

## LT Technologies and Methodology in the New Millennium

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Millennial Topics are In! It's always an interesting challenge to discuss the future of anything. And this moment provides a particularly rich occasion for prophets, including those who would forecast the future of language teaching. The conservative temptation is to assume that things will carry on pretty much as they have in the past and that the future will be recognizable from clues in the present. After all, haven't classrooms maintained their familiar organization for 1,000 years? Why should methodology alter radically if the classroom stays the same?

The alternative is to conjure a science-fiction future in which, given one's ecological or technological bias, the future looks nothing like the present.. Technologists have been predicting the disappearance of the textbook for almost a century, for in 1912, Thomas Edison boasted, "I am spending more than my income getting up a set of 6,000 films to teach the 19 million school children in the schools of the United States to do away entirely with books." Who knows? Maybe in the next hundred years, it will come to pass.

My own predictions then will yield a little to both temptations. Some of the predictions will assume the carrying on and refinement of

current trends. Others will appear a bit more science fiction-like in their vision.

As suggested by the Edison quote, a re-current futuristic theme is the dominant role that "technology" will come to play in all aspects of education, with language learning and teaching assumed to be among the prime benefactors. Projections declare that for the language teaching profession, the central technology will involve micro-computer and network applications. In this paper, I am going to take a considerably more humble view of technology than "technology = computers". I want to talk about some of these more basic instruments of technology, particularly as they apply to teaching. Hence, the portmanteau word in my title, "TEACHNOLOGIES".

The general tone of my remarks will be suggested by the following definitional discursion.

There is no more fashionable place to search out definitions than in the Oxford English Dictionary, known familiarly as the OED. Look up "technology" in the OED.. The OED provides as a first etymological lead the information that the word "technology" derives directly from the Greek "technologia"

which meant the “systematic treatment of grammar, etc.”. Thus, for early Greeks, the meaning of "technologia" was what we would call, "linguistics". Number One definition in the OED states that technology now refers to “A discourse or treatise on an art or arts”. Number Two definition given by the OED is stated thusly: “Technology is the terminology of a particular art or subject: technical nomenclature”.

In the OED then, the etymological background and first two definitions of technology refer to language not machines. Language in its analysis (as systematic treatment of grammar, etc.) or language in its presentation (as a discourse or treatise), or language in its vocabulary (as the terminology of an art or subject). And it isn't until we get far down in the OED technology definitions that we come to things that plug into the wall - like computers. So for the OED, (and for me) language is itself the principal human technology.

I will return to the Technology/Teachnology theme after a brief look at the recent history of LT methodology.

### The Recent Past

The twentieth century has seen an immense amount of activity in language teaching methodology. Grammar Translation, the Direct Method, Audio-Lingualism all preceded what some have called the Age of Methods, comprising most of the last decades of this century. (Richards and Rodgers, 1986). During this period a number of new methods clamored for attention and vied for adherents. To celebrate this era I composed a short song as reminder of the names and emphases of many of these method proposals.

Mad about Methods

(Tune: "Poor Little Buttercup" from the Mikado)

Firstly, translational

Then, situational,

Mim-memorizational, too.

Come functional, notional,

Ego-emotional,

An trans-oceanational view.

Role educational,

Soul inspirational,

Non-perspirational, true?

Mental suggestional,

Physical, gestional,

Task-based and testional, too.

o

Counseling, communing,

Drama-ing, song crooning,

Even some spoon feeding stew.

Naturally approachable,

Silent and coachable,

Even body-encroachable...You?

Inevitably a reaction set in to what some saw as scatter-fire approaches to language teaching leading to an "anti-methods" view of language teaching methodology. Long stated that "methods don't matter because they don't exist" (Long, 1989); Nunan supported criticisms of the profession and its pre-occupation with methods (Nunan, 1991); Brown opined that "The era of methods is over" (Brown, 1994a); and Woodward noted that the profession is now in a period of "'post-method' thinking" (Woodward, 1996).

Several alternatives were offered to the view that methods were at the heart of methodology. Brown argued that methodology should comprise putting into practice certain general principles of good language teaching derived from research or observation. (Brown, 1994b). Another view was that methodology should build on expertise, on conscious modeling by less experienced teachers of the practices of expert or experienced teachers whatever these practices might be. (Freeman, 1992). To mark the announced end of the Era of Methods, I composed a further song, more in the nature of a funeral dirge.

Methods are Dead.

(Tune: "Poor Jud is Dead" from Oklahoma)

Meth-thuds are dead  
 We've "Principles" instead  
 No more shall we go  
 Silent on our Way.  
 No Natural Approach,  
 No Counseling Learning coach.  
 And Suggestopedia  
 Has died away.

Meth-thuds are dead  
 We've "Expertise" instead.  
 No Linguals in our  
 Aurals now will stray.  
 No Physical Response,  
 No more "Plume de ma tante"  
 Meth-thuds are dead,  
 For they have had their day.

### Next Phases in Language Teaching Methodology

In assembling my methodological predictions, I have borrowed ideas from other commentators and have created some scenarios of my own. Some of these proposals are built strongly on experience of this century, following the idea that it is not necessary to throw out all the babies just because the bath water may be murky. Other proposals are somewhat idiosyncratic but draw on material already existing outside the immediate purview of language teaching. So as to cover all bets as completely as possible, I have proposed ten scenarios which I feel will, individually and collectively, shape the teaching of second languages in the next decades of the new millenium. (I have given these millennial methodological candidates identifying labels in a somewhat tongue-in-cheek style, perhaps a bit reminiscent of yesteryear's Method labels. )

The candidate proposals are as follows:

1. **Teacher/Learner Collaborates** - Matchmaking techniques which link learners and teachers with similar styles and approaches to language learning.
2. **Method Synergistics** - Crossbreeding elements of various methods to find those practices which best support effective learning.
3. **Curriculum Developmentalism** - Viewing methodology as an integrated component in a larger view of instructional design.

4. **Content-Basics** - Assuming that language learning is a by-product of focus on meaning - on acquiring some specific topical "content".
5. **Multintelligencia** - Basing instruction on a "multiple-intelligences" view in which different approaches play to different learner talents.
6. **Total Functional Response** - Reconstructing the Notional/Functional idea with some new systemic twists.
7. **Strategopedia** - Teaching learners the strategies they need so that they can learn on their own.
8. **Lexical Phraseology** - Re-crafting both the nature and substance of language learning to focus on lexical phrases and collocations.
9. **O-zone Whole Language** - Engaging all aspects of language study - literature, language history, linguistic analysis, etc.- in support of second language learning.
10. **Full-frontal Communicativity** - Engaging all aspects of human communicative capacities - expression, gesture, tone, etc. - in support of second language learning.

In other papers, I have examined these proposals individually and in some detail. (Rodgers, 1990,1997, 1998, 1999, 2,000). I would like at this point to take one of these

proposals and look at how the technologies may impact on the next stages of LT methodological and research focus. The aspect of language learning/teaching I would like to focus on is that of lexical mastery or what I have called in my futuristic list, LEXICAL PHRASEOLOGY.

#### Lexical Phraseology

Successful vocabulary selection, grouping, retention, recall and application is central to successful second language use. A much quoted squib from Steve Krashen, notes that "When students travel abroad, they don't carry a grammar book, they carry a dictionary." The clear message being that lexis is much closer to the core of language than is grammar. After a long period of neglect in LT inquiry, the subject of lexical organization, learning and use has had a recent resurgence. This resurgence of interest has been largely fueled by studies in and data from the large corpus linguistics studies which in turn have fueled new interest in studies of collocation and lexical phrases.

One aspect of this research has focused on strategies and techniques for more efficient retention and recall of lexical material. My own categorization of vocabulary learning strategies is shown in the alliterative display below.

#### TAXONOMY OF APPROACHES TO VOCABULARY LEARNING AND TEACHING

<u>BRUTE</u>	<u>BEAT</u>	<u>BATH</u>	<u>BUDDIES</u>	<u>"BLOODY"</u>	<u>BISENSUAL</u>	<u>BRIDGING</u>
Repetition	Suggesto-	Immer-	Co-op	Key	Visualization	Link
Flash Cards	-pedia	sion	Learning	Vocab.		Building

The figure represents a continuum of vocabulary learning strategies from the most mechanical to the most cognitive. "Brute" methods are those involving rote repetition memory packing techniques. "Beat" is intended to suggest methods which assume that some form of meter or "pulsing" facilitates remembering. The baroque largo background of 60 beats per minute required in Suggestopedia vocabulary learning exercises is an example. "Bath" is borrowed from the language immersion metaphor and refers to "surround" methods of learning such as immersing oneself in watching second language football match broadcasts on television. "Buddies" is taken from cooperative learning and designates social strategies where peer support for learning vocabulary is employed. "Bloody" refers to learning techniques built on individual student choice of vocabulary focus. Sylvia Ashton Warner in her book *Teacher* reports that her young Mauri students often selected as their target vocabulary somewhat marginally social words such as knife, sex, bloody, murder, ass, etc. "Bi-sensual" strategies are those that involve multiple sensory input, usually sight and sound, but in principle engaging any combination of the known 32 human senses in support of remembering. "Bridging" techniques involve building bridges or links between L1 and L2 words. The best known of such techniques is the Key Word Method which involves building a verbal link between a new L2 word and a similar known L1 word and then building a visual link between the L1 word and the L1 meaning.

Another key dimension in lexical research involves the size of the lexical unit to be focused upon. In times past, we were more or

less content to confine vocabulary learning to words or whatever appeared as items in a dictionary. Recently, the whole issue of lexical size has come up for debate. The key note seems to be that what is defined as a lexical unit cannot usefully be broken down into smaller elements for semantic analysis. Harold Palmer, as is often the case, has the early insights. Palmer notes, "Each (lexical unit) must or should be learnt, or is best or most conveniently learnt as an integral whole or independent entity, rather than by the process of piecing together their component parts." (Palmer, 1933). My claim is that a wide range of linguistic units can usefully, perhaps, necessarily, be looked at from this lexical perspective. I further claim that there are presentational technologies which effectively support language teaching across this range.

I am not sure that any of the LT gurus have yet had the presumption to propose country/western songs as technologies and to define vowel squawks and whole genre as lexical units as I now propose. Remember you read it first here.

The proposed lexical levels are outlined below and their supporting technologies indicated. These are then spelled out in more detail with accompanying figures in the following section.

#### CONTINUUM OF PROPOSED LEXICAL UNIT TYPES

LEX. 1: EMOTIVE VOWELS. (Example: Assigned meanings to English vowel exclamations. E.g. "Ah!" = "I understand". Technology - Puppetry "The Mouse in the Kitchen".)

LEX. 2: MORPHEME FAMILIES. (Example: Looking at the {sens-} morpheme as base in English words). Technology - A taped song - "Sense and Sensuality".)

LEX. 3: GOOD OLD WORDS. (Example: Using the Keyword Method in learning L2 vocabulary. e.g. pato (Sp.) -> [pot] (Eng. -> "duck". Technology - Cartooning to support multi-sensory Deep Processing.)

LEX. 4: PHRASAL VERBS/NOUNS. (Example: Contrastive contexts to facilitate understanding and use of phrasal verbs. Technology - Country-Western twangs - "Makin' Up is Hard to Do".)

LEX. 5: COLLOCATIONS: (Example: Distributions of words e.g. "blonde cheerleaders, wood"..." but not \*"blonde leaves, metals...". Technology - Computer compiled corpora.)

LEX. 6: PREFAB ROUTINES: (Example: Greetings and Leave-taking standards. e.g. "How's the folks?" - "What's new?" Technology - Partner Raps.

LEX. 7: SENTENCE ALTERNATIVES: (Example: Compared translations e.g. "The Princess and the Pea" vs The Princess on the Pea". Technology- Parallel translation texts.)

LEX. 8: STORY GRAMMARS: (Example: "Three Little Pigs" cf "Goldilocks and the Three Bears" cf "Three Billy Goats Gruff". Technology - Story Grammar Flowcharts.)

LEX. 9: GENRE: (Example: Receiver-focused persuasive texts e.g. advertisements,

sermons, pleas, fund-raisers. Technology - TV info-mercials, newspaper lead lines.)

In the next (and final) section, I take some samples from the array indicated in the list above and indicate how teaching, learning and technology might be joined in support of lexical mastery of the units proposed.

LEX. 1: EMOTIVE VOWELS. Linguists have typically held that morphemes are the smallest meaning bearing elements in language. Yet quite obviously, people express meanings through vocal "gestures" which are not formally described as morphemes. The demonstration in this section focuses on the emotive meanings often assigned to the vowel sounds of English (usually accompanied by particular volume and tone patterns, as well as body language, gesture, facial expression, etc.). Thus, many will respond to the very high, loud, rising tone of "Eeeeeee!" (the vowel in "beat") with the follow-on expression "A mouse!" or to the mid-falling tone of "Ah!" accompanied by head and eyebrow lift with the follow-on expression "I see". An inventory of the 15 vowel sounds and diphthongs of English with some stereotypical interpretations are shown in Figure 2

Supporting Instructional Technology - Puppetry "The Mouse in the Kitchen".

LEX. 2: MORPHEME FAMILIES. As noted, the base unit of meaning in most contemporary schools of linguistics is the morpheme. As the simplest level morphemes are divided into base, stem or root morphemes and affixal morphemes. A rather interesting and somewhat combinatorily confusing base

morpheme in European languages is the [sens] morpheme. This morpheme is base morpheme in a number of English words, some with no obvious common semantic alliance. English also assigns connotative meanings to some of these items which are different to those assigned to apparently identical items in other European languages. In French, par example, "un homme sensitive" and "un homme sensible" are assumed to be quite similar. In English, however, "a sensible person" is said to operate from the head while "a sensitive person" is more likely operating from the heart. These items are faux amis.

An attempt to contextualize some of the [sens] based items is made in the poem shown in Figure 3.

Supporting Instructional Technology - Taped songs - e.g. "Sense and Sensuality".

LEX. 3: GOOD OLD WORDS. Language educators have long maintained that L2 vocabulary should be presented and learned "in context". Context here means linguistic context with text being of sentence length or longer. In practice, this rubric has been somewhat troublesome to orchestrate. More recent cognitive studies have re-focused attention on some of the more successful memory strategies for remembering foreign language vocabulary words and their translation meanings. Cognitivists are given to talk about mental connections and "cognitive contexts" (vs "linguistic contexts") that form memory hooks for lexical storage and retrieval. The best known of these cognitive connectionist strategies is the Key Word Method, mentioned previously. Figure 4 shows how this method works. In the

example, a verbal link is made between the Spanish L2 item "pato" and the English-sound-alike "pot". Then a visual image is created which links "pot" with the L1 meaning "duck", in this case a duck wearing a pot for a helmet or a duck crying while being cooked in a pot. Such methods tested in some 200 published studies have proved three to four times as efficient as alternative techniques for storing and retrieving L2 - L1 as well as L1-L2 vocabulary pairs.

Supporting Instructional Technology - Cartooning to direct multi-sensory Deep Processing.

LEX. 4: PHRASAL VERBS/NOUNS. As the introduction to the Oxford Dictionary of Phrasal Verbs notes, "Although they may appear simple, combinations such as break down, make up and take out represent one of the most complex and difficult problems for students of the language". Phrasal verbs (and nouns) are highly frequent in use and eccentrically varied in meaning, and texts focusing on phrasal verbs are of mixed mind as to how such items should be presented, practiced and put to use. The challenge I set myself was to craft Country-Western songs with a different contextualized use of focus phrasal verbs (and nouns) in each line. Some 80 such songs are presently in my repertoire. Examples are shown (without music) in Figure 5.

Supporting Instructional Technology - Country-Western twangs e.g. "Makin' Up is Hard to Do"

LEX. 5: COLLOCATIONS: A collocationalist view of language focuses on the patterning of word co-occurrence. Such

views note that "torrential" is almost inevitably followed by "rain". Corpus studies have provided massive data on such co-occurrences while leaving the analyst to derive collocational rules that appear to be difficult to codify. Three exercises shown in Figure 6 demonstrate some of the collocational knowledge of competent speakers of English without particularly suggesting how that knowledge might practically be passed on to learners.

Supporting Instructional Technology -  
Computer compiled corpora.

LEX. 6: PREFAB ROUTINES: "Prefabs are preconstructed phrases, phraseological chunks, stereotyped collocations, or semi-fixed strings which are tied to discursal situations and which form structuring devices." (Moon, 1997: p. 47). Social interactions of the "small talk" variety are often rich with prefabs. discursal situations structured by prefabs is that of "greetings and leave-takings". A "rap" prefab "greetings and leave-takings" interchange between two meeting friends is shown in Figure 7. Such interchanges are often entirely phatic (social rather than informative) in function and are distinguished, par ex, by questions which are not heard as questions and thus are not responded to.

Supporting Instructional Technology -  
Partnership Raps

LEX. 7: SENTENCE ALTERNATIVES: The data here are borrowed from translation studies and use as samples alternative sentence translations by different translators of the same source text. They are treated within this lexical framework because the

translators had to minimally consider the source sentences as the given "chunks" for which appropriate translations had to be found or created. The reader assigns meanings to the original author in quite different ways given two contrasting translations rather than only one. The examples shown in Figure 8 compare opening sentence translations from a Korean short story with exemplary exercises suggesting how the translations can be seen as a single unit.

Supporting Instructional Technology - Parallel  
translation texts.

LEX. 8: STORY GRAMMARS: Macro-structures and story grammars all refer to the overall organization of particular text types. In these cases, an entire text might be considered the appropriate "chunk" for interpretation. Academic theses follow a prescribed text structure as do most other types of academic writing. Less prescribed story grammars underlie actual stories as Propp and other students of universal folk tales have demonstrated.

A flow chart describing the underlying common story grammar for three children's standards ("Three Little Pigs" of "Goldilocks and the Three Bears" of "Three Billy Goats Gruff") is shown in Figure 9. The flowchart schematizes the following story grammar:

Three family figures start out at home. A problem or question arises. All three family figures set off in search of a solution. An "off-stage" warning is issued. Number One family figure encounters an Intrusive Force (IF) and succumbs to IF. Number Two family figure encounters the same IF and likewise succumbs. Number Three family figure encounters the IF and removes/defeats the IF.



All family figures are re-united in peace and harmony.

Supporting Instructional Technology - Story Grammar Flowcharts

LEX. 9: GENRE: The furthest reach of our lexical journey takes us to the boundary I have called "genre". The claim here is that certain (most?) genre (e.g. valentines) can usefully be viewed from the lexical unit perspective and that representative examples of the genre can be productively examined as constituting collectively a formulaic block with common properties and, in some sense, common meanings.

Figure 10 arrays a variety of genre for whom lexical status is claimed, organized on the basis of Roman Jakobson's six language

functions. These functions he labels as "emotive", "referential", "metalinguistic", "poetic", "phatic" and "persuasive".

Supporting Instructional Technology - Valentine cards, TV info-mercials, newspaper lead line formulae.

In this crystal ball gazing, I have overviewed ten potential trails that ELT teachers may find themselves traversing in the opening years of the new millenium and have proposed some technologies with which they might be outfitted. I know that all of you will be blazing some new trails into the future of your own, and I encourage you to share passage charts and technologies with your colleagues in ELT.

**VOWEL HOWL**

I have claimed that the "standard" vowels and vowel diphthongs of a widely-spoken dialect of English, are often interpreted, in isolation, as having emotive meaning. And thus are lexical units. I have given folk spellings of these vowel forms, a word example in which the vowel is found and a likely interpretation of the vowel given appropriate accompanying visual and vocal gestures.

1	2	3
EE!	( <u>beet</u> )	A MOUSE!
IH!	( <u>bit</u> )	WHAT AN AWFUL SMELL!
EY?	( <u>bait</u> )	WHAT'S THAT, I CAN'T HEAR
EHHH.	( <u>bet</u> )	THAT'S EASY. PIECE A' CAKE
AEHH!	( <u>bat</u> )	I DON'T BELIEVE A WORD OF THAT!
IR...	( <u>bird</u> )	I'M NOT REALLY VERY SURE...
UHH...	( <u>but</u> )	WHAT? I DON'T UNDERSTAND???
AHH!	( <u>pot</u> )	NOW I UNDERSTAND.
AYE.	( <u>bite</u> )	YES.
OW!	( <u>bout</u> )	THAT HURTS!
UUUW!	( <u>boot</u> )	THAT'S WONDERFUL!
UUH!	( <u>put</u> )	THAT'S REALLY HEAVY!
OOH!	( <u>boat</u> )	IS THAT REALLY TRUE?
AWW...	( <u>bought</u> )	SHUCKS, I DIDN'T DO THAT MUCH.
OY!	( <u>boy</u> )	THE WORST! IT'S SIMPLY AWFUL!

Figure 2 Vowel Howl Chart

MOUSE IN THE KITCHEN SKIT

SHE: EEEE! (POINTING "A MOUSE")

HE EH? ("I CAN'T HEAR/UNDERSTAND:)

SHE: EEEEEEE! (POINTING "RIGHT THERE, A MOUSE!")

HE EHHH? (I STILL CAN'T HEAR/UNDERSTAND)

SHE EEEEEEEEEE! ("IT'S AN AWFUL MOUSE, YOU STUPID IDIOT!")

HE: AHH! ("NOW, I UNDERSTAND")

SHE UHHH! (TO AUDIENCE, "YOU JERK")

HE EH? ("WHAT'S THAT? I DIDN'T HEAR/UNDERSTAND AGAIN")

SHE AA. (THROWING EYES TO HEAVEN. "NEVER MIND")

HE OH...? (UNCERTAINLY. " I GUESS I UNDERSTAND")

SHE IIR... (POINTING. "WHAT ABOUT THE MOUSE)

HE AH ("RIGHT. GOT TO TAKE CARE OF THE MOUSE")

HE UHHH! (GREAT EFFORT, THROWING THE MOUSE UP AND OVER)

SHE UUUUW! (WATCHING IT FLY WITH ADMIRATION. LIKE A FIREWORK)

HE (AYE) ("THAT'S DONE. I'VE TAKEN CARE OF IT" (DUSTING HANDS)

SHE (OHHH!) ("MY HERO!" CLASPING HANDS, LEANING INTO HERO)

HE (AWW!) ("T'WEREN'T NOTHIN', MAM" BRUSHING SHOE ON FLOOR)

SHE (AYE) ("YOU'RE RIGHT. IT TWERNT NOTHIN', BUT I'LL TAKE Y ANYHOW." TAKES HIS ARM LEADING HIM OFFSTAGE.)

Figure 3 Mouse in the Kitchen

**SENSE AND SENSUALITY**

**AM I THE ONE TOO SENSIBLE  
WITH SENSATIONS KEPT IN SPELL?  
ARE YOU THE ONE SENSATIONAL,  
WHO SENSES, "WHAT HELL?"**

**AM I TOO REMOTE-SENSING,  
INSENSATE BUT TO SMELL?  
ARE YOU THE SENTIMENTAL,  
THE SENSOR IN MY JELL?**

**ARE YOU THE ULTRA-SENSUAL,  
I, THE SENTRY, TOLLS THE BELL?  
ARE YOU THE EXTRA-SENSORY,  
AND I THE SENTINEL?**

**IS MY SOUL-SKIN TOUCH TOO SENSITIVE,  
TOO TIMID TRUST TO TELL?  
WERE YOU SENT TO SENSITIZE ME,  
AND LEAVE ME SENSELESS...WELL?**

**Figure 4 The "Senses" Song**

### Let's Makeup

She found make-up on my collar  
I made up a story line.  
Made up her mind I was a loser,  
Now makin' up is on my mind.

### A Teacher's Put Down

You're just to put down your test answers,  
Put down the guns, students, I pray.  
Threats are a put down to your teacher  
(They put down the principal yesterday.)

### No Pickup Pickup

Pick me up at half past eight,  
Clean out your car, pick up the trash.  
Don't drive your pickup, I'm no pickup.  
And you'd better pick up lots of cash.

### Made For Something Better

We were made for something better,  
Think I'll make for someplace new.  
Can't you make it better for me,  
Cause I know I was made for you.

### Do Drop In

You dropped in, and then you left me.  
A drop in air temp's now in store.  
Drop in a quarter, please, and call me.  
I'm a drop in your bucket, can't I be more?

**Figure 5 Country/Western Phrasal Verb Songs**

**COLLOCATIONS IN ENGLISH**

The following three sample exercises contain half of some common English lexical phrase collocations. Native speakers of American English show great agreement in completing these collocations. How do you do?

## Exercise A

*The rain...**The wind...**The door...**The temperature...**The clouds...**The sun...*

## Exercise B

*rancid...**torrential...**inclement...**golden...**desert...**current...**sour...**cocktail...*

## Exercise C

*off and ...**each**cause**ham**Jack**top**through**soap**fact**heel**hoof**hearts**arms**first**to and ....***Figure 6 English Collocation Exercise**

Greetings and Leave-takingsA

HELLO

HOW'S THE FOLKS?

I'M GREAT!

HA! HA!

WELL, WELL.

HOW YOU BEEN?

GOTTA RUN.

TA, TA.

B

HOW ARE YOU?

WHAT'S NEW?

THAT'S GOOD.

KNOCK WOOD.

WHAT SAY?

NICE DAY.

OH, MY!

BYE, BYE.

**Figure 7 Greetings and Leave-takings Pre-Fab Routines Rap**

### Sentence Alternatives:Parallel Texts

Consider these opening sentences from two translations of the same Korean short story.

1a. "Cranes" by Hwang Sun-Won (translated by Kevin O'Rourke)

"The village on the northern side of the 38th parallel frontier was ever so quiet and desolate beneath the high, clear autumn sky.

White gourds leaned on white gourds as they swayed in the yard of an empty house."

1b. "The Crane" by Hwang Sun-Won (translated by Kim Se-young)

"The northern village at the border of the 38th Parallel was ever so snug under the bright high autumn sky.

In the space between the two main rooms of the empty farm house a white empty gourd was lying against another white empty gourd."

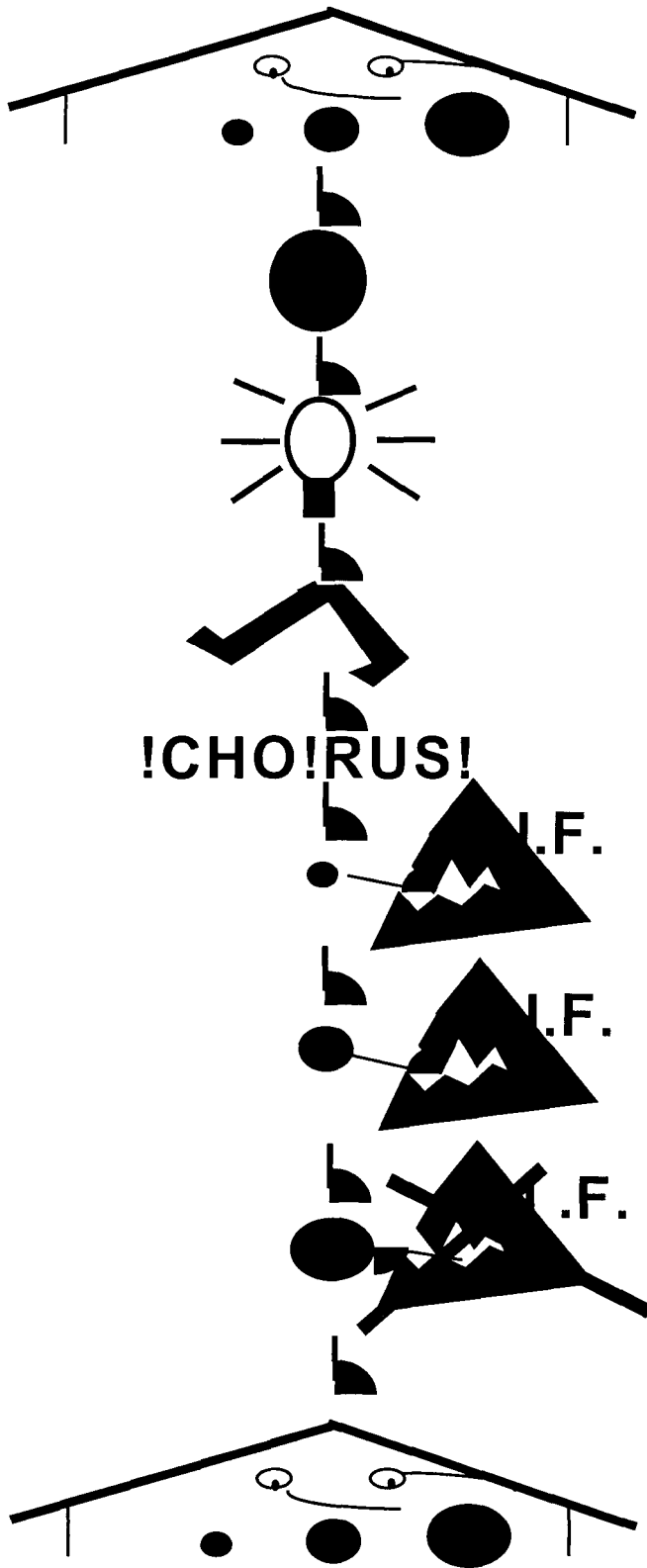
These sentence translations have the same text source and, thus, in some sense can be said to have the same "meaning". We have treated these pairs as lexical units since the rendering of a response by a reader is quite different given the two translations rather than given only one. Some examples of student exercises which play on this "two readings as one" motif are given below.

Examples of student activities based on parallel texts. These are usually done as information gap type activities in which pairs of students each have one of the alternative translations.

- Where precisely is the village?
- Think of the village as described in 1a and 1b as two different villages. Which one would you choose to live in? Why?
- Sketch what you think the farm house looks like.

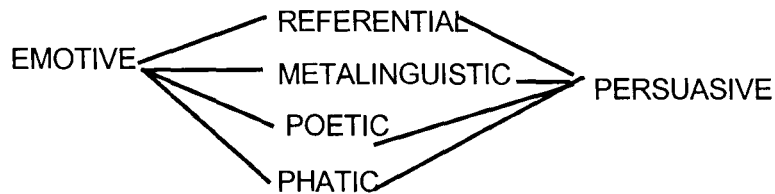
**Figure 8 Parallel Translations of a Korean short story**





STORY GRAMMAR MODEL  
Three Pigs, Three Bears, Three Goats

Figure 9 Story Grammar Chart



**MODEL OF LANGUAGE FUNCTIONS IN COMMUNICATION  
(RODGERS (1990) AFTER JAKOBSON, 1960)**

**MODEL OF LANGUAGE FUNCTIONS IN COMMUNICATION  
(RODGERS (1990) AFTER JAKOBSON, 1960)**

**EMOTIVE (Focus on the feelings of the message SENDER)**

GENRES: Valentines, Graffiti, Love/Hate Notes

I like/enjoy-- (a lot); I'd like to --, I feel (pretty/sort of) bad/good/stupid/dumb/pleased about --; I hate/love it when that happens. Don't you hate/love it when --, I'm so EMOTIONAL ADJ. I could VERB (PERSONAL PRO.)

**REFERENTIAL (Focus on the message CONTENT)**

GENRES: Textbooks, Recipes, Encyclopedias

Where is it going to be? How far is it to --? What time is it going to get started? What part of the --? The X is the most/least important part of (the) Y, Let x stand for --.

**METALINGUISTIC (Focus on linguistic CODE)**

GENRES: Grammars, Dictionaries, Thesauri

How do you say/spell --? What do you mean by that? Why do you always say that --? I can't ever find the right word(s)/way to say what I mean. In other words;it's like X.

**POETIC (Focus on artistry of message COMPOSITION)**

GENRES: Novels, Short Stories, Poems

Once upon a time, Once there was a X who lived in Y and who had a very ADJ.+ NOUN. It was a dark, cold, rainy night. It's really just kind of a moon-June sort of piece/poem/song.

**PHATIC (Focus on the social CONTACT)**

GENRES: Small Talk, Vows, Pep Cheers

How are you (doing)? What's happening? Have you heard anything from X? What's X (personal name) doing now? Let's (try to) get together next X (time target).

**PERSUASIVE (Focus on influencing the RECEIVER)**

GENRES: Advertisements, Sermons, Infomercials

Well, what about it? Why don't you give it/him/her a try/go/chance. Would you be willing to try it for a (time span)? (Is there any way you) Could (you)(possibly) help me VERB + COMPLEMENT?

**Figure 10 Model of Language Functions and Genres**

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