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An Instructional Model for

Facilitating Second Language Acquisition

Integrating the Suzuki Philosophy of Learning

and Krashen's Natural Approach

by

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AN INSTRUCTIONAL MODEL FOR FACILITATING SECOND LANGUAGE
ACQUISITION INTEGRATING THE SUZUKI PHILOSOPHY OF LEARNING
AND KRASHEN'S NATURAL APPROACH

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This qualitative study investigated the use of music in second language acquisition. Documentary data were collected, analyzed, and organized thematically. The author developed a second language learning model which integrates aspects of the Suzuki philosophy of learning and Krashen's Natural Approach. These methods possess strong similarities in their concepts and philosophies which naturally fit together and compliment each other in second language teaching.

It was concluded that the process of communicative competence may indeed be enhanced as a result of integrating music with second language teaching. The model developed by integrating the Suzuki Method and the Krashen Approach produced findings that would support the writer's thesis that music serves as a vehicle to facilitate language learning. Both Krashen and Suzuki promote a healthy positive attitude to learning by providing a nurturing friendly environment which does not put demands on students to perform before they feel they are ready. Children are taught how to learn and the importance of practise. Practise is presented as interesting and fun using a variety of techniques which also include home practise with parental participation.

CHAPTER 1

AN INTRODUCTION TO THE PROBLEM

<u>The Use of Music in Second Language Teaching</u>

This study is concerned with the use of music in second
language teaching. Since the implementation of bilingual programs
in our schools during the late 60's - 70's, the popularity of
second language education has grown. In Manitoba these programs
include English as a Second Language, German as a Second Language,
Hebrew as a Second Language, Ukrainian as a Second Language, and
others. When the author first began teaching Ukrainian as a Second
Language, her program included singing, musical instrument playing
(such as the ones suggested by Helen McLullich (1981)), and
rhythmic chanting to teach lexical and grammatical concepts, as
well as vocabulary. This was a natural step to take, an outgrowth
of her music teaching background. Incorporating music seemed to
add excitement to the second language class and thus helped make
the learning and retaining of information easier. Helen McLullich's
report offered support for this more intuitive approach and gave
the method credibility. McLullich's report also encouraged the
author to search for more information and materials regarding the
use of music in the second language classroom.

The author found that resources which were specific to using
music in second language programs were very limited. Furthermore,
second language methodology courses taken as part of the author's
teacher training omitted the notion of using music altogether as an

instructional approach in the second language classroom.

The two methods which the author employed in her second language classroom were Dr. Stephen Krashen's Natural Approach and Dr. Shinichi Suzuki's Philosophy of Learning. These methods had strong similarities in their concepts and philosophies which seemed to naturally fit together or compliment each other. For example:

1. Both philosophies believe in the need for a low anxiety level in the class for maximum productivity.

2. Neither believes in the limitations of the learners, but rather leaves room for diversity in terms of learners' needs and time factors (i.e. for exploration and discovery).

3. Both thinkers believe in acquisition before learning (picking it up in a natural, nurturing environment).

4. Both use a gradual step-by-step approach. Regarding second language acquisition, Krashen states that the acquisition of grammar usually proceeds in a natural order. Vocabulary is first presented as teacher-talk or in a simplified version before the students are ready for more sophisticated language.

5. Suzuki's concept of education includes the development of memory, co-ordination, quick response, careful observation, and pride in accomplishment. These principles should be transferable and desirable for any subject.

6. Children produce at varied rates. Both methods recognize a listening period when children are not expected to produce before they feel ready.

7. Reading and writing are at first implied and not formally

taught.

Susan Grilli (1987) cited an important breakthrough in research when reviewing Roger Lewin's study on babies. She states that:

> through the use of slow-motion photography, Lewin and other researchers discovered that newborn babies move to the rhythms of their mother's speech. Later, when the babies learned to speak, their bodies, having been responding to the rhythms of that language for a long time, gave them an important kind of practice that is pre-speech. Babies have a built-in ability to seek out sound and try to follow it. When the mother is not interacting with the baby, the baby is withdrawn, even depressed. (Grilli, 1987, p.35)

Children appear to use their musical intelligence in learning and are naturally responsive to it. This study will show music to be a natural vehicle with which to propel the concepts of second language learning. In music, language and play, a child will often make up his/her own lyrics where none are present, or imitate lyrics he/she has heard before (such as on television or radio jingles), even if the language is foreign to them.

Language can be effectively taught through music and chant experiences (vocabulary, grammar and linguistic rules, sentence making and combining, etc.). These types of activities would also have the potential to give the students the opportunity to participate in groups, encourage cooperation, and hopefully discourage introversion and debilitative anxiety.

Music is a powerful tool in the teaching of children. Most children will naturally respond to its rhythm, movement and all of its aesthetic qualities. Music is cultural (Wolverton, 1991), however, it is powerful enough to overcome the cultural barriers

which might be present in today's multicultural classrooms. Therefore, the writer will explore the possibility that music, together with a good language teaching methodology and a strong, positive philosophy of teaching can provide an effective vehicle for second language acquisition.

Teachers, administrators, or parents have frequently expressed their doubts as to the value of music in the school curriculum. Music has often been referred to as a frill, an unnecessary, expensive luxury which interferes with the teaching of the three R's:

> The evidence is strong that music education is suffering. It has been largely overlooked on the agenda of school reform in recent years. As a result, the core curriculum is too often hollow. Music and the arts are treated as curricular icing, a dispensable frill. (Bath, 1994, p.20)

The recent call for the return to the basics of education resembles this same "back-to-the-basics" movement of the sixties. At this time Broudy (1978) found himself in the position of defending the value of aesthetic education. Broudy believed that although the basics boom threatened other components of the public school curriculum, the arts would be the first to suffer expulsion.

> The arts are especially vulnerable because they have never been regarded as the bread and butter of schooling any more than of life itself. If the arts can justify a place at the curriculum table, it is because they are necessary as well as nice. Only then can they claim to be basic education. (Broudy, 1978, p.22)

Ralph Tyler (1949) stated a case for the integration of one subject into another or the "particular contributions that a subject can make to other large educational functions, that may not be thought of as unique functions of the subject itself" (Tyler,

1949, p.31). He includes examples of reports which illustrate examples of suggestions "regarding major functions a subject might serve in general education" (Tyler, 1949,p.30). Specifically, Tyler outlines five functions of art in the general curriculum:

1. the function of art in extending the range of perception of the student;
2. the clarification of ideas and feelings by providing another medium for communication in addition to verbal media;
3. personal integration - the relieving of tensions through symbolic expression;
4. the development of intrinsic values; and
5. the development of technical competence, a means of acquiring skill in painting or drawing or music, or some other art form which can have meaning and significance to the art student. (p.30)

These functions, of course, may be applied to the subject of music. Music is taught as a subject, but may be used in several other areas of the curriculum. One can say that almost everything taught in the classroom has aesthetic implications. All of the arts offering aesthetic and humanistic experiences are related. The more the arts are infused into the total school program, the more meaningful "basic" experiences they become.

This early notion of integration is still applicable today. In their article "Multiple Ways of Knowing: Curriculum in a New Key," Leland and Harste (1994) offer a more contemporary definition of cross-disciplinary learning. In their discussion they suggest that an affective language program is "one that expands the communication potential of all learners through the orchestration and use of multiple ways of knowing" (p.339). It would seem then, that music, as an alternate mode of inquiry, would have integrative values in the second language program as well.

Statement of the Problem

Recent writings in the field (Jones Cherwick, 1994; Fralick, 1992; Suzuki in Grilli, 1992; Wolverton, 1991) indicated that second language acquisition may be facilitated by the use of music. Although the literature supports this notion, practical resources focusing on the use of music as a facilitator for teaching second languages are almost non-existent. Wolverton (1991) stated that "...given the paucity of published materials, one must [can only] assume that this creation/adaptation is a frequent occurrence in many classrooms today" (p.371). This void in practical resources for classroom teachers gave the author the impetus for this study.

Purpose of the Study

The purpose of the study will be to build an instructional model for facilitating second language acquisition integrating the Suzuki philosophy of learning and Krashen's Natural Approach. In order to construct this model, the author will explore the following questions:

1. What are the elements of the communicative process and how does it work?
2. What is the contribution of music to second language programs?
3. What are some of the popular second language methods?
4. How do the current theories of language and music learning relate to second language acquisition?
5. What are the parallels between the Natural Approach and the Suzuki Method and how do they apply to the second language classroom?

The author will accomplish this by using a qualitative method which is most appropriate for the task of model building. The data collection will primarily involve an extensive library search of documentary or textual data. Other data sources will include

personal experience and conversations with other educators in the field (networking). When there seems to be a significant relationship between personal experience and the data collected, linkage will be made.

Delimitations

The parameters of this study will be confined to music and language. Although the author is concerned with music and language in a more holistic sense, the study focuses on music and second language teaching. The study is further bound to Suzuki whose methods are based on a first language teaching philosophy. The model has been specifically applied to early years teaching and Ukrainian second language programs. The literature is fairly broad and extensive and bound to certain areas, therefore it would be impossible to review all that is available. Thus, the literature included for review was confined to material which was most pertinent to the study. The study is further confined to the development of the model and not to its implementation.

Definition of Terms

Curriculum

The term "curriculum" may be used in a variety of ways, however, for the purpose of this study the writer will define "curriculum" as a series of ongoing activities that are actually occurring in the classroom which promote learning. Activities should be designed to achieve the objectives of the programs, as well as being appropriate for the particular educational level of the target group.

Model

A model of teaching refers to a coherent method, approach or strategy; "a melding of the science of instruction and the art of teaching" (Schubert, 1986, p.249).

The author will define the term model as being a guide from which teachers can develop individual and group activities in the second language class; "a repertoire to draw upon to meet situational needs" (p.249). This model will include specific properties which have been drawn from the Natural Approach and the Suzuki philosophy of learning, as well as a synthesis of various popular second language teaching methods.

Second Language Teaching

Teaching is guiding and facilitating learning, enabling the learner to learn, setting the conditions for learning. The teachers understanding of how the learner learns will determine his/her philosophy of education, teaching style, approach, methods, and classroom techniques (Brown, 1987).

Second language teaching as described in this context is the teaching, facilitating, setting of conditions in the second language classroom which enables the learner to acquire the target language.

CHAPTER 2

SURVEY REVIEW OF RELATED LITERATURE

Introduction

In this section, the author will examine the literature that reveals the way the communicative process works regarding the teacher/communicator and student/receiver relationship in the second language classroom. This will include a discussion of the principles involved which make for a good communicative situation. Furthermore, the contribution of music to the learning and development of second language acquisition will be discussed. Following this brief discussion, the author will describe the various second language approaches used in today's second language programs and relate them to current theories about language and music learning and their relevance to second language teaching.

The Communication Process

A successful second language program strives to teach the student how to communicate in the second language with the same confidence (or communicative competence) as one would experience in the first language. Staab (1992) stated that an adequate command of oral language includes the use of appropriate vocabulary and grammar as well as the ability to use language for a variety of purposes. According to Paulston (1992), communicative competence in second language learning is the "...ability to use not only the linguistic forms of the language but also its social rules, the knowledge of when, how and to whom it is appropriate to use these

forms" (p.115).

Cummins (1984) developed a framework for the classification of language and content activities in which he proposed that language proficiency can be conceptualized along two continuums. These are identified as context-embedded and context-reduced communication. "...context-embedded communication is more typical of the everyday world outside the classroom, whereas many of the linguistic demands outside the classroom (e.g. manipulating text) reflect communicative activities which are closer to the context-reduced end of the continuum" (p.139). Cummins further identified four classifications of language and content activities which he had divided into quadrants, two belonging to the context-embedded classification and two to context-reduced. These fall under two categories: (a) Basic Interpersonal Communication Skills (BICS) which Cummins viewed as nonacademic or cognitively undemanding activities such as practising oral language exercises and communicative language functions, and (b) Cognitive Academic Language Proficiency (CALP) which includes academic and cognitively demanding activities, such as developing academic vocabulary, reading for information, writing compositions and making formal oral presentations. For the purpose of this study the author is dealing in context one, as the model is implemented at the early stages of language acquisition.

The process of communication involves the successful transmitting of information from the communicator to the intended receiver. The four elements in a "communication situation" are:

the speaker, the listener, a subject in common, and a context. The resulting message arises from the contributions of various elements. The correct English is derived from the situation and therefore becomes "appropriate" English rather than correct (Staab, 1992).

The communicator must first select the message to be transmitted, decide on the type of code to be used, and then send the message to the receiver who then decodes and interprets it. The communicator should ensure that the message is clear and free from ambiguity in order to avoid misunderstanding and therefore poor communication. For example:

> If communication is to be good communication, the communicator must begin with a clear idea of what is to be transmitted, he must translate the message into signals which exactly represent his message; and the signals must be decoded in just the right way by the receiver. If all these things happen the message will have gotten from the communicator to the receiver intact. Good communication will have taken place. (Reimer, 1989, p.58)

Therefore, good communication is the result of the speaker and receiver sharing a common understanding of the language being used, even at the earliest stages of learning: the vocabulary, grammar, as well as the intended message.

Using Music for Non-Aesthetic Purposes

According to Reimer, using music to put across another idea is not necessarily an aesthetic process (ie. using a song to teach context). The attention is given to the message and not to aesthetic quality, therefore the music itself would serve a functional purpose, or referent, rather than as part of the

creative process.

> Communication tries to get a message from the sender to the receiver as directly as possible, with as little interference as possible from the thing (signal) which carries the message. The signal (words, noises, gestures, etc.) is of interest only in so far as it transmits the message. The aesthetic, or expressive qualities of the signal are quite beside the point for communication. (Reimer, 1989, p.62)

In fact, the aesthetic qualities may get in the way of the desired communicative effect. The music used, therefore, to teach language must be aesthetically simple and rhythmically compatible with the vocabulary to be communicated in order for it to be effectively functional. "If the song were so interesting aesthetically that people forgot the product in their enjoyment of the purely musical qualities ..., the songwriter could justifiably be accused of being too creative" (Reimer, 1989, p.64).

This is not to say that in using music to facilitate teaching language the music should not also be aesthetically pleasing, but that the creator should consider a balance or overlap of the two functions of music in the process of his/her creating - utilitarian and purely aesthetic. "A piece of utilitarian writing - a newspaper editorial, for example, is essential communication, but can also contain a great deal of aesthetic quality in its artistic use of words" (Reimer, 1989, p.64). Language can also be creative to complement the musical idea (element) and thus aid in communication.

Reimer indicated that the processes of communication versus aesthetic creation are distinct phenomena. Although language and music are both means of communication, music fails to function as

a complete and efficient communication system.

Theories for Facilitating Language Development

The writer acknowledged that there were two schools of psycholinguistical thought which are typically used in today's second language classrooms. Structural linguists or behaviouristic thinkers are interested in answering "what" questions about human behaviour through the objective measurement of behaviour in controlled circumstances. Alternately, generative linguists or cognitive psychologists are not only interested in answering the "what" questions of the behaviourists, but also the "why". "What underlying reasons, thinking and circumstances caused a particular event?" (Brown, 1987, p.10).

David Ausubel (1969) is a cognitive theorist whose Meaningful Paradigm appealed to the writer in its application to second language teaching, as it is based on the differences between rote learning and meaningful learning. Rote learning "involves the mental storage of items having little or no association with existing cognitive structures" (Brown, 1987,p.65). Meaningful learning is a "process of relating and anchoring new material to relevant established entities in cognitive structure" (Brown, 1987, p.65-66). It is this relating and anchoring (subsuming) which makes the process "meaningful." It is not known exactly how humans "subsume," especially in early stages, however, the difference between subsuming material and rote learning is evident. Material which is learned by rote, such as, for example, a song that is not explained or discussed or is unrelated to themes previously taught

(in the second language classroom) will soon be forgotten as compared with a song which is relevant to the learner's background knowledge. That is not to say that subsumed material will not eventually be "forgotten," as it is replaced by new material which has now become more relevant in its present stage. Brown noted that Ausubel presented cognitive structure as a system of building blocks which are stored and retained until, through systematic forgetting, "subsumed items are "pruned" in favour of a larger, more global conception, which is, in turn, related to other items (ABC) in cognitive structure" (Ausubel in Brown, 1987, p.66).

Ausubel's theory begins with and continually focuses upon classroom teaching and learning. It is concerned almost exclusively with building a theoretical model of learning that will explain how students acquire the concepts and generalizations that are taught in school, and how they solve problems inherent in school learning tasks. Meaningful learning takes place when an idea is related to ideas that the learner already possesses.

Forgetting is based on the same model, but extends slightly to include a dissociability strength between the established idea and the newly learned one. Transfer of material to be learned shows the importance of providing the learner in advance with highly general ideas to which new ideas can be "anchored." Practise is conceptualization as a process of repeated presentations of a set of ideas such that on each trial some of the new ideas are anchored, while the dissociability strengths of those already anchored are increased. Cognitive development follows by

postulating a sequence of stages of decreasing dependency on concrete props for the incorporation of new ideas into cognitive structure. Motivation assumes that the drive states (aroused by motives) have their chief effect in energizing the initial anchoring process (Ausubel/Robinson, 1969, pp.iii-vii).

Music and Second Language Acquisition

Music embodies musical meaning and designative extra musical meaning. That is, it has instrumental as well as aesthetic value. Ralph Tyler poses the question: "What can your subject contribute to the education of young people who are not going to be specialists in your field; what can your subject contribute to the layman, that garden variety of citizen?" (Tyler, 1949, p.26). Based on this question, the writer would ask: "What can music contribute to the learning and development of second language acquisition?"

Music can be used in the language arts classroom as a vehicle for creative writing. For example, children's writing can be stimulated in response to music such as Tchaikowsky's "Peter and the Wolf" in which instrumental sounds represent the characters in the story. Wolverton (1991) outlines several uses of song in the language classroom: Songs can be utilized as presentation contexts, reinforcement material, vehicles through which to teach all of the language skills, or as a media through which to present some of the most important cultural themes which pervade language and modern life (Wolverton, 1991). Music can be used as suggestopedia, for example, Baroque music played as background

music while students are working is said to have a calming effect to promote ultimate efficiency in learning.

Because music and language possess the power to communicate, and because both are governed by sets of rules, some romantically inclined writers have called music "the universal language" (Boroff, 1992 and Sumner, 1994). Although music is often referred to as the "universal language," it too possesses its own unique cultural traits.

> Music is not an international language, but it is a universal medium of expression for the deepest feelings and aspirations that belong to all humanity. It provides this medium through various means - traditional and folk music, jazz, the works of individual composers, and the popular music that speaks so powerfully for and to the young. (Dobbs, 1992, pp.33-34)

Fralick (1992) stated that music and culture are linked in a variety of ways. By hearing music from other cultures, children learn rhythm through movement. Singing during transition times and routines can aid language development. Music can also reflect cultural influences. The type of music a child is familiar with is indicative of his/her cultural background. It is controlled by the people in his/her environment. Therefore, a young child whose family enjoys jazz will probably hear a lot of jazz, as compared to a child who is reared on rock and roll, classical or ethnic specific music. These are the experiences the child brings with him/her to the second language classroom. This would be most obvious when teaching music to an ESL class, where the cultural backgrounds may vary from Western to Eastern, Northern to Southern. Therefore, in preparing music for the second language classroom,

the teacher must choose music with which the children can identify.

Music and language are in many ways compatible in the aesthetic field, both are literacies and both are sign systems. Music and language possess many of the same qualities: Stress - the relative degree of loudness given to a part of a word (accent); rhythm - the time given between each stressed syllable (duration); and intonation - the levels of pitch in a sentence (melodic phrase).

Second Language Teaching

Over the past years a variety of teaching methods have gained and lost their popularity. "Linguistic and psychological research has changed our beliefs about language, and the methods and techniques of language teaching have, in the light of this research, changed accordingly" (Province of B.C. Ministry of Education, 1983, p.65). Some of the more popular methods of second language teaching have included the a) Grammar Translation, b) Audio-Lingualism, c) Cognitive Code, d) the Direct Method, e) the Natural Approach, f) Total Physical Response, g) Suggestopedia, h) the Foresee Approach, i) Oral Literature, j) Reading and Writing, and k) Rebus Reading.

Although each of these methods have influenced the development of language programs in use today, the author will discuss more extensively the methods and approaches which have direct relevance to the development of the interdisciplinary model in this study. Each of these methods will be discussed here, beginning with some of the most widely used methods and then moving on to the newer

methods and approaches.

Grammar Translation

Grammar translation is generally used for the teaching of foreign language classes. It consists of the learning of grammatical rules and structures, learning vocabulary and then applying the rules to the vocabulary. The classes are usually taught in the students' first language which then involves translating vocabulary and given texts. The main focus therefore is on form, and not meaning. Krashen (1985) stated that this form of language teaching inhibits the students, or raises the anxiety level of the student. Learning is always conscious and there is no allowance either for individual variation in Monitor use, nor does it provide the tools for conversational management with native speakers. Furthermore, "grammar translation specifies both teaching points and activities but does not deal with how the teacher would get that mass of linguistic information (often faulty) across to the students" (Paulston, 1992, p.106).

Audio Lingualism

The Audio Lingual Method was developed after the Second World War as a synthesis of a techniques used to teach soldiers the language of the country in which they were to be stationed. This new language technique incorporated some of B.F. Skinner's behaviourist conditioning theories of the time, specifically stimuli-response. The goal was to evoke automatic responses to verbal stimuli.

Krashen describes the Audio Lingual Method as typically

beginning with "a dialogue, which contains structures and vocabulary of the lesson" (Krashen, 1985, p.129). Through continuous repetition (overlearning) the student memorizes and practises given drills in larger and then smaller groups. These pattern drills are categorized into four basic drill types: "simple repetition, substitution, transformation, (e.g. changing an affirmative sentence into a negative sentence), and translation.... Audio lingual pattern drills focus the student away from the new structure [in an effort to make] the pattern automatic" (Krashen, 1985, p.130).

Krashen believes this method of memorizing and practising pattern drills to be limiting and not as interesting or effective as using real conversation. This requires the learner to correctly reproduce what has been learned, which also results in constant monitor use. The Audio Lingual Method was "rare in its attention to all aspects of language teaching: syllabus, teacher behaviour, classroom activities, linguistic description, and indeed what went on in the heads of the students" (Paulston, 1992, p.109). Teachers set up language labs where students could listen repeatedly to phrases, tape themselves attempting the phrases and drills, and then listen to themselves repeating the phrases and drills. One would imagine that this type of learning would become quite tedious and boring.

The Cognitive Code

The Cognitive Code targets the development of skills in speaking, listening, reading, and writing in the second language.

It bears many similarities to Grammar Translation in that "competence precedes performance... In other words, learning becomes acquisition" (Krashen, 1985, p.133). Lessons are explained in the first language and monitor use is promoted with the introduction of what Krashen calls the "rule of the day" (p. 133). Activities "...provide practise in meaningful situations...and include dialogues, games, role playing activities, etc." (p. 133). Moreover, Krashen believes the "rule of the day" actually limits communicative competence by directing the activities to certain structures, assigned discussion which "...disturbs the naturalness of the communica[tive process]" (p.133). As in grammar translation, the focus is mainly on form, where "...learning is overemphasized" (p.134). Since all output is corrected, Krashen predicted that this would result in a high affective filter and monitor over-use.

The Direct Method

The Direct Method became popular toward the end of the 19th century. It was most widely used in private schools where students were highly motivated and native-speaking teachers could be employed. This method emphasized oral speech and rejected any translation by recreating first language learning conditions. It is a direct antithesis of the Grammar-Translation Method, a method which teaches the student to translate written passages by teaching the "rules" (Levenson & Kendrick, 1967) of grammar and lists of vocabulary items paired with what were indicated as their "English equivalents" (p.73). The essential element of the Direct Method is the learning of grammar and vocabulary through meaningful

use so that understanding is quickly internalized by means of personal experience. Students understand first through demonstration in the classroom and later through illustrations and context in books. Lessons make transpositions from basic, simple declarative sentences, to questions, imperatives, and negative statements involving the first, second, and third persons which may include plural forms, although it is better to postpone their use until the students have assimilated the single forms (Wattenmaker and Wilson, 1980). Students learn only in the target language, engage in question and answer pattern practise, and use drama and visual aids.

Primary advantages to the Direct Method are that the students are encouraged to speak in the target language from the beginning of their instruction and students profit from visual stimuli and oral reinforcement (Province of British Columbia Ministry of Education, 1983, p.66). The Direct Method is clearly aimed at giving students sufficient control of a language to operate in the society which employs that language. However, "The valuable increase in relevance and efficiency that arises from the linguistic description and comparison of the target and native languages is lacking in the Direct Method" (Croft, 1972, p.44).

Another disadvantage of the Direct Method as a second language teaching approach is that the students may not be able to relate to the situations presented in the texts. For example, could a child from a Middle Eastern country begin to understand a conversation dealing with snow and the preparations for the Christmas holidays?

What of the children who have not been exposed to much written language or abstract concepts? As was previously discussed, language is cultural (Wolverton, 1991), therefore the text used in a class should be modified to meet the needs of the children in the class. The Direct Method did not take well in public education where the constraints of budget, classroom size, time, and teacher background made such a method difficult to use. Moreover, the Direct Method was criticized for its weak theoretical foundations. The methodology was not so much to be credited for its success as the general skill and personality of the teacher (Brown, 1987).

The primary advocate of the Direct Method in the first half of the 20th century was Charles Berlitz (McLaughlin, 1978), whose schools are still popular all over the world. Berlitz argued that the learner must be taught as quickly as possible to think in the second language and for that purpose must use that language consistently without reverting to the first language. In the Berlitz method, exclusive stress is placed on oral aspects of the language. Teachers must be native speakers and classes must be small with never more than ten pupils so that the instruction is as individual as possible. No grammatical rules are taught, but rather, grammar is conveyed to the student by example and by using objects, pictures, and especially actions or gestures. Reading and writing are skills that one acquires only after the spoken language has been mastered (Berlitz in McLaughlin, 1978).

An example of a Direct Method lesson targeting the use of the verb "see" would be as follows:

Sit with the students in a circle.

Teacher:	Student:
I see the calendar, Steve, do you see it?	Yes, I see it.
Ask Anna if she sees it.	Anna, do you see it?
	Yes, I see it.
Does Anna see the calendar?	Yes, she sees it.
Grace, what do you see?	I see _____.

We can rely on students' natural ability to make transformations from first to second person, question to answer. The teacher is the resource person, supplying new words and giving feedback on correct usage (Wattenmaker & Wilson, 1980). The object, then, of the Direct Method is to teach the student to understand and speak the language, and its distinguishing feature is that the overt use of the student's native language is avoided.

Another prominent characteristic of contemporary foreign language teaching besides the minimization of the use of the student's native language is the insistence on the desirability or even the necessity of learning to make responses in situations which simulate "real-life" communication situations as closely as possible. An increasing amount of instruction in second language classes is solely in the target language, with the additional support of props, pictorial materials, or pantonomic gestures which are necessary to convey contextual meaning.

> Even in courses where some part of the instruction is given in the form of lectures or explanations in the student's vernacular, or where translation drills are used, other substantial parts of the instruction are given with strict avoidance of the student's vernacular. (Levenson & Kendrick, 1967, p.75)

The learning of constructions of patterns and a study of

the value of building blocks through the process of transformation and substitution are probably the cornerstones of a linguistic teaching approach. The advantages of this approach are that the student learns the constructions of the foreign language, not through translation from his native language, and that he/she learns them by observation and by speaking the foreign language, not by speaking about it. This does not mean that he/she should not be taught the rules, but that the rules are primarily summaries of what the student is observing or doing. They are the descriptive statements about the language and they are, therefore, the description of the student's own performance (Levenson & Kendrick, 1967).

The very nature of the Direct Method makes it often very difficult to proceed according to a strictly linguistic organization of teaching materials. The linguist would like to organize his/her course and the presentation of the language according to the system, the "structure" of the language. One would be tempted to add one by one the building blocks of that language, always moving in minimal steps from one known construction to the next. The Direct Method channels a course into an organization which follows the patterns of the reality around us, the sequence of events rather than the structure of the language.

The Natural Approach

Another viable method of teaching second languages is the Natural Approach. The Natural Approach was a reaction to the artificiality of the Audio-Lingual and other cognitive second

language teaching methods. The Natural Approach emphasizes listening comprehension and communication. The term "Natural Approach" was coined by Professor Tracey Terrell of the University of California, where he and Dr. Stephen Krashen developed this method as a method of learning a second language in much the same manner as one learns their first language.

However, the Natural Approach does not claim that one learns a second language in the same way we learned our first language. The second language learner can be compared to a computer that is already running on a basic program. "What typically happens is that the student applies his native rules of speaking to the target language, rules which may imply a very different social significance" (Paulston, 1992, p.41). At the same time we can profit from seeing the similarities and differences between our first and second languages. Based on his studies of second language learning, Stephen Krashen arrived at five hypotheses about second language acquisition:

1. The Acquisition-Learning Distinction Hypothesis

Krashen states that there is a difference between acquiring and learning a second language. Acquiring a language means "picking it up" subconsciously in a natural second language setting, such as children of recent immigrants may pick up the native language of their parents if the parents speak that language at home. This would apply to the adult learner as well as the child. On the other hand, learning a language is a conscious effort to knowing the rules or have conscious knowledge about

grammar. While acquisition is subconscious, learning is conscious.

2. The Natural Order Hypothesis

Krashen (1983) states: "the acquisition of grammatical structures proceeds in a predictable order" (p.12). That is, children learning their first or second language seem to follow a similar pattern in the order of applying conscious or subconscious grammatical structures. For example, children seem to develop "certain grammatical morphemes, or function, words earlier than others" (p.12). This holds true for English as a first language as well as for English as a second language, however the second language order of acquisition differs from the first language order. The natural order of acquisition can be altered by teaching and learning grammar, however, what is learned in grammar instruction is not necessarily available in communication.

3. The Monitor Hypothesis

The Monitor hypothesis posits that acquisition and learning are used in very specific ways. Language learning is based on explicit grammatical knowledge which is sorted or edited through the 'Monitor' resulting in the output of the internalized information. Second language performers can use the monitor effectively when they have sufficient time to reflect, such as in slower speech or written work; when the focus is on form; and when the speaker or writer knows the rules. Krashen identified three types of Monitor users: (a) Monitor Over-Users are continually monitoring their output which usually results in stinted conversation; (b) Monitor Under-users rely completely on

acquisition rather than on learned knowledge or what "feels" right; and (c) The Optimal Monitor-User who uses the Monitor "when it is appropriate and when it does not interfere with communication" (Krashen, 1983, p.19).

4. The Input Hypothesis

The Input Hypothesis attempts to explain how language is acquired. Krashen suggests that the way we acquire a language is influenced by our previous extra-linguistic knowledge. In other words, we apply what we already know to what we want to learn. The Input Hypothesis states that we first try to "get across" meaning and in this way develop or acquire structure. It further states that "we acquire only when we understand language that contains structure that is a little "beyond" where we are now" (p.21).

The Input Hypothesis relates to acquisition, not to learning. Children do not necessarily learn a second language according to a prepared plan. For example, in first language acquisition, "caretaker language" is used by parents and caretakers as a modified aid to comprehension. The language gets more complex and complicated as the learners progress. Although the children may be only able to produce very simple language structures, their understanding of the language seems to be more advanced than their production. In other words, if a one year old is asked whether he/she would like some milk, the answer may be as simple as "Adam b-b", which the caretaker may perceive to mean that Adam would like his bottle which he understands usually contains milk. Therefore, "the child understands first, and this helps him acquire language"

(Krashen, 1983, p.23).

In the second language classroom we use "foreigner talk," "teacher talk," or "interlanguage talk" to aid in comprehension and for the purpose of communication. Here we should make use of the learners' previous knowledge by providing materials that they may relate to or by understanding which structures they will probably fall back on. Learners of a second language often experience a silent period during which they build competence in the second language through listening and understanding before trying to speak. Real language acquisition is only possible when the student receives comprehensible input.

5. The Affective Filter Hypothesis

The Affective Filter Hypothesis states that there are affective factors which are related to the process of second language acquisition. The Affective Filter is based on three attitudinal factors: a) motivation, b) self-confidence, and c) a low anxiety level (Krashen, 1983,). Second language learners who are highly motivated, self-confident and not experiencing personal or classroom anxiety are more likely to be open to accepting new knowledge or "input" than a student who is lacking in any of the above. It is the responsibility of the teacher to provide a positive and non-threatening learning environment as well as a supportive atmosphere so that language acquisition can take place. "The effective language teacher is someone who can provide input and help make it comprehensible in a low anxiety situation" (p.32).

The importance in maintaining a low anxiety level in the

second language classroom was documented by Guiora (in Brown, 1987), in his experiments on lowering anxiety levels and their effects on pronunciation in the second language. Guiora found that:

> The inhibitions, the defenses, which we place between ourselves and other can prevent us from communicating in a foreign language. Since Guiora's experiments were conducted, a number of giant steps have been taken in foreign language teaching methodology to create methods that reduce these defenses. Language teaching methods in this last quarter century have been characterized by the creation of contexts for meaningful classroom communication such that the interpersonal ego barriers are lowered to pave the way for free, unfettered communication. (Brown, 1987, p.104)

Error Correction

This sensitivity towards individual students needs would also apply in the case of error correction. In the initial stages there is little opportunity for error since utterances consist of only one word. Pronunciation also has to be acquired in stages. If a student makes an error in pronunciation, it is not always a matter of being unable to reproduce the sound, instead it may be the inability to hear it correctly in the first place. Phonology should be taught to the entire class, not to singled out "victims". One good way to do this is through songs. The melody and rhythm help to draw attention away from the intended practice lesson. "Output aids learning because it provides a domain for error correction" (Krashen, 1985, p.61). All answers should be corrected according to truth value. If the teacher is pointing to a table saying: "What is this?" and the student answers: "chair", he/she may be corrected by saying: "This is a table". If an answer is mispronounced, or of it is grammatically incorrect, use these

elements in an expanded and paraphrased answer:

    Teacher: What is she wearing?

    Student: Red blouses.

    Teacher: Yes, she is wearing a red blouse.

                Is Anna also wearing a red blouse? etc.

Errors should be corrected only when it does not interfere with communication. Second language acquisition theory predicts that error correction will show positive results only if the following conditions are met:

(1) Errors corrected are limited to learnable and portable rules.

(2) Errors are corrected under conditions that allow Monitor use. This will give the learner time to reconsider the rule that was violated.

(3) Measures evaluating efficacy of error correction are administered under conditions that allow Monitor use, to allow the learner time to refer to his/her conscious knowledge.

(4) Subjects used are known to be "Monitor-users" (ie. they are not under-users of the monitor) (Krashen, 1982, p.119).

The essence of Krashen's Natural Approach seeks to teach communication skills. At first the learners talk about themselves, their classmates, or their families. Comprehension precedes production: classroom activities are at first geared to teaching listening comprehension. As comprehension increases, speech emerges in stages. At first there will only be simple words, then

short phrases, and then longer utterances. Speech and writing will at first contain many errors. In the Natural Approach there is no pressure to speak right away in the target language. There are both acquisition and learning activities in the Natural Approach, but the emphasis is on acquisition.

The Natural Approach differs from other second language methods in the role that it assigns to the overt teaching of grammar. The situation and the competence of the learner determine which grammatical concepts will be dealt with. The curriculum is not structured primarily to suit grammatical progression, rather, certain structures serve given communication needs. Although grammar is not avoided, it is less important than vocabulary. This is opposite to many traditional approaches which stress a lot of grammar with minimal vocabulary. Knowing a large vocabulary has the greatest practical benefit - one can communicate about all the important things in life even if you have not mastered some of the more esoteric points of grammar until later.

6. Total Physical Response

Total Physical Response (TPR) is a language teaching technique developed by Dr. James Asher which "consists basically of obeying commands given by the instructor that involve an overt physical response" (Krashen, 1985, p.140). This technique works well as an addition to the Natural Approach. TPR fulfils the requirements for optimal input by being comprehensible, interesting, and relevant. By not needing to be grammatically sequenced, it can fill an entire class period with comprehensible input in the form of commands. It

keeps the affective filter low because there is no demand for the students to produce language until they are ready, and then it provides the tools for conversation (Krashen, 1985).

The application of TPR to the classroom is simple - the teacher models and the students follow. Parts of the body and body actions can be taught through TPR. For example: "Put your right hand on your left cheek; raise your left arm; turn your left hand up-side-down," and so on. Longer commands also work well: "Pick up your pencil, put it in your book and place it on the desk of the girl with the green blouse." At this early state simple "yes" and "no" answers may be introduced to be used by the students if they wish.

Another good method of providing comprehensible input is to use the physical characteristics and clothing of the students. You can show long and short hair, using your hands to demonstrate. Colours can be taught using items of clothing that students wear. Even if the students cannot actively use these new words, they may quickly be able to comprehend even longer phrases, such as "Is this the lady with the brown sweater and the blue shoes?" This activity can be expanded by introducing suitable illustrations of people wearing various pieces of clothing. Pictures of people from all continents and different countries may be used. Each picture can provide clues about a particular country. The names of countries have the advantage that they are often cognates. The pictures can also be given to students to lead to questions such as: "Who has the picture of the boy from Holland?", or, using TPR: "Take the

picture of the car and give it to the student with the blue jacket."

The whole point of these exercises is to provide comprehensible input along with many repetitions, variations and phrases. The pressure of having to produce language has been removed so that the students may learn to listen and tune in to the phonology, and make guesses and inferences about what they hear. After only a few hours they are expected to be able to recognize an amazing amount of words. They may also develop greater facility at picking out comprehensible words from native speakers. This early stage of training in listening comprehension provides a most valuable skill to get further comprehensible input outside of the classroom.

Suggestopedia

Suggestopedia is a psycholinguistic second language teaching methodology based on a psychotherapeutic system (Suggestology) which incorporates yoga techniques of physical and mental relaxation, created in Bulgaria by Georgi Lozanov (in Eggers, 1984). It is a method of learning which facilitates whole brain learning by using the arts (Eggers, 1984): through meditation and through the use of Baroque music as a backdrop to this activity. Baroque music is said to be rhythmically compatible to the rhythm of the human heartbeat. Thus, "...the musical selections are specifically chosen to contribute to a state of relaxation and meditation...that is necessary for unconscious absorption of the language materials" (Krashen, 1985, p.143).

Suggestopedia incorporates elements of modern right-brain research and maximizes student learning by using both sides of the brain. In order to prevent inhibitions the students are given new names and roles to play. Topics of the dialogues are chosen to be relevant to learners and are at first explained in the learners' first language. The main goal of Suggestopedia is to relax the student to enable him/her to learn. Such relaxation techniques as Yoga, deep breathing exercises, and music help to lower the affective filter and serve as an aid to building confidence and to "help students achieve the desired state of relaxed alertness" (Krashen, 1985, p.145).

Of great importance is the classroom environment and the personality and dynamics of the teacher: "The design of the classroom is meant to produce "a pleasant and warm environment" (Krashen, 1985, p.144), and "...the teacher should be confident, but not tyrannical, exercise firm all-over control but also encourage student initiative" (p.145).

The classes are intensive, approximately four hours long, with about twelve students per class. The usual sequence is review, introduction of new material and finally, co-ordination of meditation on dialogues, relaxation exercises, and Baroque music. The focus is on communication. "Suggestopedia seems to depend on the net of grammatical structures provided by successful communication" (Krashen, 1985, p.145). Grammar is taught and corrected in the first part of each lesson, however, "grammar use in Suggestopedia apparently does not interfere with communication"

(Krashen, 1985, p.146).

Krashen's impressions of Suggestopedia are very positive due to the fact that it promotes all the conditions which are necessary for a low affective filter and which "allow the subconscious language acquisition system to operate at full, or near full capacity and efficiency" (p.146). In addition, many of its elements are common to other teaching methods such as the Natural Approach or the Suzuki Method: (a) They are based on the way children learn their native language, that is, by acquiring listening comprehension before speaking, reading and writing skills; (b) They share the premise that learning a second language should be a "natural" experience with emphasis on communicative competence and realistic utterances; (c) They perceive language globally, with attention to detail emphasized later in the learning process; and (d) They emphasize use of the brain's right hemisphere for implicit learning (Bancroft, 1984).

The Foresee Approach

Since the author began to research this topic of interest there have been many new discoveries made in the realm of second language instruction and learning. One such approach is called the Foresee Approach, developed and coined by Dr. Richard Kidd of the University of Manitoba and ESL teacher Brenda Marquardson. It refers to an approach which they developed and produced in a manual for teaching ESL in the classroom, an approach which enables the teacher to "foresee" great improvements in the abilities of their ESL students to learn academic English and master content-area

work. The term "Foresee" is an acronym derived from "the homo phone 4C, which stands for Communication, Cognitive-Academic Language Development, and Content Instruction in the Classroom" (Kidd and Marquardson, 1993, p.1). It is directed to the elementary grades one to six levels, and has been adapted for higher levels. This approach "provides a model that both ESL and mainstream teachers can use to plan appropriate instruction for developing their students' academic language proficiency" (p.4).

The Foresee Approach is based on CALLA, a second language approach which emphasizes the value of context in making input comprehensible (Kidd and Marquardson, 1993, p.10) It is actually a modified version of the CALLA (Cognitive Academic Language Learning) Approach, developed by researchers and educational theorists Anna Uhl Chamot and J. Michael O'Malley.

CALLA is a model of integrated instruction which is made up of three interactive components: content,or subject matter, language and learning strategies. CALLA instruction is "content driven," based on the observation of student interaction and level of knowledge and skills and the chosen learning strategies. The content should reflect the scholastic or social-interactive (communicative) skills needed for each particular level. Academic language proficiency can be taught by (a) providing explicit language instruction when necessary and (b) taking care to build valuable language experiences into content area work (Kidd and Marquardson, 1993). The Foresee Approach concentrates on the second component, as it considers to be important that students be exposed

to the grammatical as well as lexical aspects of the language.

The Foresee Approach identifies four important aspects of Linguistic Knowledge: (a) vocabulary which involves the teaching of explicit and implicit meanings, near synonyms, and derivatives; (b) grammatical structures; and (c) discourse or rhetorical organization such as paragraph structure, discourse markers (connecting words such as therefore, etc.), and theme-rheme structure or "the organization of information within sentences". Kidd and Marquardson, 1993, p.26). [Theme - topic; rheme - what is being said about the topic, e.g. Sally-(theme) is at home (rheme)].

Under the heading "Functions," Kidd and Marquardson identify and compare two language functions which they have labelled ALF's (Academic Language Functions) and CLF's (Communicative Language Functions). ALF's are categorized into two basic types: (a) micro-functions, specific language tasks with limited stretches of discourse, such as defining words (e.g. are called, are known to be); and (b) macrofunctions, which involve "longer stretches of discourse, and are less clearly associated with distinctive formal features.... Appropriate instruction of macrofunctions must necessarily focus more on lexical rhetorical organization than on sentence level phenomena" (Kidd and Marquardson, 1993, p.30).

In their discussion of the principles of psychology Kidd and Marquardson outline three principles which are of special significance to the Foresee Approach. These are: (a) the need for the development of appropriate learning strategies as opposed to simply feeding information to the students (ie. teach them how to

learn); (b) new information should be based on the learners'
previous knowledge; and (c) the combining of the "top down"
(information based on previous knowledge) and the "bottom up"
(comprehension based on the careful decoding of messages) processes
(pp.11-12).

Similar to the Natural Approach and the Suzuki Method, the
Foresee Approach advocates a humanistic approach to teaching in
that it "equips the teacher with a way of setting the students up
for success" (p.13). The teacher must recognize the students'
current level of skill and extend them to a "higher" level of
confidence.

Kidd and Marquardson further discuss the Language Across the
Curriculum movement in which second language is taught in much
the same manner as one would teach the first language. Children
learn their first language at an incredible pace between the ages
of zero to five through necessity and as a result of interacting
with their environment. Results vary according to the richness
of the environment, but all children will learn an amazing
vocabulary before they enter Kindergarten. In the classroom, the
student must learn the varied vocabulary pertaining to each
subject. The Foresee Approach "provides explicit guidelines for
identifying these special linguistic features and for teaching
them through content-area work" (Kidd and Marquardson, 1993,
p.15). This approach also endorses principles of the Whole
Language Approach, but cautions against using them as the sole
basis of integrated ESL instruction, as "it places too great a

reliance on "inner-directed" learning ... [A good teacher should be able to] ... assess what students are able to do on their own, to estimate what they could know and could do with proper pedagogical guidance, and to assist them to traverse the gap" (pp.14-17). This suggests a union of "teacher-directed" and "learner-centered" teaching.

Kidd and Marquardson (1993) listed the four academic language skills which are used in content-area classrooms - "listening, speaking, reading, and writing for academic purposes" (p.30). The CALLA and Foresee Approaches both emphasize the listening and speaking skills, as the requirements for these skills change according to the varied topics.

Kidd and Marquardson further suggested that a variety of cooperative learning structures should be included as part of every Foresee lesson in order to "enable students [to] collaborate with each other or with English speaking peers to accomplish meaningful content-related tasks" (Kidd and Marquardson, 1993, p.18).

The final component of CALLA which the Foresee Approach has adopted is that of Learning Strategies, techniques which the students learn to apply in order to facilitate their learning of language and content. CALLA has designed three specific strategies for this purpose to be explicitly taught and practised: (a) Metacognitive Strategies including: advanced organizing, selective attention to certain language cues and organizational planning of "... structure and content ... that the learner intends to produce" (Kidd and Marquardson, 1993, p.33); self-monitoring as learning

proceeds; and self-evaluation; (b) Cognitive Strategies such as: imagery, grouping, deduction/ induction, auditory representation, elaboration, transfer, and inferencing" (p.33); and (c) Social-Affective Strategies which involve the help of others, such as asking for clarification and co-operating with others in order to complete a learning task or self-talk.

CALLA and Foresee lessons are divided into five phases: preparation, presentation, practise, evaluation and follow-up, or expansion. The Foresee Approach is a synthesis of CALLA and other theories mentioned previously. It differs from CALLA in its use of the three-way triangular model and the resulting tri-elemental language components, and in that their ALF's do not differentiate between microfunctions and macrofunctions, which was discussed earlier. Finally, the Foresee Approach embodies an original, very specific process for constructing lesson and unit plans. These are: (a) choose a theme; (b) select appropriate materials and resources; (c) determine the content objectives; (d) develop lesson plan and procedures; (e) identify language objectives that suit the content such as: linguistic knowledge (i.e. vocabulary, structures, or discourse features), functions or ALF, or skills; identifying learning strategies (using colour-coded sheets for easy identification) that can be taught and/or practised in the lesson.

The Foresee Approach places a great deal of emphasis on technique and procedure. By providing the "students with opportunities to manipulate the content, learn academic language, and practise learning strategies ... [students will] gain the power

to facilitate their own learning. Good teachers should be able to "foresee" any difficulties the students are likely to encounter, and will therefore know what must be done to overcome these difficulties before the learning activities take place. In doing so, they will be setting the students up for success" (Kidd & Marquardson, 1993, p.63).

Oral Literature

The language that children are exposed to in everyday classroom situations and conversation is extremely limited. While vocabulary may be expanded, certain syntactic structures are not likely to be used by the teacher. In order for children to claim fluency and to be able to read passages written by native speakers about familiar topics, they must be able to read such passages and to meaningfully predict the language of the passage. In order to do this, knowledge of syntax is imperative. An oral literature program should be designed to broaden the language base and experiences of the children in the second language and, in the case of written Ukrainian, to familiarize them with the syntax of the written language. Stories should be read to the children every day.

Reading and Writing

Reading is one of the receptive skills important to the Natural Approach. It provides comprehensible input. Even if the language may be foreign to the student (such as the Ukrainian alphabet would be to a student who is not familiar with the cyrillic alphabet), writing words on the black board works as a positive reinforcer. The student soon learns to identify the

spoken word with the written and often a child will want to write it down, although this is not part of the program. Understanding and reading are passive skills which will always exceed the active skills of speaking and writing.

In her book, <u>Developing Reading Skills,</u> Francoise Grellet (1988) defined two main reasons for reading: a) reading for pleasure and b) reading for information (in order to find something out or in order to do something with the information you get).

Stephen Krashen defined pleasure reading as extensive, concerning subject matter that the student would read in his/her first language for pleasure. He further described pleasure reading as being completely voluntary, where students have the option of skipping entire sections which they may find to be difficult or of little interest to themselves (Krashen, 1985, p.164).

Reading is a complex perceptual and cognitive process which involves the interaction of three factors: higher level conceptual abilities, background knowledge, and process strategies (Woytak, 1984). Reading should be introduced after a reasonable level of proficiency in the second language has been achieved, although success in reading proficiency is not always the result of high oral proficiency and does not necessarily transfer from the first language to the second. Background knowledge is important in the selection of reading goals and exercises in addition to using themes which are familiar and therefore stimulating to the student. The role of the second language teacher in the development of foreign language reading is to provide the student with guidance

and a sense of purpose by providing a classroom atmosphere that rewards students for taking chances by activating and building background knowledge and by providing "subskill practise".

Rebus Reading

Rebus reading is a pre-reading activity which combines pictures and print. Each poem or story is used in its original literary form. Poems or stories can be used to supplement other classroom themes (other lessons) and to give children exposure to rhyme. Once presented, each poem or story can be kept in the class library. The collection should be reviewed from time to time to ensure mastery. Some of the poems can be put to music and sung. Eventually children can select their own poems or stories and make them into rebus ones, or they can write their own.

Conclusion

Having examined the process of communication it is evident that, in order to be a successful communicator one must use a code which will be understood by the receiver, who must then decode it to interpret the message. This holds true for communicating in the first or second language. In order for a student to be communicatively competent, he/she must learn not only the vocabulary and the grammar of the language, but also its socially appropriate uses.

The primary objective of all language programs is to teach students how to manipulate vocabulary, grammar and syntax in the new language. Although there have been many second language

methods which have in the past gained and lost their popularity (Krashen, 1985), the author believes the methods which serve to teach communicative language (in particular the Natural Approach), to be most effective. Communicative language teaching makes use of real-life situations which necessitate communication. A communicative approach provides students with opportunities in the classroom to engage in real-life conversations in the target language (Galloway, 1993) and motivates them because they are involved in conversation which concerns them. At the same time the teacher should plan his/her lessons so that the results enable him/her to "foresee" great improvements in the abilities of their students (Kidd and Marquardson, 1993).

It is so important that students feel comfortable in class with their teacher and peers, for uninhibited learning seems to be the most successful learning. Children should be taught how to learn: how to manipulate content, how to practise and facilitate their own learning. Above all, it is the teachers responsibility to set each student up for success (Kidd and Marquardson, 1993).

CHAPTER 3

ANALYTICAL REVIEW OF RELATED LITERATURE

Introduction

.   In this chapter, the writer will explore the Suzuki Approach and its influence on the development of the child at home and in school. The author will also discuss the relationship and value of this approach to other areas of the curriculum. Finally, parallels between music and language acquisition, and in particular Suzuki and second language acquisition will be drawn.

Child-Centred Learning and the Suzuki Approach

The whole idea of child-centred learning as a teaching method began as early as the beginning of this century with the teachings of educators like Maria Montessori. The basic philosophy of these methods is that children need a wholesome atmosphere to thrive, learning from their environment, through play as well as through guided teaching (Montessori, 1994, p.45). These methods advocate teaching children how to learn by providing them with educational and social skills rather than spoon-feeding them information. Children have input in the curriculum and therefore the curriculum is developed around their needs and interests. Tunstall (1994) outlined nine factors which influence the development of educational and social competence: (a) positive self esteem; (b) a positive attitude towards learning; (c) active participation; (d) respect for others; (e) effective communication bkemisolvfhgpability; (g) an outgoing personality; (h) an ability

(h) an ability to meet group and individual needs; and (i) a sense of optimism (p.2). In this chapter, the author will discuss one such philosophy which she believes to be the germ of most child-centred methods - the Suzuki Approach. According to Jones Cherwick (1994):

> This philosophy of how children learn and how to optimize musical acquisition has stood the test of time and continues to grow in over 30 countries around the world ... Suzuki's ideas are being expanded into other areas of learning such as preschool and elementary school classes. (p.32)

Suzuki teachers thinking of expanding their teaching to other areas of early learning as well as music seem to think first and foremost of Maria Montessori as the educational thinker most compatible with Suzuki. Both believe that all spheres of human activity are made meaningful to the child through his/her successful mastery of any activity. "Teachers must closely observe children's individual learning patterns, paying careful attention to the stages of development they are passing through. Special thought must be given to creating an entirely separate curriculum for each child and revising it on a daily basis if what you observe of a child's progress requires it" (Grilli, 1987, p.26).

Although Suzuki is a music teacher, his gentle humanistic approach to teaching is adaptable to any subject. Since it is based on the "Mother Tongue Principle" which will be explained in this chapter, the author believes this approach is ideal when combined with some of the current language teaching methods discussed in chapter two, particularly Krashen's Natural Approach.

The Suzuki Approach

The essence of Shinichi Suzuki's philosophy, founder of the Suzuki Method for strings, is captured below:

> Man is the product of his environment. All over the world, children learn to speak the language of their native country. They develop a marvelous ability to speak it freely and effortlessly. When children learn their mother tongue, ability is firmly and gradually developed at one level before advancing to the next. By this method, every child develops an excellent ability to speak his or her native language. (Grilli, 1982, p.9)

Suzuki was a teacher of music to very young children in Japan after the Second World War. His methods, based on the "Mother Tongue" principle of teaching and learning, revolutionized the teaching of music in Japan. Teaching was based on the same principles as those used when teaching babies and children their first language: by means of a gradual step-by-step approach. Abilities were gradually developed at one level before going on to the next. Mothers or "teachers" practise a few words with the child every day until the child has mastered these words. Gradually more words are added, practised and developed into speech. "By the time children are five or six years old, they have developed the ability to speak three or four thousand words - a fact which merits amazed admiration. Here we have the secret of an educational method by which all children can develop their natural ability to an extra-ordinary degree" (Grilli, 1987, p.10).

Suzuki asserted that all children possess the potential for developing superior abilities at their own rate. Subsequently, he believed that given the appropriate guidance children will succeed

at their endeavours. This notion is further supported by Jones Cherwick (1994) who stated:

> Suzuki has maintained that every child is equipped with an enormous potential to learn and an appropriate early environment can enhance this potential. Today the importance of the preschool years is becoming a prominent theme in education. Research findings and the emergence of more early childhood programs have gradually raised our expectations of what children can accomplish in almost any domain. (p.32)

These abilities may not be inborn, but need to be fostered and developed by caregivers who are responsible for providing an enriching environment, and emotional and educational support. This can be accomplished by providing a nurturing, non-threatening atmosphere, encouragement, consistency or routine, discipline in music, and highly qualified teachers.

Suzuki has repeatedly stated that musical ability is not in-born but can be developed to a high degree in every child given the right environment. The learning environment is determined by: a) musical experiences in infancy; b) The amount of formal practice undertaken; c) high levels of appropriate family support; d) an early teacher who makes music lessons fun; and e) opportunities for experiencing deep emotional responses to music. The notion that musical experiences can be developed in infancy is supported by Sloboda (1995):

> Many parents sang to their children (particularly at sleep time) every day from birth. Many also engaged in song, games encouraging children to dance and sing to music. Our current research indicates higher levels of such stimulation in families of high-achieving children (p.55).

There appears to be no better predictor of achievement level than the amount of practise undertaken. The task of the first

teacher may be to help develop that love of music which leads to long-term commitment. An overemphasis on performance achievement may hinder this primary task. These positive early childhood experiences are further supported by Kelly (1995):

> There is evidence that the ability to experience strong positive emotion to musical structures is affected by differing childhood musical experiences ... These experiences tend to occur in relaxed non-threatening environments where nothing is being asked of the child. (p.58-59)

The writer attended a Summer Suzuki Institute in Calgary, Alberta in July 1994 focusing on the role of the Suzuki teacher. The teachers taking part in the institute concluded that their role as teachers was to: (a) assess the needs and abilities of the child; plan instruction to meet these needs; (b) nurture; (c) provide opportunities for success; (d) listen in a nonjudgemental manner; (e) provide guidance; (f) believe in their students; and (g) appreciate the changes from one week to the next.

The Suzuki philosophy of teaching includes constant exposure to learning materials, stimulation, repetition of experiences and thorough preparation. Listening repeatedly to the Suzuki repertoire enables the child to internalize the music before he/she attempts to learn. This listening is further enhanced by listening to performances, the teacher, or other children. In this way it will become a natural part of his/her environment. Rhonda Cole (1995) stated that perhaps the teacher's greatest gift to her student is to teach them to listen for love and life in music. "This kind of listening conveys to our students that music is communication - that we are listening for more than correct pitches

and rhythms" (p.14).

The Suzuki method differs from other methods in that it involves the child at a very early age, which necessitates the participation of the parent. "The years from birth to age six are now widely regarded as the most crucial for a child's entire later development" (Grilli, 1987, p.14). Preschool children are found to adapt to violin playing as a natural activity of their lives as it is something they cannot remember being without.

The Suzuki method involves the role of the parent in the child's learning. The role of the parent extends from nurturer and model, to teacher or coach. Therefore, it is important that the parents are made aware of their role and that they understand the principles of the basic Suzuki philosophy. The commitment of the parent is helpful as a positive reinforcer to ensure the child's continued interest and likely success in their endeavours. It is the parents who first experiences the Suzuki method through violin lessons while the children watch and listen. This prepares the parent to become the child's coach at home in the future. This family involvement does not only ensure competence in playing, but influences the child's life outside of the musical realm.

Tunstall (1994) suggested several family factors, similar to those implied in the Suzuki method which have a significant influence on social competence. These factors include: (a) a positive parent-child relationship; (b) involvement of the child in family activities; (c) respect of the child by family members; (d) appropriate parental expectations; and (e) a sense of spiritual or

religious purpose. Tunstall also translated these factors into a school context. These are: (a) appropriate teacher expectations; (b) respect for each child; (c) clear rules; (d) access to educational materials and activities; (e) cooperative and child-centered learning; (f) teaching of social skills; and (g) abundant social interaction.

In a Suzuki setting, as in most child-centred programs children independently follow their own interests, using teachers and parents only when they cannot figure something out for themselves, or with the help of another student. Children may be taught individually or in group settings, where they may take advantage of each others' knowledge. For instance, violin lessons are taught individually and then in groups to children of various ages and levels. In this way, children learn from other children. Grilli (1987) attests to the value of socialization in musical learning. She stated: "older children gain enormously in confidence by learning to become good teachers of younger children, and younger children draw inspiration from more advanced work" (p.81).

Effective step-by-step teaching cannot be accomplished unless the teaching ideas are isolated and introduced to children using analogies from their own experiences. This would compare to the idea of using "authentic texts" and materials to which the children could easily relate in the second language classroom. The use of authentic text is important in that it is usually highly interesting, "relevant and accessible to human experiences, thus facilitating (reading) comprehension" (Woytak, 1984, p.512).

It is striking to realize how many educators have used the same analogy to language learning that is so central to Suzuki's approach. Susan Grilli is a kindergarten teacher in New York who began adding a "Suzuki flavour" to her kindergarten curriculum. Her approach to teaching embraces Suzuki's concepts of education. Grilli's curriculum includes the development of memory, coordination, quick response, careful observation and pride in accomplishment. All lessons must be taught with energy and good humour, especially if it does not at first succeed. "The ultimate indicator of what curriculum direction to take is direct observation of the children" (Grilli, 1987, pp.79-80). The teacher must be flexible in changing his/her lesson plan to meet the immediate needs of the children. The pace of the class must consistently be kept rhythmic and energetic, leaving little room for "doubts and fears to creep in." At the same time the teacher must maintain a high level of discipline in the classroom by not allowing the children time to get bored and letting their minds wander. Avoid skipping steps and necessary preparation, as this often eventually leads to remedial work in the future. Each lesson should be clear and challenging, providing that each student achieve some degree of success with each class. This can be done by examining various possibilities, looking at all angles of the lesson, using a variety of teaching strategies and with as much varied repetition as deemed necessary, The classroom atmosphere must remain energetic and disciplined, without being threatening to the student. In language teaching, this effect is exemplified in

the methods belonging to the Natural Approach: singing in groups, choral chanting, visual aids, humour, games, various classroom activity centres, reading and numerous other activities.

Suzuki on Reading

Suzuki advocates step-by-step learning at the child's own pace, with delayed note reading. "Suzuki strongly advocates gauging the best rate of progress for each individual child .... The child is actively involved in the production and enjoyment of music long before reaching the stage of symbolic representation." (Cherwick, 1994, p.34). When the technical preliminary skills are in place (such as violin position and ear training),

> we would argue that not to introduce reading is to stifle the intellectual and musical progress of children. In language the growing child strives to communicate progressively complex thoughts and his/her quest for new words, ideas and sentences becomes more aggressive. The system of musical notation is in itself a valuable skill for students. (Dick and Scott, 1995, pp.21-22)

The Values of Suzuki in the Curriculum

Children learn through active involvement with their environment. They learn by observing what happens when they interact with materials and other people. They learn simple concepts and then use these concepts to understand more complex ideas. By interacting with their physical environment and their social environment, they continually broaden their frame of reference. Through the development of language and the ability to think in terms of classes, numbers, and relationships, children acquire the foundation for the logic involved in such abstract skills as reading, writing and computing. Musical games and songs

allow children to acquire and use language without fear of making mistakes. Movement and rhythm games teach language readiness skills. Learning experiences may include listening for a purpose, following directions, rhythmic speaking (chants), vocabulary development, reasoning, co-operation, and socialization.

At the same time that children are interacting with the environment in ways that promote their cognitive development, they are also developing socially and emotionally. As they interact with other children, they learn about sharing and co-operation, acceptable and unacceptable behaviours. Suzuki has often expressed his desire that musical training in the Suzuki Method "should develop 'beautiful hearts' in the children. We can help the young hearts of our students become more "beautiful" because of their association with music, living a Suzuki legacy that embodies his ideals ... and reach into the music of hearts ... beyond the music of sound" (Starr, 1995).

Normal physical development relies on good health, proper nutrition, and a safe environment. As young children grow physically, their muscles develop and mature. Children are able to perform more complex and refined actions. Both gross and fine motor development are critical, although gross motor development usually comes before fine motor development. Gross motor skills involve the large muscles of the body. Most young children enjoy activities such as running, skipping, throwing-catching, jumping, climbing, pulling, carrying and balancing. Movement and rhythm games provide opportunities for children to practise these skills.

Fine motor activities, such as playing a musical instrument, involve the use small muscles such as those in the wrist and hand. Refinement and co-ordination of these muscles are critical for writing. The Suzuki Method for strings incorporates appropriate activities for developing fine motor skills, as well as activities to give children the developmental practise they need to refine their hand-eye co-ordination and directionality. At the same time that they are developing these physical skills, they are acquiring skills that will improve their cognitive abilities in reading, writing, and math.

Physical development also effects children's socio-emotional development. As children learn what their bodies can do, they gain self-confidence. If they perceive themselves as capable of large and small muscle movement, they can practise gross and fine motor skills with success. This attitude of success allows them to expand on all their physical skills without fear of failure. It also gives them a positive attitude toward growing and learning in other areas of development. The same may be true for special education students or the physically or mentally handicapped. The exercises which are used for able-bodied and emotionally or mentally fit students can benefit the physically, emotionally or mentally challenged, with modifications wherever necessary. The advantage of this is that these students can be successfully integrated into the regular program. Although technically these activities cannot be considered "music therapy" they can be positive experiences for special students.

One of the greatest aspects of Suzuki teaching is teaching with respect. The teacher must "set an example of what can happen when children are taught with respect and support" (Bath, 1994, p.19). Respect is taught by example, and it is the teacher's responsibility "to respect children and parents [and] to guide them in a cooperative effort with conviction but without coercion" (Pierredon, 1995, p.39).

Developing the Whole Child

The study of the Suzuki Method becomes a way to develop the whole child. Luedke (1995) has isolated eight abilities that Suzuki students develop while studying their instruments. These include the ability to: (a) listen; (b) observe and imitate; (c) memorize; (d) concentrate; (e) perform; (f) to be disciplined; (g) persevere; and (h) respond sensitively to aesthetic qualities. Luedke further suggested:

> Dr. Suzuki was just obeying the laws of human nature when he suggested that children learn music the same way they learn their native language. Imitation is the principle means through which we learn to interact and adapt to our environment. Nature provided us with eyes and ears, which possess incredible potential. We should use them fully for learning, as nature intended (Luedke, 1995 p.63).

Luedke goes on to explain how the ability to listen opens up expanded opportunities for gathering information and knowledge. Since concentration in large part determines the quality of work a child does as well as how quickly the child grasps and retains an idea, it is probably the single most important ability a young child can develop. Being able to perform means feeling confident enough to share what you know or can do with a group or a single

person, on or off stage. She adds that discipline is a key ingredient of any successful endeavour, and the Suzuki Method can serve as a vehicle through which a child can learn to be disciplined. Nothing helps a child develop the ability to do something on a regular basis like doing something on a regular basis. This is called practise, and it is an exercise that, over a period of time, develops discipline.

Because children really like to conquer difficult situations and want to please their parents, parents can be a powerful force in helping their child develop perseverance. If we can help them through the discouraging and frustrating times with good humour and affection, we can help them learn to forge ahead and try again. By listening to music a child can become sensitized to feelings an emotions inherent in music. Luedke ended her discussion by stating that: "just as a young child grows sensitive to the dialect and accents of his family and region of the country, so does every child gradually master musical sensitivity through repeated exposure to great music" (p.66).

Dr. Suzuki never tires of sharing his revelation that "Japanese children can all speak Japanese!" The cornerstone of his entire philosophy of education is that "if children can learn their mother tongue so effortlessly and with so much joy, then we must find ways to incorporate the natural mother-tongue environment in all aspects of education" (Jones Cherwick, 1994, p.33).

Parallel Between Music and Language Processes

Children develop in music and language in parallel ways. Wolverton (1991) found the following hierarchy of learning common to both music and language in a pamphlet issued by the Texas Education Agency titled "Music and Reading: Partners in Learning":

1. Listening
    A. Auditory discrimination ability
    B. Visual discrimination ability
    C. Oral language development

2. Speaking
    A. Diction
    B. Intonation
    C. Stress/accent
    D. Rhythm
    E. Phrasing

3. Reading/Writing
    A. Visual-auditory associations
    B. Syllabication
    C. Syntax ("chunks" of meaning, idioms).

Some researchers have stated the case for the integration of music into second language programs. Vahed (1982) suggestsed classroom activities for ESL that use music and musical instruments to develop locomotor skills, auditory discrimination, and reading and writing skills. Her activities combine the use of musical instruments with imagination games, writing lyrics, hearing ethnic music , as well as music-related events and visitors.

In a paper presented at the Annual Meeting of the United Kingdom Reading Association McLullich (1981) presented examples of using music to increase children's awareness of many of the skills necessary for the development of language. McLullich (1981), and Vahed (1982) concluded that music is an enjoyable way to improve

listening skills, learn about feeling, self, spatial relationships, auditory discrimination, classification, and improving pronunciation and fluency. McLullich's research specifically detailed the benefits of integrating music into language programs as an aid to language learning, and in particular, in teaching pronunciation and ear training. Both McLullich and Vahed used the non-pitched and pitched percussion instruments which are common to the Orff-Schulwerk Approach of teaching music used in our primary and elementary programs. Some of these instruments include: handframe drums (with soft and hard beaters and brush), tambour, cymbals, triangles (different sizes), wood blocks, maracas, castanets, chimes, and tone-barred instruments.

McLullich proposed a five-stage program consisting of: (a) short-span listening and timbre discrimination; (b) active responses to aural stimuli through a form of musical rhythmic chants; (c) creative expression through producing or imitating sounds to a story, poem or song; (d) exercises for developing the ability to imagine by listening to music and interpreting through imagination, for example in story-writing; and (e) making and sharing music in groups.

The benefits of this program as suggested by McLullich are that (a) sense of rhythm necessary for speaking, reading, and writing improves; (b) motor skills necessary for playing instruments improves; (c) aural awareness is sharpened, bringing help to those children who have difficulty in distinguishing between d/t, p/b, c/q, f/v, and s/z; (d) practice in discrimination

and recall helps improves spelling, especially for those children who have to rely on auditory rather than visual imagery; and (e) physical response to creative stimuli improves story-writing.

Relating Suzuki and Second Language Teaching Methods

Many of Krashen's concepts correlated with those of Shinichi Suzuki. In Krashen's context the term "hypothesis" has been used throughout which appears to be synonymous with learning principles or tenets. Subsequently, in order to keep a uniformity to this study, this same term has been adopted for our purposes. There are many similarities in the basic principles of the Natural Approach and the Suzuki Method, as the author has outlined in the following discussion:

Acquisition Before Learning

Krashen's Acquisition-Learning Distinction Hypothesis stated that there is a difference between acquiring and learning a second language. "Learning is the result of teaching, while acquisition results from the students' processing of meaningful language input. Many believe that without the opportunity for acquisition, a second language is not likely to be mastered" (Paulston, 1992, p.110). Therefore, acquiring a language means "picking it up" in a natural second language environment, while learning a language means knowing the rules, having conscious knowledge about grammar. Acquisition is subconscious and learning - conscious.

Suzuki, too, believes in acquisition before learning. All children possess the potential for superior abilities, abilities which are not inborn, but which must be nurtured by an enriching

environment and encouragement provided by their caretakers. Thus, acquisition takes place through an enriched environment and by imitating the caretakers and other children. Conscious learning follows acquisition when the child shows readiness by portraying proper technique, development of listening skills and reading language symbols.

A Natural Order of Learning

Krashen's Natural Order Hypothesis suggests that the grammatical features of a language are acquired in a natural order. This holds true for English as a first language as well as for English as a second language. The natural order of acquisition can be overruled by teaching and learning grammar, however, what is learned in grammar instruction is not necessarily available in communication.

Suzuki often states: "All Japanese children speak Japanese!" All over the world children learn to speak the language of their native country. They develop a marvelous ability to speak it freely and effortlessly. When children learn their mother tongue, ability is firmly and gradually developed at one level before advancing to the next. Suzuki's teaching is based on these same principles - the Mother Tongue Principle - which uses a gradual step-by-step approach.

Learning After Acquiring

The crux of Krashen's Monitor Hypothesis is that language learning is based on explicit grammatical knowledge which is constantly relied upon as a "monitor" for our output of language.

Second language performers can use the monitor effectively when they have sufficient time to reflect, such as in slower speech or written work, when the focus is on form, and when the speaker or writer knows the rules.

Similarly, Suzuki students are exposed to musical concepts such as rhythm, dynamics, high and low pitches, meter, key signatures, and so forth, by playing concept games and listening to musical recordings chosen personally by Suzuki for these purposes long before they are expected to produce them. This theoretical knowledge may later be applied to or filtered via the "monitor", as children "speak" through music by playing and composing.

Listening-Understanding-Producing

The Input Hypothesis states that we acquire language by understanding incoming information that is a little beyond our present competence. It relates to acquisition, not to learning. For example, caretaker language is used by parents with their children as a modified aid to comprehension. The language gets more complicated as the learners progress. In the second language classroom we use "foreigner talk," "teacher talk," or "interlanguage talk" to aid in comprehension and for the purpose of communication. We make use of the learner's previous world knowledge, or "background knowledge." Learners of a second language often experience a silent period during which time they build competence in the second language before trying to speak. Real language acquisition is only possible when the student receives comprehensible input.

Just as Krashen recognized a silent period in second language acquisition, in acquiring musical language, the Suzuki program begins with the development of listening skills through games and observation.   Children are exposed to recordings of tunes which they will later be playing, as well as other high-quality recordings of various artists.   This progresses to hands-on experiences and imitating the teacher or parent until the child has mastered the technique well enough to play on his/her own. Children are taught using a step-by-step, simple-to-complex approach which isolates concepts and teaches them by using analogies from their own experiences. This resembles Krashen's idea of using foreigner talk, teacher talk, or interlanguage talk to aid in comprehension and for the purpose of communication.   It can be said, then, that in a Suzuki classroom children are also exposed to musical information that is beyond their present levels of competence.

Building Motivation and Self-confidence

Krashen's Affective Filter Hypothesis is based on three attitudinal factors: (a)motivation, (b) self-confidence, and (c)low anxiety level.   It is the responsibility of the teacher to provide a positive and non-threatening atmosphere so that language acquisition can take place.   The teacher is responsible for lowering the affective filter.

Likewise, all Suzuki lessons must be taught with energy and good humour. The teacher must be flexible in changing her lesson plans to meet the immediate needs of the children.   The pace of the classroom must be consistently rhythmic, leaving little room for

doubts and fears to "creep in," at the same time helping to maintain a high level of discipline. Children are treated with respect, kindness and patience. It is the teacher's responsibility to motivate the child to learn, and the parent's to motivate practise. The child should experience some measure of success with each lesson.

The Early Experience Hypothesis

Suzuki believes that talent is not inborn, but rather advanced ability can be nurtured in any healthy child. This nurturing can happen through experience as well as through the child's environment. This is why "the early education a child receives between birth and kindergarten or elementary school is very important because it controls the child's future" (Suzuki, 1981, p.1.). Moreover, "human ability will not exist if it is ignored when in the seedling stage" (p.1).

In much the same vein, Krashen (1985) stated that "acquirers who begin natural exposure to second languages during childhood generally achieve higher second language proficiency than those beginning as adults" (p.43).

The Rote Before Reading Hypothesis

Suzuki encompasses a philosophy which is beyond just rote learning. The rote component is present in most learning methods. It is present in the Suzuki method in the form of practise. Children are not expected to produce without first having listened to or seen a model, after which is a lesson, which is then followed with practise. Reading is gradually introduced to the students

after they have become familiar with the material through listening, watching and playing instruments by imitating and experimenting. These same principles may be applied to other learning methods, however the scope of my paper does not cover other rote systems. There may be some application of this study to those learning systems however this would warrant additional examination.

Rote learning is most obviously present in the Audio-Lingual language teaching method in the form of memorization and pattern practise drills. Krashen (1985) refers to these as "prefabricated routines," (p.83) which are simply instances of memorizing entire utterances and phrases without any knowledge of their internal structure. In the Natural Approach reading is introduced to the students after they have undergone a silent period (of listening and observing the model) and after they have had a chance to experience the target language orally. Although reading is not formally taught, it is introduced by labelling items and introducing ideas, such as songs, using rebus reading.

The Parent Involvement Hypothesis

The Suzuki Approach differs from other approaches in that parents play a role in their child's music education. The parent is introduced to the philosophy of the Suzuki Approach, after which they are given instrumental lessons while the child watches. This is to enable the parent to become the coach and role model for the child when he/she begins their lessons. It is empowers the parent with the ability to assist the child at times when his/her

knowledge of the subject might be questioned and ensures that the philosophy is present in the home environment.

The Natural Approach also allows the child to contribute input from his personal and home experiences. It encourages conversations in the target language with family members such as grandparents or parents. If the family is familiar with the target language, these conversations would help by enhancing the lessons learned at school. If the family is not familiar with the target language, the child has the opportunity to be the teacher and to "show off" what he/she has learned. Either experience can provide a positive, accepting atmosphere to reinforce what is being learned in the second language class.

Balancing Individual and Group Instruction

Suzuki lessons are divided between individual or private lessons and group lessons. Private lessons enable the teacher to become familiar with the child personally as well as provide the opportunity to work on areas particular to the child's needs. Group instruction allows the children to work together on a social level, to have fun with other children who are doing the same activities. Another factor of group lessons is the presence of students who are playing at various levels. The more advanced students become role models and teachers of the students who are striving to become more advanced. This also helps to discourage competition which can often be a negative factor when it destroys the balance between developing ability in a positive, cooperative atmosphere and trying to be better than other students.

Krashen's Natural Approach applies to the typical second language classroom, where numbers and ability levels also vary. Lessons are primarily taught in a cooperative manner, most often in a large group, sometimes in groups of two or three. For example, when Krashen employs the TPR method, this can be used individually or with groups. Children working in these groups, however, are monitored by the teacher and their individual needs are catered to within the group. For example, a poorer student may be matched up with a student who may be more familiar with certain concepts the other student may need help with. The idea then, is to involve students within the group with students of various levels, so that they may learn from one another.

Role of Formal Practise

The role of formal practise in a Suzuki family is simply an extension of the already existing "Suzuki" environment. This includes listening to quality recordings of music, as well as specified practise pieces on the Suzuki tapes, and practising assignments for following lessons. All of this should become part of the child's everyday routine by the time the child is ready to practise playing his/her instrument on a daily basis.

The Natural Approach advocates the practise of or exposure to the target language every day in a "natural" setting, much the same as the child learned his/her first language. This can be accomplished by listening to oral literature, through games, singing, or other activities related to previous lessons learned. New material can be introduced by building onto a previous lesson

or by modelling with an activity. Instead of repetitive drills, students can practise by using specific concepts in various activities. For example, children practise learning one another's names by playing the game "Red Rover."

Just as the Suzuki Method differs from other methods of teaching music, the Natural Approach differs from other second language methods in the role it assigns to the overt teaching of grammar. The situation and the competence of the learner determine which concepts will be dealt with. The curriculum is not structured primarily to suit a grammatical progression, rather, certain structures serve given communication needs. Although grammar is not avoided, it is less important than vocabulary. This is opposite to many traditional approaches which stress a lot of grammar, and can again be compared to the Suzuki step-by-step approach.

Based on Krashen's studies on second language learning and Suzuki's philosophy of teaching, one may consider the many similarities in the two philosophies: (a) both approaches seek to teach communication skills; (b) comprehension precedes production: classroom activities are at first geared to teaching listening comprehension; (c) as comprehension increases "speech" emerges in stages. At first there will only be simple "words," then short phrases, and then longer "utterances." In either approach there is no pressure to perform or speak right away in the target "language".

In the second language classroom, as the learners are coping

with saying the first few simple things, the teacher always stays a few steps ahead of the students' present level of comprehension. The "net" structure and vocabulary expands naturally. The teacher guides his/her output by that which seems to be understood by the learners. If something is not understood, it is repeated, paraphrased, or simplified. The grammatical syllabus is now no longer largely predetermined, it arises from the communicative situation. In second language acquisition "learners probably focus on vocabulary and then work out the semantic relationship between lexical items (and the grammar) from their pragmatic knowledge of the real world" (Paulston, 1992, p.106). Every new structural feature that is introduced does not have to be mastered right away, nor will it occur again soon. Every new structural feature used for the first time serves as an advanced organizer for the gradual and natural acquisition of that feature. The same progression holds true for vocabulary. New words are introduced and used in meaningful contexts many times before students are expected to use them. These concepts may be enhanced through the use of song and movement, giving the learners an opportunity for practise and creative expression. These same concepts are also present in Suzuki's gradual step-by-step approach which builds on background knowledge through the use of advance organizers.

Conclusion

To conclude the literature review, it is suggested that all children possess the ability to learn if properly nurtured and given the opportunity. This opportunity may arise in many forms,

such as in their environment, through formal teaching and through play. Music education, especially at an early age, can help open the door to important benefits. Involvement in music powerfully reinforces such crucial characteristics as self-esteem, self-discipline, creativity, and self-expression. It helps develop problem-solving skills, integrates subject matter across the curriculum, and correlates highly with overall academic achievement (Bath, 1994).

Children learn from their elders, by example or through formal teaching, or from their peers. "Older children gain enormously in confidence by learning to become good teachers of younger children, and younger children draw inspiration from more advanced work" (Grilli, 1982, p.81). They must be positively motivated and their lessons should follow a methodical step-by-step approach, with the understanding that not all children learn at the same rate. Each new step should be based on the child's previous knowledge - something which the child has already successfully learned.

CHAPTER 4

METHODOLOGY

Introduction

The purpose of this chapter is to provide an overall account of the research procedure used in this study. The reader is first introduced to how the writer's practice served as the initial impetus for the research. Finally, the research approach will be discussed and followed by the particular activities used for developing the instructional model.

Practice Leads to Inquiry

When the author first began teaching Ukrainian as a Second Language, she found music to be a major component of her program. This was not part of the required syllabus, but simply a natural outgrowth of her music teaching background. Introducing and practising grammatical or syntactical concepts was not only enjoyable, it also seemed to help the children recall these concepts with ease, allowed them to use full sentences with various grammatical structures from day one with understanding,
and encouraged practise outside of the classroom. In other words, incorporating music seemed to add excitement to the second language class while at the same time it seemed to help make the learning and retaining of information easier. The author began to compare the success of this theory by introducing concepts sometimes using music and sometimes not using music. She found that the concepts which included a music or rhythmic component seemed to be "picked

up" or "acquired" easier and retained. When the children were tested, they would almost sing through their oral tests. Thus, not only had they learned vocabulary and grammar, but they had actually acquired the rhythm of the language, a skill which is (comes) natural to native speakers. The author began to organize her lessons as though she was writing an opera: scene 1 was chapter 1. Dialogues were set to music using original or familiar tunes such as happy birthday, or the author would hunt for existing songs which taught the particular vocabulary or grammar required. Some songs, such as songs which describe fruits and vegetables "that I love to eat", were impossible to find, since this term is not a Ukrainian idiom. (In Ukrainian "love" in this case is a different word with a very different meaning).

The author believes that the music component in her language classes made learning easier and more fun, and the rhythm helped the children with pronunciation and retention. As a result of her informal study which allowed her to compare the effects of teaching with or without the musical component, there was a noticeable difference and therefore the author constructed an informal teaching model.

The two methods which the author employed in her second language class were Stephen Krashen's Natural Approach together with Dr. Shinichi Suzuki's Philosophy of Learning. These methods had strong similarities in their concepts and philosophies which seemed to naturally fit together or complimented each other. For example: (a) Both philosophies believe in the need for a low

anxiety level in the class for maximum productivity; (b) Neither believes in the limitations of the learners, but rather leaves room for diversity in terms of learners' needs and time factors (i.e. for exploration and discovery); (c) Both thinkers believe in acquisition before learning (picking it up in a natural, nurturing environment); and (d) Both use a gradual step-by-step approach.

These were some of the principles which the author recognized and desired to explore further. The specific questions investigated in the study are:

1. What are the elements of the communicative process and how does it work?
2. What is the contribution of music to second language programs?
3. What are some of the popular second language methods?
4. How do the current theories of language and music learning relate to second language acquisition?
5. What are the parallels between the Natural Approach and the Suzuki Method and how do they apply to the second language classroom?

As a result of the information gathered in order to answer the above questions, the author developed a second language learning model which integrates aspects of the Suzuki philosophy of learning and Krashen's Natural Approach.

Research Approach

This study is qualitative in that it is holistic and seeks more to understand the role of music in second language teaching. Furthermore, it seeks to understand the process of how music works as a facilitator to second language learning. It is descriptive in that the data is in the form of words rather than numbers. It is interpretive in that every aspect relies on the interpretation of the author who is the primary instrument for data collection and

analysis. The design of the present study can be described as emergent in that it gradually takes shape as the data are collected and considered (Bresler & Stake, 1992). It is a document analysis in that the primary documentary data are collected and analyzed to develop a descriptive model that encompasses all cases of the phenomena (Bogdan & Biklen, 1982).

Developing the Model

Sources of Data

The subject fields under study can be identified as: (a) communication, (b) second language education, and (c) Suzuki method and philosophy. Data collection primarily involved an extensive library search of documentary and textual data. Sources of data included books, journals articles, and microfiche. Other data sources included reflection on teaching experiences and reflection on professional development experiences. The author investigated the hypothesis that music facilitates second language learning. The author chose to do library research over field work in order to obtain information at sufficient levels of depth to help fill in gaps in the data. This also was a way to obtain information from people who could not be interviewed and to cope with space and money obstacles.

Data collection also involved informal networking with other teachers in the field. The following colleagues were particularly helpful in identifying useful resources: Mrs. Irene Wallis, kindergarten teacher in the Ukrainian Bilingual program at R.F. Morrison school in Winnipeg, Morrison school; and Dr. Olenka

Bilash, former Ukrainian teacher in Arborg, Manitoba, former supervisor of bilingual and immersion programs in Strathcona County, Alberta and currently Associate Professor of Second Language Methodology at the University of Alberta.

Sampling Techniques

The method of sampling in analytic induction is purposeful sampling, whereby particular data sources are chosen "because they are believed to facilitate the expansion of the developing theory" (Bogdan & Biklen, 1982, p. 65). The author's own practice was the impetus for a study in this area; therefore research was confined to the author's area of study. At first the author chose to use the techniques of judgement sampling, a sampling of literature dealing with the Natural Approach and the Suzuki Method. This created a snowball effect otherwise known as cluster sampling, where once choice of literature lead to the investigation of another. The study began to take form as the literature was divided into similar theme groups, for example, all the information about the Suzuki Approach led to the development of other related themes, such as the child centered approach.

Once the author had a general idea of the purpose of the study, decisions were made to include documents which would aid in the investigation of the questions posed for the study. Primary sources were used wherever possible, however secondary sources were helpful when primary sources where unavailable. Materials were extracted from journals known to be reputable by persons well-respected in their field.

Data Collection Procedures

The data collection extended from 1989-1996, covering a period of seven years. Library searches were conducted at the University of Manitoba Education Library through ERIC as well as BISON searches. It has already been said that books, microfiche, and journals were examined to collect the appropriate data. Books were also gleaned from informal networking with persons currently working in the fields of music and second language education. Because the model seemed to indicate that its bases were the Natural Approach and Suzuki Philosophy of learning, these were the first areas examined. This led the author to further search for information dealing with aspects of communication, second language teaching methods, communicative approaches, and teaching models.

Analysis of Data

Data were collected, sorted, categorized, interpreted and recorded. The process of qualitative analysis was based on modified analytic induction (Creswell, 1994, p.130). Data gathered were placed into categories, with some categories changing or added as the data collection continued. The stages of data analysis were: (a) Data were read through and notes made; (b) Certain data were singled out from the whole as more relevant than the other data; (c) Similar topics were clustered together; (d) Topics were identified and placed into data category themes; (e) Data were analyzed, reduced, and presented in an ongoing narrative form.

Scientific Standards

Generalization

If the findings of a study hold beyond the specific research setting they are said to be generalizable. The findings of this study are generalizable in that they are a set of generalizable statements of instructional process that can be applied to various second language teaching settings.

Experimental Bias

Bogdan & Biklen (1982) state that qualitative researcher are always concerned about their own subjectivity when collecting data.

> The researcher's primary goal is to add knowledge and not pass judgement on a setting. The worth of a study is the degree to which it generates theory, description, or understanding... Qualitative researchers try to acknowledge and take into account their own biases as a method of dealing with them (p.42-43).

The author has acknowledged the possibility of bias and worked towards limiting it in her study.

Reliability

Data is considered to possess reliability if two researchers who are studying the same theme in the same setting discover similar results. If they do not, the study is still considered to be reliable as long as the two results are not contradictory or incompatible (Bogden & Biklen, 1982). The techniques used in this study to ensure reliability were: (a) The development of a comprehensive coding and categorization system; and (b) The critical review of the data analysis process by the thesis advising committee.

Validity

Qualitative researchers validate their work by searching out many kinds of convincing evidence. This was accomplished by quoting several credible writers and using a wide range of contributors.

Limitations of Method

The conclusions reached as a result of the study are subject to the following limitations: (a) Data analysis was conducted by one investigator and therefore, subjective bias can occur; (b) Inter-judge reliability could not be calculated; (c) Producers of the documents were not always researchers; (d) Validity was limited to content and face validity; (e) The model is hypothesized and has not yet been empirically tested.

CHAPTER 5

RESULTS

Introduction

The following model was based on the documentary data presented in chapters two and three which focused on the philosophies of Stephen Krashen and Dr. Shinichi Suzuki. A cross-disciplinary model for using music, combined with meaningful, comprehensible input, as a vehicle to facilitate second language learning is displayed in Figure 1. The author has previously defined the term "model" as being a guide from which teachers can develop individual and group activities in the second language class. According to Schubert (1986), a model is "a repertoire to draw upon to meet situational needs" (p.249). This model will include specific properties which have been drawn from Krashen's Natural Approach, Suzuki's philosophy of music learning, and other popular second language teaching methods.

Preconditions For Learning

Before one begins to use the model, the author feels there are preconditions to learning which the teacher needs to consider. Krashen (1983) identifies four preconditions for second language learning regardless of the method or approach that is used. These are similar to the preconditions suggested by Suzuki. The first precondition is motivation, for Krashen believes that those who do not wish to learn will not learn. Simple exposure to a second language does not assure acquiring it. To a large extent,

motivation must be self-induced. The teacher can help by making the subject interesting and even entertaining, but learners must do their part to generate motivation and enthusiasm. Although first language motivation might be more pressing, second language motivation can be as simple as the learner's need to be a part of the social structure or a classroom activity. Parents may take some of the responsibility for motivating their children by advocating regular study habits.

The second precondition, application, ties in closely with motivation. One may have talent in certain areas such as music or sports, but without persistent practise one cannot expect gratifying results. Since many students in second language programs may not see the immediate benefits of learning a second language, they may not show the necessary self-discipline which leads to success. Again, teachers should appeal to parents of younger students to become responsible for the study habits of their children.

The third precondition is comprehensible input which implies that language learning can take place only when learners are in meaningful contact with it. That means experiencing the target language in communicative situations, referring to the world around us, as well as through the use of cognates (words which are similar in both the native and target language).

The fourth and final precondition is time. An vast number of hours is required for first language acquisition. Second language acquisition is more efficient, still successful natural second

language learning requires many hours of practise and exposure.

A Cross-Disciplinary Model

The cross-disciplinary model in Figure 1 uses music as a vehicle to facilitate the movement of comprehensible input through the Affective Filter. Second language acquisition must first be based on the learner's previous knowledge. The first building block is the entering (or previous) knowledge and is represented by a triangle with a treble clef. All children who have learned a first language have acquired some grammatical knowledge in their first language and have had some type of musical or rhythmic exposure to that language, even if it is only the rhythm of that language. New meaningful input is added to the block, using music as a vehicle. (The music itself may be the "meaningful" part of the input.) Then it travels through a filter which must be lowered in order for the message to be accepted into the monitor (Krashen). To recall, the monitor is that part of the brain which sifts through the incoming information and retains only that which is comprehensible, interesting, or memorized through repetition (as in rote learning), discarding or ignoring the rest. Music helps lower the Affective Filter by providing a pleasurable distraction from the intended message to be practised. Music also ensures pronunciation through natural rhythm and retention by combining right and left hemispherical brain functioning. The right recognizes melody and intonation while the left is thought to govern linguistic and analytic abilities, including rhythm and notation. The monitor uses the learner's background knowledge to sort the incoming information.
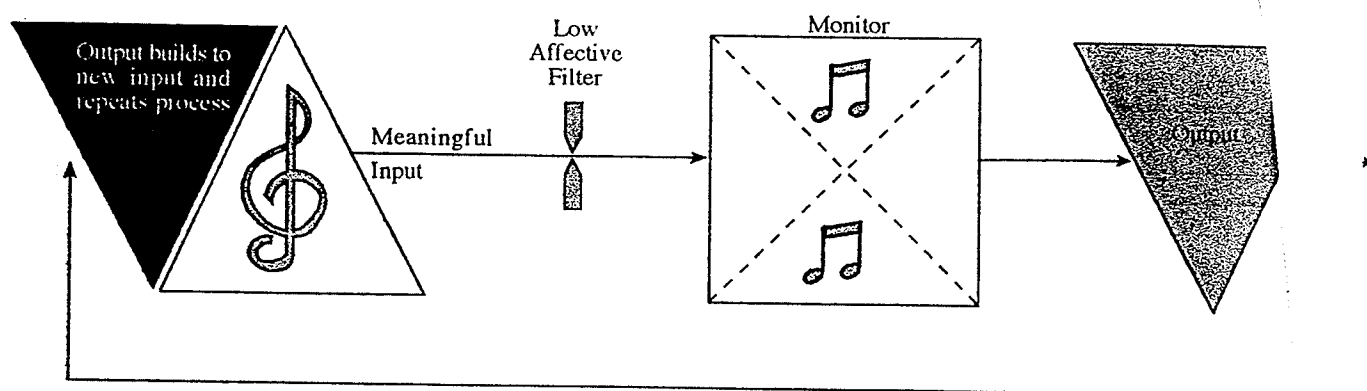
The first building block (Ausubel) is a triangle which represents the learners entering or previous knowledge. New meaningful input is added to the block, and using music as a vehicle travels through the filter, which must be low in order that the message be accepted into the monitor (Krashen). Output is that information which has been retained on which the next lesson will be based.

Figure 1. A cross-disciplinary second language acquisition model.

Material which is unconsciously sorted and retained is considered acquired knowledge. Materials which may be taught at various stages, such as specific grammar lessons, without the aid of music, also travel through the monitor. The procedure, however, is considered to be learned knowledge since there is a conscious effort to analyze and learn the incoming information. In either case, the information must be relevant and thus meaningful to the student in order for it to be retained. The monitor then sorts the incoming information and provides the resulting output.

Output is the information which has undergone the subsumption process in the monitor and has become anchored. It can also be thought of as information which the learner has retained and can meaningfully or comprehensibly use. The subsequent lessons would then be based on that output or previous knowledge. Output is also represented by a triangular block on which this new meaningful input can be built, as it has become additional background knowledge.

Application of the Model: Theoretical Perspectives

As discussed in the five hypotheses, the Natural Approach makes a deliberate effort to fit all requirements for both learning and acquisition (Krashen, 1982). The second language learner will experience various stages in the classroom, to which the teacher must gauge her teaching activities. Although Krashen identifies six stages of speech emergence, this author focused on the first three stages as they apply to the model. These stages are (a) preproduction, (b) early production, (c) production, (d) phrases,

(e) sentences, and complex discourse. These stages are presented at this point in our discussion because the author considers them a prerequisite to planning lessons using the cross-disciplinary model.

The first stage is a pre-production stage. The first objective for this stage is comprehensible input. In the beginning the teacher must run a type of "one man show," whereby he/she may dramatize, be dynamic, interesting, and entertaining. A rather fluent command of the target language is necessary since the teacher should be able to act on the "spur of the moment" and respond to any opportunity for comprehensible input that may arise. In other words, the most important tools of the teacher are probably his/her ingenuity and knowledge of the target language. The teacher may convey meaning by using pictures, dramatizing, and using cognates (words which are similar in both languages and are therefore easily understood).

One good way to get started is to build on the common need to get to know each other. The teacher must use only the target language even in the first lesson. The teacher should concentrate on learning the names of the children in the class. This will help build teacher/student familiarity and thus aid in lowering the affective filter. The students should also learn each other's names in preparation for communicative activities. One method of doing this at the primary level is through the game "Red Rover." This game not only helps the children learn each others' names, but it is rhythmic and repetitive, enhancing pronunciation and

vocabulary practise. The children line up in two lines, holding hands and facing each other, and must one another to the opposing line: "Red Rover, Red Rover, we call _____ over. The child called must then run through the opposing line or that group will claim him/her to their team. The game is led and directed by the teacher. The children must learn their classmates names in order to play and it has been the writer's experience that they will help one another to remember. All the students should get one turn before the names are repeated. Since the entire game is played in the target language, the teacher will at first help the children with the call until they have mastered it. Grammar is not discussed, although in Ukrainian and as in many other languages when names are called, the genitive form is used. In keeping with the Natural Approach, errors are not corrected, although correct forms may be introduced immediately after the mistake is made by simply repeating the learner's intended statement correctly. Although the focus of the game is on interacting with and getting to know each other, the children might also begin to recognize the colour "red" and the word "dog" from the initial explanation of the game (in Ukrainian the literal translation of the name of the game is Red Dog). This is helpful for following lessons which introduce colour categories and animal groups.

An effective method of teaching concepts similar to the ones discussed above is through simple, repetitive question-answer song forms. According to Wolverton (1991):

> Popular songs provide a range of natural sentence patterns
> and grammatical structures that students can practice without

self-consciousness. Suggested linguistic criteria to use in selecting songs for the ESL classroom are (a) natural word order; (b) grammar points the students need to learn; (c) useful vocabulary; and (d) standard dialect (p.27).

The teacher first models the songs and the students follow once they have caught on. For example, the teacher sings "Good day, Good day, what is your name?" and answers "My name is Ms. Bilash. My name is _____" and point to a student to answer. Continue with two or more students, repeating the question and continuing until all of the children have had a turn to answer. Do not inhibit the student by forcing an answer. If the student is hesitant, be encouraging with a nod or supportive gesture. If the student still seems reluctant to answer, then the teacher may fill in his/her name and proceed to the following child. By the time this procedure is half finished, it is hoped that most students will be singing along with the teacher. This would indicate that the students have understood the phrase and the teacher has succeeded in maintaining a low affective filter.

Through song, the children have the opportunity to practise pronunciation as well as to interact with one another while learning new vocabulary. The rhythm of the music, along with the teacher's guidance, ensures the correct pronunciation of the given vocabulary.

> Songs can be used as vehicles for language, offering to the learner opportunities for practice of otherwise often difficult areas of intonation and rhythm as well as ways into particular vocabulary fields. They thus provide both language learning content and language learning process, both subject-matter to be learned as well as practise in language learning (Griffee, 1992, p.ix).

Eventually, some students should be ready to answer the entire

phrase: "My name is _____." The same song also lends itself to other questions and answer phrases such as: "Good day, Good day, How are you feeling?" (question); and "I'm feeling fine, thank you," or "poorly," (answer) and so on. Songs such as this one can quickly lead the student from the initial Pre-Production stage to stage two, Early Production.

The Early Production stage begins with single word utterances or short phrases. This is a distinct change from the simple "yes-no" answers and gestures of the Pre-Production stage. Now the "either-or" questions come into the forefront: "Is this a sweater or a shirt?" It can be answered "Its a shirt," "a shirt," or just "shirt." These answers involve repeating a word or several words the teacher has just modelled.

Another suitable step in this phase is asking identification questions: "Is this a _____? "What is this?" "What colour is his shirt?" "What is he doing?" All questions can be answered with a short sentence or even a word. Students who are concentrating on communication do not necessarily attend to form by answering in full sentences. During this stage the teacher still carries most of the conversation and provides more extensive input. As the learners are coping with saying the first few simple phrases, the teacher always continues in advance of students present level of comprehension. The "net" structure and vocabulary expands naturally. The teacher guides his/her input by what seems to be understood by the learners. If something is not understood, it is repeated, paraphrased, or simplified. The grammatical

syllabus is now no longer largely predetermined, it arises from the communicative situation. Every new structural feature used for the first time serves as an advanced organizer for the gradual and natural acquisition of that feature. The same progression holds true for vocabulary. New words are introduced and used in meaningful context many times before students are expected to use them. Different students are ready for different words and structures at different times.

In the Early Production stage, charts serve as an excellent means of getting students to talk. Charts collect information in an easily interpretable form. Using a timetable with various school subjects, the teacher can then generate teacher-talk that uses the chart as a basis for comprehensible input.

The writer believes that it is crucial for students to begin to use the target language with each other as soon as possible. With the teacher asking all the questions and only one student at a time responding, there is minimal productive involvement for the majority of the students. Structured group work, usually in two's, may begin with routines and patterns such as greetings and introductions in the first class. The teacher should be careful to ensure that the students do not always have the same partners. In this way everyone has the opportunity to interact with one another and good and poor students have a chance to work together and help one another. Without this interaction, good students may seek out other good students and the poor one may seek out the security of other poorer students, thereby restricting their progress.

Teachers should listen closely to the groups so that they may diagnose the students' weaknesses and strengths and enhance their learning through varied activities based on their observations. They may also make themselves available by saying, "If you need a word or have a question, raise your hand."

In the final Production stage, students begin to produce language consisting of more than one word. Some students will begin giving answers of several words to questions which require only one word. Other students have to be encouraged more explicitly. One good way to initiate answers of several words is the open-ended sentence, such as: In the room there is a ____; or I am eating a _____. Although only one word is required for each answer, many students will say, "There is a chair," or even "There is a chair, a table, and so on." Another useful technique is the open dialogue:

"Where are you going?" (Teacher) and

"To the _____" (Student).

From Theory to Practice

Action Songs

In keeping with the Listening-Understanding-Producing Hypothesis as previously discussed in chapter three, action songs are designed to teach vocabulary and phrases in an enjoyable fashion. They can be performed in the classroom or school gymnasium. The songs are mastered through action and daily repetition. The Natural Approach advocates the practise of or exposure to the target language through games or singing. Instead

of repetitive drills, students can practise specific concepts through various activities. Movement and rhythm games teach language readiness skills. Learning experiences may include listening for a purpose, following directions, rhythmic speaking (chants), vocabulary development, reasoning, co-operation, and socialization.

An example of this type of activity which can be used for the Ukrainian as a Second Language program is the traditional Ukrainian song entitled: *Dy-By-By*, (a nonsense word) appearing in Appendix 1. Griffee (1992) suggests that songs such as this one:

> offer insights into the culture, especially the stories and myths of different societies, providing a window into the frames of reference and values of the peoples whose language we are learning. They offer a rich background and social and historical context to language learning. (p.ix.)

Dy-By-By

The children stand in a circle holding hands. The "ones" are the babas (grandmothers) and the "twos" are didos (grandfathers). They pretend they are holding baskets on their arms. A group of two babas and two didos move in a circle with their partners. Walking to the rhythm of the music, they sing: "Dy-by dy-by dy-by-by, pishla baba po hryby." (Baba is looking for mushrooms.) The babas kneel down and pretend they are picking, while dido picks another variety of mushrooms, pidpenky, off the "trees" as he circles baba. They continue to sing as they pretend to be picking. Besides vocabulary and grammatical form, students are also exposed to little subtleties of Ukrainian culture and language. For example, mushroom picking is still quite popular among many

traditional Ukrainian Canadian families. Mushroom identification is passed down through generations. There are certain varieties of mushrooms that are more popular than others and are commonly used in traditional Ukrainian cooking. Finally, some varieties of mushrooms are preferred over others at special meals, such as the Holy Christmas Eve dinner. The song dictates that mushrooms are picked very early in the morning and that it is enjoyable to do on a weekend morning. This song lends itself to substitution, as baba and dido can pick mushrooms, flowers, vegetables, or anything that will fit the original rhythm of the song.

Another example of an action song which encompasses a musical theme, geographic information, and vocabulary is entitled *My Muzykanty z Kyjeva* (We Are Musicians From Kiev). This song appears in Appendix 1 and is discussed in full detail complete with actions below.

> *My Muzykanty z Kyjeva* (We Are Musicians From Kiev):
>
> A   "My muzykanty z Kyjeva pryjichaly do Vas (2)
>
>   (We musicians from Kiev have come to you)
>
> B   Budemo hraty, budemo hraty, na fortepianach, (2)
>
>   (We will play, we will play on our pianos (2):
>
> C   Pling pling pling pling pling pling pling pling
>
>   pling pling pling pling pling pling" (2)

	Words	Actions
A	We –	each students points to him/herself.
	Musicians –	pretend you are playing an instrument.
	from Kiev –	point behind yourself, using your thumb,

indicating that you have just arrived from

"over there".

Have come -   (driven) - pretend to be driving.

To you   -   extend arms outward, toward the audience, as
in a welcoming gesture.

B   We shall play- pretend to be playing an instrument.

Our pianos -   pretend to be playing a piano.

C   Pling, pling,
pling, etc.-   continue to play piano, then repeat

entire from section A. Change the instrument

at section B. Use suggestions offered by the

children.

At first the teacher dictates the type of instruments until
the children have become familiar with them. The teacher can then
accept suggestions from the learner. The song continues through
section C where the movement always coincides with the instrument
that has been chosen for each verse. When the children have
exhausted all ideas, the final verse simply states that the
musicians will play on their instruments. Each child then chooses
his/her favourite instrument and they form an "orchestra" in the
final C section. The melody is simple, repetitive and rhythmic.
It is a good example of an activity which can also double as a
music activity in the music classroom.

Echo Acting

Imitation is a teaching tool of both Suzuki and Krashen. As
discussed in the Acquisition Before Learning Hypothesis,
acquisition takes place through an enriched environment and by

imitating caretakers and other children. This is a technique with which the student may learn both language and the skills of sequencing and processing. The teacher provides the model and acts out the action (e.g. As the teacher says "I'm drinking," he/she would pretend to hold a glass and drink.) Students echo and imitate the teacher. The entire activity lasts only a few minutes each day but breeds success through daily repetition and expansion.

Three to five phrases using "I" as the subject may be presented on the first day. One or two may be added to the sequence each day. Some sentences may be expanded while others will only be added. Once the sequence is completed, students can assume the teacher role.

Guessing Games

Anticipating what comes next is an important skill in oral language learning as well as reading (written language and music). Again, referring back to the Listening-Understanding-Producing Hypothesis, learning through games is not only enjoyable, but helps to keep the affective filter low, as stated in the Building Motivation and Self-confidence Hypothesis. Guessing games involve the identification of vocabulary dealing with the object(s) in question. Dramatizing the phrase or object being described helps the students guess the answer. Guessing games are a means of involving the children in an increased use of the oral language, developing concepts, and reinforcing key vocabulary. They may progress from being teacher-directed to student-directed. The very process of guessing makes the student reach for phrases or words

they may have previously learned or heard.

Guessing games can be a part of the daily learning routine and can be played for a few minutes each day. For example, in the early stages the teacher may describe a familiar object, animal character, or place in full sentences. The children listen and guess what the object is. The object should be related to a dialogue or book, or some other common classroom experience.

Song Modelling

As previously stated, music games and songs allow children to acquire and use language without fear of making mistakes. Choose a poem or song which can be used as a structural model and can be changed through the input of the child to become a new poem or song. In the Ukrainian as a Second Language program the songs and poems used should be native to Ukrainian to ensure that a natural linguistic structure is provided. In its original form the rhyme helps children acquire the original quickly and this introduces them to the notion of playing with language. Some examples of song modelling have already been mentioned in the previous section. For example, the song "Good day, what is your name?", where the phrase "How are you feeling? can be substituted for "What is your name?". Another example given in the following section is the rhythmic chant/song "Brown Bear, Brown Bear, What Can You See?", which was developed by the author for a K-1 ESL class.

In his paper titled "Facilitating Language Acquisition Through Music," Wolverton (1991) advocates adapting traditional songs to

better reflect the needs and goals of language acquisition programs. He also advocated the use of songs from the primary language of students which can be translated (into suitable English) as an additional source of appropriate literature for the ESL classroom.

Learning Centres

Learning centres are an extension of formal teaching. They are used to reinforce skills. They provide non-threatening activities which allow the child to explore at his/her own rate, allowing the time needed for maximum use of the monitor. The activities are introduced by teaching aids which are then placed about the classroom in learning centres which can be accessed whenever assigned work is completed. More importantly, they are open to all students for an assigned time period daily. Activities at the centres offer a medium for formal practise through the use of tapes for listening, tapes with which students may participate, as well as other activities such as reading, writing, games, and crafts. Therefore, they are useful even if the child is experiencing what Krashen and Suzuki recognize as the "silent period." Materials may compliment previous lessons or be a little more advanced. Krashen's Input Hypothesis states that we acquire language by understanding incoming information that is a little beyond our present competence. While the students are working at the centres, the teacher has the opportunity to circulate among them and identify and help those students who are experiencing difficulty.

The author made use of learning centres in her second language classroom in many different ways. First, the children could listen to ready-made tapes of recordings of songs and stories. Secondly, the students made tapes for the learning centres, tapes of themselves singing and telling stories. Some of the stories were books which were available at the centre, so that the children could read along with the recording. Very often the older students made tapes for the younger classes. Before Christmas the teacher recorded the students singing Ukrainian Christmas carols and these were added to the centre and copies were made for each student to give to their parents for Christmas.

The tapes could be used to teach a variety of skills, for example, there were secret tapes with instructions for the students to do specific things such as: draw a picture of your favourite pet or animal. Colour it. Cut it out. Paste it on another piece of paper folded like a card. Write something nice in it (phrases can be supplied at the centre) and give it to someone who's name starts with "T." This would be similar to using Total Physical Response, a method which is useful in the Natural Approach.

Tapes could be taken home as an extension of the Formal Practise Hypothesis and the Parent Involvement Hypothesis. Parents are given take-home packages containing one of the tapes, word and phrase sheets outlining the contents of the take-home tape and the coinciding story-book. Parents are encouraged to practise with the child. These activities are especially helpful on weekends or on in-service days, when the child may not have any

exposure to the target language.

<center>Illustrating the Model</center>

Planning For Second Language Learning

The author consulted the Ukrainian Language curriculum guide (Manitoba Department of the Education, 1979) in order to determine the specific objectives of the Ukrainian Bilingual Program. The following discussion outlines the objectives for Level 1 Ukrainian.

In the areas of listening and understanding, the student will be able to recognize simple words, phrases and sentences by dramatizing, responding orally , and following simple directions. The student will demonstrate comprehension of simple stories by pantomime or dramatization.

The objectives for speaking suggest that the student will learn to pronounce and use words and expressions by echoing the teacher. The student will repeat certain basic sentence patterns. The student will use simple expressions such as greetings, name objects of common usage, tell one or two sentence stories, talk about pictures, and sing and act in simple action songs. The student will articulate most speech sounds. The student will acquire new expressions in speech, continue to talk about pictures and respond orally in a group situation.

"Reading" will consist basically of oral responses in discussing visual pictures. It is not recommended that any basic reading skills be taught at these levels. Writing is not recommended as this is basically an oral conversation course. (Manitoba Department of Education, 1979).

Based on the above information and the previously discussed parallels, the following unit was designed by the author as a possible plan for the first six weeks of an entering Ukrainian Bilingual kindergarten class.

Before beginning the teacher should interview the child and the parent in order to determine entering behaviour. The parents and children attend an orientation which will familiarize them with various areas in the classroom such as learning centres, library corner, washroom, and lockers. The general philosophy and rules of the classroom should also be reviewed with children and their parents. Each child receives a clothes-pin with their name on it for their running shoes and a book bag which they will be using throughout the year to carry books and parent take-home packages.

Themes provide many different opportunities for repetition and practise. The following discussion outlines many of the themes which children may encounter in a Ukrainian Bilingual kindergarten during their first six weeks of school as suggested by Mrs. Irene Wallis of R.F. Morrison School.

The theme of "Safety" as it relates to the child and school is introduced during this time. Sub-themes are: School Buses, Bus Safety, Street Safety, Traffic Lights and Crossings, Block Parents, and Fire Drills. Children "read" various street signs and discuss their meanings. Children learn to state their full name, address and telephone numbers.

Through an "All About Me" theme, children learn all about themselves and their friends. They learn the song *Head, Shoulders,*

Knees and Toes (*Holova, Ramena, Kolina i Paljtsi* in Appendix 1.)
They participate in making a graph showing each child's height and weight, drawing pictures of themselves, and collaborating on writing a classroom book about themselves.

"Colours" of the week are marked by having the children and teacher wear the assigned colour and activities incorporate that colour. Children bring in articles which are put up on a bulletin board labelled with the name of the particular colour.
Art projects may feature a certain colour and books read such as *Brown Bear* by Bill Martin Jr., *Red Riding Hood*, and others. The class may play the game *Red Rover*. They can discuss the different colours of the seasons and pretend they are falling leaves dancing to music.

The children discuss the "Fall" season by using vocabulary for the weather changes, such as cold, windy, rainy, cloudy, falling leaves, and changing colours (as also discussed in the colour theme). This leads to the discussion about "Thanksgiving." Art projects can include making turkey centre-pieces out of brown lunch bags and various coloured strips of paper attached as tails. The children also learn fall poems and songs.

The first two weeks of school are devoted to orienting the children to the classroom and school environments. A daily routine is established to make the children feel comfortable and secure in their new learning situation. The emphasis during this period is on acquainting the children with various learning centres and the materials available for their use and forming new relationships

with their new founded friends.

Each day the children are introduced to simple activities and materials such as playdough, outdoor physical education on the play structure, water table play, art easel, weather board, and reviewing school rules. These activities are important in developing the confidence of working in groups, relating to others, and remembering new faces and new places.

Figure 2 on page 102 is an overview of the first six weeks of objectives for an entering kindergarten class in the Ukrainian bilingual program using the proposed model. The following concepts are ongoing (constant) throughout the first unit: common and proper nouns, nominative form of all genders, singular, genitive as in *"do doshky"*, accusative as in *"na mistse"*, vocative as in *"dity"*, prepositions *na* + accusative, and co-ordinate conjunctions such as *"i" and "ta."*

Learning these concepts is supported through various ways in the unit: (a) Proper nouns - used in *Red Rover* and *Good day, what is your name?* (b) Nominative form - all genders; answers "who," "what" questions (whom are we calling to our line?); (c) Genitive - used in Red Rover game when the children call other children to their side: "we call _____ over." (d) Vocative form - used when calling individual children or the group ("Ivane!" or "dity!"); or when using commands; (e) Conjunction - "and" (*"i"*, *"ta"*). For example, "this is Raissa and Andrew", or "this is red and this is brown"; (f) Verb - used in TPR games: "please stand," "give this red crayon to Ivanka"; (g) Adjectives - *Red Rover*

introduces the colour "red."; (h) Adverbs of time - today, used in "What is the weather today?" *(Jaka Sjohodni Pohoda)*.

As previously stated, the first unit covers the first six weeks of school. The themes of this unit are greetings, getting to know one another, and beginning the classroom routine of discussing the date and the weather. One of the ongoing themes is colours, and more specifically, the primary colours. Activities would include talking about colours, colouring and other art activities, reading about colours, wearing colours, gathering articles belonging to different colour groups, singing about colours, role playing ("Pretend you are the colour blue," or "Pretend you are an orange leaf fluttering in the autumn wind,") and singing about colour. The various themes encompass a variety of related themes, therefore the teacher is always moving a few steps ahead of the student, introducing one concept while the children are still immersed in the previous theme. In other words, all the themes and concepts are interrelated and interchangeable.

The day is always started by singing "O, Canada," reciting the Lord's Prayer and discussing the date and the day's weather. These are recorded on a calender and weather board. This routine is begun on the first day of school and is simply added to as the children begin to acquire more language and are able to use it.

Week 1 - Preproduction	Week 2	Week 3
1. Learn names of children.	1. Proper nouns, continue with names; Common nouns, identifies objects.	1. Recognizes and names children using sentence structure where possible.
2. Greetings: *Dobrydenj Nam, Dobrydenj, Jak Ty Nazyvajeshsia?*	2. Sings greetings.	2. Uses greeting in conversation.
3. Introduce basic instruction words.	3. Recognizes basic instruction words.	3. Recognizes basic instruction words.
4. Introduce vocabulary for describing weather (Jaka Sjohodni Pohoda).	4. Recognizes vocabulary describing weather.	4. Uses one-word descriptors of weather.
5. Introduce colours.	5. Identifies previous weeks colours; learns new colour names.	5. Identifies colours learned; add new colour names.
6. Introduce numbers 1 - 7 (Number song).	6. Counts and identifies 1 - 7; add 8 - 12.	6. Counts and identifies numbers 1 - 12.
7. Days of the week (Incidental).	7. Introduce days of the week.	7. Sings "Days of the Week."
		8. Introduce "Fall" concepts.

Week 4	Week 5 - Early Production	Week 6
1. Verbally identifies children as fem. or masc. (he/she) using phrases: Ivanka is a girl, or Her name is ___.	1. Identifies children, objects (with prompting) in a short phrase;	1. Recognizes family members. Song: "Ja Lyublju Mamu"; Question-answer: Who is this? This is Mama.
2. Can speak four phrases: 1. Good morning; 2. Good day; 3. How are you feeling? 4. What is your name?	2. Introduce names of body parts using "Head, Shoulders, Knees and Toes".	2. Introduce names of fruits.
3. Recognizes basic instruction words.	3. Understands basic instructions.	3. Understands basic instructions.
4. Identifies words describing weather.	4. Identifies and says words describing weather.	4. Uses two-word phrase to describe weather.
5. Identifies previously learned colours using short phrases; add new colours.	5. Identifies and uses colours as adjectives using short phrases: Red ball, orange leaf, etc.	5. Uses colour names.
6. Add 13 - 20 to counting song.	6. Sings/counts 1 - 20.	6. Counts/sings 1 - 20.
7. Sings "Days of the Week;" identifies days of the week on calendar.	7. Sings/speaks days of the week.	7. Sings/speaks days of the week.
	8. Introduce "Thanksgiving" concepts: Day of Thanks, turkey, colours of feathers, and so on.	8. Introduce Halloween: facial features, pumpkin, candy, etc.

Figure 2. Thematic Unit Plan for Kindergarten Ukrainian Bilingual Program (Weeks 1-6).

<u>Application of the Model</u>

There are several elements that should be considered when applying this model which are discussed here.

<u>Motivation</u>. Children are self-motivated. They want to play with their new friends, therefore, any activities which they consider to be play is usually met with enthusiasm. The game *Red Rover* fits into this category, as well as the question-answer song, *Good day, what is your name?*

<u>Practise</u>. The amount of practise is directly related to retention. The various themes provide ample opportunity for practise as they promote repetition through fun activities such as rhythmic games, movement, and singing. If the activity can be presented in such a way that it is a memorable experience, then retention is more successful. Using music or a simple rhythm as a vehicle in the teaching of vocabulary, correct pronunciation and intonation provides enjoyment in practising and helps the child remember by adding a second dimension to the intended lesson. Usually the music or rhythm will spark the memory and then the words are remembered.

<u>Comprehensible Input</u>. Activities are modelled by the teacher, related to information the children already know or meaning is shown through the use of props. Input which is a little beyond the student's comprehension works best for language acquisition. The input must be introduced in such a way that the students are learning with understanding and not simply memorizing. If the student does not understand what he/she is learning, then this

information will soon be forgotten. In the case that the information is not forgotten, then it will simply be an isolated piece of information which cannot be related to other concepts being learned.

Time. The children are not expected to produce right away. If they are not ready to participate in the question-answer songs the teacher may answer for them. Again, the daily repetition of concepts through various activities allows ample time for the child to grasp them.

Method. The teacher introduces a concept by modelling, dramatizing, using props such as charts or actual objects to ensure the input is comprehensible. The concepts are introduced in such a way that the phrases used are rhythmic such as in a chant or a song and the activity must be enjoyable. The phrase must be rhythmically correct, therefore the music chosen has to match the rhythm of the words. The song may include movement or some type of action. The children imitate the teacher. After practising the children should be able to identify concepts taught. For example, when the children are learning their colours, they should be able to identify specific colours on a colour card as well as show other objects of the same colour. This would progress to the children actually saying the colour. This would be output. The following lesson would then be based on this output.

One simple example of this method is in teaching number identification and counting (See Appendix 1). The children may be shown number cards. The teacher identifies each number as she

changes cards. The children repeat after the teacher. The teacher then sings a number song which is simply numbers sung with no other phrases. At first the song only counts to the number seven. This can be repeated, the teacher can sing every second number and the students sing the numbers in between, or the teacher can sing the first "line" and the students the second. The subsequent lesson would begin with the numbers up to seven and after a few repetitions progress to the number twelve, and so on. The song becomes a game as the teacher challenges the students to move on to higher numbers.

Learning Activities. The following sample lessons were based on the integrated teaching model developed by the writer. Planning lessons begins with establishing the lesson objective and choosing materials. Lessons should be based on previous knowledge or the preceding lesson. This means the teacher begins with an advanced organizer to which new material is added. Plans must also be made for a music/rhythmic component. One should try to teach with good humour, keeping the affective filter low. The presentation of new material can be done by modelling or in text. The students participate in the new activity and are evaluated through performance, otherwise known as output. This information should help the teacher plan the subsequent lesson. Students should be provided with opportunities to practise and expand upon newly mastered concepts.

<u>Sample Learning Activities</u>.

1) TOPIC: L2 Learners (USL) - Greetings and Social Skills

TARGET GROUP: K-2 beginners

SPECIFIC AIMS: Students will learn (a)vocabulary for socially correct greetings; and (b) practise new vocabulary and communicate with peers.

SKILLS INVOLVED: pronunciation, sequencing, recall

ASSESSING BACKGROUND KNOWLEDGE: This lesson can be used from day one, when entering behaviour is dependent on L1 skills.

RATIONALE: The following songs were chosen to teach these concepts because they are simple, rhythmic, and repetitive, and because they are useful in the daily classroom routine: *Dobrydenj Nam; Dobrydenj, Dobrydenj, Jak Ty Nazyvajeshsia?, Dobryj Ranok Vsim Nam, and Jaka Sjohodni Pohoda.* Rhythmic activities included *Chervonij Pes, (Red Rover),* and *Brown Bear, Brown Bear, What Do You See?*

PROCEDURE: The teacher should model each tune by singing, using hand gestures, pictures, and props. The best time to start the first song is as soon as the teacher enters the class. It will become part of the regular routine. The teacher can accompany her/himself with a guitar to establish rhythm and pitch. Musical notation of the songs used are included in the appendix.

Begin using the song *Dobrydenj Nam (Good day to Us)* in Appendix 1. The words are: Dobrydenj, Dobrydenj, Dobrydenj nam (X4). While singing "Dobrydenj" (Good day) the teacher may wave, motion to the students, and nod to show that he/she is greeting them. After the first time through, stop and say "dobrydenj," and then motion with your hands for the students to repeat. Do this

two or three times and then add the word "nam," motioning with your hands that you are talking about "all of us" and have the students repeat. Have them say the whole phrase a few times and then repeat the song.

Continue with *Dobrydenj, Dobrydenj, Jak Ty Nazyvajeshsia?* (Good Day, Good Day, What Is Your Name? - See Appendix 1). The words are: Dobrydenj, Dobrydenj, jak ty nazyvajeshsia? (X2) Ja nazyvajusia _____. The teacher models by singing and using her own name, and then adds one of the student's names. After a few times, stop and see if the students will offer their names instead of the teacher saying them. The song should move quickly. In order to keep the affective filter low, if a child does not offer their name immediately, the teacher should say the name and move on (unless the student indicates that they would like to try). At a later date, after the class is familiar with this song, the phrase "What is your name?" may be substituted with "How are you?" or "Jak ty pochuvajeshsia?" and the answers could be "well" or "dobre" or "not well" (ne dobre).

The song, *Dobryj Rak Vsim Nam,* (Good Morning To Us - See Appendix 1), is simply an extension of the first greeting "Dobrydenj" (Good day), except that it now specifies the time of day we are talking about. The words are: Dobryj ranok, vsim nam; (X2) Dobryj ranok, dobryj ranok, Dobryj ranok vsim nam. The tune is simple and known to most children as *Happy Birthday To You.* This song becomes the first song of the morning. Later, the words "to us" can be changed to "to you" (vsim vam).

The song *Jaka Sjohodni Pohoda* (What is the Weather?) is sung after the morning exercises and announcements have been completed and the children are ready to discuss the days weather. It is another question-answer song, where the children are asked to guess the days weather. The words are: Jaka sjohodni pohoda, pohoda, pohoda? Jaka sjohodni pohoda? - vidhadaj. The answer is spoken as individuals are chosen to answer. At first the answer can consist of one word "sonjashno" (sunny), which later changes to the phrase sjohodni sonjashno (today is sunny). This too changes later to a compound sentence when a child may answer "today is sunny and hot." To help exemplify this activity a flannel weather board may be used on which children may alternately illustrate the weather.

As described earlier, *Chervonij Pes (Red Rover)* is a game which can be taught at the preproduction stage, when the children are just becoming familiar with their new classmates. It is a social activity, as well as a song which teaches vocabulary and the correct declension of masculine and feminine names in the genitive case. The words are: Chervonij pes, chervonij pes, my klychemo

_____.

Activities available at the listening centre were already discussed in the previous section. An added activity which was executed by a grade three USL class will be discussed here. The materials needed are: a tape recorder, microphone, previously written script, talking doll.

The students had previously written a script of familiar and new material consisting of songs such as the greetings, a number

song, and stories. The students taped themselves reading stories available at the kindergarten and grade one listening centres. Some students did this alone and some in groups, where each student played a different character in the story. Students accompanied themselves on the guitar with the help of the teacher. The tapes were made to be played in a talking doll, "Chrystia", at the listening centre, which moves her "lips" as she speaks. The tapes were individualized by using each child's name on different tapes. This was easily accomplished by using a port-a-studio, so that the names of the children were simply dubbed in at the appropriate times. The children loved to hear their names mentioned in the song "*Dobrydenj, jak ty nazyvajeshsia?*" and would sing along. Also, the doll would ask questions which could be answered by the student.

EVALUATION AND ASSESSMENT: Note any hesitation of individuals to participate. They may simply be experiencing a silent period, so individual responses are not necessary. The teacher should try to assist the child in participating in group activities to help lower the affective filter.

2) ESL- Increasing Vocabulary and Predicting

TOPIC: L1 and L2 readers read Bill Martin Jr.'s "*Brown Bear*".

TARGET GROUP: K-2 beginner readers in L1 or L2.

SPECIFIC AIMS: Students will: (a) practise using colour concepts; (b) increase oral and sight vocabulary; and (c) make predictions when reading.

SKILLS INVOLVED: predicting, sequencing, recall.

ASSESSING BACKGROUND KNOWLEDGE: Students perform colour

categorizing exercises. (Colours were previously introduced and practised, using colour and labelling exercises.) Also the children have been introduced to the book "Brown Bear." Read it to the children once as a story-telling exercise.

SKILLS INVOLVED: recall, listening for comprehension, categorizing.

RATIONALE: The book "*Brown Bear, Brown Bear, What Do You See?*" (Martin, 1988) was chosen for this lesson, because it is predictable, progressive, and it involves the child's use of recall. The lesson stresses communicative competency rather than grammatical competency and theory. The activities are of high interest level and they are geared to appeal to different modes of learning. The text can be used for oral practise and for reading. It is rhythmic and repetitive, and may minimize any possible anxiety caused by fear of failure. (Children work in a group and individual contributions are voluntary). The same concepts may be used in other subjects which, for example, might require examples of animal groups. The value of the written word is implied by relating pictures to the words. The lesson also stimulates a degree of creativity by using a substitution activity and by having the children create their own stories or chants, using the original as a model. The story lends itself to substitution and can be utilized in a variety of ability-level situations.

MATERIALS: Concept exercises, appropriately labelled cards of Brown bear, blue horse, etc.; pictures of other items, or actual items (ex. brown hat) in correlating colours; the book <u>Brown Bear</u>, the

text written out on chart paper, using rebus writing.

The text for *Brown Bear, Brown Bear, What Do You See?* appears

below: Brown bear, brown bear, what do you see?
           I see a red bird looking at me.
           Red bird, red bird, what do you see?
           I see a yellow duck looking at me.
           Yellow duck, yellow duck, what do you see?
           I see a blue horse looking at me. etc.

PROCEDURE: Begin with the group of children in front of the room.
Remind them of the previous reading of *Brown Bear*. Read *Brown Bear*
with the children from the chart, with voice and hand emphasizing
colour words. Repeat once, clapping rhythm while the children are
clapping and speaking.

Explain that "we will recite the passage without reading."
Show a picture of Brown bear. Read "brown" asking what it is.
Children respond: "Brown bear"; place card on board. Begin "Brown
bear, brown bear, while pulling out another picture. As the
children chant: "What do you see? I see a ___," show another
picture and read the example "blue horse." Chant "blue horse, blue
horse, and so on," and pull out another picture, such as the brown
book. Continue until all the cards are used. Note that the cards
are placed in colour categories on the board. Review the colours
by pointing to the word, reading it, and naming the picture. For
example, brown bear, brown book, brown bag. Repeat for other
colour categories. Acknowledge answers with approving statements
and voice tone.

Tell the children "we will now sing our story" (See Appendix
1). The teacher plays guitar to establish the rhythm and tune.
The children follow. Begin the song. I see a ___, pointing to the

picture. The teacher does not name the picture. The children will carry on. Continue through all the verses.

WRAP-UP ACTIVITY: If the children are interested, repeat the song, but this time allow them to substitute any word they would like in place of the given animals. Instruct the children who have an idea to put up their hands and to "fill-in-the -gaps". Continue until they have exhausted their suggestions. Consider redoing the lesson at a later date, covering the picture on the chart with the written words.

EVALUATION AND ASSESSMENT: Note any hesitation on the part of individuals or groups in naming colours. Observe any hesitation and error. If individuals consistently make errors, the exercise can be repeated after reviewing colour names.

FOLLOW-UP ACTIVITIES: In a listening centre have a tape recording of the text, cassette recorder and books at the centre. Children are free to listen to the tape and read along as they wish in free time or as part of an organized activity during subsequent periods. Allow students to practise the chant and record themselves when they are reading, so that they may listen to themselves and read along. Children might want to alternate using the original tape and their own or their friend's tape. Children can usually distinguish between correct and incorrect pronunciation on their tapes.

Labelled colouring sheets are available at the art centre for the children's use during subsequent periods. Some sheets will be unlabelled to permit the children to make up their own "What do you

see" stories. There will also be sufficient blank paper for children to continue their stories as dictated by their own imaginations. Example: "pink car, pink car...". Students can present their original stories in class. Their stories can then become part of the reading centre, shared with another class, or left in the school library for all to view and enjoy.

Conclusion

Having examined and compared the Suzuki Method and Krashen's Natural Approach it appears that there are strong similarities in their concepts and philosophies which could be applied to second language acquisition programs. These similarities in learning approaches can be used to complement one another, as the writer has attempted to demonstrate in her model. Both philosophies advocate a "low affective filter" or the need for a low anxiety level in the classroom for effective teaching. Neither method believes in limitations of the learner or the lesson, but leaves room for exploration and discovery by the student. Krashen (1983) and Suzuki (1991) both agree that there are certain preconditions to learning without which effective learning cannot take place. These are motivation, practise, comprehensible input, and time. The model presented considers these preconditions by providing the necessary conditions for all four of them. In preparing lessons for the second language classroom, teachers need to combine these preconditions with an understanding of the stages the learner will experience: Preproduction stage, Early Production stage, and Final Production Stage.

As demonstrated in the model, both music and language have been shown to be compatible and interchangeable in the aesthetic field. Much of the learning which may develop in the music/language classroom may relate to rote learning rather than, in this case, the preferred meaningful learning. David Ausubel's Meaningful Paradigm enables the teacher to identify materials which might fall into the category of rote learning and introduce the same materials in context, so that it becomes relevant and therefore meaningful to the learner. For example, a song which is used to introduce a new concept in the second language classroom might first be presented or discussed in a previous lesson (thus, Ausubel's concept of the advanced organizer). At the same time, the learner's background knowledge might in itself serve as a type of advanced organizer.

To restate the design of the cross-disciplinary model, the teacher must (a) consider the four preconditions to learning; (b) consider the learner's previous knowledge, or entering behaviour; (c) make sure input is comprehensible; (d) present new material using a rhythmic or music component. Lessons must be energetic and taught with humour; (e) assure that the affective filter remains low in order that the intended message can pass through to the monitor; (g) allow time for the material to be sorted in the monitor; (d) record the output which will be used as an advanced organizer for the following lesson.

CHAPTER 6

CONCLUSIONS AND RECOMMENDATIONS

Conclusion

This study set out (a) to examine the literature and identify the reasons why music may be effective in facilitating second language acquisition; and (b) to develop an interdisciplinary model for second language instruction that can be used in the second language classroom. The following conclusions have been drawn as a consequence of conducting this study.

The ultimate goal of a second language program is to teach communicative competence. It enables us to express ourselves in a manner that can be understood by others, or in other words, to communicate. This process can be enhanced by using music as a vehicle to facilitate language learning.

This study suggests that music is a powerful tool in the teaching of children. In the second language classroom music provides a natural vehicle for teaching language concepts to children through song, choral chants, movement or dance, games, and even as background music to open up the mind to learning. Music can also provide insights into the culture of the language being learned.

Furthermore, it was found that there is a connection in the way music and languages are acquired. For example, a child acquires his/her mother tongue between the ages of approximately 12 months to 5 years. This is seen as the period when acquisition is

most natural. The child seems to absorb new information without any formal teaching, rather as a result of exposure to a rich, nurturing environment. Based on these same principles, Suzuki (1991) developed a revolutionary teaching method for teaching music to children.

In his philosophy Suzuki stated that all children who can speak their mother tongue possess the potential for developing superior abilities at their own rate, given the right environment. Grilli (1987) took this one step further as she successfully applied these concepts to her kindergarten curriculum. Thus, it can be concluded that children do not learn according to a prepared plan but they are affected by their environment. Both Krashen and Suzuki believe in acquisition before learning.

Both Krashen and Suzuki approach teaching in the manner in which the mother tongue was learned - by way of a gradual step-by-step approach, with the understanding that children learn at different rates. It follows, then, that lessons should be based on the background knowledge of the student and continue to be built on the resulting output of each lesson. New material needs to be introduced in meaningful context and enhanced through the use of song and movement.

The notion that input must be meaningful and based on previous knowledge was an important finding which was supported by Ausubel (1969). Ausubel states that only that incoming information which is comprehended and meaningful to the student will become anchored. Practise helps this information become anchored.

Both Krashen (1983) and Suzuki (1991) agree that frequent practise results in retention, and both approaches advocate practise in many forms. Practise also requires the involvement of the parent. It is concluded therefore, that children are expected to make practise a part of their daily routine by listening to tapes or reading handouts given by the teacher.

A critical finding derived from Suzuki is that all lessons must be taught with humour and energy. Practise must also be interesting and fun, and not tedious. Krashen offers many different techniques which help add variety to practise, in particular by using TPR, games, songs, dramatizing, elements of Suggestopedia, reading, and others. Activities borrowed from these methods are designed to keep the affective filter low and therefore student inhibitions low, allowing information to pass through to the monitor. This is where the information will be sorted through and anchored. Output, then, is the information which has made it through this process and can be used as a measure of the successful use of the model. This information is the advanced organizer for the subsequent lesson.

<u>Recommendations For Further Research</u>

The model is hypothesized and has not been empirically tested, therefore the author would suggest that it be tested and evaluated in practice. Prior to that a jury validation study should be conducted to collect feedback from second language teachers about the potential effectiveness and applicability of the model.

The author would also suggest further research into the right

and left brain functions and how or if using a combination of the functions makes learning more efficient. For example, at a Suzuki Institute in Montreal in August 1995, the teachers discussed some recent findings in which it was discovered that the right side of the brain of subjects who began studying music before the age of five was significantly more developed and larger than their left sides.

In using the interdisciplinary model one would assume that both hemispheres of the brain would be used equally. Would this then effect both hemispheres in their development? A greater understanding of these functions might help teachers understand how music works as an effective vehicle for second language acquisition.

It would also be interesting to explore how other pedagogical theories of music learning, such as those of Carl Orff or Zoltan Kodaly, might contribute to second language teaching.

In closing, the author hopes that this study will be useful to second language teachers who would like to enhance their existing programs or who are beginning to construct a new second language program. It provides an integrated model consistent with current second language teaching theories which uses music as a facilitator to second language learning. The model may provide a formula for individualized lesson planning which can be personally tailored to the varied needs of each class, including the selection of methods and materials.

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APPENDIX 1

The following is a list of songs which the author has used as examples in her study. The written manuscript for these songs ensues in the given order.

Dy-By-By

My Muzykanty z Kyjeva

Holova, Ramena, Kolina i Paljtsi (Head Shoulders, Knees and Toes

Odyn, Dva, Try ... (Number song)

Dobrydenj Nam

Dobryjdenj, Jak Ty Nazyvajeshsia?

Dobryj Ranok

Jaka Sjohodni Pohoda

Brown Bear

Dy-by-by

My Muzykanty z Kyjeva

Holova, Ramena, Kolina i Paljtsi (Head, Shoulders, Knees and Toes)

Odyn, Dva, Try . . . (Number Song)

Dobryj Denj Nam

Dobryjgenj, Jak Ty Nazyvajeshsia?

Dobryj Ranok Vsim Nam

Jaka Syohodni Pohoda

Brown Bear