

# STUDENT - CENTERED TECHNIQUES FOR TEACHING GRAMMAR



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## Chapter I

### INTRODUCTION

M.A.W. Brower writes in Kompas, 9 September 1986, "Mengajar adalah suatu teknik seperti berenang dan main piano." (Teaching is a technique, it is like swimming and playing the piano). Furthermore he maintains, "It is possible that an expert knows a lot of things, it is also possible that he is not lazy to carry out researches. (Anyway,) He is not a good teacher if he is unable to transfer his knowledge to the minds and brains of his pupils."

#### A. Background

A teacher of English-too-needs to be able to transfer his knowledge to the minds of his students. He needs to master techniques for "transferring" English. The requirement became more serious since the emergence of Curriculum 1984. This Curriculum, unlike the previous one, is based on the communicative approach to teaching. Having been so familiar with the structural approach teachers of English may find it difficult to switch to the new one.

In adjusting himself to the new approach a teacher needs to know what this approach means and how to teaching based on this approach.

There are several reasons why a teacher needs to know how to teach, among them are:

First, without an appropriate technique the students <sup>are</sup> is unlikely to communicate; Second with poor techniques the teacher will bring about fatigue and boredom; and third learning is enhanced with excellent techniques.

Techniques for teaching grammar is needed because grammar is still part of the new curriculum. It takes a third of all the time allocated. It is important to note that these techniques will help the students to communicate.

Having taught English in various types of classes (from low-level-Khmer-refugee classes to advanced students in Yogyakarta) and having experimented various techniques, I collect the techniques, sort them and present them here in this thesis.

#### B. Aim

I am writing this thesis to present an inventory of techniques that work. This is meant to help people who may have a problem of teaching or making their students communicate.

#### C. Scope

These techniques, as I mentioned, are especially sorted out to be used in SMA classes. They can be used for teaching any skills but examples are given in the form

of teaching grammar. This is because of the assumption that it is difficult to teach grammar communicatively.

Chapter II considers how is grammar taught in various methods.

Chapter III is devoted to presenting techniques for teaching grammar with the help of visual aids.

Chapter IV contains the inventory of techniques for teaching grammar with the help of audio and audio-visual aids.

Chapter V deals with activities that can help reinforcing grammar.

#### D. Method

First I felt interested in the result of English teaching in various types of classes. Some are good and the rest are bad. Then, when I worked for the Consortium Indonesia as a teacher of English and American Culture I found that techniques played a very important role in helping the students learn.

Trainings on newer methods of teaching and student-centered techniques inspired me to have a collection of techniques that work. This first effort was strongly supported by my supervisors. Ms. Barbara Gardner encouraged me to experiment on better-student-centered techniques using cards, pictures, realia and simulation. Mr. Douglas



A. MacIsac PhD. helped me with students mental preparation and structuring a lesson, and Ms. Kristin Tregillus helped me a lot with rods, written material, listening activities, and simulations. Finally, I learned a good variety of techniques from my colleagues during my observation on Galang and at ELTI Yogyakarta.

These techniques are sorted out for SMA learning conditions and then tried out during my practice teaching at SMA Budya Wacana II and my other teachings at Britania English Institute and ELTI Yogyakarta.

On those that work well are listed in this thesis.

Chapter II  
APPROACHES, METHODS,  
AND TECHNIQUES

Since the aim of this thesis is to provide techniques and procedures for more effective, efficient and more student-centered learning, it is worth having a clear description on what a technique is, and in the following chapter types of procedures are considered. For the sake of clarity let us consider what Peter Hubbard et. al. present in their A TRAINING COURSE FOR TEFL. They maintain.<sup>1</sup>

"When we use the word approach we mean that an idea or theory is being applied: that whatever the teacher does, certain theoretical principles are always borne in mind. When we talk about a technique, we mean a procedure used in the classroom. Finally, a method is a set of procedures or a collection of techniques used in a systematic way which it is hoped will result in efficient learning."

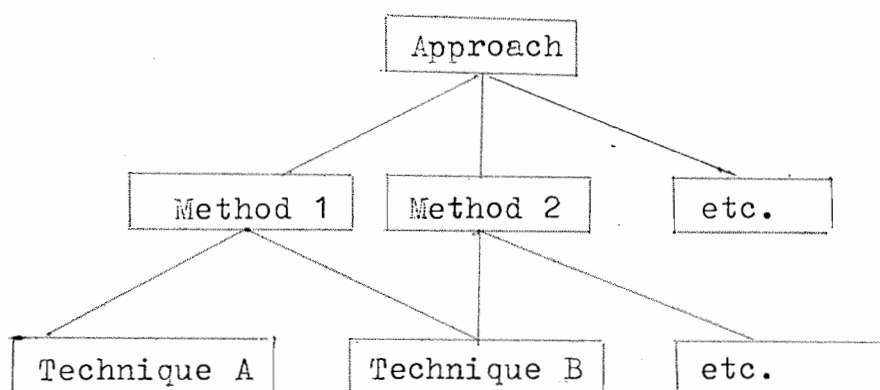
"A technique is then the narrowest term, meaning one single procedure. A method will consist of a number of techniques, probably arranged in a specific order. The word

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<sup>1</sup>Hubbard, Peter, Hywel Jones, Barbara Thornton and Rod Wheeler, A TRAINING COURSE FOR TEFL, Oxford University Press, 1983, p. 31.

approach is much more general and has the implication that whatever method or techniques the teacher uses, he does not feel bound by these, but only by the theory in which he believes. If he can find new and better methods or techniques which will fit in with his approach, then he will adopt these."

"We therefore have a hierarchical system:



"It follows from this that different approaches may share the same techniques and even the same methods; and different methods may share the same techniques."

"A final word of warning. Approach is used formally in the sense we have described. ... However, approach is often used informally to mean something closer to method. We might say, for example, that a teacher should 'vary his approach when teaching different types of class'. This does not mean that the teacher should change his theoretical beliefs for each type of class!"<sup>2</sup>

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<sup>2</sup>Ibid., p. 31.

## A. Present-Day Teaching Methods

It would be unnecessary to thoroughly analyze all of the existing methods. On the other hand, a brief summary and comment would certainly fit our purpose. The following summary and comment are quoted from Stephen D. Krashen's PRINCIPLES AND PRACTICE IN SECOND LANGUAGE ACQUISITION, and since he does not include two other interesting methods (namely Gattegno's Silent Way and Curren's Counseling Learning) a personal summary and comment are added for each of them. The following quotations are somewhat re-summarized by adjusting some of the analyses to the stream of this thesis.

### 1. Grammar-Translation<sup>3</sup>

While there is some variation, grammar-translation usually consists of the following activities:

- 1) Explanation of a grammar rule, with example sentences.
- 2) Vocabulary, presented in the form of a bilingual list.
- 3) A reading selection, emphasizing the rule presented in (1) above and the vocabulary presented in (2).
- 4) Exercises designed to provide practice on the grammar and vocabulary of the lesson. These exercises emphasize the conscious control of

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<sup>3</sup>Krashen, Stephen D., PRINCIPLES AND PRACTICE IN SECOND LANGUAGE ACQUISITION, Pergamon Press, 1983, p. 127.

structure ("focus on", in the sense of Krashen and Selinger, 1975) and include translation in both directions, from L1 to L2 and L2 to L1.

The model sentences are usually understandable, but the focus is entirely on form, and not meaning. There is usually an attempt, especially in recent years, to provide topics of interest in the reading selection. This method is, of course, grammatically sequenced, the majority of texts attempting to proceed from what the author considers easy rules to more complex rules. Each lesson introduces certain rules, and these rules dominate the lesson.

Grammar-translation implicitly assumes that conscious control of grammar is necessary for mastery. In other words, learning needs to precede acquisition. This assumption necessitates that all target structures be introduced and explained. There is, therefore, no limitation of the set of rules to be learned to those that are learnable, portable, and not yet acquired. (See Krashen, 1983, chapter IV, pp. 92 and 93 whose summary is also presented in Appendix, p. 127 of this thesis). There is no attempt to account for individual variation in Monitor use, nor is there any attempt to specify when rules are to be used, the implicit assumption being that all students will be able to use all the rules all the time!

## 2. Audio-Lingualism<sup>4</sup>

Here are the common features of audio-lingual language teaching. Again, there may be substantial variation in practice. The lesson typically begins with a dialogue, which contains the structures and vocabulary of the lesson. The student is expected to mimic the dialogue and eventually memorize it (termed "mim-mem"). Often, the class practices the dialogue as a group, and then in smaller groups. The dialogue is followed by pattern drill on the structures introduced in the dialogue. The aim of the drill is to "strengthen habits", to make the pattern "automatic".

Lado (1964) notes that audio-lingual pattern drills focus the students' attention away from the new structure. For example, the student may think he is learning vocabulary in an exercise such as:

That's a \_\_\_\_\_ (key, knife, pencil, etc.)  
(cued by pictures, as in Lado and Fries,  
1958)

but in reality, according to audio-lingual theory, the student is making the pattern automatic.

There are four basic drill types: simple repetition, substitution (as in the example above), transformation (changing an affirmative sentence into a negative sentence),

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<sup>4</sup>Ibid., pp. 129, 130 and 131.

and translation. (For further classification please have a look at Christina Bratt Paulston and Mary Newton Bruder's *Teaching English as a Second Language: Techniques and Procedures*, pp. 3-33, a typology of which is also presented in Appendix, p. 128 in this thesis).

Following pattern drill, some audio-lingual classes provide explanation. According to proponents of audio-lingualism, the explanation is a description of what was practiced, not a prescription of what to say. The 'rules' presented are therefore not to be considered instructions on how to perform. The explanation section is considered optional, since, in our terms, it is "language appreciation".

Theoretically, conscious learning is not an explicit goal of audio-lingualism. The goal, rather, is to have the student over-learn a variety of patterns to be used directly in performance. In practice, however, audio-lingual teaching often results in inductive learning, the student attempting to work out a conscious rule on the basis of the dialogue and pattern practice, with explanation section serving to confirm or disconfirm his guess. There is thus no explicit attempt to restrict learning to rules that are learnable, portable and not yet acquired, nor is there any attempt to encourage rule use only in certain situations. Despite the fact that pattern practice attempts to focus students off rules, the requirement of complete correctness probably encourages Monitor\* use at all times.

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\*Monitor use: utilizing conscious rules to raise grammatical accuracy. (see Krashen, 1983).

### 3. Cognitive-Code<sup>5</sup>

Cognitive-code bears some similarity to grammar-translation, but also differs in some ways. While the goal of grammar-translation is basically to help students read literature in the target language, cognitive-code attempts to help students in all four skills, speaking and listening in addition to reading and writing. The assumptions are similar, however, insofar as cognitive code posits that "competence precedes performance". In this case, "competence" is not the tacit knowledge of the native speaker. Cognitive code assumes, as mentioned, that "once the student has a proper degree of cognitive control over the structure of a language, facility will develop automatically with the use of language in meaningful situation" (Caroll, 1966, p. 102). In other words, learning becomes acquisition.

As in grammar-translation, the lesson begins with an explanation of the rule, and this is often done, in foreign language situations, in the students' first language. Exercises follow, and these are meant to help the student practice the rule consciously. In other words, Monitor use is actively promoted. Exercises are followed by activities labelled "communicative competence". This term has been used in the literature in several ways; in cognitive-code literature it appears to be synonymous with

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<sup>5</sup>Ibid., pp. 132-134.



"fluency". These activities provide the practice in meaningful situations referred to in the quote from Carroll above, and include dialogues, games, role playing activities, etc.

As is the case with grammar-translation, the assumption of cognitive-code is that conscious learning can be accomplished by everyone, that all rules are learnable, and that conscious knowledge should be available at all times. We can only conclude that cognitive-code encourages over-use of the Monitor, unless all rules "fade away" as soon as the structures become automatic.

#### 4. The Direct Method<sup>6</sup>

The term "direct method" has been used to refer to many different approaches to second language teaching. I will use it here to refer specifically to de Sauze's method and its present day versions, namely Pucciani and Hamel's method for French (See Langue et Langage), and similar versions for Spanish developed by Barcia.

Here are the characteristics of the direct method as I (Krashen) understand it, First, all discussion, all classroom language, is the target language. This includes the language of exercises and teacher talk used for classroom management. The method focuses on inductive teaching of grammar. The goal of the instruction is for the

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<sup>6</sup>Ibid., pp. 135-136.

students to guess, or work out, the rules of the language. To aid in induction, the teacher asks questions that are hopefully interesting and meaningful, and the students' response is then used to provide an example of the target structure. If this is well done, it can give a direct method session the mood of a conversation class. Let us have a look at an example used in a French class. The goal of this exercise was to teach the conjunction "bien que"\*\*) :

Teacher : Fait-il beau aujourd'hui?

Student : Non, il ne fait pas beau aujourd'hui.

Teacher : Irez-vous cependant a la plage pendant le week-end?

Student : Oui, j'irai cependant a la plage pendant le week-end.

Teacher : Irez-vous a la plage bien qu'il ne pas beau?

Student : Oui, j'irai a la plage bien qu'il ne ...

The teacher uses this particular example on a determined beach-goer, and generally tried to tailor questions to students' interests.

The direct method insists on accuracy and errors are corrected in class. After several exchanges of the sort given above, when the teacher considers that enough examples have been given, the rule is discussed and explained in the target language.

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\*\*) although.

The direct method presumes that conscious control is necessary for acquisition, that conscious knowledge of grammar can be accessed at all times, and by all students. It demands full control of late-acquired structures in oral production from the very beginning (e.g. gender), and may thus encourage over-use of the grammar.

The direct method provides greater amounts of comprehensible input than many of its competitors. It remains, however, grammar-based, and this constrains its ability to provide truly interesting messages, and leads to over-use of the monitor. The direct method, according to informal reports, has been very successful with certain population, among students who have intrinsic motivation for language study and who believe that the study of grammar is essential. For these students, the inductive study of grammar is in itself interesting, and provides all the interest necessary. In other words, grammar is 'subject matter' (Krashen's term to mean that acquisition occurs when the target language is used as a medium of instruction, Krashen chapter IV pp 88 and 119-121). Acquisition, in this method, comes from the teacher talk used to present the grammar.

##### 5. The Natural Approach<sup>7</sup>

The Natural Approach was developed by Tracy Terrell at the University of California at Irvine for foreign

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<sup>7</sup>Ibid., pp. 137-140.

language instruction at the university and high school levels. While originally developed independently of "Monitor Theory", its later development and articulation have been influenced 'newer' second language acquisition theory. The method can be described by the following principles:

- 1) Classtime is devoted primarily to providing input for acquisition.
- 2) The teacher speaks only the target language in the classroom. Students may use either the first or second language. If they choose to respond in the second language, their errors are not corrected unless communication is seriously impaired.
- 3) Homework may include formal grammar work. Error correction is employed in correcting homework.
- 4) The goals of the course are 'semantic'; activities may involve the use of a certain structure, but the goals are to enable students to talk about ideas, perform tasks, and solve problems.

The focus of the class is not on the presentation of grammar. There is a tendency for certain structures to be used more often in certain stages, but there is no deliberate sequencing.

The Natural Approach is designed to be consistent with what is known of Monitor functioning. The absence of error correction in the classroom is a recognition that there are constraints on when the conscious grammar is used:

students are expected to utilize the Monitor only at home, when they have time, when they are focused on form, and when they know, or are learning, a rule. At the university level, grammar homework is assigned to everyone, but it is conceivable that the Natural Approach can be adapted for variations in Monitor use, with varying amounts of homework, or different type of homework assignments for under, or optimal users. While little experimentation has been done with children, second language acquisition theory predicts that younger children would not profit from grammar homework, while older children and adolescent might be able to handle limited amounts.

The Natural Approach makes a deliberate effort to fit all requirements for both Learning and Acquisition. Its only weakness is that it remains a classroom method, and for some students this prohibits the communication of interesting and relevant topics.

#### 6. Total Physical Response<sup>8</sup>

This unique method was developed by James Asher, and is described in many of his journal papers and his book (Asher, 1977a). Total Physical Response, or TPR, consists basically of obeying commands given by the instructor that involve an overt physical response. The instructor, for example, says "stand up" and the class stands up. The commands become more complex as the class progresses, and

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<sup>8</sup>Ibid., pp. 140-142.

Asher claims that it is quite possible to embed vast amounts of syntax into the form of a command. Students speak only when they are "ready", which usually occurs at around 10 hours of instruction, and consists of student commands. In a typical TPR class (as described by Asher, Kusudo and de la Torre, 1974), the first few months (45 hours in this case) would consist of 70% listening comprehension (obeying c commands), 20% speaking, and 10% reading and writing. Asher (1977b) lists the three principles of the TPR system:

- (i) Delay speech from students until understanding of spoken language "has been extensively internalized" (p. 1041)
- (ii) "Achieve understanding of spoken language through utterances by the instructor in the imperative" (p. 1041)
- (iii) "Expect that, at some point in the understanding of spoken language, students will indicate a 'readiness' to talk". (p. 1041)

According to Asher's description, each lesson does have a grammatical focus in TPR. In other words, commands contextualize various points of grammar. It may be difficult to remain interesting if one holds to the requirement of producing imperative 100% of time, however.

The assumption of TPR is that grammar will be learned inductively, that is, students will work out the correct form of the rule during the class activity. In terms of the theory of language acquisition, this can be interpreted as

claiming that much of the grammar will be acquired and/or inductively learned in the technical sense of inductive learning. (See Deductive vs Inductive in this chapter). The emphasis on listening and the delay of speech will, in itself, prevent much misuse of conscious learning: students will tend not to monitor their output for form in inappropriate circumstances and they will not use rules unsuited for Monitor use if less demand for production.

Second Language Acquisition theory predicts that TPR should result in substantial language acquisition, and should not encourage overuse of the conscious Monitor. The use of TPR insures the active participation of students, helps the teacher know when utterances are understood, and also provides contexts to help students understand the language they hear. It may fail to completely satisfy the interesting/relevant requirement, first, since it is a classroom method, and second because of constraints imposed by the continuous use of imperatives and the grammatical focus of the lessons. It should, however, do better than methods such as audio-lingual and grammar-translation.

#### 7. Suggestopedia<sup>9</sup>

From various sources, the 'classic' Suggestopedia class, as conducted in Lozanov's Institute of Suggestology in Sofia, Bulgaria, consists of the following. Courses are given to small groups, around 12 students at a time, and are intensive, meeting for four hours per day for one month.

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<sup>9</sup>Ibid., pp. 142-146.

Each four-hour class, according to Brancroft (1978), consists of three parts:

- 1) Review, done via traditional conversations, games, plays, etc. It may include some exercises and error correction, but does not include the use of a language lab or pattern drill.
- 2) Presentation of new material. New material is introduced in the form of dialogues based on situations familiar to the students. Brancroft notes that "new material is presented in a somewhat traditional way, with the necessary grammar and translation" (p. 170). The dialogues are very long. According to Bushman and Madsen (1976), they run from 10 to 14 pages.
- 3) This portion is the "truly original feature" of Suggestopedia (Brancroft, p. 170), and is itself divided into two parts. In the first part, the seance, the dialogue is read by the teacher, while students follow the text and engage in deep and rhythmic Yoga breathing. These activities are co-ordinated: "In accordance with the students' breathing, the teacher reads the language materials in the following order and the following timing: Bulgarian (L1) translation (two seconds) foreign language phrase (four seconds); pause (two seconds). While the foreign language phrase is being read, the students retain their breath for four seconds, look at the appropriate part of the text, and



mentally repeat themselves the given phrase or word-group in the FL. Concentration is greatly promoted by the retention or suspension of breath" (Brancroft, p. 171).

The second part, labelled the passive or the concert part of the seance, involves music. The central activity is the teacher's reading of the dialogue "with an emotional or artistic intonation" (Brancroft, p. 171). The students, "with eyes closed, meditate on the text" while baroque music is played. The musical selections are specifically chosen to contribute to a "state of relaxation and meditation. ... that is necessary for unconscious absorption on the language material" (Brancroft, p. 172).

In discussion adaptations of the Sofia method, Brancroft notes that "three elements of the Lozanov Method are considered essential for the system to work effectively: (1) an attractive classroom (with soft lighting) and a pleasant classroom atmosphere; (2) a teacher with a dynamic personality who is able to act out the materials and motivate the student to learn; (3) a state of relaxed alertness in the students ... " (p. 172).

In Suggestopedia, each member of the class is given a new name and role to play, "to overcome inhibitions" (p. 170) Other Suggestopedia techniques and attitudes are as follows: The topics of the dialogues are designed not only to be of inherent interest, but also to be of some practical value

and relevant to students' needs. There is also a deliberate attempt to include a certain amount of grammar during the first one month intensive course (Racle, 1979, p. 95 lists the structures covered for French). It does not appear to be the case, however, that a rigid sequence is followed. Most writers on Suggestopedia emphasize that the focus, from the very beginning, is on communication, and dialogues do not seem to focus on specific points of grammar. According to Bushman and Madsen, "Dialogues are rambling conversations loosely aggregated around common themes, which cover a great deal of territory with considerable built-in redundancy" (p. 33). In other words, Suggestopedia seems to depend on the net of grammatical structures provided by successful communication.

According to Bushman and Madsen (1976), "Content precedes form. Accurate pronunciation and grammar are to come in due course" (p. 32). While there is error correction and grammar explanation in part of each lesson, grammar use in Suggestopedia apparently does not interfere with communication. Suggestopedia also seems to put grammar in its proper place.

#### 8. The Silent way<sup>10</sup>

It is surely impossible to give a complete description on this method. Various variations have been made by both theoreticians and practitioners since Dr. Caleb Gattegno's

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<sup>10</sup>Stevick, Earl W., TEACHING LANGUAGES - A WAY AND WAYS, Newbury House Publishers, Inc., Rowley, Mass., 1980.

writings on this method. The following is a very short description that is mainly taken from Earl W. Stevick's TEACHING LANGUAGES - A WAY AND WAYS; and my own first reactions to it. For more complete details, please consult the above mentioned book and Gattegno's writings. Here are the principles of the Silent Way as outlined by Stevick<sup>11</sup>:

a. Learning is work. It is not primarily a display of ability, or erudition, or of moral character on the part of either the student or the teacher. Therefore, it is natural for the teacher to show a matter-of-fact attitude toward the student's performance, and to treat the student as an accepted human being regardless of how fast or how slow he may be.

Because learning is a continuing and living process, rather than a one time event or a passive process of submitting to inculcation, partly wrong pronunciation and other phenomena of "interlanguage" are seen as stages in that process, rather than as micro-disasters and causes for alarm.

b. The work is done by the student. The student is necessary to the process, and so (in a language course) is the language he is learning. The teacher is potentially very useful, but is not absolutely necessary. Therefore, teaching must be treated as subordinate to learning. The question is not so much, 'How can I teach?' as it is, 'How

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<sup>11</sup>Ibid., pp. 45-48.

can I help these people to learn?" The teacher whose work is subordinated to the work of her students must be continually learning from them about where they are — must be constantly "learning them", so to speak, at the same time that the students are learning the subject matter. But it is hard to listen to someone else closely while at the same time one is trying to produce something for the other to listen to. This is one of the reasons why the teacher tries to remain silent as much as possible.

c. The work must be conscious. The chief implication of this principle is that the student should meet one challenge at a time. Therefore, pronunciation is taken up before meaningful expressions. Otherwise, students would have to try to cope with new sounds and new words at the same time. For the same reason, new lexical and structural material is meticulously broken down into its elements, with one element being presented at a time. In this way, the teacher is able to fulfill her implied promise to the students, that they will always know exactly what is expected of them at any given moment.

d. The work takes place within the learning student.

"Nobody hears words; ears hear sounds." Even the words are a result of work which the Self does on the sound waves. The chief implication of this proposition is that learning can use whatever inside the student, and only that. Therefore, the work on pronunciation usually begins with a Fidel from a language that the students already know how to

pronounce.<sup>+</sup> In the same way, the newly acquired ability to respond to the phonetic values of the colors becomes an inner resource to be used in work with the Fidel of the target language.

What is found within one student may not exist — or may not be readily accesible — within another. The emphasis on the students learning from listening to each other, rather than listening only to the teacher, shows the students (a) that they are not absolutely dependent on a single authoritative voice; and (b) that their inner resources enable them to take in, refine, and profit from even inferior raw material. It is of course understood that the students filter the inputs from each other through their knowledge of the teacher's reaction (or lack of reaction) to each effort.

e. The Work requires the learner to relate the linguistic signs to the truth that he perceives with his senses.

Words are only a secondhand report of truth. This must be a large part of the reason for so much reliance on the rods and pictures as ways of generating "truths" to which a whole roomful of people can relate. It is also the reason why translation from the student's native language is not used in the oral, early stages of the work.

When students are working with public, visible truth, it is relatively easy for the teacher to set up the situations

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<sup>+</sup>a Fidel is a chart containing all of the spelling for all of the syllables of the language.



where the students have a choice among two or more equivalent expressions. This dramatizes a very important aspect of the relationship between language and what language talks about.

This principle also explains why in the Silent Way there is no drilling of forms in the absence of meaning. There is systematic practice of similar sentences but always accompanied by rod structures or some other direct 'truth'.

f. The learner does the work in order to adjust better to the unknown world outside himself. The teacher represent the outside unknown to the student by translating it into a series of challenges. She selects and times the challenges in accordance both with her knowledge of the language and with her perception of where the student is at any given moment. Therefore, the teacher initiates many of the exchanges; the student's trial-and-error behaviour is an essential source of the current information for the teacher as well as for the student himself; the teacher points out when and where the student needs to do more work; as he succeeds more and more in meeting the teacher's challenges, the student feels that the course is being effective in moving him toward his chosen goal.

g. The work adds new resources to the self. Each time the student comes to feel that he knows something from within himself, and not from echoing the teacher or from memorizing rules and paradigms, he has developed an new "inner criterion". The student must learn to notice these

"criteria", and to trust them. It is apparently for this reason that the teacher seldom confirms a correct response, the teacher leaves the student alone to take note of it, and learn to trust himself more.

h. The student must not only learn through this process; he must also learn to be aware of the process and control it. This is an additional reason for withholding confirmation of correct response; and for giving the student at the very beginning of the course the experience of learning and immediately using the colors as a phonetic transcription; and for insisting that students produce sentences for themselves as much as possible, rather than falling back on their ability to repeat after the teacher.

i. The time available for the work is limited. Teaching that constantly monitors and is subordinated to learning will waste less time. The selection of the words in the charts, to yield maximum power in the language in return for minimum memorization, also conforms to this principle. Memorization of sentences and dialog<sup>e</sup> is avoided because it is so expensive in oodens, particularly in comparison to what it enables the students to do in the language. Because the student is conscious of the limits on his time he has a right to expect a feeling of efficiency, as well as effectiveness, from the course.

j. Much of the work takes place during sleep, or when the mind is apparently idle. This is why some matters that are not yet clear or language that is not yet fluent are allowed

to carry over until the next day.

### DESCRIPTION

The teacher commonly begins with a chart with syllables of the spoken target language. This chart is known as a Fidel. If necessary the chart may first contain the syllables of the native language (L1). The students are to read them corrally and then individual<sup>ly</sup>. Whenever a syllable is beyond the students' ability to pronounce, the teacher is needed to give a clear audible example, otherwise he is almost always silent. Colors are also needed to mark the same sound, and to help concentrate on the new sound, not the shape(s).

The following is a chart for teaching Vietnamese, accompanied<sup>m</sup> by one which contains Indonesian

A, A, A, E, E, O, O, O, U, U, I, Y,	A, E, I, O, U
a, a, a, e, e, o, o, o, u, u, i, y	a, e, i, o, u
B, C, D, D, G, H, L, M, N, R, S, T	B, C, D, F, G, H, K
b, c, d, d, g, h, l, m, n, r, s, t	b, c, d, f, g, h, k
V, X, CH, KH, PH, CU, TH, GH, GI,	L, M, N, P, R, S, T
v, x, ch, kh, ph, cu, th, gh, gi,	l, m, n, p, r, s, t
NG, (NGH), NH, TR	V, W, X, Y, Z, NG,
ng (ngh), nh, tr	v, w, x, y, z, ng

The second phase centers around a second set of charts which contain miscellaneous words carefully selected from among the most common words of the language, including the words for numerals. "Using these words, together leads the



students to produce long numbers up to a million, a billion and beyond." <sup>12</sup>

In the third phase, the teacher uses a set of colored wooden or plastic rods of various lengths. Each length has its own distinctive color. "Using the chart and together with gestures and perhaps a few spoken words, the teacher leads the students to talk about various configurations and uses of the rods. At first, work is on numbers and colors, but soon it moves into relative locations, and beyond that to virtually any and all grammatical structures that the teacher thinks the student needs." <sup>13</sup>

"Throughout at least the initial phases, the students meet one clearly delimited new element of the language at a time. The students know that they are expected to work only on this point, using whatever resources they already have at their disposal. They feel that what they have done has moved them toward their long-term goal in an efficient way, and that they have worked both well and thoroughly. The teacher is matter-of-fact both about the students' success and about their errors, but she always shows by her manner that she accepts the students as persons." <sup>14</sup> Up to this point, sometimes students feel ignored because of the teacher's 'attitude'. Opening statements on the new method are needed to prevent misunderstanding.

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<sup>12</sup>Ibid., p. 44.

<sup>14</sup>Ibid., p. 44.

<sup>13</sup>Ibid., p. 44.

"The teacher generally exercises the initiative in deciding which syllable or word the students will work on at any given moment, or which rod structure will be built. Within her initiative, however, she provides frequent situations in which they have more than one correct response available to them. Students are engaged in a constant series of trial-and-error approximations to the language."<sup>15</sup>

"When the students respond correctly to the teacher's initiative, she usually does not react with any overt confirmation that what they did was right. If a student's response is wrong, on the other hand, she indicates that the student needs to do further work on the word or phrase, if she thinks it necessary, she actually shows the student exactly where the additional work is to be done. Sometimes points which have not been completely mastered are left to clarify themselves overnight."<sup>16</sup>

"The teacher is almost always silent.

The teacher uses a collapsible metal pointer to guide the students' attention to the chart or rods, even when they are within easy reach of her hand.

Students frequently help one another, and learn from overhearing one another.

There is no memorization, no translation, and no repetition for its own sake in the absence of meaning."<sup>17</sup>

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<sup>15</sup>Ibid., pp. 44-45

<sup>17</sup>Ibid., p. 45

<sup>16</sup>Ibid., p. 45

The Silent Way appears to be very challenging. It proves to be effective in many cases. Though it is time-consuming, it is really a good means for enhancing learning. However, due to the limitation of time in SMA it seems that most teacher would not risk to use it to 'teach' complicated topics like the passive voice. However, the Silent Way is very effective to, at least, lessen 'teacher talk'.

#### 9. Community Language Learning<sup>18</sup>

"In his "Counseling-Learning" model of education Charles Curran (1972) was inspired by Carl Rogers' view of education in which learners in a classroom are regarded as a "group" rather than a "class" - a group in need of certain therapy or counseling. The social dynamics of such a group are of primary importance. In order for any learning to take place, as has already been noted in Carl Rogers' model, what is first needed is for the members to interact in an interpersonal relationship in which students and teacher join together to facilitate learning in a context of valuing and prizing each individual in the group. In such a surrounding each person lowers the defenses that prevent open interpersonal communication. The anxiety caused by the educational context is lessened by means of the supportive community. The teacher's presence is not perceived as a threat, nor is it the teacher's purpose to impose limits and boundaries, but rather, as a true counselor, to center his

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<sup>18</sup>Brown, Douglas H., PRINCIPLES OF LANGUAGE LEARNING AND TEACHING, Prentice-Hall, Inc., Englewood Cliffs, N.J, 1980, pp. 116-119.

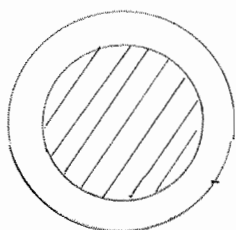
attention on the client (the student) and his needs. "Defensive" learning is made unnecessary by the empathic relationship between teacher and students."

"Curran's Councelling-learning model of education has been extended to language learning contexts in the form of Community Language Learning (CLL). While particular adaptations of CLL are numerous, the basic methodology is explicit. The group of clients (learners), having first established in their native language an interpersonal relationship and trust, are seated in a circle with counselor (teacher) on the outside of the circle. The clients may be complete beginners in the foreign language. When one of the client wishes to say something to the group or to an individual, he says it in his native language, and the counselor translates the utterance back to the learner in the second language. The learner then repeats that target-language sentence as accurately as he can. Another client responds, in his native language; the utterance is translated by the counselor; the client repeats it; and the conversation continues. If possible the conversation is taped for later listening, and at the end of each session the learners inductively attempt together to glean information about the new language. If he wishes, the counselor may take a more directive role and provide some explanation of certain linguistic rules or items.

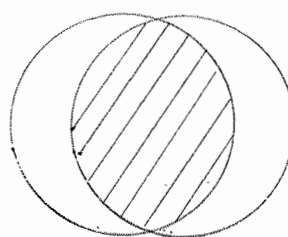
"The first stage of intense struggle and confusion may continue for many sessions, but always with the support

of the counselor and of the fellow clients. Gradually the learner becomes able to speak a word or phrase directly in the foreign language, without translation. This is the first sign of the learner's moving away from complete dependence upon the counselor."

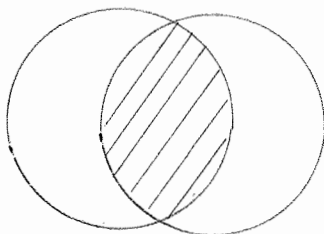
"The movement from total dependence to independence in the foreign language is illustrated by Curran's own diagram (Curran 1976: 53), depicting a five-stage process of learning:



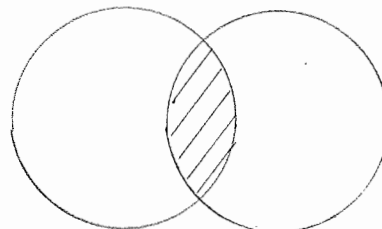
I  
Total dependence on language counselor. Idea said in first language, then said to group in foreign language, as counselor slowly and sensitively gives each word to the client.



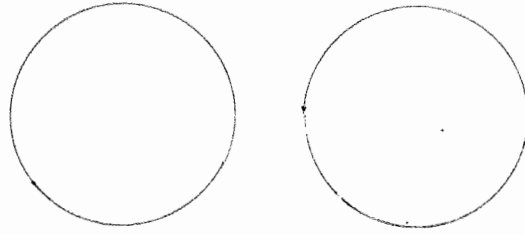
II  
Beginning courage to make some attempts to speak in the foreign language as words and phrases are picked up and retained.



III  
Growing independence with mistakes that are immediately corrected by the counselor



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



V

Independent and free communication in the foreign language. Counselor's silent presence reinforces correctness of grammar and pronunciation.

The above diagram shows the student's movement from dependence and helplessness to independence and self-assurance.

"There are advantages and disadvantages to a method like CLL. The affective advantages are evident. ... The threat of the all-knowing teacher, of making blunders in the foreign language in front of classmates, of competing against peers — all threats which can lead to a feeling of alienation and inadequacy — are presumably removed. The counselor allows the learner to determine the type of conversation and to analyze the foreign language inductively. It is interesting to note that the teacher can also become a client at times in situations which explanation or translation seems to be impossible, it is often the client-learner who steps in and becomes a counselor to aid the teacher. The student-centered nature of the method can provide extrinsic motivation and capitalize on intrinsic motivation."

"But there are some practical and theoretical problems with CLL. The counselor-teacher can become too nondirective. The student often needs direction, especially in the first stage, in which there is such seemingly endless struggle within the foreign language. Supportive but assertive direction from the counselor could strengthen the method. Another problem with CLL is its reliance upon an inductive strategy of learning. ... Finally, the success of CLL depends largely on the translation expertise of the counselor. Translation is an intricate and complex process that is often "easier said than done"; if subtle aspects of language are mis-translated, there could be a less than effective understanding of the target language."

"Despite its weaknesses, however, CLL has emerged as a most interesting method of language teaching, useful in varied contexts if the teacher adapts aspects of CLL for his own use. ..."

#### B. Techniques

Although in many occasions a good mastery of techniques by the teacher does not guarantee the achievement of language teaching, this aspect remains very decisive. A teacher who does not have a good variety of techniques is like a cook who has to serve for years with few recipes. This teacher will cause more loss than gain.

A teacher who masters and uses various techniques in his 'teaching' is like the boss of a circus. Nobody gets

asleep in a circus show. Nobody feels bored. This is what this thesis intends to do.

A good teaching is, then, one which comprises various 'circus techniques' but still enhances learning. Further considerations will be dealt in the next chapter.

### C. Concluding Remarks

We have so far examined nine of the existing methods. These nine methods were or are used in different institutions all over the world. It is interesting to note that most of the techniques in the next chapter have aspects from various methods.



## Chapter III

### FORMATS PREPARATION

The word procedure in this thesis refers to a sequence of steps applied in a given learning period. It is closely linked to a technique which can occupy one or more steps of the procedure or which usually comprises of more than one sub-steps. Sometimes a technique takes up a half up to a whole period. It depends on the nature of the nature of the technique and our purpose of using it.

Let us now discuss various procedures for teaching structure as suggested in several course-books and books emphasizing on teaching structural patterns.

#### A. The Format of a Structure Lesson

Christina Bratt Paulston and Mary Newton Bruder in their Teaching English as a Second Language: Techniques and Procedures maintain, "A grammar lesson may take many formats, and we are perfectly ready to concede that there are other ways of teaching grammar than ours. ..."<sup>1</sup>

Furthermore they put forward a format designed for a fifty minute class devoted exclusively to grammar as follows:

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<sup>1</sup>Paulston, Christina Bratt and Mary Bruder Newton, TEACHING ENGLISH AS A SECOND LANGUAGE: TECHNIQUES AND PROCEDURES, Little, Brown and Co., Boston, 1976, p. 33.

- Step 1. Presentation of Pattern in Context
- Step 2. Comprehension questions
- Step 3. Identification of the Pattern
- Step 4. Mechanical Drills - Formal Explanation
- Step 5. Mechanical Drills
- Step 6. Functional Explication
- Step 7. Meaningful Drills
- Step 8. Communicative Drills
- Step 9. (Communicative Activity)

This format suggests that learning is partly habit-formation and partly cognitive. It uses deductive reasoning which, at the hands of a good teacher, is not time-consuming. However, when we come to 'Functional Explication' some grammatical points may take up quite a lot of time. The functions of modal auxiliaries, for example, may need thorough explication.

However, this format seems to be very rational. It begins with the outlook and gets inside to the meaning and finally to the usage. Step 7, 8 and 9 in this format are like the climax of a story. They are often forgotten by the structuralists.

Another suggestion is made by Peter Hubbard et.al., who state that '...., when planning his work, the teacher needs to take into consideration the following stages:<sup>2</sup>

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<sup>2</sup>Hubbard, Peter, Hywel Jones, Barbara Thornton, and Rod Wheeler, A TRAINING COURSE FOR TEFL, Oxford University Press, 1983, p. 187.

Presentation

Controlled practice

Free practice (what Donn Byrne terms 'production' in Teaching oral English)

Checking that the structure has been learnt

Further practice - this could take the form of practice in further situations, or in combination with a later new structure, consolidation, revision or, if necessary, remedial work.

The above format is simpler than the first one, but in practice both are the same, namely they both use the same type of reasoning. The only different aspect is that the final stage of the second format is 'still' concerned with learning while that of the first deals with <sup>\*</sup>communicatin communicating in the target language.

There are many other suggestions on 'format' and it would be impossible to list them all here. However, it would be worthwhile to have a look at something rather distinctive as suggested by Bernard Hartley and Peter Viney in their 'STREAMLINE ENGLISH SERIES'. They group the possible activities for teaching structure and order them as follows:

1) Briefly revise the previous lesson

to enable the teacher 'to check and reinforce the teaching points of the p<sup>r</sup>vious lesson before moving to new material'.

2) Classroom set

to introduce the target language in context in the form of an illustrated dialogue or text.

3) Set the situation

using the illustration to establish the broader context of place, time and characters involved.

4) Ensure the text is masked

to provide an opportunity to listen and repeat phases of the lesson without referring to the text.

5) Play the cassette (or act out the text)

to provide the student an opportunity to listen and to create the illusion of different characters.

6) Listen and repeat

to provide the student an opportunity of oral practice (in choral repetition) and to enable the teacher to check for accuracy (in individual repetition. 'Longer utterances can be broken into more manageable pieces by "chaining" (either from the beginning of the utterance, "front chaining", or from the end, "back chaining") depending on where the problems lie in the sentence.

## 6.1) Black chaining

Target sentence:

I'm going to work for my mother-in-law.

Repetition stages:

mother-in-law / for my mother-in-law / to work  
for my mother-in-law / I'm going to work for  
my mother-in-law.

## 6.2) Front chaining

Target sentence:

I'd like some soup.

Repetition stages:

I / I'd / I'd like / I'd like some soup.

7) Oral Drills

to enable the student to internalize the forms of the target language. "Constant practice leads to fluency".

8) Silent Reading

to reinforce what has been heard and practised.

9) Play the cassette again

to 'confirm and reinforce what the student has read'.

10) Question and answer

to 'give further language practice and to check comprehension'

A variety of questions is listed in the teacher's book. They are:

10.1) Short closed questions:

Did you go to London?

to elicit: Yes, I did. / No, I didn't.

10.2) Long closed questions:

Did you go to London, or did you go to Paris?

to elicit: to elicit: I went to London.

10.3) Open questions, where there is no guide as

to the expected response:

Whose is it?

When did you go?

Why are you here?

10.4) Question generators, to set up student interactions:

Ask him / her / me / them / each other.

For example:

T : Maria, do you like coffee?

S1 : Yes, I do.

T : Ask Pierre.

S1 : Do you like coffee?

S2 : No, I don't.

T : Ask Hans ... "tea".

S2 : Do you like tea?

S3 : No, I don't.

T : Ask me.

etc.

T : Has he got four bottles?

S1 : No, he hasn't.

T : Ask "How many"

S2 : How many bottles has he got?

S3 : He's got two bottles.

10.5) Transfer questions:

T : Did he go to London?

S : Yes, he did.

T : Have you ever been to London?

S : Yes, I have.

T : Ask me.

S : Have you ever been to London?

T : Yes, I have. Ask me "When".

S : When did you go to London?

etc.

10.6) Written Questions.

11. Reproduction

to elicit oral reproduction of the text.

11.1) Complete my statement

Target sentence:

At three o'clock they're going to leave  
the reception.

T : At three o'clock they are going to ....

C : ... leave the reception.

11.2) Correct my statement

Target sentence:

In a few minutes they're going to get into  
a Rolls-Royce.

T : In a few hours ....

C : In a few minutes ....

T : ... they're going to get into a Mini.

C : ... they're going to get into a Rolls-  
Royce.

11.3) Reproduction from prompts

Target sentence:

They're standing at the steps of the church.

T : They ... steps ... church.

C : They're standing on the steps of the  
church.

12) Pair Work

to give the student a chance to practice a dialogue.

13) Transfer/pair work

This is what Peter Hubbard et.al. call free practice, and what Michael Swan and Catherine Walter, in THE CAMBRIDGE ENGLISH COURSE, call actualization.

14) Role-playing15) Transfer

Both phases are free practice. In 'transfer' the language learnt is transferred from the context in the book to that of the student's.

16) Written phase

to help the student to 'fix' the language more firmly on the memory, and 'it may also provide a welcome change of activity.'<sup>3</sup>

Though not every unit uses the whole 16 steps in the course-book, teachers who have used it complained that this book is boring. It may not be totally true but when we teach a group of student following the 'only' procedure from day to day, they will certainly get bored. The most tiring session, the teachers at ELTI Yogyakarta mention is 'Listen and repeat'. This phase is felt to be a little bit too difficult for Indonesian learners. Most teachers agree that

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<sup>3</sup>Hartley, Bernard and Peter Viney, STREAMLINE ENGLISH Oxford University Press, Oxford, 1984, pp. 9-11.



following the same pattern from day to day causes boredom and fatigue.

However, this series of books appear to be very interesting in that they provide interesting pictures in every unit. These pictures are very useful for teach-grammar in high schools.

## B. Preparation

Having looked at the formats of a structure it is necessary for us to prepare ourselves and the students for the techniques. Let us now have a look at preparation that a teacher should do before implementing a technique, ponder upon some considerations that are necessary before choosing which technique to use.

### 1. How to Involve Students in the Teaching

The following are things that are necessary for any teacher of English to do before they teach. Although not all of the aspects are 'mandatory' in any situation, many of them prove to be helpful. In order to have an enchanting structure class, the teacher should:

#### a. distribute handouts ahead of time:

This is to provide the students an opportunity to prepare for the coming lesson. The handouts may consist of:

##### i. the function(s) of the structure with its meaning.

- ii. examples of structures, in the form of dialogue, or discourse, in clear situations.
- iii. rules and notes (including cultural notes)
- iv. exception(s) to the rules.
- v. exercises.

They are written in Indonesian or very simple English so that the students can study them by themselves at home.

- b. have a good collection of teaching aids:

These teaching aid can be bought or self-made. Further explanation on the teaching aids is given in this chapter.

- c. have a good collection of references:

These references are not only in the form of books, but can be in the form of newspaper, magazine, audio cassette, or if possible audio-visual cassette.

- d. build a good relationship with the students:

The teacher should avoid and decrease unnecessary formality or or bureaucracy. It is best to create a relax but challenging atmosphere.

- e. encourage the student to participate to 'teach':

This is made possible by the handouts.

## 2. How to Choose a Technique

There are times when more than one techniques are possible for 'teaching' a certain structure. This analysis is clarify some 'misinformation' and misbelief in choosing a technique. Here are some points to consider:

- a. The nature of the technique:
  - i) Is it student centered?
  - ii) Is it costly?
  - iii) Does it enhance learning?
  - iv) Does it require too many tasks that may cause confusion? (Is it simple enough?)
  - v) Is it often used that may bring about boredom?
  - vi) Will it degrade the students' self-confidence or prestige?
- b. The nature of the material:
  - i) Is it simple or complicated?
  - ii) Does it need 'extra' explanation to clarify its meaning or function?
- c. The student:
  - i) What are their backgrounds?
  - ii) Do they need more oral or written practice?
  - iii) Are most of them extroverts or introverts?
  - iv) How many students are there?
- d. The surroundings:
  - i) Is it possible to have the students speak louder than usual? (as 'jazz chanting')
  - ii) Is it possible to have the students move around freely?

### 3. How to Vary a Technique

No matter how effective and amusing a technique is, the students will one day feel bored with it if it is too often used. It would be wise to immitate what a circus

organizer does to amuse the audience. Nobody gets asleep during a circus performance. This is because:

- 1) circus is always interesting,
- 2) it is amusing,
- 3) it is well-organized,
- 4) it has a constant change of scenes,
- 5) it does not come to town very often.

A teacher is, in one way or another, a circus organizer. The difference is that he is also the actor, the singer, the clown, the trapeze artist, the ring-master, the acrobat, the tamer, the knife thrower or maybe the knife-thrower's assistant!

## Chapter IV

### TEACHING GRAMMAR WITH VISUAL AIDS

The following techniques are taken from personal experiments in various types of classes, from low-level-Khmer-and-Vietnamese-refugee students (who were illiterate or pre-literate) to advanced students in Yogyakarta. These techniques are not necessarily totally new (in fact, many of them are) but they do maximize learning.

As mentioned at the beginning of this chapter, the following techniques are clasified according to the type of teaching aids used. This kind of classification will enable us to find the technique we want to use in a short time. It is also meant to help to determine the cost, the preparation and the nature of the activities.

Here are the major groups of techniques:

- |        |                        |
|--------|------------------------|
|        | A. Real objects/people |
|        | B. Realia              |
| VISUAL | C. Pictures            |
| AIDS   | D. Cards               |
|        | E. Paper               |
|        | F. Rods                |

The above groups are also classified into sub-groups whenever it is possible to do so. And in the sub-groups, we find techniques.

The following discussion will be on the techniques, of which the objectives, estimated time, steps, variations, and comments are considered. To precede the above elements, a general consideration is put forward. Although not all of the above elements are necessary to be discussed thoroughly \*thoroughly, many of the comments and analyses are very helpful in deciding what techniques to use and when to use them.

#### A. Real Objects

Real objects are often forgotten. They are not considered useful and efficient by many teachers. In fact, a lot of objects can be brought into the classroom, or many others can be found in or around the classroom.

Real objects are concrete and self-explanatory. They can also create a relax atmosphere because the students are familiar with them. Real objects can be used in various topics and they prove to be really helpful in providing a learning context. The students can learn by doing.

It would be important to note that not all objects are good teaching aids. Some of them may distract the learning atmosphere. They are: real money of high value,

objects that look dirty or smell bad, animals and so on.

Here is a list of objects that can be good teaching aids:

- i) A native speaker of English or a stranger.
- ii) Scenes or views around the classroom or school.
- iii) Household appliances and furniture that may be found around the school.
- iv) Clothes, (minus underwear!)
- v) Others.



TECHNIQUE A.1. SORTING:

- i) Topics : Countable and Uncountable Nouns
- ii) Objectives : The student is able to distinguish a countable from an uncountable noun.
- iii) Estimated time : 15 minutes
- iv) Material needed : Books, pencils, pencil-cases, erasers, folders, paper, pens, boxes, glue, a balloon, a glass of water, a watch/watches etc., and two sight-words on flashcards or paper: COUNTABLE and UNCOUNTABLE.
- v) Steps : -Put up the sight-words at the bottom of the black board with a distance of at least one metre.  
-Ask the students to put things

which they think are countable under the COUNTABLE and uncountable under the UNCOUNTABLE. (The teacher needs to give an example, before assigning the task).

COUNTABLE                      UNCOUNTABLE

- vi) Variations : a. Use flashcards to accompany every article. The flashcards contain the names of the articles with phonetic transcriptions under them. This variation is better done after the sorting.
- b. This activity can also be done in groups. The groups are free to discuss. More articles are needed for this variation.

TECHNIQUE A.2. SUPPLYING MODIFIERS

- i) Topics : Adjectives
- ii) Objective : The student is able to describe an object by supplying adjectives.
- iii) Estimated time : 15 minutes
- iv) Material needed : Books of different sizes, colors, shapes, prices; pens paper of different colors; pictures; watches; rulers.



- v) Steps : -Put everything on the table.  
 -Pick up a picture and describe it:  
 a beautiful picture.  
 -Have the students repeat it.  
 -(in a small class: get the students  
 around, and ask them to describe  
 any object they want to).  
 -Have the students describe a certain  
 object, provide them with sight  
 words if needed.
- vi) Variations : a. Teach: I need a ....  
 b. Teach: Have you got a ....  
 c. The best approach is 'control the  
 use of adjective so that they  
 learn one thing at a moment'.  
 This can be done with the help of  
 books of different colours.  
 Control: a blue book, a brown  
 book. etc., then move to other  
 adjectives like: good, expensive,  
 long, thin, ugly etc.

### TECHNIQUE A.3. WHERE IS?ARE ... ?

- i) Topic : Prepositions.
- ii) Objective : The student is able to describe  
 where an object is by using  
 appropriate preposition(s)

- iii) Estimated time : 15 minutes.
- iv) Material needed : a box, books, pencils, pens, erasers, folders, paper, magazine, masking tape, cards, etc.
- v) Steps : -Model the question. Have the students repeat it.
- Model an answer with only one preposition: on the table.
- Put a pencil on a book, and ask 'where is the pencil?'
- Go on with other objects, but the same preposition for several questions.
- Go on with other prepositions.
- Go on with the combinations:  
The pencil is on the table between the book and the magazine.
- vi) Variations : a. Blindfold two or three students. Ask them guess where an object is: 'Is it ...?' The rest of the students will answer. Let the students be active in arranging the things or even their seats: 'Where's Andi?'
- b. Divide the class into groups of five. Provide them with enough objects and a box. Have them to

- take turn guessing where an object is.
- c. Have the students to ask questions about where somebody or something is. 'Where is the blackboard?'
- d. Ask the student to describe things/people outside the class.

#### TECHNIQUE A.4. TPR

- i) Topics : -Commands,  
-Requests,  
-Prepositions
- ii) Objectives : -The student is able to react to a command appropriately.  
-The student is able to give commands.  
-The student is able to request somebody to do something.  
-The student is able to react to a request.  
-The student is able to use preposition(s) in commanding or requesting.
- iii) Estimated time : -30 minutes.
- iv) Material needed : -books, pencils, pens, erasers, rulers, protractors, compasses, satchels, pencil-cases, etc.  
-The teacher himself is needed, and also the students.

- v) Steps : a. -Practice commands:  
     'Stand up', 'Sit down' etc.  
     -Ask the students to command the teacher.  
     -Practice in pair.  
     'Go to the blackboard' (the other student goes to the blackboard.)
- b. -Practice requests: 'Can/Could/Will/Would you open the window, please?'  
     -Explain the differences between commands and requests, will and would, can and could.  
     -Have the students to work in pair.
- vi) Variations : -Negative commands may be combined here. 'Stand up!' 'Don't sit down!'
- vii) Notes : Since practicing in pair may cause the class noisy, it is suggested that we do this outside the class. The teacher can start this activity by commanding: 'Stand up!', 'Go to the hall', 'Be quiet!'. Request patterns are written on brown paper and stick to wall of the hall.

TECHNIQUE A.5. TPR 2

- i) Topics : -Commands/Requests  
-articles: a/an and the
- ii) Objectives : -The student is able to give and react to a command.  
-The student is able to use a/an and the appropriately.
- iii) Estimated time : -15-20 minutes.
- iv) Material needed : -books, pencils, pens, pencil-cases, compasses, protractors, etc.
- v) Steps : -Model the roles: 'Give me a book.'  
-Ask the students to command each other and to response to the commands.  
(in these two steps, show that a book means any but one book)  
-The next step is command:  
'Give Ira a book'. (A student picks up a book and give it to Ira)  
-'Now, give me the book'. (Wait for the reaction. If they response incorrectly, say 'No, I don't want that one. Listen. Give me the book.'  
-Group the students into groups of three and let them practice the above activity.

-Ask them to conclude when to use  
the.

### TECHNIQUE A.6. TPR 3

- i) Topics : -Conditional Sentences,  
-Commands.
- ii) Objectives : -The student is able to response to  
an 'indirect command'.  
-The student is able to write  
sentences which consist of a  
conditional phrase and a 'command'  
phrase.
- iii) Estimated time : -20 minutes
- iv) Material needed : -Anything that are moveable, except  
clothing, that can be found in or  
around the class room.
- v) Steps : -Prepare on brown paper conditional  
sentences like:  
If you have a ..., give it to ....  
If you are sitting next to ...,  
write your name on the blackboard.  
etc.  
-Prepare also a cover for the brown  
paper.  
-In the class room, ask the students  
to contribute their books, pens,  
pencils, etc.

(A 'safer' variation is let them lend whatever they want to their neighbour)

- Stick the brown paper with the conditional sentences on the blackboard, but don't let the students read the messages.
- Explain that they are going to read conditional sentences and that they have to react as quickly as possible to what the 'brown paper' tell them to do.
- Lower the cover and let the students read the first sentence.
- The next step is let one student to lower the cover.

#### TECHNIQUE A.7. PAST EVENTS:

- i) Topics : -The Simple Past Tense  
-When, Where, How much
- ii) Objectives : -The student is able to tell when, where he bought something.  
-The student is able to tell how much something cost him.
- iii) Estimated time : 15 minutes
- iv) Material needed : Students' property, like his dress, shirt, shoes, books, etc.

- v) Steps : -Model the question: Where did you buy your ... ?
- Model the answer: I bought it/them at Gardena.
- Have the students to work in pairs.
- Walk~~ed~~ around to make sure that they pronounce 'bought' correctly.
- Do the When and How much in the same procedure.
- vi) Variations : -none is worth mentioning.

### B. Realia

The Random House College Dictionary defines realia as n. pl. Educ. objects, as coins or tools, used by a teacher to illustrate everyday living.<sup>4</sup> However, in this thesis realia denotes a group of objects made resembling the out-look characteristics of the real objects, for the purpose of education. They include toys, plastic fruit, 'funny-money', etc.

Realia are very useful because they are more practical than most real objects. When a teacher uses realia in his teaching he does not have to worry about losing them because they are worth much less than the real objects. Take for example a piece of funny money of \$ 10.00: it

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<sup>4</sup> \_\_\_\_\_, THE RANDOM HOUSE COLLEGE DICTIONARY, Revised Edition, New York, 1982, p. 1099.



actually costs the teacher not more than Rp 1.00 to photocopy it.

It is wise to have a good collection of realia. The teacher may buy them at stores or he may make them by using paper, cards, wood, wax. Here is a list of things that can be made:

- clock faces
- different kinds of clothes
- money (by photocopying)
- fruit
- several kinds of household appliances and furniture

#### TECHNIQUE B.1. SHE GAVE ME AN APPLE

- i) Topics : -The Simple Past Tense
- ii) Objective : -The student is able to report what happened in the past by using 'bought, asked to give, gave, lent, offered, borrowed ... from me, took my ..., put his ... on the ...
- iii) Material needed : plastic fruit, toys, plastic or wooden furniture, funny money.
- iv) Estimated time : -15 minutes
- v) Steps : -Group the students into groups of three, it is also possible to have two 'extra-groups' of four.

-Give every group enough realia, say every student gets at least one object.

-Model the dialogue:

A: 'Give me an apple'

B: 'Here you are'

A: (to C) 'She asked me to give her an apple.'

B: (to C) 'He gave me an apple' or 'I asked him to give me an apple and he did'

-Have the students do it.

-Go around to check for accuracy.

### TECHNIQUE B.2. HAVE, HAS AND HAD

- i) Topics : -The Simple present tense, and  
-The simple past tense.
- ii) Objective : -The student is able to compare  
the use of Simple present and  
Simple past tense.
- iii) Estimated time : -10 to 15 minutes
- iv) Material needed : -plastic fruit, toys, funny money,  
furniture and appliances, and  
other realia that the teacher may  
have.
- v) Steps : -Distribute the realia, make sure

that every students gets at least one object.

-Elicit: I have a/an ...

or I have a/an ... and a/an ...

-After a student says the sentence,

ask the class to <sup>h</sup> chorally say:

He/She has a/an ...

-Have them work in groups of three

or four with other objects they

have.

-The next step is collect all the

realia and introduce: Joni had

a/an ... a few minutes ago.

-Have them practice in groups.

I had a/an ....

vi) Variations

: -Introduce the other meaning of

have: I have breakfast at 6.30.

But note that the second sentence

talks about habit while the first

talks about present condition.

-The second variation is go on

with communicative sentences like:

My father had a Harley Davidson

in 1965. I had a lot of shoes

when I was a child.

-For have an <sup>d</sup> has, the teacher can

ask the students to describe whet

their neighbours have: I'd like to introduce my neighbour to you. They are the Achmads. They ....

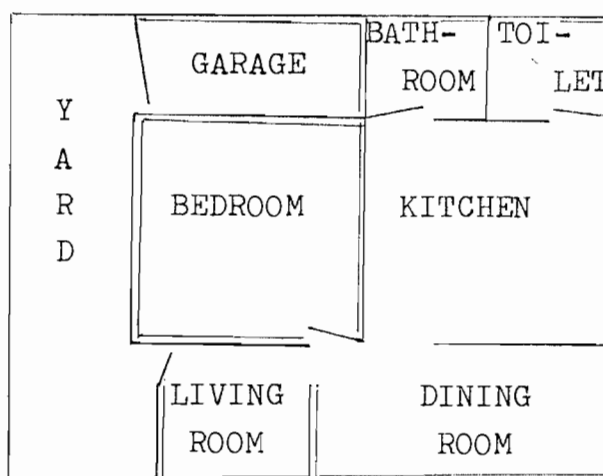
### TECHNIQUE B.3. THE TV IS NEAR THE SOFA

- i) Topic : -Prepositions
- ii) Objective : -The student is able to describe where an object is by using appropriate preposition(s).
- iii) Estimated time : 15 minutes
- iv) Material needed : Household appliances, furniture and fruit.
- v) Steps :
  - Put a toy TV on the table and ask: Where is the TV?
  - Model the answer: It's on the table.
  - Put a toy radio beside the TV. Ask: Where's the radio? Have the students answer chorally.
  - Say: Yes. It's on the table next to the TV.
  - Ask: Where's the TV?
  - Go on with other objects. Go on to work in groups of four or five.
- vi) Variation : -Group the students into groups of four or five first.

- The teacher commands the students to put a TV next to a radio.
- Go on with one of the groups commanding the others: Put the radio on the book.
- Go on with more prepositions: Put the table between the chair and the sofa.

TECHNIQUE B.4. IF I HAD A TV, I WOULD PUT IT HERE

- i) Topics : -Conditional sentences and prepositions.
- ii) Objective : -The student is able to say where he would put something if he had it.
- iii) Estimated time : 15 minutes
- iv) Material needed : -Household appliances, furniture and fruit.
- v) Steps : -Group the students into groups of four or five.  
-Ask them to draw a floorplan of a house.



- Distribute two or three pieces of the realia to each group.
- Tell them that they are family. They are not rich. And they dream of having more property.
- Model: If I had a table, I would put it in the living room.
- Ask the students to repeat the sentence.
- Provide them sight words.
- Have them make their own conditional sentences.

vi) Variation

- a. Instead of working in groups, they can also work in pairs. In this case the teacher needs to photocopy them floorplans to save time.
- b. Other sentences are also

possible in this technique,  
they are:

If I had more money, I would  
have my house rebuilt.

If I had more money, I would  
sell this TV and get a better  
one.

TECHNIQUE B.5. IF YOU GIVE ME A TABLE, I WILL GIVE YOU A  
CHAIR AND A RADIO

- i) Topic : -Conditional sentences, type I.
- ii) Objective : -The student is able to say what  
he will do if someone gives him  
something.
- iii) Estimated time : -15 minutes.
- iv) Material needed : -Household appliances, furniture,  
and fruit.
- v) Steps : -Group the students into groups  
of four or five.  
-Provide each student with at  
least one piece of realia.  
-Tell them that they are going to  
exchange the thing they have with  
their friends' in the same group.  
-Model the conditional sentence:  
'If you give me a chair, I will  
give you a table.'

-Have the students repeat it.

-Tell them to react to the sentence in two ways:

'I think I'd like the table'.  
and, 'Sorry, I don't think I need a table.'



- vi) Variation : a. With the same procedures we can teach 'need', 'can you give/lend me a ...?', 'May I use/borrow/have a ... ?'
- b. With funny money we can have a selling and buying activity:
- 'I'll sell the chair if you pay me Rp 2,000.00.'
- 'What will you give me if I pay Rp 3,000.00.'
- 'If you pay me Rp 5.000.00, you'll get ...'.



TECHNIQUE B.6. THERE IS .../THERE ARE ...

- i) Topic : -There is/there are
- ii) Objective : -The student is able to mention the existence of something by using the introductory subject there.
- iii) Material needed : -any kinds of realia with various quantity.
- iv) Estimated time : 15 minutes.
- v) Steps : -Put all the realia into a big box, but make sure that most of them can be seen from the top.
- Put several pieces of the realia and introduce there is/there are ... on the table.
- Practice the sentences with the students.
- Ask them to walk past the box, look into it and remember as many things as possible. Then get back to their seats and write their own sentences with there is/there are.
- Ask: What can you see, and list them on the board.
- Ask: how many are there?

- Check it by getting the thing out of the box.
- vi) Variations : a. Put all the realia on the table and have the students write the sentences.
- b. With the above procedure, bring the students into a building that they have not seen/entered into, and ask them to write as many sentences as they can.

#### TECHNIQUE B.7. MY AND MINE

- i) Topic : -Possessive adjectives and Possessive pronouns.
- ii) Objective : -The student is able to use ~~possessive~~ possessive adjectives and possessive pronouns in the right place.
- iii) Material needed : -household appliances, furniture, etc.
- iv) Estimated time : 15 minutes
- v) Steps : -Group the students into groups of four or five.
- Provide them with enough realia.
- Tell them that the realia are theirs.
- Model: This is my ... or these are my ....

- Have them to say the sentences to their friends in the group.
- Take an object from a male student and say: This is his ...
- Have them do this for several times.
- Go on with her, our, their, (if possible its)
- Model: This is my ...  
Where is yours?
- Have them do this.
- Go on with his, hers, ours, theirs, mine.

vi) Variation

- a. with real objects.
- b. Collect the objects as soon as they have learnt which is theirs.  
Ask one student to come to the teacher's table and ask him/her:  
Which is yours?  
Answer: This one is mine.  
Go on with other students.

C. Pictures

Pictures are obtainable from various sources, among them are: newspapers, magazines, calenders, advertisements, books or dictionaries. For special purposes, teachers can

take photographs of certain types of objects for example: pictures of different kinds of places: hospitals, post offices, restaurants, supermarkets or department store, schools, banks etc. It is very useful to have a good collection of pictures for the purpose of teaching. These pictures are then classified and kept in different folders. To avoid being damaged the teacher might want to cover them with plastic and harden them with cards.

TECHNIQUE C.1. SHE GOES TO MARKET EVERYDAY

- i) Topic : The Simple Present Tense.
- ii) Objective : The student is able to express ideas about one's habits or facts.
- iii) Material needed : Pictures of people like a picture of Ronald Reagan, a picture of a farmer etc., pictures of places like a picture of a farm, a picture of an office etc.
- iv) Estimated time : 15 minutes
- v) Steps : -Put up a picture of Ronald Reagan and a picture of Washington D.C. Ask the students questions to check whether they know what the pictures are.  
-Model: Ronald Reagan lives in Washington D.C.

- Do it with the other pictures.
- Elicit simple words like live, work, like, go, come from, teach, study, etc.
- Put up pictures in 'pairs', and have the students do it.
- Put up all the pictures and ask them to write sentences.

vi) Variation : Give the pictures to the students and ask them to write sentences in groups of four or five.

#### TECHNIQUE C.2. THEY WENT TO SINGAPORE LAST YEAR

- i) Topic : The Simple Past Tense
- ii) Objective : The student is able to tell about past events with the help of pictures.
- iii) Material needed : Flash cards with sight words on them, picture of people doing something.
- iv) Estimated time : 15 minutes
- v) Steps :
  - Put up the sight words of adverbials of past time like: 1978, last year etc.
  - Put up pictures on the left side of the sight words.

-Model: Mrs. A went to Singapore last year.

-Ask them to make their own sentences.

-Correct errors.

- vi) Variation : Put up a list of past forms.  
Have the students work on them.  
They may do it with or without relating them to the pictures.

### TECHNIQUE C.3. HE IS HANDSOME

- i) Topics : -To be and adjectives/nouns
- ii) Objective ; -The student is able to describe an object or a person by supplying adjectives/nouns.
- iii) Material needed : Pictures of people, buildings, and other objects
- iv) Estimated time : -20 minutes
- v) Steps : -Put up a picture of an actor  
-Say: He is Roger Moore  
He is handsome.  
-Ask the students to give more adjectives or nouns: an actor, about 50, tall etc.  
-Go on with other pictures.  
-Go on with negative statements  
-Go on with interrogative.

- vi) Variation : a. Put two pictures at a time and elicit. He is handsome and she is beautiful. or: Roger Moore is tall but Ateng is short.
- b. When doing the interrogative ask the students to ask questions to their friends.
- c. Put up 5 or 6 pictures and let them ask questions in pairs.

#### TECHNIQUE C.4. HE IS WEARING A BLACK SUIT

- i) Topics : -The Present Continuous Tense
- ii) Objective : -The student is able to write/say what a person is doing or what people are doing.
- iii) Material needed : Pictures of "event" like a man carrying a suitcase, people playing football etc.
- iv) Estimated time : 20 minutes
- v) Steps : -Put up a picture and say: He is wearing a black suit.
- Put up another picture and ask the students to say something on it.
- (a sight word is recommended to accompany every picture)

-Go on with: He is not wearing a blue suit, or They are not playing basket ball.

-Go on with: Is he wearing a black suit?

-In this phase it would be better not to show the picture to the class but hold one and say: "It's a man."

Let the class guess:

'Is he wearing a black suit?

Is he wearing black shoes?

- vi) Variation : a. pair work  
b. group work



#### TECHNIQUE C.5. HE IS TALLER THAN HER

- i) Topic : -Comparative degree of adjectives
- ii) Objective : -The student is able compare one object with another by using comparative degree of adjectives
- iii) Material needed : -Pictures of people or pairs of objects like: a tall man and a short woman, an expensive car and a cheap one, etc.
- iv) Estimated time : -20 minutes
- v) Steps : -Put up a pair of picture, say of



a tall thin man and of a short  
fat woman:

Model: The man is taller than the  
woman.

-Provide the students with:

thin - thinner on a flashcard or  
the blackboard. Lead them to say  
The man is thinner than the woman.

-Go on with other adjective, like:  
expensive, cheap, light, heavy,  
'big, small, etc.

- vi) Variation : a. Followed by group work  
b. Give the students the adjectives  
before hand.  
c. Compare different objects:  
A book is more important than a  
watch.

#### TECHNIQUE C.6. HE IS THE TALLEST

- i) Topic : -The superlative degree of  
adjectives
- ii) Objective : -The student is able to compare an  
object with the others by using  
the superlative degree of  
adjectives.
- iii) Material needed : -Pictures of people or things; it  
would be better to use a picture

of a football team, a family,  
motorcycles, etc.

- iv) Estimated time : -15 minutes
- v) Steps : -Put a picture on the blackboard.  
Let the students look at it.  
Ask them: who is the tallest?  
-Model the answer: This man is  
the tallest.  
-Ask the students to repeat the  
sentence.  
-Ask another questions: Who is the  
fattest?  
-Go on with thinnest, shortest,  
most beautiful, etc.  
-Go on with other pictures.

#### TECHNIQUE C.7. THERE ARE THREE WOMEN

- i) Topic : -There is  
-There are
- ii) Objective : -The student is able to name how  
many people or things there are  
in a picture.
- iii) Material needed : -Pictures of streets, shops,  
supermarkets and department  
stores etc.
- iv) Estimated time : -15 minutes

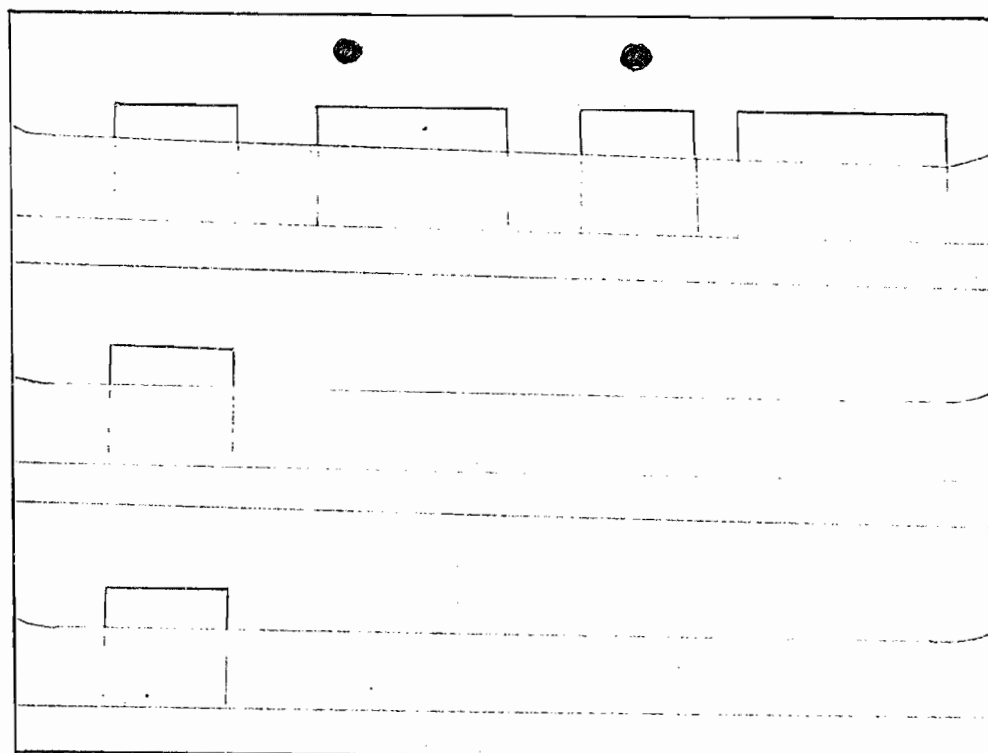
- v) Steps : -Group the students into groups of four or five.
- Give each group a picture. Ask them to write four sentences about the picture. Provide them with sight-words for each picture: cars, men, women, motor cycles, etc. Tell them to write with there is or there are.
  - (To control the language the teacher may want to limit the kinds of the pictures and have three pictures photocopied into three respectively).
  - When they are done, ask them to get another picture from the other groups.
  - Go over the pictures with the class.
  - Let them to correct their own errors.

#### D. Cards

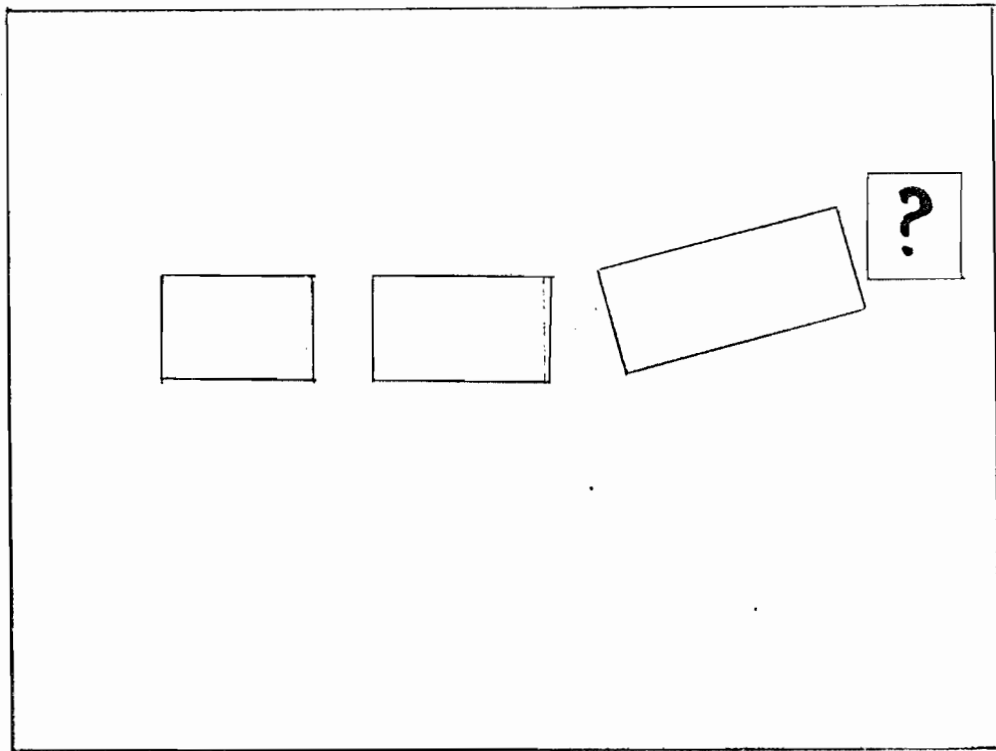
This groups includes flashcards and playing cards. Both are very practical. Flashcards show patterns clearly. They are, like the playing cards, not costly. Flashcards

may hold words, phrases sentences, or even a paragraph. They ~~be~~ contain a simple symbol as well. Flashcards can be used for presenting, drilling, communicating or testing the language.

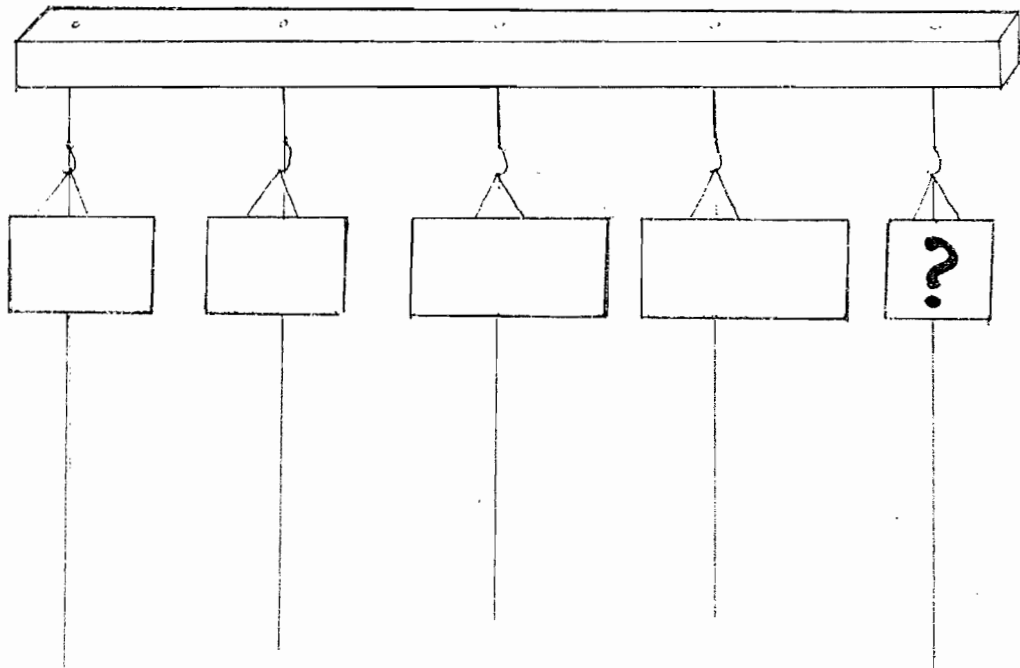
To use them properly, we can use them together with a pocket chart, a flannel board, a string chart or by themselves. The following is a picture of a pocket chart, a flannel board, and a string chart.



a pocket chart



a flannel board

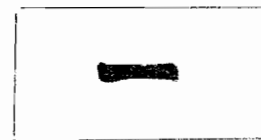
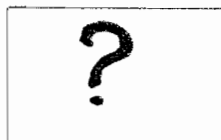


a string board

Flashcards can be stucked on blackboards too. To do so we need masking tape.

TECHNIQUE D.1. CONVERT A POSITIVE SENTENCE INTO A NEGATIVE OR INTERROGATIVE

- i) Topics : -Negative sentences  
-Interrogative sentences
- ii) Objective : The student is able to change a positive sentence into a negative or an interrogative one.
- iii) Material needed : Two flashcards, one with a negative symbol, and the other with a question mark.



- iv) Estimated time : -depends on the need.
- v) Steps : -Read the positive statement.  
-Show the student the negative symbol flashcard.  
-Model the negative sentence slowly and clearly.  
-Read another positive statement  
-Ask the students to convert it into negative by showing them the negative sign.  
-Go on for several sentences.

-Go on with individual responses and followed by classical responses.

-Go on with students initiating the positive.

-Go on with interrogative.

-When they are capable of producing the negative and interrogative quite well, have them do it freely, like this:  
Andi works hard.

Does Andi work hard?

Ani sleeps late.

Ani does~~n~~ot sleep late.

#### TECHNIQUE D.2. PUT THE ADVERB AT THE RIGHT PLACE

- i) Topics : -Adverbial of place  
-Adverbial of time
- ii) Objective : -The student is able to put adverbs of place and adverbs of time at the right place.
- iii) Estimated time : -20 minutes
- iv) Material needed : -Flashcards with words on them.  
- chart
- v) Steps : -Prepare sentences at home.  
Each phrase of the sentence is written on a card.

- Scramble the cards and ask the students to arrange them in order.
- During this phase, let them correct their friends.
- Do it several times
- Conclude the place of the adverbs
- Put up three adverbs of place and ask them write sentences
- Put up three adverbs of time and ask them to write sentences.
- Combine those cards in pairs and ask the students to make their own sentences.

vi) Variation : -Group work

#### TECHNIQUE D.3. WHAT IS THE PLURAL FORM

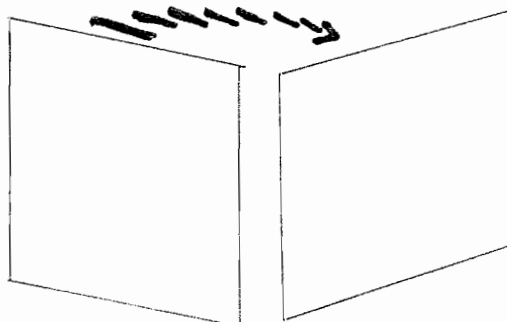
- i) Topic : Nouns
- ii) Objective : The student is able to find the plural form of a noun.
- iii) Estimated time : 10 minutes
- iv) Material needed : -Flashcards with singular nouns on one side and the corresponding plural on the other.
- Flash cards with plural forms that correspond to the singular nouns of the first set of cards



- Pocket cards
- v) Steps
- : -Tell the students that they have to provide the plural forms of the singular nouns, that all they have to do is find a corresponding plural form and match it to the singular one.
  - Put one singular form in the pocket chart
  - Ask one student to voluntarily come to the table and choose a correct plural form and put it on the right side of the first card.
  - If they find it too difficult they can simply turn the singular card over and see the answer for themselves. However, they still have to put the plural on the right.
  - Go over the meanings and pronunciation.
- vi) Variation
- : This technique can be used for:
    - past form of verbs
    - comparative and superlative degree of adjectives and adverbs
    - prepositions, like: in the morning.

TECHNIQUE D.4. REPORTED SPEECH

- i) Topic : Reported speech
- ii) Objective : The student is able to report a direct statement
- iii) Estimated time : 20 minutes
- iv) Material needed : flashcards and a pocket chart
- v) Steps : a. Preparation
- Prepare direct sentences on flashcards
  - The direct statements should be between quotation marks.
  - Prepare: He said on flashcards which have a different colours from that of the statements
  - Prepare: She John Anne  
Budi They
  - Prepare: that he she they
  - Write at the other side of the direct verb phrase the indirect verb phrase.



## b. Presentation

-Put a "complete" direct statement on the chart:

He said, " I am tired."

-Model the answer clearly by:

i) reading the sentence once.

ii) taking away the third card and replacing with the that card.

iii) explaining that I is actually He, and replace the I card with a he card.

iv) turning the verb phrase over ( am = was )

-Do it again with she.

-Let the students do the third, the fourth etc.

-The last phase is let them write the answer on their exercise books, then check them together.

-Go on with Questions, interrogative, and commands

TECHNIQUE D.5. HEARTS, CLUBS, SPADES AND DIAMONDS

- i) Topic : -any
- ii) Objective : The student is able to write a sentence with a given word.
- iii) Estimated time : 20 minutes
- iv) Material needed : -flashcards with words on them  
In this case, the choice of words on the topic namely what the teacher wants the students to practice.  
-10 sets of playing cards.
- v) Steps : a. Preparation:  
-Prepare words that we want to the students to practice.  
Write them on flashcards.  
-Sort the playing cards by taking away all the Aces, twos, Kings, Queens, Jacks, and Tens. These cards not be used.
- b. Practice:  
-Group the students into groups of four or five.  
-Tell them the rules of the game:  
i) a heart means a statement.

ii) a club means a question.

iii) a spade means a negative statement.

iv) a diamond means a command.

v) When they get a 6, they have to write a sentence consisting six words.

vi) Therefore when they get a 6 of heart, they have to write a positive statement consisting six words by using the word they have.

- Provide each group a set of cards and each student 4 words.
- Have them shuffle the cards, and every student draw a card.
- Let them write their sentence.
- When everybody is finished, ask them to read their sentence to the group.
- The group will ask questions or correct the sentence.

-Go on with other words.

-Ask them to exchange words.

#### TECHNIQUE D.6. TASK CARDS

- i) Topic : Command.
- ii) Objective : The student is able to react to a command.
- iii) Estimated time : 15 minutes
- iv) Material needed : Task cards (these cards contain commands typed on them, one card one command)

Go to the  
blackboard.

Stand up.

- v) Steps : a. Preparation:
  - prepare at least 25 task cards at home.
- b. Presentation:
  - Give the cards to the students who sit on the left of each desk. Keep the cards facing down (unreadable)
  - Tell them that the person who has the card should read it

clearly, and the person who does not have a card has to react to the card.

- The person who does not have a card is not allowed to read it.
- Give them a few minutes to carry out this task.
- Collect all the cards and redistribute them to the students who sit on the right. Make sure that they get a different card.
- Go on this activity for four or five times.

Note: The class is going to be very noisy. Let them laugh or speak, but they have to carry out the task.

### E. Paper

Slips of paper are very practical when we want the students to practice arranging sentences. These slips are also used to hold more information, they do better than cards.

#### TECHNIQUE E.1. IF YOU HEAT ICE, IT CHANGES INTO WATER

- i) Topic : Conditional sentences, type 1.

- ii) Objective : The student is able to complete a conditional sentence.
- iii) Estimated time : 20 minutes
- iv) Material needed : Slips of paper
- v) Steps : a. Prepare conditional sentences.  
Cut each sentence into two right between the clauses.
- If you heat ice,
  - it changes into water.
  - Type at least 12 sentences.  
24 is better. Get 7 copies of each. Bundle the 12 main clauses in a group. So, we have 8 bundles of 12 or 24 main clauses and 8 other bundles of sub-clauses.
- b. Presentation
- Group the students into groups of 6 or 7.
  - Give each student two main clauses and two sub-clauses.
  - The students take turn reading their clauses. When a student is reading the rest are to listen and try to match their clauses to the clause read.
  - Ask them to write the complete



sentences.

-Panel their answers.

- vi) Variation : a. Use conditional type II, and  
type III.  
b. Pair work.

TECHNIQUE E.2. WHEN DID YOU BUY THE ROLLS-ROYCE

- i) Topic : -Simple Past Tense  
ii) Objective : -The student is able to ask about  
past events.  
iii) Estimated time : 20 minutes  
iv) Material needed : Paper with a summary of one's past  
activity.  
v) Steps : a. Preparation  
-Type a summary of people's  
past activity: e.g.:

RINGO STAR

1965-bought a Rolls-Royce

1966-bought a house in

Beverly Hill

June 1967-got married

April 1968-went to Seattle

etc.

-Get 4 copies of each

-Type questions for the above  
information: e.g.

When did you get married?

b. Presentation

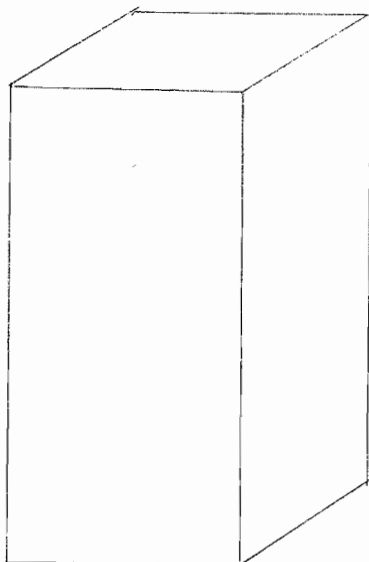
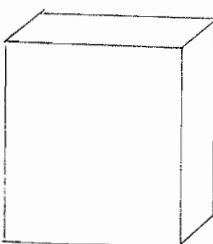
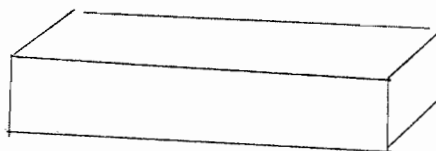
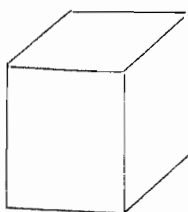
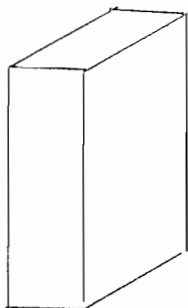
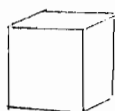
- Give the students who sit on the right the resume, and who sit on the left the questions.
- Ask them to work in pairs.
- When they ask questions they have to jot down the answers.
- When they are finished, ask them to switch role but get another set of data and questions.
- Go on 4 or 5 times.

F. Rods

Rods can be used to represent people, animals, things or even ideas. A lot of teachers find them helpful. With a little imagination they help the students learn better, see clearer and organize word order more correctly.

However, it is not easy to buy plastic or wooden rods in Indonesia. The only way out is make them or have them made. All we need is wood and paint of different colours.

These are the shapes of an ideal set of rods:



Rods can be used independently or together with flashcards.

TECHNIQUE F.1. GIVE ME A BLUE ROD, PLEASE

- i) Topics : Request and colours
- ii) Objectives : -The student is able to request for something.  
-The student is able to react to a request
- iii) Estimated time : 20 minutes
- iv) Material needed : Rods
- v) Steps : -Model the dialogue:  
A: "Give me a blue rod, please"  
B: "Here you are."  
-Ask them to repeat the sentences  
-Group the students into groups of 5 or 6.  
-Provide each group rods of different colours.  
-Let them do it for 4 or 5 times.
- vi) Variation : a. Practice: two blue rods.  
b. Practice: a blue rod and a red one.

TECHNIQUE F.2. THE BLUE ROD IS NEXT TO THE GREEN ONE

- i) Topic : Preposition
- ii) Objective : The student is able to name where an object is by using appropriate preposition(s).
- iii) Estimated time : 20 minutes

- iv) Material needed : Rods
- v) Steps : -Model: "The blue rod is next to the green one: "by pointing to the blue rod and then the green one which are placed side-by-side on the table.
- Ask them to repeat the sentence
- Ask them to practice the question: "Where's the blue rod?"
- Go on with: between, on, under, among, behind, at the front of etc.
- Group the students into groups of 5 or 6.
- Have them arrange the rods and ask questions to their friends in the group.

### TECHNIQUE F.3. IT IS BLUE

- i) Topic : Colours
- ii) Objective : The student is able to name the basic colours
- iii) Estimated time : 10 minutes
- iv) Material needed : A set of rods.
- v) Steps : -Ask: "What colour is it?"
- Model the answer: It's blue.

- Show the student a red rod, and ask: "What colour is it?"
- Let them answer.
- Go on with other rods.
- Group them into groups of 4 or 5.
- Provide them rods and ask them to do the dialogue.

- vi) Variation : a. If the students know most of the colours, the teacher can hide a rod and ask questions. Let the students guess:
- Is it a blue rod?
- Is it a red rod?
- b. Go on with colours in the classroom

#### TECHNIQUE F.4. IT IS A BLUE BOOK

#### IT IS A GRAMMAR BOOK

- i) Topic : Modifiers
- ii) Objective : The student is able to modify a noun by supplying an adjective or a noun.
- iii) Estimated time : 15 minutes
- iv) Material needed : A set of rods, several books, pens, two board markers
- v) Steps : -Show the students a green book and say, "It's a green book".

- Show them a black pen and say,  
"It is a black pen".
- Ask "What's this?" while showing  
them an article.
- Go on for 5 or 6 articles.
- Next, ask "What's this while  
holding a grammar book.
- Lead them to say, "It's a grammar  
book."
- Show them a board marker.
- Explain that board is a noun but  
green is an adjective.
- Arrange the rods in the following  
order:



It is a red book

It is a grammar book



TECHNIQUE F.5. CAN YOU TELL ME WHERE THE BANK IS?

- i) Topic : -Noun clause
- ii) Objective : -The student is able to convert a direct-question-construction into a noun clause construction.
- iii) Estimated time : -20 minutes
- iv) Material needed : Rods
- v) Steps : -Say, "Listen," where is the bank?"  
Put a rod to represent each word:  
Where is the bank?  
-Repeat the same procedure with post office and police station.  
Note that police station or post office is represented by a rod.  
-Say "Can you tell me," then  
"Can you tell me where the bank is?  
Put a rod for each word. Note that where is represented by a rod of the same colour as the previous one, and so is is, the, or bank.  
-Parallel the two series of rods and show them the difference.



?

CAN YOU TELL ME WHERE THE BANK IS ?

?

WHERE IS THE BANK ?



## Chapter V

### AUDIO AND AUDIO VISUAL AIDS

There are two categories. The first is audio cassettes and the second is visual one. Audio cassettes are meant for building the students' listening skill. However, they are very useful for teaching grammar.

#### A. Audio Cassettes

When we examine the content of audio cassettes available, we can group them into 4 sub-groups. They are: Those that contain:

1. reading texts,
2. dialogue and phrases,
3. songs and
4. jazz chants

Cassettes that contain reading texts are the "New Concept English" by L.G. Alexander. The series consist of First Things First, Practice and Progress, Developing Skills, and Fluency in English.

#### TECHNIQUE A.1. ONE MAN IN A BOAT

- |     |           |   |  |
|-----|-----------|---|--|
| i)  | Topec     | : | Gerund   |
| ii) | Objective | : | The student is able to use gerunds at the appropriate place. |

- iii) Estimated time : 20-25 minutes
- iv) Material needed : L.G. Alexander is cassette of "Practice and Progress" unit 20 (p. 51) and a cloze of the passage by omitting all the gerunds.

#### ONE MAN IN A BOAT

... is my favourite sport. I often fish for hours without ... anything. But this does not worry me. Some fishermen are unlucky. Instead of ... fish, they catch old boots and rubbish. I am even less lucky. I never catch anything - not even old boots. After ... spent whole mornings on the river, I always go home with an empty bag. 'You must give up ... !' my friends say. 'It's a waste of time.' But they don't realize one important thing. I'm not really interested in .... I am only interested in ... in a boat and ... nothing at all!

- v) Steps : -Distribute the text.
- Tell them that they have to fill in the blanks with words by listening to the recordings.

- Play the cassette and have them listen. They are not allowed to write in this phase.
- Play the recording the second time and let them write.
- Play the recording the third time (and the fourth if needed)
- Check the answers
- Go over the rules.

The Streamline English Series have both texts and dialogues. Although they are in the form of dialogue these series are developed on the structural line. They are very structural.

Each unit is accompanied by a picture or pictures which help to set the situation. Meant for courses, these series are accompanied also by Teacher's Books. In these books both the lesson and suggestion of how to teach are printed side-by-side. Teachers who have experimented these series complain that the listening takes too much time, and that the steps are boring.

However, if we want to use them we should feel free not to follow the steps and instead we can simply adapt them to our classroom needs.

TECHNIQUE A.2. ARMY CAREERS OFFICE

- i) Topic : -Will have to, and had to
- ii) Objective : The student is able to use will have to and had to appropriately.
- iii) Estimated time : 20-25 minutes
- iv) Material needed : Streamline English Departure's cassette and the dialogue which has been retyped by omitting all the target phrases. The picture is still needed.

## ARMY CAREERS OFFICE

Sergeant Good morning. Are you the new cleaner?

Briggs No. I'm not. I want to join the army.

Sgt. What! You! In the army?

Briggs Yes. I want to be a soldier. This is the Army Careers Office, isn't it?

Sgt. Well ... er ... yes. Sit down ... sir.

Briggs Thanks.

Sgt. Now why do you want to be a soldier? Mr. ... Mr. ...

Briggs Briggs ... Tommy Briggs.

Well, I saw the 'ad' on television

last night and it looked nice  
... holidays ... money ... girls  
... pension ... travel.

Sgt. I see. Yes, it's a good life  
in the army ... it's a man's  
life.

Briggs Ah!

Sgt. Now, have you got any  
questions?

Briggs Yes ... \_\_\_\_\_ a haircut?

Sgt. A haircut. Oh yes, you  
\_\_\_\_\_ a haircut ... and wear  
a uniform.

Briggs A uniform!

Sgt. Oh yes. And you \_\_\_\_\_  
orders. But you \_\_\_\_\_ the  
toilets, you know. I \_\_\_\_\_  
clean the toilets.

Briggs What about the work?

\_\_\_\_\_ I \_\_\_\_\_ hard?

Sgt. Oh yes. You \_\_\_\_\_ hard  
... but all the girls like a  
man in uniform, you know.

Briggs And what about promotion?

Sgt. Oh yes. There are a lot of  
opportunities. Perhaps you'll  
be a general one day.

Briggs O.K. I'd like to join.

Sgt. Yes, sir. Just sign your  
name here.

Briggs. There you are ... Tommy  
Briggs.

Sgt. Briggs!

Sgt. Shut up. Stand up. Straight.  
Now, quick march. Left ...  
right ... left ... right ....



- v) Steps : -Distribute the text.  
 -Play the recording twice  
 -Play it the third time and let them write the missing phrases  
 -Play it again if needed.  
 -Check the answers  
 -Go over the pattern
- vi) Variation : a. When finished, ask them comprehension questions to elicit the new structure.  
 b. A friend is going to join the army in your country. What will he have to do? What won't he have to do? Write six sentences.

There are a lot of songs that can be made used of when we teach grammar. Various folk songs are for sale in cassette stores. However there are, at least, three collections that are especially meant for teaching:

1. Famous British and American songs by Mario Papa/Giuliano Iantorno. This cassette is accompanied by a book published by Longman Group Ltd.
2. "Pedagogical Pop" a programme broadcasted by BBC London. This programme is 15 minute-long. It explains the words or expressions used in pop songs.
3. A collection of songs in The Cambridge English Course. The songs in this collection are based on the structure



taught in the lesson.

TECHNIQUE A.3. BRIGHTON IN THE RAIN

- i) Topic : Present Perfect Tense
- ii) Objective : The student is able to use present perfect tense.
- iii) Estimated time : 20 minutes
- iv) Material needed : A cassette of the Cambridge English course and a cloze.

BRIGHTON IN THE RAIN

I ... to Athens and I ... Rome.

I ... the Pyramids in picture books at home.

I ... across the sea or ... inside a plane.

I ... my holidays in Brighton in the rain.

I ... foreign food or ... in a foreign bar.

I ... foreign girl or ... in a foreign car.

I ...\*to find my way in a country I don't know.

I ... just where I am and where I'll never go.

I ... travel books by writers who ... to Pakistan.

I ... people telling stories of adventures in Iran.

I ... TV documentaries about China and Brazil.

But ... abroad myself; it's making me feel ill.



- iv) Material needed : -Famous British and American Songs' cassette and a text.

IF YOU'RE HAPPY

If you're happy and  
you know it clap your hands 2x

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

Replace: (1) clap your hands with:

(2) clap your fingers,

(3) slap your legs,

(4) stamp your feet

(5) Say O.K.

(6) Do all five.

- v) Steps : -Distribute the text and play the cassette  
-Sing the song together  
-Sing the song together and react the commands  
-Sing the song and ask a certain student to react to the song

Jazz chants are introduced and developed by Carolyn Graham. They chatty repetition of American English. They help build grammar and intonation in a clear situation. They also sound humorous.

TECHNIQUE A.5. EASY SOLUTIONS

- i) Topic : The Simple Present Tense  
(Present condition) and suggestions
- ii) Objectives : -The student is able to express  
present conditions  
-The student is able to suggest  
something in a simple way.
- iii) Estimated time : 20-25 minutes
- iv) Material needed : A cassette by Carrolyn Graham  
entitled: Jazz chants and a text.

EASY SOLUTIONS

Gee, I'm hungry!  
Have a sandwich.

Gee, I'm angry!  
Calm down.

Gee, I'm sleepy!  
Take a nap.

Gee, it's chilly in here!  
Put on a sweater.  
Open a window.

I've got the hiccups!  
Drink some water

My nose itches.  
Scratch it.

My feet hurt.  
Sit down for a while.

My shoes are tight.  
Take them off.

I have a tootache.  
Go to the dentist.

I have a headache.  
Take some aspirin.

I'm lonely.  
Call up a friend.

I'm bored.  
Go to a movie.<sup>1</sup>

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<sup>1</sup>Graham, Carolyn, Jazz Chants, Oxford University Press, New York, 1978, p. 53.

- v) Steps : -Explain the expressions
- Play the recording and have the students listen.
  - Listen and repeat
  - The teacher "complains" and the students suggest the solution
  - Divide the class into two groups and ask one group to complain and the other to suggest the solution
  - Pair work
  - The teacher acts the chant out while the students suggest solution.
  - Have pairs of students to act it out.

### B. English by Radios

For advanced students we can recorded the news from BBC London, ABC Melbourne or Voice of America (VOA). To help comprehension it is possible to record both the Indonesian version of the news and the English one. VOA has also a special programme called "Special English" in which the news uses very simple English and is read very slowly.

The following is a list of the three broadcasting station:

NAME	CODE	TIME	WAVE
Radio	"This is Radio	17.00-02.00	WIT 5995
Australia	Australia, The	15.00-02.00	WIT 6045
	Overseas	04.00-05.00	WIT 6035
	Service of ABC"	19.30-03.30	WIT 6080
		07.00-15.30	WIT 21680
	"Inilah Radio	17.00-21.00	WIT 11705
	Australia, di-	07.00-08.00	WIT 11855 &
	pancarkan dari		
	Melbourne	18.00-21.00	WIT 9640
	Australia"	06.00-07.00	WIT 11855 &
			15365
British	"This is London	Almost any time	25650
Broadcasting	calling Asia"	of the day	21710
Corporation			21550
(BBC)			17880
			17790
			15310
			15360
			15070
			15435
			11955
			11750
			etc.

NAME	CODE	TIME	WAVE
	"Inilah BBC	07.15-07.30 WIT	11865
	LONDON"		9825
			9580
			7180
			6080
		20.00-20.30 WIT	17695
			11910
			6050
			3915
Voice of	"This is the	05.00-07.00 WIT	26000
America (VOA)	Voice of America"		21460
			17820
			9770 etc.
		07.00-11.00 WIT	21540
			17740
			7115 etc.
		18.00-22.00 WIT	21615
			15160
			6110 etc.
		20.00-02.00 WIT	15395
			15205
			9760 etc.
	"Inilah suara	05.30-06.30	17780
	America."		15215 &
			11805

NAME	CODE	TIME	WAVE
		18.00-19.00	WIT
			15250
			11930
			9630
		21.00-22.00	
			15425
			9730
			6030

Besides this both ABC and BBC broadcast English lessons for Indonesian students too. ABC's books are published by PT Sinar Harapan and BBC's by PT Gramedia. The BBC's lessons are also accompanied by cassettes among them are:

1. Follow Me - a functional course
2. The Sadrina Project - English for travelling
3. People You Meet - rather structural
4. Getting on in English
5. Aftermath, etc.

### C. Audio-Visual Aids

Let us now have a quick look at video cassettes. It is not easy to obtain video cassettes for teaching American English, on the other hand there are three sets of British English ones. They are all produced by BBC London. They are:

1. Follow Me - 8 cassettes



2. People You Meet - 2 cassettes

3. The Sadrina Project - 2 cassettes

Some very rich schools which have Video-Cassette-Player machines are suggested to buy either Follow Me or People You Meet or both.

#### TECHNIQUE C.1. WHOSE IS IT

- i) Topic : Possessive pronouns
- ii) Objective : The student is able to use possessive pronouns
- iii) Estimated time : 20 minutes
- iv) Material needed : A Follow cassette and a text of the dialogue:

Woman : May I have my coat,  
please?

Attendant: Which one is it, Madam?

Woman : That one.

That one's mine.

Attendant: This one?

Woman : No. That coat isn't mine. Mine is the one next to it.

Attendant: Here's your coat, Madam. And is this yours? This umbrella?

Woman : No, it isn't.

Attendant: Oh, dear! Whose is it?

Woman : Don't worry.

I think it's my husband's  
umbrella. John! Is  
that your umbrella?

Husband : Yes, it is.

Woman (to

Attendant): It's all right. It's  
his

- v) Steps : -Review the forms of possessive  
adjectives and possessive pronouns  
-Play the cassette, only the part  
of the dialogue  
-Play again  
-Have the students memorize the  
dialogue  
-Role play it

Extra laboratory work turns out to be very useful.  
Most students will enjoy watching the video or other  
"educational" films like "The Sound of Music", "The Highway  
to Heaven" (TV series) etc.

## Chapter VI

### TEACHING GRAMMAR THROUGH ACTIVITIES

There are, at least, three kinds activities that are really beneficial to the teaching of grammar. They are:

1. "The Cocktail Party Game"
2. "Interview the big-shots" and
3. "Surveys"
4. "Grammar Through Conversation"
5. "Bingo"

#### TECHNIQUE VI.1. THE COCKTAIL PARTY GAME

- i) Topic : Question-word Questions
- ii) Objective : The student is able to ask questions
- iii) Estimated time : 35 minutes for 20 students
- iv) Material needed : a table of activities

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NO.	ADDRESS	AGE	BORN WHERE	WHEN	FAVOURITE TEACHER	NOTE
-----	---------	-----	---------------	------	----------------------	------

---

And a list of questions to ask

- 1) What's your name?  
(even though they may have already known each other)
- 2) What's your address?
- 3) How old are you?
- 4) Where were you born?
- 5) When were you born?
- 6) Who is your favourite teacher?

\*Cultural notes is needed, that is when these questions are likely to come into use.

v) Steps

: -Group the students into two.

Each group consists of about 20 students

-Bring them to the hall

-Let them ask questions and jot down the answers.

-While they are doing this, the teacher walks around and "Steal" some of their answer, like:

- 15 Solo Street

- 5 October 1967

- Mr. Tono etc.

-The teacher goes back to the class room and write questions for group A:

e.g.: Who lives at 15 Solo Street?

Who likes Mr. Tono very  
much? etc.

-When the students are finished,  
bring them back to the class  
room and go over the questions.

### TECHNIQUE VI.2. INTERVIEW A BIG-SHOT

- i) Topic : Tenses
- ii) Objective : The student is able to ask and answer questions.
- iii) Estimated Time : 25 minutes
- iv) Material needed : paper
- v) Steps : a. -Prepare, at least, 20 names of world or national importance: Ronald Reagan, B.J. Habibie, Cory Aquino, etc. Write these names on a piece of paper of 7 x 15 cm.  
-Prepare a list of activities in Simple Past Tense, Present Continuous Tense and Present Future Tense. e.g.:
  - 1) went to Manila last week
  - 2) is going to hold a press conference tomorrow morning
  - 3) is presiding a meeting etc.
 Write at least 3 statements on brown paper.

- b. -Distribute the names to the students who sit on the night. Tell them that they are the big-shots.
- Tell them to choose what activities they did (at least 3), are going to do (at least 2) and are doing (at least 1)
  - Ask them to write the sentences down
  - Ask the students on the left to write 3 questions:
    1. What did you do last week?
    2. What are you going to do?
    3. What are you doing?
  - These questions do not sound natural but they are of the students' level.
  - Have them interview each other.
  - When they are done, have them exchange role.
  - When all is done, have them write a report: Me. went to Manila last week and he is going to ... etc.

TECHNIQUE VI.3. SURVEY

- i) Topic : Simple Present Tense (Interrogative)  
and Quantity words
- ii) Objective : The student is able to ask about  
habits
- iii) Estimated time : 25 minutes
- iv) Material needed : paper
- v) Steps : a. Prepare a list of questions:  
-Do you sleep late?  
-Do you pick up your nose when  
nobody's looking?  
-Do you eat out? etc.  
These questions should sound  
funny.  
-Do you talk to yourself.  
-Do you sing in the bath.  
Write at least 20 questions  
b. -Ask the students to choose 3  
out of the questions.  
-Ask them to draw a table like  
this:

---

SLEEP LATE    EAT OUT    PICK UP NOSE

---

-Ask them to ask the questions to as many students as possible and jot down how many do this or that, for example:

---

SLEEP LATE    EAT OUT    PICK UP NOSE

---



---

                  means yes,                    means no.

-When all is ready, ask them to conclude the results:

\*All of us .....

\*Most of us .....

\*50% of us .....

\*Few of us .....

\*9 out of 15 students .....

\*All but one of us .....

\*None of us .....

#### TECHNIQUE VI.4. GRAMMAR THROUGH GUIDED CONVERSATION


- i) Topic : -any
- ii) Objective : -depends
- iii) Estimated time : -usually 20 minutes



I	}	was	working.
He			
She			
It			
We	}	were	
You			
They			

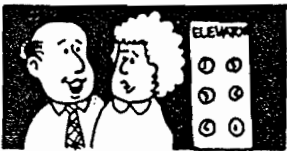
## THE BLACKOUT

Last night at 8:00 there was a blackout in Centerville. The lights went out all over town.



A. What was Doris doing last night when the lights went out?

B. She was taking a bath.



A. What were Mr. and Mrs. Green doing last night when the lights went out?

B. They were riding in an elevator.

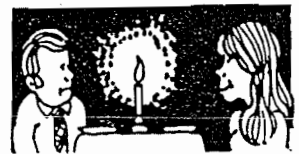
Ask about these people.



1. *Ted*



2. *Irene*



3. *Bob and Judy*



4. *you*



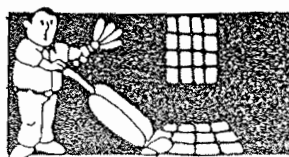
5. *Joe*



6. *your parents*



7. *your younger sister*



8. *your father*



9. *Mr. and Mrs. Jones*

What were YOU doing last night at 8:00? Tell the other students in your class.

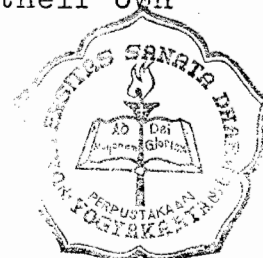
- iv) Material needed : -SIDE BY SIDE, a grammar book, by Steven J. Molinsky and Mary Bruder Newton or photocopies of the pages.<sup>1</sup> (See p. 123)
- Sight words on flashcards:  
these sight words are needed to help to transfer from the book to the students real life.
- v) Steps : -Explain or review the rules.  
-Do the exercises in the book.  
-When finished, go on when the sight words.  
-Encourage them to use their own words/phrases.

#### TECHNIQUE VI.5. BINGO

Bingo can be used to teach very elementary material like: the alphabet, numbers and basic vocabulary. It can also be used to teach prepositions, irregular verbs, time and so on. It is true that we need to work a little harder to prepare the lesson but bingo can be very amusing and challenging at the same time. The following is an example of a bingo game for memorizing the past forms of irregular verbs.

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<sup>1</sup>Molinsky, Steven J. and Bill Bliss, SIDE BY SIDE, ENGLISH GRAMMAR THROUGH GUIDED CONVERSATION, Prentice-Hall Inc., Englewood Cliffs, New Jersey, 1983.



- i) Topic : -The Simple Past Tense
- ii) Objective : -The student is able to memorize the past forms of irregular verbs.
- iii) Estimated time : 20-25 minutes
- iv) Material needed : -a 'master' piece of bingo. This sheet/card consists of all the arrangement of the past forms of irregular verbs. This piece looks like this:

## Card 1

went	put	rode	cut
read	spent	hit	broke
sat	sent	chose	met
rang	said	fed	forgot

## Card 2

went	drank	put	ran
flew	said	sent	fed
did	cut	bought	ate
came	met	broke	spent

etc.

We usually need at least forty such cards for forty students.

-The second thing that we need is bingo cards which are the copies

of the master piece but each card is cut out and well covered with plastic.

-Finally we need chips made of red or green card that look like the following:

iv) Steps

- : -Distribute the cards but keep the master piece.
- Distribute the chips, ten for each student.
- Explain the rules:
  - a. The teacher or the winner will read the words. What he/she reads is the infinitive form only.
  - b. While the teacher is reading, every player puts a chip on the past form of the word read.
  - c. When the chips have form a diagonal on the player's card, he/she has to call out: 'BINGO', and bring his card to the reader to prove that he/she is winning.
  - d. The winner will be awarded with the right to read the master piece.

(To help the reader, the master

piece can be accompanied by  
the infinitives).

- Play the game.
- Review some of the difficult one.
- During the game, check who should  
be the winner by seeing the number  
of the card.

## Chapter VII

### CONCLUDING REMARKS

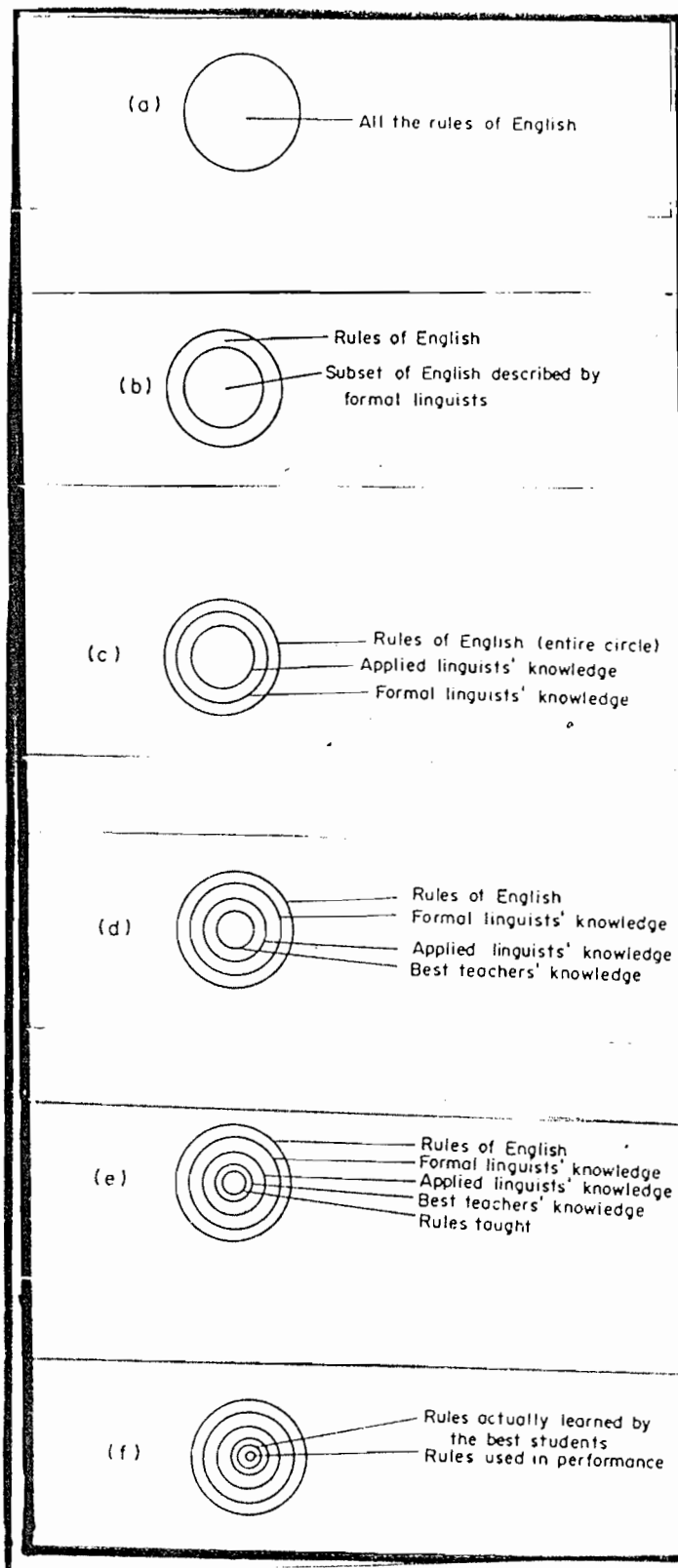
There are various ways to teach grammar. All we need is creativity and hard work. We need to be creative in finding and improving techniques. We need to work hard to prepare for the techniques.

Most of the techniques presented in this thesis last no longer than 30 minutes, meaning that we can have more than one techniques in a period of teaching. We can be a circus organizer to present a lot of amusing items.

The techniques are meant for eliciting or practicing a pattern. They are designed to let the students learn in a more relaxed situations and to enhance learning. Learning is more important than teaching.

Finally, all of the above techniques are subject to adaptation or change.

## APPENDIX 1



## APPENDIX 2

THE TOTAL TYPOLOGY  
OF STRUCTURAL PATTERN DRILLS

- I. Repetition Drills
  - A. Verbatim repetition
  - B. Open-ended repetition
  - C. Dialogue repetition
- II. Discrimination Drills
  - A. Pattern recognition
  - B. Context recognition
  - C. Function coding
- III. Alternation Drills
  - A. Morpho-lexical Drills
    - 1. Single slot substitution
    - 2. Double slot substitution
    - 3. Multiple slot substitution
    - 4. Moving slot substitution
    - 5. Correlative substitution
      - a. simple
      - b. complex
  - B. Syntactic Drills
    - 1. Expansion
    - 2. Completion
    - 3. Reduction
    - 4. Transformation
    - 5. Integration



#### IV. Reply

##### A. Two Stage Drills

1. Short answer
2. Comprehension questions
3. Rejoinder
4. Comment
5. Free response

##### B. Three Stage Drills

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Paulston, Christina Bratt and Mary Newton Bruder,  
TEACHING ENGLISH AS A SECOND LANGUAGE: TECHNIQUES AND  
PROCEDURES, Little, Brown and Company, Boston, 1976,  
pp. 11-12.

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