class to be their own "mirror" or "echo". These are expressions which are derived from psychodrama. If the teacher explains this to his students, then the effect is much different than when the teacher simply says, "repeat after me!" One should not undervalue the effect of such terms. Another way of introducing somatic learning which can result in a greater effect, to young students also, is when the teacher informs and explains the results of neurological research, as discussed in the introduction. (**See /?8ff**)

Somatic learning is not a placebo effect, since it has a provable effect on raising achievement. But that the teacher is aware of the neurological research being done and informs the students about it, then he gains authority and is regarded as being competent in his field. The students trust that he is showing them the best way to learn the foreign-language. This information can even produce a placebo effect, in that the teacher is convinced of the effectiveness of the somatic learning and this belief is carried over to the students. Thereby this method becomes even more effective if it is explained beforehand, than if nothing were said.

During puberty, youths often have misgivings about participating in somatic learning: or they can reject it entirely. They want to be regarded as grown-up and often perceive such ways of learning as "childish" or "fooling about". When, however, they feel that by being informed of the above discussed research, they are being treated with respect, then they are more likely to be willing to view this as a helpful and serious method.

According to orthopedic medicine and without even considering the question of whether somatic learning supports learning, the six to seven hours of sitting with only a short break every hour is responsible for the damage to the posture of our students today. This can be avoided, in that the sitting during the lesson is interrupted two or three times with movement: it doesn't matter which kind. Foreign-language training that includes movement even prevents problems in posture!

Apart from the positive orthopedic effects, teachers have noted another positive effect of somatic learning. As soon as the students allow themselves to take part in it, they have relaxed or even happy expressions. Moving and speaking together as a group has a disinhibiting effect. Especially when learning a foreign language, the student's ego which is above all based on language, is for many students fragile. The relaxation which is a result of the movement and choral speaking lets the student forget his inhibitions. Calenge (1997, 12) describes the relaxation and the disinhibiting effect on speaking as the most important by-product of somatic learning: the varied change from sitting, standing up, walking et cetera, changing places, group choral speaking, miming, and the careful touching leads to a relaxed atmosphere among the classmates. A child who likes to move lives in all of us.

High achievers do not need either somatic learning, or relaxation or the varied change between teaching methods, as they presented here. They can learn just as well, when they learn alone. But for others, somatic learning and the variation of teaching methods can have a positive effect and stimulate them to independently develop a strategy which best helps them to learn the vocabulary in a bilingual context.

In the middle ages, the monasteries were also responsible for educating a section of the population. Learning mostly consisted of memorization, which was done out loud, in chorus and with movement. The cloisters served, above all, that the hourly prayer to be recited in step, but was also used so that everybody learned while making the same movement. In the schools, choral speaking was common and was also specially used to help in learning out loud. It could be that the French expression - *apprendre par cœur* (memorizing), could be read etymologically through the medieval belief that the heart was where the mind could be

found, thus *apprendre par choeur*. The English expression *to learn by heart* is a translation of the French.

Hundreds of years of experience have confirmed the usefulness of speaking out loud while moving in order to memorize better. This has been forgotten in our schools, where it is believed that the best way to learn is to sit quietly and without movement. Just as learning poems and songs has come out of fashion, in foreign-language training is not necessary to memorize complete lessons. But it is, without a doubt, advantageous to learn parts of dialogues or lessons, where idiomatic expressions are present: For example:

I would like to have you round for dinner. – Ich würde dich gerne zum Abendessen einladen.

Je ne pouvais pas en croire mes yeux. – I could not believe my eyes.

No vale la pena romperse el coco. –-There's no point in worrying about it.

The Monastic Walk

The easiest way to learn with movement is to do what is known as the monastic walk: that is walking around in a circle. This is possible with a small group; a larger group requires more room which is not always available in a class. While walking the teacher says the text out loud, whispers the translation, then says the text once more out loud and the students repeat what the teacher has said out loud. Additionally the teacher makes a gesture, which the students also "mirror." By sections of text which do not allow for a semantically congruent gestures, then all the students should make a constant and steady circular movement with both hands which supports the intonation. When there is a gesture available which supports the semantic meaning, then it should be immediately used to accompany the speaking. Let us take the following sentence as an example:

The school includes three sections.

L'école comprend trois sections.

La escuela comprende tres secciones.

The teacher leads the students to walk in a circle with his arms stretched out horizontally, as if he wanted to hug someone. At the same time, he says the whole text with the unknown word out loud in the native language. In this case: *includes/comprend/comprende* the teacher whispers the translation. The students know that they should not repeat the word in the

translation. Then the teacher speaks the text with the unknown word in the foreign-language a second time. The students repeat the text with the new word and "mirror" the gesture.

Of course the teacher can ask the students to imitate the text with the new word and gesture immediately. When he has said it a second time, then he says the translation. When the text is difficult, then it makes sense to repeat the process a few times. Through the use of gestures and movement, the repeated speaking in choir is prevented from becoming a boring lesson.

What is very useful and productive is the *interruption* of the monastic walk in order to emphasize certain gestures. For example in the following sentence:

One hundred euro for that, never!

Cent euros pour ça, jamais!

!Cien euros por eso, nunca!

All students stand still, put their hands on the hips in order to express their dismay and speak the sentence with the correct intonation.

With the monastic walk, speaking out loud is coupled with movement. Coupling more than two senses is not appropriate, since the student neglects or cuts off a sensory impression when too many senses are involved. Because of this, the projection of the word or text with the help of an overhead projector (OHP) should be avoided during the monastic walk; besides, looking at the projection would make it difficult to walk in a circle.

5.1.3 Somatic Learning by Standing with a Partner

The students have the text or the vocabulary in context in front of them with the help of an OHP. While the teacher is speaking the text out loud and doing the gestures, the students read what is being projected and only imitate the gestures approximately. The second time around, the students speak the text out loud and mirror the gestures, but only look at the projection if they deem it to be absolutely necessary. Because the set-up of the classroom doesn't need to be changed with this method, this is the most common form of somatic learning. It also can be practiced at all times no matter the size of the group.

The projection of the word with the contextual translation in front of them is an additional help. This fulfills their need to be sure of the meaning of the vocabulary. By learning with movement, while the text and the translation are on the screen, they are learning "peripherally"; that is the students only look at the screen when they want help. This sporadic

support is available to the students in all the forms of somatic learning; when they are standing next to their seats or in a half-circle but of course not during the monastic walk.

Somatic learning while standing up can be supplemented by *interactive* somatic learning. The students find themselves a partner, who is in the rule their neighbor, look each other in the eye and repeat the text. The neighbor repeats this exercise. In this way, the text with the new word is repeated more than once, without it being repetitious. The eye contact brings the exercise to life. At the same time, the student becomes responsible for what he is saying, since the neighbor is allowed to correct or help his partner if he should stumble or make a mistake in pronunciation. If the student believes that he has been falsely corrected, then he may ask the teacher for advice.

As already discussed, the students receive a list of the vocabulary with a bilingual presentation at the end of the lesson. The teacher reads out the words which may prove difficult to pronounce and lets the students repeat them . Then the students have a quiet moment to look at the vocabulary list, before they take turns working together with supportive partnerwork (**see ?36f in chapter 4**). With a quick tempo they ask each other the words that are on the list. It is helpful when the partner who is doing the asking takes note of the words his partner has difficulty with and checks them several times.

5.1.4 Somatic Learning by Using Pantomime

Several years ago Asher (1982) employed one single special aspect of somatic learning. He assumed that when a child learns his first language, there is first a long hearing phase when a child listens to his mother's voice. During this hearing phase the child receives many friendly and less friendly directions, requests and commands. The parents and other speakers assume that the child can understand these verbal communications even if he doesn't himself speak. When the child does not do as he's told, then the speakers assume that he's not carrying out the instructions because he doesn't want to and not because he may not understand. The result is that the request is repeated in a more intense way or that what the speaker is expecting from him is made clear to the child in a non-verbal way. Certainly it is meaningful to analyze the way a mother tongue is learned, in order to gain more insights which could then aid foreign-language training. It is however necessary to note the following conditions: in a foreign-language class, the state of a student's mental development is a different one than of the child's; which has advantages and disadvantages. The knowledge of a mother tongue can on one hand interfere with learning a foreign-language, but can also on the other hand be helpful.

Only a fraction of the time a child requires to learn a language is available to the student of a foreign-language. Asher suggests then a way of teaching, where over a period of time, the student receives only certain requests from the teacher. These are at the same time accompanied with pantomimic movement, which shows what the carrying out of these actions looks like. As soon as the students understand in this way, what the teacher requires of them, he repeats it in front of the whole group. Then the group performs the pantomimic movement without saying a word: therefore, they respond with their bodies. Thus Asher names his method *Total-Physical-Response-Learning*. In this way a long and complicated list of commands can be given, which one after the other the students must carry out.

Here is an example from the French:

Brigitte, lève-toi, ouvre la boîte, va vers la table, prends le feutre dans la boîte, va au tableau, écris le mot "la boîte" au tableau, montre l'accent circonflexe, souligne le mot, prends le chiffon, efface le mot, retourne vers la table, remets le feutre dans la boîte, retourne à ta place et assieds-toi.

(Brigitte, please stand up, open the box, go to the table, take a felt tip pen out of the box, go to the blackboard, write the word "the box" on the blackboard, show the *accent circonflexe*, underline the word, pick up the eraser, erase the word, go back to the table, put the felt tip pen back in box, go back to your desk and sit down.)

In this form, listening comprehension is practiced intensively and whether the student has correctly understood the directions is automatically checked by his physically carrying out the instructions. Certainly much speaks for increasing the listening input in this way, before they have to open their mouths. Asher forbids the students from speaking for a long time period though. For a long time, many developers of language-learning methods have attempted to gain a profile for their methods in that they forbade their students from doing many things; that is restricted the use of certain learning aids, prevented the student from learning in a way which corresponded with the kind of individual learning style which was best for him, or from developing his own learning strategies. This includes the ban on translating into the mother tongue or the ban on writing out the foreign-language, thereby spontaneously learning the spelling.

When students receive a lot of listening input and they understand it, then they should be encouraged to also speak as soon as they wish to do so. In this case, they should also instruct their fellow students. Thus the lessons becomes interactive and the dominant role of Asher's *TPR*-method is effectively dismantled.

During the lesson, the teacher helps the students if they have problems with the language. The students can even invent their own commands, which they have not yet heard and ask the teacher for the necessary foreign-language equivalents. In this way they become "speakers and doers" and independent learners. It doesn't matter whether it's the teacher or the student, who initiates through the language: in any case that the language is put into motion, learning, even that of the listener is stimulated by his watching the movement.

Describing the Pantomime

Asher's somatic learning can be done in an other way, in that the students carry out the movements while the others describe what the pantomimers are doing. As soon as the appropriate contextual vocabulary or parts of the texts are introduced with somatic learning, as long as there is a differentiated semantically congruent accompanying movement possible, then pantomimic movement which the students carry out, can be accompanied by a monologue or dialogue. Here is an example out of the Spanish:

If there is an abstract sentence like: *Salamanca es una ciudad muy antigua y muy bonita. (Salamanca is a very old and beautiful city)* is being learned, it can be learned in that with *ciudad* the students form a circle with their arms, with *muy antigua* show the past by throwing their right arm over their shoulders (a Mediterranean gesture to show the past) and with *muy bonita* they place their index finger against their thumb, thereby making a circle (also a typical gesture found in the Mediterranean countries), then they are still far from showing the onlookers what the sentence means. For the students this is not a problem, since they have just learned this sentence or words with these gestures and the new dialogue stems from a limited number of parts of the dialogue. Thus the student's pantomime becomes a fun game of charades for all the students. Pantomime can in this way be a amusing variation in somatic learning.

5.2 Learning Orthography Somatically

The experienced teacher knows which words again and again lead to orthographic mistakes. Instead of always correcting the same mistakes, preventive measures are much more effective and have a motivating influence for both teacher and learner. The students stand up and "write" the words in the air with wide gestures. Either the teacher has written them beforehand on the blackboard or he writes the words in the air with his back to the class. One

can anticipate such difficulties in learning certain English words, which differ from the orthographic norm without offering any clues in the pronunciation alone.

sp<u>ea</u>k, sp<u>ee</u>ch, a<u>lth</u>o<u>ugh</u>, the t<u>omb</u>, the pl<u>ough</u>, co<u>m</u>ing etc.

In French, the students mainly have problems due to the etymological spelling: for example:

la ma<u>in</u>, ri<u>en</u>, f<u>in</u>, fa<u>im</u>, en l'o<u>cc</u>u<u>rr</u>ence, succin<u>ct</u> etc.

Words which the students already know from English, but are written differently, prove to also cause problems; that is present a danger of orthographic interference: for example:

exerci<u>ce</u>, a<u>g</u>ressif, l'adresse etc.

The method of writing out difficult words is helpful. But it is even more helpful to encourage the students to keep a booklet, where they write down the words with which they have problems along with different possible cognitive aids. Contrary to the popular opinion that there should be a general ban on showing an incorrectly spelled word, a lot depends on *how* one deals with incorrect spelling. It's much more useful when the student writes down the problematic word incorrectly, crosses the mistake out with red pen and then writes out the word in red spelled correctly.

The principle that the coupling of two senses leads to a better retention of memory, is especially appropriate when trying to correct difficult cases. That the students stand up and "write" with their bodies, not only helps them in learning the correct spelling but also the special learning situation, in which the spelling is learned. As in the already mentioned example of how to spell the French word *exerci<u>ce</u>* for example; it is a word that often poses difficulties for students of French with knowledge of English. When the students write this word in the air together and physically especially emphasize the source of the error, the c, then it is much more useful than just continually crossing out the mistake in the notebook.

Somatic learning can be supplemented with cognitive information. For example, as in the case of the "snake-like" phoneme [s] of the same French word exercise, which must be written with a *c* because although it is found between two vowels it's unvoiced. If he were to

write it with an *s* it would have to be pronounced "bee-like" as a voiced [z], because the rule is that an *s* between two vowels is voiced.

The teacher must know that cognitive information can only be useful for a portion of the lesson. Just as useful as writing in the air it is also helpful when the student writes the word out on a placard in tiny letters except for the source of the problem, in this case the c, which he then writes out with a large red c. This placard is then hung up on the wall as "peripheral information" for some time, taken down and then after a few months, hung up again, where it will be reviewed with somatic learning.

The spelling for Spanish is known among foreign-language learners to be easy. Nevertheless, due to etymology, there are some difficult spellings. For example for the phoneme /b/, which is written as either *b* or *v*. If the student has studied Latin or some other Romance language, then he will have less difficulties with the spelling; but if he hasn't then he will have difficulties. When the students are learning words like *vivir, tabaco, la vaca, vacaciones*, they make the v for victory sign, when they want to show that the phoneme is written with a *v* and they form their thumb and index finger into a circle, when they want to show that it should be spelled with a *b*.

Cognitive learning can be combined with somatic learning just as well, when words which end with a stress are being learned: for example the stress in words such as: *quizás, canción* is emphasized with a corresponding gesture. The students should also repeat the rule now and again which explains the stress clearly shows the exception, because normally words with final consonants such as *n* or *s* are emphasized on the last syllable. Following the precept that variety within repetition is more effective than monotonous repetitions, the teacher could organize the revision by having one student whisper the word to a student and then he writes it in the air for the rest of the group. Because he is standing in front of the group, the students will see him writing backwards. Thus this activity will take on the character of playing a guessing game. As soon as the word has been guessed, then the student turns his back to his peers and then everybody writes the word in the air again. Thus almost unforgettable *learning experiences* are created.

Memorizing Orthography as a Race

An excellent coupling of the sight of the script with movement is what is known as the "race dictation". The students have to copy out a text. The teacher lays out a copy in the four corners of the room. The teacher divides the students into four groups. Now the members of

each group must silently run to the opposite corner and try to memorize the text as quickly as possible, run back to their table and write out what they read. It's important that they not only write the text out quickly, but that they make as few mistakes as possible. The winner is the one who was fastest and had made the least amount of mistakes in his text. It is a good idea to not always have texts from the current lesson, but also to choose sentences with spelling based on grammatical constructions or new vocabulary within context or special cases such as the conjugated forms of irregular verbs.

Whoever has experienced with what concentration a class of thirty students will go back and forth in order to achieve the goal set for them, will be convinced by this movement game. Of course the competitive aspect of the game plays a very important role.

5.3. Singing and Somatic Learning

A short time ago, there was a study about whether increased time spent studying music could stimulate and foster other intellectual skills besides musical ability. A Swiss research team (Weber et al 1993) looked at 1200 students. They established that after three years of increased hours in music class (five hours a week, with a corresponding reduction by one hour of math and the studies in the native language), the students achieved scores in math, which were just as good as the control group without increased hours in music lessons and that they, furthermore, could express themselves better in their own language. Their social skills were also better than those of the control group. The results of this test were further confirmed by an impressive long lasting study (1992-2000) in Berlin's primary schools, which was carried out with even more precise testing instruments (Bastian, 2000). They justify the integration of music in other subjects, in the case of foreign-language learning singing selected songs in the language which is being studied.

In every language there are folk songs, mostly written for children, which are especially suitable for somatic learning: this is because body parts are often mentioned or certain movements are described. The following song is outstanding for the beginner years in English. There is a French version, with the same melody and with a few content changes it can also be translated into Spanish:

If you're happy
1. If you're happy and you know it, clap your hands. (Clap hands twice)
If you're happy and you know it, clap your hands. (Clap hands twice)

If you're happy and you know it and you really want to show it,

if you're happy and you know it , clap your hands. (Clap hands twice)

2. If you're happy and you know it, slap your sides...

3. If you're happy and you know it, stamp your feet...

4. If you're happy and you know it, snap your fingers...

5. If you're happy and you know it, sniff your nose...

6. If you're happy and you know, shout "we are!" ...

7. If you're happy and you know it, do it all....

In French, the words are:

Si tu as la joie au cœur

1. Si tu as la joie au cœur, claque un doigt. (snap your fingers twice)

Si tu as la joie au cœur, claque un doigt. (snap your fingers twice)

Si tu as la joie au cœur, si tu as la joie au cœur,

si tu as la joie au cœur, claque un doigt. (snap your fingers twice)

2. Si tu as la joie au cœur claque deux doigts.

3. Si tu as la joie au cœur claque la langue.

4. Si tu as la joie au cœur claque les mains.

5. Si tu as la joie au cœur claque un pied.

6. Si tu as la joie au cœur claque deux pieds.

7. Si tu as la joie au cœur claque de tout.

In Spanish the music is the same but the words are:

Si te diviertes

1. Si te diviertes y lo sabes, da palmadas. (clap your hands)

Si te diviertes y lo sabes y quieres demostrarlo,

si te diviertes y lo sabes, da palmadas. (clap your hands)

Si te diviertes y lo sabes, da palmadas. (clap your hands)

2. Si te diviertes y lo sabes, da vueltas...

3. Si te diviertes y lo sabes, pisa fuerte...

4. Si te diviertes y lo sabes, silba alto...

5. Si te diviertes y lo sabes, saca la lengua...

6. Si te diviertes y lo sabes, grita "!somos!..."

7. Si te diviertes y lo sabes, hazlo todo...

If the teacher keeps the rhythm and makes sure that the syllables are appropriate, that the following songs can also be easily translated into other languages.

*Heads and shoulders (*from *Jazz Chants for Children,* Graham 1979*)*

Heads, shoulders, knees, and toes, knees and toes

Heads, shoulders, knees, and toes, knees and toes

Two eyes , two ears, an mouth an nose

Heads, shoulders, knees and toes, knees and toes.

Macarena (from *Los Trotamundos 1* 1998)

Dale a tu cuerpo alegría, Macarena,

que tu cuerpo es "pa" darle alegría y cosa buena.

Dale a tu cuerpo alegría, Macarena,

!Eh Macaren Aaay!

Macarena, Macarena, Macarena,

que te gustan los veranos de Marbella.

Macarena, Macarena, Macarena,

que te gustan los veranos de Marbella.

Dale a tu cuerpo alegría, Macarena,

que tu cuerpo es "pa" darle alegría y cosa buena.

Dale a tu cuerpo alegría, Macarena.

!Eh Macaren Aaay!

The possibilities of using these songs is not just limited to the fact that they can be pantomimed while sung, but that the texts are simple to change; allowing for new vocabulary and in some cases new constructions to be learned or practiced. This of course requires a class that is oriented on learning. Also the announcement that this kind of a lesson will soon be stopped, often helps the conditions so that the students continue to want to learn.

Let us now turn to an example from the French version. All the verbs are replaced by the verb *toucher* and related to an area of the body, thus:

toucher la tête, le nez, la main etc., and *touche-toi la tête* etc. respectively. Because the parts of the body are always followed by the definite article in French (for example *j'ai les mains froides*), the version: *touche ta tête, ton nez* etc. is certainly possible, but less advisable. What is much more motivating is when it is agreed that the students don't touch their own bodies, but that they *lightly* touch their partners'; this often leads to an even more relaxed atmosphere.

When parts of the body are replaced by articles of clothing, for example: *touche un pull, un pantalon, une chaussure* etc; then articles of clothing can be learned with the partner also in this way. When the possessive pronomina are introduced: *touche son pull, touche sa chaussure* etc; then it could be agreed that the students choose partners of another gender. Thus is will be clarified that other than in German, in French the possessive pronoun follows the gender of the possessed object and not that of the natural gender of the possessor.

When the texts are further changed, different verbs can be practiced through singing: so for example by using the imperative forms *of montre, attrape, regarde, cherche, trouve, cache* in connection with parts of the body, articles of clothing or other objects:

Cache ton/son bic, cache ta/sa montre etc.

The objects must be within grasp or placed correspondingly. Gestures which suggest what is meant are sufficient: for example to suggest *cacher*, it is sufficient when the hand is laid upon the partner's watch.

Special verbal constructions can also be practiced in this manner:

Prends-le/attrape-le par la jambe/par le bras/par le doigt etc.
Mène-le/tire-le par le nez/par l'oreille etc.,

At the same time, the second possible figurative meaning of *mener qn par le nez* and *tirer qn par l'oreille* must be pointed out.

Another amusing and less monotonous form of somatic learning is the presentation of a scene as if it were an opera. Certainly not all students would be willing to take part and the teacher is not to force the idea. But it must be clear to the students that they may use melodies of their own choosing. The students who are willing to take part in an operatic experience should be specially rewarded or videotaped. What makes the exercise so charming and also stimulating is because it is so absurd to set a banal text about everyday life into the form of an opera.

Rap music is also especially suitable for language training, because the words are more likely to be spoken than sung. What is important is the rhythm, to which the students like to move when presenting the rap text. The sound of the German language seems to make it especially suitable to rap rhythms.

Fischer has experienced this when working with French primary school-age children, for whom he put *sowieso-Raps* ("anyway-Raps") together; short texts with music. He found that by using these raps, the children were able to achieve pronunciation which was almost free of accent. "Bringing body language and rhythmic accompaniment together alleviated or even prevented tension in the pronunciation of the foreign language. The authentic intonation almost happened by itself (Fischer 1999, 2). His collection of video recordings of the children's presentation is convincing evidence.

A short example, which is rhythmically performed by a solo and chorus:

Ich habe viel Geld.

Du hast es gezählt.

Er/Sie hat für alle Würstchen bestellt.

Es hat wirklich nichts gefehlt!

Wir haben gegessen!

Ihr habt gefressen!

Sie haben zu zahlen vergessen...

One can find further suggestions and songs, on how to learn with rhythm and song in Rück (2000).

5.4 Learning Grammar Somatically

5.4.1 Somatic Learning of Grammar with Body Signals

The easiest way to bring together grammar and gesture is to practice conjugations. This takes place in choir and above all with rhythm, but it can also be repeated with partner work. A single student can give the signal for the conjugation as well as say it out loud in front of the class, after which the rest of the students in the class imitate the signal and speak, or mumble, along.

With the 1. person singular the student points to himself, with the 2. person singular he points to his partner, with the 3. person singular he points with his thumb over his right shoulder for feminine and his left shoulder for masculine. With the 1. person plural he spreads his arms out as if to include all in a hug or if the students are standing in a circle they join hands, 2. person plural he points to two students and with the 3. person plural masculine he spreads out his right arm and for feminine his left towards students standing farther away.

During the past forms, the right arm is thrown over the shoulder. For the English *present perfect* (after flinging their right arm over their shoulders), they turn themselves around and pull their arms to themselves. In order to express the French *imparfait* and Spanish *imperfecto*, the students can additionally make a horizontal movement from left to right to show the preparatory frame of action. With forms for the future, the index finger is pointed forwards, stretching out the whole arm.

In some cases the connection between example sentences and gesture can lead to "learning experiences"; so that important grammatical phenomena permanently become connected to specific gestures and are memorized with certain sentences.

That is by no means to say that cognitive explanations are dispensable. Fundamentally difficult aspects of grammar should be explained in different ways. It is exactly those that prove to be a problem for German native speakers, which need to be repeatedly explained anyway. Let's assume that a grammatical phenomena has been presented with some examples. The student should memorize at least one example and connect it to the techniques from somatic learning.

For example in English class: telling the difference between the *simple past* and the *present perfect:*

Yesterday I sold a lot of fruit.

The students throw their arms over their shoulders, turn around and cap so to speak the connection to past by slicing the air with their open hand. Then they contrast the simple past sentence and say:

But today I haven't sold much so far.

Without having turned around, they pull the right arm towards themselves (as already has been explained). If only the *present perfect* is to be practiced, without the preceding sentence in the *simple past*, for example:

I haven't seen him.,

Then, to show the past, the students throw their arms over their shoulders, turn around, so to speak, to the past and pull the stretched-out right arm towards themselves, in order to show the connection with the present. Furthermore, with regards to meaning of the term *present perfect*, the teacher can also give more information.

Naturally more example sentences follow, one of which should always be memorized and spoken out loud while making the corresponding gestures, when due to a mistake a repetition appears to be required.

Through gesture, essential cognitive aspects can be memorized even better.

I sell fruit everyday.

A rotating hand movement clearly shows the permanence, or the repetitious aspect.

Right now/At the moment, I'm selling fruit to a very nice girl.

Right now/At the moment is shown by pointing up and down to the imaginary "momentary point in time."

In French, one can show with a gesture just as well the exact point in time in which for example the *passé composé* is used:

A ce moment, j'ai vu un accident.

In order to emphasize the point in time, or the precise span of time in the past, the student turns around, moves the right hand from top to bottom and points to the bottom with his index finger.

In the end, one must add to this gesture in order to show how it differs from the *imparfait:*

Hier, je me promenais sur les Champs-Elysées. Tout à coup, j'ai vu un accident.

While the teacher and the students are saying the first sentence, which is in the *imparfait*

Je me promenais sur les Champs-Elysées.

out loud, they move their hand from left to right, in order to show the preparing frame of action, then when saying

Tout à coup, j'ai vu un accident.

they slice the hand through the air twice, from top to bottom, in order to show the adverbial which emphasizes the moment and that the new action follows, which is expressed by the passé composé.

The review and practice of using other sentences can occur in an interactive manner in that students step up in front of the group and perform other examples. The group then repeats the sentence and imitates the gestures which correspond to the two different tenses.

Sentence Structure Practice "Stepping Stones"

Let us look at the following English example: On the floor there are pieces of paper or cards with words written on them which in total make-up four sentences. The sentences are not laid in rows, but one after the other. This way the students can step forward along the words and also speak them out loud. The cards with the main verbs are red, those with the auxiliary verbs are only striped with red. But the cards with the forms *to have* or *to be* as infinitives are not only red, but the card is framed in black. For example the following cards are placed on the floor:

I/drink/milk.
The/hotel/has/got/a carpark.

Peter/can/play/Monopoly/chess.
My brother/is/late.

Now the student pulls out a concealed card with the adverb **often** written on it. He stands in front of the first row and steps along while reading out the words on the floor:

*I **often** drink milk.*

At the same time he places the card with the adverb *often* in front of the red verb card with the verb *drink.* The teacher can here step in and give another student the same card, so he can use it in another sentence. He then places it for example in the fourth sentence after the *is*, which as a main verb is red framed with black.) and says:

*My brother is **often** late.*

The next student gets a card with **already** written on it, and while stepping along the second sentence places the card between the auxiliary verb *has* (card striped with red) and the verb *got* , while reading out loud:

*The hotel has **already** got a carpark.*

The next card has got **luckily** written on it and so the student places the card at the beginning of the third sentence, and says while stepping along:

***Luckily**, the hotel has got a carpark.*

When all of the sentences have an adverb card, then the rules for the position of adverbs can be quickly reviewed and some of the students step along the card and say the sentences out loud. Then the adverbs are gathered up and the students must quickly say the sentences including the adverb which has now been removed.

The same method can be employed in French: the students can practice for example the position of adjectives. The students play the same "stepping stone" game, thereby placing the in this case adjective in the correct place. Here are some examples from the French:

*Anne a acheté une **belle** robe **rouge**.*

*Mon père a une **bonne** voiture **rapide.***

*Le **nouvel** élève a posé une question **intelligente**.*

5.4.2 Practicing Grammar with Movement Games

Filling out the Blanks – A Stealing Places Game (Thal et al 1999, 96)

Cards with texts full of blanks lie in a basket. A student of English chooses a card and reads it out loud while standing in the middle of a circle made up of his fellow students. He reads out the text and in the blank spaces he says either *some* or *any*. Each student is assigned a *some* or *any* identity. The frequent use of *any* (50%) in positive sentences, which school grammar books do not allow for or explain, should be taken into account. (Tesch 1990, 343).

When the student has correctly completed the sentence, in this case *I haven't got any money*, then all of the students with the *any* identity must change places with each other, in the meanwhile the student standing in the middle must try to "steal" a place in the circle while the other students are trading places. The student who does not manage to find an empty spot, must complete the next sentence card out of the basket. If he incorrectly completes the sentence, the students in the circle correct him and he must take another turn.

One could use the same game in teaching French: by practicing for example the formation of the *à* + article with the following sentence *J'aimerais/Je voudrais bien avoir une glace/une crêpe au /à la/à l'*... in that the student standing in the middle takes a card from a stack of cards with *vanille/poire/orange* etc. or *sucre/confiture/Armagnac* etc written on it, after the students in the circle have identified themselves with one of the words, he says the sentence out loud, completing it with one of the words from the card, thus continuing the game.

In a more difficult variation of the game, the students decide on a form used for negation such as *pas de/plus de/pas non plus* in order to answer questions such as *Tu as des pommes/encore des tomates?/Tu n'as pas de monnaie?* Or to negatively answer the following questions *Est-ce que ce sont des artichauts?/Tu as des tomates?/Tu as des artichauts?* with the forms *des/de/d'*.

In textbooks, there is a great variety of texts with blanks, which the teacher can choose from and use to play this game.

Omnium Contact

I created "Omnium contact" (Schiffler 1993) for the purpose of enabling students to practice speaking to each other in the classroom in a realistic and sociable manner; thereby having as many conversations as possible. After the introduction of a lesson, the students all stand together, where there is a space to move a little in the classroom. The teacher plays music which comes from the country whose language being studied. The students dance and move around and as soon as the teacher stops the music, the students find a partner with whom they can practice the dialogue or vocabulary from the lesson. After a short time has elapsed the music is again played for about a minute and the students dance once again looking for a new partner. Each time they practice more or less the same dialogue. If there is no music available, the teacher can clap his hands to show when the students should move about. After approximately six minutes, or three rounds, 20 students have had twenty different sociable contacts. Each student has had the opportunity of practicing the new questions and answers with three different partners: that is in speaking and listening to other students. In the rule, students who are used to playing the game and have prepared themselves to play it, ask with each new contact an average of at least two questions: thus each student has not only asked a question six times, but altogether has had to answer six, more or less, different questions.

That the students stand opposite to each other, they should emphasize and use the gestures which are natural during a conversation in a Romance language. Thus "somatic learning" means that while the students practice the foreign-language, the students should freely move about the classroom, look at each other and use, similarily to a real dialogue or conversation, facial expressions and gestures.

With this method, one can close the gap between that of using the language in school and in the real world; a communication situation which is not just different for psychological reasons. In the beginning years, lessons are carefully constructed so that they continue building on what has previously been learned. During the lesson the teacher restricts himself to the vocabulary which has already been covered. Furthermore he stays within the frame of the lessons' themes. The teacher believes that most of his students would not understand him, if he were to use a new word. How else could one explain that even these days, many teachers switch to the native language as soon as they have to make a real announcement, whether it is of a disciplinary or organizational nature or just to announce homework, instead of using this "real" communicative situation as a chance to practice the language?

In the real communicative situation the theme has not just been introduced in a textbook and the native speaker will not adjust his vocabulary, as the teacher does, to his conversation partner's restricted knowledge of the language.

Despite the strong basis in everyday situations and the pragmatic and linguistic structures being taken into account in today's the textbooks, a student of a foreign language is often not able to immediately communicate when the situation presents itself, not even if the situation is one that corresponds to a lesson he's practiced in the classroom. There are two further reasons for this:

1. The material that one learns in a lesson is not learned in a realistic situation.

2. The language units learned in the classroom are not reviewed enough in a realistic communicative situation, if at all.

A criticism against Omnium Contact could be that it's not possible to check if mistakes are made and to correct them. The partners in the dialogues should be stopped from correcting mistakes, but they should be encouraged to help each other when they have difficulties with phrasing a question or answer. Being corrected during an "intimate conversation" can have quite a different effect then being corrected in front of the class. Omnium contact is in any case to be played during the review phrase, when the students have already mastered the material, to a certain degree, and therefore correcting mistakes does not take precedence.

Eye contact is unavoidable when the students are standing in front of each other and facial expressions and gesture spontaneously come into play. Depending on the other kinds of contact between the students, they will be more or less friendly. In the classroom it seldom occurs that this body language communication exercise between students is unfriendly or even cold, as long as the students communicate with one another. Aside from the final phase of a lesson where the answering of questions is practiced, Omnium Contact can also be put into practice during the exercise phase where the students practice what they have learned. They can thus use new vocabulary and expressions and the possible ways of reacting, which are to be found in the unit's lesson. It is here especially important that the teacher encourages the student to alphabetically copy out the important vocabulary from the lesson into a special vocabulary notebook. In some textbooks, the speech acts are already emphasized. These lists, when the teacher deems it suitable, can be supplemented. In an early phase in their introduction, they can be dealt with by the teacher, by showing the students a list of the new

speech acts with the overhead projector. As the lesson progresses or during the Omnium Contact game, the transparency will not be used.

Playing the Omnium contact game in the first few minutes of a lesson is a good way to warm up: from the point of view of learning psychology it is especially favorable because it offers the students a chance to repeat what they have already learned, that is to start with something easy. An unavoidable pre-condition for such a review is the already mentioned notebook, which has been organized under different headings: such as "making compliments;" "making suggestions;" "ways of saying how you are feeling;" etc. Before the game, the teacher announces the speech acts to be reviewed and the students consult their notebooks for a short period of time. Furthermore in that they stand up, move about the room and at the same hold conversations with each other in the foreign-language; an atmosphere in the new language is created: this actualizes the elements found in the memory system thereby leading to a successful lesson ahead.

5.5 Somatic Learning by Performing Scenes

Learning texts by heart has fallen out of fashion. When the texts are dialogues from everyday life, then the sentences are the ones that appear almost unchanged again and again. Learning these sentences by heart means not only learning within context, but also having important sentences required for communication always at the ready. Learning texts by heart, only when the goal is to recite them later is not that sensible. It is quite different when the goal is to have the scene filmed, or when the presentation is to take place outside of the classroom; as in performing the sketch for another class, for the parents or for a school gathering. Changes which have been suggested by the students are in this case an important source for inspiration.

When performing scenes, however, it's important that the students don't just recite the texts, but also put on a performance. This performance should be rehearsed in an exaggerated theatrical manner not just to have an effect on the public but also and above all to stimulate the learning process of the foreign language. This is fostered when the paralinguistic aspects of learning, that is gesture, facial expressions, intonation and body language are taught and learned.
There is convincing evidence of this, as the previously mentioned investigation by Pillar (1997) shows.

In a normal Australian secondary school, an eleven-week experiment was carried out with 104 students, who were in their seventh year of learning German. The students were

organized into four comparable classes, thereby taking into account gender and intelligence. The four groups were taught differently: the first group was taught using the dialogues from the accompanying taped material from the book *Deutsch Aktuell I*; the second group was taught to use elements from paralinguistics (that is emphasizing gesture and facial expressions) in addition to the same taped material as the first group; the third group; and the fourth group only with the video material. Furthermore the students were taught according to the bilingual method from Dodson and Butzkamm. The third group with video material and paralinguistics, who was taught by using video material and the paralinguistic elements, was not only superior to all the other groups with regards to pragmalinguistic, kinesthetic and prosodian elements, but also scored much higher in the test for *general communicative performance rating* (Caldwell et al 1998, 89). In order to foster the paralinguistic elements, the above described somatic learning through pantomime (**see page ??46ff**) is an excellent possibility and preparation for the scenic presentation including gesture and facial expressions.

Scenic Presentation with *Ghostspeaker*

Other forms of somatic learning result in the students paying as much attention to the physical presentation as to the text being presented.

When playing the game *ghostspeaker*, the players are divided into those who speak the text and those who act out the text. The ghostspeakers stand behind the actors, who are of course allowed to correct any mistakes that the ghost speakers may make. There are different possible variations. In one, the ghostspeaker speak and the actors then "repeat" what has been said by pantomiming the action; putting emphasis into the gestures and movement. In another version the whole class can be included in that the players/actors pantomime the scene, pause after each section and the class speaks out the text. Because the whole class has learned the text by memory, this type of somatic learning would require little interference from the teacher. An additional variation could be that the class is divided into two or three groups. Each group then decides who should be the ghostspeakers and who should play the pantomime.

Of course it is the goal in foreign-language training, that the students compose their own dialogues and games (**see page ?145ff**). When they are used to emphasizing the paralinguistic elements in presentations as above described, then they will "produce and direct" their own dialogues in the spirit of somatic learning.

6. Inter-hemispheric Learning through Visualization

6.1 The Text as a Visualization of Language

In the sixties the audio-lingual method was the most widely practiced and generally recognized method in the schools of that time. An essential aspect of this method was that the language skills: listening, speaking, reading and writing were schooled separately. What it meant for the classroom, was that when the language was first introduced there was *no* writing or use of script, only listening and speaking. In the middle of the sixties, this method was supplemented with the audio-visual method from France (Schiffler 1973). The strict division of teaching time with and without script, i.e. writing or written words, was methodically simplified and structured. Again and again, it was noted that interested students made notes for themselves- naturally with spelling that corresponded to their native language – in order to help themselves to remember what they'd heard.

It was Dodson, who first argued for the support of what his research on English and Welsh students had shown: the necessity of introducing the foreign-language with *both* recordings and script. Independent from him, the psychologist van Parreren (1969) pointed out the advantages of using script as a support for the memory. Butzkamm (1971) then took up Dodson's arguments. This led me to lead make an empirical experiment on the influence of the written word, i.e. script on pronunciation, since the main representatives of the audio lingual method argued that introducing script in the beginning phase had a negative effect on pronunciation.

At that time the conditions for such an experiment were extremely favorable, since a seventh grade upper school class of 28 students was available for this research. They had just completed a two month forty-hour French course in the audio visual method without script, which meant that they were used to learning without using script as a support. For the purpose of the examination, the members of the group were given a language aptitude test: the results of the test were used to divide them into two comparable groups. All the students were taught in a language lab without a teacher for the next five hours. The teacher was only present to supervise. In the first experiment, the first group was taught only with the audio visual (pictures and recorded text) while the second group was also taught with the written text. The same was done in the second experiment, only that the teaching methods were exchanged between the two groups. The third and fourth experiments were done just like the first two, e.i. both groups worked with pictures and the recorded material, but only one group got the

written text. The fifth experiment was done just like the first two. In all tests the members of both groups only had the pictures and were required to record their speaking.

The results of the recordings showed that in *no* experiment could it be proven that the presence of script caused any significant harm: but rather in the fifth experiment it was possible to establish that the *oral* skills of the group were significantly superior, as soon as they were taught with pictures and recorded material in addition to the written text. This advantage was not present when the group was taught with texts but no recorded material.

This example is proof that teaching methods are often defined through the withholding from students of self-evident learning aids. It is undisputed that many students not only regard script but also the act of writing as a visual aid. In order to better learn a word, they are aided by the kinesthetic motoric aspect of writing it down once or more often. The evidence for this is the notes that students make for themselves during script-free teaching. Despite the presented empirical research and although students in the third grade are already familiar with script, in the special "early beginning" of foreign language training of the last few years, which is mostly English, there has been a call for script-free teaching; despite the fact that students have in their environment outside of the class countless chances to read English. Script is an important learning aid, when learning auditively with a recording; because without it the words for them just run together. The student has the same difficulties with the foreign-language as a native speaker would have, if he was supposed to read a text where the words ran together: *Thepeasfloatedonthewateruntiltheysank.* When the reader is shown the same sentence, but with boundaries (*The peas floated on the water until they sank*), these are just as much a help to him as when the foreign-language student, who favors auditive learning, uses the script to analyze the recorded material. For the beginning years, it is especially important to hear the pronunciation of a native speaker; either by having a native-speaking teacher or recorded material of native speakers. Thanks to the recorded material, it is possible to hear the material more than once. The disadvantage of the script is understandable when the additional recorded material is not used along with the text-work as a learning aid. As it was presented in chapter 4.1 (**see 21ff**), not only should the script be supplied with auditive learning but also and above all the translation. The most important requirement with auditive learning is that it ensures that the text is understood. The student can decide for himself, whether to fall back on the translation or the scripted text.

After comprehension is ensured, the student can use the recorded material to learn by *integrating the senses*: during a session in listening comprehension, the student visualizes the text with his mind's eye. Every time he feels unsure, he looks at the text in front of him. While

listening again he imagines the scene of what he hears in his mind's eye. This visualization of the material in the mind's eye is a learning tool which is just as important for memorization as the process of visualizing the script of the text. We will discuss this in more detail in the following chapter.

Furthermore, the auditive memory is progressively trained by repeatedly listening to material. Training auditive learning is extremely important, when one considers that in our school system learning outside of the foreign-language classroom is done almost exclusively with written information. This training is ensured by repeatedly listening to the texts. When, without ensuring that the student understands, repeated listening to recorded material takes place this can lead however to the student becoming uncertain, frustrated or even to rejecting the language or at least the method. Repeated listening to the material with different visualization exercises is not wearisome, but rather causes learning to be done in a relaxed state, as will be further described in chapter 7 (see ?93ff)

6.2 Mental Visualization

6.2.1 Visualization as a Mnemonic Technique

Man's thinking is not so abstract as many believe it to be; rather it is full of concrete pictures and ideas.

Language lives on ideas, even though some expressions may be impossible to imagine. Words like *Haus, Möbel, Körperteil* (house, furniture, part of the body) although abstract, come immediately to mind, while words like "as well as", "like/as", "because" do not. Nevertheless one can imagine these comparison and conjunction words in a spatial way: for example, a sentence which has been introduced with *"but"* is a contrasting one from what has just been said; a sentence which has *"although"* is a continuation, which is limited by brackets; the one introduced with *"because"* is a continuation on another level and lastly the sentence which begins with *"in spite of"* is a obstacle which must be overcome. Other abstract terms can be pictured even more easily, either with symbols that are already well-known like the one for "justice" as a statue holding a scale with covered eyes; "help" as a red cross; "democracy" as a voter in a polling booth; or "intelligence" as a picture of Albert Einstein.

Sapir (1949, 12) has pointed out that, for example, the word "house" is not a linguistic fact. Sapir writes: "*It is only when these, and possibly still other, associated experiences are*

automatically associated with the image of a house that they begin to take on the nature of a symbol, a word, an element of language."

Arnheim (1972, 107f) describes several research experiments, which attempt to answer the question of how far terminological thinking is pictorial: also when it's a general term like "house" or "horse" and how the individual special aspects of a mental picture actually make it seem impossible to imagine the abstract term. Experiments have shown that the imagined ideas are selective: that is, are based on the essential aspect of it and the rest, the inessential, is made up of what is visible. When Alfred Binet gives his daughters the task of describing a hat, then they answer him "Je cherche à me représenter un de tous les objets que le mot rassemble, mais je ne m'en représente aucun" (I'm trying to imagine one of the objects, which is expressed with this word, but I cannot imagine a single one for it).
When Kurt Koffka gives his experimentees the task of imagining a train, then they cannot differentiate between a passenger or a goods train: with a coin they cannot recognize the inscription or say whether the figure imprinted on it is masculine or feminine. As Edward Titchener discovered, even with abstract terms, such as the word "obsequiousness" evokes concrete ideas and pictures in the mind's eye, which although incomplete, include enough characteristics to allow for an understanding of the term which enables the physical aspect of the word to be neglected. He sees with the given example term an applicant who is hunched over, sometimes with his hands in front of his missing face.

Language itself is an eloquent witness that thinking is played out with the senses. The metaphors, which we continually use in language, show that man's thinking is dependent on experience: they deliver us the sense and the terms which result originally from our experience of the world through our five senses. Even the theoretical language is marked with pictures, as Whorf (Arnheim 1969, 219f) shows in an example, where the pictorial images are written in bold:

"*Ich erfasse den **Faden** seiner Beweis**führung**, aber wenn sein **Niveau** mir zu **hoch** ist, so **entzieh**t sich ihm meine Aufmerksamkeit, und ich **verliere den Kontakt** mit seinem Gedanken**gang**, so dass, wenn er **schließlich zu dem kommt**, worum es **geht**, unsere **Ansichten weit auseinander gehen** und die **Dinge**, die er sagt, mir viel zu willkürlich **erscheinen** und mir wie ein **Haufen** Unsinn **vorkommen**.*" (I **grasp** the **point** of the presentation of his case, but when his **level gets** too high for me, I **withdraw** my attention, and I **lose my way through the path** of his arguments, so that when he **at the end comes to the point** of what it's about, **our points of view** have **parted ways** and the **things** that he says **seem** to be too arbitrary and **appear** to me like a **pile of rubbish**."

Even when visual pictures and ideas play a large role when thinking and speaking. This does not mean that these visual ideas or pictures have a stimulating effect. They can however have this effect, when special visualizing techniques are employed.

The Mnemonic Techniques in the Ancient Rhetoric

These techniques are seldom used in the classroom, although they have been known to us for a long time. In the ancient Greek school of rhetoric, they were the basis of schooling the memory and were summarized by the term *permeare* (to go through something). Simonides from Kos (6th century BC) is known as the inventor of the mnemonic technique. His teachings are mostly handed down to us through Cicero's work *De oratore* (365ff), Quintilian's twelve volume work *Institutionis oratoriae libri* (XI, 2) and the *Rhetorica ad Herennium* (III, XVIIff). Here is a short summary of their teachings.

The sense of sight is viewed as being the most powerful one. Everything that is taken in through the sense of hearing and through reflection can be better remembered by imagining it pictorially and figuratively. When at first glance, there appears to be no possible pictorial analyses, the contents must be connected to people, shapes or places; which are familiar to the speaker and which he can use again and again. It is important that these places are vivid, appealing, clearly-defined and separate from each other. Best of all is when the speaker imagines a large building with different hallways and rooms which are familiar to him and in which he can place objects which symbolically remind him of what he wishes to say. These places or localities are like a tablet or paper, where everything he wants to say is exactly written down in a well organized way. Every fifth place should be somehow marked; for example by a golden hand. In places where the speaker wishes to speak of a massacre, for example, he places a spear; a bow of a ship for a sea massacre: or if he wishes to speak of someone who is a presumed legacy hunter, he pictures a sick bed, beside it a man who in one hand holds a testament and with the other hand is giving the sick patient a goblet of poison.

The stranger and more decorated these pictures are, or the more conspicuous, the better they will be remembered; for example he could imagine a figure covered in blood or a wretched figure covered in a crimson robe. The authors also emphasize the importance of having a night lie between the practice sessions. Finally, they recommend that daily practice is the best for schooling one's memory.

The Mnemonic Techniques and Foreign-Language Teaching

How can these visualization techniques out of the antiquity be utilized for foreign-language teaching? With the help of the teacher, the students note the way through the house or apartment they best know and in the language being studied. It goes without saying that there will be deviations from the following text.

the court-yard, the main door, the hall, the staircase, the door of the flat, the corridor, the living-room etc.

la cour/ le jardin, la porte d' entrée/le hall, l'escalier, la porte de l'appartement, le couloir, le salon/ le living etc.

el porche, la entrada principal/ la puerta de la casa, el vestíbulo, la escalera, la puerta del piso, el pasillo, la sala de estar etc.

These individually different sequences must be well learned and then one can go in his imagination from one place to another. While doing this, one imagines the localities as vividly as possible. When one wants to memorize a short story for example *The new member of the gang*, which takes place *in a large village in County Durham* (*Learning English, Password Green 2*, 21) then the narrator first imagines the places where everything takes place in the following sequence, starting with a river flowing though his **court-yard**; then James and the members of the gang while standing at banks of the river tell him "*you'll have to cross the river*." Then the narrator imagines **the main entrance** of a cemetery and a grave while he hears the command "*You'll have to go to the graveyard and scratch the grave of Jenny Cutathroat at midnight*." He goes down **the hall**. There stands James with his brother, who answers for him: "*Yes, he'll do so*." Then he imagines the gang at the foot of the **staircase**, who'll be waiting for him at midnight. At the **door of the flat** he imagines: *James walked around but could not find Jenny Cutathroat's grave*. In the **corridor** he sees someone from the gang: *One of the gang who scraped away the moss on the grave. James could just make out the words: "Jenny Cutathroat, hanged for murder."* Now the narrator sees the **living-room**. The church is standing in the middle, James must run around it three times. Then he runs out of the **living-room** and turns around. *He saw a white figure and ran for his life.*

6.2.2 Visualizing the Frame of a Plot

When a story has such a concrete sequence of events, like the one above, than one can also do without imagining concrete places and choose a method as in the one discussed below.

Verbs are generally more difficult to remember than nouns. But, they are very important, because they present most of the frame of a plot. After a lesson has been introduced, the teacher can read out the frame of a plot, in that he reduces it to the verbs and a short text. He asks the students to close their eyes and to imagine the action as vividly as possible.

to come along with his kid brother
to join our gang
to cross the river at midnight
to go to the graveyard
to scratch Jenny Cutathroat's grave
to wait at the graveyard
to walk around
to look for the grave
to scrap away the moss
to run around the church
to look back
to see the white figure.

Now, the student can close his eyes, repeat the sequence of the verbs and see the action in his mind's eye. One can assume that the imagining of the action sequences will have a similar successful effect on the memory as the performance of the movements. Nevertheless, it is effective when in addition to the visualization exercises the story is repeated with somatic learning. (**See ?46ff**), where the students gesture the verbs, thereby conjugating them in the corresponding tenses, and recite the story out loud.

It goes without saying that a further step could be taken that the verbs could be conjugated in another form and tense, as long as it is linguistically correct:

He's coming with his kid-brother etc.
or
I came along with my kid-brother etc.

The reading out loud of these variations should be carried out by a student. This method helps most students to memorize the frame of the plot. Generally they then narrate the story much more fluently, than they would if they had to repeat it without these techniques.

The students could also be encouraged to write out such a plot frame for every lesson. Then they could use this visualization technique to practice the story at home, in order to then present the result of their successful practicing at school.

6.3 Visualization by Using Mindmapping
6.**3.1 Visualization by Using Brainstorming**

The PET investigations from Di Virgilio et al (1997) were presented, which show the inter-hemispheric connection between the language areas of the left hemisphere and right hemispheres of the brain which lie in the inferior temporal cortex. This region is responsible for visual recognition. Such a connection is interesting for foreign-language learning. It would be therefore sensible to look for ways in foreign-language training which integrate texts being learned not only in a verbal-contextual manner but also in a visual one. For the last several years it has been recommended that students learn vocabulary with the help of *mind maps* or *clusters*. There are a variety of reasons for this. Buzan (1986) sees in this the integration of the recent results from neurophysiological studies of the brain; which confirm that the brain does not process information in a linear but in a clustered manner. Just as our thoughts are not ordered in a linear fashion but are first organized in a sequential manner during the process of articulation. Rico (1983, 34) believes that the urge to formulate language exactly, in the way that is necessary when writing, blocks thinking and creates writing blocks. The way thoughts jump about in the brain, especially with creative thinking, can be illustrated by drawing a detailed picture.

If one first writes down the central theme about which one wants to write on a big white sheet and then jots down everything that comes to mind which is somehow related, then this mirrors our apparently disorganized thought process. These notes written down during a phrase of free association not only prevent thinking blocks, they also encourage *visual* thinking; thereby leading to more associations than when the urge to write everything down, as one would organize it in a text, is followed. Only after the *brainstorming* session, where all of the ideas have been written down, in form of the *mind map*, can the ideas which belong together contextually be summarized and the logical connections between the groups be

shown with lines. This often leads to the drawing of a new *mind map*, which then can function as a basis for a further written or oral preparation and composition. This is also useful in foreign-language training: it is an excellent aid in memorizing the material visually. Which is an important element in the following discussion.

A further reason for bringing this element into foreign-language training is it takes into account the different learning styles, as defined by Bandler and Grindler (1979) in the Neurolinguistic Programming (NLP). The students who are visual learners have been up to now taken into consideration with the writing done in and around the class. That reading has taken a backseat to the increased presence and use of visual media, the new generation of students can only profit from an increase of teaching methods, which are based on the varied possibilities found in learning through visualization.

In order to re-activate as many lexical units as possible, which the students have already learned, Holtwisch (1990) suggests introducing the *mind map* in the form of a brainstorming session about one central idea (airport). In this case it is less about the logical contexts, as it is about re-calling as much as possible together and presenting it in a new and connected form, a *mind map*, on the blackboard. The re-called terms like flight, plane etc, are then framed and connected with lines which show the contexts. Then more empty balloons are drawn. This further stimulates the memory to think up new words, so for example *flight* leads to *lunch* and then to *coke* and *fish fingers*.

6.3.2 Structuring the Mind Maps with "Verb Satellites"

The above presented method of using mindmapping is a great advancement from the point of view of the psychology of learning and can in this form certainly be introduced in many teaching situations unchanged. But certainly one of the new variations can be for students a great help (Schiffler 2000). As experience has shown learning verbs causes the most difficulty for students. On the one hand they are retained less successfully than nouns, adjectives, conjunction etc and on the other hand they appear within context in very different forms, so that the infinitive form, which the student may actually know, is not immediately decipherable. Furthermore the passive knowledge of a verb does not mean that the student is able to use it correctly. Forms such as **he succeeds to win* instead of *he succeeds in winning* or **Je lui crois* instead of *Je la/le crois* belong to the ever recurring mistakes which are a normal part of school life.

Verbs are the crucial point in each sentence, without which - allowing for exceptions - it is not possible to have successful communication. Because of this, it is understandable why in most examples for the mind maps, verbs are either completely avoided or only remain secondary: as is the case in examples discussed above. The verbs which belong to a main or central idea should be in most cases moved to the center of the presentation. This is done when the first circle around the main idea is reserved for "verbs satellites"; as can be seen in the following mind maps (compare picture 1 and 2 page ?73ff) In the above mentioned example for *airport*, the verbs should be *to go to, to look for, to find, to buy, to arrive* etc. Instead of the verbs, one could fill in the satellites with the typical questions asked at an airport: *When does the flight/the plane ... go to ...?* and *When does the flight/the plane from ... arrive?* as a linguistic pre-condition to using the proper nouns found in the mind map: *New York, Oklahoma* etc: as well as supplying the questions *I'm looking for ...* and *Where can I find ... ?* as linguistic pre-conditions for the nouns *counter, bus* and *taxi*, which are found in the mind map. Because it appears only as *lost ticket*, the question *Where can I buy ....?* must appear in the verb satellite as a linguistic pre-condition for *ticket*. A further aid would be if the top half of each satellite contained the verb form, and the bottom half a question with the verb form. This suggestion could however overload the mind map.

Hinz (1999, 249ff) has noted critically, that "one can see a disadvantage in the word web, in that in the multitude of possible terms branching out, one can lose the overview; thereby making it ineffective as a learning aid." Thus he recommends laying out a main mind map which has other smaller mind maps radiating out from it. Thus one could, for example, have a main terminus "*traffic*" and lay out smaller mind maps with related topics: *street, accident* etc. Furthermore, a teacher could lay out a topic page based on the mind map, where the contextually related terms could be, not as above suggested in smaller related mind maps, but rather written out in tabular form. For example for *street* one could have:

The street can be crowded

        busy

        quiet

        wide

        narrow

People walk up the street

        walk down the street

move along the street

cross the street

As the mind map is a visualization of a brainstorming session, one could use this tabular structure as a presentation of the mind map, as long as the students know that the first circle of satellites around the main theme is reserved for verbs. In order to emphasize the "verb satellites" in this circle, the verbs could even be put into a squares, while all of the additional information is written in balloons. With the results of a brainstorming session, a square would certainly be filled with the word *to fly*: in airports this word is seldom required in communicative situations, but it is a necessary linguistic pre-requisite to using words students come up with such as *Atlantic Ocean.*

We have now reached a further important point in the discussion of the formation of this kind of mind map. In the case of the learning of verbs, Holwisch (1992, 41) argues, that the mind maps are also useful because through them one can avoid the additional encumbrance of things like articles, prepositions and adverbs. Holwisch's argument seems to be questionable: it is using these so called additional burdens correctly, which is the source of the greatest difficulties for foreign-language students. Almost every student knows the already mentioned verb *to succeed*, but often doesn't know that it's used with the preposition *in*. Therefore in the above named example, it should not just say *fly*, but rather *to fly **to*** (in connection with *New York, Oklahoma*) and *to fly **over*** (in connection with *Atlantic Ocean*). The psychology of learning has shown the importance of peripheral learning. Therefore, the contextual connections, prepositions for example, should not be brought to the fore, but learned incidentally to the main structure of the mind map. This is especially important in the study of Romance languages. When learning French verbs for example, *mentir à (sa mère), être interessé par (son offre), avoir confiance dans (sa compétence)/avoir confiance en (lui)* etc.,or in Spanish *mentir a alguien, interesarse por alguien/algo, tener confianza en alguien/algo* etc.

It is just as important to learn the gender along with the nouns, since this is the only way for a native speaker of German to learn correctly the gender of the nouns which are different from his mother tongue: for example in French ***le*** groupe, ***le** beurre*, ***le** linge*, ***le** mur*, ***la*** *tour*, ***la*** *prison*, etc.

After this principal is first introduced, then the students will spontaneously include it in their mind maps.

Following are the arguments once more summarized and finally illustrated with examples of mind maps below:

- Placing the most important verbs in "verb satellites" which circle a central theme
- Writing down the most common *contextual complements* to these verbs
- Making the *logical relation* of the supplements to the verbs clear by organizing them visually

These principles are realized in the following examples for English and French mind maps. (see **?73ff**)

Robbery

Hôpital

6.3.3 Structuring the Mind Maps with "Spider Maps"

As already presented, mind maps are the illogical, but connected visualization of everything the student alone or with other students spontaneously came up with when considering a central theme.

This kind of mind map is suitable for visualizing a review session and stimulates the students to fill in the blank satellites.

When however it's being used for a beginning stage of learning, then it's useful because the logical contexts help the memorization process. Following we will discuss the **structured** mind and spider maps, which are recommended for this purpose.

Holtwisch (1990, 248) has suggest a further possibility of employing the *mind maps*. The students were to work on the lesson called "*The Media in Britain*" independently; that is they were to look up the words and come to a rough understanding of the text. In order to organize and better remember what the text was about, they were asked to organize this information visually into mind maps. Because this was the first time the students had done a mind map by themselves, the teacher gave them the main theme *mass media* and three subordinate themes: *TV, Radio and newspapers*, which were circled around the main theme.

Around the sub-theme *newspaper*, the students drew a circle of satellites, with the help of the text, which included the words: *Sunday/weekly papers, local papers, national dailies*, and the observation: *the British read more papers that other people.* They listed the names of the newspapers and they differentiated between *quality* and *popular*.

Instead of satellites circled around a main theme, it is appropriate in many cases to use a "spider map" (see table 3), which has been organized into a flow diagram; which shows the logical connections within a whole hierarchical system. "Spider maps", with their visually transparent structured form, aid the retention of information. Furthermore it is easier for the students to manage a diagrammatic structure on a standard piece of foolscap than a mind map made up a circles.

Radiating out from the main concept mass media are branches, or spider legs,: the sub-heading *newspaper, TV* and *radio* is written on each one. These sub-headings are further differentiated under the headings *weekly newspapers, local papers, national dailies.* These are further sub-divided into the categories *quality* and *popular*: listed under the first one are *The Independent* and *The Times* and under the second one *The Sun, Today* and *Daily Express*. It is simple to fit this information on a standard piece of foolscap which has been turned on its side.

On the *spider map* (see table 3), it was necessary to put the categories found under the sub-heading of *national dailies, quality* and *popular* one on top of the other (as well as the categories found under the sub-heading of *TV national, paid for by viewers* and *paid for by advertisers*) because of the vertical format.

Although all of the possible entries from the *mind map* have been organized into the *spider map*, there are still many more entries possible, as one can see from the empty space under the headings *TV* and especially *radio*. This would have been in no way possible in a *mind map*. This is not to say that all of the empty spaces should be filled up, but when a class has a partner class from a small town, then their regional newspapers and radio stations could be included and named. The empty gap left under "national radio stations" must in any case filled in.

mass media

Newspaper　　　　　TV　　radio

Sunday　weekly　national　local　magazines　national　regional　national　regional
Papers　papers　dailies　papers　for special
　　　　　　　　　　　　　　groups

Sunday　**The**　*quality:*　　　　　　*payed for*
Express　**Observer**　**The**　　　　　　*by*
Sunday　　**Indepen-**　　　　　　*viewers:*
Corres-　　**dent**　　　　　　**BC 2**
pondent　　**The**　　　　　　　**BBC 1**
　　　　　Times　　　　　　payed for
　　　　popular:　　　　　　by adver-
　　　　The Sun　　　　　tisers:
　　　　Today　　　　　　**ITV**
　　　　Daily　　　　　　*Channel*
　　　　Express　　　　　*4*
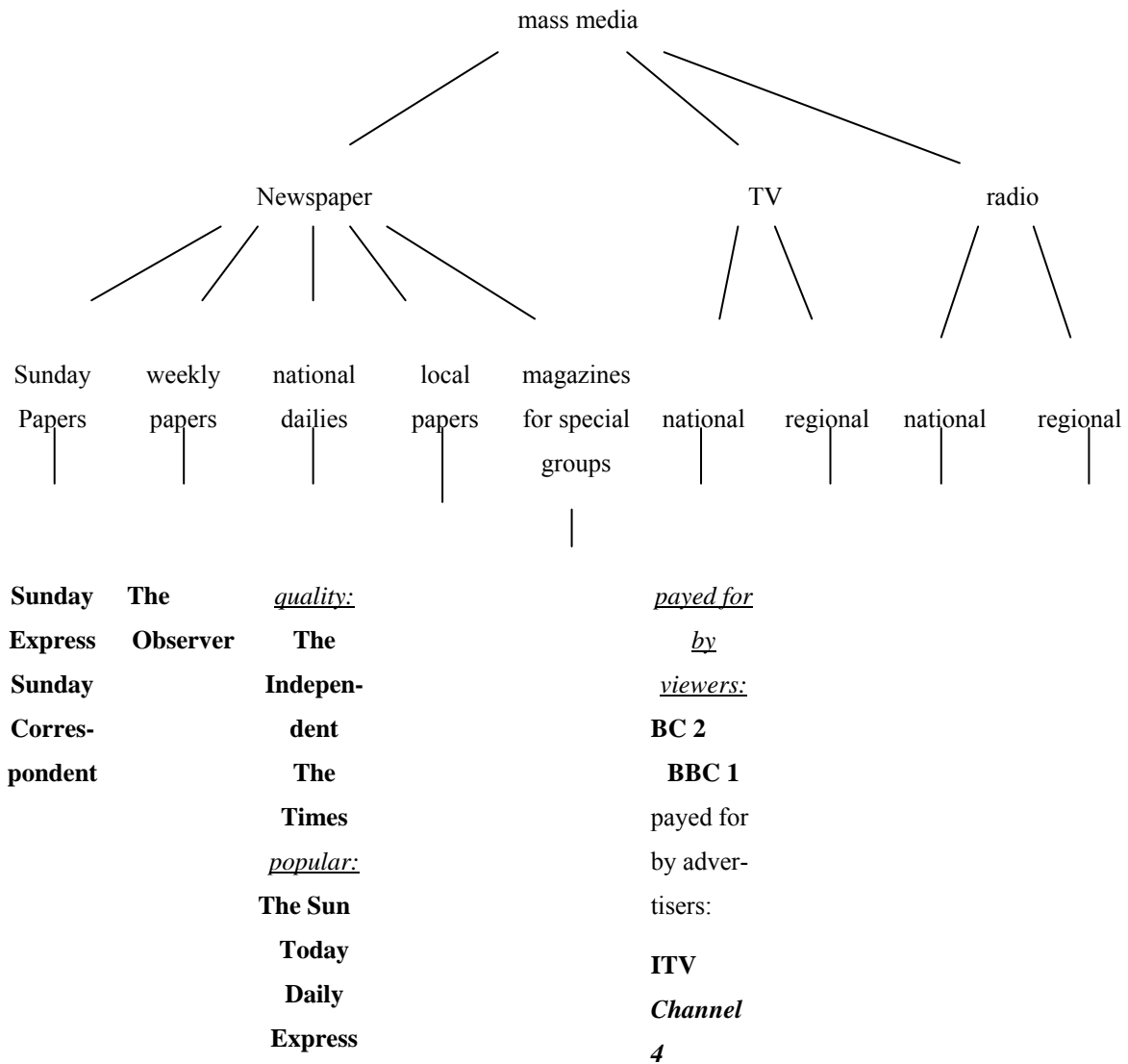
The British read more papers than other people

On the other hand, a section for magazines for special groups is dispensable, when a title for such a magazine is not named. Important statements such as in this example *The British read more papers than other people* are lost among all of the satellites of the mind map, while under the "spider map" it is a finish one cannot miss. Holtwisch himself (1992, 42) gives an example for a well laid out "spider map": this was for the working out of a challenging text on Chicago for the tenth grade. The different headings allowed for the possibility to vividly present differentiated statements about *origin, history, today, development, reasons (for the development), culture* and *people.* The author stresses that in this way important information can be processed together in a way that is just not possible in

the stringing together of "key phrases" which takes places during note taking. This technique is in other cases appropriate.

Holtwisch's argument against the linear note taking are taken up again here partly as the reason for using mindmapping and even more so for the employment of the technique spidermapping.

-Through the visual presentation the student must be able to differentiate between the important and the less important information; to further his understanding of the text.
-Ideas are logically organized and are integrated in the right places in a text.
-Learning visually corresponds to a certain extent with the way the brain works and therefore aids the retention of information and the ability to repeat it.
-It helps to prevent students from writing down word for word and then stringing together material they may have not entirely understood.

6.3.4 Using Fading to School the Memory

The teacher who has taken much trouble to design a mind map, can always use it again and again in the classroom. But this work will soon be done for him, since such **structured** mind or spider maps will be a permanent part of the textbooks of the future. That many teachers do not yet use mind maps in the classroom is certainly because they do not trust themselves to be able to carry out such spontaneous structures, as the ones shown above, on the blackboard in front of the classroom.

With the presence of structured *mind maps* it will be naturally be no longer possible to have a co-operative lesson as was previously described. But on the other hand, it is possible to do a progressive training of the memory with the help of an overhead projector and the structured mind maps.

This takes place with the method known as *"fading"*, which can be used among other things as a technique for learning poems. The students are asked to visualize the poem as a whole picture. After the student has read the entire poem out loud, half of a verse is erased. A second student reads out the poem and fills in the missing half-verse himself from memory. The third student reads then the poem out with two half-verses missing. This continues until the last student "reads" the poem out loud, which in the meantime has been completely erased from the blackboard.

A foreign-language dialogue can be worked on in a similar way; in which deviation from the dialogue are allowed, as long as they are grammatically correct and do not change the meaning of the text. One can do the same with a structured mind map, whether it is on the blackboard or projected on the wall. The last suggestion saves time with writing on the board, but it does require preparing three different transparencies.

After the students, with the help of the structured mind map on the transparency, have memorized the vocabulary, it is practiced in the following way:

a copy is made of the above mentioned mind map, where the first satellite ring of verbs is empty. The students deduce from what vocabulary is present, that is the balloons that radiate from the empty satellites, what the missing verbs are: with the "missing" verbs and the material which is there, they can then formulate sentences or questions. Instead of working with a copy of the transparency, the satellite verb ring can be covered up. Thus one can in the same way cover up all the balloons radiating from the "verb satellites", other satellites or indeed show them as empty.

It could also be helpful to produce transparencies, where the "verb satellites" or the other balloons are empty except for showing the first letter, or the first few letters of the words in question, in order to aid a review which perhaps takes place after a longer amount of time has passed by.

6.4 Visualizing through "Word Icons"

In the chapter about mental visualization, we have already discussed how one can use mental visualization as a mnemonic technique; that is to learn a word or sentence. We will discuss here, however, the *concrete* visualization by "word icons" as a useful aid, in order to learn the word and its spelling at the same time. (The English "word icon" comes from the Greek word εικών "picture.") The word icon means that the graphic aspect of the word, that is the script is in some way coupled with a pictorial presentation of the word's meaning. An easily remembered example for the word icon is the word

pre**g**nant

en**C**einte

en **C** inta

often cited. A letter or all are drawn to make it look like a picture. This is only possible for a few words. But the method of drawing a little picture and adding it to the right place on a word is possible with many words. For example, if one wanted to memorize the meaning for icon, one could write it into a frame:

icon

In the examples given below, we will employ the same method with the word *plátano*. The word is simply written into the picture. These word pictures could enrich the vocabulary in textbooks, as is already sporadically the case with many English textbooks, among others. They can also present a motivating strategy. The students could be encouraged to make up their own word icons for words, collocations or expressions and draw them into a special notebook, which could then become the student's own English *icon lexicon*, or in French *iconolexique* or in Spanish *iconolexicón*. Among younger students the "word painting" can be made into a competition in creativity, which is motivating in a way one should not underestimate. Naturally such methods should only be used with words that are difficult to remember and which the students themselves believe they cannot immediately memorize. Just as well, as is the case with the usual learning of vocabulary, one should keep in mind that the students learn contextually and with a bilingual presentation.

He will end up on the **ga   ows**

Il faut **r   a   l   e   n   t ir**

(one must slow down)
No

(Do not spill!)

Not all words are suitable for a "word picture." Nevertheless it is astounding how many words one can present in this way. Thus it is effective that before a lesson is introduced, the students with some drawing talent are asked to think up and draw such word icons on a large sign, which can then be hung up as "peripheral information" during the lesson. As opposed to pictures on a blackboard they remain there for some days and thus also fulfil the principle of learning with time-chunking (**see xx**). When students come up with good or original solutions for the word icons, they raise the interest of their peers.

When two or three students are set this drawing assignment of making up picture words from the vocabulary in the lesson, they might possibly come up with different solutions for the visual presentation of the word; thereby leading to, as already said, the assignment to taking on the character of a competition. From the point of view of how stimulating the effect of employing such a method is, the question must be asked of how effective it is to already have such word pictures in textbooks for the beginner years, as it is the case with English and other textbooks. If this is the case, students should still be encouraged to draw all of the word icons and to come up with some of their own. This supports the students' learning the new vocabulary. But the drawing of word icons should never become a necessary chore. A word as in the following example can be written with such a picture that the *accent aigu* becomes a crane with a chain and a hook hanging from it.

Il faut appeler une   *depanneuse.*

Then perhaps an outsider to the class might not understand the meaning of *One must call for a tow truck* in French, but the student will immediately remember, even when he perhaps forgot the definition for the word quite some time before. The same kind of artistic freedom in the forming of the word could also lead to the fact that, as in the picture below, the order of the letters in the word icon for the word *bully* is not really followed, but in this case it's necessary in order to form the picture.

Following, we will look at a random selection of *word icons,* which were inspired by vocabulary from a unit lesson out of textbooks for English, French and Spanish. The English ones come from *Unit 2* of the *Green Line New 2* (Ashford et al 1996), for which the following four isolated *word icons* already existed. The remaining contextual *word icons* have been drawn additionally.

The randomly chosen examples of the French *word icons* are from *Leçon 9* out of *Etapes 1* (Héloury et al 1989) and the Spanish examples are from the *Unidad 4, Linea Uno* (Jaeschke et al 1997).

Idiomatic expressions and sayings can also be presented or shown with *word icons*, in order to be learned better. An easy method is to write the expression in such a way that a picture appears. As in the French example:

Drawing the *word icons* can even be turned into a grammar exercise for the students. For example, one of the learning objectives in *Leçon 6* from *Découvertes* (Beutter et al 1994) is the negative imperative sentence. The students should form corresponding imperative sentences with the *word icons*:

An important aid are word icons for words which the beginner always confuses: for example, German students often have problems with the English words *who* and *where* because they sound similar to *wo (where)* and *wer* (who).Here one could advise the students to draw a very large "*o*" with a face inside for the word icon for *who.* Seldom do German students have to write a capital "*q*", thus in French class they often just write the *Q* like an *O*, which often leads to a mix-up between *Qui* and *Oui.* Beside making the suggestion of writing the capital *Q* as a reversed *O*, one can avoid the mix-up, in that the students are advised to write the point on the "i" in the word *Qui* as a question mark and the point on the "i" in the word *Oui* as an exclamation mark. Students of French also mix-up the *ou* (or) with the *où* (where): in German there is the mnemonic aid "*Auf dem Wo sitzt der Floh*" (On the *where* sits the flea i.d. the *accent grave*), but could just as well advise the students to replace the *accent grave* on the *où* with a question mark which slopes at the right angle. This method is especially suitable in teaching the difference between *cuando* and *cuándo, como* and *cómo, que* and *qué, porque* and *porqué* in Spanish. Since only the interrogative particles have the accent and not the conjunctions, the students could write the accent as if it were a little question mark; thereby using the "question accent" to be able to better tell them apart.

6.5 Learning Grammar by Using Visual Signals

The investigations from Di Virgilio and Clark (**see ?9f**) which were discussed in the introduction of this chapter show that with figurative words there is a connection between both the language areas of the left hemisphere and the inferior temporal cortex of the right hemisphere of the brain. This region is responsible for visual recognition. With this in mind, we will discuss some visual signals, which are suitable for teaching the English *present perfect* and some other French and Spanish grammatical phenomena. There are many more suggestions for teaching English with visual signals (see Meier 1999, 203ff).

An example sentence with a translation should be memorized for every visual signal. It can have a similar function to a contextual signal: we will refer to it as a *contrastive bilingual signal,* and it will serve as a model for the following contrastive-bilingual exercises. Visual signals can just as well be coupled with meta-linguistic signals: as one can see from the following examples. The first example shows a visual signal for the French possessive pronoun, which, as opposed to the German, is not dependent on the gender of the possessor.

Visual signals:

| seine | ihre | | sein | ihr |

C'est sa fleur.   C'est son sac.
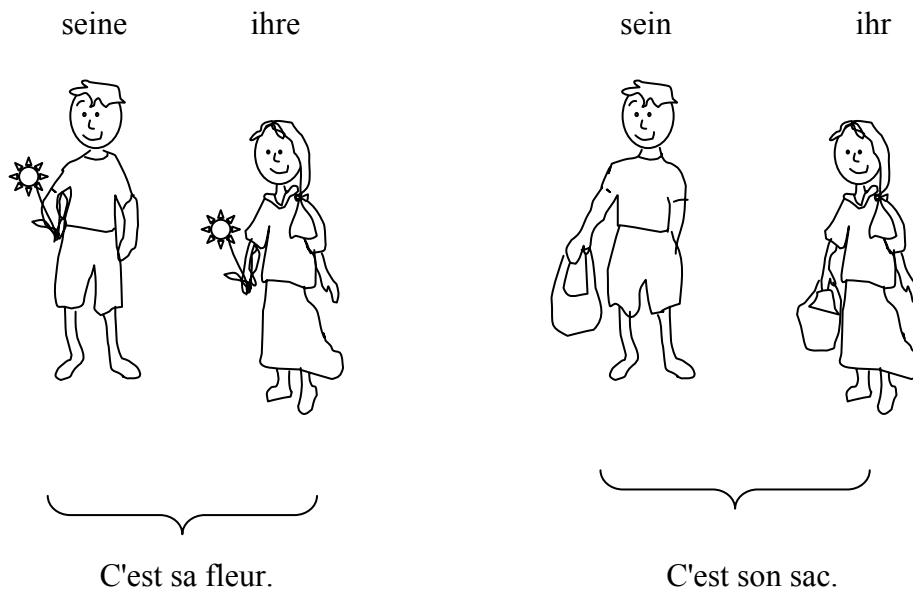
Contrastive bilingual Signals:

C'est son sac. That is <u>his</u> bag.
C'est son sac. That is <u>her</u> bag.
C'est sa fleur. That is <u>her</u> flower.
C'est sa fleur. That is <u>his</u> flower.

The use of partitive articles can just as well be visually explained and consolidated by the contrastive bilingual signal.
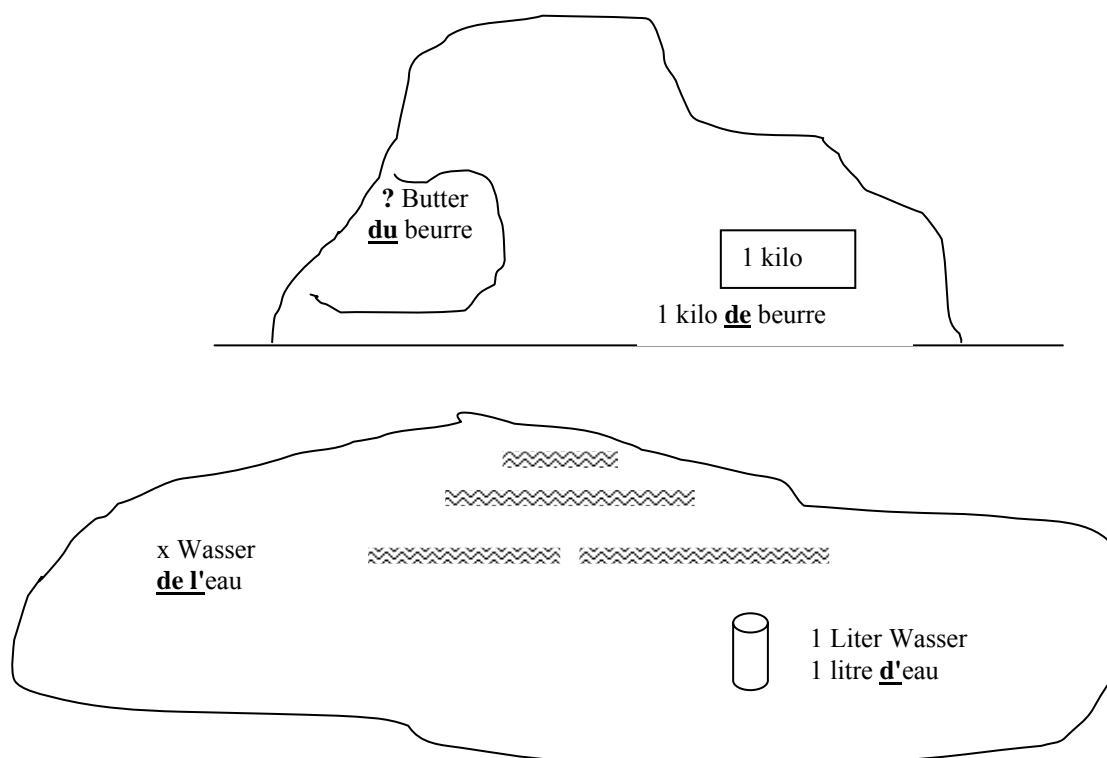
Contrastive Bilingual Signals

butter	→	*du beurre*
margarine	→	*de la margarine*
water	→	*de l'eau*
bottles	→	*des bouteilles*

1 kilo of butter	→	*1 kilo de beurre*
1 kilo of margarine	→	*1 kilo de margarine*
1 bottle of wasser	→	*1 bouteille d'eau*

Contrastive Bilingual Exercise

I buy butter.	→	*J'achète du beurre.*
I buy a kilo of butter.	→	*J'achète un kilo de beurre.*
I'll have margarine.	→	*Je prends de la margarine.*
I'll have a kilo of margarine.	→	*Je prends un kilo de margarine.*
I drink water.	→	*Je bois de l'eau.*
I'm drinking a bottle of water.	→	*Je bois une bouteille d'eau.*

The visual signals explain the way the adverbs are formed in French (on the top) and in Spanish (on the bottom).

| *masculin* | *féminin* | *adverbe* |
| *masculino* | *femenino* | *adverbio* |

heureu**x**   heureu**se**   heureu**sement**
content**o**   content**a**   content**amente**

Metalinguistic Signals

adverbe   → *adjectif au féminin + -ment*
adverbio   → *adjetivo en feminino + -mente*

Contrastive Bilingual Signals

She is happy.   *Elle est heureuse.*
Her relationship has ended happily. *Leur affaire s'est terminée heureusement.*

She is perfect at her work.   *Es perfecta en su trabajo.*
It works perfectly.   *Trabaja perfectamente.*

We have already discussed different kinesthetic signals, for the past tenses in chapter 5.4 (see page ?54ff) Visual signals can also be used to clarify the different possibilities.

A useful visual signal is the time line.

                              passé composé
                              pretérito indefinido
imparfait _____↓_____*imperfecto*
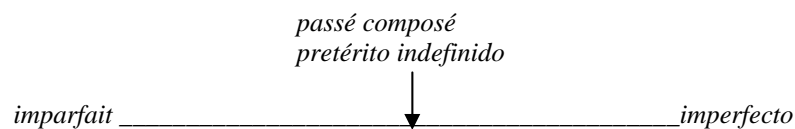
J'étais dans le jardin. Ma mère m'a appelé.
J'étais dans le jardin quand ma mère m'a appelé.

In Spanish the same time line can be used to explain the relationship between the *imperfecto* and *indefinido.*

Estábamos cenando. Se apagó la luz.
Estábamos cenando cuando se apagó la luz.

A very concrete visual signal for the past tenses is the picture of a stage, where the set (description of the background in the *imparfait* or *imperfecto*) is confronted with the action on the stage (new turn of events take place in the *passé composé* or *pretérito indefinido*).

imparfait / imperfecto

la scène / la escena

passé composé / indefinido

action nouvelle /
acción nueva
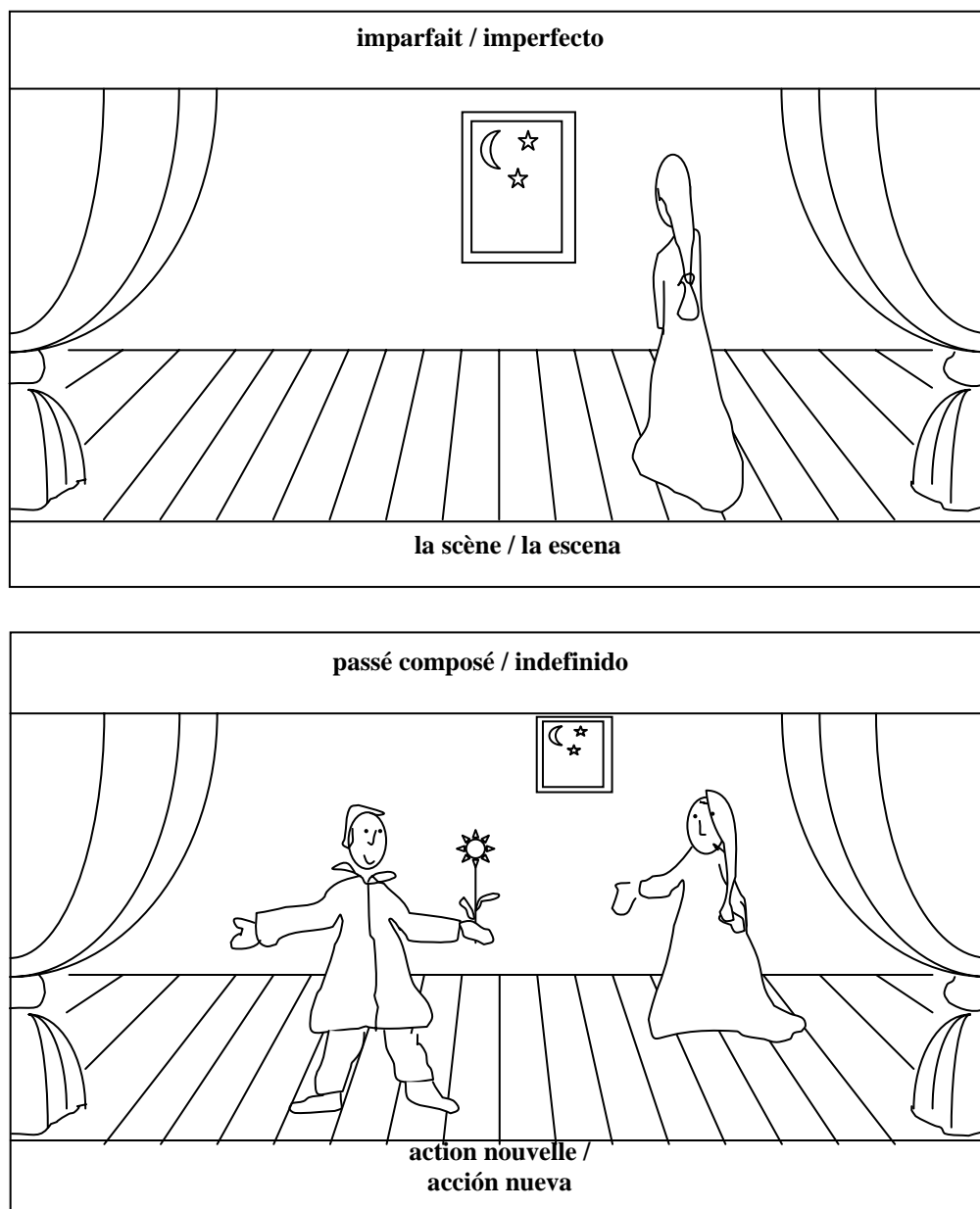
Metalinguistic Signals

scène/cadre	→	*imparfait*
action nouvelle	→	*passé composé*
escena/cuadro	→	*imperfecto*
acción nueva	→	*indefinido*

Contextual signals

pendant que   *imparfait*

tout à coup
ensuite   } *passé composé*
le 1er janvier

mientras   *imperfecto*

de repente
luego/después   } *indefinido*
el día 1 de enero

Contrastive Bilingual Signals

As we were leaving, I had an idea.

*Pendant que nous **marchions**, il m'est venu une idée.*

*Cuando nos **íbamos**, tuve una idea.*

Everybody was sleeping. Suddenly the doorbell rang.

*Tout le monde **dormait**. Tout à coup, on **a sonné**.*

*Todos **dormían**. De repente, **sonó** el timbre.*

In the Spanish language, as opposed to the French, a further past tense is used. It is clearly separate from the others: it is the *pretérito perfecto*, which emphasizes the connection to the present, it is similar to the English *present perfect*, and thus emphasizes an action in the past which has a connection to the moment of speaking. The time line below can also be successfully used in teaching English.

Timeline — pretérito perfecto — moment of speaking
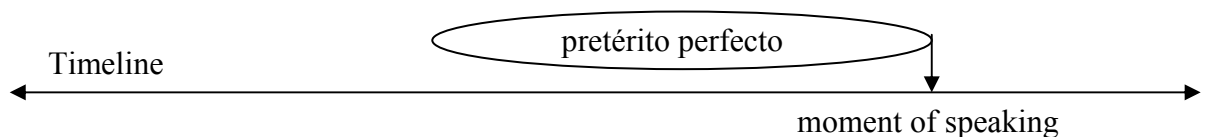
Me he torcido el pie derecho.
I have sprained my right foot.

Visual Contextual Signals for the *Subjonctif/Subjuntivo*

Visual signals which are presented with a context are very useful, when discussing the *subjonctif*. In the case of the verbs *défendre* and *permettre*, the student should be reminded that instead of the subjunctive form, the infinitive construction is normally used. (*Je te défends/permets de venir*), also with the verb *croire* in the *est-ce que* question form of the indicative.

Je suis **contente** que tu viennes.
Estoy **contenta** de que vengas.

Je suis **triste** que tu ne viennes pas.
Estoy **triste** de que no vengas.

Je suis **étonné** que tu viennes.
Me sorprende que vengas.
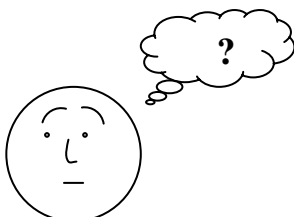
Je **doute** que tu (ne) viennes.
Dudo que vengas.

Je te **défends** que tu viennes!
Te **prohibo** que vengas!

Je te **permets** que tu viennes.
Te **permito** que vengas.

Je **veux** que tu viennes.
Quiero que vengas.

Je **ne crois pas** qu'il vienne.
No creo que venga.

The visual signals could be copied unto a file card: on the back of which could be the sentences as contextual signals. A competition could be organized among groups of the students, where they could try to find the contextual signals to the visual signals.

6.6. Learning Grammar by Using "Mirroring" and Contrastive Bilingual Practicing

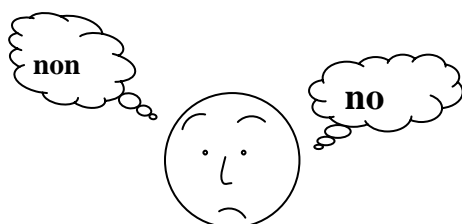Signals are only cognitive aids to ease the process of understanding. They replace neither the cognitive explanation nor the necessity to practice in order to make the process habitual. Most of the discussed grammar problems are a result of the interference from the native language. When improving the rate of common mistakes is based on the native language's structure, then the following contrastive bilingual exercises offer the most effective way of helping the students to make a connection between having a cognitive insight into the structure of the language and the process of practicing: completely independent of the question of whether the teacher practices a monolingual or bilingual teaching method. As it already has been said, these exercises can be carried out like the already cited contrastive bilingual signals. In the case of individual learning difficulties, instead of just learning the rule, it is much more effective to memorize the contrastive bilingual signals. This is based on the psychology of learning: that is that the student memorizes word sequences with the help of the optical or phonetic memory, which he then can use as a model to be used in new contexts. For example the contrastive bilingual sentence: *I want you to do it – Je veux que tu le fasses* can help the student to form such sentences as *Elle ne veut pas qu'il vienne*.

Another method one can use is "*mirroring*": that is to mirror the structure of a sentence in foreign language with the native language. Through this the native equivalent is defamiliarized: it becomes incorrect and foreign. The above introduced contrastive signal could then become, for example: *He wants not that she came – Il ne veut pas qu'elle vienne*. The danger of the student's proficiency in his native language being damaged by this "mirroring" can be prevented. The advantage is that the student is shocked by the "wrongness" of the sentence in his native language: and thus is more likely to remember the wrong sentence as the corresponding metalinguistic rule and example. "That sounds wrong to native speaker's ears and is therefore memorable." (Butzkamm 1996, 140) For example, to avoid the typical mistake in the French sentence **Je suis 30 ans.* the English sentence **I have thirty years.* can help to use the correct French structure in this sentence: *J'ai trente ans*.

Two advantages of using the "mirroring" method have barely been taken into consideration:

- By building analogies, grammatical mirroring helps students to form correct sentences in the foreign-language.
- By using this method, the student will become familiar with the different ways of structuring thinking, and therefore sentences, in the foreign-language.

In any case, "mirroring" is suitable for all cases that are hard to crack: that is, it helps to get to the source of the mistakes which are caused by interference from the native language and are therefore almost impossible to avoid.

Let us look at the typically English construction for the *personal indirect passive*, for example which has a structure that is completely different from the one in German. In the explanation phase, the teacher explains it from the point of view of the English sentence:

I was given a couple of interviews.
*To me was given a coule of interviews.
*To me was a couple of interviews given.
Mir wurden einige Interviews gewährt.

The following contrastive bilingual exercises not only help the students to remember the structure until the next examination, but also above all to test the student's mastery of them at a later date: if it is required, the structure can then be practiced and reviewed once again.

I was given a present.
Mir wurde ein Geschenk gegeben.

She was given a bike.
Ihr wurde ein Fahrrad gegeben.

You were given an information.
Ihnen wurde eine Information gegeben.

The same method can be employed with other verbs. For example, the verb *to show*, used in the *personal indirect passive*, is completely different from the German form.

We were shown our chalet.

*To us was shown our chalet.

*Wir wurden gezeigt unser Chalet.

Uns wurde unser Chalet gezeigt.

Multiple verbs can be mixed in the following exercise.

We were shown pictures.

Uns wurden Bilder gezeigt.

You were offered a job.

Ihnen wurde ein Job angeboten.

You were told a lot about the American way of life.

Dir wurde viel über die amerikanische Lebensweise erzählt.

Let us take an example of a grammatical structure from the French, which is the source of many mistakes: the forming of the past tense with the *verbes pronominaux.* In the explanation phase the teacher should start with these sentences:

I've bought a suitcase.

I've bought a suitcase for me

*I me am bought a suitcase.

J'ai acheté une valise.

Je me suis acheté une valise.

The final exercises should change between various verbs:

He has bought a car.
Il a acheté une voiture.

*She her is bought a new car.
Elle s'est acheté une voiture.

You have washed your car.
Vous avez lavé votre voiture.

You have washed yourselves.
Vous vous êtes lavé(e)s.

You've hurt him.
Tu l'as blessé(e).

You've hurt yourself.
Tu t'es blessé(e).

      As we have already discussed, the teacher himself should judge whether he should use this method with easier structures, which also differ from the native language. For example:

Yesterday I bought a suitcase **blue.*
*Hier, j'ai acheté une valise **bleue**.*

      Many differences in the structures are so small, that a majority of students are able to learn them without the use of *mirroring*. But students learn faster with this method. In any case, the teacher should use this method for the remaining structures. Students often have difficulty with putting adverbs in the correct position: in this case *mirroring* is very useful.

*She writes me always love-letters.
Sie schreibt mir immer Liebesbriefe.

      This method is also useful to correct the mistakes that students make with this Spanish construction:

*To me, me is pleasant the tennis.
A mí me gusta el tenis.

*To him, him is more pleasant football.
A él le gusta más el fútbol.

*To her, her seems fantastic the cinema.
A ella le parece fantástico el cine.

      The final bilingual-constructive exercises vary between different personal pronouns and verbs:

*To you, you are pleasant fast cars.
A ellos les gustan los coches rápidos.

*To you, you seem easy life.
A ti te parece fácil la vida.

*To you, you is pleasant the mucis of the Andes?
¿A ti te gusta la música de los Andes?

The use of *mirroring* doesn't lead to incorrect use of the native language. When learning Spanish, the students often have trouble telling the difference between *ser*, *estar* and *hay*, which translated into English, all share the same basic meaning of *to be*. In these cases *mirroring* just means using another English verb:

She is ar home.
Está en casa.

She is a teacher.
Es profesora.

There is a house.
Aquí hay una casa.

With *mirroring*, the English equivalents look like this:

*She **stays** at home.*
Está en casa.

*She **is** a teacher **by profession**.*
Es profesora.

*There **we have** a house.*
Aquí hay una casa.

Even without *mirroring*, which is only a supplementary learning aid, the contrastive bilingual exercises are above all important. We should let the experienced practitioner tell us something about using contrastive bilingual exercises in the classroom: (Schneider 1979, 245) "The direct employment of translation can contribute considerably to the avoidance or eradication of interferences from the native language. This is only possible when some basic rules are followed, which are a result of my teaching experience.

1. Monolingualism should be the rule in the classroom. Using the native language should be the exception. One will employ the translation, as an exercise, when interference is expected.
2. Translation into and from the foreign language should only be used when an actual problem arises. This means using the simplest vocabulary when grammatical structures are being refined and polished; using simple grammatical forms when eradicating incorrect vocabulary equivalents.

3. Only when the associations between the native language and the foreign language expression have become to a certain degree automatic, is interference in the long run avoidable. Therefore, after a thorough pre-consultation in class, all translations should be memorized. That is the student should be able to immediately recite the English or French translation upon hearing the stimulus sentence in his native language. It is possible to achieve the same kind of automatic responses with polishing exercises done in the language lab or in more traditional teacher-centered teaching."

7. Learning in a Relaxed State

7.1 Is it Possible to Learn in a Relaxed State?

In order to avoid any misunderstanding: it is certainly possible to have effective foreign-language training without relaxation. Extraordinary achievements have been possible up to now without any psychological mental techniques in competitive sports: but since athletes have started to compete with the help of psychological mental techniques, as they will be discussed in the following chapter, their achievements have been increased to such a degree, that these techniques have become indispensable. High achievement mostly comes into being during a "flow" condition (Murphy 1997, 176) This means that the sequence of movements is additionally trained by visualizing it so often in a state of relaxation, that then in reality, so to speak, it takes place automatically in a relaxed state.

Why then should didactics/education do without such techniques? When physical achievement can be so decidedly increased by influencing the psychological state, then it can be expected that a similar effect will take place with mental achievement. Having phases of relaxation in the classroom is by no means only to pursue the goal of improving achievement, more so to foster learning with *eu-stress* (see below). If, according to a report from the *Bundestag* in Germany, 15 million people are suffering from physical illness partially caused by psychological problems (Meier 1999, 49ff), then much has been achieved, when in the schools the blocking effect of distress is avoided in the demanding subjects such as learning foreign-languages.

It goes without saying that the teacher who is open to and even convinced by using relaxation phases in the classroom, should put these into practice. Including such phrases in the lesson could be a very valuable learning aid, especially in connection with the Hawthorne effect (see ?16ff) and the corresponding teacher behavior.

It used to be believed that in the state of hypnosis, the right hemisphere of the brain was active. As already discussed (see ?11ff), newer research in the physiology of the brain has shown that the left hemisphere, the seat of language, is very active even in a very relaxed state. Thus, when discussing learning in a (deep) relaxed state, one cannot therefore with certainty speak of inter-hemispheric learning. Learning is possible in a pleasant and relaxed state of wakefulness, such as is strived for in the foreign-language classroom. Therefore, at first learning and relaxation appear to be a contradiction in terms. That music can cause a

relaxed state which can lead to higher levels of achievement, has been proven by long-term research (see Schiffler 1993, Holtwisch, 1990)

To what extent is it possible to integrate relaxation phases in the classroom, when students must race and change from one intensive course to another, from one test to another, from one subject to another? These conditions are on the one hand very problematic, but show on the other hand how necessary is it plan such phases of quiet and relaxation; so that there is an exchange between active and relaxed state of attentiveness. Holtwisch (1990, 112f) has already shown how favorable this is not only for the rate of achievement but also for improving the anxiety levels and self-identities (?self-confidence) of the students.

Dis-Stress and Eu-Stress

Vester has already pointed out that noradrenalin is released by the body in times of distress (1975, 99ff): this causes the heart to race, blood pressure to go up, and the energy supply in the form of sugar and fat levels to be raised in the blood so that the muscles have energy for the person to be ready for such bodily reactions such as attacking or fleeing. In this case thought would prevent reaction. Thus the distribution of transmitters, through the hormone noradrenalin, also prevents any cognitive processes from taking place. However the presence of the transmitter solution is the necessary precondition which enables learned data to be transferred from ultra short term memory over to the short term memory and then finally end up in the long-term memory.

Dis-stress is a kind psychological strain that occurs when there is a hectic fear of failure or a similar stress: this leads to the body releasing the hormone noradrenalin, which cannot be broken down by a physical reaction on the body's part. The available energy coursing throughout the body is suppressed, that is, sent back into the inner body, where it leads to an increase in tension and stress; over a longer period this can attack the autonomic nervous system psychosomatically.

That it's not possible for the student to physically work off the body's spontaneous release of noradrenalin, leads to his thinking becoming blocked. Alone the idea of such situations can lead to his having this dis-stress reaction.

It would be wrong to avoid making demands on a student's performance because of these biological processes: young people want not only to be challenged with physical but also with intellectual tasks, on which they can test their strengths and skills. Such challenges and demands on their capabilities can lead to the positive kind of stress, known as eu-stress,

which can motivate the student to learn more. Exam situations are also appropriate, when well prepared: this eu-stress can also be felt by a competition between individuals or groups.

It appears that eu-stress is only then possible, when what the student is called upon to achieve, the tasks he must complete at school, lie within the range of his capabilities. As soon as a student feels that continually too much is expected of him, either by overzealous parents or by his attending a too difficult school, then he will experience dis-stress instead of eu-stress.

Preliminary Notes on the Relaxation Exercises

In foreign-language training it is important that the relaxation exercises do not become an end in themselves, but rather that they serve the function of either helping to prepare the lesson or that they are directly related to the lesson. Therefore the following described exercises should only be practiced in this detailed way when the relaxation phase is being introduced: the more the students become familiar with them, the shorter their presentation can become. It is then enough to just speak a few introductory words, in order to achieve the relaxation. Quiet accompanying music is in no way absolutely necessary, but it can encourage a state of relaxation, when the teacher's relaxing words are in the forefront and the music is in the background. With such a coupling of relaxing words and music, later it is enough to just play the corresponding music, when the teacher wants the students to relax. In foreign-language training the relaxation exercises can be at first carried out in (German) in the native tongue, later in the goal language followed by a translation, and later only in the foreign language.

It is very important that carrying out the relaxation exercises be put in the hands of the students as soon as possible. This is an important interactive principle: not only will the status of the student be increased but he will realize at the same time that the teacher is only a helper who is there to initiate and inspire him to steer himself on the course of learning effectively. Later it will prevent the impression that it's only thanks to the teacher that such learning is possible. For this purpose memorizing the wording of the shortened relaxation exercises will be assigned to the student.

Deciding which exercise is the most effective for his students is something which should be left up to the teacher. Making a change between the different exercises is not absolutely necessary. The important function of these exercises is that they end with a "self-affirmation." Where the student is himself convinced that he "will hear and certainly remember everything with joy and interest." Many of the following exercises are available on

cassette. In an empirical experiment, 92% of the participants reacted *positively* to the relaxation exercises (Schiffler 1992, 127), 54% however reacted negatively with regard to the repeated use of the "dream trip" on cassette.

Because of this, it is seems advisable that the relaxation exercises not be done with the help of recorded material, but rather be spoken by the teacher or by one of the students. In this way the students won't grow weary of monotonous repetition.

Altogether it is the dominating opinion of teachers and other educators that only in certain states of attention, which in medical circles is referred to as the state of alertness, is it possible to learn. It is possible to medically measured this state with an electroencephalogram (EEG). A high state of alertness goes along with beta waves of (13-30Hz). This opinion also follows the general personal experience that when one has been engrossed in an interesting presentation, one understands and remembers much more later. At the same time one knows that this state of alertness cannot be sustained forever. How long the state lasts is dependent on many factors some being individual. Even when there is a great interest in the material, it is unavoidable that after some time has passed there is a point when the attention switches off. Medically expressed this is the alpha state and it is measurable by an EEG with the waves being at 8-12Hz and normally occurs just before sleep, the waves during sleep are measured at a rate of 4-7 Hz. In sleep it is not possible to take anything in, therefore learning is not possible. In the alpha state it is possible to take in some information, even when only peripherally: thus learning is possible. For a summary of the information on the research which has resulted in the experiments on learning in this state in the last thirty years see Schiffler (1992, 28ff).

Planning short relaxation phases, in between periods of close attentiveness and learning, is a biological human necessity. Because of this, breaks in schools usually occur in between lessons which are 45-55 minutes long. For many students, however, this time period is too long for them to be able to concentrate on information which is taught *uniformly*. It is therefore very beneficial for the student when the information is imparted in different ways, before his attention begins to wane. Changing the ways of teaching can mean introducing somatic learning, goal oriented relaxation phases, partner work or independent work projects, as long as the students like doing them. When relaxation takes place after a period of close attentiveness, the human body releases hormones which function like a transmitter on the neurological processes, these are beneficial to the learning and retention processes (Henn et al 1971). These processes were illustrated for the first time by Vester (1975, 94ff) for a large audience: this did not lead to any decisive changes in the area of education.

How one introduces goal oriented relaxation phases will be discussed below. Long term experiments on an intensive foreign-language course (four hours a day) have confirmed that goal oriented relaxation phases accompanied by music lead to higher, independent of the teacher's personality: this however has not been confirmed with the same clarity for extensive foreign-language training, that is the usual teaching done in schools (Schiffler 1992, 84ff). Combined with a compatible teacher personality, these musical relaxation exercises have led to a considerable improvement in achievement (1989, 115ff.). There are three possible forms of relaxation possible:

 - psychological

 - physical and

 - social relaxation.

Psychological relaxation has a meditative aspect, the physical takes place among others with the coupling of movement and learning. We have dealt with it in a special chapter (see page ?40) on somatic learning. Following we will furthermore discuss this in the forms of the "one minute relaxation" and "one minute exercise," which will be described in detail. The effect of somatic learning is just as relaxing as psychological ways of relaxation. It can be practiced by a teacher, who is without previous experience. The teacher can see the relaxing effect on the student's faces, as soon as they begin to practice somatic learning together: spontaneous smiles can be seen on almost all of the student's faces. As soon as the students begin to move together there is another kind of atmosphere in the classroom: because of this, no teacher should do without somatic learning– setting aside for a moment the way it improves the student's memory. The third kind of relaxation is the "relaxation of social tension." Many students feels stressed by the "chalk and talk" method, especially when the teacher is especially strict: it is difficult for them to always be in the line of vision (see Teml 1987, 19) Students who are easily frightened, inhibited or introverted can be made to feel worse by this kind of teaching style. As soon as they are allowed to work with partners, it is possible to reduce their fear. Working in pairs can help the students to develop their independence in completely different ways.

7.2 Switching from Tense to Relaxed Attentiveness

The Relaxation Phase before the Lesson Begins

As it already has been presented in chapter 3, the effectiveness of learning in a *relaxed* state of attentiveness has been substantiated by the Hawthorne effect. This kind of learning interrupts the *attentive* kind of attention. For the student, a switch to a relaxed state means with it a change in the condition of the learning. That the teacher clearly tells the student to relax and that he should *not* pay attention, unintentionally results in the student automatically focussing on the teacher and what is going to happen next in the classroom in a different kind of way. One can just think of the psychological phenomenon of the best way to cause every listener to imagine a pink elephant is to order them *not* imagine one. A lesson does not have to begin right away with a state of attentive attention, it can also begin with a relaxation phase. Employing *centering* is a good way of guiding the student's attention to the material which will be covered in the lesson.

In a similar way, the teacher can use a relaxation exercise to review the most important contextual vocabulary. Afterwards the students can revise the lesson once more either by writing it down, narrating it once more, or by asking each other comprehension questions. In any case this phase of advance revision corresponds to the principle of making all possible learning aid available to the students.

An excellent listening comprehension exercise is when the teacher, using the vocabulary from the lesson tells a story which is new. This exercise can also be carried out by a student, provided that the teacher corrects the student's story first before the relaxation phase.

A lesson should never be introduced in a uniform way. There are many activity-oriented possibilities of variation (Schiffler 1998, 54ff.) When for example the students are assigned the task of writing a new story with the new vocabulary, this can be introduced beforehand contextually and bilingually with a relaxation phase. Even the lesson's text can be read aloud by the teacher or a student. The new vocabulary can then in context be brought to the foreground and translated. This introduction can also be varied, in that instead of making it a listening exercise, each student immediately receives a copy of the text with the translation.

The Relaxation Phase during the Lesson

Relaxation and focussing on learning problems seem to be a contradiction at first. But experience has shown that the relaxation phase is a suitable time period for carrying out didactical preventive measures: anticipating typical mistakes caused by interference (?among

German speakers), such as incorrect pronunciation, wrong genders and other such mistakes, when the possibility presents itself, the teacher can present a contrast to the source of the mistakes caused by the mother tongue interference. When the teacher must repeatedly correct the same mistake, his frustration is often mirrored by his tone. Instead of letting the students sense his annoyance, he should initiate a relaxation phase which can then focus on the learning difficulty. When for example with a little help from the teacher, a grammatical aspect has been introduced in an inductive way, but he has the impression that for some students it would still be useful to clearly repeat the presentation with the help of some clear examples: then he can do this in a relaxation phase. In this way the repeated summary of the material does not seem like a boring and superfluous review of the "same old material."

The Relaxation Phase when the Lesson is over

Everything which is supposed to be permanently retained in the memory is at best reviewed once more at the end of the lesson. This could be the already mentioned problematic aspects of the language or the text of the new lesson. If the students have completed an activity-oriented introduction (Schiffler 1998, 54ff); that is the students have come up with their own version based on the available pictures or vocabulary, then at the end of the lesson, the teacher can read out the original version while the students relax.

Furthermore in keeping with the concept of learning in blocks of time, during the relaxation phase at the end of the lesson the teacher can make a contextual and bilingual pre-presentation of completely new vocabulary which focuses on special pronunciation problems: this new vocabulary can then be taken up again in more detail the next lesson.

7.3 Mental Relaxation Exercises and Affirmations

The learning effect of the following discussed relaxation exercises can be increased in that they always end with an affirmation, that is that the student motivates himself and is convinced that he will be successful in the lesson. "My success" is one such affirmation: it is to be used in context with the following *dream trip*.

The first time the teacher introduces the relaxation exercises, it is advantageous when he convinces the students of the effectiveness of concluding the story, or in this case a fable, with such a positive affirmation or even better through the self-experiment "I'm making headway." (See below *The Strong Willed Frog*)

The Strong Willed Frog:

There once were two frogs who were hopping along on a bright summer day through a field. They were happy and enjoying themselves by hopping through the flowers which were blooming in the field and feasting on the many insects which they were catching thanks to their long sticky tongues. Then they came upon a farmer's house, where all the windows to the cellar were open. In one fell swoop they jumped into the cellar and landed into a jug half full of fresh milk. They found this wonderful, to be able to at last swim in something different from water. They splashed about until they had had enough. They wanted to go and explore somewhere else. Then they noticed that they could not jump out at all. The walls of the jug were far too high. They swam about an hour long and became terribly tired. One frog said to the other, although he could barely speak: "We'll never get out of here!" Soon after he went unter. But the other frog said to himself: "Even when I don't see how I'll ever be saved, I'll never give up!" Although he became more and more tired, he didn't stop swimming. Suddenly he felt the milk becoming solid underneath him. Thanks to his churning about for hours, the milk had turned into butter and now he had a firm platform from which to spring into freedom. And this is just what he did.

I'm making headway/ *Ich komme weiter/J'irai plus loin/Yo sigo*

The second affirmation takes the form of a physical self-experiment. First, each student stands with his right arm stretched out his side and his thumb pointing up. Then, while not moving his feet, he twists to the right as far as he can and looks at the place on the wall which is behind his thumb. Then slowly turning back, he relaxes his body and closes his eyes. When he is in the first position again, he sees in his mind's eye the exercise he just did, but then he imagines himself being able to twist much more. Finally he repeats the exercise and discovers, because he sees the spot on wall that he reached before, that he is indeed able to turn himself much farther. When the teacher does the relaxation exercise again, it's enough to just mention the title of the story *The determined Frog / La grenouille énergique / La Rana voluntariosa* in order to remind the students of the affirmation. The same effect can be achieved by mentioning the title of the self-experiment. A third possibility is the naming of the following "dream trip" with the title:

My Success Story /Mein Erfolgserlebnis / Mon expérience de réussite/ Mi experiencia de éxito

The students themselves should come up with their own dream trip with affirmation. But the teacher can however inspire the students the first time with questions: he asks them to remember how they learned to ride their bikes or how they achieved another sporting success, how they were pleased with a successful entrance exam, a good report card or an emotional event (such as a first kiss). When the students show that they have thought of their success story, then the dream journey can begin:

Ich kann mich sehr gut an dieses Ereignis erinnern. Ich sehe mich selbst ganz genau. Ich sehe die andere(n) Person(en). Ich weiß noch genau, wie sehr ich mich gefreut habe, wie stolz ich auf mich war. Ich habe mich wunderbar gefühlt. Ich war stark. Ich war überzeugt, dass ich alles schaffen kann, was ich mir nur fest vornehme. Jetzt habe ich auch dieses angenehme Gefühl. Ich werde alles gut lernen und behalten, was ich jetzt höre.

I can remember this event very well. I see myself clearly.
I see the other people. I know exactly how happy and proud I was. I felt wonderful. I was strong. I was sure to manage anything I really wanted. Now I have the same good feeling. I'm going to learn and memorise everything I'll hear now.

Je peux me souvenir exactement de cet événement. Je me vois moi-même. Je vois l'autre personne. Je me rappelle exactement à quel point j'étais content, combien j'étais fier(e) de moi. Je me sentais merveilleusement bien. Je me sentais fort(e). J'étais convaincu(e) que je pouvais maîtriser tout ce que voulais apprendre. Désormais, j'ai ce sentiment agréable que je vais retenir tout ce que je vais entendre.

Recuerdo muy bien aquella experiencia. Me veo claramente. Veo a los demás. Todavía recuerdo lo mucho que me alegré y lo orgulloso/-a que estaba. Estaba muy, muy bien. Me sentía fuerte. La vida me sonreía y estaba convencido/-a de poder conseguir cualquier cosa que me propusiera. Ahora también me siento así. Voy a aprender y retener bien todo lo que escuche ahora.

Later it's enough to just mention the following short form or the title alone: *My success story / My success story / Mon expérience de réussite/ Mi experiencia de éxito,* in order to have the students recall the corresponding positive experience.

Ich sehe mich bildlich vor meinem geistigen Auge. Ich bin ganz stolz. Ich schaffe es jetzt genauso gut wie damals.

I remember very well this successful event. I see myself clearly. I'm very proud of myself. I know I can do it now as well as I did it then.

Je me vois moi-même. Je suis tout(e) fier(e) de moi-même. Je vais y arriver comme j'y suis arrivé(e) autrefois.

Me veo claramente. Estoy orgulloso/-a. Ahora lo puedo hacer tan bien como entonces.

The One Minute Relaxation

Following we will discuss the many possibilities of leading students, who already have experience with different forms of relaxation, through short mental relaxation phases, which are one or two minutes long. They are suitable for the moments before an exam of a class test: they are above all useful for students who despite being prepared for an exam suffer from a high level of anxiety before tests, which hinders their ability to write down they know.

The students know the position of the "coachman " out of the exercise with autogenic training (**See ?102ff**). Now the teacher says without delay:

We take the position of a coachman and close our eyes.
Asseyons-nous dans la position d'un cocher de fiacre et fermons les yeux.
Nos sentamos en la postura del cochero y cerramos los ojos.

Then the teacher asks the students to "listen to the silence" and to take note of the slightest sounds which can be heard. Another possibility it to ask the students to breathe normally and then listen, while they breathe. Perhaps the teacher can add that the students should breathe in, hold their breath for four second, so that they are able to enjoy their breathing out. When the students are used to such relaxation exercises, then the relaxation

affirmation at the end of the exercise in connection with the above named sitting position will be very effective:

Ich fühle mich wohl. Ich bin ganz ruhig. Ich bin ganz entspannt, und ich behalte alles, was ich höre.

I am fine. I feel good. I am completely quiet. I am completely relaxed and I keep in mind all I hear.

Je me sens bien. Je suis tout à fait à l'aise. Je suis détendu(e), complètement relaxé(e) et je retiens tout ce que j'entends.

Me siento bien. Estoy completamente tranquilo/-a. Estoy completamente relajado/-a, y memorizo todo lo que escucho.

A combination of relaxation and self-affirmation can be achieved by a small object which the student has chosen himself. The relaxation and self-affirmation can be strengthened in this way. This has nothing to do with the pretence of calling upon magical forces, but rather the experience of every (single) person, who likes to surround himself with objects which remind him of the beautiful and interesting moments he's experienced in his life, that is with all kinds of souvenirs. Theoretically the student can choose objects which have special meaning himself, but experience has shown that a stone chosen by the student has proven itself effective. When the teacher brings a collection of tiny pebbles to the class, which one can easily hold and grip: then the students can choose one and grip it tight while they are doing their relaxation exercises and saying their self-affirmation phase. Naturally such a pebble brings in a playful element, which one can do without: but which can be a useful aid to some, especially when they associate it with positive learning experiences.

7.4 Physical Relaxation Exercises

Autogenic Training

This form of relaxation has now become widely disseminated. Previous experience is a great help, because – as the word "training" expresses – through frequent practicing the state of physical and mental relaxation quickly asserts itself.

It is advantageous that when the teacher gives the following directions, they are in the I form. For foreign-language training it is enough when the students have mastered the easiest exercises from the school of autogenic training: that is the "heaviness exercise." Further exercises, such as the "Warmth exercise" etc. are not necessary.

The teacher, later the students themselves, gives the direction on how to sit properly. Certainly it is easier for people to relax while lying down. But apart from the fact that its difficult to find the right conditions for all the students to be able to lie down with comfort, many people, while lying down simply go from being relaxed to sleeping, which is not something that should be strived for in foreign-language training. It has never been proven that one can learn while sleeping. It was ascertained by those, who had made experiments on learning while sleeping, that the information was learned before falling asleep and while waking up, that is in a relaxed state. (Lozanov 1978, 151ff., Schiffler 1992, 32f.). As long as the students practice autogenic training while sitting, there is hardly any risk of them falling asleep. The directions on how to sit in the position known as the "coachman position" is as follows:

Ich setze mich so, dass mein Rücken fest gegen die Lehne gepresst und möglichst aufrecht ist. Meine Beine sind nicht überkreuzt, sondern stehen nebeneinander. Die Fußsohlen berühren ganz den Boden. Ich lege meine beiden Hände auf die Oberschenkel, ich bewege leicht kreisend meine Schultern und lasse sie dann leicht hängen. Meinen Kopf halte ich waagerecht und leicht nach vorne geneigt. Ich schließe die Augen.

Mein rechter Fuß ist ganz schwer. Er lastet ganz schwer auf dem Boden. Er wird immer schwerer und schwerer.

Mein linker Fuß ist ganz schwer. Er lastet ganz schwer auf dem Boden. Er wird immer schwerer und schwerer.

Meine beiden Füße sind nun ganz schwer. Sie lasten ganz schwer auf dem Boden. Sie werden immer schwerer und schwerer.

Meine rechte Hand wird schwer. Sie lastet auf meinem Knie. Sie wird immer schwerer und schwerer.

Meine linke Hand ist ganz schwer. Sie lastet auf meinem Knie. Sie wird immer schwerer und schwerer.

Meine beiden Hände sind ganz schwer. Sie lasten auf meinen Knien. Sie werden immer schwerer und schwerer.

Ich fühle mich nun ganz ruhig und wohl. Ich bin ganz entspannt. Ich freue mich darauf, alles zu behalten, was ich hören werde. Ich behalte alles.

I sit down and I press my back against the rest. My back is straight. I do not cross my legs. They are put next to each other. My soles completely touch the floor. I put my hands on my thighs. I slightly move my shoulders and let them hang down comfortably. I hold my head slightly inclined. I close my eyes.

My right foot is very heavy. It rests heavily on the floor. It becomes more and more heavy.

My left foot is very heavy. It rests heavily on the floor. It becomes more and more heavy.

Both my feet are very heavy. They rest heavily on the floor. They become more and more heavy.

My right hand is very heavy. It rests heavily on my knee. It becomes more and more heavy.

My left hand is very heavy. It rests heavily on my knee. It becomes more and more heavy.

Both my hands are very heavy. They rest heavily on my knees. They become more and more heavy.

I feel completely relaxed. I feel good. I'm looking forward to keeping in mind all I'll hear. I'll keep it all in mind.

Je m'assieds sur ma chaise. Je presse mon dos contre le dossier de la chaise. Je ne croise pas les jambes. Elles sont l'une à côté de l'autre. Mes pieds sont à plat sur le sol. Je mets mes deux mains sur mes cuisses. Je bouge légèrement mes épaules et ensuite je les laisse pendre. Je tiens la tête horizontalement et je la penche légèrement en avant. Je ferme les yeux.

Mon pied droit est très lourd. Il pèse lourdement sur le sol. Il devient de plus en plus lourd.

Mon pied gauche est très lourd. Il pèse lourdement sur le sol. Il devient de plus en plus lourd.

Mes deux pieds sont très lourds. Il pèsent lourdement sur le sol. Ils deviennent de plus en plus lourds.

Ma main droite est très lourde. Elle pèse lourdement sur mon genou. Elle devient de plus en plus lourde.

Ma main gauche est très lourde. Elle pèse lourdement sur mon genou. Elle devient de plus en plus lourde.

Mes deux mains sont très lourdes. Elles pèsent lourdement sur mes genoux. Elles deviennent de plus en plus lourdes.

Je me sens tout à fait calme et bien. Je suis complètement relaxé(e). Je suis content(e), parce que je mémorise tout ce que j'entends. Je vais fixer tout dans ma mémoire.

Me siento en la silla y aprieto mi espalda contra el respaldo para que esté erguido/-a. No cruzo las piernas. Uno/-a está al lado del otro/de la otra. Las plantas de los pies tocan completamente el suelo. Pongo ambas manos en los muslos. Muevo los hombros haciéndolos circular un poco. Después hundo los hombros. Mi cabeza está un poco inclinada. Cierro los ojos.

Mi pie derecho está pesado. Siento su peso en el suelo. Pesa cada vez más.

Mi pie izquierdo está pesado. Siento su peso en el suelo. Pesa cada vez más.

Ambos pies están pesados. Siento su peso en el suelo. Pesan cada vez más.

La mano derecha está pesada. Siento su peso sobre la rodilla. Pesa cada vez más.

La mano izquierda está pesada. Siento su peso sobre la rodilla. Pesa cada vez más.

Ambas manos están pesadas. Siento su peso sobre las rodillas. Pesan cada vez más.

Estoy muy bien y completamente tranquilo/-a. Estoy completamente relajado/-a. Me alegro de memorizar todo lo que oigo. Lo memorizo todo.

Following are the instructions

Contraction and Relaxation of Muscles/*Contracción y relajamiento muscular Muskelanspannung und –entspannung/Contraction et relaxation des muscles/*

As opposed to the previous exercise, this one stresses more the physical aspect: therefore it is simpler for teachers with little previous experience to lead the students through it. It is based on Jacobsen's "progressive contraction of the muscle groups," where 15 parts of the body are repeatedly contracted and then relaxed. A shortened form is suitable for foreign-language training, where it is only applied to three areas of the body where the muscles are relatively easy to control. The exercise is as follows:

Ich schließe meine Augen. Ich runzele meine Stirn. Ich presse meine Lippen zusammen. Ich spanne alle meine Gesichtsmuskeln an, immer fester, immer stärker, bis ich es gar nicht mehr fester kann.

Jetzt lasse ich los, lehne mich zurück und fühle, wie mein Gesicht ganz locker und entspannt ist. Ich genieße diese Entspannung und fühle mich ganz wohl (ca. 10 Sekunden).

Ich drücke meine Schultern hoch, ich presse meine Arme an meinen Körper, ich balle meine Hände zu Fäusten. Ich spanne alle meine Muskeln an, immer fester, immer fester, ganz fest, bis ich gar nicht mehr fester kann. Jetzt lasse ich los usw. (s. o.).

Jetzt spanne ich meine Unter- und Oberschenkel an. Ich krümme meine Zehen und spanne sie an. Alle meine Muskeln spanne ich stark an, immer stärker, ganz stark, bis ich es gar nicht mehr fester kann. Jetzt lasse ich los usw.

Ich bin jetzt am ganzen Körper entspannt und fühle mich wohl und behalte alles ganz fest, was ich nun höre.

I close my eyes. I wrinkle my brow. I press my lips together. I tense all the muscles in my face, more tightly, more tightly until I can't do it more tightly.

Now I relax, lean back and feel that my face is relaxed. I enjoy this relaxation and feel good.

I raise my shoulders. I press my arms against my body. I clench my fists. I tense all my muscles, more tightly, more tightly, absolutely tightly until I can't do it more tightly. Now I relax (usw.)

Now I tense the muscles of my lower legs and thighs. I bend my toes and tense them. I tightly tense all of my muscles, more tightly, absolutely tightly, until I can't do it more tightly. Now I relax (usw.)

Now my whole body is relaxed and I feel fine and keep in mind all I'll hear.

Je ferme les yeux. Je plisse le front. Je serre mes lèvres. Je contracte tous les muscles de mon visage, toujours plus fort, toujours plus énergiquement, jusqu'à ce que je n'en puisse plus.

Maintenant je me détends, je me repose et je sens que tout mon visage est détendu et relaxé. Je jouis de cette relaxation et je me sens tout à fait à l'aise.

Je soulève mes épaules, je presse mes bras contre mon corps, je ferme les mains. Je serre les poings. Je contracte tous les muscles, de plus en plus fort, de plus en plus énergiquement. Maintenant, je me détends.

Maintenant, je contracte les mollets et les cuisses. Je contracte les orteils. Je contracte tous les muscles, je les contracte de plus en plus fort, de plus en plus énergiquement. Maintenant, je détends.

Maintenant je suis tout à fait détendu(e) et relaxé(e). Je me sens très bien, je me sens à l'aise et je vais retenir tout ce que je vais entendre.

Cierro los ojos. Frunzo las cejas. Aprieto los labios. Tenso todos los músculos de la cara con todas mis fuerzas. Están cada vez más tensos, más apretados, hasta que no pueda más.

Ahora relajo los músculos. Me recuesto y siento que mi cara está relajada. Disfruto de este relajamiento y me siento muy bien.

Levanto los hombros y aprieto los brazos contra mi cuerpo. Cierro los puños. Tenso todos los músculos, cada vez más tensos, más apretados, hasta que no pueda más. Ahora los relajo.

Ahora tenso los muslos, las piernas y las pantorrillas. Doblo los dedos de los pies y los estiro. Tenso todos los músculos con todas mis fuerzas, están cada vez más tensos, más apretados, hasta que no pueda más. Ahora los relajo.

Ahora mi cuerpo está totalmente relajado y estoy bien. Voy a recordar todo lo que oiga.

Further relaxation exercises for English foreign-language training can be found in Meier (1999, 29ff.).

Later the teacher can move unto the "one minute exercise", which, because of the physical position one uses in it, is also known as "Quasimodo," after the hunchbacked bellringer in Victor Hugo's *Misérables.* With their hands clasped behind their necks, the students bend forward, pull their knees up towards their chests, while the teacher says:

Ich spanne alle Muskeln an, immer fester, immer fester, bis es nicht mehr fester geht. Jetzt lasse ich los usw.

Je contracte tous les muscles, de plus en plus fortement, de plus en plus énergiquement, jusqu'à ce que je n'en puisse plus. Maintenant je détends tout etc.

Ahora tenso todos mis músculos cada vez más, hasta el máximo, hasta que no pueda más. Ahora los dejo sueltos etc.

One Minute Exercises

Students spend hours sitting in chairs, at school or at home in front of the TV or the computer. This is not only detrimental to good posture, but also to the ability to learn. Getting the circulation going with movement means that the brain is supplied with more oxygenated blood and is then better able to function.

Because of this, the teacher should keep in mind that - although very unusual in foreign-language teaching - it is very advantageous to fit in a little quick physical exercise before beginning something new and important in the lesson. In addition the teacher can take part in

the exercise and he himself will feel the invigorating effect on his physical and mental state. It is enough when the teacher uses just one of the following "one minute exercises."

The Cat /*Die Katze/Le chat/El gato*

In the previous chapter a similar "one minute exercise" ("Quasimodo") was already described. A similar exercise, where the students stay in their seats is the "cat exercise." The students stretch their arms and legs in front of themselves, while curving their backs and twisting left and right with their upper body. At the teacher's short signal, they all return to their normal positions and concentrate on the lesson that follows.

The Massage/*Die massage/Les massages/El masaje*

The students lift up their arms and massage their own arms in the form of a "self-massage." They should use their finger tips to really massage deeply into their shoulders and necks. A pleasant feeling is the result.

What is even more effective is the "partner massage." The partners take turns standing behind one another and with the sides of their hands massaging from the bottom of the legs up to the arms hanging to the side until they reach the shoulders. A further stimulation of the brain can be achieved in that while following the teacher's directions, they give each other a scalp massage which ends by lightly tapping the head with the finger tips. Another form of partner massage is when the students take turns massaging each other's shoulders: they can also do this by standing in a circle, accompanied at best by lively music. Then all the students turn around 180 degrees and massage the next person.

Cherry Picking/*Das Kirschenpflücken/Cueillir des cerises/Coger cerezas*

A further exercises is called "cherry picking." The students stand up and stretch their hands and arms out, as if they were trying to reach cherries on a tree, which were too far high up. The teacher need only say "cherry picking" and the students are enthusiastically stretching their arms up in the air and "picking cherries" until the teacher claps his hands twice or gives some other, perhaps verbal sign, to continue the lesson.

The Super-Fidget/ *Das Superzappeln/Le super-gigotement/El super-pataleo*

Another short but very intense "one minute exercise" is the "super-fidget." The students stand up and run on the spot pumping their arms at their sides as fast as they can. The exercise is so strenuous that most are happy to be able to sit themselves at their desks again.

Inhaling and Exhaling/*Einatmen und ausatmen/Inspirer et expirer/Inspirar y expirar*

An easy "one minute exercise" is "inhaling and exhaling." The students breathe in deeply and then breathe out as slowly as possible, taking a much time as possible. Accompanying exhaling with very quiet humming can also be helpful. This exercise can be carried out twice: after the second full exhalation the lesson can begin.

7.5 Centering by Using Mental Imagery.

As soon as the students close their eyes, and imagine something in their mind's eye, they will come to a certain kind of relaxation. The teacher's quiet and firm voice can create an especially relaxing atmosphere. *Centering* can be especially suitable at the beginning of an hour or a section of a lesson. The student concentrates on the here and now, in that he visualizes what he experienced *before* the moment of *centering* and opens himself up to forthcoming lesson.

Such a phase of *centering* can also be supported by accompanying quiet music or other relaxation techniques (Schiffler 1992, 48ff). But the centering done alone achieves the same effect when the students, with the help of the teacher's words, are able to picture themselves and the beginning of the hour or their day. In the beginning the teacher leads the students through the centering exercise in the native language, and later in the goal language. Slowly the teacher narrates the text in the two languages, see below, more and more of the foreign language is increasingly used. The text is then given to the student, so that he is also able to work it out and memorize it. Later the teacher will first say the sentences in the foreign language and then the native language/German sentence: this translation will become more and more seldom**.** The point of focus in the centering exercise can always differ: sometimes it's about getting up in the morning, another time it's about breakfast or the way to school, the entering of the school or the meeting of the other students in the schoolyard. When the lesson takes place later in the day, it's enough that the theme of the visualizing exercise revolves

around what happened at break time, entering the school building or the classroom. At the end of the centering exercise, it is important to find the correct transition to the present.

Ich sehe mich, wie ich noch im Bett liege. Dann sehe ich, wie ich aufstehe, was ich als erstes mache, was ich dann tue, mit wem ich rede, wie ich frühstücke, wie ich mich auf dem Schulweg befinde, vor der Schule ankomme und in die Klasse gehe. All das, was ich gesehen habe, schüttele ich nun ab, lass es hinter mir und bin ganz und gar hier. Ich freue mich, hier zu sein. Ich freue mich, etwas Neues zu lernen. Ich werde wieder einen Fortschritt machen. Nun räkele ich mich und mache meine Augen auf.

I see myself when I was still lying in bed. Then I see myself getting up, doing the first thing and doing the next. I see myself talking to somebody, having breakfast, going to school, arriving at school and walking into the classroom. Now I make myself free of all that I saw. I leave everything behind in order to be here, at this place, with all of my concentration. I'm happy to be here. I'm looking forward to learning something new. I'm going to advance. Now I stretch out and open my eyes.

Je me vois couché dans mon lit. Puis, je vois comment je me lève, ce que je fais en premier, ce que je fais ensuite, avec qui je parle, comment je prends mon petit déjeuner, comment je vais à l'école, comment j'arrive devant l'école, comment j'entre dans la salle de classe. Tout ce que j'ai vu, je m'en débarrasse maintenant, je le laisse derrière moi, loin derrière moi. Je suis content d'être ici, d'apprendre quelque chose de nouveau, de faire des progrès. Je m'étire et j'ouvre les yeux.

Me veo cuando todavía estaba en la cama. Después veo cómo me levanto, cómo hago la primera cosa, después la segunda. Me veo hablando con alguien, desayunando, yendo a la escuela, llegando a la escuela y entrando en clase. Ahora todo eso lo dejo tras de mí para estar aquí. Me alegro de estar aquí. Me alegro de aprender algo nuevo. Voy a progresar. Ahora me estiro y abro los ojos.

A centering exercise for the beginning of the lesson can also be done like this**:**

Ich sehe genau, was ich vor dieser Stunde getan habe: Ich freue mich, im Hof hin- und herzugehen und mit meinen Freunden zu sprechen. Die Pause ist nicht lang genug. Ich sehe

mich an ihrer Seite. Ich schaue die übrigen an. Ich sehe mich, wie ich gerade mit meinem Freund spreche, als die Klingel läutete. Ich gehe ins Schulgebäude. Dann gehe ich die Treppe hinauf und in den Klassenraum und sage mir: Toll! Wir haben jetzt Englisch. Wir werden sicherlich mit einer Traumreise beginnen.

I see clearly what I did before this lesson: I'm happy to walk back and forth on the schoolyard and to talk to my friends. I can see myself walking beside them. The break isn't long enough. I look at the other students. I see myself talking to a friend when the bell rings. I walk into the school building. Then I go upstairs and walk into my classroom, and I say to myself: Great! Now we have English. I'm sure we're going to start with a fantasy trip.

Je vois clairement ce que j'ai fait avant le cours. Je suis content de me promener dans la cour pendant la récréation. Je suis content de parler avec mes copains (copines). La récréation n'est pas assez longue. Maintenant, je me vois à côté d'eux (elles). Je regarde les autres. Je me vois en train de bavarder avec mon ami quand la cloche sonne. J'entre dans le bâtiment avec mes copains. Ensuite je monte au premier étage, j'entre dans la salle de classe et je me dis: on a français maintenant. Chic, on va commencer avec un voyage de rêve. Maintenant, je me sens bien reposé, je vais ouvrir mes yeux et je vais apprendre le français."

Veo claramente lo que hice antes de esta clase: Estoy contento de andar de un lado a otro del patio y de hablar con mis amigos. Me veo al lado de ellos. Miro a los demás. Me veo hablando con un amigo cuando suena el timbre. Entro en la escuela. Después subo la escalera, entro en la clase y me digo: ¡Estupendo! Ahora tenemos clase de español. Seguramente vamos a empezar con un viaje de fantasía.

After the centering exercise has been done completely in the foreign language several times, the teacher should assign a student with the task of narrating it from memory. It is only important that the student does this in a quiet and serious way. The teacher can sit himself next to the student, so that he is able to whisper to him any of the text that the student may forget. Each student should be assigned the task of narrating the exercise. At a later date, the centering exercises can be said out loud in the past form, above all when a student is doing the narrating; this can be - at least for him - a useful grammatical exercise.

The Dream Trip/*Die Traumreise/Le voyage en rêvant/El viaje de fantasía*

The "dream trip" is just as suitable for the beginning of a school day or for a lesson which is at the end of the day. It's contents can always change and be completely different. A commonly used "dream trip" is known as the "white cloud" and is available on cassette (PLS-Verlag, Bremen) Because instead of becoming relaxed, some participants have become frightened at the end of the exercise – where the listener flies through the clouds- it has been changed. Here is the changed version:

Schließe deine Augen und stell dir vor, dass du auf dem Rücken im Gras liegst. Es ist ein herrlich warmer Sommertag. Stell dir vor, dass du den herrlich klaren blauen Himmel betrachtest. Ein wunderbarer blauer Himmel. Du genießt ganz einfach diesen klaren blauen Himmel. Du genießt ganz diesen wundervollen Anblick. Wie du so daliegst, vollkommen entspannt und zufrieden mit dir, siehst du, wie ganz weit am Horizont eine winzig kleine weiße Wolke auftaucht. Du bist fasziniert von der einfachen Schönheit dieser kleinen weißen Wolke. Du siehst jetzt, wie die kleine weiße Wolke ganz langsam daherfliegt. Du liegst da, vollkommen entspannt, in vollkommenem Frieden mit dir selbst, und du beobachtest, wie die kleine weiße Wolke ganz langsam näher kommt. Und du genießt die Schönheit des herrlich blauen Himmels und der kleinen weißen Wolke. Die kleine weiße Wolke ist jetzt genau über dir und bleibt dort stehen. Vollkommen entspannt genießt du diesen herrlichen Anblick. Du bist tief entspannt - ganz mit dir selbst im Einklang. Du genießt ganz einfach die Schönheit dieser kleinen weißen Wolke vor dem blauen Himmel. Langsam senkt sich diese weiße Wolke vom Himmel herab und umhüllt dich zauberhaft. Du liegst ganz entspannt in diesem herrlich weichen Daunenbett und alles, was du hörst, nimmst du in wundersamer Art auf, lernst es leicht und behältst es ganz fest.

Close your eyes. Now you can see yourself lying on your back in the grass. It's a wonderful warm summer's day. Imagine yourself watching the wonderful clear and blue sky. A wonderful blue sky. You simply enjoy this clear blue sky. You intensely enjoy this wonderful view. Lying there, completely relaxed and in peace with yourself, you see a tiny little cloud appearing on the far horizon. You're fascinated by the simple beauty of this little white cloud. Now you see the little cloud slowly coming closer to you. You're lying there, completely relaxed, completely in peace with yourself, and you watch the little white cloud coming closer and closer. And you enjoy the beauty of the wonderful blue sky and the little white cloud. Now the little white cloud is right above you and remains there. Completely relaxed you enjoy this

wonderful view. Absolutely in accord with yourself you're deeply relaxed. You simply enjoy the beauty of this little white cloud in the blue sky. Slowly the white cloud comes down from the sky and envelops you enchantingly. You're lying there completely relaxed in this wonderfully soft duvet and you wondrously grasp all you hear learning it and keeping it in your mind easily.

Ferme les yeux et imagine-toi que tu es couché(e) dans l'herbe. C'est une journée d'été chaude et merveilleuse. Imagine-toi que tu regardes le merveilleux ciel bleu et clair. C'est un ciel d'un azur merveilleux. Tu jouis tout simplement de ce ciel bleu et clair. Tu jouis de cet spectacle merveilleux. Quand tu es couché(e) dans l'herbe, tout(e) relaxé(e) et content(e) de toi, tu vois - très loin à l'horizon - surgir un petit nuage blanc. Tu es fasciné(e) par la beauté de ce petit nuage blanc. Tu vois maintenant, comment ce petit nuage blanc s'approche lentement. Tu es couché(e), complètement détendu(e), en paix avec toi-même, et tu observes comment ce petit nuage blanc s'approche lentement. Tu jouis de la beauté de ce ciel bleu et clair et de ce petit nuage blanc. Ce nuage blanc se trouve maintenant exactement au-dessus de toi et y reste. Tout(e) détendu(e), tu jouis de cet aspect merveilleux. Tu es complètement relaxé(e) - tout en accord avec toi-même. Tu apprécies la beauté de ce petit nuage blanc sur le fond bleu du ciel. Le petit nuage blanc descend lentement du ciel vers toi et t'enveloppe de façon merveilleuse. Tu es couché(e), tout(e) relaxé(e) comme sur un lit de plume et tout ce que tu vas entendre, tu vas l'entendre de façon merveilleuse et tu vas le fixer bien fermement dans ta mémoire.

Cierra los ojos e imagínate que estás tendido/-a en la hierba. Es un espléndido día de verano. Hace calor. Imagínate que estás mirando el maravilloso cielo azul. Un cielo azul espléndido y brillante. Te dedicas simplemente a disfrutar de la claridad del cielo azul. Estás disfrutando de esta hermosa vista. Relajado/-a y contento/-a ves cómo aparece en el lejano horizonte una nube blanca. Estás fascinado/-a por la sencilla belleza de esta nubecita blanca. Ahora observas la nube volando muy lentamente. Tendido/-a en la hierba, completamente relajado/-a y en paz contigo mismo/-a, observas la nube acercándose muy lentamente. Y disfrutas de la belleza del cielo azul y de la nubecita blanca. Ahora la nubecita está justo encima de ti y se para ahí. Totalmente relajado/-a disfrutas de esta hermosa vista. Estás profundamente relajado/-a, en armonía contigo mismo/-a. Lo único que haces es disfrutar de la belleza de esta nubecita en el cielo azul. Lentamente la nubecita empieza a bajar del cielo y te cubre maravillosamente. Completamente relajado/-a, estás acostado/-a en esta cama, blanda como

las plumas, y todo lo que vas a escuchar lo vas a comprender fácilmente, lo vas a aprender sin dificultad y lo vas a memorizar profundamente.

My Favorite Place/*Mein Lieblingsplatz/Ma place préférée/mi lungar favorito*

As opposed to the above named "dream trip," the following exercises are narrated using the first person singular form; in order for the identify themselves more strongly with the contents of the material. Later the contents will not be given: this way, the listeners receive only suggestions and they are able to create and imagine their own places: they can paint their own pictures out of their own memories. This leads to the students identifying even more strongly with the listening material.

Ich gebe mich ganz meiner Erinnerung hin und suche nach dem schönsten Platz, den ich jemals eingenommen habe. Ich erinnere mich genau, wie ich dort hinkam, mit wem ich zusammen war, wie der Weg dorthin aussah, welche Landschaft ich vor mir sah, wie lange ich/wir dort verweilte(n). Genau auf diesem Platz setze ich mich nun und genieße all das, was ich vor mir sehe. Ich fühle mich wohl, ganz wohl, ganz entspannt und freue mich darauf, all das zu behalten, was ich jetzt lerne.

I completely dedicate myself to remembering the nicest place I've ever been to. I remember exactly how I arrived and who was with me. I remember the way to this place and what it looked like. I remember the landscape I saw and for how long we stayed there.
Now I feel as if I were there and enjoying everything I can see in front of me. I feel fine, very fine and totally relaxed, and I'm looking forward to keeping in mind everything I'm going to learn now.

Je me donne entièrement à mes souvenirs et je cherche la plus belle place que j'aie jamais prise. Je me souviens exactement comment je suis arrivé(e) à cette place, avec qui j'y étais, quel était l'aspect du chemin et du paysage que je voyais devant moi, combien de temps j'y suis resté(e). Je prends place exactement à cet endroit et je jouis de tout ce que je vois. Je me sens très bien, tout à fait à l'aise, je suis complètement détendu(e) et j'attends avec impatience tout ce que je vais apprendre. Je vais le mémoriser sans l'oublier.

Me concentro totalmente en mis recuerdos y busco el lugar más bello que jamás haya visto. Recuerdo perfectamente cómo llegué, con quién estaba, cómo era el camino que tomamos para llegar a este lugar, cómo era el paisaje que vi allí, cuánto tiempo me quedé. Me siento justo en este lugar y disfruto de todo lo que veo. Estoy bien, muy bien y totalmente relajado, y me alegro de memorizar todo lo que voy a aprender ahora.

If the "dream trip" becomes a regular part of the lesson, then the student will know his favorite place and the following words will be enough:

Ich erinnere mich genau an meine Lieblingsplatz. Ich sehe ihn vor mir. Ich nehme ihn freudig ein. Ich fühle mich dort wohl und nehme alles, was ich höre, mit Freude auf und behalte es ganz fest.

I remember very well my favorite place. I can see it. I sit down happily. I feel fine and listen with pleasure to all that is said, and I memorize it perfectly well.

Je me souviens exactement de ma place préférée. J'y prends place avec beaucoup de joie. Je me sens à l'aise et je vais apprendre avec beaucoup de joie tout ce que je vais entendre et que je vais mémoriser durablement.

Me acuerdo perfectamente de mi lugar favorito. Lo veo delante de mí y me alegra estar en él. Ahí me siento bien y capto con alegría todo lo que oigo y lo retengo en mi memoria.

7.6 Learning Vocabulary in a Relaxed State

7.6.1 Using Mental Imagery

Learning in a Bilingual and Contextual Way as a for the Visualization Exercise

One of the most important s for learning vocabulary is semantic clarity, that is that students should have no doubts about the meaning of the words when learning them. As Bol and Carpay (1972) ascertained while explaining vocabulary during a monolingual phase with students learning English, they at first looked for words which sounded the same in their native language, before they then found the equivalent in their language. Such deviations are

to be avoided. In this case, it doesn't matter which method in the end is used, as long as it is assured that there are no ambiguities. Therefore in all cases where it is not absolutely clear, using the correct translation of a monolingual explanation as a supplemental aid should be favored. (See Hohmann 1983) Thus the incorrect use of certain words can be avoided: convincing examples are the French word *visiter* and the English word *self-conscious*. With the correct translation *besichtigen* (often incorrectly understood as meaning "*besuchen*") and *gehemmt* (often incorrectly translated into "*selbstbewusst*") presented along with a corresponding context, the student's later incorrect use can be avoided from the beginning.

Because of this and despite the fierce discussions that raged in the seventies about monolingual teaching, the author's of textbooks have correctly not let themselves from being prevented from including bilingual glossaries in the school books. But rather since then the textbook glossaries have correctly included a middle column which includes an example sentence, which allows the word to be learned in context; for example:

ne...jamais   pour aller en ville je   nie/niemals
... prends ... le bus.
Je prends toujours le métro.
(In: Beutter u.a. 1994, 158.)

As already mentioned, this contextualizing column is didactically irrelevant as long as it doesn't include a sentence in (German) the native language. Otherwise the students only learn the vocabulary in that they start out with the last column in (German) in the native language and then check it with the foreign language vocabulary.

In order to allow the students to really learn contextually, the vocabulary lists must be in two columns, first the isolated word and then in context and both with a translation:

ne...jamais   *nie/niemals*
Pour aller en ville,   *Um in die Stadt zu fahren,*
*je **ne** prends **jamais** le bus;*   *nehme ich **niemals den** Bus;*
je prends toujours le métro.   *ich nehme immer **die** U-Bahn.*

Including the German translation of the context allows the student to learn the context as part of the vocabulary.

Of course the student should be able to try out the words in different contexts as the one(s) offered in the lesson. Thus by associating the vocabulary with other contexts, a first step will be taken in his learning the vocabulary permanently.

Learning Vocabulary by Using Mental Imagery in a Relaxed Phase

Bilingual and contextual vocabulary lists are the necessary s for the students being able to visualize the vocabulary in their mind's eye. The more fantastic and colorful the images based on the new vocabulary in their minds are, the better they will be able to learn it. It is possible to use such a visualizing phase as a preparation for the introduction of a lesson. It goes without saying that the teacher should choose the vocabulary words for this exercise, which he knows will pose the most difficulties for his students to learn. That all of the vocabulary words will be given in context during the visualization exercise, there will be no words for which the student won't be able to come up with an image.

Thus constructions which at first seem abstract, such as for example *ne ... jamais*, can be with the above named context *je ne prends jamais le bus* easily visualized. Statements which at first seem unsuitable for a mental image, as in the following:

Je *ne sais pas. – Ich weiß es nicht. – I don't know.*

Can be evoked through the following context

Où est Nahalie? Je ne sais pas. Wo ist Nathalie? Ich weiß es nicht. Where is Nathalie? I don't know.

in that the teacher advises the students to imagine a young boy who's looking for his girlfriend in all directions. In any case the mental imagery used for the introduction of a lesson should always be organized in the form of a triad: that is first the sentence is given in the foreign-language, then the translation in the native language and then the first sentence in the goal language once more. Along with this mental visualization it is a good idea to finish up this phase by asking for examples of new sentences for the new vocabulary. Thus the new words, for example from lesson 10 (Beutter 1994)

Patin à roulettes, content, inviter à faire qc, voir, le geste, fou/folle

could be reviewed with the following sentences by discussing in class as many possible variations as possible:

*François **invite** Nicole **à faire du patin à roulettes**. Ils font du **patin** ensemble. Nicole est très **contente**. François est aussi très **content**. Tous les deux sont **contents** et ils rigolent. Je **vois** Nicole, je **la** vois de **loin**. Elle fait **un geste** (Attention: **die Geste** en français = le geste) elle fait encore un geste, un **petit geste**, puis un grand **geste**. Elle est **folle** et François est **fou** aussi. Tous les deux sont **follement** contents.*

The special advantage is that during this phase the teacher can draw the student's attention to the special difficulties with intonation, rhythm, repetition, and use of contrasting examples: as in this example for *la geste-die Geste-the gesture*. In a class experiment, I was able to achieve with this method that the German speaking students avoided the typical interference mistake of using the incorrect gender: barely any students made this mistake during the vocabulary quiz (Schiffler 1992).

In order to evoke the mental imagery, it is naturally a good idea when the students close their eyes, and sit themselves in a relaxing position, such as for example the "*Droschkenkutschers -coachman*" position. (See Schiffler 1992, 59ff.) When despite all this, the students are not able to become quiet and concentrated then the teacher should try this phase another time. The students should interpret this phase as a reward; as part of the lesson to which they can look forward. Here it is decisive how the teacher explains this phase and the seriousness with which he explains it. When he is not able to convince the students of the effectiveness of this method or achieve the above named s, then he shouldn't use this relaxation exercise with this class.

If however the s are achieved and maintained, then normally the class becomes quiet and relaxed, which fosters an atmosphere where the students can close their eyes and visualize the new vocabulary. Deep relaxation is not to be strived for and is not even possible without previous corresponding training. Naturally music with a quiet rhythm can be used to foster relaxation among the students and in the classroom (see Schiffler 1992, 48ff); but this phase can also be structured without music. The goal of this method is achieving the "relaxed attention." This can be achieved in that the student quietly repeats the sentences after the teacher has said them, without any special effort: the teacher should include corresponding pauses while reading the text out loud.

7.6.2 Using Mental Imagery and Mnemonic Techniques

In the thirties Jaensch (Matjugin et al 1994) developed a method to help people/patients who were suffering from memory difficulties due to organic illnesses. He named this method "Eidetismus" referring to the Greek word for picture ειδος. Matjugin et al have developed a training program based on Jaensch's method to help children develop their ability to memorize pictures.

With reference to the research of Wygotski and Lurija, they define their method in the following manner: "One defines eidetic mental images of experiences or events as memories which have a hallucinatory and unusual vividness and detail as if actually visible" (Matjugiin et al 1994 text from jacket cover). They seek to encourage this eidetic method, in that they suggest many word associations for the new word and at the same time for the (German) word in the native language, that serves as an associative memory aid. This exercise book will be quoted here because of the method, although because of the unusual words, which are often used in the texts, it is not recommended. An example for English: (31)

Die SCHAFE SCHIPpern in einem Boot über das Wasser.

This pictures succeeds. Other example sentences are too far off the mark to be a help in showing this method:

POCKET (pokit) – Tasche

                                                   o   i
Meine TASCHE ist wie ein großes PAKET; in das alles hineinpasst (31).

When theses associations are too difficult to follow, then it's best when the teacher does without them. Just as well it is questionable whether these sentences, where the two words one is supposed to associate are written in capital letters, must be presented along with a picture. The goal is that the student, with the help of the accompanying sentence, uses his visual memory, in order to learn the word. An easier method would be to introduce the vocabulary with a relaxation exercise, where then the students are requested to visualize their

own associations to the words. In order to help the students to visualize their own associations, here are the excellent directions from the above named book. Examples for English vocabulary:

bean

Die **Bien**e fliegt mit einer *Bohne* nach Hause.

window

Ein **Wind**stoß hat das *Fenster* geöffnet.

The student can even imagine a dynamic picture, in that the casement windows suddenly open.

puddle

Das **Paddel** ist in die *Pfütze* gefallen.

horse

Das *Pferd* hat eine **Hose** an.

Comical surreal pictures such as these are highly recommendable because they are probably more effective in the imagination than a realistic image. What is of course troublesome is that so much work is required to come up with such rarely used words such as *puddle*. This, the teacher should avoid.

Examples for the French language (100ff.):

l'ail

Ein Omelette wird aus **Ei**ern gemacht und mit *Knoblauch* gewürzt.

les enfants

Am **Anfang** mochten wir die *Kinder.*

le lac

Im *See* schwimmt eine Dose **Lack**.

le scélerat

Der Schurke stahl **Seller**ie.

Example for the Spanish (108ff.):

el cuadro

Auf dem *Gemälde* ist ein ***Quader*** abgebildet.

el ancla

Das Schiff hat seinen ***Anker*** in der *Bucht* geworfen.

la falda

Der *Rock* hat viele ***Falten***.

barato

Das *billige* Auto kann in ***bar*** oder in ***Raten*** bezahlt werden.

la semana

Der ***Seemann*** war eine *Woche* auf See.

The imagination of the teacher and above all the students will allow for a wealth of associations to be found, which will help the students to recall the meaning of the word in their mind's eye, which will surpass any pictures in the presentation (of the text book).

7.6.3 Using Varied Intonation

The teacher reads out the vocabulary in context: while doing this he takes turns emphasizing of the following aspects:

This alternation mustn't in any way be uniform, but rather should if possible be adapted to the spirit and meaning of the text's contents. As an example, the first six sequences of the following vocabulary list from *Red Line* (Stahl 1993, 6) will be listed. The (German) equivalents in the native language are not read out loud, since the students have them in front of them.

1. *It isn't a joke. - Es ist kein Witz.*

(reading out loud emphatically)

2. *He wore a cloak. - Er trug einen Umhang.*
(quietly reading the text to the students)

3. *The gallons are over there. - Der Galgen ist dort drüben.*
(whispering)

4. *In the marketplace. - Auf dem Marktplatz.*
(spoken normally)

5. *Do you know who owns this land? - Weißt du, wem dieses Land gehört?*
(loudly)

6. *It belongs to a farmer. - Es gehört einem Landwirt.*
(normal, without emphasis)

In that the teacher's intonation varies and is sometimes even emotional leads the student's brain to be sensitized and stimulated to learn in a completely different way then if the teacher's narration were monotonous. At the same time, the students have the vocabulary list in front of them: thus they are correctly informed about the meaning of the words and can thus concentrate on leaning the pronunciation and spelling.

7.6.4 Using Triads and Relaxing Music

First the teacher reads the contextual vocabulary out loud. The students follow the teacher's reading by looking at the written down words and the translation. The teacher can play music in the background, at best from the country of the goal language.

Following the reading the teacher or a student can introduce the relaxation exercise (see ?99ff.). The playing of the background music can be continued. It is however not necessary to play the music in order to achieve the state of relaxation. If however the same exercise is done with the music in a way that makes them connected, then it can be progressively shortened until in the end only the music plays. Being used to experiencing and

hearing both together means that just hearing the first few notes, induces the students to begin to relax.

The teacher (and later a student, who has prepared himself to carry out this exercise) reads out the new vocabulary in the form of a triad:

At first the contextual vocabulary:

El tiempo sigue siendo bueno.

Then the contextual translation:

Das Wetter bleibt weiterhin schön. – The weather will remain good.

The contextual vocabulary is repeated:

El tiempo sigue siendo bueno.

The speaker emphasizes the foreign-language text in that he speaks it louder than the translation and (also) with the appropriate intonation and expression.

The students can be advised to quietly mumble the text along with the reader. This will avoid the student from becoming too relaxed and perhaps falling asleep. The relaxation phase is an ideal time to work verbal associations into the triad (See page ?116ff. and 122ff.), which may help to point out difficult gender, spelling or grammatical aspects: as in the following learning aid:

seguir always with the *gerundium/gerundio*, here it is *siendo*, it remains in this formh – *sigue siendo, he continues to sing – sigue cantando, sigue viviendo* – he continues to live.

7.6.5 Using Mnemonic Aids in Relaxation

Especially in the "pre-learning" phase of introducing new vocabulary, but also in every relaxation phase, the teacher can point out, as he deems it suitable, mnemonic tips on difficult spelling and grammatical aspects. For the contextual sequences discusses above, one could use the following tips for example:

- the joke - *der Witz* – remember the figure of the *joker* in playing cards, who is mostly presented as a fool, or one who makes jokes

- to wear, wore, worn - they are the infinitive forms of *to wear* (*tragen*), *to wear a hat* (einen Hut tragen), *to wear a coat* (einen Mantel tragen)

- a cloak - *ein Umhang* – it hangs like a bell ("Glocke") around a person (er hängt wie eine Glocke um einen Menschen) -
a cloack mit *oa* – a cape or wrap (ein Umhang). *Where is the cloak room? (*Wo ist die Garderobe?)

- the gallows - *der Galgen* – the gallows - always plural in Englishl:**die Galgen*. It is formed with a vertical and a horizontal beam and is spelled with two letter ls.

Naturally this is an *in extenso* example. Four learning aids for six contextual vocabulary words are otherwise not going to be represented. The number and type of learning aids required should be left up to the teacher to decide.

Let us look at an example from the French with variable intonation:

1. *Nous vivons dans une société en évolution - Wir leben in einer Gesellschaft im Wandel/ We live in a society of great change. .*
(Loudly and emphatically)

2. *On fait le pont - Wir nehmen einen Urlaubstag (Brückentag) zwischen Feiertag und Wochenende (We take a leave between a holiday and a weekend).*
(Normal)

3. *Quelle embouteillage! - Was für ein Stau! (What a jam!)*
(loudly)

4. *Certains achètent des brins de muguet - Einige kaufen einen Maiglöckchenstrauß (Some buya bouquet of lilies of the valley.).*
(with a whisper)

The following supplementary learning aids can also be made available:

une évolution - a change

All words with *-ion* are feminine.

L'évolution de l'homme - The evolution of man.

le pont - the bridge

construire un pont - to build a bridge

faire le pont - to take a short holiday

le pont is derived from the latin: *pons, pontis*[1]

The word "Ponton"is thus related. A pontoon bridge is a bridge sustained by floating pontoons.

Un embouteillage - a jam

Words with *–age* are usually masculine. The word comes from *la bouteille* - the bottle. The liquid is blocked in the bottleneck.

Certains ou certaines personnes n'aiment pas les embouteillages – Some people don't like jams.

Le brin de muguet - En France on offre des brins de muguet le premier mai – In France one gives bouquets of lilies of the valley on the first of May. *Le muguet sent bon –* Lilies of the valley smell lovely. *J'aime le muguet –* I like lilies of the valley.

Once again it is to be noted that many discussed learning aids are only an example for the varied possibilities that exist. Furthermore these learning aids can fulfil the function of increasing the input, as it is understood in non-linear teaching. Important grammatical aspects can be practiced as in the following example:

Le *muguet sent* **bon** *- Maiglöckchen riechen* **gut**.*/Lilies of the valley smell lovely.*

J'aime **le** *muguets - Ich mag Maiglöckche/I like lilies of the valley.*

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1 The text book is conceived for students whose second language is Latin and whose third language is French.

With *aimer* one does not say ***des muguets,*** one says ***les,*** since one means the flowers generally; thus one uses the definite article with *aimer.*O*n likes **all** lillies of the valley and not only some of them*l (*article partitif*).

7.6.6. Using Verbal Associations in Relaxation

We can learn many vocabulary words at once and some only after much review. It is easy remember the words, the internationalisms which appear in almost all the European languages and are very similar to one another: for example *the parliament, le parlement, el parlamento.* For German speakers other words are almost internationalisms, because they appear in many European languages but not in German. When they have learned the English word for *pronunciation* then learning the Spanish word *pronunciación* and the French word *prononciation* is very easy, while the Italian word *la pronuncia* is a little different and therefore requires a little more effort. Nevertheless thanks to the same etymon one can learn the words a little more easily.

Although incorrect there is a popular notion (among German speakers) that English is a very easy language to learn; this is because a large part of the vocabulary has a Germanic origin and is thus related to the German language. Learning the verb *To spring* doesn't prove to t be a problem, but the verb *to jump* is no longer so easy. Furthermore learning English pronunciation is for the German student quite an achievement, to which there is no real learning aid available that alleviates the amount of effort required.

Where there are no associations with the native language, the student -and also the teacher- can thus make use of mnemonic aids. For example the German speaker can learn the English adjective *kind* by imagining "*das freundliche Gesicht eines **Kindes**."* Following are some more examples of mnemonic devices: when learning *to close* he can think of *Klosett-water closet*; which one always ***closes**-abschließt; to fake-nachmachen* he can think of ***Faxen** machen; the gift-Geschenk* he can think of the *Mitgift* which is also a *Geschenk*, with the word *loft-Speicher* he can think of ***luftig***, since where for example one stores hay it must be well aired or *luftig*, a fact that one no longer can assume is known by many these days.

With regards to learning French words there are the following mnemonic aids*: compact-dicht*, the German speaker can think of something which is *fest ge**packt***, that is packed in tight; with *partir-weggehen,* he can think of the ***Party*** which is so terrible that one quickly leaves-or *weggeht;.* with the word *mordre-beißen-to bite*, one can think of a youth

who is *ermordet* murdered by bitten by a large dog; with the word *odeur-Geruch, Duft- odour* one thinks of perfume "***eau-de**-Cologne-(bonne) odeur.*"

With regards to Spanish there are the following mnemonic aids*:* with *francamente* (speaking openly) one thinks of "***frank und frei***"; with *letra* (*Buchstabe*-letter) one can think of the German word for ladder-***Leiter***; *palabra* evokes ***Palaver;*** with *legar-vererben*, one thinks that one puts or *zurücklegt* or lays money away for his children; *remar*-rowing, one thinks of the ***Riemer*** or oars which one leaves out the *i* in order to have *remar.*

All this may sound absurd and the skeptical reader may claim that many words bring absolutely no associations to mind nor are they more easily learned when one connects them to similar or related words. For example, connecting *relago* (*Saustall*-pig pen) with the verb ***relajar (schlaff werden, locker-*** to relax) Both are correct, but the fantasy of the student, his imagination can be used. As it is well known, there are no barriers, not even any ways which are closed; as it will be shown in the following example.

I was able to help German students learning French to remember the word *la neige* and its feminine gender of*,* which differs from the German *der Schnee* by telling them to think of the German word for remains *die **Neige*** and that in wintertime the days are shorter; that is that there remains less of the day and that it's colder and sometimes snow falls *der Schnee-die Neige-la neige.* In the following vocabulary test none of the students used the incorrect article for *la neige*; this was an exception since this is a common mistake in vocabulary tests (written by German native speakers).

The less the foreign-language is related with the German (that is, native language), the more difficult it is to memorize new vocabulary. The Romance languages have the advantages that they contain many internationalisms, which simplify the learning process. How is it then to learn other languages, for example Russian? Although it is an Indo-Germanic language, neither knowledge of either the Germanic or Romance languages help a great deal. A German professor of Romance languages has written a personal description of this difficulty. What helped was making associations, no matter how much of a roundabout way they seemed to be taking. It is a convincing report, and therefore it is(has been translated from) presented in his own words.

"What should one do with all of the vocabulary that refuses to stick in one's mind; that sits before you so strange and cold? In this case I spontaneously turned to mnemonic techniques, what we call here in Germany "*Eselsbrücken*" what actually means brigdes for donkies. This means calling to mind or forming connections between ideas, for example the Russian word *krúgli* meaning round sounds like the German word for jug-*Krug*, which is also

nice and round. No problem: the *Krug –krúgli* is round. Or *rot* it means mouth, they are red and so of course the German word for the color red-*rot. . Iglá*-needle? Well the German word for hedgehog is *Igel* and they have spines which are as sharp as needles. But one doesn't get very far with such *Eselsbrücken.* One must ask very much of his imagination. Often the connections that I came up with were so difficult to follow, yes so abstruse, that well I'm a little shy of talking about them (or if you want to own up to them.) *Prud* means *Teich*-that is pond. Oh God, how should I translated this? Well I imagine a fine lady with a hat and a parasol, she is completely dressed. She is also standing is a pond. That's uncomfortable. But a bathing suit? No, that's simply not done. She is too prudish, that is in German *prüde, prüd.* There you go a connection *Prud- der Teich(pond).* Time for grape harvest in the Rhineland-Palatinate region. Everywhere you see there are people in a good mood. Everywhere you see there is a glass of *Most* or must-the fermenting juice of freshly crushed grapes. And why is there a glass of must on all the bridges? Very simple: because in Russian a bridge is called a *most*. Not without a little piquancy did I come up with the next connection for *abrasóvannij* for educated. I asked myself the frightening question of what that was an educated person? I came to the astonishing conclusion: in any case not a bearded person! Thus in order to be educated I must shave my beard off or in German *mir den Bart abrasieren*: there you go *abrasóvannij: abrasiert*. Often I had to refer to other languages in order to come up with ideas. It's easy to remember *Sabáka* for dog when one – as Anthony Burgess did in his book *Language Maid Plane-* memorizes the sentences "so bark a number of dogs." Or I see two chess players, one smells very strongly of garlic and the other is drinking eggnog. The room smells strongly of garlic. What is garlic in Russian? *Chesnók*. Here is another example which is connected to French. Prisoners have lots to complain. *Il se plaint* means he is complaining. Prisoners are called *plénnik* (Often it's enough to remember the first syllable to in order to recall the whole word.) Occasionally it was difficult for me to keep words apart which sounded similar. Mnemonic techniques helped me with this too. For example the words *úgol-Ecke-corner* and *ugol-Kohle-coal* differ only in the different way the letter *l* is spoken. The l in the word for corner úgol sounded round and fat. So I thought of somebody crouching in the corner in the *úgol*, self-satisfied, fat and round. When nothing else helped I thought up a little poem. *Narótschna* means intentionally. So "Exactly, exactly, he did it intentionally" becomes "*Tótschna, tótschna, on sdjélal état narótschna.*" Naturally I didn't have to use so many tricks and go to such trouble to learn all of the words. Some of them stuck of their own accord, because I was always running into them in very different contexts." (Rück 1998, 345-346)

Nothing possible could be added to this most convincing report.

7.6.7 Using a "Mental Film" to Revise

Using mental visualization as a memory aid and to envision the frame of a plot's story has already been described. (See ?65ff or 6.2.1and 6.2.2) This exercise serves much more the revision of the contextual vocabulary or the whole text. It is an especially good idea to use it as a warm up at the beginning of a lesson. This can also be accompanied with or without music.

At the beginning there is a short relaxation exercise. Then the teacher sets the vocabulary which is to be revised in a completely new context. He makes sure that the especially difficult words are present. He narrates the story with changing intonation: sometimes he whispers, or he expresses joy, suspense or just narrates with a neutral voice. The students know that they should picture a "mental film," that is imagine what the teacher is telling with as much detail and story development as possible. Following is a French example, one that we have already discussed on page **?115,** with the vocabulary which is to be revised:

*Nous sommes au bord de la Seine. Il fait très beau. Il fait même chaud. Il y a du soleil. Quel beau temps! Nous **voyons** les **bateaux-mouches** plein de de touristes qui font une **promenades** sur la Seine pour regarder les monuments de Paris. Nous voyons **de loin** François et Nathalie. Ils **font du patin à roulettes** sous la Tour Eiffel. Ils font de grands **gestes.** Ils font des **slaloms. Une démonstration** de slalom après l'autre. Ils sont **fous** de joie. **Fou** de joie - verrückt vor Freude - **fou** de joie. Ils font ça pour les touristes. Et les touristes les regardent faire leurs demonstrations de slalom. Ils **prennent des photos**. Quelle joie de les voir sous la Tour Eiffel! Quelles belles **photos!***

Although the new vocabulary from the lesson was used, the story was a completely new one. Inevitably the teacher will have to now and again use an unknown word, which he needs in order to describe the new setting and context. In this example it was the word *joie*, whch he needed to present the changed use for *fou*. In such a case he gives the (German) the equivalent in the native language in the form of the triad (see above). This way the students won't be detracted from picturing their "mental films."

At a later point in time, the students could be encouraged to come up with their own stories. The teacher corrects these texts and he or the students will read them out loud as settings for the "mental films."

For the students imagining the of the sequences of events in the plot and acting out the story probably has a similar effect on their ability to retain the vocabulary. A suspense story from a lesson out of *English in Action* (Moston et al 1980), "*A foggy night: A dark figure: A robbery! But a button shows the answer!"* can be thus read out loud in a shortened form by the teacher or a student: the students then transform the sequence of events into a "mental film." After the story has been taken up in the lesson, it is reduced, as far as it's possible, to the verbs which express movement.

He gave me the money.
I put it in my bag.
I closed my bag.
I left the shop quickly.
I hurried down the street.
I turned around the corner.
I saw a dark figure.
Somebody hit me on my head.
I fell to the ground.
I found a black button.
I gave it to the police.
I stayed one day in bed.
I went back to work.
I saw Mister Banning's coat.
One button was missing.

After the visualization of the "mental film," during which the student has concentrated on imagining the physical movements, they are asked to narrate the story themselves. Thanks to the visualization of the plot structure, they are able to narrate it in a much more fluent manner, then if they hadn't had the benefit of this relaxation phase.

8. Inter-hemispheric Learning through Activity-oriented Teaching Phases

8.1 Inter-hemispheric and Activity-oriented Teaching to Introduce a Lesson

Introducing a Lesson

It is best to realize the suggestions on how to introduce activity-oriented learning found in this chapter when the vocabulary has first been learned with an inter-hemispheric method, as described in the previous chapters: this is best done in a previous lesson or at the beginning of the introduction lesson.

The classic introduction of a lesson is with the "direct method": which means specifically that the vocabulary is taught monolingually. This is only a motivating procedure for students when the teacher is able to make the lesson come alive with a lots objects or pictures. This can be also be motivating for the students who don't find it at all easy to follow the lesson and to answer the teacher's questions, when the answers require more than parroting back the teacher's sentences. Despite the presence of the learning aids, many students find it at the end of a lesson especially difficult to express what the contents of the lesson were. Despite these difficulties, most students remain motivated when every introduction follows this method. In addition, many student's ability to concentrate is overwhelmed because the introduction of many teachers is lacking in corresponding activities. These days more and more students seem to have problems concentrating in class. With the following suggestions for activity-oriented learning, the students will be encouraged to work on their own initiative. In the classroom a natural *working noise* will be the result: but as long as it doesn't get too loud, it can have a stimulating effect, since it is stimulating proof of the classmate's language activity. The teacher's role takes on more the aspect of a linguistic advisor and "trainer" : which can have positive effects on his social relations with the students.

A further critical question in view of the monolingual teaching of vocabulary will be cited here: "When you are also tired of introducing new vocabulary completely monolingually because it's extraordinarily difficult, it seems to be artificial, the students often don't pay attention, despite your best efforts the students still secretly look up the words in their dictionaries, and mostly the only active one in the room is you, then perhaps you also will feel like trying a procedure, where the students come up with the definitions of the new vocabulary themselves?" (Poletti 2000,19) The asker to the question answers this query quite

differently then it is here suggested: he wants namely that the students work out the new vocabulary in tandem or group work, without using the dictionary and then discuss it in plenum in their native language/German. This procedure activates the student's ability to work out the meanings of words and is a stimulating "philological" task, but one which takes up a lot of time. It can be now and then practiced in the classroom for variety. Otherwise the lesson time should be used so that the students learn **more** vocabulary, in that they use the varying inter-hemispheric methods (with translation) before the introduction. When a contextual "pre-introduction" of the vocabulary before the introduction is not possible, then one of the described possibilities can be used at the beginning of the lesson, in order to make sure that the vocabulary in the introduction which follows is understood. The great advantage of a "pre-learning" of the contextual vocabulary it that through it different kinds of learning centered and activity-oriented introductions are possible for a lesson: as they will be presented in the following chapter.

Presenting Sketches

As long as the students are beginners, then a large part of the texts will be in the form of dialogues. In the spirit of "learning through teaching" (Martin 1985), the students form groups and act out the sketches for each other: keeping in mind the concept of inter-hemispheric learning, the students should place great emphasis on a real performance; that is on facial expressions, gestures, and intonation: this corresponds with empirical experiments/research carried out by Pillar (1996). In addition the prose texts from the textbooks should also be recited when possible by the other members of the group: this can also take place in a summarized form, but yet again there should be a great emphasis placed on an expressive narration. This procedure takes into consideration the advantage of somatic learning (See ?10f) as presented in the introduction.

Introduction of Activity-oriented Learning with an Example from a Lesson (See Schiffler 1998, 158ff.)

Since the students have already had the benefit getting to know the vocabulary during a "pre-learning" session (as described on page ?113ff) before the introduction of the lesson, they will find it easy to compose a story based on the lesson's title as a group. All of the students are allowed to make suggestions. They are allowed to ask the teacher or their classmates

additional questions regarding vocabulary in their native language/German. Let us take, for example, the title from a textbook's lesson such as *Qu'est-ce que nous faisons le week-end?* (Stentenbach 1991, 49ff.). First, in order to look at the theme without the textbook but in a activity-oriented way, the learning aids out of the textbook should be made available to the students. In this case, they are made up a map of the outskirts of Paris, the tourist sites of the Normady and of Brittany. If the students have first dealt with the theme of "sport" in a activity-oriented way; that is have held discussions on possible sport activities, what their favorites are and what their plans are, then the the advertisement of the *Mountbatten Centre* from the textbook *English live*, Unit 6 (Harger et al 1990) with all the possible sports can also be chosen as a point of beginning.

How should the teacher proceed? First he writes the title on the blackboard, explains it to the students, shows the illustrations with the help of the OHP and then asks the entire class to come up with a story revolving around this theme. Unfamiliar vocabulary, which has not come up in the new lesson, should be written by the teacher in a special column with context and translation on the blackboard. The students copy this out into their vocabulary notebooks or vocabulary index cards after they have been read out loud several time by the teacher and the students. Then the sentence is written on the board by a student -only in cases when the sentence is especially difficult should it be written by the teacher- and the students copy it down. The completed text is then read out loud and the students ask each other questions about the contents.

In this way, the students will use the new vocabulary and with this achieve the primary goal. Otherwise, nothing can be done about the fact that with this method additional vocabulary will be learned, which does not come up in the lesson. In any case, in this way a very important task will be performed and practiced; namely expressing one own's thoughts in the foreign-language, which is already available to the student. The teacher's help is in this case especially important.

The student's will have a very different attitude to the text which results from this method: it is "their" lesson. They have been linguistically active, even if they have not always been so in the foreign language. Such a lesson should be correspondingly honored; for example by being carefully copied out without mistakes into an especially nice notebook which can then be decorated with the student's own drawings or collages from magazine cut outs. This will make the notebook their own textbook.

The teacher can carry out a similar procedure with new grammatical aspects or speech acts, if the recommended material is suitable. Short oral exercises can be added by the teacher

himself: since it is better from the point of view of learning psychology that the creative introduction be spontaneously connected with grammatical explanations and exercises rather than being added on during separate grammar lessons.

What happens then with the actual lesson? There are several possibilities. It is up to the teacher whether he wants to go through it, but then at a very quick pace. But there are other much more productive possibilities. Through the advance work which the student's have done, they are in the position to be able to go through the lesson by themselves and then to produce a written summary of the lesson. They could also be set the task of connecting "their" lesson with parts of the textbook's lesson and so to write up their own created version in the already mentioned notebook "Notebook of our own Work." The students should not only write this but also be able to orally summarize it.

Language Activity with Assignment of Vocabulary

The creativity which is possible in activity-oriented foreign-language learning becomes rather limited in area of the ability to linguistically express oneself. In the last suggestion, this limitation was avoided through the teacher's constant helping of the students. When however he wants the students to work independently, that is without his constant advice and directions, then he should make other learning aids available to them. For example, they can be given a list of the vocabulary they have already covered in a contextualized form but without the translation in the German/native language. With this list they, in group or partner work, should come up with their own version: whether they end up using any of the vocabulary is entirely up to them. Naturally the advantage is that the free composition is contentwise closer in meaning to that of the textbook's lesson: thus making it sufficient when they learn it by just reading it. Despite this learning aid, it is how different the versions are that the students produce. It is not to be expected that the students will copy the lessons from the textbook, since such a project is mostly regarded as a challenge. To copy from the textbook would mean looking bad in front of the other students. That would not be *fair play* and is therefore not to be feared.

Language activity with Pictures

Newer textbooks for the beginning years contain lots of picture material. In many cases one can note that pictures and text balance each other out, as it was usual for the audio-visual

foreign-language method. In that case the pictures had no illustrative accompanying purpose, but rather one of explaining the meaning of the words (Schiffler 1976, 22ff.). The amount of pictures in many of the lessons for the beginning years allowed them to be included during the introductions: they had the new function of being "linguistic activity trigger mechanisms."

Thus the students – alone in groups compose their own lesson text with the pictures: deviations from the original story line are encouraged. Only vocabulary, which is unavoidably necessary for the linguistic production of the lesson is given: this vocabulary is mostly immediately recognized by the teacher during his preparation of the lesson. All other vocabulary is given by the teacher upon being asked and written –with his translation- on the blackboard for the whole class to see.

Language activity with help from a recorder

A recording of each one of the text's lesson is available. Being able to understand a completely acoustically presented text is an extremely important part of an active language activity. Because, the beginner finds this especially difficult, it is a skill which should be especially trained. The student has already received the most important learning aid for the completion of this task: that is the meaning of the new vocabulary has already been taken up in class. Now they must recognize the words again auditively and transcribe a part of the text, by shorter lessons the whole text. When a language lab is not available, the teacher has to play the whole lesson, sentence by sentence and with repetitions. Since transcribing an entire text often takes up too much time, a more effective learning aid is when the students are given the text, on the OHP or as a photocopy, but with words missing; that is a gap text. There are different possible variations: the easiest and for the students the simplest format is the text but with gaps, where the easy obvious words and the new vocabulary is missing. The recording is then played by the teacher and he pauses after the words which belong in the gaps are given. Filling out the gaps correctly, with no spelling mistakes, and with the verbs conjugated correctly is not an easy task, as the number of mistakes will show.

Another possible gap text is known from the Cloze-technique testing method. Every second or also third word is not written down: there is a gap instead. A special way of easing the gap form of the C-test is to complete the first half of every *second* missing word, while every second word becomes a gap. By words with uneven numbers of letters, the larger half will be replaced with a gap, that is by a stroke/line.

Vous l__ posez tou__ les ques__ possibles.

This kind of test is so helpful, that often the students try to complete the missing parts without having first heard the recording. In conclusion the filled in blanks are corrected by playing the recording of the text. The students can work alone or in pairs: partner work can significantly ease the difficulty of this task.

As an exception, group work is also possible when the technical conditions can be arranged. In these cases each group should have their own cassette player. The task of playing the cassettes for four to five groups for the whole year can be taken over by one student. The students themselves could possibly bring their own playing equipment, if there are not enough available. Then the lesson's text can then be transcribed, while keeping the volume turned down low and in a speed that best suits the group.

Language Activity as a Didactic Activity

The teacher who uses the foreign language to organize the classroom work and to explain the lesson to the students monolingually is using the language as an activity. When it is about showing a student that speaking a language actually means **to act**, then what would be better than giving him the chance, for at least a short while, to take over the task of being the teacher. In order to not just favor the best students in this way, this task can be assigned not to individual students but to a group: in this way, even low-achievers can take part.

This already discussed method, which has found popularity under the name of "learning by teaching" (Martin 1994), has already been practiced for an entire year in the seventies. The students (it was an all girl's school) led in groups each lesson with the help of the textbook and the teacher's advice: in this way they took up the vocabulary work for their classmates (Schiffler 1985, 173f.).

In addition, since in this case the students already know the vocabulary, a school group can put on a performance of the sketches, to take over the usual task of introducing the lesson. They hand out the contextual vocabulary with the translated equivalent in the native/German language and thus check their classmate's knowledge: they choose words which are difficult to spell and let the other students write them on the board. They prepare questions which they then ask the class or assign them as a written "reading guide" exercise described below (Wernsing 1993, 273 ff.). With the help of a panel they can explain new grammatical aspects and design grammar exercises.

Students Reading out a Lesson Dictation

Are dictations in foreign-language teaching at all useful? Even those who say no to this question, cannot avoid it in the lesson plan: that is they still must correspondingly prepare the students write them in class tests. Instead of setting aside a special practice time for this, as an exception a lesson could be introduced with a dictation. The dictation demands not only comprehension of the text but also grammatical knowledge: this is especially so with French. This does not just mean a knowledge of the phoneme-grapheme correspondence, but also knowledge of how all the different variations are spelled. What does then dictation have to do with linguistic acts? More than the reading out loud of a lesson in any case: which belongs to the most frequently practiced activities in the usual foreign-language teaching. One reads out loud however, in order to dictate information to someone, for example, on the telephone, or one writes down what has been dictated, that is takes notes of what has been said: thus linguistic activities are practiced, which take place in real life. While doing a dictation, the student's reading of the lesson is thus activity-oriented, because they are dictating to their classmates. Furthermore, it is a didactic activity, since the school groups that are preparing the reading out loud of the dictation, prepare a text that is correct and which has meaningful content.

In addition to the classic form where the student is not allowed to copy his seatmate's work, there can be various forms of partner oriented procedures for the dictation: namely the following:

- The partners help each other during the dictation.
- A group of three students help each other during the dictation.
- One partner dictates the first half of the lesson to the other, and then they switch and the other dictates the second half of the lesson.

After the dictation, the booklets are exchanged and are corrected with the help of textbook.

Introduction With a Reader's Guide

As soon as the students have a certain amount of security in their knowledge of phoneme-grapheme correspondence; that is are able to pronounce completely new words and have a

larger vocabulary at their disposal (that is after their second year in the class), the teacher is able to give them a *reader's guide/guide de lectura/guía de lectura*. Instead of introducing the lesson himself, the teacher can do set a text and with it the numerous questions to the students, as partner work or as groupwork. With his help the students are then able to work on the reading comprehension, that is to actively read the language. At the same time the teacher can direct the student, with regards to the original aspects and worthwhile topics, in case these really appear. When the student has already read or knows of the reader's guide, through the teacher, then they can use it as a model to compose their own texts even more easily. If the teacher sees that a problem might arise with a grammar point appearing in a text in the reader's guide, which he has not yet dealt with in class, he can teach this new difficulty through a "filter text."

8.2 Inter-hemisperic and Activity-oriented Teaching of Grammar

In this book it has already been concretely presented how grammar can be taught and learned using contextual, visual and kinesthetic signals. As soon as the students say the incorrect sentence **Je mange beacoup de la salade* the teacher can say to him "a mountain of butter" (**See ?84**) thereby reminding him to imagine the corresponding image: the teacher could also draw the rectangle of the picture with the information of one kilogram, in order to pictorially confront the student with *du beurre* and *1 kilo de beurre*, and to give him a chance to correct himself. The linking together of a contextual signal like *1 kilo de beurre* with a picture presents how inter-hemispheric learning functions. It is an illusion to believe that this inter-hemispheric linking of both signals in the introduction is so optimal that the students no longer will make this mistake. The point of the signals is that with every mistake they can be brought in as a effective and constructive aid to an independent correction of a mistake. The more often the teacher uses this kind of signal, the stronger it becomes imprinted in the student's minds. An inter-hemispheric signal is the most suitable way to take into consideration the student's different learning styles. If for example a student makes the common mistake **C'est bien que tu as dit*, then it is enough when the teacher corrects the student in that she mimics joy (see ?87) or with the sign of a happy face repeats the corresponding contextual signal for the *subjonctif*.

This is much more constructive and effective than just correcting him by example of the correct version, because with the signal the student is reminded of the corresponding rule or of the contextual signal *Je suis content que tu viennes*, without it having to be repeated.

In so far as integrating contextual inter-hemispheric signals with kinesthetic signals, in order to give the same constructive aid, the teacher's corresponding physical movements are enough. When a student for example says *Yesterday, I've gone to the movies,* it's enough when the teacher moves back a step, turns around and with the slicing hand movement from top to bottom reminds him of the finished action of the *past tense* and possibly of the linking of this movement with the contextual signal *yesterday.*

The teacher who uses inter-hemispheric signals in his classroom explains them quickly, either in the goal or in the native language. According to Zimmerman (1984, 76) 82.7% of the students prefer to use their native language. He knows that it's more effective to make a short cognitive explanation with signals followed with an exercise, then it is to give a short talk on the subject, where the grammatical phenomenon is explained in detail and with all of it's exceptions.

Possibly the teacher is convinced that after such a detailed explanation that "even the ones in the back row" have understood: that in the future this explanation is the best that this grammatical aspect will be used correctly. Grammar was taught in this way at least fifteen years ago: Zimmerman's empirical (1984, 40) research at that time established that 40-60% of the lesson time was spent on teaching grammar and that "often more than half of the teachers (54%) taught only grammar for a whole hour, or even many hours in a row." Ever since the pedagogical experiments by van Parreren (1972, 320ff) we know that the different learning areas, influenced by the circumstance of learning with other contexts, form different memory trace systems in the brain. Thus when the teacher only uses theoretical and meta-linguistic explanations to teach during a grammar lesson, then the "grammar" form consists of knowledge of rules. When keeping within this technical schema of rules it is possible to recall and test the knowledge, but it is not available when the memory trace system "communication in the foreign-language" is activated. Therefore the teacher's task is to take up the grammar

 - in periods of time which are as short as possible

.- in the knowledge that revision is absolutely necessary, and must be organized in **blocks of time** and

-    the explanations should be similar to realistic dialogues.

Even during the introduction of a new text, the teacher can link the grammar portion of the lesson inductively and deductively in the form of a *guided discovery*. By calling attention to certain grammatical aspects, he can help the students to find regularities themselves.

Without a doubt, the stronger achievers are the first find them and formulate the rules, which for the weaker achievers can form the basis for a session for deductive work, when one or two examples are found. The the teacher shows the contextual signals and if possible links it to a visual or kinesthetic signal.

That most grammar mistakes are a result of the differing basic structure of the German/native language, the bilingual-contrastive structure exercises are the most effective. An example from the German language:

metalinguistic signal:	*If*	niemals	*would*
contextual signal:		If I were ill.....	
contrastive-bilingual exercise:		Wenn ich krank sein würde, würde ich zu Hause bleiben.	
		If I *were* ill, I *would* stay at home.	
		Wenn er kommen würde, würde ich nicht dort hingehen.	
		If he *came*, I *wouldn't* go there.	
		Wenn ich ihr schreiben würde, würde sie mir nicht antworten.	
		If I *wrote* her, she *wouldn't* answer.	
		Etc.	

This is the same for French:

metalinguistic signal:	*Si* (wenn)	niemals	*conditionnel*!
contextual signal:		Si *j'étais* malade...	
contrastive-bilingual exercise:		Wenn ich krank wäre, würde ich zu Hause bleiben.	
		Si j'étais malade, je resterais à la maison.	
		Etc.	

This is the same for Spanish

metalinguistic signal:	*Si* (wenn)	niemals	*condicional*!
contextual signal:		Si *estuviera* enfermo...	
contrastive-bilingual exercise:		Wenn ich krank wäre, würde ich zu Hause bleiben.	

Si estuviera enfermo, me quedaría en casa.

Etc.

Furthermore practicing in blocks of time can be done with the help of the "vocabulary index cards," as already discussed (see page ?133f.)

The exercise "Omnium contact" (see page ?158ff.) is also extremely suitable for linking explanations close together with movement, gesture and facial expressions. Furthermore grammar can be practiced distributed over blocks of time when at an earlier time period the above named signals are introduced; then followed by the contrastive-bilingual exercises, which can then lastly be revised in a different way with "Omnium contact."

The necessary pre-condition for this is that the grammar phenomena which is being practiced is available to the students in a communicative form, mostly in dialogue form. The best way is when one or two examples in the form of a question and answer are written on the blackboard. An example:

What would you do if you were ill?
If I were ill, I would stay at home.

Qu'est-ce que tu ferais, si tu étais malade?
Si j'étais malade, je resterais à la maison.

¿Qué harías si estuvieras enfermo?
Si estuviera enfermo, me quedaría en casa.

All students know that in order to practice this form the one who asks must change the conditional question and the one who answers must first repeat the question and then give the suitable answer.

At the same time all those who are asking the questions, and those who are doing the answering, should be encouraged to speak to their partners with the corresponding facial and vocal expression, that is very expressively: in this way the linguistic exchange becomes more realistic. While a lively piece of music is being played in the background, all of the students move rhythmically about the room until the music is abruptly stopped. Then the students search for a partner with whom they can have a short question and answer session. As soon as

the music is played again they again energetically move individually about the room. It is thus possible to pleasantly link relaxed movement and linguistic practice to each other.

8.3 Class Discussions as Micro-work Projects

The student's independent work and the encouragement of his autonomy have been correctly seen as a source of continuous motivation in education science, since the begin of the pedagogical reform with Kerschensteiner's (1914) "*Arbeitsschul*" movement and in the form of Dewey's (1916) project lessons. It is easily explainable that for foreign-language training this reform movement has so to speak stopped at the classroom door, even when it is beginning to make its way into the literature of foreign-language didactics. Foreign-language teachers regard it as a legitimate goal to first teach the language, before they think of allowing the student any autonomy, in this case encouraging their own language activity (SH). Despite the fact that it's no longer the teacher alone who serves as the model in language, but also the media, nothing has changed in the teacher's role being the dominant one in the classroom,: this was especially so in the audio-visual foreign-language training (Schiffler 1973, 24ff.). Teacher dominance has even increased through the use of media such as language labs, computer programs, video language courses.

While one cannot argue that the use of computers allows for great advantages and possible individual learning aids: we should be concerned that they are not used as a support for independent language activity (which is of course entirely possible). They seem rather to lead to a further increase of the teacher's dominant position in the classroom.

As opposed to the present media, having a computer can encourage a student to use it for independent language activity, in order to write compositions which are almost free of error. His oral production will be as it always has been full of mistakes. The sheer amount of mistakes which the students make and which must be corrected, even when done as a show of progress, has resulted in the teacher's role in foreign-language training remaining dominant.

But it is only the teacher, not the media, who can take care that the student succeeds in achieving a state of independent language activity. The teacher must initiate this, since he knows that only in this way will there be success in the sheer amount of linguistic information being "transferred" to the student. One can interpret this expression in various ways. From the point of view of language this means that the linguistic information will be used in other contexts, situations and other purposes. Psychologically, that is from the student's point of view, this means that the linguistic information will be transferred into the long-term memory

banks and that it is possible that it will be used in a different form; that is that it's available to the student. A certain amount of forgetting, that is learning anew, is part of this. The best way for this to take place is not linearly in the way of a textbook, but rather cyclically, that is that more is left up to chance: this corresponds closer to life outside of the classroom.

Foreign-language training is therefore only effective when what is learned is transferred into the active knowledge: that is to what will be available to him when he needs to activate it.

The concept of activity-oriented learning serves as a basis for this (Bach et al 1989) Attempts to realize methods such as the "Freinet method"; Piephos' (1974) "pragmatic didactic"; Schiffler's (1985) **(?my)** "interactive foreign-language training" as well as Martin's (1985) "learning by teaching" follow the same goal as that of activity-oriented learning. Furthermore the suggestions mostly refer to an activity-oriented foreign-language learning/training after the language has been basically learned. Presenting and examining these historical developments, how the activity-oriented learning textbooks have been organized was the goal of the author/?my goal in "Learning by Doing in Foreign-language Training" (1998). In this respect the following discussion can limit itself to showing in what way linguistic material which has been learned out of textbooks can be transferred into active linguistic knowledge with the use of the form of micro-work projects.

Micro-work Projects as a Way of Realizing Language Activity Outside of the Textbook

The expression *micro*-work project as a goal in activity-oriented textbook teaching has been chosen for a reason: in order to emphasize the short term phases in the lessontime, thereby leading the systematically and sequentially gained textbook linguistic knowledge to be cyclically transferred into active liguistic knowledge. As opposed to "language related expressions" which solely refers to the material, every moment that teachers or students use the language in the way of real communication - that is to actually say something instead of asking questions about the lesson- it should be used to systematically learn the language.

Mostly one can recognized statement-related expressions in that the teacher –even in the so-called monolingual/direct teaching method- makes them in the native /German language; since he wants namely to be understood by everybody.

A for micro-work projects is a special section in the student's notebook, where he can store the corrected versions of his results from the micro-work projects. The good copy of

student's work, after it has been marked, should be looked over again by the teacher, since even work which is copied out is often full of errors.

In the beginning years of instruction, the homework for example is often explained in the native/German language. The moment when homework is being assigned is a good time to practice the listening comprehension of numbers, since numbers have to be repeated the whole school year long when the exercise numbers are being called out. Understanding numbers only by hearing them is not an easy task, especially in the French language: therefore setting homework in the goal language makes an excellent listening comprehension exercise. All speech expressions, even when they contains vocabulary or grammatical structures which are unknown to students, should be learned as part of the vocabulary work that must be done.

Some examples:

Learn the poem on page eighty-eight by heart.
Do exercise three in unit eleven on page sixty-six orally and in writing.
Transform the text in unit eight into a letter you write to a friend.
Prepare a dialogue between three persons and perform it as a sketch.

Apprenez par cœur le poème page quatre-vingt huit.
Faites l'exercice trois de la leçon onze page soixante-deux par écrit et oralement.
Transformez le texte de la leçon huit en lettre que vous écrivez à votre ami(e).
Trouvez un dialogue entre trois personnages et jouez-le comme saynète.

Aprended de memoria el poema de la página ochenta y ocho.
Haced el ejercicio tres de la lección once, página sesenta y dos, por escrito y oralmente.
Transformad el texto de la lección ocho en una carta que le escribís a un/a amigo/-a.
Preparad un diálogo entre tres personajes y representadlo como un sketch.

Every time the teacher gives out instructions, he should write them down on the blackboard, with the translation and the students should copy them into their notebooks: this should have the heading *How to give homework/Comment donner les devoirs/Cómo poner los deberes* and then be learned by heart. The teacher can check/test that this micro-work project has been completed in that first he writes down in German/ the native language the homework for the day. Then he gives it to a student, who then in turn tells the class in the goal language what the homework is: another student then writes it on the board for all to see.

An additional micro-work project can be based on another recurring event in the classroom; a student arriving late for class. Instead of becoming annoyed, the teacher can use this as an opportunity to teach the language in a "statement related way": that is the usual discussion which takes place when a student is late can take place in the goal language. First it can be learned and then used in the real situation. Expressions used in "how to excuse yourself", "giving a reason for being late" are extremely important for learning the communicative elements of a language. Some examples:

I'm really sorry. I forgot to set my alarm clock.
I'm sorry for being late. I missed the bus/ the tram/ the underground.
I'm sorry. Yesterday I went to bed late, and this morning I overslept.

Je vous demande pardon, monsieur/madame, mais j'avais oublié de régler mon réveil.
Je vous prie, monsieur/madame, d'excuser mon retard, mais j'ai manqué le bus, le tramway/ le métro.
Veuillez m'excuser, monsieur/madame, je me suis couché très tard et je ne me suis pas réveillé à l'heure.

Lo siento mucho, es que se me olvidó poner el despertador.
Siento llegar tarde, es que he perdido el autobús / el tranvía / el metro.
Lo siento, es que ayer me acosté tarde y esta mañana me he quedado dormido/-a porque no he oido el despertador.

Every time the student has a new reason for being late, the teacher writes the excuse with the translation on the board, and the students copy it into their booklets under the heading *How to excuse yourself for being late/Comment s'excuser quand on arrive en retard/Cómo disculparte por ilegar tarde*.

This project can then be extended in that the students let their imaginations run wild and they come up with the most imaginative and comical reasons and excuses for being late: they don't write these in their booklets, but if one of these situations ever takes place, they are allowed use the excuse.

Another classroom situation where students like to get involved is deciding where the class trip should be, what the goal that is to be achieved is and what are the pro and con arguments for the different possible undertakings. Foreign-language teachers complain that

these discussions take up a lot of class time. A good solution for this dilemma is make a micro-work project out of it. All the suggestions and reasons for these suggestions are written on the board: this is done so in the form of causal statements. Also possible modes of transport and possible routes are discussed and written on the board. Furthermore the students will learn the language which is necessary to hold a democratic vote.

Let's take a vote/ a ballot.
Let's hand out the ballots.
Let's count the votes.
The result is...
This proposal didn't gain a majority.

On va voter à main levée/ à bulletin secret.
Il faut distribuer/ ramasser les bulletins de vote.
Il faut compter les bulletins de vote.
Cette proposition a obtenu la majorité.
C'est décidé.
Cette proposition n'a pas obtenu la majorité.

Vamos a hacer una votación secreta.
Hay que repartir/ recoger las papeletas.
Hay que hacer el recuento de votos.
El resultado es...
Esta propuesta no ha obtenido la mayoría de votos.

8.4 Micro-work Projects on the Internet

Bach and Timm (1989, 19) call for an activity-oriented foreign-language training that "makes real or in some cases fictional situations available to students that offer a frame of realistic possibilities for them to become involved in content-oriented or partner-oriented use of the foreign-language." How can this occur in the beginning years with the textbook? They contain a great deal of superficial information about the countries where the goal language is spoken. How can the books lead to the students to becoming involved in the content and using the foreign language in a partner-oriented way? The internet offers an ideal possibility.

Let us take as an example the English textbook for the third year *English G 2000* (Derkow et al 1999, 73ff.) and the lesson *When the Romans Ruled Brittania.* On a Roman land map the border fortification *Vallum Hadriani* is illustrated with a small picture. The teacher now proposes to the class that they look in the internet for information about this important fortification in the Roman Empire. It is unavoidable that the teacher first do the research himself, in order to make sure that the material that will be looked for is sufficient. Based on the information he first himself finds, he asks the students to find out specific things. Furthermore it is convenient when the students are informed of the exact URL for the internet page (hadrians-wall.com, northumberland.gov) in order to save them from landing on the wrong sites and losing their way in the web. At the end the teacher can ask the students the following questions:

Who built the wall and why?
How did the Romans build the wall?
What can you see there today? How can you visit it?

To the first question students can find out that Hadrian not only built this wall because of the threat of an invasion by the Pict, but also for *occupational therapy for the Roman legionaries* and the work was not only done by slaves and forced labor, but also *highly skilled architects, mason builders and carpenters who had voluntarily joined the army* (aboutscotland.com/hadrian/wall).

To the second question they will find out that the wall is not just 6.5 meters high, but also behind it, there was a nine meter trench, a street and then a earth wall that was six meters wide, another second trench that was six meters wide and a further three meters wide earth wall.

To the third question they will find out that this wall has served as a quarry in the last one and half thousand years and that most of the old houses in the area have Roman stones in their walls. Furthermore they will also learn that there aren't just two museums in Calisle and Newcastle, but also a large number of forts, which can be visited as ruins and museums. For example one can see *Housesteads Fort* which is the single remaining example of a Roman army hospital in Great Britain with original water closets. Furthermore they will also find out that 1.25 million tourists visit this wall and that there are nine day hiking tours along the wall available. Thanks to the Hadrian-Wall Park National trail, opened in 2002, the hikers no

longer have to walk along the highways. In 1987 the wall was the only Roman construction which was declared a world heritage site.

In the French textbook *Etapes –Méthode intensive* (Mößler, et al 1993, 111ff.) for the first year of instruction in the third foreign language there is a lesson *Dans le Midi*, in which two youths have a discussion:

- C'est vrai, Fabien? Tu vas au festival d'Avignon?
- Oui, avec mes parents. Moi, j'y vais surtout à cause des spectacles de rue, il y a des clowns, des chanteurs,   j'apporte ma guitare, je veux jouer dans la rue.

Next to it there is a small picture of the *pont d'Avignon*.

After the teacher has given them the necessary internet addresses (avignon-et provence.com, festival-avignon.com, palais-des-papes.com) he suggests the following internet research projects for the following three themes:

Le pont d'Avignon et son histoire
Pourquoi les papes ont-ils choisi Avignon au lieu de rester à Rome?
Pourquoi le festival d'Avignon est-il différent de autres festivals?

With the first question the student will come across the legend of St. Bénézet, after which the bridge is named. He was a weak shepherd who was ordered by the bishop to take part in the building of the bridge: he brought the first stone, which nobody else wanted to carry, to the shore. Also the student will discover that this Bénézet had actually lived and that he later grounded an order of monks whose task it was to collect money for the construction and upkeep of the bridge. Although storms destroyed it many times, the city and the order had it built again and again, until weakened by the Black Death they had to finally give up.

To the question of the papacy, they will find their answer in the unrest in Rome and the fact that the Cardinal's Collegium, from which the pope was chosen, was made up almost entirely of French men: at that time the pope's most important political task was to deal with the catholic countries England and France. In this case Avignon was geographically more suitable than Rome.

To the third question with regards to the *festival d'Avignon*, they will discover that in at least five locations at the same there is something to be seen: music and dance in churches, monasteries, and at a quarry (la carrière Callet-Boulbon), and that the festival is divided into

two sections; that is "on" and "off". Lastly it is the small theatre and music groups, who come and perform without any kind of official invitation which makes this a charming avant-garde Festival.

It is a great help for the students that all the texts are available in the foreign-language: but the student's task of putting the answers together remains. This completion of this exercise is an achievement that is not to be underestimated. They must read a great deal and be able to summarize the most important facts. This is one of the most important skills that should be learned in the 21st Century, the century of the information flood.

How Can the Results from the Internet Research Projects be Analyzed in Partner-Work?

Before the individual students present their results to the class, the interaction of the class should be used in that all of the students who answered the same question should sit themselves together in a group. There they should discuss their projects, add to them and with help from the teacher check each other's results. The results are presented to the teacher either by email or in a printed form. The students receive the teacher's suggestions for improvement in the same way. In each group one or two members of each group will give in plenum a small talk, with pictures, about what they have found.

A further possibility exists that with the help of a beamer or the OHP, the groups present the results of their group work and then to further improve them as a class.

Keeping to the spirit of activity-oriented learning, the creative completion of the project is the composition of a small essay which discusses: *"I'll spend three days on Hadrian's wall" or "Je vais passer trois jours à/en Avignon."*

With these projects which are focussed on gathering information, one should not neglect the support of the linguistic improvement. During their research the students will necessarily come across new vocabulary, which they will be able to translate with the help of the dictionary or computer. Every student should write this new vocabulary and the sentence as well into their vocabulary index cards. In the class the students can make an exchange of index cards: the teacher should here decide what words should be included in the file of "contextual vocabulary" which the whole class should learn.

Finally one of the most important pedagogical consequences of such internet research projects should be pointed out. The corrected results, either by the teacher or by the group, should be put together in a special booklet. This will be his own person "*dossier*". Such a

"*dossier"* is also relevant since part IV of the Europe Council has called for such a "Linguistic/Language Portfolio" (culture2.coe.int/portfolio).

8.5 Role Playing as Macro-work Projects

One of the most important phases in the beginning years of learning a language is the when the language begins to be used. In this phase the students should be encouraged to be creative with the language. This phase is therefore *eo ipso* based on activity-oriented learning; that is it presupposes that the students will work independently. In view of the short lesson time, the teacher is left with too little time to plan this additional phase in the conclusion of every lesson. There are enough suggestions on how the creativity of the students should be fostered and encouraged: for example, with a "surprise word" game, with correspondence between classes and with the simulation of an island (Schiffler 1998, 72ff). These suggestions lead mostly to the preparation of compositions which are suitable for schooling the student's ability to express himself in writing. But keeping inter-hemispheric learning in mind, one should go one step further. The student's compositions should always lead back to somatic language activities, that is role playing. That means that the completed assignment presents a basis for physically acting out the text and to a certain degree one can assume that the parts should be learned by heart in order to play the individual roles.

Writing a Script for a Play

This requires a great deal of time. Therefore it cannot take place at the conclusion of every lesson. The solution is that at the same time a challenge to be creative with the language. The students should be encouraged use the lesson as a starting point/ inspiration for the writing of a script for their role-playing. This script should not just have the dialogues for the different characters, but should also have stage directions on how the figures should behave. When they are worked out, in the beginning years in the native language/German, also by the students, then this is the necessary pre-condition that they will be followed and acted out during the play. Thus not only do they have no choice but to use the vocabulary from the lesson but they also have to "mine" the contents of the previous lessons. The preparation of a script is a creative act, which with some assistance from the teacher very well lies within the capabilities of the students.

As a starting point for his defense of role playing, Freudenstein (2000) invented the following dialogue between two foreign-language teachers:

" –During free time today, I got my students to do some role playing. It wasn't bad at all."
" - Oh get off it! That's only a new name for something which I've been getting my students to do since forever: read different parts out, dramatizing texts, acting out dialogues and sketches. Alright, now I'll call it "role playing.""

The author has said himself that this is a fictional dialogue. Furthermore it is unrealistic since the teacher who succeeds in inspiring his students to "dramatize texts" etc. is and will always be an engaged foreign-language teacher who would never think of criticizing a colleague just because he justly or unjustly used the term "role playing."

Freudenstein (2000,11) claims that with role-playing, which has been recommended in the education studies literature since the seventies (Mugglestone 1977) " there has been as good as no dissemination of this method in the classroom."

This supposition is possibly a legitimate one when one considers the socio-psychological concept of role playing, as it was propagated for the native language arts class at the time (Hebel 1972). Certainly in this case there are not the same kind of linguistic hurdles to be overcome. Freudenstein (2000, 10) calls for free role playing, where it is up to the students to decide what they will say while playing their roles. He is against deciding on the roles based on what is in the textbooks.

This fundamental and justifiable demand/requirement -also with regards to foreign-language training- has not been fulfilled, because in foreign-language training there are certain pre-steps that must first be taken and consequently practised. Such a pre-step would be having the students memorize the dialogues in the textbooks at least in the beginning years. This was practiced in the seventies in connection with the audio-lingual and audio-visual methods till it was discredited. At that time learning things by heart was generally seen as mindless memorization, where the cognitive and creative elements were too little taken into account. But learning and acting out roles from textbooks and "dramatizing a textbook dialogue" are two entirely different things. The already discussed research, especially the experiments by Pillar (See ?61), show the importance of somatic learning on the retention of learned material. Learning things by heart from a textbook is namely a for the narration to be **dramatic**, that is expressive and physical, even **theatrically** exaggerated, with varying vocal effects and corresponding intonation. Certainly dividing the roles among the students and

having them read the text out loud presents a pre-step, which at the same time proves that everything which can be understood as "dramatization" will not take place here, since the students don't know the roles by heart. A further prerequisite is the already suggested composition of a script. The stage directions which the students have written themselves, will be taken more seriously.

Learning by heart also leads to the students learning the vocabulary within context, as well as idiomatic sayings and expressions: what comes up repeatedly in more or less stereotypical ways in everyday situations. For many students such dramatized role playing is a considerable achievement, which can only be achieved when the training phases, such as reading out parts, take place outside of the classroom time. Most students of a certain age can be convinced to perform their dramatizations of the textbook sketches for the whole class with enthusiasm: only a few will resist and be impossible to convince.

When students are used to learning the contextual vocabulary while using their bodies and voices in different ways, then for most of them dramatizing the dialogues in the textbooks will be regarded as a normal part of the lesson.

A further pre-condition in this connection is also very important. The students must be seen as partners, who are co-responsible for the learning strategies. In this case, the teacher should explain to them the learning strategies and results of experiments, which have been explained as the basis for somatic learning (see ?10f). When such information is not shared, the students –especially those in adolescence- will regard dramatizations as "silly" or "primary school antics." In case the students absolutely resist the dramatizations, then a radio play can be written and performed in its place. The drama should come out through the lively expressive intonation of their voices instead of with somatic learning. But one should maintain the condition that the students memorize their parts in the sketch before recording it**.**

As long as written work retains its dominant role in the way students are awarded marks, as it is at this moment, students and teachers will have to continue to focus a large part of their time on it. It is unavoidable that both sides feel frustrated by the high number of mistakes. The requirement that the oral work should make up 50% of the final mark should be taken seriously: that is this 50% portion should not be fulfilled by more or less easy vocabulary tests. Not these vocabulary tests but rather a good dramatizations deserves to be given the same importance for the final mark: if given a mark which corresponds to its quality, then a student who may have less than successful test scores has the chance to balance out his final mark by writing a good play and performing in it. The advantage of a

dramatization lies in the fact that students who have not been overly successful in their tests still have the chance to earn excellent marks**.**

Awarding marks doesn't at all mean that other motivating factors should not be included: such as for example the interactive element of acting in front of others (Schiffler 1985,120) these being parents, other classes, or in front of a bigger audience during a school fair. These interactive moments can be–even more so than video taping or audio recording- an astonishing source of joy for all those involved; when at the end of the school year the students have the chance to perform and show what they have learned.

Integrating Several Lessons into a Dramatized Role Play

A dramatization which the students have written and acted out, without the support of the textbook, is naturally a great achievement. However, in view of how much time the students need to invest in completing a project, where they write the roles themselves; it is unlikely that they will have many chances to carry out such a project within the school year. It is easier and much faster to set the students the exercise of putting together a part of a script from two or three dialogues from the textbook, where they integrate the contents and at the same time add their own surprising and original directions to the story. Let us look at an example from a French textbook (Beutter et al 1998): In lesson 3 a commercial street with many stores is presented. In the following lesson it is described how the young people go shopping there, a young girl on a skateboard, who is not paying attention bumps into someone carrying two baguettes, thereby breaking them in half : two boys play football in a yard. In the conclusion the students could write the book in such a way that the different shopkeepers *commer Cants* complain that their customers are annoyed by the football being played by the boys, that their businesses are being damaged. Even a passer-by is hurt by a young skateboarder. Through these events call for the unexpected and the student's taking the story into new directions will be fulfilled.

A further example: on the occasion of a hospital visit it is shown how directions are given in lesson 7. The following lesson describes the difficulties of an Algerian shop keeper, whose rent is about to be raised. His son helps out in the store now and then. The student's script should include the sick customer's telephoning the grocer's and requesting that the son deliver food to his house. The customer explains to him the way to his house. While making the delivery, the son asks different figures in the story for directions, he gets information –

some of it incorrect. This further fulfils the call for including new and unexpected plot twists in the script.

After the teacher has corrected the script, the students should perform it for an audience or for a camera, which could then be entered into school competitions.

Following is an example of a script, which was put together by a class after only a half year of learning French. The starting point was the short dialogue, among others, in lesson 5 (Beutter et al 1998). In order to compose this script, the class worked in groups and with the teacher's help analyzed the information which had already been presented in other lessons. In some cases they changed it: as in for example the case of the daughter who is able to emancipate herself within the family**.** The script was written by all of the students divided into various groups: it was divided into six sketches and performed. One of the four groups was videotaped: the title is "Cathy et Laurent" (1999) and it is available for viewing (www.fu-berlin.de/romandid).

The opening dialogue for the script is the following:

Huit heures! Luc rentre.
Luc: Huit heures pile. Salut! Bonjour! J'ai faim.
Puis, il demande à Nathalie: "Comment ça va, soeurette? Moi, ça va, merci."
Nathalie crie: "Ce n'est pas juste! Luc rentre à huit heures, huit heures et demie, neuf heures moins le quart. Et moi, je suis là, toujours là, avec vous. Ah non, alors! Ce n'est pas juste!"

In the following, only the sixth sketch of the video film will be noted. All of the sentences which come from the textbook are written in bold writing. The stage directions are written in German.

Scène 6: Laurent rentre.
La famille est toujours à table. On a mangé, on a discuté. Tout à coup, Laurent rentre.

The family (the mother is wearing an apron and the father a suit and tie) are sitting at the table. One can see the stove next to the table. This "stove" is a painted prop. Laurent has just arrive home and he's still wearing his helmet from skateboarding. At the door he calls out happily:

Laurent*: Huit heures pile. Salut.*

At first nobody answers him, because they are all annoyed that he is so late. Then his mother says quietly:

Madame Bruel*: Bonsoir Laurent.*

Laurent pretends nothing has happened.

Laurent: *Comment ça va , maman? Et toi, papa?*
Madame Bruel: *Nous allons bien, merci.*
Laurent*: Moi, je vais bien. Et toi, soeurette?*

Cathy is the most annoyed, but despite this she answers his half-heartedly. But first she pauses:

Cathy: *Ça va.*
Laurent: *On a fait des démonstrations de slalom. Ah, j'ai faim, j'ai soif.*

On the table there is a small chicken (also a plastic prop), a large glass serving dish with serving utensils and salad, a large knife is also there to cut the chicken.

Madame Bruel*: Regarde, il y a du poulet, de la salade, une baguette.*
Laurent*: Beurk, je n'aime pas trop.*

The father speaks for the first time with an annoyed expression and tone.

Monsieur Bruel: *Ah, monsieur veut une pizza. Et puis quoi encore?*Laurent responds to him softly

The father stands up and screams at his son:

Monsieur Bruel: *Tu travailles à dix heures et demie? Non, c'est impossible.*

M. Bruel attempts to quieten her husband:

Madame Bruel: *Ecoute, Laurent, tu vas maintenant dans ta chambre et tu travailles. Demain, tu rentres à six heures et tu fais le repas pour la famille.*

Cathy jumps up from the table and speaks very energetically, while she pounds the table with her fist:

Cathy: *Si, mon frèrent, c'est juste!*

The father says:

Monsieur Bruel: *Et Cathy, tu débarrasses la table avec moi.*

Cathy gets even louder:

Cathy: *Non, maintenant je travaille pour le test en allemand. Laurent kann helfen. Ich muss lernen Deutsch und du kochst morgen für uns, Laurent. Je suis dans ma chambre. Salut.*

Cathy leaves the room. Both parents groan:

Monsieur Bruel: *Quelle fille!*
Madame Bruel: *Quel garçon!*

The Script for the Construction of Interactive Role Playing Games

The contents of role playing games, which Freudenstein (2000) calls for instead of composing sketches based on the lessons in the textbook, is decided by the students themselves. The students should get the chance to write out sketches in which they can play the roles they wish to play. Mine were the same reasons for calling role playing games of that kind "interactive" (Schiffler 1985, 120ff.) A further was that the role playing games be performed in front of another audience as the other classmates. The role playing games are actually first interesting for the students, when they include conflicts with which they themselves are confronted. Such

a conflict was already suggested in the textbook and thus served to inspire the students with the creative composition: the result of which was the role play cited above.

Composing a script, where there is interactive role playing assumes a certain level of linguistic competence. An even higher level is assumed where conflicts are first described and resolved in the native language and then with help from the teacher and dictionary, they are composed in the foreign language. The conflicts are mostly not in the texts, so the teacher should set them out beforehand. In some cases they can be added on without changing anything in the lesson. While it is true that a lot of time is necessary to compose such role playing dramas, time which is taken from the text work, the students will be much more motivated to learn with this kind of activity-oriented learning. Much more so than if they were limited to just doing assignments out of the textbook. When the script stipulates the behavior of the characters, their gestures, their facial expressions, and their intonation: thus in this way "dramatizing" the dialogue and other texts, then this is one of the most effective methods of teaching one can possibly imagine.

Following are some suggestions for interactive role playing, whose starting point presents a potential conflict:

In a pub you put money in a slot machine, but it doesn't work. It doesn't give back your money. The owner of the pub doesn't take responsibility. He holds the owner of the machine responsible.
You complain about the food to the waiter.

You want to change the shoes you bought two days ago, but the salesperson refuses to take them back.

You tell your parents that you're going out with a Turkish/ a person of colour. They don't agree with it.

You ask your parents for more pocket money, but they refuse.

You ask your parents to allow you to come back after midnight.

You and your brother ask your parents for permission to watch a film on TV after eight o'clock. You have already watched a film in the afternoon.

You've sprained your foot during gymnastics. On the bus you don't offer your seat to older people who got in after you. They criticise you.

Imagine you're a black foreign-student and you want to rent a room.

The teachers of the languages English, German, French and Spanish can find further suggestions and foreign-language material for free communication in the form of interactive role playing in "Speech within Reach" (Ericson 1996).

9. Empirical Experiments

9.1 Learning the Meaning of 500 Words in Three Hours by Using a Literary Context

Because per semester there was only one comparable group of experimentees available, students from other faculties who had taken a course for beginner's French, the three experiments stretched out over three semesters. All of the participants in these experiments were voluntary: they made up a group of male and female (university) students who were between twenty and twenty-five years old.

The daily schedule was:

9.30-10.30 A pretest to determine level of previous knowledge.

10.30-12.30 First learning period.

14.00-15.00 Second learning period.

15.00-17.00 post-test

The text which was used in the experiment was a text from an episode out of *Les Misérables* from Victor Hugo. The episode is called "*Jean Valjean ou le passeport jaune"* and starts with the sentences *"Minuit et demi vient de sonner, quand Monsieur Madeleine sort des assises"*: it finishes with the end of the novel. Before each experiment the director of the experiment gave a summary of the previous episode in the text.

During the pre-test the experimentees received the French text without any translation and were asked to cross out all of the words, which they felt they already knew: they had to limit themselves to the words that by being underlined were signalized as words that were going to be learned. In the chosen text there was a total number of 538 words.

During the learning periods the experimentees received the text in a bilingual form, that is the translation was given in a lateral form. The words that were to be learned were underlined in both versions.

In the post-test at the end of the day, the students were given their test from the morning again, that is the pre-test: the task was to write the translation of the underlined words, which they had learned during the day and which they had not crossed out in the morning: it was sufficient to translate the verbs in the infinitive form.

9.1.1 The Different Methods

1. Experiment: Suggestopedic Method

At first the director of the experiment narrated the text to the experimentees in the form of an "active concert": that is he played lively classical music in the background and read the text out loud with a correspondingly expressive voice. The experimentees read along during the narration: that is they compared the reading to the translation. After the group had completed a ten minute autogenic training period, the director of the experiment read the text out loud sentence by sentence once in German and then in French. In the background his reading was accompanied by baroque music which was for this phase in a largo tempo. During this reading the experimentees sat in their armchairs and kept their eyes closed. This was the pseudopassive concert phase of the suggestopedic method. They were questioned afterwards and seven out of the eighteen experimentees said that they had fallen asleep for short periods of time.

The group was able to make a correct written translation of 223 (46.2%) of the individually taught new words.

2. Experiment: Arbitrary Learning (Alternartion between Individual Learning, Language laboratory and Partner Work)

In the second experiment the experimentees could decide for themselves how long they wanted to spend learning alone, in the language laboratory, in partner work or group work. The texts were the same as in the previous experiment. In the HSA language laboratory there was a program available with all of the (assigned) vocabulary that was to be learned: it was not offered within context of the text, but there was bilingual presentation available. Only a third of the experimentees chose to work in the language laboratory: they also used it for varying lengths of time. They all alternated between learning independently and in pairs. The pair work was clearly preferred to the group work: this was obvious since only two groups with three experimentees were formed for a short term.

The group was able to make a written translation of 226 (50.4%) of the individually taught new words. The statistical examination revealed that there was no significant difference between the first and the second group.

3. Experiment: Somatic Learning and Relaxation

In the first learning phase the experiment director read the French text out loud in a normal reading voice, while quiet baroque music was played in the background. The organization of the reading was such that during the reading the experimentees had the chance to follow along and compare their copy of the text to a translation. Then while standing, they repeated the sentences which contained the new words out loud, emphasized them with accompanying gesture and facial expression. They had the possibility to see the script of the text projected on a screen by an OHP. In conclusion they were led through the suggestopaedic method known as the pseudopassive concert. A difference was that the experimentees were requested to repeat the sentences in the goal language in a "*subconscious*" way; that is during this concert phase they were asked to speak the sentences in a quiet and relaxed manner. This kept the experimentees from falling asleep and guaranteed that there was the necessary "state of relaxed attentiveness."

The group was able to make a correct written translation of 271 (62.9%) of the individually taught new words.

In view of the number of correctly translated words, the results of this experiment were significantly better than the first two groups (which had learned an average of 47 more words for the first and 45 more words for the second). The statistical examination revealed that this only lead to a superiority on the 10% level of significance compared to the first two groups.

Research on Long-term Memory Retention

After one month the experimentees of every group were required to write the same translation post-test. Since the participation in the exam was on a volunteer basis it is understandable that only a portion of the participants took part in the post-test.

The chart shows very high averages since only the successful students came to the post-test. The statistical calculation is however based on how much each individual participant was able to remember. The result was that after one month the participants remembered significantly less. None of the groups, which had learned with different methods, proved to be significantly different in the way they retained the vocabulary.

9.1.2 Results and Statistic Evaluation

The calculation of significance was done with the analyses of the variance (ANOVA), which took statistically into account the different entrance scores in comparison with the heterogeneous groups. The mean percentage figures are only used to give the results more transparency. These percentage figures result from the translations of each experimentee: the words that he had to learn were individually established in comparison to the words he already knew. The words which he was able to correctly translate are given in percentage. Afterwards these figures were calculated for every group.

Suggestopedic Method			Arbitrary Learning (Alternartion between individual tutoring/independent learning, Language language laboratory and partner work)			Somatic learning and relaxation phases		
From 538 words, X are already known	From 538 words X were correctly translated	From 538 words X amount were remem-bered after one month	From 538 words, X are already known	From 538 words X were correctly translated	From 538 words X amount were remem-bered after one month	From 538 words, X are already known	From 538 words X were correctly translated	From 538 words X amount were remembered after one month
ND 38	280	204	OP 107	164	139	MH 90	233	132
IS 27	530	434	JS 111	268	180	MC 72	323	161
HT 108	418	445	AS 100	318	171	BR 24	174	65
RF 88	262	176	AS 95	344	255	SU 45	243	212
SK 59	238	159	JS 73	191		SL 108	354	305
JW 33	274	201	NS 52	213		AN 38	216	
BB 36	190	150	AB 12	278		SK 60	381	
CW 71	405	265	JR 66	228		DP 57	135	
FG 62	188	177	DB 173	276		KE 138	346	
AL 31	148		JS 24	107		NW 108	204	
SS 39	275		HE 93	273		BI 151	250	
DN 29	145		CB 18	159		UH 247	238	
AE 45	364		VM 136	117		TM 118	420	
KH 80	106							

LS 36	64							
IW 30	44							
PK 57	32							
DL 71	77							
			81,5 Wörter = 15,2%			96,6 Wörter = 18,0%		
52,2 Wörter = 9,7%	222,9 Wörter = 46,2%	245,7 Wörter =51,6%		225,8 Wörter = 50,4%	186,3 Wörter = 42,7%		270,5 Wörter = 62,9%	175 Wörter = 38,1%

Results and Conclusions

The significant difference of the 10 % improvement lies in favor for the implementation of the methods somatic learning and for revising the material in a relaxed state, as compared to the other methods. This could then be interpreted as an indication of the probable higher effectiveness of this method as opposed to the others. Final conclusive statements can only be made when further experiments have been carried out. In view of the testing results of the long term memory, it appears that no method is better (than the other).

9.2 How Five Classes Learned 60 Words in One Hour by Using Inter-hemispheric Learning

The method that was used has been discussed in detail in chapter 4.1; 5.1; 6.2; 7.3 and 7.6 of this book. The hypothesis is that with this method the experimentees will learn (i.e. to translate in the foreign language) a significantly higher number of vocabulary words as compared to the control method (monolingual teaching with bilingual revision). This is because the experimental method not only allows the students access to all the possible learning aids, but also because by activating all the different senses, it takes into account the different learning styles. And of course there is the central aspect that the teacher is convinced of the effectiveness of the method.

The five Experimental Classes

Three of the classes were just starting their tenth year, the other two where at the end of their ninth year. Therefore all had had approximately one year of French as a third language, after

they had already had five years of English and three years of Latin. The classes were in different secondary schools found throughout Berlin.

The control experiments were planned to be held in the same classes a few weeks later, but only in the first three classes if the results proved to be sufficiently convincing. The last two classes were to be filmed, which might have distorted the results. The monolingual introduction of the lessons and the independent learning of bilingual vocabulary (the way students normally do their homework) served as the control methods.

The Texts in the Lesson

The first experiment, as already established, took place with a tenth year class: they had already had one year of French and the text used was the first lesson from *Cours Intensif II* (Hornung, W. et al 1990) The second experiment took place under the same pre-conditions with another class in their tenth year. In respect to the organizational aspects of the lesson planning , the control experiment took place eight weeks later with lesson 7. There was once again a class in their tenth year available for the third experiment. The control experiment was carried out only one week later with lesson 3A and B from *Cours Intensif II*. The fourth and fifth experiments each took place at the end of the first year of French in the ninth year with lesson 12 from the first *Cours Intensif I*. In order to arrive at a number of 100 words, five words from the *Exercises* were added. When choosing the lessons for both the experiments and control experiments, it was taken into account that none of the lessons were directly taught after the previous lesson, but rather the next one, in order to make sure that the material covered in the experiment had not yet been pre-learned by ambitious students.

9.2.1 The Experimental Method
Bilingual and Contextual Presentation of Text (10-12 Minutes)

The teacher narrated the lesson text with ordinary intonation, placing extra emphasis on the new words. The students had received copies of the text in two columns, with which they were able to follow the reading: on the left French and on the right German. All the new words were underlined in both columns. The graphics of the text was laid out so that the relation between the translation and the new vocabulary words was immediately clear. The teacher read the text so slowly that the students were easily able to follow and compare it to

the translation. The repetition of words or sentences in important passages was the exception. During the reading there was quiet music playing in the background.

Somatic Learning with a Partner (10-12 Minutes)

After the reading, the students stood in a half circle: in this way if they felt the need they could look at the text projected by a OHP or beamer. When all were ready, the teacher said the sentence, or part of the sentence, which contained new vocabulary from the text, gave a translation of the word, and then repeated the sentence in the goal language. The group now spoke the sentence together. While narrating the sentence the teacher tried to be as expressive as possible: taking into account possible gestures, facial expressions and body movement. These were then imitated by the students while doing the choral speaking. The second time around, the students turned to a partner and while making *face to face* contact, said the contextual vocabulary to each other. Most students participated spontaneously. The students who felt too inhibited to carry out the movements were encouraged by the teacher: he turned directly to them and by smiling at them and encouraging them tried to rouse them into participating. After a short time all participated. The reciprocal narration followed by repetion led in almost all cases to a joyous eye and partner contact.

Testing the Student's Achievement by Translating into the Native Tongue (German) (25 minutes)

After the collecting of the bilingual teaching materials, the students received a copy of the same text but only in French. The task was to translate all of the underlined words into their native language.

Revising with "Supportive Partnerships" (15 minutes)

In the next learning phase the students received the bilingual contextual vocabulary lists. Their task was to learn as many words as possible by themselves and write down the ones they found the most difficult. In conclusion they formed "supportive partnerships" **(see xx)** and continued to study the material in partner work. The teacher clarified that this working method was not to become a kind of test but rather that they were supposed to support each other: namely the one asking the questions was to immediately tell the one being questioned

the answer when he appeared to be unsure. At the same time both students were to try to learn the written form of words and eventually reinforce their learning by writing the words out again.

Revising with Relaxation and Mnemonic Aids (10-12 Minutes)

The teacher explained the "coachman sitting position" as it is known from autogenic training (**see xx**): he recommended that they should assume this sitting position and close their eyes. He played a piece of music (Stephen Halper "Spectrum Suite") which was especially composed for the purposes of relaxation. The teacher began with an autogenic exercise known as the "heaviness exercise" (**See page ?102f**.) and then read the contextual vocabulary in the form of the triad: that is he read the word first in French, then in German, then in French once more (**See page ?119f**).

Mnemonic Aids and Associations

During this concert the mnemonic aids were specifically given. Sometimes they were very closely related; as in *lundi – am Montag (on Monday), le lundi – montags, jeden Montag (on Mondays, every Monday)* therefore *lundi* with the article *le* means every Monday, on Mondays – *le lundi."* Or "*Die Rolle – le rôle*." Please note that *le rôle* has a different definite article from the German. So the French say ***der Rolle** le rôle*." During this explanation the article is emphasized with special intonation.

In other cases the mnemonic aids seem to be very distantly related indeed: "Snow or *Schnee* is written in French like the German word for remains *die Neige*. Remember that in wintertime the days are shorter; that is that there remains *die Neige* less of the the day and that it's colder and sometimes snow falls: thus when you think of snow remember the German *der Schnee* and pay attention to the different articles *die Neige-la neige*. So the French say ***die Schnee – la** neige.*

Hints could also be given to help them remember spelling points. For example "*Un examen – eine Prüfung* is written like the German word for exam – *Examen*. Or "*le baccalauréat – das Abitur* – high school certificate. One writes *le baccalauréat* with two cs and an *accent aigu*." These learning aids proved to be astonishingly helpful. The clue to the different gender in French led to the fact that none of the students made a mistake with this word on the vocabulary test.

Revising by Translating into French (20 minutes)

The task was to translate the vocabulary into the foreign language. Here the students received the test sheet that listed the words in the native language.

9.2.2. The Control Method

Introducing the Lesson monolingually (25 minutes)

The teacher read out the text sentence by sentence and explained the new vocabulary monolingually: during the lesson the students listened but had their textbooks closed. Here the focus of the lesson was the monolingual vocabulary explanations in the second volume of the textbook: for lesson 7: *agressif, agressive* est le contraire de *doux, douce", „souhaiter quelque chose - c'est désirer quelque chose pour quelqu'un ou pour soi", „une personne sévère - c'est quel-qu'un qui laisse peu de liberté aux autres", „avouer quelque chose - c'est admettre qu'on a fait quelque chose".*

Naturally the teacher added explanations himself, worked with gestures, facial expressions or supplied example sentences when he saw it fit to do so. Additionally all of the new vocabulary was projected by OH-projector with the monolingual explanations out of the book. It was recommended to the students to ask the translation of the vocabulary which wasn't new and therefore hadn't been monolingually explained by the teacher. He then immediately translated these into German, wrote the translation on the board and pointed out that they did not belong to the list of new vocabulary which was going to be tested.

Testing the Student's Achievement by Translating the Vocabulary into German

The testing of the vocabulary was carried out exactly as it had been with the test classes; that is the students were given the foreign language text and they had to translate the underlined words into German.

Learning the Vocabulary Independently with a Bilingual List

After the break the students were handed out a vocabulary list with three columns: the French vocabulary, the monolingual explanation, and the translation in the native language. The students could then – as they did at home - learn the words independently. The teacher recommend that they do this by writing them down.

Testing the Student's Achievement by Translating into French

This took place just as it had done with the test groups.

9.2.3 Results and Statistic Evaluation

The texts contained from 74 to 100 new vocabulary words. Only the second and third class sat an exam, in order to allow the results to be statistically controlled. In as far as the results of the classes were significant, they have been indicated with a *.

	Number of students:	Number of vocabulary words:	Number of correctly translated words into the native language after the somatic learning phase	Number of correctly translated words into the foreign language after the "supportive partnership" learning and relaxation phase	Number of words with spelling mistakes
Klasse 1	14	74	63,8 (85,1 Prozent)	60,4 (81,6 Prozent)	24,3 (32,8 Prozent)
Klasse 2	15	74	52,3* (70,6 Prozent)	58,3* (79,5 Prozent)	10,8 (13,8 Prozent)
Klasse 3	8	69^1	65,1* (94,3 Prozent)	58,8 (85,2 Prozent)	11,8 (17,1 Prozent)
Klasse 4	19	67^2/100	53,8 (80,3 Prozent)	73,4 (73,4 Prozent)	20,3 (20,0 Prozent)
Klasse 5	18	100	65,9	56,7	16,6

1 The text used in the experimental procedure contained five words more than then text in the control procedure method. Five words were randomly deleted and not included in the analysis in order to even out the statistical results. Since this procedure disadvantages the experimental group, it is allowed.

2 Due to an editorial error the test columns in the first control phase were not correctly marked as "learning words", or new words to be learned. Thus the students had to translate only 67 words and not 100 into German.

			(65,9 Prozent)	(56,7 Prozent)	(16,6 Prozent)

The Results of the control Procedure and the Statistical Analysis

	Number of students:	Number of vocabulary words:	Monolingual explanations. Correctly translated into the native language.	Bilingual vocabulary. Correctly translated into the foreign-language	Number of words with spelling mistakes
Klasse 1	-	-	-	-	-
Klasse 2	15	74	26,3 (35,5 Prozent)	49,0 (66,2 Prozent)	3,8* (5,1 Prozent)
Klasse 3	8	69	34,6 (50,1 Prozent)	60,3 (92,3 Prozent)	11,7 (16,9 Prozent)

The control procedures were not carried out for the first class since it took place on the last day before the school holidays and more than half of the class was not present. As planned they were also not carried for the fourth and fifth class due to the already given reasons.

Statistical Evaluation

	Translation into German	Translation into French
Class 2	t = 11,6 p < 0.00	t = 3,9 p < 0.00
Class 3	t = 9,4 p < 0.00	

Both of the two controlled classes were significantly superior in three out of the four tests. With one class, as explained above, we could not carry out the control procedure.

In an earlier experiment the same experiment was carried out with a class learning German in France with the same experimental and control procedures: The results of both tests were just as significant as in the German classes (See Schiffler 1992a).

Statistical Evaluation of the Spelling Mistakes

In view of the number of spelling mistakes made while translating into French, class 2 differed in the control procedure by making a significantly fewer number of mistakes than in the experimental procedure.

Class 2: t = 8,5   p < 0.00

Interpretation of the Results

In the case of the translation into the native language, the experimental procedure proved to be significantly superior. With this the results in the French class learning German were confirmed.

In the experimental class the students had translated an average of 60.2 words correctly out of the 70 to 100 words: in the best case this was 65.1. All of the classes had an average of 61.5 correct, the best result was 73.5, when translating into French. In one case the bilingual vocabulary learning session as it is practiced by the students at home, resulted in fewer spelling mistakes. This result should have been expected for both control groups since they had all worked with the written material the time, while the experimental method spent half of their time learning auditively in a relaxed state.

Consequences for the Practice of Teaching in Schools.

The results can be traced back not only to the experimental method but also to as it is known "Hawthorne Effect" (**see page ?15ff.**). This effect will take place in every class each time a teacher changes to his method. It is certainly difficult to keep motivation high when the same method is always used.The foreign-language teacher must master different methods. The results could not only be interpreted *for* the experimental method but also *against* the monolingual method. Without a doubt the high number of new vocabulary has proved to be unsuitable for the monolingual method: but it would be premature and unfair to out reject such a method. In the form of a teacher-student discussion it is extremely communicative, even when less vocabulary is introduced with this method and many students are not sure of the meaning. In order to teach a monolingual lesson effectively however, the teacher must be higly competent in the foreign-language as well as possess excellent pantomimic, acting and dramaturgical skills, if he wants to draw the students into the lesson. Such a way of teaching, which encourages the student's participation stimulates various senses and thus fulfils the above named criteria and therefore can be named inter-hemispheric. When one of the above

discussed experimental methods with bilingual contextual vocabulary follows such a monolingual introduction, then the deficits in view of the semantic clarity will be compensated and the new vocabulary will be better learned.

9.3 Reading Literature and Learning over 30 Words in One Hour by Using Somatic Learning, Supportive Partner Work and Relaxation

While it is understandable, it is still regretful that teachers when searching for literature for their classes, first look at whether the vocabulary is manageable : therefore they often rule out material which is motivating and has a lot to offer. For example *"L'Etranger"* is the most widely read novel in the French upper years because among other reasons it is very limited in its vocabulary and does not use the *passé simple*.

With the help of the already presented vocabulary teaching and learning methods (**See page ?119f**.), it was possible to take up four pages (74-78) of the contemporary and sophisticated novel *Fanfan* (Alexandre Jardin) in one hour: not only did the students succeed in understanding the contents but they also managed to discuss it. At the end of the lesson the students had actively mastered over thirty vocabulary words; that is they were able to translate from German into French. Normally the students must learn the vocabulary as part of their homework, it was however additionally achieved in this one hour. In the following the course of the lesson will be described. It has been completely video taped and is available from the author on request (www.fu-berlin.de/romandid).

What was decisive for the student's successful learning was the teacher's composed behavior and his explanation of what is an effective lesson in the previous hour(see placebo effect, chapter 3.1). The lesson was also successful because of the somatic learning of the bilingual contextual vocabulary (chapter 5), the mnemonic aids, the revision with supportive partnership (4.5), and the use of relaxation phases (chapter 7). Due to the fact that these methods were completely new to the students, the Hawthorne effect (3.2) also played an important role.

The main principle is that the text must be understandable and the students are able to read a larger coherent section of the text. Otherwise motivating the students with the content is not possible. This can be achieved in the beginning years when the students receive a lateral translation along with the text. When reading literature in upper classes, the students can be given a translation which is limited to unknown vocabulary: this vocabulary corresponds to a

short context out of the text. Here are two examples of the bilingual-contextual vocabulary supplements which were made available to the students:

The number which is given in brackets informs the students how many new vocabulary words they must learn in each given contextual vocabulary unit.

être susceptible	*geeignet sein zu - to be suitable for something*
de déconcerter (2)	*verwirren - to be confused*
cela nous lie	*das verbindet uns - this brings us together*
superficiellement (2)	*oberflächlich - superficial*
pour leur faire admettre que (1)	*um sie dazu zu bringen, dass? To convince someone to do something*
il me considéraient comme	*sie hielten mich für- they considered me*
un extra-terrestre (2)	*einen Außerirdischen - an alien*

A further learning aid for the teaching of foreign language literature is when the teacher differentiates between passive and active vocabulary. The student is then only given the active vocabulary, that is what he must learn to use, in a bilingual and contextual form while the passive vocabulary, which is merely necessary for the reading comprehension, is simply given with a translation. In order to guarantee the coherent presentation of the text, the students are given the vocabulary before the literary text. This takes place in the spirit of "learning in time chunking" (see page ?32ff.). The students can thus prepare themselves for the presentation of the literature.

A further principle should be taken into account in the lesson, namely that of "learning by teaching" (Graef et al 1994). Two students had prepared themselves to perform the text in front of the class as an artistic "listening experience." The list with the contextually translated vocabulary served them as a model in order to be able to insert bilingual explanations during reading aloud. Such an insert consists of a triad; that is as soon as the students have read text they then give the translation and then repeat the foreign text once more. The addition of this vocabulary aid into the reading of the text helps the continuing comprehension of the text. The listener does not experience this as an unsuitable didactically motivated interruption at all.

This is a method which the pioneer in foreign language didactics Viëtor had already used in 1884: in view of teaching the foreign-language by listening he suggests: "[the teacher]

supplies the German meaning of the words which are not known or which cannot be understood through the context" (Schröder 1984,74).

When possible, students should always be encouraged to prepare a reading aloud of for a text: but this should be done on a voluntary basis since in every class there are students who despite preparation are not able to read a text aloud in a way that will turn it into a "listening experience."

The Literary Text

In the class the novel *"Fanfan*" by Alexandre Jardin was read: when he was thirty years old he had written the novels *"Bille en tête, " "Le Zèbre," "Le petit Sauvage," "L'île des gauchers"* and *"Oui"* for which he won many prizes and sold over 100, 000 copies. In the meantime three of the novels have been filmed: *"Le Zèbre," "Fanfan,"* and *"Oui."*

The teacher had decided to teach the novel *"Fanfan"* in the class not just because the book is full of surprising ideas, which the terribly in love Alexandre comes up with for Fanfan, but also because it presents a completely contrasting view of love. This is a view which might possibly be attractive for the youths of today, at least because it's different to what the media conveys. After some amorous encounters, the protagonist Alexandre decides that if he ever finds the woman of his dreams he won't touch her in order to keep the magical aspect of love alive as long as possible. This decision is as a rebellion against his very "modern" family. Now he finds in Fanfan the woman of his dreams and he wants to realise his concept of love, which however leads to extraordinary complications.

The selection from the novel which was taken up in the class during the experiment is the four-page chapter where Alexandre travels to Chamonix by train. There he wishes to climb Mont Blanc in order to pick an edelweiss; which is not without its difficulties.

The Class

The class was in a basic course in the thirteenth year of a Berlin upper school (*Gymnasium*) with French as a second foreign-language: thus a class that was less achieving than the average and which only had three hours of French a week. The class was made up of seven girls and two boys. Some of the girls were very motivated to learn French.

The Course of the Experiment

The hour which is video taped is made up of 100 minutes: that is two lessons of 45 minutes each and a break. Thirty minutes were spent testing their achievement of the active vocabulary by translating it into French. Ten minutes were spent in a discussion with the students after the experiment. Thus only one hour was available to proceed with the experimental lesson.

-The artistic reading by the teacher and two students of the four page chapter from *"Fanfan"* with bilingual-contextual inserts (Jardin 1990, 74-78) (15 minutes)

-Somatic learning of the bilingual-contextual vocabulary (the text and the translation were always visible due to a projection on the wall with an OHP) (10 minutes)

-Translation of the same into German (15 minutes)

-Independent learning phase of the same (15 minutes)

-Supportive partnership learning phase with again the same material (10 minutes)

-Revision of the same material in relaxation with quiet baroque background music

-Translation of the same into French (15 minutes)

-Interpretation and discussion of the contents (10 minutes)

The Interpretation and Discussion of the Text

As the protagonist Alexandre is on his way to Mont Blanc, he explains his intentions to a group of young mountain climbers: the male participants react with a lack of understanding (*"Il est cinglé"*), while the one female participant took up the opposite position (*"ça fait combien de temps que tu ne m'as pas offert des fleurs?"*) The teacher has them read out the passage once more and then asks to comment on the following question. (*"Croyez-vous qu'il y ait une conception différente de l'amour chez les femmes et chez les hommes?")* On the basis of the teacher's experience that in such discussions it's always the same students who participate in the discussion: he set them the task beforehand of writing down their opinion. This allowed each student to be able to add something to the discussion. It came about that it's wrong to make generalizing comments on the basis of gender: but a group of the students were of the opinion however that women had a much more emotional and romantic view of love than men.

The Analysis of the Active Vocabulary Tests

A passive and active bilingual contextual vocabulary list was given to the students. It was hypothetically prepared by the teacher and given to the students *before* the experiment. Only the vocabulary was kept for the experiment which could not be translated by any of the students. Out of this a list of 46 words was extracted representing the active vocabulary to be learned during the experiment. The analysis of the tests resulted in the conclusion that out of the 46 words the following were correctly learned:

Name	Correctly translated into German	Correctly translated into French
A.	38	28
As.	33	29
J.	37	35
K.	22	28
M.	35	36
N.	44	33
No.	43	38
O.	31	25
R.	34	29
Average	36,8 = 80%	31,2 = 68 %

The Analysis of the Discussion about the Lesson

A student, who was at the top of the class, said that she prefers to read at home alone. All the other students said that they had never before so spontaneously understood so much in a literary text as with the help of this method. All, except for one, of the students said that they

had learned more vocabulary words in this way than they had learned working alone. The one student questioned by the teacher responded that he preferred to learn at home with the vocabulary learning box (**see xx**). One student was of the opinion that it wouldn't be appropriate if the literature class were always taught with this method and no other. This is also my opinion. In order to most effectively make use of the Hawthorne effect, one should alternate between one of the three phases. Sometimes none of the phases should be included in the lesson and the students should learn the vocabulary at home. When one only uses one of the possible variations, it allows for more classroom time to be spent on the interpretation of the text,. In view that breaking up the activity of learning has a positive effect on the ability to retain material ("Zeigarnik effect", Zeigarnik 1927), learning vocabulary can then be started at school and continued at home.

Even the presentation phase can be alternately placed in the hands of the teacher and the students. Just as well an artistic reading with changing intonation can be possible (emphatic, natural, whispering), where the intonation should be suitable to the contents; the descriptions for example should be read by being whispered. Even somatic learning can be brought to play in completely different ways (see chapter 5).

Only one basic condition should always be available to the students as a learning aid; that is the *bilingual-contextual* vocabulary and the differentiation between *passive* and *active* - that is the words one must learn to use- vocabulary.

Naturally the vocabulary words that a student learns in this hour do not yet make up an active and constant part of the student's linguistic abilities, as long as he doesn't use them again. This can occur in that the student with the help of the contextual vocabulary composes a summary of the completed chapter and then narrates it. Further suggestions which advise on how to teach foreign language literature creatively have appeared the last few years (Bogdahn 1987, Caspari 1995). They give the impression that the students have become promising authors. But the reality in the classroom looks quite different. The students fight to be able to understand the literature: this is because of their lexical shortcomings. One way to alleviate these shortcomings was attempted to have been shown here.