HOW CAN WE PROMOTE LONG-LASTING LEARNING? AN ANALYSIS OF THE CONTEMPORARY VIEW OF MEMORY AND THE WAYS IN WHICH CAN ENRICH LANGUAGE ACTIVITIES TO INTEGRATE AFFECT AND COGNITION.

Just before starting with the talk proper, I would like you to try the following practical exercises, which resemble everyday activities we put our brains to.

Exercise 1
1. You are going to listen to a poem.
2. What I’d like you to do is consider in your own mind the first of the following questions, and jot down a few notes for your own use.
   a. What pictures, if any, formed themselves in your mind as you listened to the poem?
   b. What colour was the petal for you? What kind of flower or tree did it come from?
   c. Was the dancer a man or a woman? How much of the dancer’s body did you see? Was the dancer moving or standing still?

In lay terms, it is said that we can remember 80% of what we see, 50% of what we read, and 30% of what we listen. Does this apply to this task? When I approached the task, as I was alone, I read the poem, and out of the 12 main words in the poem I remembered 6. This amounts to 50% of the text. Being aware of this is very useful for us teachers when, for example, we design reading or listening comprehension tasks. At times, we tend to cram the page with questions, true or false exercises, not taking into account these percentages, therefore demanding a lot of effort from students, who in fact are learning a foreign language!

What conclusions can we draw after doing this exercise?
   a) words that have come into our heads from reading or listening commonly leave us with pictures, sounds and feelings in our minds.
   b) In response to those words, the pictures activated in the head of one person are commonly different from the pictures in the head of another person.
   c) The pictures that we form commonly have details that have no direct basis in the words themselves: the colour of the petal, for example, or the sex of the dancer.

Stevick, who is a specialist who has tried this exercise with different kinds of audience, reports that it is seldom the case that people don’t form any images
at all in response to the poem. Only one person reported that it was difficult for her to get pictures from words in the foreign language, not in the native language.

Exercise 2
1. Now, without hearing or seeing the poem again, try to write it out verbatim. (To do so perfectly under these circumstances is an almost impossible task, but write down whatever words and word sequences you can. Take your time!)
2. Compare your fragments with those that others have come up with. Which words or word sequences were remembered by almost everyone? Which by only one person? Which “recalled” fragments do you now feel were spurious? Have you got any guesses as to where the spurious fragments came from?
3. As a group, put together a composite reconstruction of the poem, drawing on anything that seems correct in any of the partial versions.
4. Now look at the poem:
   
   I know
   The power of words.
   It is nothing!
   A fallen
   Petal under
   A dancer’s heel.
   But man
   In his soul, his lips, in his bones...

Was the group effort that came out of step 3 more complete and more accurate than the versions produced by individuals in step 1? Which ideas were remembered by everyone? Which words or groups of words? Which ideas or words were remembered by no one or by only one person? What can we observe here?
1) Once we get a message out of a series of words, we tend to forget the exact words.
2) Some parts are most likely to be retained than other parts, therefore some words are most likely to be retained than others (those connected with the most memorable parts of the message).

What is to recall an event or something? Recall, recognition and identification are three tasks we do when we try to remember things, events, etc. We know that people may or may not be able to RECALL what they saw or heard during a particular period of time. Eg: I tell my classmate that yesterday at the end of class our teacher told us to review Unit 5. In everyday life, we may remember that as our friend walked up the hillside he was carrying a chair. People can often say whether what they are seeing or hearing or tasting or smelling or feeling is something that they have experienced before. We RECOGNISE something when we
repeatedly respond to it in the same way as we did on some unspecified previous occasion. Eg: we recognise a face, a melody. In a narrower sense, research psychologists speak of recognition as the ability to report that we encountered it on some specific previous occasion. Eg: in the classroom, we ask students to answer true/false statements about the trivial ‘story’ they have just read. But we know that when people have been exposed to only part of a word or a situation or a picture or a melody, or to the whole only briefly, their minds can often fill in missing details either of the thing itself or of its meaning or its name or its operating characteristics. On the other hand, they cannot do this if the exposure was too fragmentary or too brief. What we do is a sort of matching task: of all the words, people, colours, etc I have met in the past, which one is this? This ability is called “perceptual memory” by specialists. Going back to what I said before, we remember 80% of what we see, 50% of what we read, and 30% of what we listen.

Exercise 3
1. Think of a word you have recently learned in your native language or in a foreign language.
2. Answer as many of these questions as you can about the experience of learning it:
   a. Did you learn the word by hearing or by reading it?
   b. When did you learn it? At what time of day?
   c. Where were you? In what part of the room? Facing in which direction?
      Were you standing? Seated?
   d. What was the weather like? Were you comfortable?
   e. What other persons were with you? What (if any) was their role in your learning the word?
   f. How were you and the other person(s) dressed?
   g. How did you feel in general? How did you feel about learning the word?
   h. What was your purpose in learning it?

People can generally answer most of these questions, and occasionally all of them. The important point here is that the range of associations which are connected with words as we learn and use them is quite broad. These associations help us recall, recognise and identify words, poems, etc.

Now that we are talking about associations, I would like to refer to The Human Language Video, a video documentary produced by the MIT in the US, which will be shown at FAAPI. There you will clearly see how these associations help us form the meaning of words as we learn them form a very early age. We can see that a word can produce a wide range of pictorial, auditory, orthographic, visceral and other items which have been associated with it in past experiences of a particular hearer (as we saw in the third exercise). People differ greatly in how they prefer to approach a simple task. What kind of images do we create? We must know that an image is a
composite that we perceive (more or less vividly) as a result of the interaction between what we have in storage and what is going on at the moment. An image includes not only what can be seen, but also what can be heard, felt, or otherwise experienced.

We still know very little about how our brains work, and how memory works. We still don’t know, for example, why we cannot tell our minds to forget something that is wasting disk space, so to speak. We cannot handle memory that way. Another thing that we cannot do is to remember something if we can’t. We know some people have a tendency to remember numbers, other people names, other people dates, and so on. Why is this so? We still don’t know. What we do know, however, is that we can enhance certain mechanisms in order to enhance memory. We will then explore techniques that can help us achieve long-lasting learning (of English).

Before plunging on to this, we will first deal with the basic concepts we need to start our analysis. What do we understand by memory nowadays? What words come to your mind? What mental associations do you have? Let’s see in what ways the traditional view of memory and the view favoured nowadays differ.

<table>
<thead>
<tr>
<th>TRADITIONAL</th>
<th>CONTEMPORARY</th>
</tr>
</thead>
<tbody>
<tr>
<td>-storage of information</td>
<td>-construction of images, re-presentation</td>
</tr>
<tr>
<td>-one-to-one correspondence of images and words</td>
<td>-networks</td>
</tr>
<tr>
<td>-retrieval of information</td>
<td>-activation of networks</td>
</tr>
<tr>
<td>-short term memory / long-term memory</td>
<td>-working memory / long-term memory (the Worktable / The Files)</td>
</tr>
</tbody>
</table>

How do we frequently use the term ´memory´? We talk about retrieving an address or a face or a past subjunctive form ´from memory´. If we can’t get the whole address or the whole verb form back from memory, we may say that part of the record is somehow missing, or that it has been damaged in storage. In fact, however, research is showing more and more clearly that the data that come through our senses are generally not stored as whole pictures or whole sentences or whole words or whatever. Rather, the new experience is broken up into an incredibly large number of incredibly small, detailed items. Or as Damasio puts it colourfully: ´Aunt Maggie as a complete person does not exist in one single site of your brain. She is distributed all over it.’ These items in memory represent the five senses PLUS purpose and emotion. All these items are interconnected with one another in the brain so as to form
NETWORKS and subnetworks, and so on. Within these networks, the connections between pairs of items that have occurred together oftener in past experience are stronger. Each new experience strengthens or weakens connections among many pairs of items in these networks. So when we remember something, we’re not so much retrieving whole images from an archive as we are ‘reconstructing’ new images from those networks. Quoting Damasio, 'The brain does not file Polaroid pictures ... or audiotapes ... There seem to be no permanently held pictures of anything, even miniaturised, no microfiches or microfilms, no hard copies ... Whenever we recall a given object [or whatever], we [are getting] a newly reconstructed version of the original.' Let’s have a look at the diagram which compares both views:

Traditional view of memory:

Contemporary view of memory:

Working memory (‘the Worktable’) = conscious manipulation.

Long-term memory (‘inner resources’) (activation and spreading = subconscious level)
Going back to purpose and emotion, in what way do they help us strengthen these connections? Damasio remarks that ‘because the brain is the captive audience of the body, feelings are winners among equals. And since what comes first constitutes a frame of reference for what comes after, feelings have a say on how the rest of the brain and cognition go about their business. (1994:159-160).’ Affect is involved in the processing of information:

a) The operation of these networks is shaped by previous experience. For example, if I give you this sequence of letters: GREAT BRIT. How do you complete it?

b) So, we see clearly how the cognitive side of input, in this case the sequence of letters, places on the Worktable / activates not only additional cognitive material but affective material as well (conscious manipulation). We form verbal and non-verbal images. (Activation and spreading occur at subconscious level. These processes are inaccessible to conscious manipulation).

c) Items that come to the Worktable may remain available there for a short period of time, 20 seconds.

Let’s take an everyday task to analyse this: When someone tells us a phone number while we are busy addressing and envelope, we can often go ahead and finish writing the address, and then play back the spoken telephone number in our heads without difficulty. The same ability is used whenever a language student repeats a word or a sentence that someone else has said a few seconds earlier. In terminology familiar to computer users, it’s as though the information were being stored in some kind of buffer that had limited capacity and limited duration.

d) Items on the worktable can be shuffled and compared and recombined in a wide variety of ways.

e) What has been done on the worktable, can then act on long-term memory and be stored there like the data that did come from outside. There is a constant two-way traffic between the inner resources of long-term memory and the Worktable. We have to remember that the worktable has limited capacity and that what has to be manipulated consciously on the worktable consists of largely visual images, plus some abstractions associated with them.

f) Two-way traffic may result in a connection between simple forms (eg an = ão), or the French language and Korean language + feelings of elation,
enjoyment/frustration, defeat, humiliation. After this, we can get the cognitive by-products of affective stimuli. This may clutter on the worktable and the worktable will have, in turn, less capacity to sort simple things out. As Goleman points out, ‘the prefrontal cortex is the brain region responsible for working memory. But circuits from the limbic brain to the prefrontal lobes mean that the signals of strong emotion ... can create neural static, sabotaging the ability of the prefrontal lobe to maintain working memory.’ (Goleman 1995:27). So affect also participates in the process of learning in another way, in this case by interfering with it.

Going back to memory, and leaving neurological considerations apart, there are two other kinds of memory we have to take into account: procedural and declarative memory. Let’s exemplify this with an everyday task. Let’s imagine I am a child who wants to tie his shoelaces and you have to tell me how to. What will be the best way in which you can pass on that information to me? Telling how, demonstrating? What will be easier for me? Either? No, demonstrating will be easier, why? Probably, at the beginning, you will appeal to both explaining and demonstrating. What happens after a few days? Children will not need anyone to declare to them what they are to do next. They have mastered the trick, the procedure. The adult, on the other hand, who knows how to tie his shoelaces, completely forgot how to explain that, therefore he takes some time to find the right sentences for explaining the procedure. It is important for us teachers to know what kind of knowledge will be relevant for language learners. Take these areas into account. We must remember that information active in working memory provides for the assembly of ‘procedures’. Skills are built up from declarative to procedural knowledge. Declarative knowledge is easily lost, and will have to be painstakingly reconstituted 20 years later if it is to be used with the next generation of children. Applying this distinction to language learning: it is very important for us teachers not to focus that much on stimulating declarative knowledge at the expense of procedural knowledge in certain cases.

<table>
<thead>
<tr>
<th>Area</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Day vs They</td>
<td>Declarative knowledge on articulation of sounds + production exercises.</td>
</tr>
<tr>
<td>Negation in English</td>
<td>We have to take into account declarable information about word order, parts of speech of surrounding words and choice between no and not. The corresponding productions specify what to do, and under what circumstances. When all of this information has become firmly established, we can say that the ability to form negative sentences has been ‘added to the learner’s procedural knowledge’ of the language. As teachers, we have to be careful with the use of language terms students can’t understand when we want to explain things to appeal to their declarative knowledge (eg: indirect</td>
</tr>
</tbody>
</table>
Although research has thrown light into the realm of working memory, how long-term memory works is still unknown. There are certain processes we can take into account in order to try and imagine what goes on inside our Files. It is estimated that the length of Working Memory is 20 seconds. So we teachers, when designing activities, have to get beyond the length of working memory. There is another stage called rapid complex stimulation, in which the Files throw onto the Worktable images which are largely visual, vivid and complete. Learners may also get, after having been exposed to a certain sample of language in the past day or two, ‘the din in the head’. This involuntary verbal rehearsal (‘verbal dinning’) brings to consciousness specific linguistic material. This happens when new knowledge is being integrated into acquired knowledge. Many students experience dinning after listening, reading or conversation. This fact, to some authors, is in accordance with the LAD (Language Acquisition Device) hypothesis. A typical example of this is songs that stick in our heads. So the din places material on the Worktable. Let’s consider these questions and see what we can say about these processes:

a) Do all of the available bits of data from an external stimulus enter working memory? Probably NO is the correct answer. Eg: at a party, you are introduced to someone you have never heard of before. The conversation continues. A minute later, an occasion arises where you need to introduce that person to a third person. For this purpose, you must recall the name. Compared with the population in general, how good do you consider yourself to be at this task? Better than average? About average? Worse than average? We may be really confident about the content of the conversation we had with this person, however, if the name did not evoke a dear friend’s name for example, i.e. it did not bring with it additional meaning features, then it will not be easily remembered by you. By this we mean that, memory begins with sampling of sensory data, and with the activation and spreading of these fragments within networks. What later comes back to the Worktable for use in recall or recognition has been constructed by activity in those sample networks. This is why, at times, learners cannot repeat new words, no matter how distinctly they may have been spoken, for example.

b) How much of what enters working memory reaches long-term memory? Well, that depends. Sometimes, the outcome of the situation just presented is neither a blank nor a quick wrong reply, but something called a TOT state (tip of the tongue). In this state, the Files provide information but this is not enough for successfull recall. As we experience TOT states because we...
remember sounds or certain aspects of the meaning of a word, for example, teachers should assist learners bearing in mind that, so as not to short-circuit the retrieving process, she has to help him with similar sounds, the first or last letter, the number or syllables, the primary stress, the initial sound, etc.

What other mechanisms take place that make us remember things, etc? Here comes the issue of feedback, i.e. the cognitive and affective feedback we receive from others and from ourselves (external and internal feedback). Let’s consider two learning situations to understand the importance of feedback in remembering and in learning.

Situation 1: learning in an accuracy-oriented course. The learner received external cognitive feedback that is mixed. Unlike the native child, the student-learner receives external affective feedback that is negative: correction, mechanical tasks, evident impatience and the like. This may result in a slow-growing basis for internal cognitive feedback, poorer performance, which in turn may bring about negative cognitive and affective external feedback from the teacher, thus leading into a downward spiral. The end result is a graduate who controls many, or even all, of the message-bearing features of the new language, but who speaks neither idiomatically, nor comfortably, nor fluently.

Situation 2: Learning in a communication-oriented course. The student receives mixed external cognitive feedback. External affective feedback is overwhelmingly positive, and so it ensures that interaction will continue. This continuity provides a basis for increasingly reliable internal cognitive feedback, which helps the learner plan and self-correct the message-bearing features of the utterances. The end result is a graduate who controls many, even all, of the message-bearing features of the new language, and who speaks comfortably and fluently but not natively, with residual errors of grammar, pronunciation and so on. The shorthand term for this is ‘fossilisation’.

In what ways does affect ‘enter’ the realm of memory?

1) affective data are stored in the same memory networks as other kinds of data, and may even be the kinds of data around which those networks are organised.

2) affective data may call up from long-term memory certain other kinds of data, which may act as clutter on the Worktable, keeping the kinds of data we’re interested in from being processed efficiently.

3) The affective side of feedback influences the shaping and reshaping of the networks of long-term memory.
4) Affect is important in initiating voluntary playback of language, and plays a part in response to involuntary playback.

5) Even after data have been well stored in long-term memory, affect may still interfere with one’s ability to draw on them.

Having analysed the main concepts, let’s consider their relevance and applicability in the learning process. Stevick takes up Widdowson’s basic format for lesson planning, the Bridge, which caters for the cognitive processes involved in learning a language as well as the context of learning.

### BRIDGE FORMAT

<table>
<thead>
<tr>
<th>OBSERVATION PHASE (holding memory) (can be preceded by elicitation)</th>
<th>SPAN PHASE (working memory)</th>
<th>DO PHASE (long-term memory, working memory)</th>
</tr>
</thead>
<tbody>
<tr>
<td>middle phase in design</td>
<td>last phase in design</td>
<td>first phase in design</td>
</tr>
<tr>
<td>first phase in using a bridge</td>
<td>middle phase in practice</td>
<td>last phase in practice</td>
</tr>
<tr>
<td>Students read, see, hear native speakers in situations they will later be involved in in the Do Phase.</td>
<td>Activities in which meanings/forms are explored. Use of additional material so as to move them to permanent memory.</td>
<td>Intends to push the contents of Holding Memory toward a more permanent status in non-electrical storage. Danger: fossilisation of incorrect forms.</td>
</tr>
<tr>
<td>Teachers should focus on key meanings and forms that should enter Holding Memory for use in the Do Phase. That’s why she should overlook nuances of meaning.</td>
<td>Use of flashcards, mimicry, comprehension questions, grammatical drills, experience charts, preference ranking, swapping personal experiences on a topic.</td>
<td></td>
</tr>
<tr>
<td>Activity types: dialogue, TPR session, reading, field trip, movies, activation of topic through pictures. Most common types: listening and reading.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Asociación de Profesores de Inglés de Buenos Aires
Asociación Civil sin Fines de Lucro Personería Jurídica c.7111 res. 8524/79 CUIT: 30-66211994
M.T. de Alvear 1369 (KEL S.A.), C1058AAU Ciudad de Buenos Aires
Telefax: (011) 4326-3725 (Lib. Rodriguez) info@apiba.org.ar www.apiba.org.ar
How long does a bridge take? From several class hours to a few minutes (they can occupy only a page in a textbook).

**EXAMPLE: A ONE-PAGE BRIDGE. A Culvert**

1) **OBSERVATION:** Conversation about work hazards

   Picture of working site with dangerous situations
   Reading Text
   Task: underline hazards

   **though here we need a DO ACTIVITY**

   **SPAN**
   Matching up linguistic forms

Here is the do activity that we can add:
A) Rank order the hazardous situations (from most dangerous to least dangerous)
B) Compare the lists and discuss discrepancies (this contributes toward survival and standing within a group)
This do activity will complete the bridge without increasing the linguistic requirements.

**EXAMPLE: A LONGER BRIDGE. A Culvert 2.**

a) **OBSERVATION:** Dialogue of injured worker
b) **SPAN:** Captioned pictures with other kinds of injuries (matching activity)
c) **OBSERVATION:** Scond dialogue (the accident is reported)
d) **SPAN:** subst drill (disguised): substitution of various injuries in a slot in a sentence

This is fine, but we need DO ACTIVITIES HERE:

a) Instructor tells Ss about a real accident known to him/her. Where? When? Who? What happened? Injuries?
b) Ss tell accidents known to them. Instructor acts the part of the listener.
c) Instructor can tell the stories again to check them with students, who will act as listeners now.
d) Ss retell or answer questions about each other’s stories

**Asociación de Profesores de Inglés de Buenos Aires**

Asociación Civil sin Fines de Lucro Personería Jurídica c.7111 res. 8524/79 CUIT: 30-66211994

M.T. de Alvear 1369 (KEL S.A.), C1058AAU Ciudad de Buenos Aires

Telefax: (011) 4326-3725 (Lib. Rodriguez) info@apiba.org.ar www.apiba.org.ar
e) Ss “phone” their safety office (instructor) to report accidents that they have told about.

Activity: The audience analyse a set of example sequences of activities and decide which phase is missing in the bridge.

A) (OBS) Interview with Carla about learning English (about what works or doesn’t work with you)
B) (DO) Ask students to talk about themselves as language learners

Span activities are missing in this sequence. These are some of the activities we can add:

a) Discussion: If you had read only lines 1-2. What would you think about her feelings? Only line 14? Only lines 18-9?
   - this activity allows for extra time and attention for key parts of the text
   - allows learners to compare judgements about the text, and not just comprehend.

b) Elicitation: Sentence completion.
   Carla: There’s something terrifying about memorising pleasant drilling

   Others: ____________ ____________

   - learners will focus more on Carla’s words and meanings.
   - help them generate words and associated meanings that are tied with their own experiences –their own permanent memories.
   - provides for social interchange among learners

c) Vocabulary recall
   1. Exactly what did Carla say? If I ____________ a country, I speak.
   2. What words or phrases could be used in these blanks other than the ones Carla actually used?
   - learners will focus on exact forms
   - learners will generate forms from their own permanent memory resources
   - allow these forms to be corrected by the teacher.

d) Structured conversation (using material from activity 2))
   A: There’s something (terrifying) about (memorising)
   B: Oh, you (don’t) like to (memorise)!

   - this practice is sufficiently simple and controlled so that some focus can be retained for the grammatical aspects.
So, how do we define each phase? We can define each phase with questions:

DO PHASE: How relevant will this activity be to my students’ needs and interests? How rich? What rewards does it offer?
OBSERVATION PHASE: This sample of discourse will contribute to performance in the Do Phase? Will the language in it clear and accessible for my students?
SPAN PHASE: What contribution will each activity make? Activities should help students put appropriate words, structures, and meanings into holding memory.

What are the risks of omitting phases?
If, for example, the subsequent ‘rich and complex’ activity of the DO phase does indeed tend to push the contents of holding memory toward a more permanent status in non-electrical storage, then the above set of conditions may open the way for what is sometimes called the fossilisation of incorrect forms.

This format promotes self-started vs defensive performance. When the student just bounces back what the teacher is throwing at him, his performance is reflective. The extreme of this is mimicry of pronunciation, where the meaning of a word is unimportant. Which activities do you think promote reflective performance? Substitution drills, transformation drills, etc, retelling of stories, answering questions about a dialogue, discussing a reading selection. The last ones contain certain elements of productivity but they are still largely reflective. In self-started performance, the student starts from a different point. He does not start from the assigned task of following a language model the teacher or textbook have provided. He starts with something that he wants to say and with the person that he wants to say it. Then he draws on the models that are within himself, in order to fulfill his purpose. The risk we run when thinking about how we can promote self-started performance is helping students store information in their minds that will be unused.

Therefore, we should see the learning process in a different way, adopting a relaxed policy toward the correction of minor errors, reliance on exposure more than on explanation for the clarification of new structures, tying in with the needs and interests of individual learners, transfer responsibility to learners, teacher is the one who makes learning easier, not one who causes it to happen.
Further Questions we have to consider:
- How might one use a single piece of material (eg a videotape or a newspaper ad) in the manner of two or more of the three phases of the Bridge format?
- Under what conditions, if any, would it be appropriate to have students attempt a DO activity before meeting the OBSERVE phase of a bridge?

The audience are invited to explore different activity types and classify them according to what phase they think the activities are useful for? (Observation, Span, Do).

So, What makes an activity memorable? Let’s consider the topic of clothes and colours, and let’s compare two different sequences of activities planned for this topic. Try and see which sequence fosters a better anchoring of vocabulary items, etc, and why.

**Activity 1. Dressing Up**
- a) Before the story. Listen and point (pupils match clothes pictures with the corresponding words)
- b) Look at the story (‘I spy’ activity)
- c) Cartoon Story (a witch is doing magic tricks and changes her appearance into that of a princess)
- d) Story Quiz. Read and answer (comprehension)
- e) Look and say. True or false (sentences connected with the witch’s appearance)

**Activity 2. Clothes.**
- a) Listen and point. Then play a memory game.
- b) Listen and sing the song (My favourite T-shirt)
- c) Mime the action story (A person gets up, gets dressed and gets ready to ride his bike but when he goes out it starts to rain)
- d) Listen and write the names of the children (children look at the picture and identify the characters according to what they are wearing)
- e) Right or wrong (sentences about the kids in the picture above).

In this case, whereas the first activity relies too much on repetition, the second one promotes self-started learning, stimulating learners to create verbal and non-verbal images of the vocabulary items presented. More examples will be analysed in this fashion: teachers will identify the three steps in the bridge
presented and they will also adapt traditional activities bearing in mind they have to cater for different learning styles as well as stimulate memory further.

By way of a conclusion, in what way do we promote self-started learning? What activities promote self-started learning? How can we improve on this if we think it’s necessary? After drawing conclusions, let’s see how do we see ourselves as teachers, and we will then see whether we have to make changes to what we conclude. Let’s try this questionnaire proposed by Stevick, which I call ‘The Mirror’:

I am a teacher, and as a teacher ______(a)________
This is true or necessary because ____ (b)________
(Social level: real reason, or publicly acceptable excuse?)
I also feel this way because ______(c)_____
(psycho level: additional bonus, or actual motive?)
What bothers me most is ______(d)_____

The following sets of replies are imaginary, but are based on people whom Stevick met over the years:

<table>
<thead>
<tr>
<th>a. I am a teacher, and as a teacher</th>
<th>I know my subject matter</th>
</tr>
</thead>
<tbody>
<tr>
<td>I know more than my students know</td>
<td></td>
</tr>
<tr>
<td>I must correct my students when they make mistakes</td>
<td></td>
</tr>
<tr>
<td>I must decide what is to happen in the class and when</td>
<td></td>
</tr>
<tr>
<td>I should do my best to meet the expressed needs of my students</td>
<td></td>
</tr>
<tr>
<td>I respond to opportunities as they arise; I therefore have no need to prepare for classes</td>
<td></td>
</tr>
<tr>
<td>I should tend to business</td>
<td></td>
</tr>
</tbody>
</table>

b. This is true or necessary because

| I am the students’ link with realities of the foreign language |
| I am a native speaker of the language, or have studied it for many years |
| I am their link with the realities of the foreign language |
| I have had more experience in language classes than the students have had, as well as professional training in linguistic and pedagogy |
their expressions of desire or preference can provide me with valuable hints about what they are ready to respond to.

Fresh material is generally more stimulating than material is cut and dried.

If too much time is spent in ways that are unrelated to the task at hand, the task will not get completed.

c. I also *feel* this way because whatever I do must be accepted as right.

I can always win the basi Child-Child game of ‘Mine is Better’.

In correcting them (or in praising them when they are right), I identify with my own OK-Parent sources, who were always evaluating my conduct for me, who was a NOT-OK child.

In controlling my students, I identify with my own OK-Parent sources (perhaps my actual parents, or my own teachers, or some combination of these), who were always controlling me, a NOT-OK Child. Besides, it’s a matter of finally getting a little respect, which I as a NOT-OK Child never got.

By complying with their requests, I may be able to win from them the kind of OK strokes that my Child has always lacked. Or perhaps by doing so I may identify with my own Parent sources as a provider of necessities and a granter of boons.

My Child doesn’t like to carry responsibility and, anyhow, it would rather spend the time in other ways.

By limiting the scope of my contacts with the students, I can avoid expressing or perceiving emotion, thus keeping from view the Child that I either distrust or am ashamed of.

d. What bothers me most is someone claiming that I have made a mistake.

A student who has made his way into my class in spite of coming from a home where the language is used, or having lived where it is spoken.

The suggestion that I could teach as well or better if I would limit my interventions so as to require and allow more independent mental activity from the students.

Petitions, suggestions or complaints from students.
regarding my procedures

| close, authoritarian supervision, or a heavy workload, or whatever prevents me from complying with my students’ requests |
| suggestions that I would teach better if I made detailed, written lesson plans. To do so would restrict my creativity, cramp my style |
| suggestions that I should encourage the expression of honest feelings as a part of the learning experience |

If we paste together all the B items, we come out with the qualifications of a rather fine teacher.
If we do the same with C answers, we arrive at a picture of a miserable wretch who is compulsively passing on to her students the same unpleasantness that she experienced at the hands of her own elders.

The workshop is closed with an activity that stimulates the teachers’ visual, auditory and kinaesthetic intelligences in order to round off the main points to remember. The teachers’ contributions will be added when relevant.

**Bibliography.**