Rename Your Experience,

Uncover The Divine Potential.

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*‘If you hear a voice within you say 'you cannot paint,' then by all means paint, and that voice will be silenced.’ - Vincent Van Gogh*

**I. Introduction**

**Questions to myself**

The handout describing the first assignment for the TESOL course has driven me to an entire chaos since I had no idea on the purpose of the topic presented. I questioned to myself because I was not able to grasp a salient relevancy of the topic as an applicant to be a qualified teacher; would it be possible to enable me to excavate any treasure from this presumably simple yet apparently equivocal question? I finally found myself nodding my head realizing the rationale underneath the question while reading the lines in a chapter of Techniques & Principles in Language Teaching.

*“A study of methods is also a means of socialization into professional thinking and discourse that language teachers require in order to ‘rename their experience’, to participate in their profession and to learn throughout their professional lives” (Larsen-Freeman 2011)*

This paragraph has enlightened me to realize that teachers are also learners further the experiences of the individuals are the rationale for some of the decisions that teachers make (Woods 1996; Borg 2006). Understanding ESL teaching belief is an overt task in the early stage of the course, I had to dither over encapsulating my philosophy that underlies/stems from the journey back to my English acquisition: the mixture of reminiscence in learning and teaching.

**II. Revisiting Memories**

**A. Teacher as the enabler**

By looking back upon the memory of learning English, I should revisit the earliest moment I started listening to the voice came out of the 1980’s cutting-edge gadget the Sony Walkman when I was in my middle school in 1985. Spending exactly 6 years learning English under the typical Grammar-Translation Method[[1]](#footnote-2), my first shock I encountered at last was the fact that I had to witness myself being unable to give single utterance in front of a native visiting professor with no understanding of the real world English. Thanks to the innate self-esteem which made me bravely confront my shame and regret; I was finally able to dive into the authentic ocean of English acquisition adventure. As an adult learner, I was goal oriented, relevancy focused, and even autonomous as Malcolm Knowles[[2]](#footnote-3) indicated. During that period of time, my first English tutor who had obvious contribution to my foundation of English proficiency stood beside me: Ted Edwin Adamson, having worked for the Stars and Stripes, the US army press.

Presumably his sole interest in teaching the class was to enjoy his time with me drinking beer at a pub located near at the university; the moments I had shared with him had enabled me to be competent in English communication. The unforgettable sensation in his class was the fuzziness that the enabler passed his control over the class to the participants, especially I was the most beneficiary within the modern classroom[[3]](#footnote-4) empowering me to be active enough from 1995 to 1997. Intended or not, his pedagogical philosophy had been efficiently interwoven with my integrity of being an artist majored in Craft Design in formalizing the Silent Way[[4]](#footnote-5) of teaching methodology; his style had critically influenced my lecture style later at the university in a decade.

**B. Teacher as the mentor**

My English acquisition experience had faced a major transition phase from a recipient to a producer when I encountered my brother as well as mentor in my life in 1997: Ian Michael, Canadian, sophisticated, and warm-hearted. 15 years of friendship encompasses a wide range of experiences in every single trace we had made. My life with him, apart from brotherhood, sharing ideas on our lives and the arts in English had allowed me to live in an English speaking environment in Korea. Mutually benefited though, his dedication and contribution to my English can’t be fully illustrated in this brief.

**III. Conclusion**

**Thinking out of the box**

One of the outcomes drawn, which I am pleased with, is that I found myself that this teaching methodology unconsciously existed in my lectures. Having defined that my lectures were the typical Explainer[[5]](#footnote-6) inferred as jug and mug and/or chalk and talk, I have been fully depressed during the recent three consecutive lectures. But the above mentioned set me partially free from being guilty of the fact that I had been totally ignorant to effective teaching for my students by realizing that I might have provided, at least, chances for my students to experience one of the two Communicative Approaches[[6]](#footnote-7). Many years of being a learner doesn’t reflect his or her success in effective learning, still unlocking my learner experiences will unveil the secret of effective teaching; my major ideas on teaching English has been severely challenged along with the comment that certain methods, such as, Desuggestopedia[[7]](#footnote-8), make use of the fine arts, but the art themselves are not the object of study as Freeman said while being strengthened with more positive initiative in teaching English melting cultural contents/theory, which is my second masters degree, in the wide spectrum of teaching methodologies.

Nonetheless I am planning to deliver my core idea in discovering a clue to develop my own frame work of teaching methodology in association with existing theories. As Larsen-Freeman (2011) noted that it is nevertheless true that one of the most important similarities in many of these methods is that their goal has been to teach students to communicate in the target language, I became clear to go along with two different approaches: Desuggestopedia with multimedia resources that stimulate creative and active mental participation and mixture of content-based and task-based methods with debate[[8]](#footnote-9) methodology. Thinking out of the box is always challenging but definitely rewarding.

1. Earlier in the 20th century, this method was used for the purpose of helping students to read and appreciate foreign language literature. It was hoped that through the study of the grammar of the target language students would become more familiar with the grammar of their native language and that this familiarity would help them speak and write their native language better., Larsen-Freeman 2000; 13. [↑](#footnote-ref-2)
2. Malcolm Shepherd Knowles (1913 - 1997) was a, perhaps 'the', central figure in US adult education in the second half of the twentieth century. He wrote the first major accounts of informal adult education and the history of adult education in the United States. Furthermore, Malcolm Knowles' attempts to develop a distinctive conceptual basis for adult education and learning via the notion of andragogy became very widely discussed and used. Below is The characteristics of adult learners he formulated.

1. Self-concept: *As a person matures his self concept moves from one of being a dependent personality toward one of being a self-directed human being.*

2. Experience: *As a person matures he accumulates a growing reservoir of experience that becomes an increasing resource for learning*.

3. Readiness to learn: *As a person matures his readiness to learn becomes oriented increasingly to the developmental tasks of his social roles.*

4. Orientation to learning: *As a person matures his time perspective changes from one of postponed application of knowledge to immediacy of application, and accordingly his orientation toward learning shifts from one of subject-centeredness to one of problem centredness.*

5. Motivation to learn: *As a person matures the motivation to learn is internal* (Knowles 1984:12).

Smith, M. K. (2002) 'Malcolm Knowles, informal adult education, self-direction and andragogy', *the encyclopedia of informal education*, www.infed.org/thinkers/et-knowl.htm. [↑](#footnote-ref-3)
3. Modern classrooms that the writer infers in this context is rather comprehensive than merely introducing technology as providing teaching resources and technology as providing enhanced learning experiences (Larsen-Freeman 2000; 199). The characteristics of modern classroom are achieving rapport as establishing relationship with students enabling mutual communication, focus changes of learning from receptive to productive skills, more liberal and student-centered atmosphere of classes containing casual topics and conversations aimed to acquire the authentic use of language, and etc. [↑](#footnote-ref-4)
4. Controversial maybe, the silent way based upon the Cognitive Code Approach, learners were seen to be much more effectively responsible for their own learning engaged in formulating hypothesis in order to discover the rules of the target language, Larsen-Freeman 2000: 51. [↑](#footnote-ref-5)
5. Scrivener (2011) notes that it is possible to distinguish three kinds of teachers:

1. The explainer: knows his/her subject matter very well, but have limited knowledge of teaching methodology. This kind of teacher relies mainly on ‘explaining’ or ‘lecturing’ as a way of conveying information to the students. This teacher’s lessons can be very entertaining, interesting and informative.

2. The involver: also knows the subject matter that is being dealt with. He/she is also familiar with teaching methodology, the use of appropriate teaching and organizational procedures and techniques to help their students learn about the subject matter. This teacher is trying to involve the students actively and puts a great deal of effort into finding appropriate and interesting activities that will do this, while he/she is retaining clear control over the classroom and what happens in it.

3. The enabler: knows about the subject matter and about methodology, but also has an awareness of how individuals and groups are thinking and feeling within her class. He/she actively responds to this in her planning and working methods and in building affective working relationships and a good classroom atmosphere. His/her own personality and attitude are an active encouragement to learning. [↑](#footnote-ref-6)
6. Howatt (1984) notes that there are two versions of the Communicative Approach: a strong version and a weak version. The weak version, Communicative Language Teaching (CLT), recognizes the importance of providing learners with opportunities to practice English for communicative purpose. The strong version, Content-based Instruction (CBI), goes beyond giving students opportunities to practice communication. The strong version asserts that language is acquired through communication. CBI can be also paired with Task-based Language Teaching (TBLT) as the former is known as synthetic syllabi which the learners’ responsibility to synthesize the linguistic units for the purpose of communication, the latter as analytic syllabi which people are learning language and the kinds of language performance that are necessary to meet the purpose (Wilkins 1976: 13). [↑](#footnote-ref-7)
7. Also known as Suggestopedia (USA English) or Suggestopaedia (UK English). Suggestopedia is a teaching method developed by the Bulgarian psychotherapist [Georgi Lozanov](http://en.wikipedia.org/wiki/Georgi_Lozanov). It is used in different fields, but mostly in the field of foreign language learning. Lozanov has claimed that by using this method a teacher's students can learn a language approximately three to five times as quickly as through conventional teaching methods. The intended purpose of Suggestopedia was to enhance learning by tapping into the power of suggestion. Lozanov claims in his website, [Suggestology and Suggestopedy](http://lozanov.hit.bg/),that “suggestopedia is a system for liberation”; 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 more than other methods can teach in the same amount of time. 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.

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

2. 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 in the background.

3. 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.

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

5. 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.

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

7. Production: The students spontaneously speak and interact in the target language without interruption or correction. http://en.wikipedia.org/wiki/Suggestopedia [↑](#footnote-ref-8)
8. Along with other values of debate, debate itself has the educational value allowing active participation within the form of debate competition. In 1988 the Michigan Professional Preparation Network Report listed ten potential professional outcomes as a framework that can be used to ascertain if a student has met satisfactorily the goal of higher education, which can be compatible with the advantages that content-based and task-based methods have. They can be summarized as follows:

1. *Communication competence*is the ability to read, write, speak, and listen and to use these processes effectively to acquire, develop, and convey ideas and information.

2. *Critical thinking*is the ability to examine issues rationally, logically, and coherently.

3*. Contextual competence*is an understanding of the societal context or environment in which one is living and working.

4*. Aesthetic sensibility*is an enhanced aesthetic awareness of arts and human behavior for both personal enrichment and application in the enhancement of work.

5. *Professional identity* is a concern for improving the knowledge, skills, and values of the profession.

6*. Professional ethics*is an understanding of the ethics of a profession as standards that guide professional behavior.

7*. Adaptive competence*is anticipating, adapting to, and promoting changes important to a profession’s societal purpose and the professional’s role.

8. *Leadership capacity*is exhibiting the capacity to contribute as a productive member of the profession and assuming appropriate leadership roles.

9*. Scholarly concern for inprovement is*recognizing the need to increase knowledge and to advance the profession through boththeoretical and applied research.

10. *Motivation of continued learning*is exploring and expanding personal, civic, and professional knowledge and skills through a lifetime. (Blanchard & Christ, 1993, p.15-16).

Brendan M. Howe, et al., the high school debate primer, 2009, Ewha Womans University Press. [↑](#footnote-ref-9)