**Humanistic approaches**

 The period from the 1950s to the 1980s has often been referred to as "The Age of Methods," during which a number of quite detailed prescriptions for language teaching were proposed. Situational Language Teaching evolved in the United Kingdom while a parallel method, Audio-Lingualism, emerged in the United States. In the middle-methods period, a variety of methods were proclaimed as successors to the then prevailing Situational Language Teaching and Audio-Lingual methods. These alternatives were promoted under such titles as Silent Way, Suggestopedia, and Total Physical Response. They are frequently described as Humanistic Approaches because their designers are primarily concerned with the students' affect and with removing the psychological barriers to learning.

**1. The Silent Way**

The Silent Way is an approach to language teaching designed to enable students to become independent, autonomous and responsible learners. It is part of a more general pedagogical approach to teaching and learning created by [Caleb Gattegno](http://en.wikipedia.org/wiki/Caleb_Gattegno). It is [constructivist](http://en.wikipedia.org/wiki/Constructivism_%28learning_theory%29) in nature, leading students to develop their own conceptual models of all the aspects of the language. The best way of achieving this is to help students to be experimental learners. The Silent Way allows this.

The main objective of a teacher using the Silent Way is to optimize the way students exchange their time for experience. This Gattegno considered to be *the* basic principle behind all education: "Living a life is changing time into experience."

**1.1. Origin of the Silent Way**

The approach is called the Silent Way because the teacher remains mainly silent, to give students the space they need to learn to talk. In this approach, it is assumed that the students' previous experience of learning from their mother tongue will contribute to learning the new foreign language. The acquisition of the mother tongue brings awareness of what language is and this is retained in second language learning. The awareness of what language is includes the use of non-verbal components of language such as [intonation](http://en.wikipedia.org/wiki/Intonation_%28linguistics%29), [melody](http://en.wikipedia.org/wiki/Melody), breathing, [inflection](http://en.wikipedia.org/wiki/Inflection), the convention of writing, and the combinations of letters for different sounds. [Rods](http://en.wikipedia.org/wiki/Cuisenaire_rods), pictures, objects or situations are aids used for linking sounds and meanings in the Silent Way.

## 1.2. Materials

The materials usually associated with Silent Way are in fact a set of tools which allow teachers to apply Gattegno's theory of learning and his pedagogical theory -the subordination of teaching to learning- in the field of foreign language teaching. The tools invented by Caleb Gattegno are not the only possible set of tools for teachers working in this field. Others can and indeed have been invented by teachers doing research in this area.

**A.** [**Sound / color chart**](http://assoc.orange.fr/une.education.pour.demain/materiels_pedago/sw/swengcharts/swenrect.htm)**:** This is a wall chart on which can be seen a certain number of rectangles of different colours printed on a black background. Each colour represents a phoneme of the language being studied. By using a pointer to touch a series of rectangles, the teacher, without saying anything himself, can get the students to produce any utterance in the language if they know the correspondence between the colours and the sounds, even if they do not know the language.

**B.** [**Fidel**](http://assoc.orange.fr/une.education.pour.demain/materiels_pedago/sw/swengcharts/swengfid.htm)**:** This is an expanded version of the Sound/Colour chart. It groups together all the possible spellings for each colour, thus for each phoneme.

**C.** A set of colored [**Cuisenaire rods**](http://en.wikipedia.org/wiki/Cuisenaire_rods)**:** For low level language classes, the teacher may use Cuisenaire rods. The rods allow the teacher to construct non ambiguous situations which are directly perceptible by all. They are easy to manipulate and can be used symbolically. A green rod standing on the table can also be Mr. Green. They lend themselves as well to the construction of plans of houses and furniture, towns and cities, stations… - However, the most important aspect of using the rods is certainly the fact that when a situation is created in front of the students, they know what the language to be used will mean before the words are actually produced.

**D.** [**Word charts**](http://assoc.orange.fr/une.education.pour.demain/materiels_pedago/sw/swengcharts/swword1.htm)**:** These are charts of the same dimensions as the Sound/Colour chart and the Fidel on which are printed the functional words of the language, written in colour. Obviously, the colours are systematized, so that any one colour always represents the same phoneme, whether it is on the Sound/Colour chart, the Fidel or the word charts. Since the words are printed in colour, it is only necessary for someone to point to a word for the (other) students to be able to read it, say it and write it.

**E.** A set of **10 wall pictures**: These are designed to expand vocabulary for low level groups.

**F. The pointer:** This is one of the most important instruments in the teacher's arsenal because it allows teaching to be based consciously and deliberately on the mental powers of the students. It allows the teacher to link colours, graphemes or words together whilst maintaining the ephemeral quality of the language. It is the students' mental activity which maintains the different elements present within them and allows them to restitute what is being worked on as a phonetic or linguistic unit having meaning.

Thus, each of the tools associated with Silent Way plays its part in allowing the teacher to subordinate his teaching to the students' learning. The tools correspond to the theory and stem directly from it.

## 1.3. The Teacher's Silence

Firstly, the teacher’s silence is a constant reminder that, in this approach, the teacher’s role is not to transmit knowledge but to create situations in which the students can build linguistic know-hows: pronunciation, syntax, morphology... all the aspects that constitute being able to speak a language.

 Secondly, the teacher’s silence forces him to reflect constantly on his own clarity, and this changes the preparation of his class completely. The teacher always has to try to find strictly non-ambiguous means of presenting each situation.

Thirdly, the teacher's silence allows him to keep his students in direct contact with the unknown. It is the teacher's silence which allows the lesson to become an improvisation played between the students and himself jointly as they advance. For the class to take place at all, the teacher has to stay with the students wherever they happen to be, following them in their exploration and working on their errors and mistakes as they are produced.

# **2.Total Physical Response**

Total Physical Response (TPR) is a method developed by Dr. James J. Asher, a professor of [psychology](http://en.wikipedia.org/wiki/Psychology) at [San José State University](http://en.wikipedia.org/wiki/San_Jos%C3%A9_State_University), to aid learning second [languages](http://en.wikipedia.org/wiki/Language). The method relies on the assumption that when learning a second or foreign language, that language is internalized through a process of codebreaking similar to first [language development](http://en.wikipedia.org/wiki/Language_development) and that the process allows for a long period of listening and developing [comprehension](http://en.wikipedia.org/wiki/Comprehension_approach) prior to production. Students respond to commands that require physical movement.

## 2.1. Theoretical assumption

According to Asher, TPR is based on the assumption that the human brain has a biological program for acquiring any [natural language](http://en.wikipedia.org/wiki/Natural_language) on earth - including the [sign language](http://en.wikipedia.org/wiki/Sign_language) of the deaf. The process is visible when we observe how [infants](http://en.wikipedia.org/wiki/Infant) internalize their first language.

It looks to the way that children learn their native language. Communication between parents and their children combines both verbal and physical aspects. The child responds physically to the speech of their parent. The responses of the child are in turn positively reinforced by the speech of the parent. For many months the child absorbs the language without being able to speak. It is during this period that the internalization and codebreaking occurs. After this stage the child is able to reproduce the language spontaneously. With TPR the language teacher tries to mimic this process in class.

## 2.2. Classroom usage

In the classroom the teacher and students take on roles similar to that of the parent and child respectively. Students must respond physically to the words of the teacher. The activity may be a simple game or may involve more complex grammar and more detailed scenarios.

TPR can be used to practice and teach various things. It is well suited to teaching classroom language and other vocabulary connected with actions. It can be used to teach imperatives and various tenses and aspects. It is also useful for story-telling.

Because of its participatory approach, TPR may also be a useful alternative teaching strategy for students with [dyslexia](http://en.wikipedia.org/wiki/Dyslexia) or related learning disabilities, who typically experience difficulty learning foreign languages with traditional classroom instruction.

**2.3. Advantages**

According to its proponents, it has a number of advantages: Students will enjoy getting up out of their chairs and moving around. Simple TPR activities do not require a great deal of preparation on the part of the teacher. TPR is aptitude-free, working well with a mixed ability class, and with students having various disabilities. It is good for [kinæsthetic](http://en.wikipedia.org/wiki/Kin%C3%A6sthetic) learners who need to be active in the class. Class size need not be a problem, and it works effectively for children and adults.

**2.4. Disadvantages**

However, it is recognized that TPR is most useful for beginners, though it can be used at higher levels where preparation becomes an issue for the teacher. It does not give students the opportunity to express their own thoughts in a creative way. It can be a challenge for shy students.

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## 3. Suggestopedia

Suggestopedia is one of the teaching methods developed by the Bulgarian psychotherapist [Georgi Lozanov](http://en.wikipedia.org/wiki/Georgi_Lozanov) based on the study of Suggestology. The method has been used in different fields of studies but mostly in the field of foreign languages learning. Lozanov claimed that by using this method one can teach languages approximately three to five times as quickly as conventional methods.

The theory applied positive [suggestion](http://en.wikipedia.org/wiki/Suggestion) in teaching when it was developed in the 1970s. However, as improved, it has focused more on “desuggestive learning” and now is often called “desuggestopedia.” The name of Suggestopedia is from the words “suggestion” and “[pedagogy](http://en.wikipedia.org/wiki/Pedagogy).”

## 3.1. Purpose and Theory

The intended purpose of Suggestopedia was to enhance learning by lowering the [affective filter](http://en.wikipedia.org/wiki/Affective_filter) of learners. Lozanov claims that “suggestopedia is a system for liberation,” the liberation from the “preliminary negative concept regarding the difficulties in the process of learning” that is established throughout their life in the society. Desuggestopedia focuses more on liberation as Lozanov describes “desuggestive learning” as “free, without a mildest pressure, liberation of previously suggested programs to restrict intelligence and spontaneous acquisition of knowledge, skills and habits.” The method implements this by working not only on the conscious level of human mind but also on the subconscious level, the mind’s reserves. Since it works on the reserves in human mind and brain, which are said to have unlimited capacities, one can teach through this method more than other methods can teach in the same amount of time.

## 3.2. In Practice

Physical surroundings and atmosphere in classroom are the vital factors to make sure that "the students feel comfortable and confident", and various techniques, including art and music, are used by the trained teachers. The lesson of Suggestopedia consisted of three phases at first: deciphering, concert session (memorization séance), and elaboration.

**A. Deciphering**: The teacher introduces the grammar and lexis of the content.

**B. Concert session (active and passive):** In the active session, the teacher reads the text at a normal speed, sometimes intoning some words, and the students follow. In the passive session, the students relax and listen to the teacher reading the text calmly. Music (“Pre-Classical”) is played background.

**C. Elaboration:** The students finish off what they have learned with dramas, songs, and games.

Then it has developed into four phases as lots of experiments were done: introduction, concert session, elaboration, and production.

**A. Introduction:** The teacher teaches the material in “a playful manner” instead of analyzing lexis and grammar of the text in a directive manner.

**B. Concert session** (active and passive): In the active session, the teacher reads with intoning as selected music is played. Occasionally, the students read the text together with the teacher, and listen only to the music as the teacher pauses in particular moments. The passive session is done more calmly.

**C. Elaboration:** The students sing classical songs and play games while “the teacher acts more like a consultant

**D. Production:** The students spontaneously speak and interact in the target language without interruption or correction.

## 3.3. Teachers

Teachers should not act directive although this method is teacher-controlled rather than students-controlled. For example, they should act as a real partner to the students, participating in the activities such as games and songs “naturally” and “genuinely.” In the concert session, they should fully include classical art into their behaviors. Although there are many techniques that the teachers use, the factors such as “communication in the spirit of love, respect for man as a human being, the specific humanitarian way of applying ‘techniques’” etc. are crucial. The teachers need not only to know the techniques and theoretical information but also to understand the theory and to acquire the practical [methodology](http://en.wikipedia.org/wiki/Methodology) completely because if they implement those techniques without complete understandings and acquisition, they could not provide learners with successful results, or even could give a negative impact on their learning. Therefore the teacher has to be trained in the course that is taught by the certified trainers.

Here are the most important factors for teachers to acquire, described by Lozanov.

1. Covering a huge bulk of learning material.

2. Structuring the material in the suggestopaedic way; global-partial – partial-global, and global in the part – part in the global, related to the golden proportion.

3. As a professional, on the one hand, and a personality, on the other hand, the teacher should be highly prestigious, reliable and credible.

4. The teacher should have, not play, a hundred percent of expectancy in positive results (because the teacher is already experienced even from the time of teacher training course).

5. The teacher should love his/her students (of course, not sentimentally but as human beings) and teach them with personal participation through games, songs, a classical type of arts and pleasure.

## 3.4.Advantages

1. Students can lower their affective filter.
2. Classes are held in ordinary rooms with comfortable chairs, a practice that may also helps them relaxed.
3. Students remember best and most inflnenced by information coming from an authoritative teacher.

**3.5.Disadvantges**

1. Many people find classical music, irritating rather than stimulating.

The length of dialogues and the lack of a coherence theory of language may serve to confuse rather to motivate

**The Eclectic Method**

In spite of the prolifiration of the theories of language teaching, no language teacher applies exclusively any of the known teaching theories. Teachers often incorporate features of different approaches in their particular methodology. Thus their teaching may be based on the comminicative theory, but supplimented with a grading of words and grammatical forms and structures so that the pupils can develop gradually and simultaneously both their communicative competence and knowledge of the language system.

The eclectic method is therefore a framework involving procedures and techniques drawn from various methods. It is useful in practical situations in the classroom. It is not based on a specific theory or discipline but there are some assumptions underlying it:

a) Each one of the well known methods has its own features. There is no one method which is comprehensive enough to meet the requirements of effective teaching and learning. All methods have some strenghts and some weaknesses. Experienced teachers are very snestive to the limitations of different methods, so they reject the weak points of each approach and retain only those aspects that are applicable in the particular situations in which they find themselves.

b) The frequent shifts of methodology have made teachers feel that it is better to have a combination of elements from all of them. Methods may suplement one another especially when there is no one method which can fulfil all language goals and programme objectives.

A major principle of eclecticism is that the teaching process should serve the pupils, not a particular method. Hence teachers should choose the techniques or procedures that best fit the pupils' needs and the teaching-learning situation.