THE DESCRIPTIVE STUDY OF TOTAL PHYSICAL RESPONSE METHOD IN TEACHING VOCABULARY TO THE THIRD GRADE STUDENTS AT SDN KARANG ASIH 01 CIKARANG

THESIS

Submitted to the School of Foreign Languages - JIA as a partial fulfillment of requirements for the undergraduate degree in English Literature Programmed

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ENGLISH LITERATURE PROGAMME
SCHOOL OF FOREIGN LANGUAGES – JIA
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2023

UPAYA MENINGKATKAN KEMAMPUAN MENGENAL KOSAKATA BAHASA INGGRIS MELALUI PENGGUNAAN MEDIA PAPAN FLANEL

IMPROVE THE ABILITY TO KNOW THE ENGLISH VOCABULARY THROUGH THE USE OF MEDIA FLANNEL BOARDS

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Abstrak

Penelitian ini bertujuan untuk meningkatkan kemampuan mengenal kosakata Bahasa Inggris melalui penggunaan media papan flanel pada anak Kelompok B2 di TK ABA Ambarbinangun. Jenis penelitian ini adalah penelitian tindakan kelas yang dikembangkan oleh Kemmis dan Mc. Taggart yang dilakukan secara kolaboratif. Metode pengumpulan data melalui observasi dan wawancara. Teknik analisis data yang dilakukan secara deskriptif kualitatif dan kuantitatif. Indikator keberhasilan pada penelitian ini adalah apabila kemampuan mengenal kosakata Bahasa Inggris anak dengan kategori baik sudah mencapai persentase minimal sebesar 75%. Keberhasilan tersebut dilakukan dengan cara: 1) Guru menyajikan materi pengenalan kosakata Bahasa Inggris menggunakan media papan flanel; 2) Anak meniru mengucap kata Bahasa Inggris sesuai gambar dalam papan flanel; 3) Anak menyebutkan kata dalam Bahasa Inggris sesuai gambar dalam papan flanel; 4) Anak mencocokkan suara kata Bahasa Inggris yang didengar dengan gambar yang melambangkannya dalam papan flanel; dan 5) Anak menghubungkan gambar dan tulisan kata Bahasa Inggris di papan flanel. Peningkatan tersebut dapat dilihat perubahan untuk kriteria baik disetiap siklusnya, pada saat pra tindakan menunjukkan hasil 16,67%, kemudian mulai meningkat pada Siklus I sebesar 50%% dan pada Siklus II sebesar 83,33%.

Kata kunci: *mengenal kosakata, kosakata Bahasa Inggris, media papan flanel*

Abstract

This study aimed to improve the ability to know the english vocabulary through the use of the flannel board media in kindergarten ABA B2 group Ambarbinangun Kasihan Bantul.This research was a collaborative classroom action research developed by Kemmis and Mc. Taggart. The data were collected by observation and

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Dalam proses berbahasa, terdapat dua proses pemerolehannya. Abdul Chaer (2009: 45) menyebutkan bahwa berbahasa merupakan gabungan berurutan antara dua proses yaitu proses produktif dan proses reseptif. Dalam kaitannya dengan proses pemerolehan bahasa kedua pada anak TK Kelompok B yang masih bersifat pengenalan, proses tersebut termasuk dalam proses berbahasa reseptif.

Abdul Chaer (2009: 46) menjelaskan bahwa proses reseptif dimulai dengan tahap rekognisi atau pengenalan akan arus ujaran yang disampaikan. Mengenal (rekognisi) berarti menimbulkan kembali kesan yang pernah ada. Tahap pengenalan dilanjutkan dengan tahap identifikasi, yaitu proses mental yang dapat membedakan bunyi yang kontrastif, frase, kalimat, teks, dan tersebut yaitu kosakata (Martini Jamaris, 2006: 31). Kosakata menjadi salah satu yang menjadi unsur penting dalam berbahasa. Gorys Keraf (2009: 64) mengemukakan bahwa kosakata adalah unsur bahasa yang memiliki peran penting dalam pengembangan keterampilan bahasa yang meliputi berbicara, mendengar, membaca dan menulis yang merupakan perwujudan kesatuan perasaan dan fikiran yang dapat digunakan dalam penggunaanya.

Penelitian ini berlangsung di TK ABA Ambarbinangun yang beralamat di Jl. Ambarbinangun, Tirtonirmolo, Kasihan, Bantul, Yogyakarta. Di TK ABA Ambarbinangun terdapat 4 kelas yang dibagi berdasarkan usianya. Masing-masing kelas diampu oleh satu orang guru. Fokus penelitian ini ditujukan kepada anak-anak

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BUILDING SIGHT AND MEANING VOCABULARY

13

MANY WRITERS and teachers use the term vocabulary as though it referred to a single kind of learning with words. They may be speaking of the child's speech—his sentence length, choice of words, and fluency. Or, if he is in the primary grade reading stages, they may be discussing the number of words he recognizes without analysis or help—his sight vocabulary. The same general term is also used to describe the variety of words that the pupil uses in his spontaneous writings—his writing vocabulary, or those words whose meanings he ultimately understands in reading—his meaning vocabulary. At other times the term vocabulary is used to mean the words that a child can hear and understand—his listening vocabulary. But every teacher knows that a pupil has these several vocabularies which differ in breadth, accuracy, and the fluency with which the child uses each.

These various vocabularies are not equivalent or synonymous at any time in the child's development. Before he learns to speak, he often demonstrates a sizable listening vocabulary, and even after he has begun talking, his ability to comprehend auditorily exceeds his own speech vocabulary markedly. In fact the average

person can listen to and understand more words and more complex language patterns than he uses in his ordinary speech probably throughout his entire lifetime. Similarly his listening vocabulary exceeds his meaning and sight vocabularies in reading until he reaches secondary school age. At this point, if he has developed good reading abilities, he begins to read more complex material than he can listen to. At the same time, the child's writing vocabulary lags far behind his speaking, reading, and listening vocabularies, and probably continues to be inferior indefinitely. Thus at no time in his life is his growth precisely similar in the various types of vocabulary.

Just what is the significance of our interpretation of the term vocabulary? It is important to recognize the differences among various kinds of vocabulary growth simply to avoid the loose thinking and faulty teaching practices based on the assumption that a pupil has a "vocabulary." Understanding and use of words does not transfer readily from one language medium to another. The child does not easily write the new words he has learned by listening or reading, and he does not tend to incorporate these

TEACHING AND LEARNING VOCABULARY

Bringing Research to Practice

Edited by
Elfrieda H. Hiebert
Michael L. Kamil

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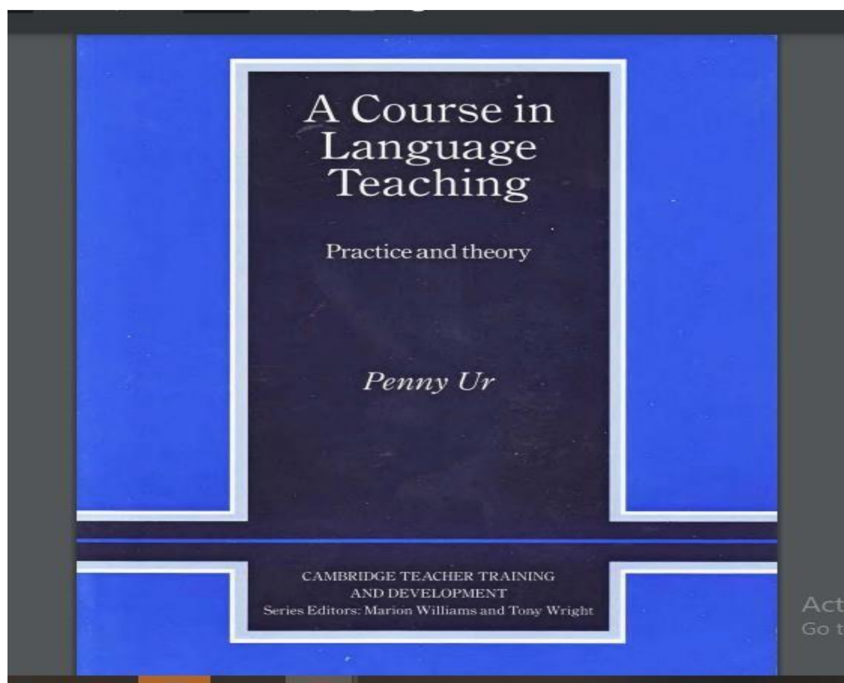
A first consideration in delineating the construct of "vocabulary" in research and practice is that individuals have various types of vocabulary that they use for different purposes. Failure to distinguish among the different kinds of vocabulary can lead to confusion and disagreement about both research findings and instructional implications. Generically, vocabulary is the knowledge of meanings of words. What complicates this definition is the fact that words come in at least two forms: oral and print. Knowledge of words also comes in at least two forms, receptive—that which we can understand or recognize—and productive—the vocabulary we use when we write or speak.

Oral vocabulary is the set of words for which we know the meanings when we speak or read orally. Print vocabulary consists of those words for which the meaning is known when we write or read silently. These are important distinctions because the set of words that beginning readers know are mainly oral representations. As they learn to read, print vocabulary comes to play an increasingly larger role in literacy than does the oral vocabulary.

Productive vocabulary is the set of words that an individual can use when writing or speaking. They are words that are well-known, familiar, and used frequently. Conversely, *receptive, or recognition, vocabulary* is that set of words for which an individual can assign meanings when listening or reading. These are words that are often less well known to students and less frequent in use. Individuals may be able assign some sort of meaning to them, even though they may not know the full subtleties of the distinction. Typically, these are also words that individuals do not use spontaneously. However, when individuals encounter these words, they recognize them, even if imperfectly.

In general, recognition or receptive vocabulary is larger than production vocabulary. And, as noted earlier, for beginning readers, oral vocabulary far outstrips print vocabulary. This is one of the determining factors in shaping beginning reading instruction. Beginning reading instruction is typically accomplished by teaching children a set of rules to decode printed words to speech. If the words are present in the child's oral vocabulary, comprehension should occur as the child decodes and monitors the oral representations. However, if the print vocabulary is more complex than the child's oral vocabulary, comprehension will *not* occur. That is, the process of decoding a word to speech does nothing more than change its representation from visual print to oral speech. If it is not in the child's vocabulary, it is simply an unusual collection of speech sounds. The details of this "theory" of vocabulary and reading instruction can be summarized in the following way: *Comprehension is a function of oral language and word recognition*. That is, comprehension of print is a result of the ability to decode and recognize words and oral language knowledge. There are two intermediate steps, though. The first is the link between decoding and oral language.



Unit One: What is vocabulary and what needs to be taught?

What is vocabulary?

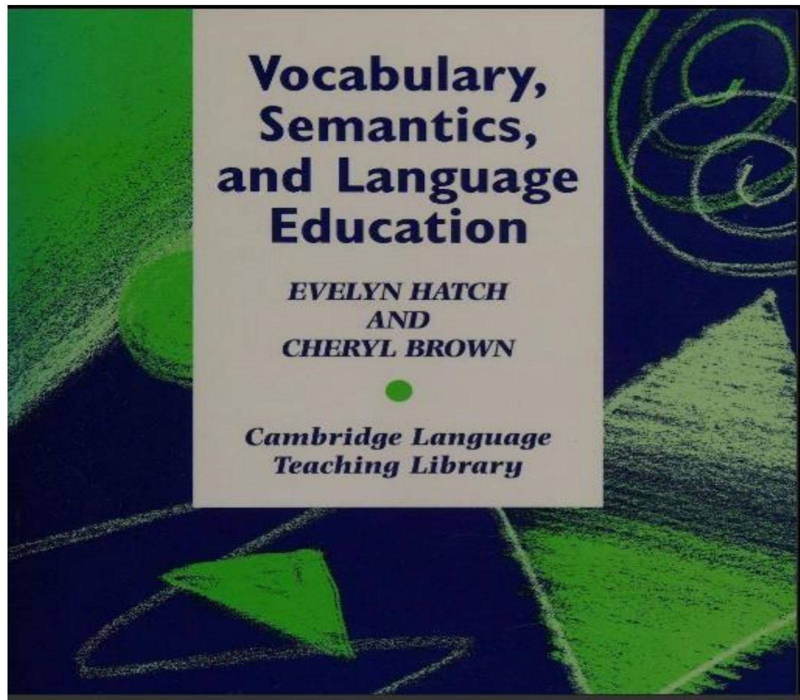
Vocabulary can be defined, roughly, as the words we teach in the foreign language. However, a new item of vocabulary may be more than a single word: for example, *post office* and *mother-in-law*, which are made up of two or three words but express a single idea. There are also multi-word idioms such as *call it a day*, where the meaning of the phrase cannot be deduced from an analysis of the component words. A useful convention is to cover all such cases by talking about vocabulary 'items' rather than 'words'.

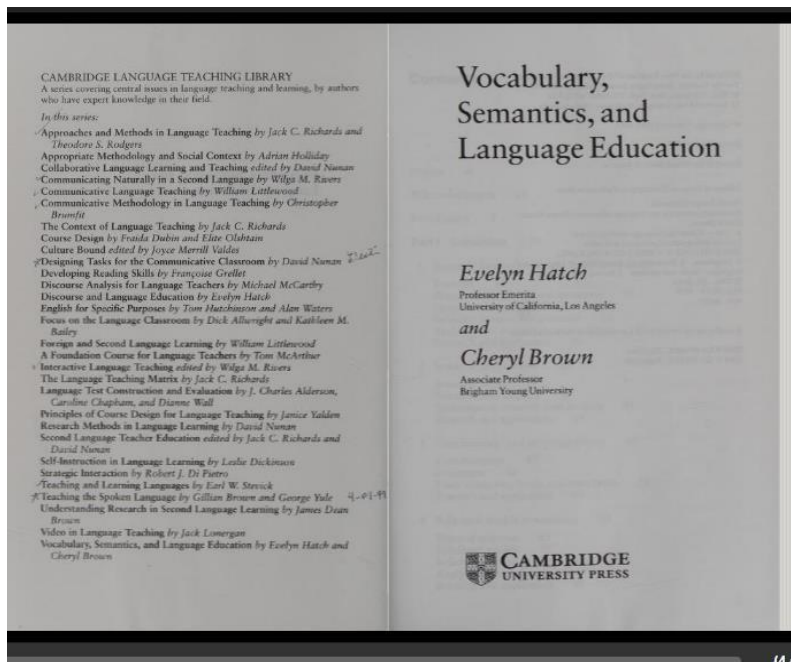
Question **Can you think of five or six further examples of vocabulary items, in any language you know, that consist of more than one word?**

What needs to be taught?

1. Form: pronunciation and spelling
The learner has to know what a word sounds like (its pronunciation) and what it looks like (its spelling). These are fairly obvious characteristics, and one or the other will be perceived by the learner when encountering the item for the first time. In teaching, we need to make sure that both these aspects are accurately presented and learned.

2. Grammar
The grammar of a new item will need to be taught if this is not obviously covered by general grammatical rules. An item may have an unpredictable change of form in certain grammatical contexts or may have some idiosyncratic way of connecting with other words in sentences; it is important to provide learners with this information at the same time as we teach the base form. When teaching a new verb, for example, we might give also its past form, if this is irregular (*think, thought*), and we might note if it is transitive or intransitive. Similarly, when teaching a noun, we may wish to present its plural form, if irregular (*mouse, mice*), or draw learners' attention to the fact that it has no plural at all (*advice, information*). We may present verbs such as *want* and *enjoy* together with the verb form that follows them (*want to, enjoy -ing*), or adjectives or verbs together with their following prepositions (*responsible for, remind someone of*).





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good speaker"), but "talk" is used for quantity ("he talks a lot; he is a great talker"). In German, *reden* can be used for quality and quantity. The English word *tell* is used to give information ("he told us the answer"), to command ("he told the kids to be quiet"), or entertain ("he told a joke"). In German, *sagen* is used for information and commands and *erzählen* for entertaining. How might you diagram these correspondences between languages using the hierarchy of difficulty? Alternatively, select another language (preferably a non-Indo-European language) and chart the correspondences for these related words. First, determine the words used for the general TALK concept. Then try to elicit as many synonyms as you can in the language. Finally, attempt to discover whether it is only the categories Lehmann described which account for the shift in terms. How closely does the distribution parallel that of English and German?

2. Ameka (1990) looks at four types of "experiences" which are linked to the roles of actor or undergoer. These include perception (see, hear, perceive, etc.), psychological, mental, or emotional experience (love, hate, anger, fear), sensation (hunger, thirst, itch, pain), and activity (eat, work). Languages often use grammar to show whether the experience is one in which the person acts or one in which the person receives or benefits from an action, or whether the speaker undergoes the experience. Ameka demonstrates this for Ewe (an African language). After reading his article, determine whether this is the case for English or another language of your choice.
3. Nilsen and Nilsen (1975, pp. 121–123) list verbs of experience. Use the groups of verbs categorized as psychological events (those that show a positive or negative reaction to experiences). Using this list as a starting point, design a research project to compare emotion terms cross-linguistically. (For a very different approach to the study of emotions, you might also wish to read *Australian Journal of Linguistics 10* (1990), an issue devoted to the semantics of emotions which use Wierzbicka's natural semantic metalanguage as a basis of cross-linguistic comparisons.)
4. Zubin and Svorou (1984) compared spatial terms in English, German, Korean, Mandarin, Peruvian Spanish, and Egyptian Arabic. They use plots to show the correspondences (Figure 6.3). For example, the comparison of English *wide* and *far* shows that *wide* has a much broader range than *far* and that the two words overlap. The distribution for German is quite different. Draw a comparison diagram for the language you teach or are studying. Compare your diagram with those in Zubin and Svorou for an ex-

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FROM READER TO READING TEACHER

Issues and strategies for second language classrooms

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From Reader to Reading Teacher

Issues and strategies for second language classrooms

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7 *Vocabulary issues in teaching reading*

> . . . research evidence indicates that, for both word recognition and learning word meaning, direct teaching apart from context is a useful addition to contextual learning.
>
> – I. S. P. Nation (1990: 190)

Knowing vocabulary is important for getting meaning from a text. L2/FL readers frequently say that they need more vocabulary so that they can understand the meaning of the sentences. Understanding the basics of grammatical structure enables readers to understand the relationship between words, but it does not provide access to the meaning of the sentence. Knowing the meanings of the **content words** (nouns, verbs, adjectives, and adverbs) does. On the other hand, teachers cannot teach students all the words they need to know to read a text with ease – limited classroom time does not permit it – and the students cannot learn all necessary vocabulary in one class – memory does not allow it. Thus, teachers need to decide which words students need to know and how to bring words to the attention of students in meaningful and useful ways.

Teachers have long considered frequency of use to be an important factor in determining which words to focus students' attention on. The words that they will encounter most frequently in the language as a whole are the ones that they should learn. Over the years, several word lists have been produced of words that occur frequently in texts. Since word lists differ depending on the types of texts that are analyzed, any one list is of limited use to a particular group of students. Furthermore, individual students may have a need for words that are important to their areas of interest but are not used frequently. Thus, word frequency, although important, is not the only principle that guides teachers' selection of vocabulary to present in the classroom.

In this chapter, we discuss principles that inform teacher decisions about teaching vocabulary in the L2/FL reading classroom. The chapter is divided into three major categories of vocabulary issues, ordered by time: before reading, during reading, and after reading.

Vocabulary before reading

Once a text has been selected for use in class, teachers need to decide which vocabulary words to teach before students begin to read the text. In making this decision, they need to consider (1) what their students already know of the vocabulary in the text, (2) what vocabulary students need to recognize to make sense of the text, and (3) what vocabulary they will need to know to function in the L2/FL in the future – that is, the overall vocabulary goals of the course.

Words that appear frequently in a particular text because they are related to the topic of the text are known as **topic-specific** or **content-specific vocabulary.** For example, in a text on the topic of ice cream, the words *flavor, texture, cone, sundae, toppings,* and *carton* might appear frequently. Since some knowledge of these words would be helpful for this reading text, they should be presented before students read the text so that students will have a general understanding of these words and recognize them when they encounter them in the text. Although topic-specific vocabulary is quite useful for short-term comprehension, it may not be frequent enough in the overall L2/FL to be emphasized for students to learn. That is, students need to recognize it but may not need to learn it.

Vocabulary that readers recognize when they see it but do not use when they speak or write is known as **receptive vocabulary.** Readers have a general sense of a word's meaning but are not sure of its many meanings or nuances of meaning. **Productive vocabulary** is the vocabulary that people actually use to speak and write. Like L1 speakers, L2/FL speakers have a larger receptive than productive vocabulary. Not every word that L2/FL students encounter should become a part of their productive vocabulary.

Most students need to see a word many times in different contexts before it is learned, or entered into long-term memory. Although there is some indication that salient words in a particular text, whether high frequency in general English usage or not, may be learned from reading (C. Brown 1993: 278), presenting topic-specific words before reading does not necessarily result in students' learning those words. If teachers want students to learn vocabulary, they must emphasize those words in postreading activities. The **introduction of a word** and the **learning of a word** are different matters and require different strategies in the classroom.

Learning a word is a complex matter involving many types of knowledge. In *Teaching and Learning Vocabulary* (1990), Nation identifies the following categories of knowledge about a word:

Form: Readers recognize the word in print and distinguish its various grammatical forms (noun, verb, adjective, adverb).

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Scott Thornbury is a freelance teacher trainer, conference presenter and visiting professor at the School of International Training in Brattleboro, Vermont, USA. He has written several books on language and language teaching.

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time, teaching approaches such as the **Direct Method** and **audiolingualism** gave greater priority to the teaching of grammatical structures. In order not to distract from the learning of these structures, the number of words introduced in such courses was kept fairly low. Those words which were taught were often chosen either because they were easily demonstrated, or because they fitted neatly into the 'structure of the day'.

The advent of the **communicative approach** in the 1970s set the stage for a major re-think of the role of vocabulary. The communicative value of a core vocabulary has always been recognised, particularly by tourists. A phrase book or dictionary provides more communicative mileage than a grammar – in the short term at least. Recognition of the meaning-making potential of words meant that vocabulary became a learning objective in its own right. In 1984, for example, in the introduction to their *Cambridge English Course*, Swan and Walter wrote that 'vocabulary acquisition is the largest and most important task facing the language learner'. Coursebooks began to include activities that specifically targeted vocabulary.

Nevertheless, most language courses were (and still are) organised around grammar syllabuses. There are good grounds for retaining a grammatical organisation. While vocabulary is largely a collection of **items**, grammar is a system of **rules**. Since one rule can generate a great many sentences, the teaching of grammar is considered to be more productive. Grammar multiplies, while vocabulary merely adds. However, two key developments were to challenge the hegemony of grammar. One was the **lexical syllabus**, that is, a syllabus based on those words that appear with a high degree of frequency in spoken and written English. The other was recognition of the role of **lexical chunks** (see page 6) in the acquisition of language and in achieving fluency. Both these developments (which we will look at more closely in Chapter 7) were fuelled by discoveries arising from the new science of **corpus linguistics**.

The effect of these developments has been to raise awareness as to the key role vocabulary development plays in language learning. Even if most coursebooks still adopt a grammatical syllabus, vocabulary is no longer treated as an 'add-on'. Much more attention is given to the grammar of words, to collocation and to word frequency. This is reflected in the way coursebooks are now promoted. For example, the back covers of three recent courses claim:

> Strong emphasis on vocabulary, with a particular focus on high frequency, useful words and phrases. (from *Cutting Edge Intermediate*)
>
> Well-defined vocabulary syllabus plus dictionary training and pronunciation practice, including the use of phonetics. (from *New Headway English Course*)
>
> ... a strongly lexical syllabus, presenting and practising hundreds of natural expressions which students will find immediately useful. (from *Innovations*)

What does it mean to 'know a word'?

We have been talking about the importance of having an extensive vocabulary – that is, knowing lots of words. But what does it mean to *know* a word?

At the most basic level, knowing a word involves knowing:

- its **form**, and
- its **meaning**

If I tell you that there is, in Maori, a word that takes the form *tangi*, you can not really claim to say you 'know *tangi*' since you don't know what *tangi* means. The form of the word tells you nothing about its meaning.

So, what does *tangi* mean? Well, it means *sound*. But is that *sound* the noun, or *sound* the verb, as in *to sound*? In fact, it can mean both – so part of knowing the meaning of *tangi* is knowing its grammatical function. But *tangi* doesn't mean only *sound*; it also means *lamentation*, *dirge* and *to weep*. In fact the *waiata tangi* (funeral lament) is an integral part of the *tangihanga*, or Maori funeral ceremony, so much so that *tangi* has come to mean (colloquially) simply *funeral*. But, of course, not a funeral in the European sense. A Maori *tangi* is a very different kind of ceremony. For a start ... (and so on). In other words, knowing the meaning of a word is not just knowing its dictionary meaning (or meanings) – it also means knowing the words commonly associated with it (its collocations) as well as its connotations, including its register and its cultural accretions.

Finally, we need to distinguish between receptive knowledge and productive knowledge. Now that you know the meaning of *tangi* you can probably make sense of the opening passage from the short story 'Tangi' by Witi Ihimaera:

> Do not listen to the wailing, Tama. Do not listen to the women chanting their sorrows, the soaring waiata tangi which sings alone and disconsolate above the wailing. It is only the wind, Tama. Do not listen to the sorrows of the marae ...

Assuming you understood *tangi* in this extract, you may still feel uncomfortable about working the word into a letter or dropping it into a conversation. (And so far you have only had its written form, not its spoken form.) In other words, you have receptive, but not productive, knowledge of the word. Receptive knowledge exceeds productive knowledge and generally – but not always – precedes it. That is, we understand more words than we utter, and we usually understand them *before* we are capable of uttering them.

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- **Affective depth**: Related to the preceding point, affective (i.e. emotional) information is stored along with cognitive (i.e. intellectual) data, and may play an equally important role on how words are stored and recalled. Just as it is important for learners to make cognitive judgements about words, it may also be important to make affective judgements, such as *Do I like the sound and look of the word? Do I like the thing that the word represents? Does the word evoke any pleasant or unpleasant associations?* In this vein, Christopher Isherwood, continuing his discussion about *table* and *Tisch* (see page 19), makes the point that 'the difference between a table and ein Tisch was that a table was the dining-table in his mother's house and ein Tisch was ein Tisch in the Cosy Corner [a low-life bar in Berlin]'.

  Similarly, the reforming educationalist Sylvia Ashton-Warner, who taught reading and writing skills to underprivileged children in New Zealand in the 1960s, used the affective value of words as the basis of what she called her 'key vocabulary' approach. Her primary school children chose the words they wanted to learn. These often had a strong emotional charge, such as *Mummy, Daddy, kiss, frightened, ghost*. In teaching early literacy one of Ashton-Warner's basic principles was that 'First words must be made of the stuff of the child himself, whatever and wherever the child' (from Ashton-Warner S, *Teacher*, Virago).

Why do we forget words?

Even with the best will in the world, students forget words. As a rule, forgetting is rapid at first, but gradually slows down. This is true in both the short term (e.g. from lesson to lesson) and in the long term (e.g. after a whole course). It has been estimated that up to 80 per cent of material is lost within 24 hours of initial learning, but that then the rate of forgetting levels out. And a study of learners' retention of a foreign language (Spanish) over an extended period showed that – in the absence of opportunities to use the language – rapid forgetting occurred in the first three or four years after instruction, but then levelled out, with very little further loss, even up to 50 years later. Two factors seemed to determine retention. First, those words that were easy to learn were better retained. (See the following section for a discussion of what makes a word easy or difficult to learn.) Secondly, those words that were learned over spaced learning sessions were retained better than words that were learned in concentrated bursts – consistent with the principle of distributed practice (see page 24).

Forgetting may be caused both by interference from subsequent learning and by insufficient recycling. With regard to interference, most teachers will be familiar with the symptoms of 'overload', when the price for learning new language items is the forgetting of old ones. This seems to be particularly acute if words are taught that are very similar to recently acquired words. The new words have the effect of 'overwriting' the previously learned material. This is an argument *against* teaching words in lexical sets where words have very similar meanings (see Chapter 3).

More important, perhaps, as a remedy against forgetting, is **recycling**. Research shows that spaced review of learned material can dramatically reduce the rate of forgetting. But it's not enough simply to repeat words, or

to re-encounter them in their original contexts. Much better is to recycle them in different ways, and, ideally, at successive levels of depth. Research suggests that if learners see or use a word in a way different from the way they first met it, then better learning is achieved. For example, study this sentence (in Maori), and its translation:

E Hōhepa e tangi, kāti ra te tangi!
(Joseph, you are crying, but you have cried enough!)

(from *The Penguin Book of New Zealand Verse*)

Even if you can't make much sense of the grammar, the novel encounter with *tangi*, in its sense of 'crying', is further reinforcement of *tangi* = funeral.

What makes a word difficult?

Anyone who has learned a second language will know that some words seem easier to learn than others. Easiest of all are those that are more or less identical, both in meaning and form, to their L1 equivalents. When this is due to the fact that they derive from a common origin, they are called **cognates**. Thus Catalan *vocabulari*, French *vocabulaire*, Italian *vocabolario* and English *vocabulary* are all cognates and hence relatively easily transferable from one language to the other. The global spread of English has also meant that many English words have been borrowed by other languages. Examples of such **loan words** in Japanese are *shanpu* (shampoo), *shoppingu* (shopping), and *sunakku* (snack). Cognates and loan words provide a useful 'way in' to the vocabulary of English, and are worth exploiting (see page 35). However, as we have seen, there are a number of traps for new players, in the form of **false friends**. Knowing that *actually* and *aktualnie* are false friends may make the learning of *actually* difficult for a Polish speaker (or a French or Spanish speaker, for that matter), since they may tend to avoid using it altogether.

Other factors that make some words more difficult than others are:

- **Pronunciation**: Research shows that words that are difficult to pronounce are more difficult to learn. Potentially difficult words will typically be those that contain sounds that are unfamiliar to some groups of learners – such as *regular* and *lorry* for Japanese speakers. Many learners find that words with clusters of consonants, such as *strength* or *crisps* or *breakfast*, are also problematic.
- **Spelling**: Sound–spelling mismatches are likely to be the cause of errors, either of pronunciation or of spelling, and can contribute to a word's difficulty. While most English spelling is fairly law-abiding, there are also some glaring irregularities. Words that contain silent letters are particularly problematic: *foreign, listen, headache, climbing, bored, honest, cupboard, muscle*, etc.
- **Length** and **complexity**: Long words seem to be no more difficult to learn than short ones. But, as a rule of thumb, high frequency words tend to be short in English, and therefore the learner is likely to meet them more often, a factor favouring their 'learnability'. Also, variable stress in

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  polysyllabic words – such as in word families like *necessary, necessity* and *necessarily* – can add to their difficulty.

- **Grammar**: Also problematic is the grammar associated with the word, especially if this differs from that of its L1 equivalent. Spanish learners of English, for example, tend to assume that *explain* follows the same pattern as both Spanish *explicar* and English *tell*, and say *he explained me the lesson*. Remembering whether a verb like *enjoy, love*, or *hope* is followed by an infinitive (*to swim*) or an *-ing* form (*swimming*) can add to its difficulty. And the grammar of phrasal verbs is particularly troublesome: some phrasal verbs are separable (*she **looked** the word **up***) but others are not (*she **looked after** the children*).
- **Meaning**: When two words overlap in meaning, learners are likely to confuse them. *Make* and *do* are a case in point: you *make breakfast* and *make an appointment*, but you *do the housework* and *do a questionnaire*. Words with multiple meanings, such as *since* and *still*, can also be troublesome for learners. Having learned one meaning of the word, they may be reluctant to accept a second, totally different, meaning. Unfamiliar concepts may make a word difficult to learn. Thus, culture-specific items such as words and expressions associated with the game cricket (*a sticky wicket, a hat trick, a good innings*) will seem fairly opaque to most learners and are unlikely to be easily learned.
- **Range, connotation** and **idiomaticity**: Words that can be used in a wide range of contexts will generally be perceived as easier than their synonyms with a narrower range. Thus *put* is a very wide-ranging verb, compared to *impose, place, position*, etc. Likewise, *thin* is a safer bet than *skinny, slim, slender*. Words that have style constraints, such as very informal words (*chuck* for *throw*, *swap* for *exchange*), may cause problems. Uncertainty as to the connotations of some words may cause problems too. Thus, *propaganda* has negative connotations in English, but its equivalent may simply mean *publicity*. On the other hand, *eccentric* does not have negative connotations in English, but its nearest equivalent in other languages may mean *deviant*. Finally, words or expressions that are idiomatic (like *make up your mind, keep an eye on* ...) will generally be more difficult than words whose meaning is transparent (*decide, watch*). It is their idiomaticity, as well as their syntactic complexity, that makes phrasal verbs so difficult.

What kind of mistakes do learners make?

Given the kinds of difficulty outlined above, it is not surprising that learners make mistakes with words. In fact, the researcher Paul Meara estimates that lexical errors outnumber other types of error by more than three to one. Here is a sample of lexical errors (underlined):

1. I hope after biggening English studing I shell not have a free time at all.
2. I'd like to spend a couple of week somewhere on a peopleless island.
3. I like watching flowers and inhaling their lovely smell.

All lexical errors are instances of a wrong choice of form – whether a spelling error (e.g. *biggening, shell*), or a suffix error (*peopleless*), or the wrong word altogether (*hope, watching, inhaling*). However, for convenience we can categorise errors into two major types:

- form-related
- meaning-related

Form-related errors include **mis-selections, misformations**, and **spelling** and **pronunciation errors**. A mis-selection is when an existing word form is selected that is similar in sound or spelling to the correct form – the equivalent to a native speaker's malapropism (see page 16). For example: *My girlfriend was very **hungry** with me* (for *angry*). Or, *He persuaded me to have a **noise** operation* (for *nose*).

Misformations often result from misapplying word formation rules (see page 5), producing non-existent words, as in *a **peopleless** island*, or *his **hopeness** of peace*. Sometimes these misformations will show a clear influence from the learner's mother tongue, as in *the people looked **emocionated*** – from the Spanish *emocionado* (*excited*). Whole words may be combined wrongly to form non-existent combinations: *Most of time I just **watch shops' window*** (for *go window-shopping*). Idioms and fixed expressions are vulnerable to this kind of mix up: *A strike could **kill the gold eggs goose** and cause the ruin of a country.*

Spelling mistakes result from the wrong choice of letter (*shell* for *shall*), the omission of letters (*studing* for *studying*), or the wrong order of letters (*fittel* for *little*). Pronunciation errors may result from the wrong choice of sound (*leave* for *live*), addition of sounds (*eschool* for *school*), omission of sounds (*peduk* for *product*) or misplaced word stress (*comFORTable* for *comfortable*).

Meaning-related errors typically occur when words that have similar or related meanings are confused and the wrong choice is made. Thus: *I **hope** ... I shell not have a free time* (instead of *I expect* ...). And *I like **watching** flowers and **inhaling** their lovely smell*. While *watching* belongs to the set of verbs related to *seeing* it is inappropriate for relatively static objects like flowers. Similarly, *inhaling* tends to be used for smoke or gas, and not smell. That is to say, *inhaling* doesn't **collocate** with *smell*. Many 'wrong word' mistakes are in fact wrong collocates. For example: *I have fifteen years experience as a **particular professor*** (rather than *a private teacher*).

Meaning-related wrong-choice errors may derive from the learner's L1, where the meaning of an L1 word may not exactly match its L2 equivalent. A common example made by Spanish speakers is: *I'm live with my **fathers** in Mexico city*. In Spanish, the plural of *padre* (*father*) means *parents*.

Learners may also be unaware of the different **connotations** of related words, causing wrong-choice errors such as: *I have chosen to describe Stephen Hawking, a **notorious** scientific of our century*. Wrong choice may result in clashing styles, as in this letter by a Japanese student to the accommodation bureau at my place of work:

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7 *Vocabulary issues in teaching reading*

> . . . research evidence indicates that, for both word recognition and learning word meaning, direct teaching apart from context is a useful addition to contextual learning.
>
> – I. S. P. Nation (1990: 190)

Knowing vocabulary is important for getting meaning from a text. L2/FL readers frequently say that they need more vocabulary so that they can understand the meaning of the sentences. Understanding the basics of grammatical structure enables readers to understand the relationship between words, but it does not provide access to the meaning of the sentence. Knowing the meanings of the **content words** (nouns, verbs, adjectives, and adverbs) does. On the other hand, teachers cannot teach students all the words they need to know to read a text with ease – limited classroom time does not permit it – and the students cannot learn all necessary vocabulary in one class – memory does not allow it. Thus, teachers need to decide which words students need to know and how to bring words to the attention of students in meaningful and useful ways.

Teachers have long considered frequency of use to be an important factor in determining which words to focus students' attention on: The words that they will encounter most frequently in the language as a whole are the ones that they should learn. Over the years, several word lists have been produced of words that occur frequently in texts. Since word lists differ depending on the types of texts that are analyzed, any one list is of limited use to a particular group of students. Furthermore, individual students may have a need for words that are important to their areas of interest but are not used frequently. Thus, word frequency, although important, is not the only principle that guides teachers' selection of vocabulary to present in the classroom.

In this chapter, we discuss principles that inform teacher decisions about teaching vocabulary in the L2/FL reading classroom. The chapter is divided into three major categories of vocabulary issues, ordered by time: before reading, during reading, and after reading.

Vocabulary before reading

Once a text has been selected for use in class, teachers need to decide which vocabulary words to teach before students begin to read the text. In making this decision, they need to consider (1) what their students already know of the vocabulary in the text, (2) what vocabulary students need to recognize to make sense of the text, and (3) what vocabulary they will need to know to function in the L2/FL in the future – that is, the overall vocabulary goals of the course.

Words that appear frequently in a particular text because they are related to the topic of the text are known as **topic-specific** or **content-specific vocabulary.** For example, in a text on the topic of ice cream, the words *flavor, texture, cone, sundae, toppings*, and *carton* might appear frequently. Since some knowledge of these words would be helpful for this reading text, they should be presented before students read the text so that students will have a general understanding of these words and recognize them when they encounter them in the text. Although topic-specific vocabulary is quite useful for short-term comprehension, it may not be frequent enough in the overall L2/FL to be emphasized for students to learn. That is, students need to recognize it but may not need to learn it.

Vocabulary that readers recognize when they see it but do not use when they speak or write is known as **receptive vocabulary.** Readers have a general sense of a word's meaning but are not sure of its many meanings or nuances of meaning. **Productive vocabulary** is the vocabulary that people actually use to speak and write. Like L1 speakers, L2/FL speakers have a larger receptive than productive vocabulary. Not every word that L2/FL students encounter should become a part of their productive vocabulary.

Most students need to see a word many times in different contexts before it is learned, or entered into long-term memory. Although there is some indication that salient words in a particular text, whether high frequency in general English usage or not, may be learned from reading (C. Brown 1993: 278), presenting topic-specific words before reading does not necessarily result in students' learning those words. If teachers want students to learn vocabulary, they must emphasize those words in postreading activities. The **introduction of a word** and the **learning of a word** are different matters and require different strategies in the classroom.

Learning a word is a complex matter involving many types of knowledge. In *Teaching and Learning Vocabulary* (1990), Nation identifies the following categories of knowledge about a word:

- *Form:* Readers recognize the word in print and distinguish its various grammatical forms (noun, verb, adjective, adverb).

Assessing Vocabulary

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Bachman and Palmer (1996: 67) acknowledge that many language tests focus on just one of the areas of language knowledge, such as vocabulary. They give as an example a test for primary school children learning English as a foreign language in an Asian country. In the context of a teaching unit on 'Going to the zoo', the students are tested on their knowledge of the names of zoo animals (Bachman and Palmer, 1996: 354–365). The authors argue that, even at this elementary level of language learning, vocabulary testing should relate to some meaningful use of language outside the classroom.

However, their main concern is with the development of test tasks that not only draw on various areas of language knowledge but also require learners to show that they can activate that knowledge effectively in communication. An illustration of the latter kind of task is found in an academic writing test for non-native speakers of English entering a writing programme in an English-medium university (Bachman and Palmer, 1996: 253–284). The test-takers are required to write a proposal for improving the institution's admissions procedures. Rather than the single global scale that is often employed to rate performance on such a task, Bachman and Palmer advocate the use of several analytic scales, which provide separate ratings for different components of the language ability to be tested. In the case of the academic writing test, they developed five scales, for knowledge of syntax, vocabulary, rhetorical organisation, cohesion and register. Thus, vocabulary is certainly being assessed here, but not separately; it is part of a larger procedure for measuring the students' academic-writing ability.

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Thus, vocabulary is certainly being assessed here, but not separately; it is part of a larger procedure for measuring the students' academic-writing ability.

Three dimensions of vocabulary assessment

Up to this point, I have outlined two contrasting perspectives on the role of vocabulary in language assessment. One point of view is that it is perfectly sensible to write tests that measure whether learners know the meaning and usage of a set of words, taken as independent semantic units. The other view is that vocabulary must always be assessed in the context of a language-use task, where it interacts in a natural way with other components of language knowledge. To some extent, the two views are complementary in that they relate to different purposes of assessment. Conventional vocabulary tests are most likely to be used by classroom teachers for assessing progress in

vocabulary learning and diagnosing areas of weakness. Other users of these tests are researchers in second language acquisition with a special interest in how learners develop their knowledge of, and ability to use, target-language words. On the other hand, researchers in language testing and those who undertake large testing projects tend to be more concerned with the design of tests that assess learn-

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8 ASSESSING VOCABULARY

vocabulary learning and diagnosing areas of weakness. Other users of these tests are researchers in second language acquisition with a special interest in how learners develop their knowledge of, and ability to use, target-language words. On the other hand, researchers in language testing and those who undertake large testing projects tend to be more concerned with the design of tests that assess learn-
ers' achievement or proficiency on a broader scale. For such purposes, vocabulary knowledge has a lower profile, except to the extent that it contributes to, or detracts from, the performance of communicative tasks.

As with most dichotomies, the distinction I have made between the two perspectives on vocabulary assessment oversimplifies the matter. There is a whole range of reasons for assessing vocabulary knowledge and use, with a corresponding variety of testing procedures. In order to map out the scope of the subject, I propose three dimensions, as presented in Figure 1.1.

The dimensions represent ways in which we can expand our conventional ideas about what a vocabulary test is in order to include a wider range of lexical assessment procedures. I introduce the dimensions here, then illustrate and discuss them at various points in the following chapters. Let us look at each one in turn.

Discrete – embedded

The first dimension focuses on the **construct** which underlies the assessment instrument. In language testing, the term construct refers to the mental attribute or ability that a test is designed to measure. In the case of a traditional vocabulary test, the construct can usually be labelled as 'vocabulary knowledge' of some kind. The practical signifi-

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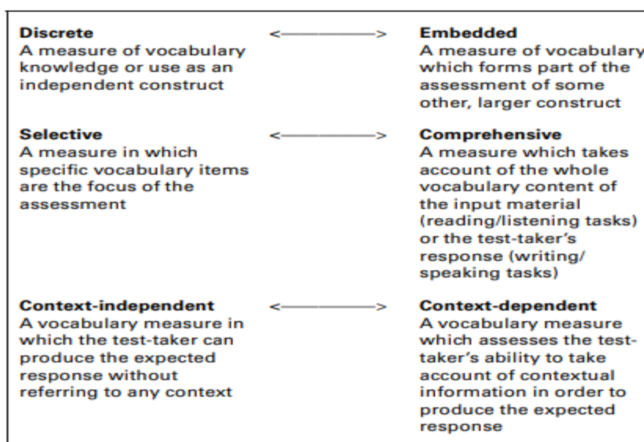

Figure 1.1 Dimensions of Vocabulary Assessment

return to in Chapter 4. However, most existing vocabulary tests are designed on the assumption that it is meaningful to treat them as an independent construct for assessment purposes and can thus be classified as discrete measures in the sense that I am defining it here.

In contrast, an **embedded** vocabulary measure is one that contributes to the assessment of a larger construct. I have already given an

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Way, Counseling-Learning, and Suggestopedia did not succeed in attracting the support of mainstream language teaching, each can be seen as stressing important dimensions of the teaching–learning process. They can be seen as offering particular insights that have attracted the attention and/or allegiance of some teachers and educators, but they have each seen their popularity rise and wane since the 1970s. Today, in most places, they are of little more than historical interest. The fate of others, such as the Lexical Approach, Whole Language, Neurolinguistic Programming, and Multiple Intelligences, has yet to be fully determined. Because of the limited influence of most of the approaches and methods described here and because many of them have a relatively slight literature, we have generally provided less detailed description than for the approaches and methods described in Parts I and III. Competency-Based Instruction, however, has a different status, since it is used as the framework for the design of national curricula in English as well as other subjects in some countries.

5 Total Physical Response

Background

Total Physical Response (TPR) is a language teaching method built around the coordination of speech and action; it attempts to teach language through physical (motor) activity. Developed by James Asher, a professor of psychology at San Jose State University, California, it draws on several traditions, including developmental psychology, learning theory, and humanistic pedagogy, as well as on language teaching procedures proposed by Harold and Dorothy Palmer in 1925. In a developmental sense, Asher sees successful adult second language learning as a parallel process to child first language acquisition. He claims that speech directed to young children consists primarily of commands, which children respond to physically before they begin to produce verbal responses. Asher feels that adults should recapitulate the processes by which children acquire their native language.

Asher shares with the school of humanistic psychology a concern for the role of affective (emotional) factors in language learning. A method that is undemanding in terms of linguistic production and that involves gamelike movements reduces learner stress, he believes, and creates a positive mood in the learner, which facilitates learning.

Approach: Theory of language and learning

TPR reflects a grammar-based view of language. Asher states that "most of the grammatical structure of the target language and hundreds of vocabulary items can be learned from the skillful use of the imperative by the instructor" (1977: 4). He views the verb, and particularly the verb in the imperative, as the central linguistic motif around which language use and learning are organized.

Asher sees a stimulus-response view as providing the learning theory underlying language teaching pedagogy. TPR can also be linked to the "trace theory" of memory in psychology (e.g., Katona 1940), which holds that the more often or the more intensively a memory connection is traced, the stronger the memory association will be and the more likely it will be recalled. Retracing can be done verbally (e.g., by rote repetition)

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15 Total Physical Response

Introduction

We saw in Chapter 2 that major approaches and methods throughout the twentieth century were generally influenced by theories of language and language learning drawn from the disciplines of linguistics and applied linguistics – and from the 1960s onwards, often from the discipline of second language acquisition. However, some methods were based on learning theories not specific to language learning; for example, Audiolingualism (Chapter 4) drew on behaviorism. Total Physical Response (TPR) is another example of a teaching method that goes outside mainstream applied linguistics for its theoretical basis. It is a language teaching method built around the coordination of speech and action; it attempts to teach language through physical (motor) activity. Developed by James Asher, who was a professor of psychology at San Jose State University, California, it draws on several traditions, including developmental psychology, learning theory, and humanistic pedagogy, as well as on language teaching procedures proposed by Harold and Dorothy Palmer in 1925. Let us briefly consider these precedents to TPR.

TPR is linked to the "trace theory" of memory in psychology (e.g., Katona 1940), which holds that the more often or more intensively a memory connection is traced, the stronger the memory association will be and the more likely it will be recalled. Retracing can be done verbally (e.g., by rote repetition) and/or in association with motor activity. Combined tracing activities, such as verbal rehearsal accompanied by motor activity, hence increase the probability of successful recall.

In a development sense, Asher sees successful adult second language learning as a parallel process to child first language acquisition. He claims that speech directed to young children consists primarily of commands which children respond to physically before they begin to produce verbal responses. Asher feels adults should recapitulate the processes by which children acquire their mother tongue.

Asher shares with the school of humanistic psychology a concern for the role of affective (emotional) factors in language learning. A method that is undemanding in terms of linguistic production and that involves gamelike movements reduces learner stress, he believes, and creates a positive mood in the learner, which facilitates learning.

Asher's emphasis on developing comprehension skills before the learner is taught to speak links him to a movement in foreign language teaching sometimes referred to as the Comprehension Approach (Winitz 1981). This refers to several different comprehension-based language teaching proposals which share the belief that (a) comprehension abilities precede productive skills in learning a language; (b) the teaching of speaking should be

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Techniques and Principles in Language Teaching

DIANE LARSEN-FREEMAN

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Series Editors' Preface

It is always a feeling of great pride for general editors of a pedagogical series when the resounding success of one of its books leads to the demand for publication of a second, expanded edition. We are therefore extremely pleased that Diane Larsen-Freeman has undertaken to contribute to the field of language-teaching professionals a newly revised, updated, and enlarged version of her original and immensely valuable *Techniques and Principles in Language Teaching*. The ways in which the second edition differs from the first—from the addition of new methods, through more attention to the learning process, to a little self-indulgence in methodological choice—are amply documented in Diane's own message 'To the Teacher Educator', and these are departures that are both appropriate and illuminating. What has *not* changed, however—and modesty would prevent her from saying so—are the intangible qualities that made the first edition so special: enlightenment without condescension, comprehensiveness without tedium, engagement without oversimplification. Still evident as before is Diane's gift for being able gently to lead one to examine one's own professional behavior for possible incongruities between one's view of language and the way one teaches it. And still there, even intensified, is evidence of her serious and deeply personal thought devoted to complex pedagogical issues and her incomparable ability to make these matters come alive with great clarity for the widest professional readership. It is no mean accomplishment.

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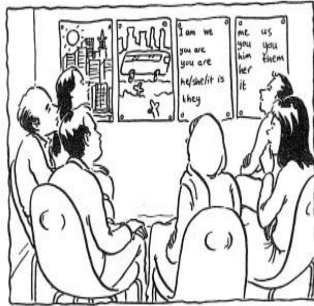

far. Everything is bright and colorful. There are several posters on the walls. Most of them are travel posters with scenes from the United Kingdom; a few, however, contain grammatical information. One has the conjugation of the verb 'to be' and the subject pronouns; another has the object and possessive pronouns. There is also a table with some rhythm instruments on it. Next to them are some hats, masks, and other props.

The teacher greets the students in Arabic and explains that they are about to begin a new and exciting experience in language learning. She says confidently, 'You won't need to try to learn. It will just come naturally.'

'First, you will all get to pick new names—English ones. It will be fun,' she says. Besides, she tells them, they will need new identities (ones they can play with) to go along with this new experience. She shows the class a poster with different English names printed in color in the Roman alphabet. The students are familiar with the Roman alphabet from their earlier study of French. There are men's names in one column and women's names in another. She tells them that they are each to choose a name. She pronounces each name and has the students repeat the pronunciation. One by one the students say which name they have chosen and the teacher appears pleased with their choices.

Next, she tells them that during the course they will create an imaginary biography about the life of their new identity. But for now, she says,

they should just choose a profession to go with the new name. Using pantomime to help the students understand, the teacher acts out various occupations, such as pilot, singer, carpenter, and artist. The students choose what they want to be.

The teacher greets each of the students using their new name and asks them a few questions in English about their new occupations. Through her actions the students understand the meaning of her questions and they reply 'yes' or 'no.' There is a great deal of recycling of the new language. She then teaches them a short English dialog in which two people greet each other and inquire what each other does for a living. After practicing the dialog with the group, they introduce themselves to the teacher. Then they play various rhythm instruments that the teacher has brought as they sing a name song.

Next the teacher announces to the class that they will be beginning a new adventure. She distributes a twenty-page handout. The handout contains a lengthy dialog entitled 'To want to is to be able to,' which the teacher translates into Arabic. She has the students turn the page. On the right page are two columns of print: In the left one is the English dialog; in the right, the Arabic translation. On the left page are some comments in Arabic about certain of the English vocabulary items and grammatical structures the students will encounter in the dialog on the facing page. These items have been boldfaced in the dialog. Throughout the twenty pages are reproductions of classical paintings.

Partly in Arabic, partly in English, and partly through pantomime, the teacher outlines the story in the dialog. She also calls her students' attention to some of the comments regarding vocabulary and grammar on the left-hand pages. Then she tells them in Arabic that she is going to read the dialog to them in English and that they should follow along as she reads. She will give them sufficient time to look at both the English and the Arabic. 'Just enjoy,' she concludes.

The teacher puts on some music. It is Mozart's Violin Concerto in A. After a couple of minutes, in a quiet voice, she begins to read the text. Her reading appears to be molded by the music as she varies her intonation and keeps rhythm with it. The students follow along with the voice of the teacher, who allows them enough time to silently read the translation of the dialog in their native language. They are encouraged to highlight and take notes during the session. The teacher pauses from time to time to allow the students to listen to the music, and for two or three minutes at a time, the whole group stands and repeats after the teacher, joining their voices to the music.

Following this musical session, the lesson pauses. When the students

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In addition, Asher has elaborated an account of what he feels facilitates or inhibits foreign language learning. For this dimension of his learning theory he draws on three rather influential learning hypotheses:

1. There exists a specific innate bio-program for language learning, which defines an optimal path for first and second language development.
2. Brain lateralization defines different learning functions in the left- and right-brain hemispheres.
3. Stress (an affective filter) intervenes between the act of learning and what is to be learned; the lower the stress, the greater the learning.

Let us consider how Asher views each of these in turn.

The bio-program

Asher's Total Physical Response is a "Natural Method" (see Chapter 1), inasmuch as Asher sees first and second language learning as parallel processes. Asher sees three processes as central:

1. Children develop listening competence before they develop the ability to speak. At the early stages of first language acquisition, they can understand complex utterances that they cannot spontaneously produce or imitate.
2. Children's ability in listening comprehension is acquired because children are required to respond physically to spoken language in the form of parental commands.
3. Once a foundation in listening comprehension has been established, speech evolves naturally and effortlessly out of it.

Parallel to the processes of first language learning, the foreign language learner should first internalize a "cognitive map" of the target language through listening exercises. Listening should be accompanied by physical movement. Speech and other productive skills should come later. Asher bases these assumptions on his belief in the existence in the human brain of a bio-program for language, which defines an optimal order for first and second language learning.

> A reasonable hypothesis is that the brain and nervous system are biologically programmed to acquire language . . . in a particular sequence and in a particular mode. The sequence is listening before speaking and the mode is to synchronize language with the individual's body. (Asher 1977: 4)

Brain lateralization

Asher sees Total Physical Response as directed to right-brain learning, whereas most second language teaching methods are directed to left-brain learning. Drawing on work by Jean Piaget, Asher holds that the child language learner acquires language through motor movement – a right-hemisphere activity. Right-hemisphere activities must occur before the left hemisphere can process language for production.

Similarly, the adult should proceed to language mastery through right-hemisphere motor activities, while the left hemisphere watches and learns. When a sufficient amount of right-hemisphere learning has taken place, the left hemisphere will be triggered to produce language and to initiate other, more abstract language processes.

Reduction of stress

An important condition for successful language learning is the absence of stress. First language acquisition takes place in a stress-free environment, according to Asher, whereas the adult language learning environment often causes considerable stress and anxiety. The key to stress-free learning is to tap into the natural bio-program for language development and thus to recapture the relaxed and pleasurable experiences that accompany first language learning. By focusing on meaning interpreted through movement, rather than on language forms studied in the abstract, the learner is said to be liberated from self-conscious and stressful situations and is able to devote full energy to learning.

Design: Objectives, syllabus, learning activities, roles of learners, teachers, and materials

The general objectives of Total Physical Response are to teach oral proficiency at a beginning level. Comprehension is a means to an end, and the ultimate aim is to teach basic speaking skills. A TPR course aims to produce learners who are capable of an uninhibited communication that is intelligible to a native speaker. Specific instructional objectives are not elaborated, for these will depend on the particular needs of the learners. Whatever goals are set, however, must be attainable through the use of action-based drills in the imperative form.

The type of syllabus Asher uses can be inferred from an analysis of the exercise types employed in TPR classes. This analysis reveals the use of a sentence-based syllabus, with grammatical and lexical criteria being primary in selecting teaching items. Unlike methods that operate from a grammar-based or structural view of the core elements of language, Total

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return, they see that the teacher has hung a painting of a calming scene in nature at the front of the room. The teacher then explains that she will read the dialog again. This time she suggests that the students put down their scripts and just listen. The second time she reads the dialog, she appears to be speaking at a normal rate. She has changed the music to Handel's *Water Music*. She makes no attempt this time to match her voice to the music. With the end of the second reading, the class is over. There is no homework assigned; however the teacher suggests that if the students want to do something, they could read over the dialog once before they go to bed and once when they get up in the morning.

We decide to attend the next class to see how the teacher will work with the new material she has presented. After greeting the students and having them introduce themselves in their new identities once again, the teacher asks the students to take out their dialog scripts.

Next, the teacher pulls out a hat from a bag. She puts it on her head, points to herself, and names a character from the dialog. She indicates that she wants someone else to wear the hat. A girl volunteers to do so. Three more hats are taken out of the teacher's bag and, with a great deal of playfulness, they are distributed. The teacher turns to the four students wearing the hats and asks them to read a portion of the dialog, imagining that they are the character whose hat they wear. When they finish their portion of dialog, four different students get to wear the hats and continue reading the script. This group is asked to read it in a sad way. The next group of four read it in an angry way, and the last group of four in a cheerful way.

The teacher then asks for four new volunteers. She tells them that they are auditioning for a role in a Broadway play. They want very much to win the role. In order to impress the director of the play, they must read their lines very dramatically. The first group reads several pages of the dialog in this manner, and following groups do this as well.

Next, the teacher asks questions in English about the dialog. She also asks students to give her the English translation of an Arabic sentence and vice versa. Sometimes she asks the students to repeat an English line after her; still other times, she addresses a question from the dialog to an individual student. The classroom environment remains very lively and playful.

Next, she teaches the students a children's alphabet song containing English names and occupations, '*A*, my name is Alice; my husband's name is Alex. We live in Australia, and we sell apples. *B*, my name is Barbara; my husband's name is Bert. We live in Brazil, and we sell books.' The students are laughing and clapping as they sing along.

After the song, the teacher has the students stand up and get in a circle. She takes out a medium-sized soft ball. She throws the ball to one student and, while she is throwing it, she asks him what his name is in English. He catches the ball as he says, 'My name is Richard.' She indicates that he is to throw the ball to another student while posing a question to him. Richard asks, 'What you do?' The teacher corrects in a very soft voice saying 'What do you do?' The student replies, 'I am a conductor.' The game continues on in this manner with the students posing questions to one another as they throw the ball. The second class is now over. Again, there is no homework assigned, other than to read over the dialog if a student so wishes.

During the third class of the week, the students will continue to work with this dialog. They will move away from reading it, however, and move toward using the new language in a creative way. They will play some competitive games, do role plays (see description in the techniques review) and skits. Next week, the class will be introduced to a new dialog and the basic sequence of lessons we observed here will be repeated.

In the classroom next door, an intermediate class is studying. The students are seated around a rectangular table. On the table there are a few toys and instruments. Again there are posters around the room, this time of more complicated grammar. As we listen in, the teacher is introducing a story from a reader. She gives synonyms or descriptions for the new words. She reads parts of the story and the students do choral and individual reading of other sections. New words, families of words, and expressions are listed at the end of the story for reference. The intermediate students are encouraged to add their own new words and phrases to the lesson with their translations. The students use more complex tenses and language structures.

The teacher presents the first story and lists of related words and structures to a Beethoven piano concerto in much the same way as the beginners' dialog is read, followed by a shorter second reading, this time to a piece by Bach. The following days include reading, singing, discussions, story telling, grammar and pronunciation games, and writing, all orchestrated in a creative and playful fashion.

THINKING ABOUT THE EXPERIENCE

Let us now investigate Desuggestopedia in our usual fashion. First, we will list our observations. From these, we will attempt to uncover the principles of Desuggestopedia.

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78 *Desuggestopedia*

Observations	Principles
1 The classroom is bright and colorful.	Learning is facilitated in a cheerful environment.
2 Among the posters hanging around the room are several containing grammatical information.	Students can learn from what is present in the environment, even if their attention is not directed to it ('Peripheral learning').
3 The teacher speaks confidently.	If students trust and respect the teacher's authority, they will accept and retain information better.
4 The teacher gives the students the impression that learning the target language will be easy and enjoyable.	The teacher should recognize that learners bring certain psychological barriers with them to the learning situation. She should attempt to 'desuggest' these.
5 The students choose new names and identities.	Assuming a new identity enhances students' feeling of security and allows them to be more open. They feel less inhibited since their performance is really that of a different person.
6 The students introduce themselves to the teacher.	The dialog that the students learn contains language they can use immediately.
7 They play rhythmic instruments as they sing a song.	Songs are useful for 'freeing the speech muscles' and evoking positive emotions.
8 The teacher distributes a lengthy handout to the class. The title of the dialog is 'To want to is to be able to.'	The teacher should integrate indirect positive suggestions ('there is no limit to what you can do') into the learning situation.

Desuggestopedia 79

Observations	Principles
9 The teacher briefly mentions a few points about English grammar and vocabulary. These are in bold print in the dialog.	The teacher should present and explain the grammar and vocabulary, but not dwell on them. The bold print allows the students' focus to shift from the whole text to the details before they return to the whole text again. The dynamic interplay between the whole and the parts is important.
10 There are reproductions of classical paintings throughout the text.	Fine art provides positive suggestions for students.
11 In the left column is the dialog in the target language. In the right column is the native language translation.	One way that meaning is made clear is through native language translation.
12 The teacher reads the dialog with a musical accompaniment. She matches her voice to the rhythm and intonation of the music.	Communication takes place on 'two planes': on one the linguistic message is encoded; and on the other are factors which influence the linguistic message. On the conscious plane, the learner attends to the language; on the subconscious plane, the music suggests that learning is easy and pleasant. When there is a unity between conscious and subconscious, learning is enhanced.
13 The teacher reads the script a second time as the students listen. This is done to different music.	A calm state, such as one experiences when listening to a concert, is ideal for overcoming psychological barriers and for taking advantage of learning potential.

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IMPLEMENTASI METODE TOTAL PHYSICAL RESPONSE (TPR) DALAM PEMBELAJARAN BAHASA INGGRIS UNTUK ANAK–ANAK MI/SD

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Abstract

Pembelajaran bahasa Inggris untuk anak-anak kecil *(young children)* menuntut guru untuk selalu kreatif dan inovatif dalam mendesign aktivitas pembelajaran di kelas. Pengajaran bahasa Inggris untuk anak-anak kecil tidak mudah mengingat anak-anak kecil mempunyai karakteristik dan keunikan tersendiri dalam mempelajari sebuah bahasa. Setiap guru tentu menginginkan kegiatan pembelajaran yang efektif dan bermutu baik. Namun, persoalannya adalah bagaimana pembelajaran bahasa Inggris untuk anak-anak dapat dilakukan secara efektif dan maksimal. Maka, guru sebagai fasilitator, pelaksana dan pengembang kurikulum harus mampu menentukan metode pengajaran yang kreatif, inovatif dan relevan untuk anak-anak kecil. Salah satu metode pembelajaran bahasa Inggris yang relevan untuk anak-anak kecil adalah metode Total Physical Response (TPR). TPR adalah sebuah metode pengajaran bahasa yang sampai detik ini masih dianggap sebagai metode yang sangat populer dan relevan untuk diterapkan dalam pengajaran bahasa Inggris untuk ana-anak kecil baik di MI maupun SD. Oleh karena itu, artikel ini akan mencoba untuk menjelaskan secara detail tentang metode Total Physical Response (TPR) serta implementasinya dalam pembelajaran Bahasa Inggris untuk anak-anak kecil di MI/SD.

Keywords: Implementasi, Metode, Total Physical Response (TPR)

Pendahuluan

Bahasa Inggris merupakan salah satu mata pelajaran yang sangat fundamental untuk diajarkan kepada anak-anak kecil khususnya siswa di tingkat

Selain itu, Larsen dan Freeman juga mengemukakan beberapa prinsip dalam proses belajar mengajar dengan menggunakan metode total physical response. Guru sebagai fasilitator di kelas harus mendesign aktifitas pembelajaran yang didasarkan pada prinsip-prinsip TPR berikut:[13]

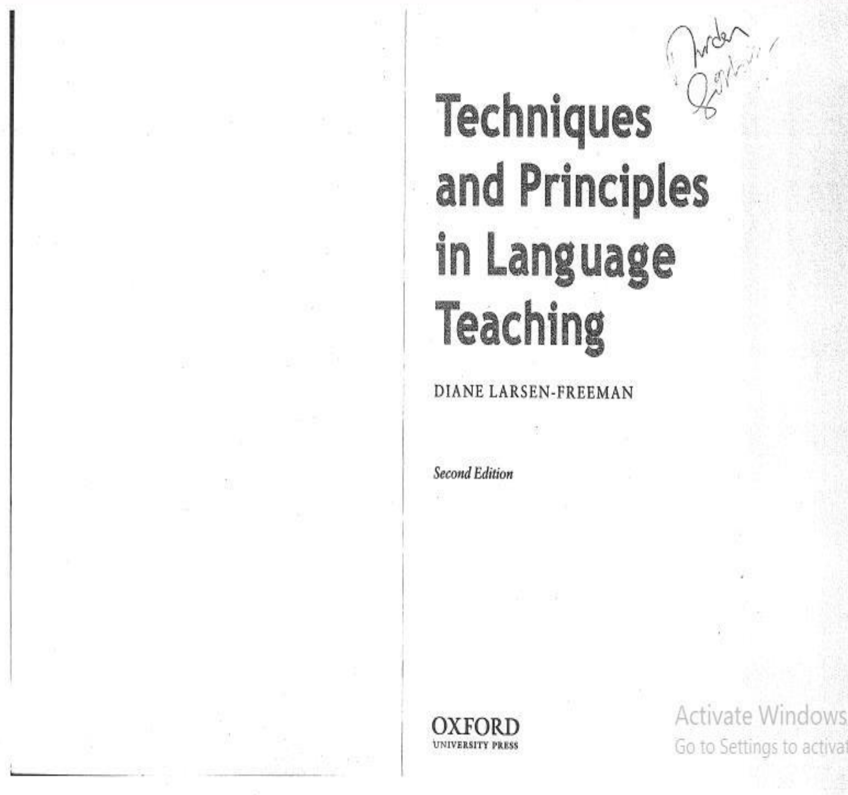
1. Makna dalam bahasa target *(target language)* dapat disampaikan melalui tindakan. Memori diaktifkan melalui respon siswa. Bahasa target tidak boleh disajikan dengan sepotong atau kata demi kata.
2. Pemahaman siswa terhadap bahasa target harus dikembangkan sebelum berbicara.
3. Siswa dapat mempelajari bahasa dengan menggunakan gerakan tubuh mereka.
4. Perintah *(imperative)* adalah perangkat linguistik yang bisa guru gunakan untuk mengarahkan perilaku siswa.

[12] Henry G. Tarigan. *Metodologi Pengajaran Bahasa.* (Bandung: Angkasa, 2009) hlm 149
[13] Diane, Larsen & Freeman, *Techniques and Principles*, (U.S.A: Oxford University Press, 2000). p, 114-115

5. Siswa dapat mempelajari bahasa melalui pengamatan tindakan serta dengan melakukan tindakan sendiri.
6. Perasaan sukses, percaya diri dan kecemasan yang rendah mendukung kegiatan pembelajaran bahasa.
7. Siswa tidak boleh diberikan materi menghafal rutinitas tetap.
8. Koreksi harus dilakukan dengan cara yang tidak mengganggu.
9. Siswa tidak harus mengembangkan fleksibilitas dalam memahami kombinasi baru dari target bahasa. Mereka perlu memahami kalimat yang tepat yang digunakan dalam latihan.
10. Pembelajaran bahasa akan lebih efektif dengan aktifitas pembelajaran yang menyenangkan.
11. Kemampuan berbicara harus harus lebih ditekankan sebelum bahasa tertulis.
12. Siswa akan mulai berbicara ketika mereka sudah siap.
13. Siswa diharapkan untuk membuat kesalahan ketika mereka pertama kali mulai berbicara.

Implementasi Metode Total Physical Response (TPR) dalam Pembelajaran Bahasa Inggris untuk Anak-anak MI/SD

Seperti yang sudah dijelaskan secara detail di atas bahwa metode Total



Using commands to direct behavior

It should be clear from the class we observed that the use of commands is the major teaching technique of TPR. The commands are given to get students to perform an action; the action makes the meaning of the command clear. Since Asher suggests keeping the pace lively, it is necessary for a teacher to plan in advance just which commands she will introduce in a lesson. If the teacher tries to think them up as the lesson progresses, the pace will be too slow.

At first, to clarify meaning, the teacher performs the actions with the students. Later the teacher directs the students alone. The students' actions tell the teacher whether or not the students understand.

As we saw in the lesson we observed, Asher advises teachers to vary the sequence of the commands so that students do not simply memorize the action sequence without ever connecting the actions with the language.

Asher believes it is very important that the students feel successful. Therefore, the teacher should not introduce new commands too fast. It is recommended that a teacher present three commands at a time. After students feel successful with these, three more can be taught.

Although we were only able to observe one beginning class, people always ask just how much of a language can be taught through the use of imperatives. Asher claims that all grammar features can be communicated through imperatives. To give an example of a more advanced lesson, one might introduce the form of the past tense as follows:

TEACHER Ingrid, walk to the blackboard.
(Ingrid gets up and walks to the blackboard.)
TEACHER Class, if Ingrid *walked* to the blackboard, stand up.
(The class stands up.)
TEACHER Ingrid, write your name on the blackboard.
(Ingrid writes her name on the blackboard.)
TEACHER Class, if Ingrid *wrote* her name on the blackboard, sit down.
(The class sits down.)

Role reversal

Students command their teacher and classmates to perform some actions. Asher says that students will want to speak after ten to twenty hours of instruction, although some students may take longer. Students should not be encouraged to speak until they are ready.

Action sequence

At one point we saw the teacher give three connected commands. For example, the teacher told the students to point to the door, walk to the door, and touch the door. As the students learn more and more of the target language, a longer series of connected commands can be given, which together comprise a whole procedure. While we did not see a long action sequence in this very first class, a little later on students might receive the following instructions:

Take out a pen.
Take out a piece of paper.
Write a letter. (imaginary)
Fold the letter.
Put it in an envelope.
Seal the envelope.
Write the address on the envelope.
Put a stamp on the envelope.
Mail the letter.

This series of commands is called an action sequence, or an operation. Many everyday activities, like writing a letter, can be broken down into an action sequence that students can be asked to perform.

CONCLUSION

Now that we have had a chance to experience a TPR class and to examine its principles and techniques, you should try to think about how any of this will be of use to you in your own teaching. The teacher we observed was using Total Physical Response with Grade 5 children; however, this same method has been used with adult learners and younger children as well.

Ask yourself: Does it make any sense to delay the teaching of speaking the target language? Do you believe that students should not be encouraged to speak until they are ready to do so? Should a teacher overlook certain student errors in the beginning? Which, if any, of the other principles do you agree with?

Would you use the imperative to present the grammatical structures and vocabulary of the target language? Do you believe it is possible to teach all grammatical features through the imperative? Do you think that accompanying language with action aids recall? Would you teach reading and writing in the manner described in this lesson? Would you want to

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