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# Second Language Teaching Methodologies : An Introduction Using Video Tapes

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SECOND LANGUAGE TEACHING METHODOLOGIES:  
AN INTRODUCTION USING VIDEO TAPES

DAVID PRINCE

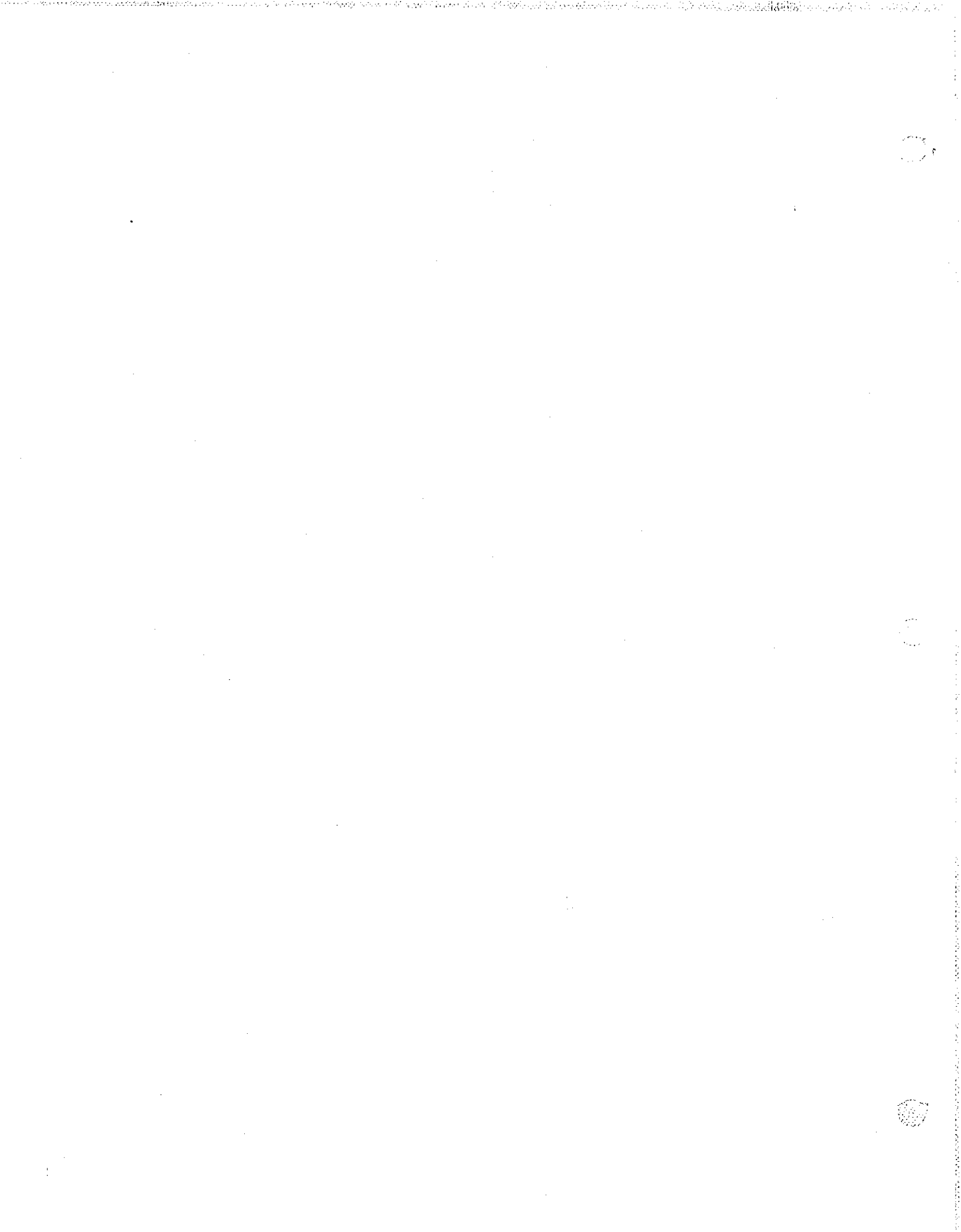
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Submitted in partial fulfillment of the requirements for the  
Master of Arts in Teaching degree at the School for International  
Training, Brattleboro, Vermont.

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This project by David Prince, Sonia Beker, Carl Kelley  
and Nadine Pawlak-Prince is accepted in its present  
form.

Date 8/5/76

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## INTRODUCTION

This project consists of a series of four video tapes on the following topics -- the Silent Way, Community Language Learning, Values Clarification and Audio-Lingual, consisting of a dialogue and a minimal pair drill. Three of the four tapes were made from real class situations with the assistance of students and teachers from the SIT English Department. The fourth class, Community Language Learning, was arranged specifically for the taping. The final minutes of each tape consist of an interview with the respective teacher(s) where the tape and the general philosophy of the illustrated method are discussed.

In addition to the tapes, transcripts and observation sheets are provided to assist the viewer. Further, four introductory explanations concerning the history and philosophy of the approaches seen in the tapes are provided to assist individuals who have limited or no experience in the field in independent study.

The tapes and accompanying information have a multiple purpose. They are meant to serve as an introductory unit for individuals interested in learning about second language teaching, but particularly for the following groups here at SIT:

- 1) In the past the MAT program has made use of the video equipment in its methods module. The tapes used have been unedited and often difficult to follow. Edited tapes with transcripts, focusing in on the important aspects of the overall teaching approach, could be used within this module.

- 2) The ICT program has always included an ESL module in its curriculum as an elective. In the past arrangements have been made with the MAT program to run a week-long workshop for those ICT's interested in ESL. This procedure will not be utilized in the future. The ESL

module will become an independent study. Our tapes would be available to the ICT's as an introduction to some of the teaching philosophies utilized within ESL. Other information as the introductory explanations, the bibliographies, observation sheets, and other appendices will provide further leads which the interested ICT could pursue him or herself. A further program for the individual could be worked out among the ICT, his or her advisor, and perhaps an MAT staff member.

3) The FI department runs teacher training workshops for its various programs. These tapes would be available to incorporate into these workshops.

Finally, an appendix on technical data is included to give information and insights into making video tapes at SIT.



## USING THE TAPES

If a shortened version of the tapes is desired:

Overviews of all the tapes have been provided. These give the major divisions in the tapes, their accumulated times, and their location on the tapes via number referents. Using the overviews, the viewer can skip ahead or return to a point of interest.

In skipping ahead, we suggest that you stop the machine a few numbers ahead of the desired spot, to give the picture a chance to settle in. Further, heed the warnings given for fast forward/reverse given in the technical appendix.

## TECHNICAL DATA

The following section is an attempt to organize and record some of the random thoughts, facts, assumptions, and trivia that we have learned in using the video equipment at SIT over the period of this ten-week recording session. We hope it will be of some use to anyone interested in pursuing this project or doing a new idea of their own using the equipment.

The notes offered do not give a detailed explanation of how to use the video equipment. This will have to be obtained from Ray Clark or another staff member. They do cover many of the trouble spots you may encounter in trying to make a recording and how to circumvent them.

Patience and time were the two main ingredients we felt necessary to successfully operate the school video equipment. After more than a month of tampering, trying and just trying to get a repairman, the equipment was finally ready for use. The chain of command for taking care of the equipment is slightly hazy. Further the company that the school uses for servicing is not the most responsive.

### The Equipment:

The equipment is fairly simple.

The camera is an overhead camera mounted into the wall of the recording room. Because of its permanent mount, it takes one view only. Close-ups, fade-outs, etc., cannot be covered. (See room setting for more information).

The microphone is also mounted in the ceiling of the recording room. It's pretty sensitive. (See sound level, recording for more information).

The recording/playback deck basically operates like a reel to reel recorder. It does have several quirks and warnings however. Reverse/fast forward --

you must place your finger on the take-up reel to guide it for either of these two operations. The disc under the take-up reel is warped, causing it to throw the reel off motion when put in the higher speeds of FF or reverse. If you don't guide the playback reel, by steadying it with your finger as it spins, the tape will sometimes get twisted and eaten by the machine.

The television monitors are both simple to operate, needing only to be plugged in.

The video tape comes in 30 and 60 minute packets. You can re-record on it. The more you use it, however, the more it loses in quality of the recorded picture. Usually, though, people don't use the ends of tapes. So, if you have a previously recorded tape check the end footage for possible use.

The video room needs a lot of work. Be sure to darken all the windows with butcher block paper or curtains. Post signs in the hallway when recording, especially over the stairs.

#### Recording:

1. Plug in the camera and flip the little switch underneath it.
2. Hook up the tape deck. Attach the video and audio lines. Video is attached to video in. Audio is attached to Aux. Mic. You must use Aux. Mic. to record. The regular microphone outlet picks up interference from the local radio station. You hear it on the playback, overpowering anything you might have wanted to record.
3. Load the tape like a regular tape recorder.
4. Sound level is adjusted by turning up all three switches in the closet. Turn the first two switches to ten. The last switch for Aux. Mic. should be between 0 and 1. This allows for the clearest recording. Don't worry if the level of sound coming over the live monitor seems low. The recorded playback is considerably louder. This is especially true if

a cassette is being used as in an exercise such as community language learning or when recording music backgrounds.

5. Setting -- give all your chairs chalk spots on the floor. Also put guide marks down for the teacher -- people tend to walk out of the picture otherwise. Note -- The playback doesn't quite give the same picture as the record. To best center your tape when recording place people and set a little to the right of the screen. This will appear centered on the playback.

#### Playback:

At times certain tapes won't playback quite right. They'll skip or be too snowy to watch. Apply pressure to the RF plug. There seems to be a loose connection between it and the video machine. You may have to prop something such as a shoe against the plug and keep it there during the entire tape playback.

#### Special affects:

1. Music or overvoice can be placed on the tape by using the Audio Dub. This will record sound without erasing the picture. Just put the sound-line into aux. mic. go into the room and record. Your picture won't be touched so don't worry about the camera. Use a stop watch to time segments you want to put in.

2. The blank space can be obtained by pressing record without any lines attached.

#### Editing:

Video cannot be edited like film. Because you are left with a roll of tape at the end and not frames, you just can't hold the tape up to the light at the end and look at what you want to edit out. The process is longer. You must use a stop watch, timing where you want the cut exactly. The school doesn't have any editing equipment.

Simple editing can be done by playing your recording into another tape deck, such as the Port-o-pac . By playing both decks simultaneously

you can re-record the tape. Then by stopping the second deck at various desired intervals and letting the original tape play on you can edit them out of the new tape. (See Ed Ellis for further information) The drawback to this method is that the new tape will lose some of the sharpness and clarity that the original might have had.

Our editing was done by working closely with the teachers, observing them over a period of time, and trying to get a sense of where we could stop the deck when recording. We then second-guessed and re-started the deck when we thought the teacher was going on to the next step in his/her lesson.

#### The Port-o-pac:

1. The Port-o-pac is not as portable as the name implies. In fact some models are quite heavy and difficult to steady. If you are unlucky enough to get one that does not have a harness you can use the school tri-pod. This forfeits some of the flexibility that the camera offers, but gives a steadier image.
2. Lighting should come from behind the camera, or you'll get shadowy figures.
3. Sound- In some Port-o-pacs, the built-in microphone is weak. you will have to position yourself close to the subject for good quality.
4. Immediate playback can be obtained by rewinding and just pressing play. The image will appear on the camera screen. Certain models even have earplugs to get the sound. Be sure to take advantage of this to check your recording. Often times mistakes or malfunctions won't show up until the playback.

#### Sources:

1. Howie Shapiro, Associate for Cross Cultural Studies, is an excellent resource. He is often involved with local media workshops and has a

good idea of what equipment is available in the area (e.g. which libraries and colleges have Port-o-pacs they may be willing to lend). If a workshop is being offered, take it. They provide good introductions to the equipment.

2. Ed Ellis, Audio-Visual Technician, is the immediate person to see if something is wrong with the equipment. He also can lend out stopwatches, tapes, tri-pods and a lot of other equipment.

3. Ray Clark, Director MAT Program, is the one really in charge of the video room. He is also willing to provide tapes for projects directly useful to MAT. He is the person to contact if things just are not being fixed.

## OBSERVATION SHEET

Note: The observation sheet can be used as a guide for the viewer as he or she progresses through the tapes.

### Technical:

1. Where does the teacher stand? Does his/her physical position effect the lesson in any particular way?
2. How is new material presented?
3. How does the class know how to respond, what to do?
4. What visual aides/props are used? How are they used?
5. Is any writing done? When is it used?

### Teacher Response:

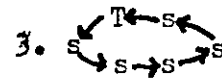
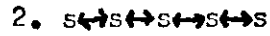
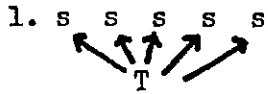
6. Is reinforcement given? What kind? How?
7. How are mistakes corrected?
8. How is new material determined?
9. How does the teacher encourage responses from the students?
10. Does the teacher try to determine the students needs? How does he/she respond to them?
11. How would you feel if you were the teacher in this class?

### Student Response:

12. When do the students seem most actively involved?
13. How would you feel if you were a student in this class? Would you want to continue in it? Why? Why not?
14. When do the students seem confused?
15. Does the lesson become student directed? At what point?
16. Is the material ever tested by the students?
17. Did the students learn anything? How do you know?

Interaction:

18. Note the patterns of interaction you see in the class:



4. \_\_\_\_\_

19. Does the type of interaction change within a lesson? How? When?

20. Is the teacher being understood? Why? Why not?

21. Is the student being understood? Why? Why not?



## THE AUDIO-LINGUAL APPROACH: BACKGROUND

The audio-lingual approach to language teaching reached the peak of its popularity in the 1950's. It developed into a methodology as modern language teaching became a more specialized field calling for specific refinements in both student and teacher roles.

In the '30's and '40's the traditional approach used by language teachers was the grammar-translation method, which was based on the teaching of Latin and Greek. Its purpose was to allow the students to explore and translate the literature of a language directly into English and to develop the students' learning ability in the manner of problem-solving exercises. The material in the classroom was presented through grammatical explanations which the students learned in the native language in order to tackle the material in the foreign language. The skills learned in language classrooms, then, were the memorization of rules of grammar and pronunciation, and the ability to read and write in the target language within the limitations of the works presented by the teacher.

In the 1930's language researchers like Leonard Bloomfield, who studied among the American Indians, began to concentrate on the study of oral language, particularly conversational speech. This research developed into the field of descriptive, or structural, linguistics, and gave rise to new ideas concerning the nature of language development, whereby it was believed that a language first develops orally and then evolves into a written form. The descriptive linguists felt that a language should be learned in the context of its own system, and that it should be learned according to how it is expressed orally by the speech community, and not according to the rules of grammarians.

Bloomfield stated that in order to learn a second language orally, it would be necessary to practice using the language orally over and

over again. Here we can see to what extent the behaviorist school of psychology influenced the realm of language learning and descriptive linguistics. The behaviorist school and Skinnerian S-R (stimulus-response) psychology lended themselves directly to Bloomfield's notion of continual practice of a second language and learning through conditioned reflexes. From the definition of learning as a process of conditioning behavior came the definition of learning as a change in behavior resulting from the practice of a new set of conditions. Language, since it is learned, is defined in the same way so that it is seen as a set of conditioned verbal responses. These precepts were accepted into the methodology of second language teaching and were adopted in the form of the audio-lingual approach in classrooms.

The fundamental ideas of the descriptive linguists were thus contrary to many of the practices common to the typical language classroom in the first half of this century. The major principles that emerged were as follows:

1) Language consists of speech, no writing. The emphasis upon oral practice and the sounds of a second language lead to better understanding of written work.

2) Language is a set of habits. Language learning is the process of acquiring a new set of habits, not the study of how a language is constructed. Since many of the errors in second language learning come from interference from the first language, classroom work should focus upon these conflicting structures in order to develop new habits. In the process, the rules of the native language should not be used to learn the rules of the target language.

3) Teach the language itself, not about the language. The target language should be practiced, not studied by rules of grammar. The language is thus learned mechanically by analogy.

4) The target language is the oral language spoken by the native

speakers. Both vocabulary and grammar should be taught in context, not in isolation from a communicative system.

The outbreak of World War II in 1939 was the most significant manifestation of the changing trend in language teaching. The U.S. Army, which was then sending its personnel all over the world, was the first organization to feel the need for developing oral language skills among its members going abroad. It set up its own training facilities utilizing the AL approach, and established the Army Specialized Training Program (ASTP).

In 1941 the English Language Institute was founded at the University of Michigan. Its directors were Charles Fries and Robert Lado, the well-known structural linguists who have produced several series of second language teaching texts based on the AL approach. In 1952 Fries published the structurally oriented book of English syntax entitled The Structure of English, based on the recorded conversations of over 250,000 words in spoken English. At the same time a similar study was being conducted in France for the French language. A list of topics utilized most frequently for conversational use was compiled from studies done of conversations by native speakers. This group of researchers became, in 1958, the CREDIF or "Centre de Recherche et D'Etude pour la Diffusion du Français." This group established the pedagogical principles known as the audio-visual global and structural methodology, giving rise to AL, or AL habit theory in this country.

The adoption of behavioristic learning in the language classroom made for a revision of teaching techniques. The teacher would now be establishing learned connections between selected stimuli and desired responses in the students. Conditioning of the desired responses depended upon the teacher providing immediate and appropriate reinforcement. The students were now expected to respond actively in the class-

room through the teacher's use of oral mimicry-memorization (mim-mem) and pattern drill exercises for the practice of structure techniques.

A typical AL text as used in the classroom is usually divided into three different working sections: dialogue, pattern practice exercises, and application activity. The exercises do not include grammatical explanation, unless such explanation appears as a summary at the end of a chapter. Oral learning is emphasized and reading is kept for after the time that the student is orally familiar with the material. Structures are also practiced through writing exercises, although the student doesn't begin writing until he has first seen the material in print. When the student encounters reading selections, he is confronted only with the vocabulary and structures he has already learned orally, and all exercises and reading selections are carefully and economically measured in this way.

In the learning of a dialogue, several structures are introduced to the student as they would occur in a regular conversational context. The class goes through the book memorizing dialogs and practicing pattern drills until the students can give automatic responses to the appropriate stimuli. Then, with the vocabulary and the structures already learned the students can talk about a topic in a controlled context. The dialogue is the basis for the rest of the material in that particular unit of the text. The first task for the student is to learn all the sound and intonation patterns in the dialogue. As the students memorize the dialogue by mimicking a model (teacher, tape or record) they learn to distinguish and pronounce the sounds of the second language.

The method emphasizes the training of the ear and the development of aural memory while acquiring new vocabulary and new structures. The model is very important in a situation where memorization of dialogues is emphasized, and subsequent practice and review by the model is essential.

After working with a dialogue, reinforcement by drills takes place.

The purpose is to enable the students to overlearn the structure in question to the point of automatic non-thinking response. No extraneous explanations accompany this exercise. Only when all clarification through visual aids, gestures and explanation in the second tongue fail is it possible to use the mother tongue. The activity of the pattern drill (stimulus-response by the students and immediate reinforcement by the teacher) leaves no margin for error and stresses the opportunity for practice. Grammatical explanation does not take place. Grammar is learned inductively through practice, and explanations are descriptive clarifications. The model structure is provided before each drill and students learn to follow the pattern of the model, who provides correct answers after each active response in class so that the students can be immediately reinforced to learn the correct forms from the beginning.

There are different types of pattern drills and different intentions behind each dialogue for the acquisition and practice of structures. After encountering the structure in a dialogue (which is first memorized and then drilled) the students go on to do an exercise in which they have an opportunity to apply the forms they've practiced. These exercises are more difficult than the previous activities. At this point, the students should be able to use the particular structure to express their own ideas and to communicate in practical situations.

Note: The bulk of the information in this background paper was taken from --  
Chastain, Kenneth, The Development of Modern Language Skills: Theory to Practice. Vol. 14. Language and the Teacher: A Series in Applied Linguistics. The Center for Curriculum Development, Inc. 401 Walnut St. Philadelphia, PA. 1971, Ch. 1-3, pps. 1-73.

AUDIO-LINGUAL APPROACH: OVERVIEW

Dialogue  
Teacher: Bob Carvutto

Beginning Class  
Total Time: 28½ minutes

	<u>Time</u> (minutes)	<u>Video tape</u> numbers
Credits	1/2	000 - 011
Dialogue lesson	28	011 - 573

Minimal Pairs Lesson  
Teacher: Liz Tannenbaum

Beginning Class  
Total Time: 11 minutes

Minimal pairs lesson	11	576 - 739
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Interview	9	740 - 842
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Total Time of tape: 51 minutes

AUDIO-LINGUAL APPROACH: TRANSCRIPT

Dialogue  
Bob Carvutto's Beginning English Class

Time: 0 - 1/2  
(running time in minutes)  
Video tape numbers: 11

-You look unhappy.  
What's the matter?

I didn't get any mail today.

-Oh, don't worry.

But I didn't get any yesterday either.

-Maybe the mail hasn't come yet.

It has.

-Maybe your friend got your mail for you.

She said she didn't.

-Maybe it's in the wrong box.

No, it isn't.

-Well, maybe you'll get a letter tomorrow.

I hope so.

We're going to do a dialogue. (Bob reads dialogue.)

Time: 2  
Numbers: 49

Bob reads dialogue line by line, asking the students to repeat individually, and as a group. He uses backward build-up.

Time: 14  
Numbers: 319 - 320

Bob repeats dialogue again.

Time: 15  
Numbers: 332

End of verbal use of dialogue; beginning of visual use of dialogue with Bob's visual aids (see attached pages). Bob goes through dialogue line by line, picture by picture, and class repeats as a group.

Time: 17  
Numbers: 365

Two individuals from class try to recall the dialogue using the visual aids.

Time: 19  
Numbers: 434

Two more people do the same.

Time: 25  
Numbers: 494

Bob takes down visual aid, introduces the written word, and writes dialogue on board.

Time: 28  
Numbers: 546

Bob goes through dialogue line by line and class repeats after each line.

Time: 29  
Numbers: 555 - 556

Bob divides class in half and each half takes on a part.

Time: 30  
Numbers: 573

End.

Minimal Pairs Lesson on the sounds "sh" and "ch".  
Liz Tannenbaum's Beginning English Class

Time: 31  
Numbers: 576 - 579

Teacher models sounds by introducing the following minimal pair: sheep cheap  
Let's try this sound. Liz repeats sounds.  
What are these? Sheep.  
Are the sheep expensive? No, they're cheap.  
Shoe, ship, shin, sheep. (Repeat).  
Let's try the other sound.  
Chew, chip, chin, choose, cheap. (Repeat).

Time: 32  
Numbers: 610

Teacher introduces numbers to each sound group for the class to practice; combined in pairs, Liz models the sounds.

1	2
shoe	chew
ship	chip
shin	chin
sheep	cheap
shoes	choose

Time: 33  
Numbers: 620

Class drills sounds together.  
I'll say one sound. Tell me if it's #1 or #2.

Time: 34  
Numbers: 628

Liz repeats three words with the sounds in succession. Class assigns appropriate number.  
I'll say three words. Tell me which are the



same:  
 shoe, chew, chew           2 & 3  
 shin, chin, chin           2 & 3  
 sheep, cheap, sheep       1 & 3  
 ship, ship, ship           1 & 2 & 3  
 shoes, shoes, choose       1 & 2

Time: 35  
Numbers: 644

Same exercise with sentences.  
 I'll say three sentences. Tell me which are the same:  
 I said chew. I said chew. I said shoe.  
 1 & 2  
 I said sheep. I said cheap. I said sheep.  
 1 & 3  
 I said shoes. I said shoes. I said shoes.  
 1 & 2 & 3  
 I said ship. I said chip. I said ship.  
 1 & 3  
 I hurt my shin. I hurt my chin. I hurt my ch  
 2 & 3

Time: 36  
Numbers: 653

Liz says a word with one sound. Class gives opposite word.  
 shoe           chew  
 shin           chin  
 cheap          sheep  
 choose         shoes  
 ship           chip

Time: 38  
Numbers: 681

Class member comes to front of room and asks other students for same response.

Time: 39  
Numbers: 699

Liz says sentence with both sounds in it. Class repeats, individuals repeat.  
 The child has new shoes.  
 He's going to cash a check.  
 She made a short speech.  
 The teacher is eating lunch.  
 I like potato chips.

Time: 42  
Numbers: 739

End.

AUDIO-LINGUAL APPROACH: INTERVIEW QUESTIONS

Time: 42

Numbers: 740

1) In what respects do you find the use of audio-lingual techniques most effective in your classes?

Time: 43

Numbers: 752

2) It seems that the audio-lingual method favors using the language in the classroom with the emphasis on contextual relevance through drilling rather than on creativity on the part of the students. Do you agree or disagree that this concept is advantageous for second language learning?

Time: 44

Numbers: 764

3) What is more effective from your experience -- the creative or the drilling approach in second language teaching?

Time: 45

Numbers: 770

4) Bob, can you explain backward-buildup as you used it with your class, and why you used it?

Time: 47

Numbers: 795

5) What other techniques do you use to teach dialogues?

Time: 49

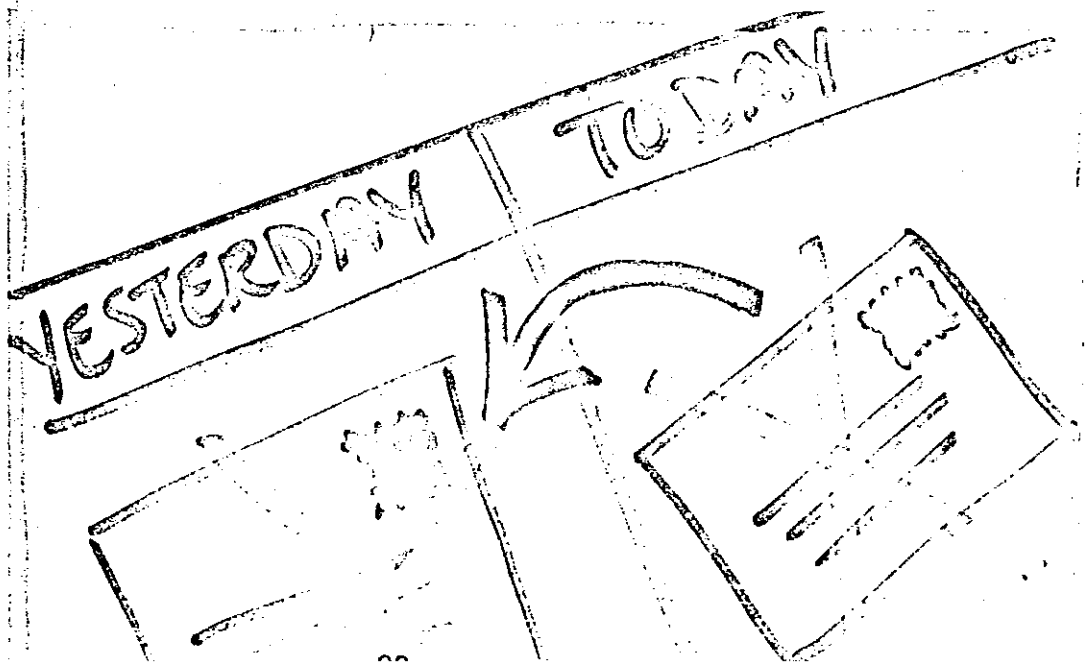
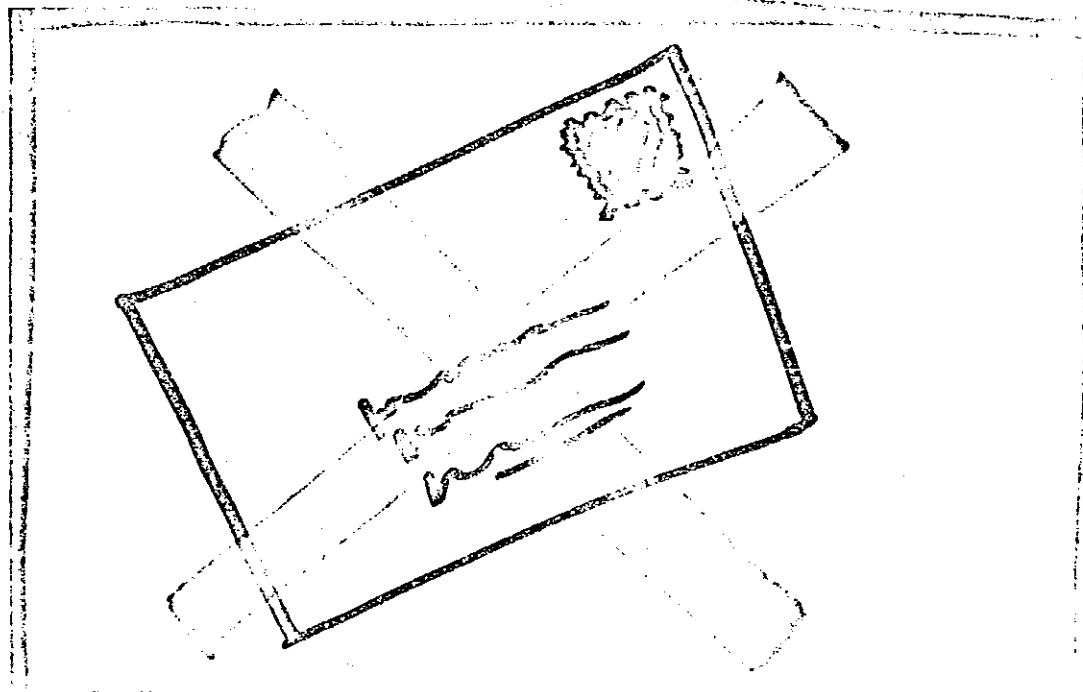
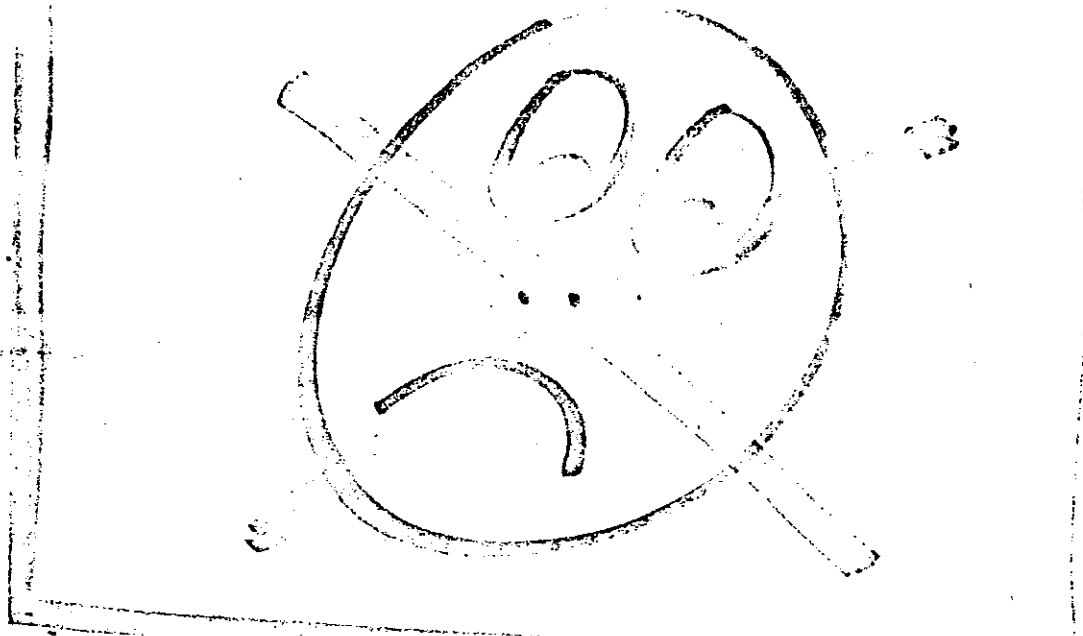
Numbers: 822

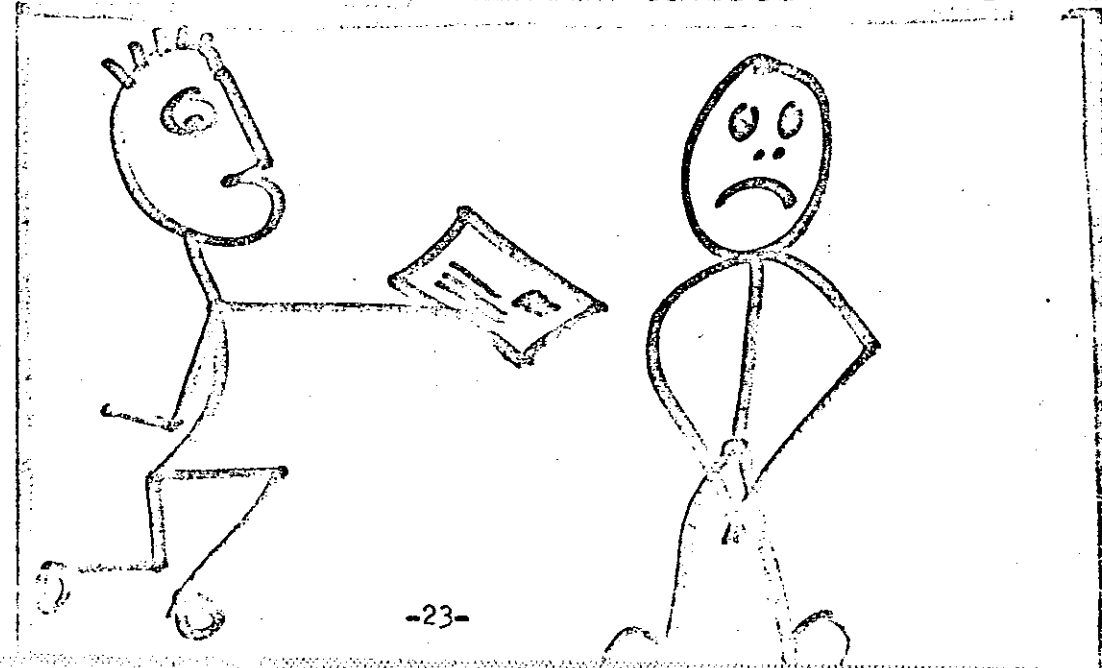
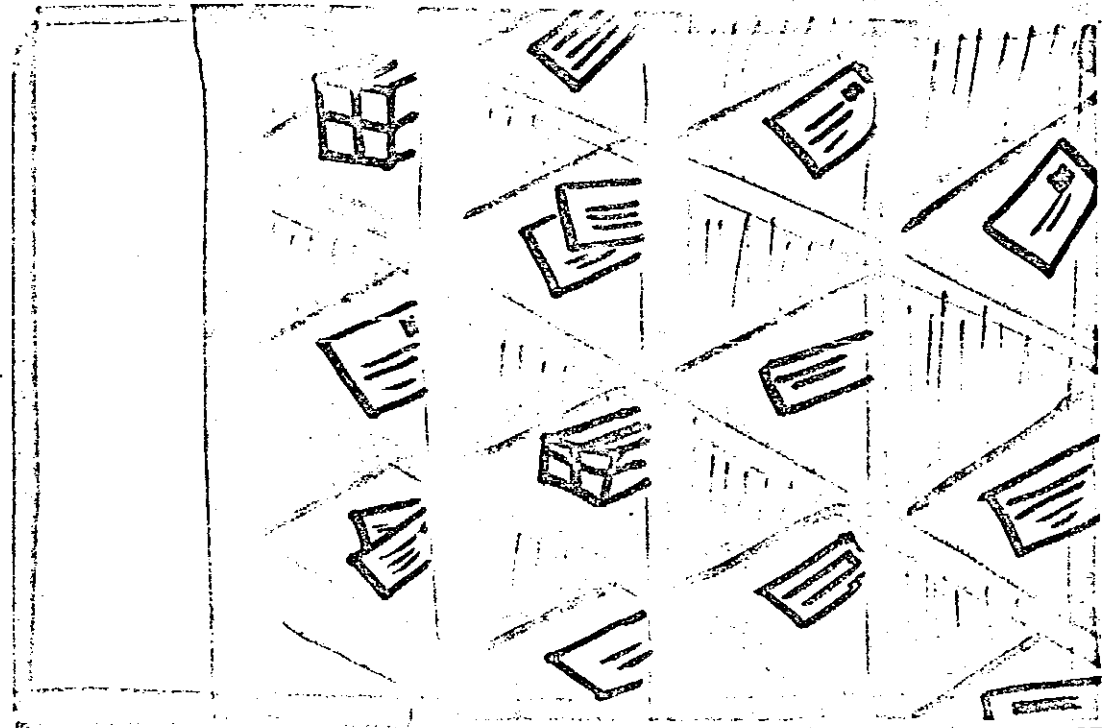
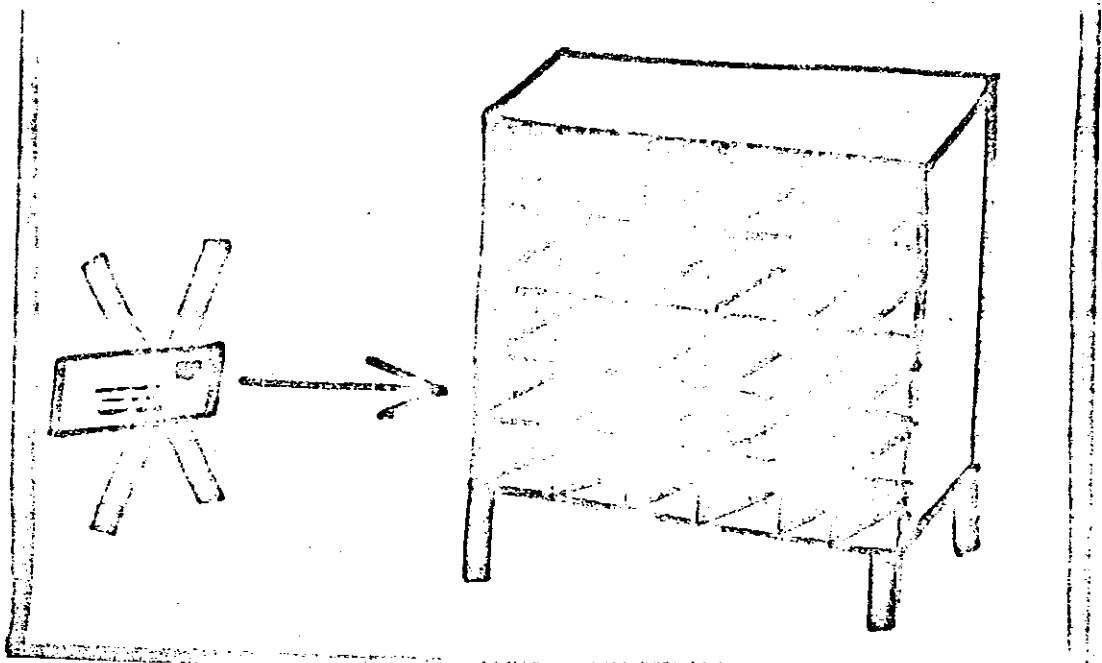
6) Liz, what other techniques do you use to teach pronunciation aside from minimal pair drills?

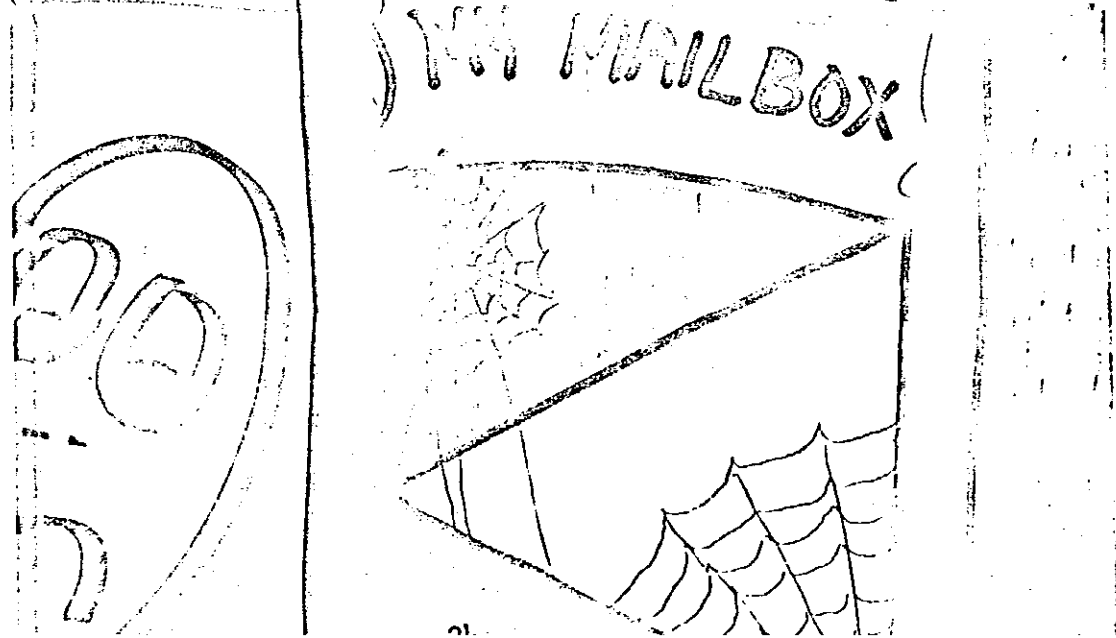
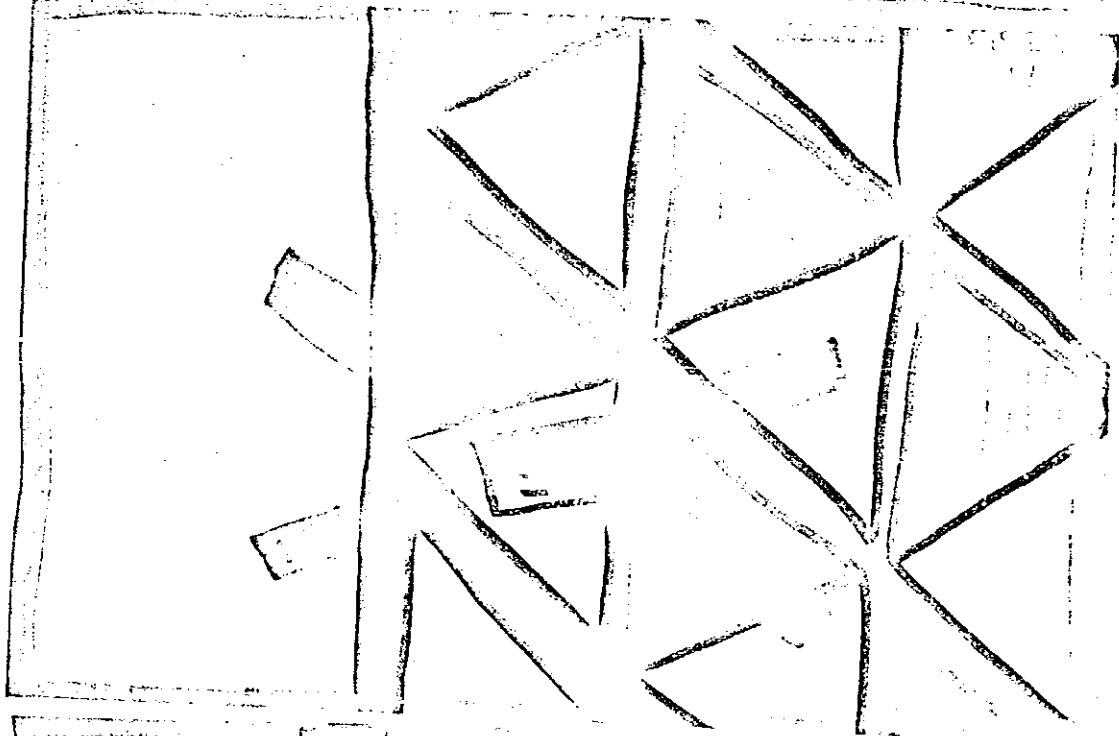
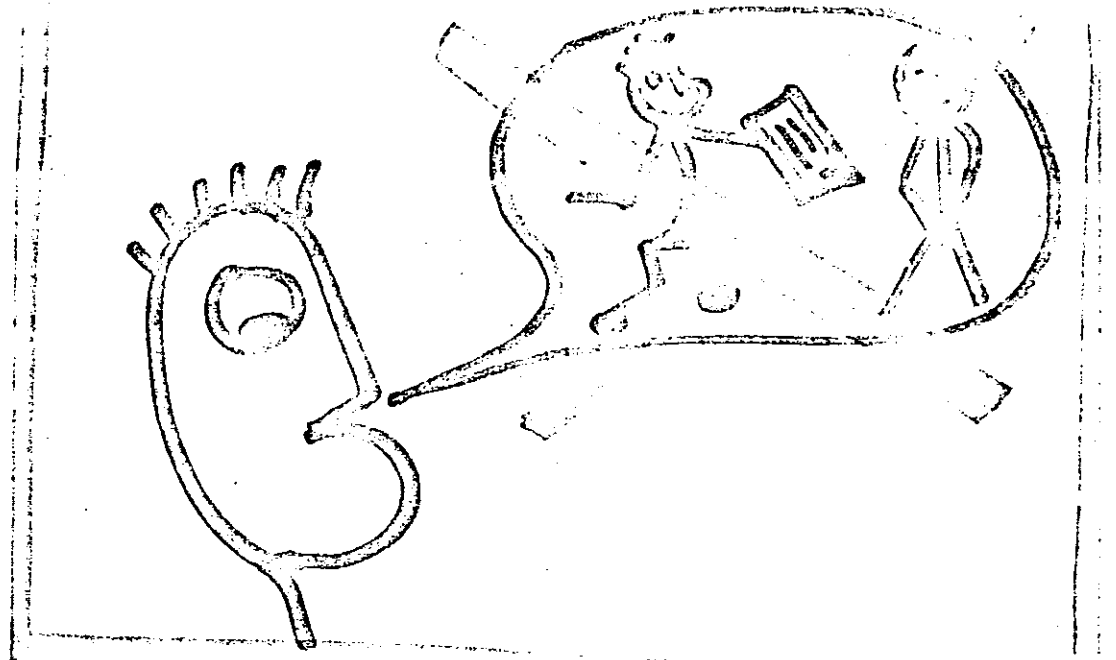
Time: 51

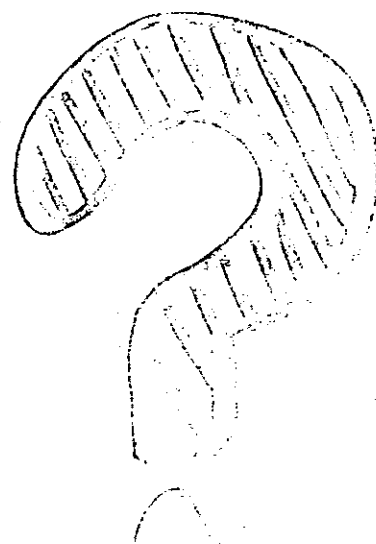
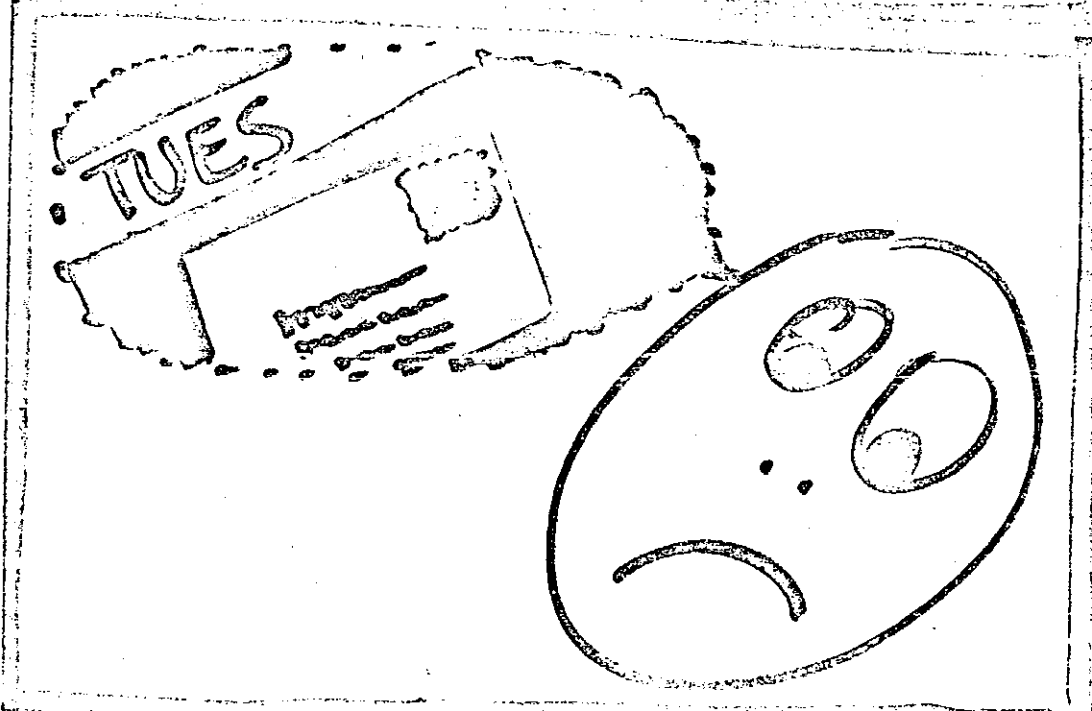
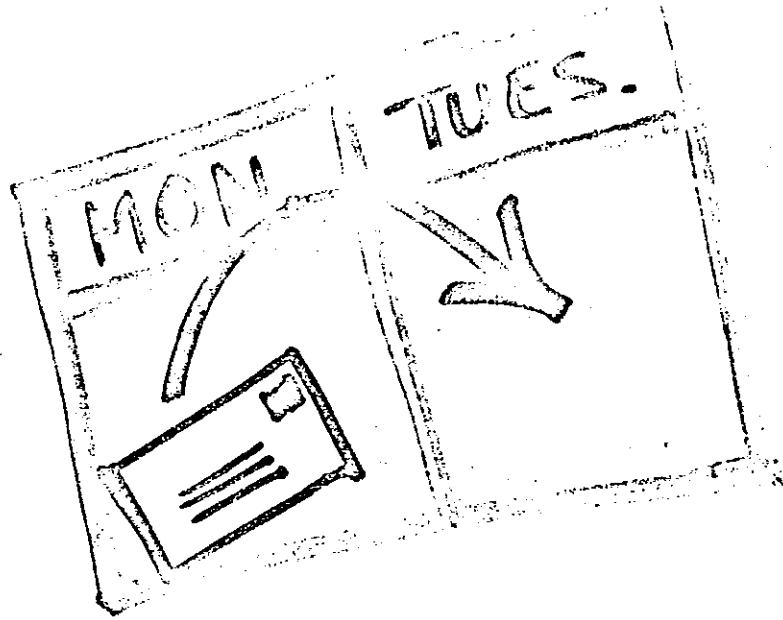
Numbers: 838 - 842

7) End.









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## COMMUNITY LANGUAGE LEARNING: BACKGROUND

Community Language Learning is the application of Charles Curran's Counseling-Learning model for education to language learning.

Beginning in the early '50's, Fr. Curran, a Catholic priest with a doctorate in psychology, began examining contemporary education philosophy. Drawing upon his background in theology and psychology, Curran questioned whether or not education was making full use of the advances in psychology.

While working with adolescent and adult learners, Fr. Curran began to emphasize the need to consider the emotional side of the person as well as the intellectual, in the learning process. He stated the need for a model of education that considered the "whole-person".

In going through a five stage process of development<sup>\*</sup>, the learner, according to Curran, begins with an initial resentment and anxiety for the teacher or "knower", using Curran's terminology. This is based upon the student's initial dependency upon the knower.

Using psychotherapeutic vocabulary, Curran states that the learner or "client" must be reassured by the knower or "counselor" of his own self-worth and value. Calling for "redemption and convalidation" equivalent theological terms for " a mutual relationship in which the persons involved convey to each other a sense of each one's unique worth and dignity,"<sup>1</sup> Fr. Curran states that the learner will eventually arrive at the fifth stage of independence from the knower.

Teachers, according to Curran, should be trained in counselling sensitivities. "This then would provide the necessary security at the beginning of the learning process which would enable adolescent or adult

\* See the xerox insert at the end of this section for an explanation of the five stage process of development.

1. Stevick, Earl. "Review Article," Language Learning, Vol. 23, no. 2. December, 1973, p. 260



learners to return to a childlike trust in the language-counselor-expert."<sup>2</sup>  
The learner would then be able to apply himself with less resistance and anxiety to the language learning task.

Learning today is a social affair. We are concerned with education in groups. Because Fr. Curran places emphasis upon the group experience he calls his language learning approach Community Language Learning.

"Community" for Fr. Curran signifies not only the group, but the "living dynamics of relating to one another in a learning task."<sup>3</sup> Thus he is proposing a task-orientated counselling or therapy in which a growing closeness and a deep sense of supportiveness from the learning community adds to the reassurance of all the learners in the learning task.

"The details of the method apparently differ from class to class and experiment to experiment . . . Students, called 'clients,' ordinarily study in groups of 6-12 and are seated in a closed circle facing one another. The knowers, called 'counselors,' are outside the circle . . . The principal activity is free conversation, among the client-learners, in the language being learned. . . . A client decides what to say, says it aloud in his native language, and receives it back from the counselor in the foreign language, reflected . . . in a warm, accepting and sensitive tone."<sup>4</sup>

The sessions conclude with a counselling period. Genuine concerns come forward. As the counsellor reflects back on the students feelings about the process, reassurance and acceptance are given.

2. Rardin, Jenny. "A Counseling-Learning Model for Second Language Learning," TESOL Newsletter, Vo. X, No. 2, April, 1976, p. 22

3. Curran, Charles. Counseling-Learning, A Whole Person Model for Education, p. 29

4. Review Article, p. 262-263

In conclusion, Fr. Curran is proposing a method to teachers and learners in general. Using language learning as his vehicle he has examined the education process. He has found the need for self-assurance and awareness in the learning task and has devised a method that fosters the two.

"Combining aims shared by therapy and education, learners begin to understand themselves better as persons, while at the same time, they necessarily make a part of themselves an area of knowledge (the language) outside themselves."<sup>5</sup>

## The Five Stages in a Community Language Learning Class

Diagram I indicates the process of growth toward greater independence through the internalization of knowledge. Diagram II indicates various physical arrangements of the learners in relation to the language counselors.

In this structure we can see a modality for other kinds of learning. At those stages where some students are knowledgeable, they might be put in the relationships of counselors to the learners who are less able.

### Diagram 1.

*Stage I.* The client is completely dependent on the language counselor.

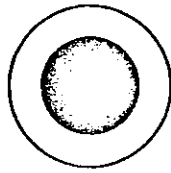
1. First, he expresses only to the counselor and in *English* what he wishes to say to the group. Each group member overhears this English exchange, but is not involved in it.
2. The counselor then reflects these ideas back to the client in the *foreign language* in a warm, accepting tone, in simple language, especially of cognates, in phrases of five or six words.
3. The client turns to the group and presents his ideas in the *foreign language!* He has the counselor's aid if he mispronounces or hesitates on a word or phrase.

This is the client's *maximum security stage*.

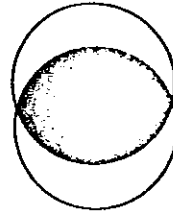
*Stage II.* Same as above

- (1). The client turns and begins to speak the *foreign language* directly to the group.
2. The counselor aids only as the client hesitates or turns for help. These small independent steps are signs of positive confidence and hope.

The actual progress towards independent speaking of the foreign language was designed this way:



- I. Total dependence on language counselor. Idea said in English, then said to group in foreign language, as counselor slowly and sensitively gives each word to the client.

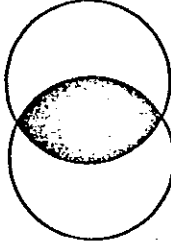


- II. Beginning courage to make some attempts to speak in the foreign language as words and phrases are picked up and retained.

### Diagram I (Con't)

#### *Stage III.*

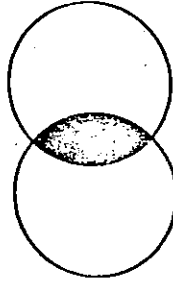
1. The client speaks directly to the group in the *foreign language*. This presumes that the group has now acquired the ability to understand his simple phrases.
2. Same as (3) above. This presumes the client's greater confidence, independence, and proportionate insight into the relationship of phrases, grammar, and ideas. Translation given only when a group member desires it.



- III. Growing independence with mistakes that are immediately corrected by counselor.

#### *Stage IV.*

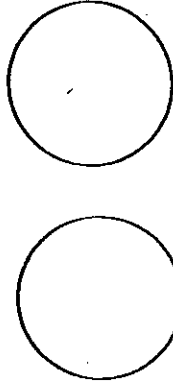
1. The client is now speaking freely and complexly in the *foreign language*. Presumes group's understanding.
2. The counselor directly intervenes in grammatical error, mispronunciation, or where aid in complex expression is needed. The client is sufficiently secure to take correction.



- IV. Needing counselor now only for idioms and more subtle expressions and grammar.

#### *Stage V.*

1. Same as IV.
2. Counselor intervenes not only to offer correction but to add idioms and more elegant constructions.
3. At this stage, the client can become counselor to group in Stages I, II, and III.



- V. Independent and free communication in the foreign language. Counselor's silence reinforces correctness of grammar and pronunciation.

COMMUNITY LANGUAGE LEARNING: OVERVIEW

Teacher: Bill Dant

Beginning French Class

Total Time: 31:14

	<u>Time(minutes;seconds)</u>	<u>Video tape numbers</u>
Credits		000 - 020
Taping Session	8:20	020 - 204
Transcription	3:00	204 - 265
Working on the lesson	7:30	265 - 465
Using the transcript	2:20	465 - 522
Counseling Session	3:40	522 - 592
Interview	6:24	592 - 681

COMMUNITY LANGUAGE LEARNING: TRANSCRIPT

Note: The class is composed of six MAT's, three of whom have had some French in high school. This is their second class session using Community Language Learning.

Time:

(in minutes: seconds)

0 - :14

Video tape numbers: 020 - 024

Credits

Taping Session. Seated around the table the six students begin talking in English, or French if they can. The counsellor/teacher, Bill Dant, is walking around the outside of the circle of students, quietly translating into correct French what each student has said. The student then records what he/she says in French.

020

Carl: If two people want to talk together it's OK.

029 - 036

Counsellor: Si deux personnes veulent se parler, c'est bon.

039

Carl: repeats translation into cassette.

The early conversation is somewhat awkward, people not knowing quite what to say.

065

Harriet: I don't know what to say.

068

Counsellor: translates to French.

071

Harriet: repeats translation into cassette.

Some people get confused eventually causing the group to clarify for each other. The counsellor continues to translate.

138

Carol: I'm confused.

139

Counsellor: translates to French.

142

Carol: records translation

157

Tim: J'ai conteste Nadine. I answered Nadine.

161

Counsellor: J'ai répondu .

162

Tim: J'ai répondu Nadine.

164

Counsellor: à Nadine.

166

Tim: J'ai répondu à Nadine.

Time: 8:34

Numbers: 204 - 265

French transcription: Students decide they want Bill to transcribe the tape for the

Time: 11:34

Numbers: 265 - 465

reconstruction of the recorded dialogue: Counsellor asks the students what they'd like to do. They decide to try to recall

as much as possible of what they just recorded, without the assistance of the playback.

Time: 19:04  
Numbers: 465 - 522

Using the French Transcription:  
Students decide to look at the written French transcription, reading it and discussing what they thought they heard and what they now see.

French Transcription:

2<sup>e</sup> séance

Comment ça va aujourd'hui?

Bien, merci.

Si deux personnes veulent parler, c'est bon.

Tu veux parler?

Oui, mais je ne sais pas quoi dire.

Pourquoi pas?

Je suis piégée.

Comment est-ce que tu as dit \_\_\_\_\_.

Je te parle. Peredone. Pardon.

Je suis confuse.

Pourquoi?

Parce que je ne comprends pas ce que dit Tim.

J'ai répondu à Nadine.

Est-ce que Nadine est un nom français?

~~Nm~~, ce n'est pas un nom français.

Comment est-ce que tu le sais?

Parce que je sais que ta famille est polonaise.

Time: 21:24  
Numbers: 522 - 592

576

Counselling Session:

Counsellor starts by asking: How did it go? How did it feel? (522) Students respond, giving their feelings on the method, group dynamics and the way the lesson went.

Harriet: expressing some concern that Bill (the counsellor) didn't give the word she wanted.

Counsellor: reflects back -- so you thought you were hearing a word you didn't say. Then the counsellor explains the reason for the discrepancy. (two homonyms -- non & nom).

Time: 25:04  
Numbers: 591 - 681

Interview

COMMUNITY LANGUAGE LEARNING: INTERVIEW QUESTIONS

Time: 25:04  
Numbers: 591 - 681

1) What was the reason for the first part of the lesson (02 - 204) when you translated for the students?

2) What do you see as your relation to the students?

3) How do you focus on grammar in this particular format? When does it enter into the lesson?

4) How does the counseling session at the end help with communication within the group?

5) Recently, you taught a session (for F10 18 class hours). What insights into Community Language Learning did you get in that class?

6) What do you do to try to sharpen the reflective powers needed for this type of counseling?

Time: 31:28

End.

COMMUNITY LANGUAGE LEARNING: BIBLIOGRAPHY

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Tapes--

Series II: The ADVANCED SERIES--Group and Individual Skills in UNDERSTANDING COMMUNICATION, 3 cassettes.

IPP's--

1. Dupee, Rebecca C., "Language Learning from a Learner's Perspective: A Teacher's Experience as a Learner in a Community Language Learning Model," July 1976.
2. Rosen, Lois. "Learning to Trust and Trusting To Learn: A Discussion of the Teacher and the Students in the Counseling-Learning/Community Language Learning Model," April, 1976.

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1. Day and Blatchford, "Teaching English as an Alien Language," TESOL NEWSLETTER, Vol. X, Nos. 3, June, 1976.
2. Rardin, Jenny, "A Counseling-Learning Model for Second Language Learning," TESOL NEWSLETTER, Vol. X, Nos. 2, April, 1976.
3. Stevick, Earl, "Review Article", Language Learning, Vol. 23, Nos. 2, Dec., 1973.



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Charles A. Curran received his doctorate in Psychology from Ohio State University in 1944. He was visiting Professor at the University of Louvain, Belgium, from 1953 to 1954.

Curran has held the position of Professor in the Department of Psychology, Graduate Division, at Loyola University of Chicago, for the past 21 years. During that time his main concern has been the PRECISE LINGUISTIC AND COMMUNICATION SKILLS involved in counseling and psychotherapy. He has been especially interested in learning research based on a therapeutic model of CREATIVE AFFILIATION between TEACHER and LEARNERS. He has done extensive research in relating counseling skills to the learning process in general, and in particular, to the learning of FOREIGN LANGUAGES. A further interest has been the relationship of values to counseling, psychotherapy and education.

Curran has written books in the field of Counseling and Learning, as well as numerous articles in professional journals of Psychology and Education. Some of his most recent books are:

#### COUNSELING-LEARNING:

A Whole Person Model For Education  
(Gruner & Stratton, 1972)

New Edition:

COUNSELING AND PSYCHOTHERAPY:  
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(Apple River Press, 1976)

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#### ABOUT THE INSTITUTE

The Institute will consist of presentations by C.A. Curran and his associates of the THEORETICAL FOUNDATIONS OF THE WHOLE PERSON MODEL FOR EDUCATION as well as opportunity for participants to develop the SKILLS OF COUNSELING-LEARNING. There will be ample opportunity for participants to be cognitive and affective understanders throughout the week.

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#### ASSOCIATES OF CHARLES A. CURRAN

Carol Akiyama, M.A.  
Nobuo Akiyama, M.A. (Japanese)  
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Thomas C. Brady, Ph.D.  
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Marlies Sommer, B.A. (German)  
Earl W. Stevick, Ph.D.  
Daniel D. Tranel, Ph.D.  
Keiko Komiya, B.A. (Japanese)

The Community Language Learning Institute is being conducted with the endorsement of H. Douglas Brown, Ph.D., Director of the English Language Institute of the University of Michigan.

Dr. Douglas Brown:

"One of the most important current objectives in the study of second language acquisition is to discover the nature of the role of the affective domain and its relationship to cognitive ability in the process of foreign language learning. Affective variables alone may account for one's success or failure to learn a foreign language. Community Language Learning is an opportunity to explore a unique and promising whole-person model which could lead to new frontiers in foreign language teaching."

Dr. Earl W. Stevick of the Foreign Service Institute in Washington, D.C. states in his review of COUNSELING-LEARNING:

"...the thinking and the practice of Curran...draws our attention beneath the surface of what we do, and deepens our understanding of why we do it and how it works... I believe that every serious program of professional preparation in our field should include exposure to this model for learning."

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- \_\_\_\_ Curran, Charles A. Counseling and Psychotherapy: The Pursuit of Values, 2nd Edition 1976, Apple River Press, Apple River, Ill. 61001. \$8.00
- \_\_\_\_, Religious Values in Counseling and Psychotherapy, 1969, Apple River Press, Apple River, Ill.
- \_\_\_\_, Psychological Dynamics in Religious Living, New York: Herder and Herder, 1971. Now available from Apple River Press, Apple River, Ill.
- \_\_\_\_, Counseling-Learning: A Whole-Person Model for Education, New York: Grune & Stratton, Inc., 1972. \$15.00
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- \_\_\_\_ LaForge, Paul, Research Profiles in COMMUNITY LANGUAGE LEARNING, Apple River, Ill.: Apple River Press, 1975.

(All of the above books are \$5.00 with the exception of those marked otherwise.)

### ARTICLE

- \_\_\_\_ Curran, Charles A. "Learning: An Incarnate-Quantity Redemptive Self-Investment Process."  
(.75 each or \$6.00 per dozen)

### DOCTORAL DISSERTATIONS

- \_\_\_\_ LaFarga, Juan, "Learning Foreign Languages in Group-Counseling Conditions," Loyola University, Chicago, 1966.
- \_\_\_\_ Tranel, Daniel, "Counseling Concepts Applied to the Process of Education," Loyola University, Chicago, 1970.
- \_\_\_\_ Rardin, Jeannebell. "Task-Oriented Counseling Experiences for Slow-Learning Third Graders," Loyola University, Chicago, 1971.
- \_\_\_\_ Gallagher, Rosina, "Counseling-Learning Theory Applied to Foreign Language Learning," Loyola University, Chicago, 1973.
- \_\_\_\_ Brady, Thomas, "A Study in the Application of a Counseling-Learning Model for Adults," Walden University, Florida, 1975.

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 Gallagher, Rosina, "Counseling-Learning Theory Applied to Foreign Language Learning," Loyola U., Chicago, 1973.  
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# Counseling-Learning

## A Whole-Person Model for Education

CHARLES A. CURRAN, Ph.D.  
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ABOUT THE AUTHOR AND COLLABORATORS

CHARLES A. CURRAN has held the position of Full Professor in the Department of Psychology, Graduate Division, at Loyola University in Chicago for the past 17 years. During that time a main concern has been the precise linguistic and communication skills involved in counseling and psychotherapy. He has been especially interested in learning research based on a therapeutic model of creative affiliation between teacher and learners. He has done extensive research in relating counseling skills to the learning process in general, and in particular to the learning of foreign languages. A further interest has been the relationship of values to counseling and psychotherapy. Much of the results of this research has been presented at Loyola and also in various Counseling-Learning Institutes he has given throughout the United States and Canada.

The collaborators, Daniel D. Tranel and Jennybelle P. Rardin, both have their Ph.D.'s in counseling from the School of Education, Loyola University of Chicago.

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- Counseling-Learning;
- Five Stages of Learning;
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APPLICATION AND DEMONSTRATIONS

- Counseling-Learning Models
- Foreign Language Counseling-Learning;
- Demonstration of Students as Cognitive Counselors: The Teacher as Group Counselor;
- Brief Encounter Learning Counseling: Creative Reactor Learning Parallel

In Western culture it has been customary to view education and counseling as separate and distinct processes, with education directed primarily to improving the intellectual side of man, and counseling toward the emotional side. Counseling, therefore, has been regarded as relating only to people who are emotionally disturbed. In this book, by contrast, counseling is considered a "normal" process at the service of "normal" people.

The major purpose of the book is to show the interrelationship between counseling and learning. The concepts "counseling" and "learning" are seen as an inter-related process, the end product of which is an operational integration of oneself, as well as a cognitive awareness that one has about persons, things, and areas of knowledge beyond himself. The author discusses his innovative concepts in the counseling-learning relationship. He stresses both that the teacher must become deeply involved in his understanding relationship with the conflicts and confusions of the learners and the dual responsibility for psychological understanding which both teacher and learners must have in any teaching-learning relationship.

The book represents an important advance in its sharp delineation of the way in which man learns, both as a whole person and as a community being. All of the theoretical statements are grounded in research and practice. It is, therefore, more than an abstract pronouncement on the interrelationship between counseling and learning, rather it substantiates its ideas through research and demonstrations.

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### Since 1973

It has been three years since the publication of COUNSELING-LEARNING A WHOLE-PERSON MODEL FOR EDUCATION. In that period of time, interest in the various professions has been growing steadily. The following excerpts are taken from a collection of reviews, articles, announcements, and will give you a glimpse of the last four years. A partial bibliography has been included for the benefit of those who wish to pursue the model to its earliest sources. Information regarding cassettes, other available material and the COUNSELING-LEARNING INSTITUTE 1976 schedule are on the back page.

## SILENT WAY: BACKGROUND

The Silent Way is an approach to language learning fostered mainly by the work and experience of Dr. Caleb Gattegno. Dr. Gattegno has traveled and taught with his method among many people from diversified language backgrounds around the world. Among these include: Arabic, Brazilian, Portugese, Cantonese, Danish, English, Farsi, French, German, Hebrew, Hindi, Hungarian, Italian, Japanese, Mandarin, Russian, Serbo-Croatian, Spanish, and Thai. The Silent Way has already been successfully used to teach mathematics, reading, and writing in English.<sup>1</sup> With his years of experience and personal research into the area of language learning Dr. Gattegno has come up with what he says is the first approach to language learning and language teaching that takes the learner into account.

Dr. Gattegno maintains that the fact that the normal language learner has already mastered his native tongue indicates that he has fairly complex cognitive powers. It is recognized that first language learning and second language learning are different in many respects, but that the powers are not lost. The original situation of first language learning cannot be duplicated. The Silent Way approach attempts to create a situation in which the mental powers of the learner are given the freedom to explore the language while the learner develops an inner criteria for learning.

Probably the most notable characteristic of the Silent Way classroom is the silence on the part of the teacher. At first the teacher is seen giving verbal clues but as the lessons progress he is seen speaking less and less as the learners take control of their own class. The Silent Way throws the learner upon himself and forces him to put to use all of his cognitive powers to learn the second language. At the same

1. Gattegno, Caleb, Teaching Foreign Languages in Schools, The Silent Way Educational Solutions, New York, 1972, p. 1

time the teacher is free to listen, observe, and guide the students as they explore and experiment with the language. The medium between the teacher and the students are the colored rods and various wall charts. The meaning of what is being taught is concentrated around the rods. This together with the silence on the part of the teacher allows the students to use their perceptions to perform their parts in the learning situation. The silence itself is not sacred and the teacher must talk as much as is required by his new situation.<sup>2</sup>

It is recognized that people learn in a variety of ways and because of this the Silent Way offers no teacher's guide or textbook to follow as one proceeds with the language lessons. The learners' responses in the classroom serve as the guide to the Silent Way teacher to plan his successive steps and sequences. Such a situation requires that the teacher be aware of a sequencing pattern and have his own "cognitive plan." In short, the Silent Way teacher must know the language he is teaching. He must know what leads into what and how parts of language are related, to effectively guide and follow his students as they experiment and explore the language. An important part of the teacher's role in the Silent Way classroom is to select and present those elements of the language with which the learner can operate.<sup>3</sup> The Silent Way teacher tries to give the learner a frame of reference within which each student can use his mental powers. The student is given a minimum of information with which to operate. In this way the student is able to manipulate and experiment with the information he has in order to produce a lot of language with little vocabulary. A normal sequence in the Silent Way classroom may begin as follows: rod, a rod, a blue rod, a red rod, . . . ,

2. "The Silent Way," Newsletter, Vol. III, No. 1, October, 1973, Educational Solutions Inc., New York, p. 14

3. Dominice, Clermonde, Ibid. p. 4

4. Ibid. p. 4

a blue rod and a red rod, one blue rod, two blue rods, take a blue rod....  
One sees that the meaning is concentrated on the rods and that for a period  
of time the rods are the only nouns used in the Silent Way classroom.  
Though simple in form, the rods are a very important aspect of the Silent  
Way approach.

Dr. Gattegno believes that to effectively teach with the Silent Way  
one should learn a language by the approach to obtain a learner's perspective..  
To fulfill this need various workshops have been set by Educational Solutions,  
Inc. in New York City. Intensive classes taught in various languages using  
the Silent Way approach are offered for a fee on a weekly and weekend basis.  
Information can be found by writing to Education Solutions, Inc. in New York.

The Silent Way puts the responsibility of learning on the student.  
He is forced to use his perception and mental powers to develop his own  
inner criteria for learning. Dr. Gattegno holds that languages are ex-  
periences and not lists to be memorized. The Silent Way attempts to tap  
the mental powers of the student and forces him to take responsibility  
for his own inner motivation, to provide a learning experience. It is  
called the Silent Way because the students do the talking.

SILENT WAY:OVERVIEW

Teacher: Jack Millett

Intermediate English Class

Total Time: approx. 28 1/2 minutes

Credits	<u>Time(minutes:seconds)</u>	<u>Video tape numbers</u>
	:30	000 - 020
Part I	2:30	020 - 076
Part II	13:30	077 - 375
Part III	3:00	380 - 434
Part IV	9:00	437 - 577



SILENT WAY: TRANSCRIPT

Time: (minutes:seconds)

0 - 2:35

Video tape numbers: 000 - 076

Credits

Part one is approximately 2 1/2 minutes.  
Jack reviews the previous lesson using the  
format of a house with furniture. (See photos)

stove

oven

Time: 2:40 - 16:09

Numbers: 077 - 375

Part two is 13 1/2 minutes. Continuing  
with the format of part one, Jack introduces  
the focus of the lesson which he begins  
with everybody.

Time: 5:37

Numbers: 154

Highlights of Part Two:

Jack goes to the board --

There's nobody in the house

Time: 7:00

Numbers: 187

One rod is put in the house.

Time: 9:17

Numbers: 238

Additional rods are placed in the house.

Time: 11:01

Numbers: 275

All the rods are placed in the living room.

Time: 12:15

Numbers: 299

Jack goes to the board --

All people

All the people

All women

Time: 14:35

Numbers: 344

Jack asks -- How about none?

Time: 15:00

Numbers: 353

The rods are changed again. This time all  
of them are outside.

Time: 15:35

Numbers: 364

One rod is placed in the house.

Time: 16:09  
Numbers: 375

End of part II.

Time: 16:31 - 19:31  
Numbers: 380 - 434

Part III lasts three minutes. Here Jack places the rods at various places in the house and on the pieces of furniture. The use of prepositions is brought up here. (See photo).

Time: 19:45 - 28:35  
Numbers: 437 - 579

Part IV is a nine minute interview with Jack discussing the aspects of the Silent Way.

The aspects discussed appear as follows:

Time: 20:00 - 21:45  
Numbers: 445

SILENT WAY: INTERVIEW QUESTIONS

1) A three-fold question dealing with the silence, the teacher's role, the student's role, and the interaction in the class during the silence.

2) What is the significance of the rods?

3) What sort of gestures do you use? Why are they important?

4) How do you personally use the charts? In what situations?

5) How do you formulate a sequencing pattern?

End.

Time: 21:45 - 23:25  
Numbers: 469

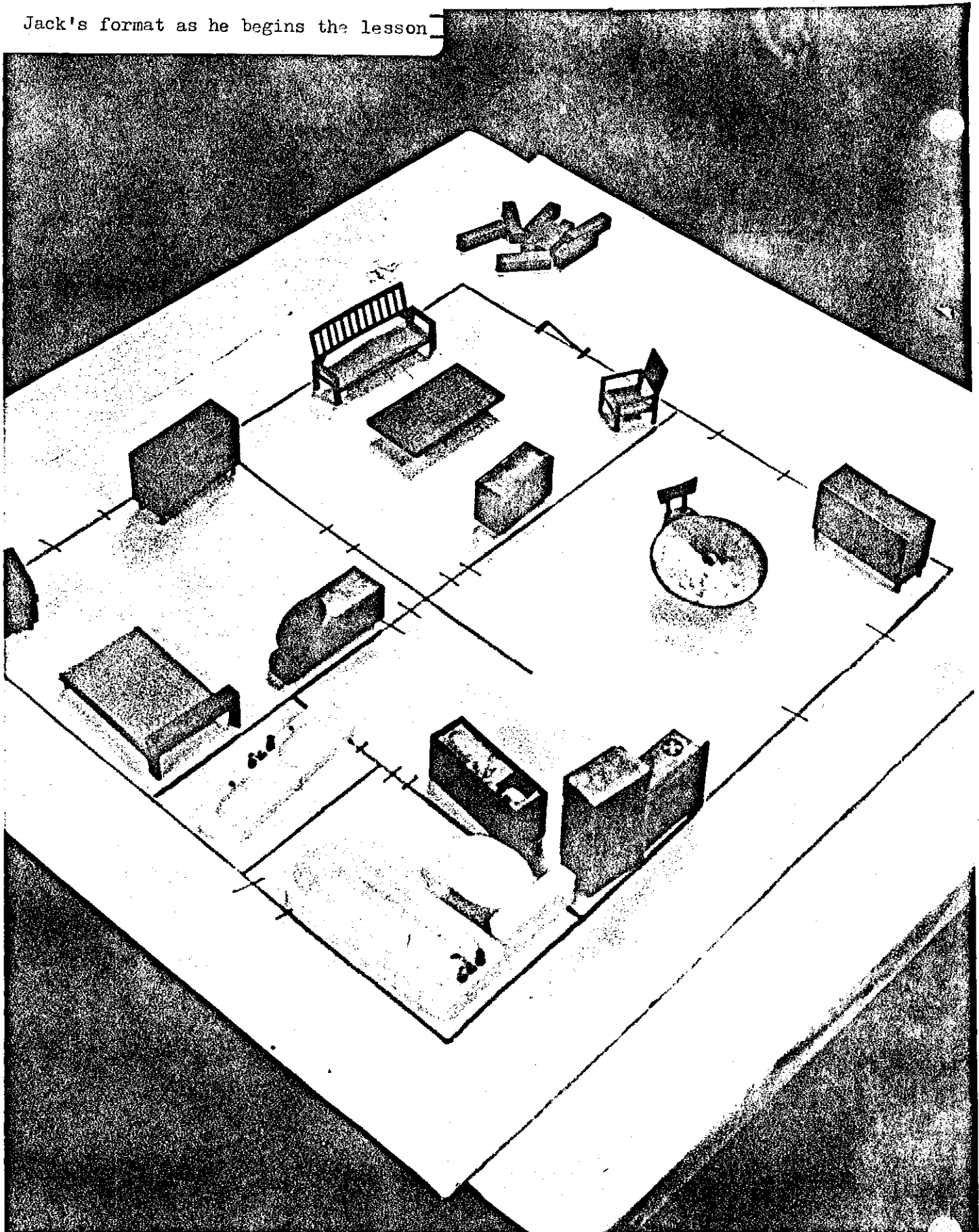
Time: 23:45 - 25:00  
Numbers: 498

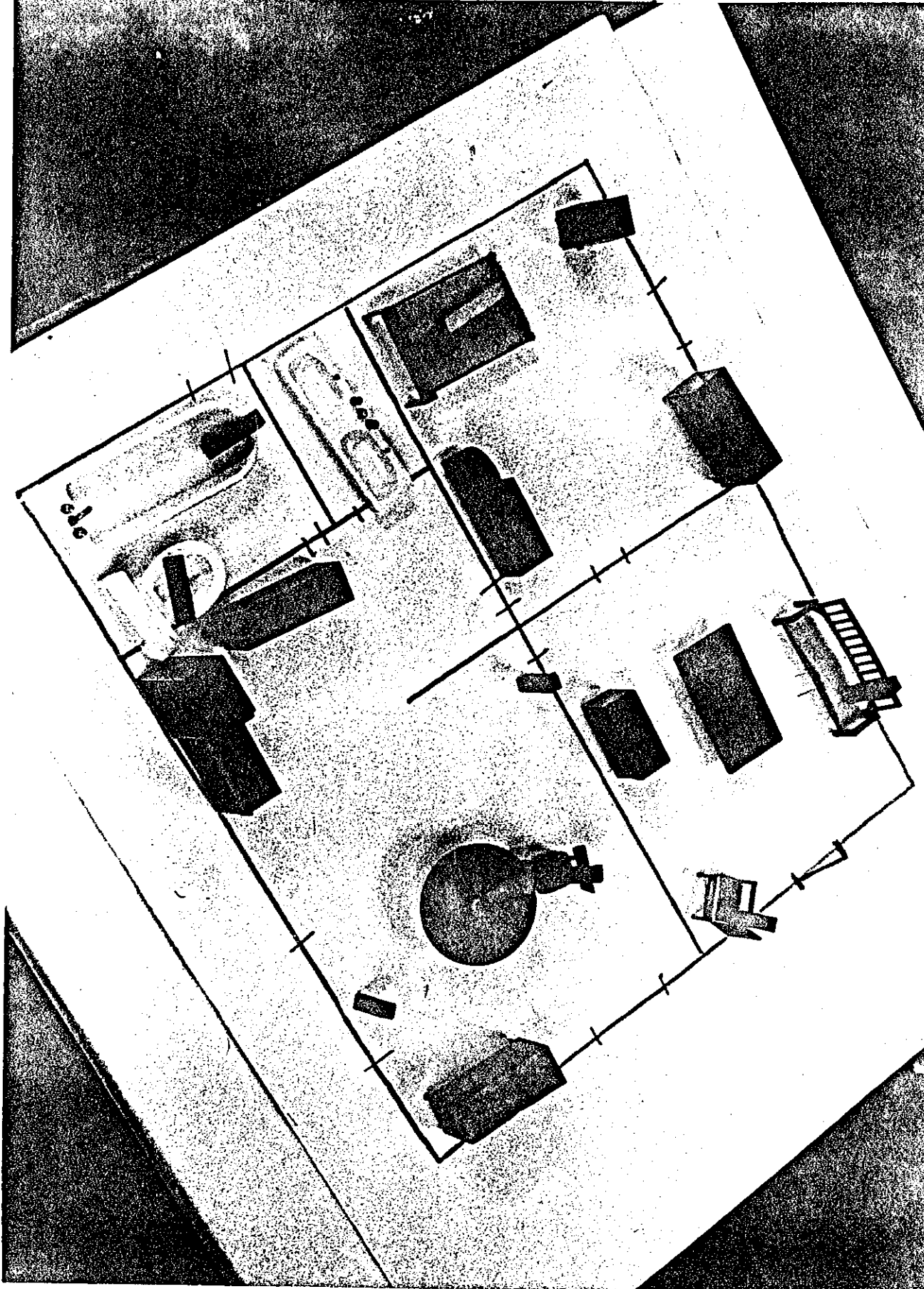
Time: 25:00 - 27:05  
Numbers: 522

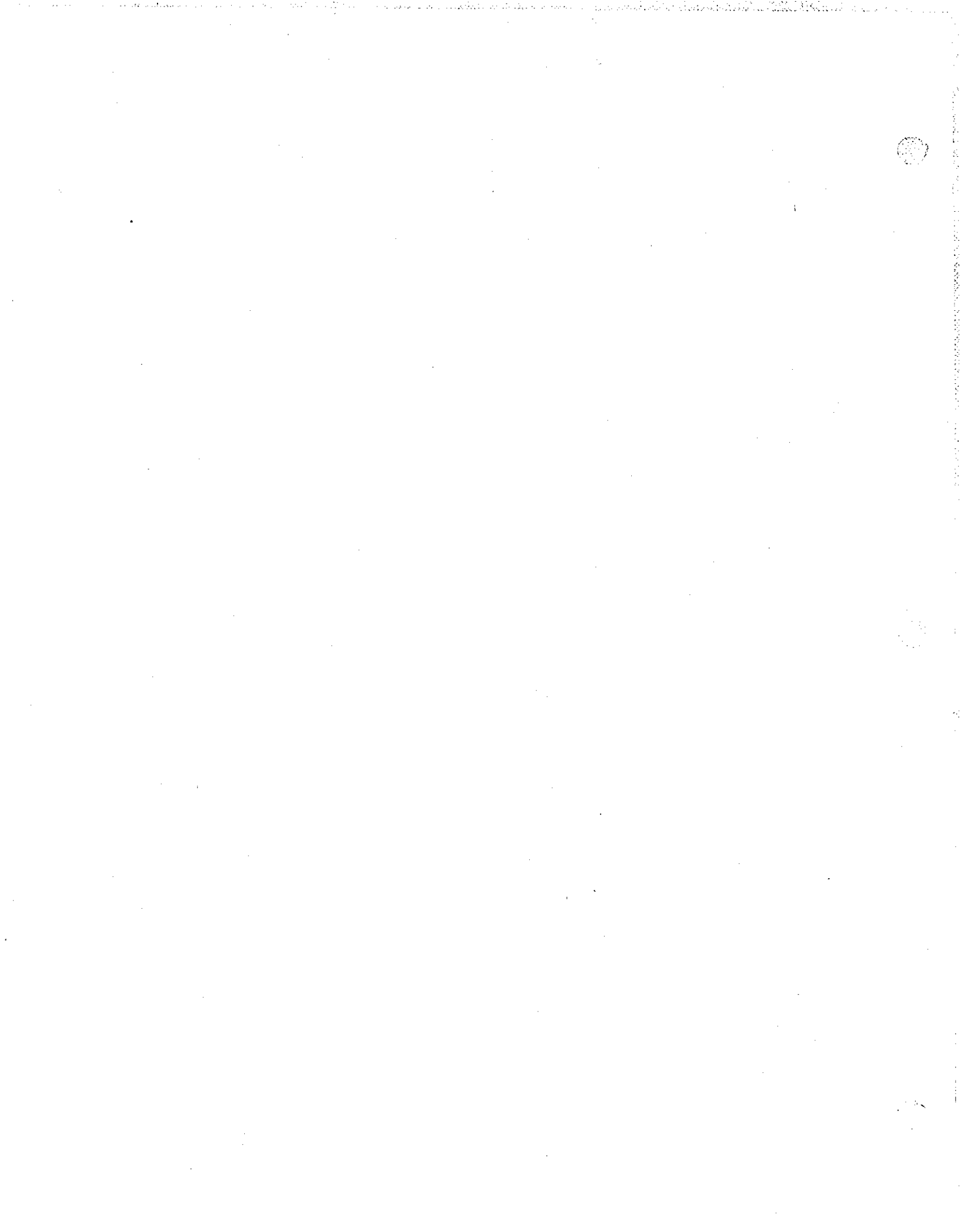
Time: 27:05 - 28:22  
Numbers: 555

577

PHOTO 1 Part One  
Jack's format as he begins the lesson







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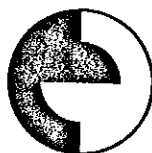
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## VALUES CLARIFICATION: BACKGROUND

Values Clarification is based, for the most part, upon an approach formulated by Louis Rath, who in turn built upon the thinking of John Dewey. The philosophy of Values Clarification deals with the process of valuing, i.e. how people come to hold certain beliefs and establish certain behaviors. According to Rath, valuing is composed of seven requirements:

Prizing one's beliefs and behaviors

1. prizing and cherishing
2. publicly affirming, when appropriate

Choosing and affirming

3. choosing from alternatives
4. choosing after careful consideration of consequences
5. choosing freely

Acting on one's beliefs

6. acting
7. acting with a pattern, consistency and repetition<sup>1</sup>

Using the seven requirements listed above, Values Clarification tries to help students establish their own criterion for creating their own values. Instead of imposing values, moralizing or presenting models for the student to imitate, this method "helps students to utilize the seven processes in their own lives, to apply these to already formed beliefs and behavior patterns and to those still emerging."<sup>2</sup> As Rath states in Values and Teaching not everything should be or is considered a value. Rather, "values indicators" (i.e. purposes, attitudes, goals, feelings, worries, etc.) indicate things which fall short of one or more of the seven qualifications needed to constitute a value. But the student could, if he/she chooses to raise it to the level of a value. For example, if a

1. Louis E. Rath, Merrill Harmin, Sidney B. Simon, Values and Teaching (Charles E. Merrill Publishing Co., 1966) p. 28

2. Sidney B. Simon, Leland W. Howe, Howard Kirschenbaum, Values Clarification (Hart Publishing Company, Inc., New York) p.33

student was in favor of integration, but was afraid of publicly affirming his/her feelings, it would fall short of being considered a real value, until this requirement was met.

### Practice

Much work has been done in developing Values Clarification curriculum and materials for systematic usage in the classroom, the most widely known source book of activities perhaps being Values Clarification. Regardless of the activity chosen, the most important point to be remembered is that the activity must correspond to the feelings of openness and trust among students, and is aimed toward their own desires or needs to choose, examine, and affirm their own values.

To establish this kind of classroom atmosphere the teacher, according to Simon, must: 1. create student awareness of beliefs they prize and would defend; 2. use materials and methods which encourage students to consider alternate ways of thinking and acting; 3. help students consider if their actions match their beliefs; 4. provide opportunities for students to make their own choices, evaluate the consequences, and thus develop their own values.<sup>3</sup>

The success of Values Clarification is dependent upon the classroom atmosphere, as previously mentioned, and even more dependent upon the individual's willingness, desire, and ability to explore him/herself. In an MAT thesis on this subject, the authors feel that "because of the nature of this philosophy, the activities cannot be planned too far ahead. Many activities happen spontaneously, or as the need and desire arise from the students themselves."<sup>4</sup> Although there are exercises which require cor-

3. Sidney B. Simon, Leland W. Howe, Howard Kirschenbaum, Values Clarification (Hart Publishing Company, Inc. New York) p.20

4. John Croes, Diane Goldsmith, Ruth Howell, and Jock Montgomery, Values Clarification in the language classroom (MAT thesis, 1974) p. 11

respondingly greater or lesser degrees of risk taking, the students hold the ultimate choice of deciding if he/she wants to respond, with the option of passing always available.

#### Implications for the Second Language Classroom

It would appear then that Values Clarification is a useful philosophy to be integrated with and used in combination with other second language learning techniques and methods. "Various teaching methods, from the Audio-Lingual through the Silent Way may be effective for introducing and drilling grammar . . . But if one concurs that real communication is the fundamental goal . . . Values Clarification and various teaching methods can be used to compliment each other, and the philosophy behind Values Clarification will be evident in the ultimate objective of any and all classroom activities."<sup>5</sup>

It is important to note that Values Clarification should not be used to teach new grammar or vocabulary, although it may stimulate the need or desire to learn certain structures to communicate certain ideas. However, because these activities are undertaken for the purpose of introspection and communication of ideas, neither teacher nor student should be allowed to interfere with the purpose of these activities. As one MAT found, (who was using Values Clarification in her classroom to teach grammar), "because group process, valuing, and communication were not the real goals, the response was as contrived and insincere as the presentation."<sup>6</sup>

Although language ability greatly affects the kinds of activities used, they can be used successfully in a beginning classroom. Certain exercises can be simplified almost to a pre-verbal stage via movements such as hand signals, or pictures representing different concepts from which

5. Ibid. p. 6

6. Ibid. p.35

the students chose and bodily group themselves according to their choices. By providing a stimulus, a need to communicate and share ideas that are important to the students, Values Clarification can greatly contribute to the second language classroom.

VALUES CLARIFICATION: OVERVIEW

Teacher: Jan Gaston

Intermediate Class  
Total Time: 44:55

	<u>Time</u> (minutes/seconds)	<u>Video tape</u> <u>numbers</u>
Credits	:25	00 - 13
Story and Explanation	4:55	13 - 22
Individual Ratings	:30	124 - 136
Small group discussion	6:28	153 - 309
Group Tabulation	1:08	311 - 332
General Observation	12:53	336 - 532
Group Process	4:08	532 - 593
Interview	11:39	596 - 743
Other small group discussion	approx. 3:00	749 - 781



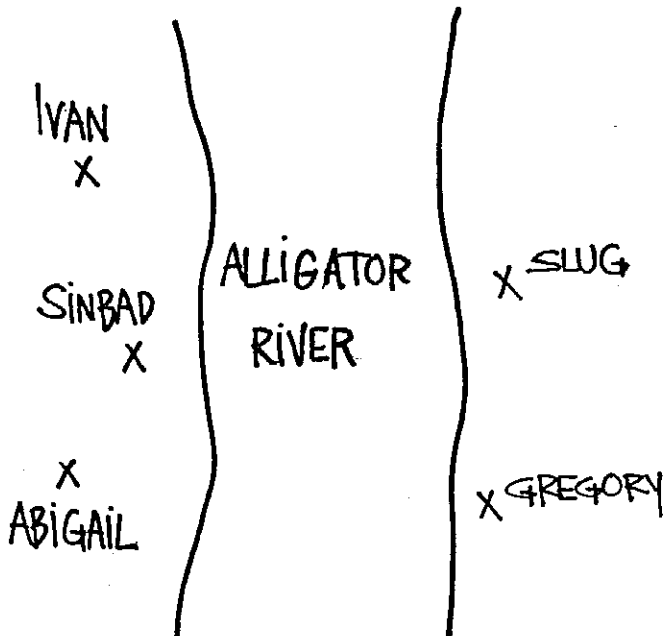
VALUES CLARIFICATION: TRANSCRIPT

Time (minutes: seconds) 0 - :25  
Video tape numbers: 00 - 13

CREDITS

Time: 4:80  
Numbers: 13 - 122

Story and Explanation



Once upon a time there was a woman named Abigail who was in love with a man named Gregory. Gregory lived on the shore of a river. Abigail lived on the opposite side. The river separating them was filled with people-eating alligators. Abigail wanted to cross the river to be with Gregory. Unfortunately the bridge had been washed out. So she went to ask Sinbad, a river boat captain, to take her across. He said he'd be glad to if she would sleep with him. She promptly refused and went to her friend named Ivan to explain her plight. Ivan didn't want to be involved at all in the situation. Abigail felt desperate and accepted Sinbad's terms. Sinbad fulfilled his promise to Abigail and delivered her into the arms of Gregory.

When she told Gregory what she had to do in order to cross the river, Gregory cast her aside with disdain. Heartsick and dejected, Abigail turned to her friend Slug and told her her sad story. Slug, feeling compassion for Abigail, sought out Gregory and beat him brutally. Abigail, glad to see Gregory get his due, laughs softly in the distance.

Time: 5:10  
Numbers: 124 - 136

INDIVIDUAL RATINGS

Time: 5:40  
Numbers: 141 - 153

Directions on how to break into small groups.

Time: 12:08  
Numbers: 153 - 309

Small group discussion, people giving individual opinions, challenging and defending their choices.

Time: 13:16  
Numbers: 311 - 332

Group Tabulation, teacher instructs students to rank their choices on the blackboard.

Time: 26:08  
Numbers: 336 - 532

General Observations -- Teacher directed Questions:  
What do you notice?  
Why do you rank \_\_\_\_\_ worst?  
Why did you put \_\_\_\_\_ first?

Time: 30:16  
Numbers: 532 - 593

Group Process -- Teacher-directed Questions:  
What happened in your small groups?  
Did anyone change their minds? Why?  
What caused you to change your mind?  
What was the purpose of this exercise?\*

\*(not recorded)

Time: 41:55  
Numbers: 596 - 743

#### INTERVIEW

Questions:

1) Alligator River is a particularly risky Values Clarification Exercise. What kind of classroom atmosphere is necessary for this exercise to be successful?

2) What skills, attitudes, and awarenesses does a teacher need to conduct these exercise

3) Why do you use Values Clarification?

4) We missed the comment Vera made at the end of class. Can you share that with us? What did she see as the purpose of this exercise? (See \* on preceding page).

5) What purpose does Values Clarification serve in an ESL classroom?

6) How does Values Clarification affect group dynamics?

Time: 44:55  
Numbers: 749 - 781

The other small group discussion.

VALUES CLARIFICATION:  
SUGGESTED BIBLIOGRAPHY

Casteel, J. Doyle, and Stahl, Robert J. Values Clarification in the classroom: A Primer. Pacific Palisades: Goodyear Publishing Company, 1975. This manual which explains six different types of values sheets, and their uses, also provides excellent information about how to formulate your own values sheets.

\*Croes, John, Goldsmith, Dian, Howell, Ruth, and Montgomery, Jock. Values clarification in the language classroom. Master's Thesis: School for International Training, 1974.  
Comprehensive article which includes the theory of using Values Clarification in a second language classroom, along with ideas on sequencing, case studies, and a few examples of activities.

Metcalf, Lawrence E., editor. Values Education. Washington, D.C.: National Council for the Social Sciences, 1971.  
A theoretical analysis of the use and ideology of Values Clarification, it also contains a section on resolving value conflicts.

Munch, Ann L. Examining values: a comparative culture course at SIT for non-English speakers. Master's Thesis: School for International Training, 1974.  
Descriptive report of a ten-week Comparative Culture course which includes her pedagogical approach, a syllabus, student involvement and reactions, and suggestions for adapting the materials used.

\* For additional references see listing on the following page. This was taken from the MAT thesis listed above.

ANNOTATED BIBLIOGRAPHY

\* Raths, Louis E., Harmin, Merrill, and Simon, Sidney B., Values and Teaching. Columbus: Charles E. Merrill Publishing Co., 1966.  
This book is a theoretical discussion of values clarification. We recommend it as a good introductory book about valuing.

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A collection of activities with suggestions for their use.

Harmin, Merrill, Kirschenbaum, Howard, and Simon, Sidney B., Clarifying Values Through Subject Matter: Applications for the Classroom. Minneapolis: Winston Press, 1973.  
A brief theoretical discussion of values clarification followed by examples of how to use values clarification activities in subject matter courses.

Hawley, Robert C., Human Values in the Classroom: Teaching for Personal and Social Growth. Amherst: Education Research Associates, 1973.  
Presentation of the problems of group dynamics. Good supplementary reading to follow the above values clarification books.

Wilson, Virginia and Wattenmaker, Beverly, Real Communication in Foreign Language: A Working Guide to Facilitate Meaningful Communication in the Classroom. Upper Jay: The Adirondack Mountain Humanistic Education Center, 1973.  
Adaptations of values clarification activities to language classes. Especially useful at beginning/ intermediate levels, but we are wary of grammatical sequencing without adapting it to the individual class.

Hawley, Robert C., Simon, Sidney B., and Britton, D.D., Composition for Personal Growth: Values Clarification Through Writing. New York: Hart Publishing Co., 1973.  
Values clarification activities that lend themselves to oral and written exercises.

Elder, Carl A., Making Value Judgments: Decisions for Today. Columbus: Charles E. Merrill Publishing Co., 1972.  
Deals with personal issues appropriate to high school-age students.

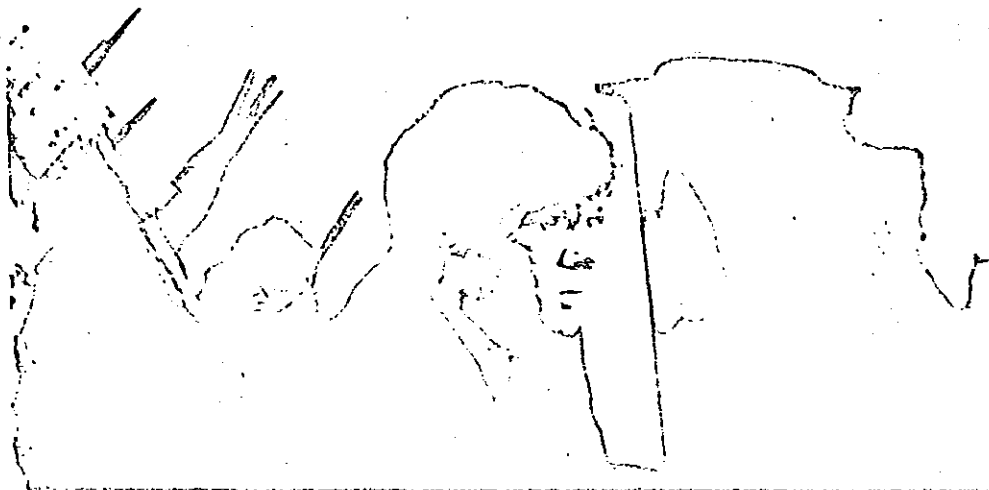
Greer, Mary and Rubinstein, Bonnie, Will the real Teacher please stand up: A Primer in Humanistic Education. Pacific Palisades: Goodyear Publishing Co. 1972.  
Suggestions, short articles, and games that are thought-provoking and can be used for communication in the class.

Hunt, Maurice P. and Bateall, Lawrence E., Teaching High School Social Studies. New York: Harper & Row, 1965.  
Deals with values and cultural relativity.

The Adirondack Mountain Humanistic Education Center, Springfield Rd., Upper Jay, N.Y. 12987 publishes considerable material on values clarification and offers several values clarification workshops throughout the year.

\* In library.

# Value Clarification\*



## SEARCHING FOR VALUES: A FILM ANTHOLOGY

This series of 15 films provides a values clarification experience that is personal, provocative and keyed to contemporary life. A specific theme, described by the title of each film, is presented through a situation which focuses on that particular question of human values or attitudes. Each film was specially-edited from a Columbia Pictures feature motion picture, is 16mm, and in color unless otherwise indicated.

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Waking up one morning to the all too familiar frustrations and callous impersonality of big city life, Hymie Schultz, mailman, decides to fight back. He will be a one-man army against complex bureaucratic machinery, anonymous no longer! But in a short time his campaign has led to only more frustration. Specially-edited from the Columbia Pictures feature, "The Tiger Makes Out," with Eli Wallach. 15 minutes. Rental \$5.50.

### THE FINE ART OF AGGRESSION

A man, determined to let nothing stop his rise in business, coldly tramples on his co-workers and is rewarded with the success he seeks. Nothing appears beyond his use of dirty, pressure tactics to achieve his ends. Specially-edited from the Columbia Pictures feature film, "The Reckoning" with Nicol Williamson. 15 minutes. Rental \$5.50.

### I WHO AM, WHO AM I?

Ned Merrill is without family, job, material possessions, but has not been able to psychologically acknowledge their loss to himself. Unconsciously, he starts out on an allegorical journey in search of himself, meeting people who forcefully thrust him into a realization of his present condition. Specially-edited from the Columbia Pictures feature, "The Swimmer," with Burt Lancaster. 17 minutes. Rental \$5.50.

### LONELINESS... AND LOVING

A young man, estranged from his family, his past, and himself, returns home to face emotions and conflicts he has chosen to keep suppressed. Through new interaction with his family, he achieves some understanding, but leaves without acknowledging these insights to himself. Specially-edited from the Columbia Pictures feature, "Five Easy Pieces," with Jack Nicholson. 17 minutes. Rental \$6.50.

### LOVE TO KILL

Six young boys, repulsed by their encounter with "killing for sport," take action and become the victims themselves of society's violence. The boys, at summer camp, are taken by their counselor to a buffalo preserve, where hunters are killing the animals chosen for slaughter. When the boys decide to come back later to free the buffalo, one of them is killed by the hunters. Specially-edited from the Columbia Pictures feature, "Bless The Beasts And Children." 15 minutes. Rental \$5.50.

### MY COUNTRY RIGHT OR WRONG?

Rejection of the Vietnam War, and of parental and societal pressure force a crisis in the life of a college student, impelling him to make crucial decisions about his values, and his future. Being drafted against his will seems problematic to Jerry and to his father, but their views on patriotic duty differ greatly. Should Jerry concede to seemingly all authority or follow what he thinks is right. 15 minutes.

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A long-term popular politician, proud of "getting things done for people," ruthlessly fights to retain his office with unethical tactics and henchmen. Willie Stark, starting out as a small-town shirt-tail lawyer, has kept his promises to build schools and highways. Elected governor. But in making his many deals, he gives no indication that anything is too dirty to get what he wants. Specially-edited from the Columbia Pictures feature, "All The King's Men," (Black and White) 20 minutes. Rental \$4.50.

### PRIDE AND PRINCIPLE

Under the extreme conditions of a prisoner-of-war camp, two officers clash over the order issued by the camp's commander. Imprisoned officers must work alongside the enlisted men in order to build a bridge for their enemies. The struggle raises the question of the motivation behind principle, and the validity of pride versus practicality. Specially-edited from the Columbia Pictures feature, "Bridge On the River Kwai," with Alec Guinness and Sessue Hayakawa. 17 minutes. Rental \$5.50.

### THE RIGHT TO LIVE: WHO DECIDES?

In the face of mass condemnation and a great personal risk, a ship's captain obeys his conscience. He makes the agonizing decision to sacrifice some lives in order to save others in an over-crowded boat. Specially-edited from the Columbia Pictures feature film, "Action on Ship." (Black and White) 17 minutes. Rental \$4.50.

### A SENSE OF PURPOSE

Basketball superstar Hector Bloom, indifferent to the rhetoric of success, contemplates his future with little expectation of finding happiness and meaning. In his final year at college, Hector wins basketball games, but doesn't take his successes or himself seriously. He seems to search for some greater sense of cohesiveness in which continues to escape his grasp. Specially-edited from Columbia Pictures feature film, "Drive He Said." 14 minutes. Rental \$5.50.

### SPACES BETWEEN PEOPLE

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**WHETHER TO TELL THE TRUTH**

A young man, Terry Malloy, painfully gains a sense of himself and of his duty to society. The cost is losing his friends, his way of life and causing a confrontation with his own brother. Specially-edited from the Columbia Pictures feature film, "On The Waterfront," with Marlon Brando. (Black and White) 18 minutes. Rental \$4.50.

→ Excellent for consideration of family life. Writer summary available