

# Performance. A social constructionist way in the second language classroom

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door

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DVD:

Performance done by: Dale, Jennifer, Paula and Tony

Cameraman: David Georg Korczynski

Editors: Adam Georg Korczynski and David Georg Korczynski

Time: 10 minutes

## **Summary**

Location and moment are vigorous elements; people move around all the time and occupy different locations. The second language classroom is no exception, it is a location for a period of time for a group of people who want to get the most out of their time in that particular location.

The aim of this dissertation is to present you with a different method to second language acquisition. The source for getting the process started was to let students define what motivation was for them. Their voices became the springboard for the challenge of establishing a location with an atmosphere for enjoying and appreciating the moment in coordination and to let learning emerge. The official national frame for Danish as a second language is well established and different methods in second language teaching have a long tradition. In this dissertation I am proposing a social constructionist way in the second language classroom by writing myself into the long tradition of combining a theoretical view of language with a theory of learning in order to bring another method out in the open.

The social constructionist way I offer is methodologically based on the combination of an interactive view of language with a relational theory of learning. It opens up a performance universe that is challenging in space and time to both the students and the teacher; compelling to the students as they actually do bring a wide range of strategies into performance, and the varieties of confluence during classroom activities generate learning between the students.



## Acknowledgement

*"So, what is meaningful open-mindedness?"*, he asked.

My eyes skimmed over the posters I just had gone through. My homework had been to do my ideas for a dissertation very explicitly for the presentation, and I had just unfolded, elucidated and articulated my design to Prof. John Rijsman, clarified the state of art and my ideas to alter the performance in the second language classroom. The location was a foyer crowded with people and in the middle of the foyer underneath an imaginary bell jar with my posters in a chaotic arrangement we were sitting on a sofa, discussing my design. Despite that the world around us was moving with high speed, this cocooning moment was enduring. An ongoing process had started at this location; we both occupied that particular scene for a short moment, but for me to be persistent meant that I would have to acknowledge the whole performance aspect in this domain, inhabit it and keep on doing the process. For a split second I realized that the inner dialogues I was doing with myself totally replicated my dissertation design; my own ongoing process was a duplicate, it was a mirror of my ideas and I was moving *pari passu* with the development. My interactive researcher voice had just appeared before the public. I looked at John, and I could see he already knew my shadow talks; no need to disclose them further.

I skimmed my posters again, found the word I was looking for and planted my finger:

*"Motivation"*, I said.

John tapped his finger besides mine and said:

*"So, that will be your starting point."*

## **Thanks**

All student related material in this dissertation was conducted in Danish and the translations to English were done by me. All the materials used in this dissertation were in agreement with the students involved, who all knew the purpose of the gathering, testing, dialoging, reflections, and experimenting we conducted together in the classrooms, via SMS texts and through e-mails. Since the process sat sail in the autumn of 2009 many students at: Københavns Sprogcenter Valdemarsgade, Copenhagen Language Center Valdemarsgade, have been involved and given that time numerous students bestowed footprints upon the process; I hope I managed to thank each one of them personally for their contributions, interactions and performances. As for the DVD, four students agreed to join an extra class one Saturday morning in June 2010. Filming in the classroom can be intimidating to some and the purpose of the extra class was to do exactly the same performance in the second language as we normally do in a big group, just on a smaller scale. Jennifer, Dale, Paula and Tony all volunteered themselves that morning in order for me to be able to show my method in action and make it tangible. They were so related, so giving, so courageous and their coherence and coordination in the learning process really ignite the possibilities for a relational theory of learning in the second language classroom.

I also wish to thank David Georg Korczynski who both did a remarkable job filming and together with Adam Georg Korczynski making the whole technique possible for creating the DVD; and lastly to Julia Bentzen who pointed out questions in the dissertation that needed further investigation.



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## **Act 1**

### Characters for Act 1:

*I, You, Nine students, World Cacophonous Noise Choir and the group "Saturated in diffusion".*

### **Location #1**

Act 1, Scene 1.

### **Prologue**

Living on an island as a little girl I spent a lot of time alone in the garden and by the sea, and often I imagined I was floating around in space looking down at all the human beings on the Earth and listening to all the different words spoken. In my head I imagined all possible fictitious situations for other children and imagined I was among them playing. I had no knowledge about racial issues and to me a child could be green or purple, the choice of colors for my imaginary playmates were, I understand now, more a choice of what games we were playing. Interaction with imaginary words would be articulated among us and mostly it would be what grown-ups would call nonsense words. But to us, my imaginary playmates and me, the words made perfectly sense. Later on I learned that a sound can be put together with a written sign to be printed for others to read, and the first time I entered the library bus that came twice a month to our village I was so overwhelmed by all the words that came pouring out from the books on the shelves, like waves tumbling onto my forehead that I fainted on the floor in that library bus. The librarian soon became my ally and she brought me the most exotic books a girl could imagine: Novels written by authors whose names I could not pronounce; books with colored photographs of children and places from all over the world; books in foreign languages written with elaborate drawings and behind the drawings secret worlds could be unfolded

and new stories were stretched out. I was convinced that my imaginary playmates from my earlier days were in those books and to me it was certain knowledge that the world I was constructing between the life I experienced in the books and from my imagination was the only and sole truthful world and that everybody else around me experienced exactly the same world as I did. What bound me to my constructed world were sounds and words. Within that universe I felt enclosed, accepted and I was able to construct my interaction with my imaginary friends and coordinate my whereabouts.

In that library bus I made my decision: I was going to learn all the languages in the world in order to communicate with children everywhere and to be able to meet and play with children in remote areas.

I was nine years old and I felt I had all the sounds and words in the whole world lying waiting at my feet – just waiting for me to pick them up and use them in an appropriate interaction. On the other hand, how do you pick up a foreign sound – a foreign word! These two questions have puzzled me ever since and we will return to these issues from many locations in this dissertation.

## **Location #2**

Act 1, Scene 2.

### **Gambit**

The aim of this dissertation is to present you with a different approach to second language acquisition. By combining the interactive view of language with a relational theory of learning, I wish to implement a performance method in the second language classroom. Before it is even possible to investigate such a matter, it is necessary to listen to what motivates people altogether to enter a second language classroom. By this I mean not *any*



kind of motivation, but this profound motivation that engage the person to enter into in new locations, that is, a classroom and participate in performances and interactions with the specific desire to learn a second language. To enter into this precise location of the classroom with second language teaching means in this particular context, that the person has left her or his native soil, moved to a new country and now wishes to learn the language of that country. While in the classroom the big challenge for both the students and the teacher is to create relations and incorporate motivations the students bring along, extend the meaning of active construction of knowledge and keep it all alive and develop learning in a flourishing way without anyone being silenced.

This dissertation is an approach to alter the engagement in the second language classroom. By combining an interactive view of language with a relational theory of learning, my desire is to develop a performance method. But, before we can continue, I need to specify right away what is meant by second language acquisition and what it qualifies to be a student of a second language. Myself being a Dane, living in Denmark, with Danish parents, I was brought up as a monolingual, with Danish as my mother tongue. The mother tongue is the language(s) a person learns – most often from the mother/parents, the family - before the age of two years. In the Danish primary and lower secondary school I learned English, German, French and Latin as foreign languages. A child with parents speaking two (or more) different languages will most likely learn both (or all) languages and be raised as a bilingual with two mother tongues or even as a multilingual depending on what country and society we are talking about. If that child will learn languages in the primary or secondary school, those languages will be foreign languages to the child. The notion “second language” is used to indicate that the person after the age of two years has moved to another country, settled down there for a period of time or for good and wishes to

learn the language, the culture, the norms. Second language learning indicates a willingness to participate in language learning in the classroom and integrate in the new society, to take on responsibilities as a member of the general public. It does not, however, indicate an engrossing willingness to assimilate. Back to the students; the students in the Danish second language classroom are in this particular context: adults, i.e. all have passed the age of eighteen. The students come from countries all over the world and they speak varieties of languages. Some are monolingual, others bilingual or multilingual; some have learned foreign languages in their primary or secondary schools, some have lived in foreign countries and learned other second language etc., but all have one thing in common: In the Danish second language classroom we will all congregate, construct and communicate in Danish.

We need to clarify a few more notions before we can continue. The notion: second language acquisition will in this dissertation be used when the center of attention is on theoretical issues; the notion: second language learning will be used when the focal point is student related and finally will the notion: second language classroom be used to refer to activities inside the location of the classroom.

My overall endeavor is to create a different approach to second language acquisition by combining an interactive view of language with a relational theory of learning. In order to develop a performance method, diverse kinds of contexts and local grounded worlds will be the stages throughout the dissertation. The stages will change depending upon contexts, i.e. including both the theoretical framework, and who is together in an exceptional moment and how are the activities being coordinated between the people in that particular group. Therefore, to ground a performance method locally this dissertation has #locations; with regard to geographical circumstances, culture, and who is present at the moment scenery can change. Location is

depended upon time, place and space and by calling my chapters for #locations my wish is to indicate that there in fact are no boundaries, #locations are ubiquitously and they are weaved together. My point is that scenery and contexts change, and to enter the stage and engage in performance is independent of location. In the social constructionist viewpoint all we accept as being real is socially constructed, and nothing is real before we agree it to be so.<sup>1</sup> During a lifetime a person experiences multiplicities of sceneries and contexts and the social reality on different locations can only be understood as something people construct in togetherness on locations. Mary and Kenneth Gergen define communication as something other people must give credit to<sup>2</sup>, and Kenneth Gergen continues by saying that words only have a meaning in an on-going relation in a particular context.<sup>3</sup> In this dissertation a new way in the second language classroom will be investigated through the lenses of social constructionism. The aim is that the social reality constructed jointly on location in the classroom by the students embrace many voices and values, and each student feel safe to do performance. In the postmodernism way the second language classroom hugs ambivalence, ambiguity and dialog and is unpredictable. Therefore, performance on this particular location include at least three things: First, in order to do performance students need interlocutors who are willing to interact jointly; second, students are willing to take the step forward and be a part of the community on that particular location; and third, the content of the jointly interaction contribute to the community, i.e., the second language classroom.

Being a social constructionist I believe language is a precondition for our thoughts. As we are being born into different conceptual constructions and categories already in use by other people, I am going to

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<sup>1</sup> Gergen, Kenneth and Mary: *Ind I samtalen*, p. 9.

<sup>2</sup> Gergen, Kenneth and Mary: *Ind I samtalen*, p. 23.

<sup>3</sup> Gergen, Kenneth(2008): *Virkelighed og relationer*, p.71.

write into an already existing line of theories. My use of language is just one form of action and, I am going to take a performance role via language in my writing. We perform differently in various contexts depending upon the space relating to us, specifically the tensions that proceed between us. *Ubicunque locorum*, that is, wherever in the world, and it is exactly this notion: locus, I will bring into play in this dissertation. Performances are local; they are situated on locations and we interact locally in time and space on locations. To illustrate the efficacy of my ideas of performance this dissertation is set up like a play with acts, scenes, different locations, dramatization, and different voices. Please feel free to imagine sceneries and stages. By doing the dissertation with scenes and stages, naturally, I wish to invite the reader to joint actions with me on the stage, to enter the locations, and encourage you to visit the remarkable locations and involve you actively in the second language performances we are going to disclose.

We are catching up.

### **Location #3**

Act 1, Scene 3.

### **Setting the Stage**

Before I could start working with my dissertation I needed to narrow down the notion of “motivation” and let my students specify to me what “motivation” meant to them. The reader must be aware that the second language classroom changes a lot from day to day. The vicissitudes of life also have an impact on the second language classroom; the students are absent, they sit in different places in the classroom, some have done homework and others not, new students arrive and others leave, the teacher gets a new work schedule, etc. The students and the teacher are constituents of confluence for the hours they are together and they are both very flexible and very floating as nobody can be sure that exactly the same group of people will be present for the next lessons.

To be inspired by students I decided to invite a group of students to engage with me in conversations and in order to acquire some ideas to construct my dissertation upon I decided to carry out preliminary conversations in the autumn of 2009. My intentions were not, however, to get some inspirations from which I could generalize to the whole domain of second language acquisition, but to get some significant insight as to current possibilities contained by a particular social context in time, place and space. For that reason I decided not to ask the students in my own classes to join me, we were already in progress; I wanted rather to invite students into conversations where I was unknown, because I wanted to be a novice in the field of their opinions and without any former constructed values coordinated between us.

One autumn evening I sat down in the cafeteria of the language center during the break, put up a sign saying:

<b>“I would like to talk to you about motivations”</b>
--

I waited. During 25 minutes, 43 students and a few teachers passed through the cafeteria for a shorter or longer period of time. 9 students came over to me, not to ask me further questions, but to accept the invitation. Some of the remarks I received that evening were:

*"You can talk to me"*

*"When? Now?"*

*"I can give you my version of motivations"*

*"I need to come"*

*"You can count on me"*

*"I tell you my story, but I won't give you my name"*

*"I will come"*

By way of the students who volunteered, the group was very heterogeneous; some of the students had been in Denmark for many years, some only for a year, some had at least 13 years of schooling from their native countries, others had left school after 7 years, some spoke many languages, including English, and others spoke their mother tongue and Danish. All the students were evening students; that is, they all had work or studies during the daytime and attended classes in the evening.

Before actually having the conversations, we decided to meet together one evening the following week to clarify the perimeters and some discourse rules for the conversations. I had downloaded a very nice program: Audacity<sup>4</sup>, onto my computer so I could use it as a recorder with the installed microphone and simply put headphones on at home and begin transcribing the conversations. When the evening arrived, I brought my computer with me to work to get together with the group– and dropped the computer bag on the floor! The computer was ruined. The students and I had to arrange a new appointment; I purchased a new computer, downloaded Audacity another time, and was once again prepared to congregate with the group.

All 9 students turned up again for the second gathering.

As the aim was not a Danish lesson, but to listen to the students' voices, my presentation to the group of my intended dissertation was done in a variety of languages. The Danish language was our relating language, we used words from other languages and the students helped each other translating when necessary. As the students were not acquainted with each other they suggested that the conversations and the recording should be tête-à-tête. I esteemed their choice, but to me it was audacious. I had invited the students to share their thoughts and visions of motivation with me, and they had replied that it should be on a personal basis. I could only think that their expectations of me were extremely high and my opening and flurry remark that I would like to talk about "motivation" had been received as a generative statement where the students felt they could have some serious leverage.

The plan we collectively agreed upon was a 6 - 7 minute conversation, where each student would be the timekeeper, and the students could likewise use a

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<sup>4</sup> Audacity is free of charge. [www.sourceforge.net](http://www.sourceforge.net)

variety of languages. The next step would be for me to transcribe the texts and return these to the students. Due to the students' different levels with respect to the Danish language, we agreed that each student could read the text together with me and decide which part she/he wanted to expose and thought would be useful in the dissertation. When we got started I realized that the students' central aspects and their stance of "motivation" was concentrated around one significant aspect in their lives; the turning point was their reasons for migration, and the whole concept of engaging in conversations with me where transformed by the students into monologues held by the students. Even though we agreed that the students could make use of different languages, all of them without exception, spoke generally in Danish, only using a few words in other languages. During the 9 monologues I dared say nothing; I simply sat listening trying to grasp the perspective of the life stories unfolding before me.

As the process evolved so did the practical decision making. Due to the contents of the monologues we decided afterwards collectively that the students' stories should be in an anonymous form and that I should blur their identities. Somehow the participation of ten people who did not know each other before we met turned into a genuinely collaboratively performance where the students were acting and inviting stories to be told. What in the starting phase had been an individual understanding of doing a monologue by some means, had gained legitimacy through authentic communicative actions where the students had increased power to decide for themselves. Improvisation was the keyword: In pairs or small groups, the students read their stories out loud, the listeners commented about syntax, grammar and narrative strategies, the small groups evaporated just to be regrouped anew with different readers and listeners. Two realities became perceivable: first, my position was turned into an insignificant researcher; I was called upon to translate a word from this or that language into Danish,



act as a dictionary, ensure spelling or get some coffee. Second, learning Danish as a second language was no longer the goal, the Danish language had turned into the tool by which to interact and make performances.

What had happened?

The monologues revealed stories of different motivations for leaving ones country temporally or permanently, and the motivations for deciding to change from one country to another to try and make a living are many and range from causes such as: studies, love, work, curiosity, economic gain, poverty, torture, oppression, war. It is stories that those in power very seldom pay attention to and stories that very seldom find an audience anywhere. However, besides exposing some of the many reasons why people cross borders, the monologues also disclosed that wherever in the world the destination is, there are a language and a culture to be familiar with. On the other hand, there is also and always a challenge for the residents of the hosting country in welcoming and including the new settlers into the community.

#### **Location #4**

Act 1, Scene 4.

#### **Divulging**

Anonymous student voices, autumn 2009. The following are parts of recorded monologues; all transcripts are chosen by the students.

## *Study*

*Chinese woman: "Well, I´m here to study for a Master Degree. In my spare time I work in a restaurant and then I attend classes in the evening to learn Danish. My Master Degree study is in English, but I would like to learn some Danish and maybe get some Danish friends. I live in a dormitory, but I do not talk to anyone there. I go to the kitchen at nighttime to avoid the other residents. They are younger than me. The reason I left China is that my grandma is a Buddhist and my mother is a Christian and they always fight and tell lies about each other to me and my brother trying to convince us to join either Buddhism or Christianity. Since I was a little girl I remember the family has been fucked up, always harsh words and lies. If I can avoid it, I will never go back to China. So, I work hard to make money to pay for the study and the living here. Not much time left to find friends, but in reality I wouldn´t know where to find them. All my colleges at the University are foreigners like me, but we do not become friends. The few friends I have are all Chinese."*

## *Love*

*Italian man: "I met my girlfriend in Naples last year. She is Danish and has a job here in Denmark she doesn't want to give up, so I had to move here. I´m learning Danish now, so I can get a job and use my education from Italy. I am a civil engineer. If I don´t get a job soon I don´t know what to do, should I stay or should I leave for Italy. Here I have the opportunity to be a man (laughing), you know, take responsibilities, cook, clean, be emotional to my girlfriend. If I go back to Italy I would have to stay with my parents, and my girlfriend would never accept such a situation. But I need to make money."*

## *Work*

*Pakistani woman: "I got a job here in an international company on a two year contract. I would like to prolong my staying and hope by learning Danish that it will be easier for me. I would like to meet a Danish man and get married. In Pakistan I worked for a female liberation group and it will be difficult for me to return to Pakistan. Anyway, I´m getting too old for a Pakistani husband (laughing). I dress like western women, but the color of my skin reveals my ethnicity and my Danish of course. At the moment I´m trying out some dating-sites, but so far I´ve not had any luck. A colleague of mine has set me up for a date next Friday, so we will see. There is no life for me in Pakistan now, I need to marry or move on to London. My sister lives there."*

## *Curiosity*

*Irishman: "My grandma came from Denmark. She spoke Danish to me, but I never learned to read and write Danish. My Danish is Grandma-Danish! I´m here now trying to catch up the Danish language and hopefully I will be able to read some good Danish literature. I would like to study Danish at home at the university. My biggest challenge here are the pronunciations, the Danish sounds are so different and I´m having a hard time catching the tone."*

## *Economic gain*

*Polish man: "Poland is in the European Union and it gives me a possibility to work here, make some good money and go back to Poland to my family. I can´t get such a well paid job in Poland and I would never be able to make so much money at home. I live in a small*

*apartment together with two other Poles and we get along. I don't know any Danish people at all. I'm only attending the language center because my boss told me to, I'm not interested in learning the language, I know I'm going back to Poland again, because my wife doesn't want to live here. So in fact I'm wasting my time here, I would rather work extra hours and earn more money. One of my colleagues, a Pole, lost his job a month ago, but he had spent most of his income here and now he is afraid to go back to his wife in Poland; he hasn't told her that he got sacked. He lives in the streets now."*

### *Poverty*

*Thailand woman: "I left my daughter in Thailand; she is staying with my mother. I haven't seen them for three years now. I have to make money and send it back home to them so my daughter can get an education. She is in the fifth grade now and I want her to have a better life than I have had. I work in a hotel, cleaning. I joined a Thai club for Thai women; I don't know any Danish women here, and I feel lonely."*

### *Torture*

*Iraqi man: "I was in prison for one and a half years. I experienced many kinds of torture and I don't want to talk about it. At the end I was released and my family managed to smuggle me out of Iraq and somehow I ended up in Denmark. I received permanent residence permit some years ago because I could prove I'm a victim of torture. Now, I'm trying to learn Danish to get a job here, it is very difficult for me to get a job, I have difficulties sleeping and I don't know any employers at all."*

## *Oppression*

*Russian man: "Officially I'm saying that I'm here to work, but the truth is that I'm gay. In Russia we have so much homophobia you can't imagine. I've been kicked and spitted on so many times and I never dared to go to the police. I've been lucky to find a Danish lover and a temporary job, but I can't get permission to stay if I can't prove I have a job and I'm scared to death to go back to Russia. My lover is a careful man; he is a bit older than me (laughing) so as long as I'm young and beautiful I can manage."*

## *War*

*Congolese woman: "I came here through the United Nations and I have the status of refugee. I was a nurse in my own country, but if I want to work as a nurse here I have to take some more education. Right now I am trying to improve my Danish, I really want to get a job, maybe as a social worker. I am not sure I will ever be able to work as a nurse in Denmark, too much education is required. The best thing that can happen to me is to find a Danish husband, now I'm too much alone."*

The above monologues are all powerful stories concerning leaving a home country and with references to the dreams, hopes and uncertainties for the future each student has. In addition, the statements are also timeless and in a socio-political context they could have been expressed twenty years ago as well as today. The voices express a wide-range of motivations for learning Danish as a second language.

Time, place and space are salient features for the students in their selections of what to focus upon in the performance. First time; time is threefold, the students' life is located in the past, in the country they each left, their émigré time in Denmark by and large, and the time right now for *horae momento*, in this moment, together with me, it all comes through in the narrative choices of their stories. If we want to achieve the good life it is crucial for us to understand the everyday realities, all the complexities, demands and frustrations and in order to feel safe and to maintain norms, habits and values a synthesis of the past, the present and the future is entangled. "*The past is always a story*", Sheila McNamee says.<sup>5</sup> Choosing which of our many voices tell the story in a particular context bound to the location and intermingled with other peoples voices. Seen through a pair of analytic lenses the three time factor zones are narrative tools used to sort out the migrant experience in a retrospective meaningful way. Narrative is as S. E. Chase states, a way of connecting actions and events over time to understand one's own actions.<sup>6</sup> Second place; place is attached to the location with me in this particular context doing an oral performance by means of the monologue. And lastly, space, which transcend both time and place and encapsulate all the individual discourses in each student. Despite language troubles and anxiety in this dislocated scenery, the students managed to coordinate new settings, make the choices and put forward the effort to carry out the monologues. The students truly wanted to unburden their hearts and they adapted quickly to the location and the moment with both each other and me, they moved forward quickly in order to tell their stories. By constantly reordering the performance, they somehow managed to achieve empowerment and get comfortable quickly in this unusual situation.

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<sup>5</sup> McNamee, Sheila: Transformative Dialogue: Coordinating Conflicting Moralities, p. 14.

<sup>6</sup> Chase, Susan E.: Narrative Inquiry. Multiple Lenses, Approaches, Voices, p. 656.

The process took another direction than I originally had planned; my flurry “motivation” invitation underwent an element of surprise and was reorganized according to the students’ ownership. It turned out that the word: “Motivation” was an exceptionally good starting point to extend possibilities of relationship between students in the process of learning the second language. A planned conversation developed into monologue scenes, and repositories of exuberance with powerful personal narratives were performed. The students had their own agendas and they broke through<sup>7</sup> my original conversation chart. The resilience those 9 students displayed to my clumsiness with the computer and their perseverance to the entire performance is pivotal as the starting point for this dissertation. Despite being unfamiliar to one another the students accepted an invitation and they generated their own social context. Their individual participatory understanding of the powerfulness of putting themselves at stage in a genuine moment by using their own stories as *the* authentic material engendered new possibilities for performance activities in the second language classroom. Interaction with other people is neither controllable nor predictable, and the human well-being is dependent upon social relations. The students engaged themselves in the interaction, accepted the vulnerability that follows when we open up towards the surroundings and invested consideration and empathy in the Other. An open-minded performance developed in order to understand the Other’s purposes for being located right here, in this moment. The significance of social relations when the students paid attention to one another and did things together in joint recognition in a beneficial process turned out to have a huge impact on the overall language learning development.

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<sup>7</sup> Czarniawska’s formulation: In: Chase, Susan E.: Narrative Inquiry. Multiple Lenses, Approaches, Voices, p. 660.

You may ask:

*But, but, but!*

*Why on earth should we  
open up for new  
possibilities in the second  
language classroom?*

My response is plain:

*Because it is always possible  
to do better, change is a given.*

The big challenge for the second language classroom will be this: to bring about an atmosphere of careful attention where we coordinate our activities, take into account what is happening in the moment, and let patterns and rituals emerge in order to be able to let both emotions, values, and beliefs flow, and make us capable of defining and redefining future coordination. It is a step towards letting go of the teacher-dominating-role and create possibilities for students to seize power and dominate their own discourses in the second language classroom. An essential constituent in the top-notch second language classroom is as Sparkes and Smith writes so nicely: "*an appreciation of people as active, socially constructed beings who live and lead storied lives.*"<sup>8</sup>

This particular performance in the second language classroom will be our recurrent subject matter throughout this dissertation and we will approach and develop the subject matter from many locations.

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<sup>8</sup> Sparkes, Andrew C. and Smith, Brett: Narrative Constructionist Inquiry, p. 296.



## **Location #5**

Act 1, Scene 5.

## **My landscape**

*The piano keys*

*Are black and white*

*But they sound like a million colors*

*In your mind*

*Katie Melua, Spider´s Web. From: Piece by piece*

At the UNESCO web<sup>9</sup> we get the information that right now there are 192 Member States and 7 Associated Member States on the list of the UNESCO Organization. From that figure I estimate that for the moment the Earth has a total of about 200 and a few nations. But how many languages can we guesstimate these nations to represent? David Crystal<sup>10</sup> describes the figure to be somewhere between 3000 to 10.000 languages, depending on the way we define: a language. There are several definitions of what a language is and various ways of counting them; do we include dialects, do we only incorporate a language if it has both the oral and written form or do we accept just an oral form. Does the language need a dictionary, how many speakers of a particular language qualify it to be a language, etc. To identify the precise number of languages in the world is interesting in connection with the issue of language death. However, in this dissertation I will accept the uncertainty about the number of languages in the world and focus on the

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<sup>9</sup> <http://erc.unesco.org/portal/UNESCOMemberStates.asp?language=en>

<sup>10</sup> Crystal, David: Language Death, p. 3.

possibilities for the sound construction that 3000 to 10.000 languages can generate.

Before we continue, we will take a break. During our break I would like to invite you to my former childhood world – just for a minute - on a tour to a petite earsplitting and visual experience.

We will start out in space.

Imagine us floating together around in the empty nothing out in space and from this many colored firmament we will look at The Earth hanging there. Just hanging there, lonely and quietly. We will now take a deep lungful of air and close for the two sense organs of our ears and eyes and empty our minds for all kind of distractions and thoughts.

Nothing, absolutely nothing.

Very delicately we slowly open for our hearing sense organ and let the vibration stimulus be translated into electrical pulses. These electrical pulses of chains of neurons will travel through certain routes towards our hemispheres and via our hearing sensory input a million sounds will reach our brains. What we are witnessing and hearing is the Cacophonic Noise Choir from all the people on The Earth engaging in verbal communication in this moment.

To me it has always been an incredible feeling that such an opalescence of various sounds are meant to have contents and meanings, and when expressed in communication an interlocutor is actually capable of understanding the contents and grasp some kind of meaning.

Now, we open our second sense organ and let the light from the visual stimulus pass through our lenses. On that route the electrical pulses will follow the optic nerve from each eye, making a cross over at the optic

chiasm before ending up in the thalamus. Naturally, we are unaware of the electrical processing and the function of our neurons. Our break is about to end and hanging out there in space we will zoom in on The Earth and we will notice the invisible borders around the countries within The European Union. It covers quite a big geographical area of Europe; including the cold countries in the north up to The Norwegian Ocean down to the warm countries at the Mediterranean, from the Atlantic in the west to the big plains in the east. Here, in the European Union, the countries are bound together by laws, agreements and guidelines in one Common Union, and many different kinds of politics, national groups and languages have to cooperate, and yet each country still has its own legislative power to decide how to implement second language teaching.

## **Location #6**

Act 1, Scene 6.

### **How learning Danish became Danish as a Second Language**

In the 1970ies there was a need for foreign labor in Denmark and slowly the need for understanding and speaking Danish grew within the group of immigrants. Some vigorous Danes, and not all with a formal education, did at that time a tremendous job to make it possible for the immigrants to learn Danish as a Second Language. The term: Danish as a Second Language is of course in this particular context an anachronism. This academically and more politically correct term only came about twenty years later in the 1990s. Back in the 1970s it was simply: Danish. In the beginning teaching was organized and offered through different kinds of Adult Education Associations and the teachers often moved around to different locations during the day, made their own materials and knocked on the doors to private companies kindly asking for permission to use their copy machines to make photocopies of the

materials. Sometimes the teachers themselves had to find immigrants interested in learning more Danish to establish a group. The teachers were paid by the hour and had no security in the job in regarding to pension and holiday allowance. During the 1980s more immigrants and refugees began to see Denmark as their new country and gradually the necessity for a more formal and systematic teaching developed and took shape. The central administration decided for more firm educational laws and all through the 1980s and – 90s different laws were passed for *both* teaching Danish *and* for being a student learning Danish. Language schools were established according to the new laws and lack of work in the society meant that it was now possible to be referred to Danish classes either through a membership of an unemployment fund or for those without a membership through the local authority cash benefit system. Both the unemployment fund and the local authority cash benefit system would pay for the teaching. Joining a Danish class could mean up to twenty lessons per week and was accepted by the government as full-time employment. The effect was that the official unemployment statistics would be reduced and the general unemployment in the society would not seem so lofty.

In those days the saying among language teachers was that when employment was high in the society, the language schools were shrinking and when unemployment was high, it was always easy to get a job as a language teacher!

The language schools established throughout the country had their own finances, a headmaster and teachers, and the trade-union movements organized the new profession of educated language teachers in Danish. The subject: Danish as a Second Language established itself within the universities and it was now possible to be educated as a professional

language teacher within this particular field. It soon became a demand from the central administration that to be employed in a language school one need a degree in Danish as a Second Language. A national curriculum to be implemented in the language schools was worked out by the central administration and many teachers began to collect their own materials to get them published. Tests and small exams became part of the everyday work and this somehow developed so for a person coming from a country outside the European Union and Scandinavia today, this means that to obtain a permanent residence permit, this person needs to pass a language exam and a citizenship test.

A mayor change came around the millennium when the language schools jumped from local to global within the national context and became big language centers within the framework of the European Union. The Common European Framework of Reference for Languages: learning, teaching and assessment<sup>11</sup> was implemented and as the second language profession in Denmark already was established throughout the country it was a relatively easy procedure to put the Common European Framework into action. The Common European Framework is in no way to be thought of as a harmonization project, it is entirely the legislature within each member state that chooses the appropriate approaches.

As the above indicates the tradition for teaching Danish as a second language to immigrants and refugees does not have a long history. At times with governmental reshuffle or a political change for the benefit of the opposition, the whole debate regarding language learning and integration is always a political issue and a signal to both students and professionals working in the field that changes will come shortly.

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<sup>11</sup> [http://www.coe.int/t/dg4/linguistic/cadre\\_en.asp](http://www.coe.int/t/dg4/linguistic/cadre_en.asp). Council of Europe: Common European Framework of Reference for languages: Learning, teaching, assessment. Structured overview of all CEFR scales.

**Location #7**

Act 1, Scene 7.

**Me**

Somehow, by coincidence, I stumbled onto the subject of Danish as a second language. It was in no way a conscious choice from my side that my career should develop as a language teacher of my mother tongue. Once inside this professional area, I kind of accepted the circumstances and remained there. Over the course of time, the different stories my students could tell about their motivations and decisions to enter the second language classroom piqued my curiosity and I began to pay more attention to the different kinds of statements and conversations I heard and was an interlocutor of. Learning a second language and moving into a new culture demand quite a lot of energy and at the same time, willingness to lose control. Once in the classroom motivations can easily be blocked by a range of different parameters, and the biggest challenge of all for all parties is to engage in Self and Other in a prosperous way so that nobody is silenced. I believe that engaging in Self and Other will eradicate the different learning impediments we all bring along into the classroom. Focusing on Other in relational processes construct both a social reality where the learning process is mutual and an environment with an inclusive and joined view of Self and Other. Through relational theories of learning, sharing and expanding knowledge in the course of performances is a conscious choice to construe an impetus for second language learning.

## **Location #8**

Act 1, Scene 8.

### **“Saturated in diffusion”**

The study of second language acquisition worldwide is reflected by a variety of historical issues and national traditions. The view of language cannot per se function in isolation and is deeply intertwined with the views of both human natures, culture, norms, religion. The official national framework within the educational institutions of second language teaching, the theories of languages, the epistemologies and methodological framework and the practice in the field are all tangled together with political, racial and national topics. Being an immigrant, a wanderer, a refugee, a person in exile, an asylum seeker, a denizen etc. often means that the person can be a victim of the duplicity in the word game that goes on in various groups in the society between the words of: integration and assimilation.

With permission from a group of students in one class of Danish as a second language calling themselves: “Saturated in diffusion”, I will end this Act 1 with their written text on the word game between: integration and assimilation. This is done with a reflection in mind; words can be unfolded creatively with tremendous opalescence as a result and on the other hand, the same words can be opaque and impure, it all depends on what we do with the words. This is the word-game, the word power-game, and we will revisit the power of words and the possibilities for word-negotiations many times through the dissertation.

The activities preceding this written text will be unveiled on location #34; for the time being, the students’ words will stand for themselves.

## By "Saturated in diffusion"

### Reflection

"Integration is a nice word and when using it we signal a special kind of humanity. Maybe we are even so fortunate that we can justify our humanity according to the laws of our country! Through integration it is possible to include, embrace and demand the same kind of actions from those who either want to be integrated or that we feel a need to integrate. The word "integration" is a noun and it comes from the Latin verb "integrare = make whole, renew." The noun form is used in many daily contexts both by ordinary people as well as by professionals. Used as a noun it is possible to create a distance either to the issue we are talking about or to the person we are talking to or about. We can use words like: Integration policies, integration laws, integration in the kindergartens, a Ministry of Integration etc. or simply: The Integration, meaning the allover policy at all levels in the national state. Rarely heard is the verb in active form: "I am going to integrate you." More commonly heard are the demanding and question forms: "You need to integrate yourself in this country" and "Have you not yet integrated?" But what exactly is meant by those comments; are they barbed or are

they just nice and polite sayings? Or is the assumption behind the comments that there is a demand for You to be like Me? You to act like Me? You to think like Me?

So far, integration is a nice word. At the official level we have the majority and the national power to create and use the integration-word towards our fellow human beings in an absolutely positive way and our policy signals embracement, inclusiveness and care taking.

On the other hand, assimilation is a bad word. Only few people use that word and want to be associated with it. Our fear of using that particular word has deep roots into our understanding and knowledge about both the view of human nature and view of culture. In the daily debate about immigrants and refugees coming to this or that country, it is very often heard that: "Well, they come here, therefore they need to speak our language, get a job, pay their taxes – just like we do – and integrate", but is the undertone here not in the meaning of assimilation? Used in the noun form, the word assimilation is not poisonous, but when someone is using the verb form (Latin, *assimilare* = to make the same as) in active or demanding form and say: "I want to assimilate you" or "You



need to assimilate into this society” the meanings take another direction. Here it is obvious what the goal is, You are like Me, You act like Me and You think like Me, all according to my standards. The dangers of using those kinds of sayings are that it could very well lead to discussions about xenophobia, human rights and racism. So, there is an active mental decision making going on in our brains about which word is preferable to use in the daily contexts. If we look beneath the surface we will

probably find that the constructions of the discourses have built-in distances so responsibility can be placed somewhere else. If the discourses run against the common desire in the society and the purpose is to define what integration is not, the word assimilation will be used. Are we witnessing word manipulations and constructions of discourses where we by using one word, signal a kind of acceptance but actually mean something else?”

### *Bring the curtain down for Act 1.*

The scenery has been assembled in Act 1. Like in the bona fide theater, Act 1 is a lineup of openings; several aspects are brought forward in order to capture and fascinate the audience. To summarize, I have here illustrated that my various ruminations and interminable reflections about the intertwined possibilities of doing better in the second language classroom are enmeshed with a mixture of sequence of events from many domains, from many stages where I have done and still is doing performance: curiosity, word-adoration, the belief in empowerment and linguistic human rights, a non-essential position, and finally a firm, conviction that performance is as ubiquitous as the meaning of words are constructed via relational co-action. All are domains that dominate my choices and line of action in my everyday life as well as throughout this dissertation.

It is now time to open the Act 2. With the intension of developing a proposal for a performance method consisting of the interactive view of language coalesced with a relational theory of learning for the second language classroom the theoretical and historical traditions for second language acquisition has to be established. With the exception of the three first scenes, they are more devotional - Act 2 is dedicated to theoretical and historical issues and each location will cover a specific sphere of influence that has had an impact on second language acquisition.

## **Act 2**

Locations for Act 2: Method Port and Nine Warehouses.

### **Location #9**

Act 2, Scene 1.

### **Entering the unknown and nascent realm**

Properties.

*One language teacher (female, young) neutrally dressed, holding a ladylike handbag and a pile of books.*

*Surroundings: A narrow corridor in dark dusty colors, no windows.*

*(Bring the curtain up)*

*The fireproof dark blue door is closed. My nose is just a few centimeters from its cool surface; my hand is on the door handle. The dry dusty air and the smell of old sour coffee make my mouth swell up and my body temperature drops to a chill; I am breathing superficially and my pulse is down to almost nothing. Stillness. Time passes so slowly and in my body a gray feeling is overwhelming me and taking control. I am struggling between whether I should make the decision to disappear into the amorphous shadow or stay present and enter the stage and engage in the totally new experience of performance. For a split second I fall into the big black abyss and have a lapse of memory, knowing very well it will not help me. I make a quick decision and erase all anxiety; I pull out all my strength and meet the reverberation of my idealism, linguistic knowledge, and good intentions. I am about to enter into my first job as a teacher in Danish as a second language and the heavy fire door separates me from the waiting group of expectant*

*adults, all with very different backgrounds in respect to motivations, languages, cultures, politics and religions.*

*My outfit is well-chosen for the day: I am dressed in a bright green businesslike dress suit, nylons, high-heels and new cut hair. I feel a friendly little tic besides my left eye and request it please to go away!*

*Wondering how my choices in life brought me to this ugly corridor, I pull myself together and press the door handle .....*

*(Fall of the curtain)*

### **Location #10**

Act 2, Scene 2.

### **Words**

*Polonius: ...- What do you read, my lord?*

*Hamlet: Words, words, words.*

Shakespeare; Hamlet, Act 2, Scene 2.

### **Location #11**

Act 2, Scene 3.

### **Words again**

Two students are talking during a break. Student A is trying to explain her version of the content of a word to student B.

*A: Do you understand?*

*B: Understand?*

*A: Yes, do you understand what I am saying?*

*B: I understand your words.*

*A: My words?!*

*B: Yes, I understand your words.*

*A: You understand my words! But do you understand what I am saying?*

*B: Saying?*

*A: Yes, do you understand what I am saying, the meaning of the words?*

*B: The words together?*

*A: Yes, the words together, the meaning of the words when I put them together?*

*B: Then, no.*

## **Location #12**

Act 2, Scene 4.

### **Setting the word stage**

Words do something; they can hurt you, make you act, think, feel good, angry, suppressed, supercilious, appreciated, miserable and a great deal more. Words have the power to change your moods and your course of actions. Of course, it depends on what the circumstances and contexts are. To look up a word in a dictionary in order to get some kind of word definition only informs you about that particular dictionaries' definition of the word and will properly not change your dispositions and line of actions. When words are uttered with special pronunciations and rhymes in contexts, they might influence our moods and actions in that particular moment. A lot of things are at stake when people communicate and even though we use the same words, it is not the same as if the meaning is comprehended in the same way by both parties. We need to trust that the Other has *both* almost the same intensions as Self *and* the same kind of willingness to actually being

able to open up a performance in some kind of common social interactions we construe together. However, aside from intensions and wiliness to engage Self and Other, vocabulary and outlook on the entities in the world are necessities in mutual interactions. They cover up for something subterranean and vocabulary understanding and outlook on the entities in the world act as the superficial surface for a world of countless meanings below the surface. When the surface is scratched a bit it becomes noticeable. That the word and meaning are not identical and that both of them exist in their own individual world and breath different air becomes apparent.

The power of words has fascinated people for centuries. In his work of genre and forms Aristotle (384 – 322)<sup>12</sup> specified the difference between the language in poetry and the art of rhetoric and the powers within each genre. The Danish author Martinus de Dacia (12xx- 1304)<sup>13</sup> had a philosophical approach to words and grammar and in his work he saw language as being neither normative nor descriptive but a philosophy of meaning. Even though the phonetic structure of a word had no logical connection to the object it signified it would, according to Martinus de Dacia, be possible to explain how words were connected to the world by means of language being a logical system. Through the Later Middle Ages, Jensen<sup>14</sup> specifies, the linguistic correctness was depended on the consensus of the language users. This meant that the meaning of words and what their significance to the surrounding world was and had to be negotiated between the speakers from context to context and meaning was a matter that would be established by social convention. On the surface words could be made up when necessity demanded this and may have resulted in the creation of new words. However, the power of language control was in the hands of the few and language could be used as a tool of manipulation for those people in

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<sup>12</sup> Aristotle. In: Europeisk litteraturteori fra antikken til 1900, p. 20 – 57.

<sup>13</sup> Dacia, Martini de: Corpus Philosophorum Danicorum.

<sup>14</sup> Jensen, Kristian: The humanist reform of Latin and Latin teaching

linguistic power. Throughout the Renaissance a need for appropriate usage arose within those in linguistic power and the effort to combine definite words to specific meanings grew as well as the attempt to obtain the linguistic correctness of words from the ancient texts.

Through the history of civilizations, writers of history, literature and religious texts have been fascinated by the power of words. Spanish was the fifth language to be established grammatically next to Arabic, Hebrew, Latin and Greek and when the grammarian Antonio de Nebrija back in 1492 presented his "*Gramática de la lengua castellana*<sup>15</sup>" the book was dedicated to the Spanish queen, Queen Isabella la Católica with the words, that language always has been the imperial follower. It is remarkable how political ideologies, historical beliefs and linguistic principles travelled out into the world in the epoch year of 1492. When the Spanish and Portuguese sailors with their captain Columbus reached the shores of what we today call the North- and South American continents, the conquistadors' conquered land and people. With the possibilities of conquering new souls for the Christian God came in the wake of the conquistadores monks from various monastic orders and they brought the knowledge of Greek, Latin and Antonio de Nebrija's grammar with them to the new land. Step by step, the indigenous languages were collected, systematized and categorized according to the European tradition. Our tradition and practice of categorizing languages today goes back to the work done by theoreticians (men) who had other purposes in mind than we do today, but we are still deeply rooted in that particular traditional colonial manner of thinking about systems and languages. Postmodernism's rejection of both structuralism and the idea of a decisive truth behind structures have sharpened our knowledge about bringing the individual into the social realm in a continually changing world. In postmodernism language is the tool that makes us capable of being in

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<sup>15</sup> Grammar of the Castilian language

command of our performances and sociological influence of an anti-essentialist perspective creates possibilities for us to construct and sustain social practice. To un-do and re-do words, makes the words explode. In order to generate local understandings in a sustainable environment where all voices are granted warranty is an enormous challenge to the second language classroom. However, we are on the line of attack to expose theoretically grounded practices and make local changes in the relational process students engage in and generate through coordination and performance.

Words are alive inside languages and languages travel and change in time and some of the words and even some languages breathe their last breathe. A language is hereby defined as having native fluent speakers, which implies a least two persons who can converse together and demonstrate their fluency. In this dissertation, the uncertainty about the number of languages present in the world to be somewhere in between 3000 and 10.000 is accepted. Among these languages, several are socially and economically endangered and due to lack of prestige and speakers, these indigenous languages will die out and their words will be forgotten. Through the centuries, languages have died out and others have been influenced by many parameters such as war, culture, migration, education, innovations, technologies etc. and new words have been integrated into the vocabularies. Words can be forgotten or reappear and they can change in regard to pronunciations, spelling and meaning. Through time a steady flow of new words has been created, some of these may survive and experience changes and some of the new words will only survive for a limited period of time in a narrow geographic area. Generally speaking, languages are constructed by a variety of sounds and each language has a restricted number of sounds to use to form an enormous amount of words. In the action of creating new words the possibilities of using the sound system to innovate new sound



combinations within any language are infinite. In reality new words are hard to find, most new words are merely a recycling of other words using their components or they are used as additions to existing words. Furthermore, languages borrow and steal from other languages and do not fail to implement foreign sounds and words. It is difficult to predict what course of direction a word can take. On the other hand, it is possible to pursue a word back in time and analyze the linguistic changes which occurred in the past.

### **Location #13**

Act 2, Scene 5.

### **Setting the sound stage**

Recommendations for the stage setting: Pulmones

*The unfolded, outstretched, and ironed inside of both lungs.*

*Color: Healthy and look velvety.*

*Space: Between 70 to 100 square meters.*

*The Noise Making Choir is standing on the velvet floor dressed in costumes resembling to alveoli.*

Sounds are airborne blasts and therefore physical. On Location 5# I invited you during a little break out in space to my former childhood scenery. Here we had the enjoyment of listening to the World's Cacophonous Noise Choir. Now we have to take into consideration what exactly it is that is inherent in the human body and makes it feasible for us to construct sounds. Both the efficacy sound production has, and the diverse salient ways of assembling sounds in order to produce an utterance are interminable. All languages

bring into play dissimilar sounds and in order for the body to produce one particular sound, the body will at the same time it is producing this one sound suppress other possibilities of sound productions.

To Sapir<sup>16</sup>, language is a human and non-instinctive method to communicate emotions, desires and ideas in the course of system of symbols. These symbols are acquired auditory and they are produced voluntarily by means of the speech organs. As such, the human body does not contain one single organ that can produce speech but is a controlled network of different body parts. Breathing is a natural process that goes on without our reflection. When the body is at rest, the capacity of the lungs is approximately 6 liters pr. minute and during physical activities the volume can increase to up to 70 to 100 liters pr. minute. We pay attention to our breathing if we get sick or we want to do a physical activity, but breathing is just automatic. First and foremost, breathing is essential for the oxidation of the blood. During inhalation, the work of the midriff and the costal muscles opens up for a greater volume in the thoracic cavity, and during exhalation the respiratory muscles will relax and create an overpressure in the lungs and the air can leave the lungs without any muscle work. When the matter is speech, we are moving into a culturally constructed world and the naturalness of breathing is here used to control the different sounds available to us in our particular environment. Throughout the production of speech a multiplicity of petite muscle movements from the midriff up through the pharynx to the mouth and nose take place and they are all very well coordinated, economized and adjusted and they totally control the speech. The complexity of coordination within the body to be capable of producing speech consists of various body parts that have a primary goal for something else. We breathe through our nose or mouth and the air in our lungs give oxygen to the blood. Our nose is for smelling and the mouth is the channel for getting food and liquid down

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<sup>16</sup> Sapir, Edward: Language, An Introduction to the Study of Speech, p. 46 - 53.

our stomach. Lips are grabbing the food, teeth are for chewing and the tongue feels the difference between hot and cold, and we use the pharynx for swallowing. In speech production, the capacity to coordinate means that tiny differences in the way the muscles work together will result in a slight change in the amount of air, causing different sounds uttered. Generally speaking, there exist an endless number of sounds but in every language the sound system is economized to a restricted number of possibilities. The sounds are adjusted so the nervous system and parts of the brain provide the person with the ability to produce a certain amount of sounds in this particular local environment.

Sounds go deep into a person's personality and have been handed down throughout generations via language. The sounds are embodied in a person and are given to us during our childhood; if sounds are not learned before the age of 4 to 6 they are very difficult to grasp. All things considered the body gets accustomed to the frequency of producing a fixed set of sounds; hereafter the body becomes lethargic and suppresses other possibilities of sound constructions. The consequence is that a fixed set of sounds are embedded in the body. This bodily sluggishness has a major impact for theories of learning within second language acquisition and I will return to that subject matter on various locations in Act 3.

We are catching up.

## **Location #14**

Act 2, Scene 6.

## **Getting ashore in theories of languages**

To fulfill my aim of altering the methodology for second language acquisition and to argue for a performance method inside the second language

classroom, I am going to utilize and deploy the traditional views of language and language learning.

To disembark in the Country of Second Language Acquisition Methods, theory of language and theory of learning require unambiguous sharpness. There can be some confusion about the word: Methods. In this dissertation methods are *only* an amalgamation of one theory of language combined with one theory of learning and by means of the two of them it is possible to develop a design describing the overall syllabus and the learners and teachers roles. Only commencing from that platform are we able to develop a procedure for the activities in the second language classroom. I need to point to the fact that it is very exceptional to find a second language classroom where only one method is in practice. Second language teachers scrounge from many methods during the lessons, all depending upon the traditions of both the language center and the individual teacher. In the following I will use the definition: Method Port, to refer to the wide-ranging amalgamation of theories of languages and theories of learning, and as we catch up I will name each of the methods in their proper way. With Method Port in mind I am also surmising a port metaphor location where all activities on the quayside are hectic, perilous, and on the surface the entire scenery appears chaotic.

Some definitions are in order here. Firstly, in the following I will construct supplementary to Richards and Rogers work and their taxonomy of the required elements in methods. The elements required are what Richards and Rogers term: approach, design, procedure, and jointly the three of them assemble a method. The approach is twofold: here we have both the theory of language and the theory of learning. In design the whole syllabus is unfolded by means of the instruction materials and the nature of the learner

and the teacher roles. Finally, procedure is the practice in the classroom.<sup>17</sup> However, approach, design and procedure are salient and frequently utilized words including several nuances within theories of second language acquisition. Nevertheless, as we tag along we are going to return to the notions of: approach, design and procedure an interminable number of times, but always with the above mentioned definitions in mind. Secondly, I will make use of the words: learner and student depending on the locations. The word: learner is located within the theoretical frameworks and it defines an adult, who actively is learning a second language – with all the fortitude, rumination and accolade that process requires. On the other hand the word: student is in use whenever I refer to procedures and practices at the language center, in the classroom and other related locations.

## **Location #15**

Act 2, Scene 7.

### **The structural view of language**

Language is nothing else but structure.

As Richards and Rogers stress the three views of languages are only theoretical frameworks that by themselves are incomplete as models for language teaching; without the theories of language learning.<sup>18</sup> Therefore, on this location and the following we will come ashore at the theories of language and on the next location we will make a stopover at the theories of learning. Then, finally, we will be able to disembark at Method Port and experience the frantic, terrifying, and messy scenery at the quayside.

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<sup>17</sup> Richards and Rogers: Approaches and Methods in Language Teaching, p. 28.

<sup>18</sup> Richards and Rogers: Approaches and Methods in Language Teaching, p. 17.

On location #12 I discussed in general terms the way power of words has fascinated people for centuries. During the discussion of the three theories of languages: the structural -, the functional - and the interactional view of language, we will again look into the enthralling the powers words have on us.

The keystone in the structural view is that language is structure; i.e. Structuralism. In the structural view of language a sign is the sum of the arbitrary linking of the signifier and the signified according to Ferdinand de Saussure (1857 – 1913). Signs themselves do not have any intrinsic meaning what so ever, it is in the relationship to other signs that meaning can appear. In the structural view a word that had been attached to a particular meaning gets fixed in that connection, and the word will always have the same meaning. The concept of the sign is a social convention and we make use of and function within the concepts negotiated in our society, and all the concepts are determined by the structure of our language. By stating that the concepts of signs are the outcome of social conventions Saussure places himself within the diachronic view. Languages are relentlessly changing and words transform meanings, still within the structure of the language. Vivian Burr notes:

*How does meaning of words change over time and how can words carry numerous meanings?*<sup>19</sup>

A critical stance towards the belief that a sign reflects a concrete object which then is the common accepted concept is needed here. The categories and concepts we make use of are culturally and historically intertwined and dependent upon each other and we produce our versions of knowledge during our course of social life in a precise historical period and in a particular cultural domain. In the constructions we are the social ingredients

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<sup>19</sup> Burr, Vivian: Social Constructionism, p. 52.

and we sustain some accepted patterns and hereby exclude others. As our whereabouts and the constructions we make have consequences for other people, we construct power relations. In his work Noam Chomsky<sup>20</sup> demonstrates that structural linguistic theory cannot define and elucidate the creativity and uniqueness of individual sentence formation and in post structuralism generally, the emphasis was on the fluidity of word meaning. Meaning is always temporary, contestable and open to questions.<sup>21</sup>

## **Location #16**

Act 2, Scene 8.

### **The functional view of language**

Language has function. Language has purpose.

In the functional view of language a step is taken away from the idea of mastering structures and instead attention is paid to the functional aspects of languages. Relevant for the functional view of language is Austin (1911 – 1960). Here I will focus on his Speech Acts<sup>22</sup>. Austin is working within the field of linguistic phenomenology and he describes very carefully how we actually do use language. He distinguishes between: a statement in a meaningful sentence, the locutionary<sup>23</sup> act; a statement used as a means to get a specific reaction from the listener, the perlocutionary act, and a statement that in itself is not enough to get a reaction; i.e. the illocutionary act. The three acts are entangled as the content of the locutionary act will influence a certain illocutionary act which again will lead to an intentional or actual effect. Austin's Speech Act has had an enormous authority within second language acquisition, and I will return to his distinctions between the

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<sup>20</sup> Chomsky, Noam: Syntactic Structures.

<sup>21</sup> Burr, Vivian: Social Constructionism, p. 53.

<sup>22</sup> Austin, J. L.: How to do things with words.

<sup>23</sup> Latin: locūtīō = speech, i.e. the act of doing speech.

three kinds of acts in Method Port. Searle (1932 - ), a student of Austin, continued to develop Austin's three acts. Searle introduces two rules which he calls: regulative and constitutive rules<sup>24</sup>. Generally speaking, regulative rules regulate behaviors and constitutive rules create possibilities for new forms of behaviors. Searle divides constitutive rules into two subcategories: brute and institutional facts<sup>25</sup>. The difference between the two of them is that institutional facts only can be established with references to constitutive rules involving human institutions, whereas brute facts have their own independent existence without human institutions. In order for us to talk about brute facts, we need language, but brute facts exist autonomously outside language<sup>26</sup>.

We will leave the functional view of language for a moment, but do some reflections once we appear in the Method Port.

We are coming closer to modern time.

## **Location #17**

Act 2, Scene 9.

### **The interactive view of language**

Language is interaction. Language is relations.

Located inside the interactive view of languages we find ourselves in the landscape of patterns of acts, we move around, argue, negotiate, and carry out an uncountable number of verbal exchanges via conversations. In this particular landscape we achieve interpersonal contacts and perform in relation and coordination with other people. Via the use of language we

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<sup>24</sup> Searle, John: Speech acts, p. 33 – 42.

<sup>25</sup> Searle, John: The Construction of Social Reality.

<sup>26</sup> Searle, John: The Construction of Social Reality, p. 27.



keep on constructing and re-construction our relations to sustain social relations. Language in the interactive view of language is the form of social action. When we communicate the world gets constructed. When language is interactive focus has moved away from structure and function and instead we see language as a process, where reflection is on how people actually do achieve this or that knowledge by way of interaction, and knowledge is sustained locally by these social processes. Discourse analysis has had a dominant influence on second language acquisition as a theoretical framework to scrutinize the level of the individual grammar as being disparate to the level of the social function. Essential to the discursive constructions is the use of grammar but the crucial point becomes visible when we are bonding socially and relationships are encapsulated by the classifications at the level of the social function. Michel Foucault's (1926-1984) work about power relations<sup>27</sup>, i.e. that power itself is within the game of the power relations, that power relations are not subjective but intentional, and wherever we have power, we also have resistance cannot be underestimated in relation to the second language classroom and the activities attached to the learning process. The element of power is an issue we will return to presently.

We will leave the interactive view of language for now and turn our attention to the two traditional theories of learning; the behaviorist habit-learning theory and the cognitive learning theory.

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<sup>27</sup> Foucault, Michael: (1998), (2004), (2004).

## **Location #18**

Act 2, Scene 10.

### **The behaviorist habit–learning theory**

B. F. Skinner (1904 – 1990) has had an immense influence on various teaching methods in second language acquisition. His studies about change in behavior with dogs, rats, doves etc. were later transformed into hypothesis about human learning. The ideas that environments shape behavior and that systematic manipulation of behavior shape learning found its way into the second learning classroom. Skinner claimed that non-verbal and verbal behavior did not differ and when the issue in question was learning a foreign language the identical processes were at work as learning the mother tongue, he claimed; and he totally denied the possibilities of mental processes. The critique Ellis provides against the behaviorist habit–learning theory is that the teacher might manipulate surroundings and materials in order to be in command of students' behavior, but it is still the students that decide what is to be learnt.<sup>28</sup> We will look further into the influence of the behaviorist habit–learning theory when we arrive at Method Port.

## **Location #19**

Act 2, Scene 11.

### **The cognitive learning theory**

Brainy body

In cognitive theories the brain is the center of attention. The only relevant landscape we have for our information of words and their meanings are what we construct together. When other people around us are using words, we

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<sup>28</sup> Ellis, Rod: Instructed Second Language Acquisition, p. 21 – 27.

listen and attempt to work out for ourselves what the words are. A word has a negotiated meaning and together the two of them, word and meaning, generate a concept about which some facts are known. We still have to remember that this process goes on in a split second in the mind and each (known) word therefore has its own concept within each individual. A word is a name for its meaning and to be able to talk about the world and the things in it, the individual concept generated is put in relation to other concepts. Depending on the society and the situations the words are used in, the difference between the word and the meaning tends to be blurred. When a word is used in a particular situation it refers to some person or thing by pointing it out. The person or thing referred to in this particular situation is the referent. This means that only part of all the concepts in a word is carried over to the referent in that given situation. Some concepts will be left out simply because they are not needed. You may already now have an idea of how delicate the mind work in selecting both the right words and the concepts considered necessary. Generally speaking, two things are at stake here; firstly we use our knowledge about language when we in a split second flick through the words in our mental vocabulary to find the right words needed in the sentence. Secondly, we use our knowledge about the world to transmit the right concepts to the referent. Finding the accurate word and combining it to the precise concepts in the correct sentence give us an idea about how well organized words are in a complex interlocking system in our minds. The system allows words to be stored in some kind of logical way in order to be retrieved when needed. In a dictionary, the words have been carefully selected and organized from A to Z. It is not that simple in regard to the human mental dictionary. We have to take sound, spelling, meaning plus all the different concepts we individually have about the word into consideration in understanding how both the storage and the retrieval of words functions. So as to be able to bring a word into play it is essential to

know both its meaning, and its role in the sentence, that is, the lemma, and what it sounds like. In the same split second information about semantics, syntactical and phonological rules have to be brought into being in order to be able to organize words and make some sense out of a conversation. Aitchinson describes the interdependency between lemma and sound by using a coin metaphor: We can flip a coin: on the one side we have the lemma, the words meaning and its role in the sentence, and on the other side the sound.<sup>29</sup> The lemma and the sound complement one another, and each of them cannot survive without the other. At the same time the connection between lemma and sound is arbitrary. In the speech production we run through the storage in order to pick meaning and word-class before sound and in the retrieval phase we use the sounds to get the meaning right. In the speech production a lot of things can go wrong; we can mumble, pick an incorrect word or pronounce it wrongly. Likewise, the retrieval phase has some challenges to overcome. People speak fast and it is not possible to hear it all; sounds and syllables are left out, we have different accents and the noises around us hamper the listening. Consequently, to conclude any reasonable content at all of what is coming out of the speaker's mouth, we make qualified guesses from the context.

Time to disembark at Method Port.

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<sup>29</sup> Aitchinson, Jean: Words in the Mind, p. 222.

## **Location #20**

Act 2, Scene 12.

### **Method Port**

*The four gentle winds of Boreas, Notos, Zephyr and Euros have blown the vessel to Method Port. It is a chaotic, frightening and alluring place. Here the passengers will disembark with the purpose of letting themselves be engrossed in a variety of options. During the stay nine different warehouses will be visited.*

The combination of theoretical views of language and theories of learning have through decades resulted in diverse practices in second language classrooms. To establish myself inside both the methodology and the method traditions with a performance method based on an interactive view of language combined with a relational theory of learning in the second language classroom I will now take you on a petite tour around Method Port and we will come across nine different methods. I have chosen those nine methods because ingredients from their approaches and designs are still to a great extent alive for procedures during lessons today and I will make references to them later.

Below I have placed the theoretical views of languages, the theories of language learning and the examples of methods into a diagram. The left column shows the three theoretical views of languages: the structural, functional and interactional views. The column in the middle contains the two different theories of language learning and combining the left column, the theoretical views of languages with the middle column, the theories of language learning, we get the right column, the examples of methods.

<b>Theoretical views of language</b>	<b>Theories of language learning</b>	<b>Examples of Methods</b>
Structural view	The behaviorist habit-learning theory	<ul style="list-style-type: none"> <li>• The Audiolingual Method</li> <li>• Total Physical Response</li> <li>• The Direct Method</li> <li>• Oral Approach/Situational Language Teaching</li> </ul>
	The cognitive learning theory	<ul style="list-style-type: none"> <li>• The Grammar-Translation Method</li> </ul>
Functional view	The behaviorist habit-learning theory	<ul style="list-style-type: none"> <li>• The Natural Approach</li> <li>• The Direct Method</li> <li>• Suggestopedia</li> </ul>
	The cognitive learning theory	<ul style="list-style-type: none"> <li>• Communicative Language Teaching</li> </ul>
Interactive view	The behaviorist habit-learning theory	<ul style="list-style-type: none"> <li>• Communicative Language Learning</li> </ul>
	The cognitive learning theory	

Diagram for methods examples.

In the following I will very briefly make a few comments to each of the methods, paying extra considerations to the definitions in design; i.e. the learners and teachers roles. The definitions of learners and teacher roles are the pivotal point for the procedure in the performance method I am going to introduce and we will pay much more attention to this issue shortly.

## **Location #21**

Act 2, Scene 13.

## **Structural view of language**

Taking the structural view of language and combining it with the behavior–habit learning theory we get four different examples of methods: The Audiolingual Method, Total Physical Response, The Oral Approach and Situational Language Teaching.

Act 2, Scene 14.

Warehouse 1

### The Audiolingual Method

With the Second World War a need arose for rapid intensive languages programs in order to be able to do interpretations, translations and to crack codes. With the United States engagement in the war, staff was trained to be able to perform fluently in a variety of languages.<sup>30</sup> The American linguist Leonard Bloomfield (1887-1947)<sup>31</sup> had developed a method which he called: the Informant Method. Native speakers were the sources for vocabulary and sentence patterns, and the language learners would imitate this material. The US military program was in many ways equivalent to the Oral Approach in Britain, but the two methods developed independently.<sup>32</sup> The approach came to life via the American linguist Charles Carpenter Fries (1887–1967) who brought the structural view of language and the behavior-habit learning theory together in an aural-oral teaching system that finally was called The

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<sup>30</sup> Larsen-Freeman, Diane: Techniques and Principles in Language Teaching, p.31.

<sup>31</sup> Ellis, Rod: Instructed Second Language Acquisition, p. 23.

<sup>32</sup> Richards and Rogers: Approaches and Methods in Language Teaching, p. 46.

Audiolingual Method.<sup>33</sup> The methodology for The Audiolingual Method was first of all a perfect pronunciation, to be followed by training in speaking, reading and writing. The theory of languages behind the Audiolingual Method was in strict line with the traditions in those days. Language was purely structure with elements that leveled the language. The elements of phonemes and morphemes all had their special place in the structure, they were rule-governed and all of them led to a higher level consisting of phrases, clauses and sentences. The thought was that if the learner could master the elements of the structure, the language could be learnt. Speech was the keyword for teaching and the speech skill was seen as the fixation point for the classroom activities. The Audiolingual Method has the perspective that the human being encloses a wide repertoire of behaviors that for the learning process consists of three basic elements. The first element in the learning process is to provide a stimulus that will trigger a certain behavior. The second element is that the response will be the proper response to that particular stimulus. Finally will the reinforcement signal clarify whether the response is the right behavior or not. If it is the right behavior the reinforcement will build upon this habit to become automatic and encourage repetition in the future. If on the other hand, the behavior is wrong, the reinforcement will become negative and the learner will experience suppression. The design for The Audiolingual Method focus' on listening comprehension and that the learners must be able to produce an accurate pronunciation. The idea of using literature in the classroom is rejected and the whole idea of teaching grammar is dismissed. The learners have to learn to imitate the speech sounds in oral production and reproduce the graphic symbols in writing. The objectives are to teach the learners to talk like a native speaker and the dialogues are drills that will illustrate the

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<sup>33</sup> Ellis, Rod: Instructed Second Language Acquisition, p. 20.



language system of the target language.<sup>34</sup> These dialogues are repeated over and over again and memorized by heart. The teachers have total control over the learning situation, the learner's only role is to respond to the stimuli. The learners have absolutely no control over the learning and are placed in a reactive position. The procedure in the classroom will be with a spotlight on immediate and accurate speech where errors are instantly corrected by the teacher.

The Audiolingual Method was widespread until the 1960's where it was attacked by Noam Chomsky.<sup>35</sup> He completely rejected both the theory of language and the theory of learning by declaring that language does not contain a gathering of habitual structures. He argued that language is not learnt by imitating behaviors but is created over and over again every time it is in use from underlying knowledge of abstract rules. To Noam Chomsky the learners are making use of an underlying competence that is generated in the learning processes.

Act 2, Scene 15.

Warehouse 2

### Total Physical Response

Total Physical Response works with tracing memory connections, and retracing the memory can be done verbally and by motor activity. The Total Physical Response language teaching method was developed by James J. Asher (1929 -) and he drew upon humanistic pedagogy, language teaching programs from the 1920's, learning theory and developmental psychology.<sup>36</sup>

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<sup>34</sup> Larsen-Freeman, Diane: Techniques and Principles in Language Teaching, p. 32-33.

<sup>35</sup> Ellis, Rod: Instructed Second Language Acquisition, p. 26.

<sup>36</sup> Asher, James: The learning strategy of the total physical response: a review. Modern Language Journal 50; p. 79 – 84.

He compared second language learning for adults to children learning their mother tongue. As the view of language is structural, much attention is placed on grammar. With behavior–habit learning theory, the design is a stimulus followed by a motor activity by the learner, before verbal production is allowed.<sup>37</sup> The teacher's role is to direct instructions and the learner's role is to listen and make the performance. The procedure is often a list of commands that the learners physically have to perform and the learners are free to speak whenever they feel ready for it.<sup>38</sup> The combination of comprehensible input through listening and doing a performance either orally or in combination with a bodily action can minimize the feeling of stress in the classroom. Languages in the real world do not reflect the teaching in the classroom and the big question is what the relevance of this method is.

Act 2, Scene 16.

Warehouse 3

### The Direct Method

Around the turn of the 18<sup>th</sup> and 19<sup>th</sup> century the Grammar-Translation Method (see below) came under pressure due to the fact that the learners did not learn to communicate in the target language. The Direct Method sort of developed from the Grammar-Translation Method and the fundamental imperative in the Direct Method was that all communication was in the target language and no translation what so ever was allowed. The structural view of language is in force, and questions–answer drills provide the behavior–habit theory of learning. For design, the learners have to think in the target language right from the beginning and the task is to discover the meaning of

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<sup>37</sup> Ellis, Rod: Instructed Second Language Acquisition, p. 103.

<sup>38</sup> Larsen-Freeman, Diane: Techniques and Principles in Language Teaching, p.110 - 113.

the words directly from the target language. In the classroom the procedure for the learners are to use sentences rather than just memorize word lists.<sup>39</sup>

Act 2, Scene 17.

Warehouse 4

### The Oral Approach/Situational Language Teaching

The Oral Approach was developed in the beginning of the twentieth-century by the British linguists Harold E. Palmer (1887-1949) and A. S. Hornby (1898-1978) and was seen as a more scientifically founded method than The Direct Method. The view of language was structural and vocabulary learning played the core role in the curriculum. Reading proficiency and grammar control was the goal. In the 1960's linguists like Georg Pittman and Gloria Tate extended the perspectives for the method and applied a situational and practical aspect to the language teaching, and Situational Language Teaching was born.<sup>40</sup> This notion: Situational Language Teaching will be used in the following. Their aim was to link language structures to actual situations and creates possibilities within the design and the syllabus including techniques to move the teaching away from materials and into the real world outside the classroom. The teaching of language was now a matter of teaching the learners knowledge about language as a means to set and realize goals in one's life. Two British linguists M.A.K. Halliday (1925-) and J.R. Firth (1880-1960) focused on situation, context and meaning in order to function in particular and actual situations. The behavior-habit learning theory is in use and teaching words and sentences would be encouraged through situations in which these particular forms of language belong and errors are to be avoided at all costs. There will be given no explanations about word

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<sup>39</sup> Larsen-Freeman, Diane: Techniques and Principles in Language Teaching, p.23.

<sup>40</sup> Richards and Rogers: Approaches and Methods in Language Teaching, p. 33.

meaning, the grammar in use or of the purpose of the teaching in either the target language or in the mother tongue as it can institute wrong associations in the mental lexicon. In the procedure, the learner's obligation is to deduce the learning from the presented situations in the classroom and then try them out in the real world. The design for the Situational Language Teaching is to teach the learners accuracy in both pronunciations and grammar. Speech is the key to control the basic grammatical structures and the sentence patterns in learning the writing and reading skills. The syllabus is a restricted word list combined with structures of sentence patterns to be learnt. So, the Situational Language Teaching Method is constructed from the point of view that different situations demands some specific forms of sentence patterns and these sentence patterns are taught in the classroom. It means that the materials used have been created around some situations that the learners are supposed to participate in outside the classroom in the real world in order to practice their language skills. We must therefore conclude that Situational Language Teaching in respect to design is a cover up for objects, gestures and actions within the classrooms and not real life situations experienced by the learners which make the situation "situational". The procedure in the classroom is that the learners have absolutely no control over their learning; their roles are to accept the input from the teachers, repeat what they are told and behave in a proper way. With regard to procedure, the aim is to move from controlled teaching to freer possibilities in making sentences and to become able to be more automatic in writing as well. The emphasis on the oral skills, first within the Oral Approach and latter within the Situational Language Teaching, has had a great impact on the methodologies up until today and the oral skills still have enormous importance in the second language classrooms.

Act 2, Scene 18.

Warehouse 5

### The Grammar-Translation Method

Taking the structural view of language and combining it with the cognitive learning theory we get one examples of methods, namely the Grammar-Translation Method. The Grammar-Translation Method was well exposed in Germany in the 1840's and in the United States it became known as the Prussian Method. The Grammar-Translation Method was used in teaching the classical languages like Latin and Greek<sup>41</sup>. The teaching of Latin and Greek with litanies of grammatical rules and words to be memorized were put into a learning language system, not to be able to talk in the language, but to be able to translate texts. The view of language was structural and focus was on studying the grammatical rules in the literary texts one had to read. The techniques were to mimic and memorize; that is to say the mim-mem technique.<sup>42</sup> The object of the method was not to learn to speak the target language but to be able to explain the grammar rules. The purpose was uncontaminated grammatical training and the cognitive learning theory was very much brought into play. The procedure would include a vocabulary list<sup>43</sup> that followed the text and the exercise was to do contrastive translations between the mother tongue and the target language.

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<sup>41</sup> Larsen-Freeman, Diane: Techniques and Principles in Language Teaching, p. 4.

<sup>42</sup> Ellis, Rod: Instructed Second Language Acquisition, p. 20.

<sup>43</sup> Larsen-Freeman, Diane: Techniques and Principles in Language Teaching, p. 7-8.

## **Location #22**

Act 2, Scene 19.

### **The functional view of language**

We have left the structural view of language behind and will now turn our attention to the functional view of language and the methods created from that particular view of language combined with the behaviorist–habit learning theory and the cognitive learning theory.

Act 2, Scene 20.

Warehouse 6

### The Natural Approach

The Natural Approach has its theory of language in the functional view of language. Communication is functional based on naturalistic principles in languages. The theories were developed by Tracy D. Terrell (?-1991)<sup>44</sup> and Stephen Krashen (1941-) and they emphasized the importance of meaning and therefore the learning of vocabulary was essential. This functional view of language has its focal point on lexical items, structures; and the messages themselves are the most important in the Natural Approach. Within the theory of learning five hypotheses define the learning: the acquisition–learning hypotheses, the monitor hypotheses, the natural order hypotheses, the input hypotheses and the affective filter hypotheses.<sup>45</sup> The first hypotheses, the acquisition–learning hypotheses argue that there are two different competences at work in the second language learning; acquisition and learning. Acquisition is the natural order of learning and reflects the learning of the mother tongue. It is an unconscious route the learner takes when using the target language in significant communication. Learning on

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<sup>44</sup> Terrell, Tracy D.: The natural approach to language teaching: an update, p. 121-32.

<sup>45</sup> Ellis, Rod: Instructed Second Language Acquisition, p. 58-59.

the other hand is the conscious process when the learner concentrates about learning for instance whilst learning the grammar rules. The claim in this hypothesis is that learning can never lead to acquisition. On that background Tracy D. Terrell and Stephen Krashen do not use the word "learner" for the second language learner, but calls this learner for "the acquirer". The second hypothesis, the monitor hypothesis, states that learned language knowledge is used to correct oneself in communication. Learned language knowledge has only one function and that is to monitor the learner along as the communication develops. The natural order hypothesis, the third hypothesis, states that the grammatical rules and the order of the morphemes are acquired in a particular order that come close to the learning of the mother tongue. The fourth hypothesis, the input hypothesis, relate to acquisition. It claims that the amount of language the learner is exposed to should be just about their level and Tracy D. Terrell and Stephen Krashen developed the formula:  $\text{input} + 1$  which underlines the need for the learner to be pushed into a situation that is to some extent above the learner's level. The ability to be able to speak fluently will emerge over time, only after the learner has gained a sufficient amount of linguistic competence<sup>46</sup>. The last hypothesis is the affective filter hypothesis and this hypothesis reflects the learner's emotional state of mind. Motivation is accessible when the affective filter is low. On the other hand anxious learners have a high affective filter and this will slow down the learning process or even prevent them from learning. In the design, the teacher's role is to be the source of comprehensible input + 1 and the learner's role is to accept and excavate that input + 1<sup>47</sup>. In the procedure, activities that are very likely, the activities within Total Physical Response are generated in the classroom.

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<sup>46</sup> Ellis, Rod: Understanding Second Language Acquisition, p. 157.

<sup>47</sup> Richards and Rogers: Approaches and Methods in Language Teaching, p. 136-8.

Act 2, Scene 21.

Warehouse 7

### Suggestopedia

Suggestopedia was developed by the Bulgarian psychiatrist Georgi Lozanov (1926- ) and he states that we set up barriers in our learning and therefore we learn languages in a slow and ineffective way.<sup>48</sup> Georgi Lozanov did not argue for any theory of language, but he put emphasis on speech and communication. I have therefore put his view of language within the functional view of language.<sup>49</sup> Suggestion is the key word within the theory of learning and the learners will be treated as memory banks which need to be packed with functional memories and right behavior that can be drawn upon in communicative situations. The role of the teacher in the procedure is to be the authority and set in motion "the ritual placebo system" to be perceived by the learners.<sup>50</sup> To make the suggestion available the teacher will read the scripts out loud and speak with a variety of tones and rhymes that help give meaning to the linguistic material. The role of the learner is to accept a parent-child relation and take part in the role-playing. The environment in the classroom will be organized according to strict rules of colors and classical background music will be played during the lessons.<sup>51</sup> Students participate in role plays where they choose different identities and perform conversations via their role.

Constant involvement in an environment where the stage is a set-up of artificial role-plays has no resemblance to the learners' real life outside the classroom. To build up a false identity within the second language classroom has absolutely no significance for the second language

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<sup>48</sup> Larsen-Freeman, Diane: Techniques and Principles in Language Teaching, p. 72.

<sup>49</sup> Lozanov, G.: Suggestology and Outlines of Suggestopedya, p. 109.

<sup>50</sup> Lozanov, G.: Suggestology and Outlines of Suggestopedya, p. 267.

<sup>51</sup> Larsen-Freeman, Diane: Techniques and Principles in Language Teaching, p. 72-3.



learners as they already live and take part in the society as citizens with an identity of their own.

Act 2, Scene 22.

Warehouse 8

### Communicative Language Learning

In Communicative Language Learning we are still within the functional view of language, but we have moved from the behavior–habit learning theory to the cognitive learning theory. Austin’s Speech Act theory formed the basis for drilling functional sentences that could be used in: “What to say situations”. The theories of learning are holistic and capture a whole-person learning, including the intellectual capacities for learning plus the passive power of animal learning, the behavior–habit learning. The teacher has a counselor position and the learners are being approached by the teacher according to the five ontogenetic stages of birth, the ability to improve, to speak independently, and to be able to take criticism and finally improving knowledge and linguistic correctness.<sup>52</sup>

To me, taking into consideration that the learning should be holistic and the learners are adults with long life experience form a glaring contrast to this ontogenetic approach. Because learners lack words in the second language is not the same as to regard them as being at the birth stage without cognitive abilities to improve.

The importance of a non-defensive learning atmosphere is paramount for Communicative Language Learning and goes back to the theory of counseling. Here I will emphasize especially the significant role of reflection

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<sup>52</sup> Richards and Rogers: Approaches and Methods in Language Teaching, p. 117.

within procedure, as the learners are supposed to do reflection as regard to both language and activities.<sup>53</sup>

### **Location #23**

Act 2, Scene 23.

### **The interactive view of language**

Languages are constantly in motion in a modifying unsteady flux. Meaning of words varies in time, space and place, and we adjust our performances depending upon who we are spending our time with, and what we want to accomplish. So, in the interactive view of language we have moved away from the idea of a represented world to the view that language constructs and that people construct the world between them as they move along.

Act 2, Scene 24.

Warehouse 9

### Communicative Language Teaching

Our last method to be brought forward in Method Port is Communicative Language Teaching, and we have moved from the functional view of language to the interactional view of language. In Communicative Language Teaching we will come across a mixture of both the behaviorist–habit learning theory and cognitive learning theory.

Throughout the 1970's and 80's the countries within the European Union experienced a tremendous demand for learning languages. During the 1970's a threshold level was implemented by the Council of Europe as a means of equalizing the language teaching in each member state. The new

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<sup>53</sup> Larsen-Freeman, Diane: Techniques and Principles in Language Teaching, p. 162.

concept was communicative competences; the focal point was now to be considered by including four competencies: the linguistic -, the pragmatic -, the strategic – and the fluency competencies.<sup>54</sup> The competencies are not in a hierarchical arrangement, but are mutually dependent of each other. The competencies, however, are purely to be thought of as linguistic devices and do not include any cultural dimension what so ever. With communication being the overall achievement, the design is that grammar is not presented in any specific form, errors are not corrected and learning from conversations that goes wrong are all part of the methodologies. The teacher's role in the procedure has shifted from the traditional talking teacher standing next to the blackboard to a more facilitating form of instructor. On the other hand the learners' roles have altered from once being the receiving parts to now be a more active individual, in order for communications to flow.

Act 2, Scene 25.

#### Leaving Method Port

We are about to leave Method Port, but before we do that I will sum up the different understandings the diverse methods have concerning the learner and teacher roles in procedures. As I mentioned earlier choosing eclectically from the various methods during lesson time is frequent and it is very rare to find second language teachers who are currently using one method in its strict original methodological form. Though, the methodologies are all grounded in the (Western European) epistemology in time, place and space. However, the smallest, almost unnoticed shifts in the daily routines make the development in the views of language and learning over time, and make us change our positions. Several of the methods included in Method Port have

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<sup>54</sup> Færch, C., Haastrup, K., Phillipson, R.: *Learner Language and Language Learning*, p. 169.

language and learning views that at first glance we would consider being old fashioned, but when it comes to what is actually the procedure today in the second language classrooms, we cannot avoid the possibility that we still include views and activities that belonged to our precedents and were the practices in the past. These practices may have become institutional traditions, and traditions are excellent as long as they are constructive, promising and actually do provide diversity in peoples' lives.

Subsequently, we will begin with the structural view of language and from the Audio-linguistic Method we heard about learners drilling over and over again and teachers being in total control of the learning situation. In Total-Physical Response teachers give instructions and learners perform actions. In the next method, the Direct Method, only the target language will be used, and the learners have to guess contents and make up grammar rules for themselves. Within the Situational Language Teaching, activities in the classroom are made-up accordingly to what the learners might experience in the real world outside the classroom. The Grammar-Translation Method has only one goal and that is to do contrastive translation. In the Natural Approach, we have moved to the functional view of language and here the importance of input + 1 is emphasized. Classical music and false identities are included in Suggestopedia and in Communicative Language Learning the teacher is now a counselor and the learner is viewed with a whole-person perspective. Our last method is founded in the interactive view of language and is the Communicative Language Teaching Method, the method which is supposed to be applied in every language center throughout The European Union. The aim of this method is communication, naturally.

*Bring the curtain down for Act 2.*

Act 2 has ended. The long historical enchantment and fascination with word and the understanding within the developments of the various methodologies of second language acquisition are now recognizable. You now have an idea about the outstanding impact on the pedagogical milieu these methodologies have and their far ranking influence for the students in their second language learning. It is, however, difficult to observe in any of the methodologies, how student motivation is integrated as an ingredient in the everyday classroom activities. From my preliminary "motivation" inquiry I learnt that being able to tell personal stories is a powerful congenial element to construe and snatch leverage in the second language learning process in a sustainable way. Self-Other relations among the students enhanced, they flourished and energy saturated the location. Personal stories are told differently depending on the audience and purpose, and our stories are our descriptions about our understanding of the world on a daily basis. Stories are narrative constructions, they do not mirror an exact and real world; they are simply the tool to acquire some understanding of the complexities in the daily routines. Consequently, to do better in the second language classroom, attention must shift from truth finding to focusing on *what* people are saying and *how* they are doing in authentic performances, still in the second language classroom. Motivations brought along by the students are a powerful apparatus when sat in motion for creating relationships in the classroom.

Act 3 is dedicated to unfolding that universe.

## Act 3

Characters for Act 3: I, students, You

### Location #24

Act 3, Scene 1

### Entering the performance second language classroom

Properties

*The same female language teacher as on Location #9 (now somewhat older and with traces of gray hair). She is dressed in a pink dress with a pair of matching high-heels, still holding a ladylike handbag (latest fashion and matching the outfit).*

*Surroundings: Still the same narrow corridor, but now white walls with framed posters, still no windows.*

*(Bring the curtain up)*

*Walking down the hall I can hear the students chatter through the open door. As I enter the stage I sense the tenderness from the late afternoon sunlight. My friendly little tic besides my left eye makes its usual movement and I request it please to take a nap. A quick glance around in the classroom shows me that my performance for the moment is not required; the students sit in pairs or small groups working. Some are sitting by the computers; others work with newspapers, cardboard, scissors and crayons. One student looks at me: "Oh hi, nice to see you, we agreed to be ready in 50 minutes, but could you please get us the dictionaries?"*

*Nobody is indispensable, and I am mirthful that my contribution to the lessons has developed into being the key keeper to the dictionary storeroom!*

(Fall of the curtain)

## **Location #25**

Act 3, Scene 2

### **New territories**

Act 3 is our final destination.

The aim of this dissertation is to argue for a performance method and make proposals for other possibilities of doing second language classroom activities. In Act 1 student monologues about motivations gave me encouragement to further joint activities and development. Since my voyage started out in the autumn of 2009 it has been one long transformation; but never knowing who will be present in the classrooms and the different levels with regard to knowledge of Danish have never been impediments for inviting students to take power control of their performances during the lessons. Performances are an approach to second language learning and what I am advocating for is not a panacea, but to do generative sustainable changes on local scale in classrooms with the students. Knowledge learnt through relational coordination from one lesson, one classroom, I have brought with me to the next lesson, the next classroom as a social practice, despite the students different levels with regard to Danish. In that sense, I am the medium by which classroom transformations via students performances have been brought forward. Not in a linear route, but in unbalanced circles and accordingly, many students have participated in the

development of the performance method, each one of them making a noteworthy footprint as the process unfolded.

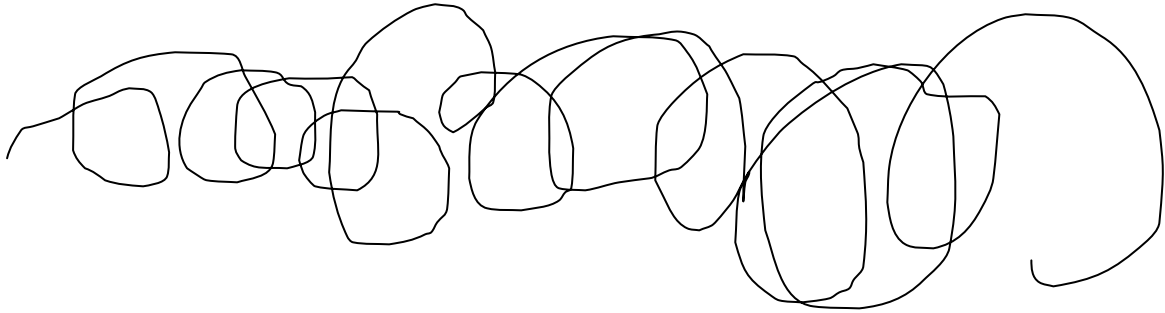


Diagram for: "Could be like that progress"

The development of the performance method has what Kemmis and McTaggart define as key features for participatory action research<sup>55</sup>:

- *Planning* a change
- *Acting* and *observing* the process and consequences of the change
- *Reflecting* on these processes and consequences
- *Replanning*
- *Acting* and *observing* again
- *Reflecting* again, and so on ...<sup>56</sup>

In Act 1 I described how I invited students to bond with me in conversations; that is, I wanted to change the lessons for the better, but I did not know

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<sup>55</sup> Kemmis, S. and McTaggart, R.: Participatory Action Research, In The Sage Handbook of Qualitative Research, p. 563.

<sup>56</sup> Italics from the original text.



how. I had a plan, and even though my plan was overruled by the students my opening inquiry: *"to talk about motivations"* started an ongoing process crosswise student groups, despite the students level of Danish. By means of nine students action with their monologues and their performance they coordinated among themselves I observed and perceived and had to reflect upon the process over again in accordance with the students. Something auspicious had happened, and re-planning was inevitable. New acting and new performances in ordinary classrooms confirmed that something irrefutable did happen, and the process simply continued it's incremental regardless of which classroom I tried out the performances in.

With regard to classroom action research Kemmis and McTaggart write:

*"Primacy is given to teachers' self-understandings and judgments. The emphasis is "practical," that is, on the interpretations that teachers and students are making and acting on in the situation."*<sup>57</sup>

A practical emphasis is excellent, as long as it can be grounded theoretically. That will be done below.

We are going to tag along with Richards and Rogers definitions of a method.<sup>58</sup> We will work our way through: approach, design and procedure once more. Still, though, within the traditional and historical past in mind, but this time our pivotal position will be the present and the future time as our target. At the outset for the approach the linguistic framework for the interactive view of language will be expanded and in the following I will draw on theories from phenomenological literary theory and the mental lexicon in order to enlarge the understandings of what a word is and what the human brain can actually do with words in interaction. On location #17 it was stated

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<sup>57</sup> Kemmis, S. and McTaggart, R.: Participatory Action Research, In The Sage Handbook of Qualitative Research, p. 561.

<sup>58</sup> Richards and Rogers: Approaches and methods in Language Teaching, p. 28.

that language is a process which emerges in relatedness. It is an issue that we will return to many times in the following. On location #17 I also paid some attention to power relation and this issue will likewise be discussed; and subsequently I will integrate all the various ramifications in a generative mode. For a theory of learning I will bring motivational factors once more to the stage to investigate positive factors for motivation. Henceforward, I am going to abscond from both the traditional behavior-habit learning theory and the cognitive learning theory and instead esteem and pursue a relational learning theory. Lastly, the impetus of flow in the learning process is significant in this particular context and can never be underestimated. The concept of flow as a state of mind created in relatedness will be brought to the foreground and finally, the interactive view of language is joined with the relational learning theory in an approach.

Throughout our visit to the nine warehouses at Method Port on location #20 much consideration was paid to the teacher- and student roles. In the forthcoming discussion of design I am going to trail the roles of the teachers and students much more. Discussions about the materials in use in the classroom are not to be left out and I will take a further gaze at the importance of authentic material in the design. Finally, the procedure, the practice itself in the classroom, the performance, and the local situated activities will be scrutinized and amalgamate with the approach and design jointly in a Performance Method.

## **Location #26**

Act 3, Scene 3

### **The interactive view of language, now from another observation**

In the second language classroom different cultures congregate with one common purpose: to learn a language. As words are everything in second language acquisition we need to dig deeper into the word-world to understand how word-knowledge is negotiated, appreciate and recognized.

The whole realm used to shape "words" is fortuitous. If a word's meaning is shaped arbitrarily by a lemma and a sound and has to travel through the mind of the individual in order to come up with some concept that can point out to a referent, which again has to be understood by somebody else, then, how is it possible at all to be sure of what exactly is going on in a conversation!

We are deeply rooted in our historical linguistic tradition: So far the wide-ranging notion "word" has been drawn on to describe: "word". It is time to be a great deal more specific and introduce other notions. I will be objectionable to the notion "word" and dig into more far-reaching components within the considerations of meaning. To reflect on linguistic description we need to consider different levels of word-analysis. For centuries it has been common to divide the levels into a phonologic, a syntactic and a semantic level. When we wish to analyze sound we study the phonological level. At that level we are able to differentiate between all the possible sound combinations within any given language and make rules for their combination to develop into words. At the second level, the syntactical level, we can study the possibilities for combining words into sentences in an attempt to understand rules for how the word classes can join together in sentence formation processes. The last level is the semantic

level and this is the study of meanings of words and how sentences are communicated through language.

The phonological level distinguishes between the sound and the phoneme. Sounds are airborne blasts and therefore concrete, as I stated earlier. On the other hand, phonemes are abstract representations of common denominators and they identify the underlying form of the sounds. In the process of speaking and listening the parties involved use the underlying abstract phoneme in a cognitive process to realize a concrete sound; and this sound is a representation of the sound. In writing we use abstract representations in the form of letters to identify the underlying sound in order to get some meaning out of the text.

Normally, we live engrossed by the things around us and we dwell in the values and meanings those things have to us. It is a state of mind without any philosophical reflections, a natural everyday state of mind we have during our daily business. To take the step into the philosophical world means to abscond from the existence and values of the content of consciousness in a methodological way in order to be able to ask about the contents for the consciousness. In this respect, the thinking will be phenomenological because the only examination will be aimed at the appearance and not to how it is judged or valued. Well, in all scientific acknowledgements an object is needed to facilitate an objective opinion. We analyze on the basis of what we believe exist, what we perceive, calculate and construct.

Through the years, the phenomenological philosophy has had an immense influence on me. In the next pages I will position myself within phenomenology and offer a different outlook to the interactive view of language. I, myself, being educated within the Polish linguistic phenomenology, I am deeply ingrained in this tradition and my

understanding of the world was for many years sheltered in the deep abyss of doing erudition in relation to (especially Polish) phenomenological soil.

Within the philosophy of phenomenology it is possible to set out statements for relations between consciousnesses and how they are crucial conditions in creation of common human knowledge which has validity to all humans. In his distinction between experience<sup>59</sup> and the experienced Edmund Husserl (1859 - 1938) demonstrate possibilities for many types of phenomenon but it is an acknowledgement where it is possible to control the world, not to be surprised by it. There is no room for the unknown and unexpected as a source for the consciousness. But this is all too simple. We need to take the body into account. The body which I inhabit and all the sensuality that constantly reminds me of my *joie de vivre* is there long before it can be turned into any kind of scientific objectiveness. Via my body surface, the skin feels the surroundings, the air, other people, coolness, warmth, and objects. From inside out the body experiences the world, gets surprised by it, and from outside in via the body's surface the body becomes surprised or familiar with the settings. And it is exactly that appreciation of contact possibilities between Self and Other that matters. To be in a position of coordination is also to be prepared for the unexpected, to acknowledge and give space for recognition of Other, leaves us in performances where we approve the element of surprise and can coordinate according to new situations.

Husserl's Polish student, Roman Ingarden (1893 – 1973), saw himself as a realist. To him the gateway to a phenomenological theory was through the literary work of art. Although Ingarden is working within the field of literature, his approach to language and the world is interesting to us because of his analysis of the word-world. Being convinced about the

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<sup>59</sup> Erfahrung.

existence of the real world, Ingarden is following a strict philosophic method to prove Husserl wrong in his later philosophical transcendental idealism. Ingarden wrote against his teacher's argument that the consciousness had an intended intension. For Ingarden, his lifelong occupation was one long investigation about what it means that the world exists. In his work he is investigating the literary work ontologically as being a pure intentional object.<sup>60</sup> Through his analysis of the realism–idealism problem Ingarden constructs the possibility to make a distinction between the real and ideal concepts on the one hand and the purely intentional objects on the other hand. All the way through his analysis he is able to turn down all idealistic attempts and reduce every object to a simple created intentional correlate:

*W jakim sensie można tu mówić o "twórczym" działaniu aktu* <sup>61</sup>, (we can here talk about a "constructed" performance.)

To Ingarden the consciousness is intentional and directed towards something. This means that the intentionality is two sided; both the intentional conscious and the object being intended consciously. To us Ingarden is important because of his contribution of the analysis of the four strata within the literary work of art. The literary work of art is in Ingarden's terminology divided into four strata, each holding specific qualities and each stratum totally being dependent upon the other strata. As each stratum both consists of a variety of material and plays different roles in the whole strata hierarchy the sum of it makes up a polyphonic character.<sup>62</sup> To Ingarden, sentences are created by an intended act. It is totally up to the speaker whether something will be spoken or not and it is like wise up to the speaker what the content of the spoken sentence should be. His foundation that the literary work of art has four strata and each individual stratum is constructed

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<sup>60</sup> Ingarden, Roman: *O Dziele Literackim*.

<sup>61</sup> Ingarden, Roman: *O Dziele Literackim*, p. 117.

<sup>62</sup> Ingarden, Roman: *O Dziele Literackim*, p. 54.

with its own characteristic material and plays a specific role in respect to other strata and also to the whole work of art generally, is a linguistic investigation which shows it useful within the performance method. To Ingarden, the structure consists of a unified organic whole organized within a uniformity in each stratum that characterize precisely that stratum as being distinct to the other strata. To complete the framework each stratum is dependent upon the other strata and no stratum can be left out. Each stratum is formed by its own rules, but all strata are intertwined – it is a closed networking system; to talk about one stratum we need to incorporate the other strata.

Although a student of Husserl, Ingarden is furthermore inspired by the homely Polish discussion of the literary work of art. Literary historians such as Kazimierz Brodziński<sup>63</sup>, Kazimierz Wóycicki<sup>64</sup>, Gabriel Korbut<sup>65</sup> and Kasimir Twardowski<sup>66</sup>, all had an influence on Ingarden in his choice of using the literary work of art as his object for investigation. To Ingarden the literary work of art is just the tool he needs in order to make the approach in which he can prove his ontological analysis of intentionality. Our interest in Ingarden, however, is purely linguistically.

Taking the literary work of art as the starting point, the first question to ask is what the linguistics formations are in a text. To us a text here means everything that is spoken and written. In his first stratum: The stratum of Linguistic Formations<sup>67</sup>, Ingarden distinguishes between the phonic material and the meaning bound to it. The word has a particular phonic material that creates a meaning for the word. The meaning of the word will be transmitted among the users and be subject to conscious exchange and the meaning of

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<sup>63</sup> Brodziński, Kazimierz: Pisma Kazimierza Brodzińskiego.

<sup>64</sup> Wóycicki, Kazimierz: Językoznawstwa i Literatury.

<sup>65</sup> Korbut, Gabriel: Wstęp do literatury polskiej.

<sup>66</sup> Twardowski, Kasimir: Zur Lehre vom Inhalt und Gegenstand der Vorstellung.

<sup>67</sup> Ingarden, Roman: O Dziale Literackim, p. 57-98.

the word is bound to it by this repeated usage. The same goes for the word sound as the phonic form through repeated utterances generate the word sound. The phonic material will through the utterances become concrete in the word sound, but to measure the word sound to be something real would be to interpret the very same word sound as having an essence. To Ingarden it would be a very big mistake to put a word sound into the world with the claim that it should have an ontologically object there as a word sound spoken as a real physical object only can be spoken once. The next time the word sound is being spoken it is actually a new physical sound. The distinction between phonic material and phonic form becomes clear in his argument that the phonic material only is the carrier of a word meaning as the word meaning itself is given to the word by external powers and therefore has absolutely no connection to the phonic material. The word will through the phonic material acquire a phonic form that is stable and at the same time distinct from the phonic material.

Of value to us here is when phonic materials are produced and spoken in deviant forms, and are actually understood. In an interaction between a learner of a second language and a native speaker it is precisely these deviations of the phonic material in the spoken word produced by the learner that will be noticed. Besides the phonic material the learner also has to pay attention to rhythm, voice of tone, glottal stop, tempo, melody. The deviation will either be accepted or rejected by the native speaker and for the learner of the second language this will be the challenge; to work within organizing to be not only understood, but accepted within the new society. We learned from Edward Sapir that the body gets familiar with a small deposit of sounds and bodily laziness suppresses possibilities for producing new and unknown sounds. Likewise, Martinus de Dacia and Edward Sapir Ingarden consider the single sound just to be something articulated without being a linguistic element; there is nothing essential about the element. As



every language is built up by a distinct number of sounds there are a number of uncountable sounds from the world's languages that we do not know. Every single language has its own repertoire of sounds, and it is from this list of sounds familiar to us we compare new sounds. Only a limited range of sounds have a letter in the written appearance and we need to be on familiar terms with what the letters sounds like, how does it change in pronunciation, when written together with other letters. To Edward Sapir our speech organs have adjusted to the sounds of our own language and even though we can hear new sounds we are bound up to the sound system of our own language and out of habit, as our muscles automatically will work in a particular way.

To Ingarden word sounds are simply entities existing in the world. Through time they are influenced by historical and cultural events and although they are not real, they are attached to time and are able to change through time as they are strongly linked to human society.

In his phenomenological analysis of the literary work of art Ingarden continues stratifying his object of investigation in three more strata, namely; the stratum of Meaning Units, the stratum of Represented Objects, and lastly the stratum of Schematized Aspects. Ingarden is an expert in strange and difficult definitions, and his word-choices are sometimes weird. Nonetheless, I find his analysis of the literary work of art fruitful for the interactive view of language and the possibilities his literary theory unwraps for performance. His definitions for coherence in connecting the four strata to a whole inherent plasticity for creativity and a non-essential stance are prosperous in the second language classroom. Later in this act I will focus on how to implement the strata-thinking in the procedure in the second language classroom; for now we will continue concentrate on lining up the theoretical soil.

In the stratum of Meaning Units I will give a short and clear introduction to his classifications followed by a diagram which will make it more useful in practice.

Ingarden states in the Stratum of Meaning Units that word meaning is constructed in two different ways<sup>68</sup> and he distinguishes between "*nazwa*"<sup>69</sup>, names and "*funkcjonal*", functional words. Words are in this viewpoint everything bound to word sounds. To begin with the latter; functional words are: to do-words, they make things happen per se and function in themselves. Names have a "*znaczenia nominalna*", a nominal word meaning, and the substance that creates the internal connection in the name consists of "*materialna*", the material, which is the formal content of the name. The material content of the word meaning is when the word is used to determine specific qualities of an object, whereas Ingarden calls the reference to a specific object for "*wskazanie kierunku*", indication direction. The indication direction can be either "*jednopromienny*", single-rayed, or "*wielopromienny*", multi-rayed, the former pointing to an object directly and the latter being in a position to gather identical groups of contents. And finally, indication direction words inherent possibilities of being either "*stały i aktualny*", stable and actual, or "*zmienny i potencjalny*", changeable and potential. Likewise sounds are non-essential and created, so are the word meaning; Ingarden states that a quality of the material is that it is created and keeps creating meaning in conjunction with the nominal word meaning: "*znaczenia nominalnego 'tworzy' go*".<sup>70</sup>

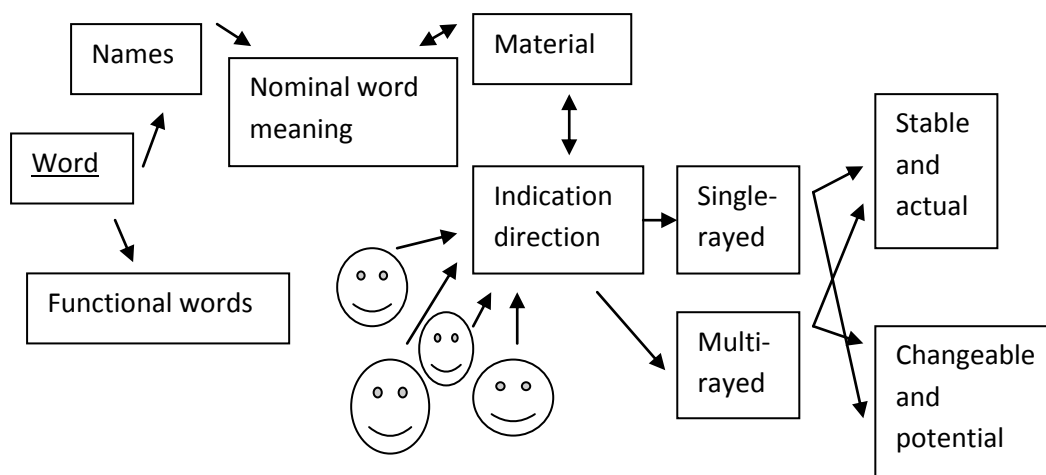
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<sup>68</sup> Ingarden, Roman: O Dziale Literackim, p. 99-105.

<sup>69</sup> With regard to "*nazwa*", names, Ingarden was under influence in his categorization of: Zur Lehre vom Inhalt und Gegenstand der Vorstellung, Eine psychologische Untersuchung, by the Polish philologist Kasimir Twardowski (1866-1938), although Ingarden opposed to Twardowski's neo-positivism.

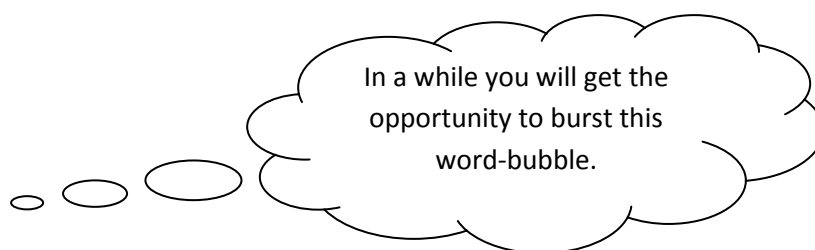
<sup>70</sup> Ingarden, Roman: O Dziale Literackim, p. 105.

In the diagram it becomes clearer:



Word-diagram based on Roman Ingarden's definition of: Word.

The playfulness potential for word negotiations is huge for activities in the second language classroom. On location #27 I will return to the diagram and at last in Act 3, I will demonstrate the usability and bring it into play in performances of what has developed into: Bursting bubbles.



For now, we will leave the second stratum, the stratum of Meaning Units and pay attention to at the third stratum, the stratum of Represented Objects. Of

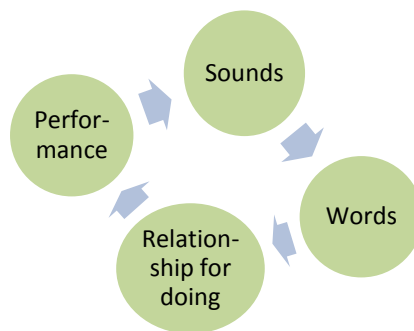
relevance to us from the third stratum in the process of establishing a linguistic groundwork for *doing* interaction is Ingarden's persistent accentuation of the manifold opportunities of relationships and the space for imagination in the moments of state of affairs.<sup>71</sup> Word boundaries are blurred and the relationship between words and the created content in one moment can due to the word blurriness change in the next moment and that leaves space for imagination and different value judgments in context related interaction. Transferred to the procedure in the second language classroom this leaves us with a multiplicity for understandings and knowledge sharing, and an essential powerful interactive appreciation in student related activities.

Polyphony in the fourth stratum, the stratum of Schematized Aspects, is likewise a powerful element.<sup>72</sup> In the fourth stratum, everything from all four strata unites jointly, and with respect to the analysis of the literary work of art, this is the stratum where aesthetics come to life and can be communicated in a polyphonic way. In coordination language learning polyphony is to be understood as the sum of all the choices made along the sentence-making process:

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<sup>71</sup> Ingarden, Roman: *O Dziale Literackim*, p. 281-286.

<sup>72</sup> Ingarden, Roman: *O Dziale Literackim*, p. 350-360.



The sentence-making process

- 1) Sounds are embedded in the body and bodily sluggishness makes us lethargic to new sound productions. However, sounds are also inherent in a non-essential quality and they are flexible.
- 2) Words are open for both negotiations and content constructed in the moment and words point in many directions.
- 3) Relationship and space for *doing* things with word, to interact in performances.
- 4) Performance is where everything meets in polyphony, and choices taken earlier with respect to sounds, words and doing coordinate the relatedness in the word-sharing processes between students.

On location #10 Hamlet was reading: "*Words, words, words*"; he read the words as "words", but he never reached the point where he could put the words together in a relevant context to reflect upon other reading

understandings – to lift the whole context, so to speak, to other abstraction levels – where possibilities open up for letting the polyphony be ingredients of the communication with the written text and his space context at the moment.

Student B on location #11 is located in another situation than Hamlet; student B is mingling between negotiating comprehension of understanding specific words and establishing an understanding of this particular discourse in order to be able to construct currently in this local context. In this process, student B tries to get more information from student A, but before student A can put herself in a position to provide more information, the problem has to become comprehensible to her, and she continues asking for more information. If student A wants the communication to continue and reach the level of polyphonic interaction, new strategies have to be invented on the spot. On the other hand, she can accept a communication with the goal of just getting the message through without getting the proper response she had anticipated. Situations like on location #11 are common in the second language classroom, and they can raise frustrations among the students. Being an adult with lifelong experiences in the world, it is a daily challenge to fight for a respectable way to find the proper words, get your messages through and to do appropriate performances.

The internal processes, the bodily borderline of the skin surface and impulses from the surroundings are one gigantic networking system and just small changes in the total system will result in a different outcome. But body is also brain, and so far the mind has been left out in the gloom; it is time to let the brain shine.

## Location #27

Act 3, Scene 4

### Mind

Earlier, on location #19, the coin metaphor was mentioned i.e. lemma, being meaning and word class on one side of the coin and sound on the other. In the mental lexicon, Jean Aitchinson<sup>73</sup> recognizes that lemmas are systematized within semantic fields and this arrangement is useful in speech planning and production. Sound, on the other hand, is useful for recognition as listeners in an instant can compare sounds that are closely related and in this way flick through a "*matching and guessing operation*"<sup>74</sup> and find the accurate word to the precise context.

But where can we locate lemma and sound in the brain? For the majority of people the two language areas consisting of Broca's and Wernicke's areas are to be found primarily in the left hemisphere just above and around the ear. According to Rita Carter syntax production is taking place around Broca's area and word analysis close to Wernicke's area and the brain being the overall motor that can produce it all.<sup>75</sup> The significance of this double process in the mental lexicon is imperative with regard to how words can be learned, stored and retrieved.

A sound in itself has no meaning; it is simply a linguistic device that is controlled by the speech organs and sounds appreciated by a group of people are constructed sounds for a purpose. For this device to have some kind of linguistic significance it has to be triggered by something external,

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<sup>73</sup> Aitchinson, J: Words in the Mind, p. 223-4.

<sup>74</sup> Aitchinson, J: Words in the Mind, p. 224.

<sup>75</sup> Carter, R: Mapping the Mind, p. 150. The localization of Broca's and Wernicke's areas, respectively, are based on work with people with speech disorders. Different methods have been used: Magnetic Resonance Imaging, Functional Magnetic Resonance Imaging, Positron Emission Topography, Near-Infra-red Spectroscopy, Electroencephalography and Magnetoencephalography, p. 26-7.

associated with a feeling, a visual image, sounds, on object or an abstract the local culture has given some kind of meaning. The combination of the auditory skill to differentiate in the cerebral between familiar sounds, and the capacity to adjust the motor to produce the local sounds leaves us with no exact place to become situated: Language. As a result of this impossibility to define a precise location and utility we are left with a weird symbolic correlation between bodily functions and cultural specific artifacts.

Integrating the two sciences of Ingarden's philosophical definitions of words and the neurological network in the brain for the recognition and production of language, respectively, a useful tool emerges that can be used for the process of learning words. Ingarden's phenomenological philosophical stance and the biologic science of body and brain are intertwined in a remarkable network. In Ingarden's philosophical analysis of the word, material inherent the substance and the quality of the material is created and keeps creating meaning in conjunction with the nominal word meaning. In a linguistic sense the three of them: nominal word meaning, material and indication direction are interdependent in the structural devise of word classes and meaning. But at the same time the indication direction is always dependent upon people's utterances, that is: sound, and in the view of the fact that sounds are non-essential and meaning is constructed in coordination among people the words we create can consist of many meanings, single- or multi-rayed, and in different discourses some meanings seize power and eventually we take them for granted. Accordingly, material is word class and sound and meaning are external aspects that come into action when people utter something. From Sapir we learned that no more than a small group of culturally specific sounds are available to us, they are deeply embedded in our bodies and our entire word production is totally dependent upon that particular group of embedded sounds. In the mental lexicon sound and lemma are divided features with sound on one side of the



coin and lemma on the other and sound is used in the listening phase and lemma for speech planning and production. Added to the localization of language (for most people) in the left hemisphere with the division of labor between Broca's and Wernicke's areas we come up with valuable knowledge in understanding how people construe, store and utilize words.

Language seen in such an elastic perspective has a multiplicity for negotiations possibilities and in a while we will return to its effectiveness as a pedagogical device.

It is time to focus on theory of learning, and motivation will once again be pivotal. Hereafter, the spotlight will be on a relational learning theory and flow as a state of mind will be the last element before the interactive view of language will be jointly in an approach with the relation learning theory.

## **Location #28**

Act 3, Scene 5

### **A fresh stance to theory of learning**

Can motivation be used in a flourishing way?

Traditionally, individual learner differences are often put into a category which includes five general factors that influence learners in second language acquisition.<sup>76</sup> By tradition in the field of second language learning the learner differences have been defined in respect to personality, motivation, cognitive style, aptitude and age. Ellis points out that these categories influence the route the learners of the second language take and eventually have an impact on the rate of learning and finally at the level of success in the

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<sup>76</sup> Ellis, Rod (1991): Understanding Second Language Acquisition, p. 104.

learning. Ellis makes the distinction between personal and general factors. Personal factors contain idiosyncratic features for each learner and general factors include inconsistency for all learners. He further adds that both the personal and the general factors have social, cognitive and affective aspects attached to them, but the social aspect is an external one and the cognitive and affective aspects are internal to the learner. The social constructionist orientation underpins this view of personality. Generally speaking, we think, feel and behave depending on who we spent time with, what we are doing and why we are in that particular context. As we move about from one context to another the words used to describe us will change. Those words are often used as personality words to identify some internal qualities in a person as if these qualities were real existing entities being inside the body of that person. But the words are only referring to the behavior in that moment in that context. All the loving, hating, angriness, boasting etc. do not exist inside the body as some real entities; they only exist as labels in relation to other people. In this study the challenge in the second language classroom is to accumulate all the different opinions in collaborated actions in performance. Mary and Kenneth Gergen define knowledge as a product created in special communities with special relations<sup>77</sup> and Sheila McNamee suggest a process of confronting dialogically<sup>78</sup>, both paramount ingredients for performance in the second language classroom.

The second general factor to have an influence on individual learner differences is motivation. At a more overall traditional level, second language acquisition motivation is often divided into two groups of learners distinguishing between who has an instrumental and who has an integrative motivation. The instrumental motivation is a notion used when the learners wish to obtain functional competencies to function within a specific context;

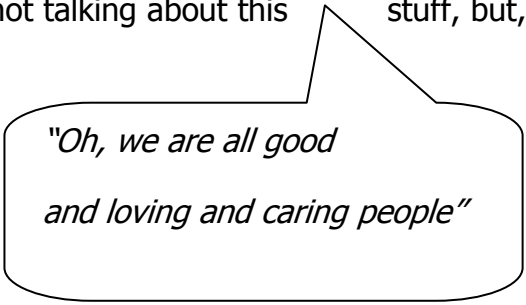
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<sup>77</sup> Gergen, Kenneth and Mary: *Ind I samtalen*, p. 51.

<sup>78</sup> McNamee, Sheila: *Transformative Dialogue*, p. 12.

i.e. a job, to pass an exam, doing the shopping etc. On the other hand the integrative motivation encapsulates the wish to be identified as member of the second language community. In their work for linguistic human rights Tove Skutnabb-Kangas and Robert Phillipson have analyzed international law historically in relation to mother tongue.<sup>79</sup> They lined up international covenants and national constitutions in a continuum. I find their continuum very constructive – also with regard to the discussion about learner motivation and therefore I will bring the continuum, now called: “Continuum of levels of suppression” into play with the intension of a different purpose than was the original.

If a person does not experience the positive feeling of being welcome, it is extremely difficult to find any motivation at all to learn a second language. I am not talking about this stuff, but, as was pointed



*"Oh, we are all good  
and loving and caring people"*

out on location #3, about being appreciated by the hosting country in a genuine way.

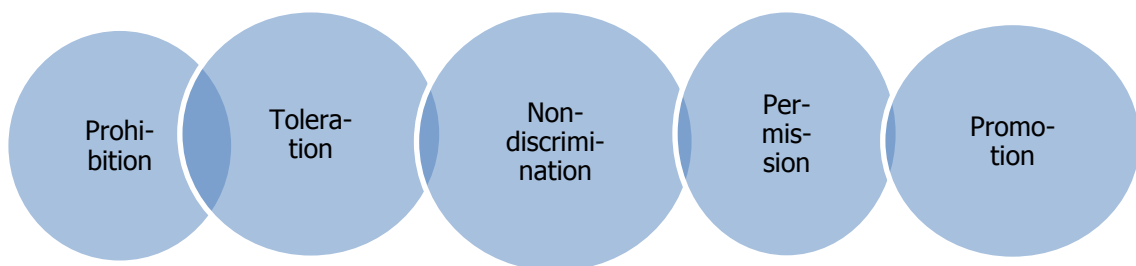
Activities in the second language classroom mirror the hosting society's legislation and integration policy and represent the state's view of human nature. On location #8 the text written by the student group: "Saturated in diffusion" pointed out to the mishmash with the word-game of integration and assimilation and the power relation between Me and You. At the

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<sup>79</sup> Skutnabb-Kangas, Tove and Phillipson, Robert: Linguistic human right, past and present, p. 71-110. In: Linguistic Human Rights, Overcoming Linguistic Discrimination. Editors: Tove Skutnabb Kanngas and Robert Phillipson.

Continuum of levels of suppression, if the conscious aim of a state is to assimilate, *prohibition* is the tool by which to suppress individual choices of religion, clothing and the use of mother tongue(s) in public.

*Toleration* is likewise restraining and keeps people in a stalemate where their whereabouts are accepted if a proper behavior in the public domain is in line of accordance with the political vicissitudes. In *non-discrimination*, the person is not noticed, and *permission* grants some active protection and positive conditions by the state to integrate, but still certain conditions must be fulfilled. The final category; *promotion*, is the only generative mode and contains possibilities for a person to develop idiosyncratic. Language and identity is here to be understood as being contingent; that is, the language we speak is crucial to our identity and the way we define ourselves. *If* we could venture the external factor of promotion, regardless of the state policy, power relation could switch from being a victimized student in the classroom to a performance where relatedness defined the learning.



Continuum of levels of suppression.

The third of the traditionally general factors of learner differences to have a direct influence on the learner's learning is individual cognitive style. A discussion about the advantages and disadvantages of field-dependence

versus field-independence, respectively, has taken place for more than four decades now; without any compelling results in either.<sup>80</sup>

Aptitude is the fourth of the general factors and on location #20 we already considered Stephen Krashen and Tracy D. Terrell's distinction between acquisitions as being language used spontaneously opposed to learning which only relates to knowledge about rules of the language. To measure the effects of the second language learning regular tests are used in the Danish language center institutions, but the relevance for the learner with regard to aptitude is not clear as there is no scientific proof of whether aptitude has any effect on the route of learning the second language.

The last of the traditional general factors is age. Age is childhood, adolescence and adulthood combined with the neurological capacity for understanding and producing language. A child might learn sounds more easily due to the fact that the body has not yet become sluggish and suppress potential sound constructions. Teenagers are very social and generally they network to a great extent which can affect their motivations for learning the second language speedily in order to be included in groups. Adults, however, may have many restraints and are anxious about losing control and not being fully in command over the situations in the classroom. Power control is a very important issue in the performance method I am advocating for; Jim Cummings observes that minority groups that develop confidence in their own identity group are more resistant to mistreatment by a dominant group.<sup>81</sup>

Cultural differences can isolate us; the assumption that people or groups with another language, ethnicity, education, occupation, social group,

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<sup>80</sup> Ellis, Rod (1991): *Understanding Second Language Acquisition*, p. 116.

<sup>81</sup> Cummings, Jim: *The discourse of disinformation: the debate on bilingual education and language rights in the United States*, p. 160. In: *Linguistic Human Rights, Overcoming Linguistic Discrimination*. Editors: Tove Skutnabb-Kangas and Robert Phillipson.

religion etc. may have other values than me, or maybe even have opposite values and goals, makes the Other into an enemy. Subsequently, if empowerment pedagogy was a more integrated strategy in the second language classroom, students' fear of lack of control would never be a hindrance for activities.

## **Location #29**

Act 3, Scene 6

### **An attempt at a Relational theory of learning**

Earlier on location #18 and #19 we paid attention to both the behaviorist habit-learning and the cognitive learning theory. In the former, (foreign) second language learning was to be taught like the mother tongue and the right behaviors in the target language would be achieved via a specific stimulus. In the latter, representations of the world dominated and internal brainy activities were to be stimulated in the learning processes. The coin metaphor image was introduced and on location #27 the abstraction of the mental lexicon was integrated physically as a component of the total body network in the left hemisphere of the brain with the claim that for sound and lemma to be set in motion something external had to trigger them. In this sense words function in social interaction and their values are negotiated, constructed and re-constructed perpetually during performances in relationships.

Obviously the action process of amalgamating the bodily sluggishness in sound production with lemma knowledge in second language learning can be set in motion "in the streets" without ever entering the second language classroom. And some people learn languages quite well in that way. In either way – classroom or in the streets – relationship with other people is

essential. However, my particular focus in this dissertation is on the practices within the second language classroom, and although the interactive view of language and the relational learning theory can be applied to languages by and large and learning in relationships, generally, I will keep to the second language learning pathway.

*"My actions are deeply embedded in my relationships"* and *"To act intelligibly at all is to participate in relationship"*, Kenneth Gergen states.<sup>82</sup> And Dian Hosking writes<sup>83</sup>: *"Relational processes from the 'starting point', these being viewed as the medium within which social realities and learning are socially constructed"*. Therefore, the social reality we construct is coming about by *doing* social engagements, and in the ecology there is a *"constancy in the relationship"* that slowly evolves<sup>84</sup>, Bateson affirms. It all starts with us coming together and as different groups' coordinating in differently ways, diverse values emerge; it is not a portrait of individual internal processes but constructed values on local grounds. It is a state of conscious experience of *"being with"*<sup>85</sup> and allowing the relatedness to speak through us. During our lifetime our relational positions are numerous and we inhabit many voices, positions, opinions from our various relationships; *"we contain multitudes"*<sup>86</sup>, as Sheila McNamee terms it. Words we are using in dialogues and things we are doing in performances do not belong to us, words and performances are immersed in the dependability in the relationships and we likewise integrate the multitudes of words and performances from collaborative actions. In the relational learning process, relation between Self and Other is created in generative joint creativeness that emphasizes mutual leverage in the learning process. The (possible) impediment of not coming from the same community and suddenly find oneself in a position in an unknown location, not sharing

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<sup>82</sup> Gergen, Kenneth (2009): *Relational Being*, p. 39.

<sup>83</sup> Hosking, Dian Marie: *Ecology in mind, mindful practices*, p. 147.

<sup>84</sup> Bateson, Gregory: *Steps to an ecology of mind*, p. 338.

<sup>85</sup> Gergen, Kenneth (1997): *Social Theory in Context: Relational Humanism*, p. 223-4.

<sup>86</sup> McNamee, Sheila: *Transformative Dialogue: Coordinating Conflicting Moralities*, p. 16.

the same learning culture due to political, historical and sociological traditions in ones homeland can be overcome when faith *in* and empowerment *to* are the performances students meet from the language teacher. The loosening up of Self in the internal bodily network and stepping into of the stream of giving and receiving pass through the body skin surface to embrace Other is dependent upon an ecology that actually does make appreciated conditions for new ways of learning. Language is the way we do our lives in relating, and when Self and Other are intertwined more multiplicity ways open up and multiple visions of constructing learning can emerge. We contain many different kinds of knowledge, multitudes and we can dip in and out of them as we please. In that perspective, Self inhabits a variety of self-contained knowledge and when fused with Other the streams of heat and energy between things people together are producing become embedded and generate resources for future actions. The second language classroom is locally grounded and by using artifacts, symbols and gestures local cultural realities are constructed in the classroom *by* the participants. The whole ecology of the space is contributing to a certain form of performance; i.e. a learning performance. The moving away from giving, exchanging and controlling information and instead being in motion in a relational learning ecology where meaning is created in coordination and relation, in the local stream of the moment, is out of control in the sense that nobody has power *over*, and everybody has power *with*.

Lesson learnt for the second language teacher/the researcher/me:

Once relational learning theories have been tried out, it is impossible to go back to old traditional patterns, because everyone has new experiences and new circles, new relational being possibilities are already in the melting pot in front of you; change is a given.



We are approaching the last element to be integrated in the overall approach for making up the Performance Method in second language acquisition; namely: flow.

### **Location #30**

Act 3, scene 7

#### **The power of flow**

Flow as a state of mind in the progress of learning is a powerful instrument and flow energy transformed into useful strategies in the second language classroom is an important tool for students to set up targets and handle their learning improvements.

Flow experience and the feeling of flow has for many years been an investigation object for the Hungarian psychologist Mihaly Csikszentmihalyi (1934 - ) and in the following, I will draw on just a tiny part of his lifelong work.<sup>87</sup>

The experience of flow is a state of mind where the consciousness sharply concentrates on and is filled with the experience; everything is in harmony: feelings, thoughts and intensions flow together effortlessly in a stream of absorption. In the learning process flow-activities are activities that:

- Put the learner in activities where she/he is capable of concentrating on the target
- Give well-defined targets
- Give immediately relevant feedback when required

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<sup>87</sup> The notion: flow, is here taken from Csikszentmihalyi's latest work and used accordingly to Csikszentmihalyi as a state of mind in the learning process. Flow in that content has no resemblance to the use of the word for "Happiness" in his earlier works.

- Take the learner's skills into considerations
- Give the learner possibilities to act
- Challenge the learner only in the flow zone
- Give opportunities to take responsibility

In the course of flow activities learners increase their effort to learn more and will challenge their own performance and do better.<sup>88</sup>

To illustrate the different possibilities of states of minds during the learning process, Csikszentmihalyi's diagram for Flow is illustrated here.

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<sup>88</sup> Csikszentmihalyi, Mihaly: Flow og engagement i hverdagen, p. 43.

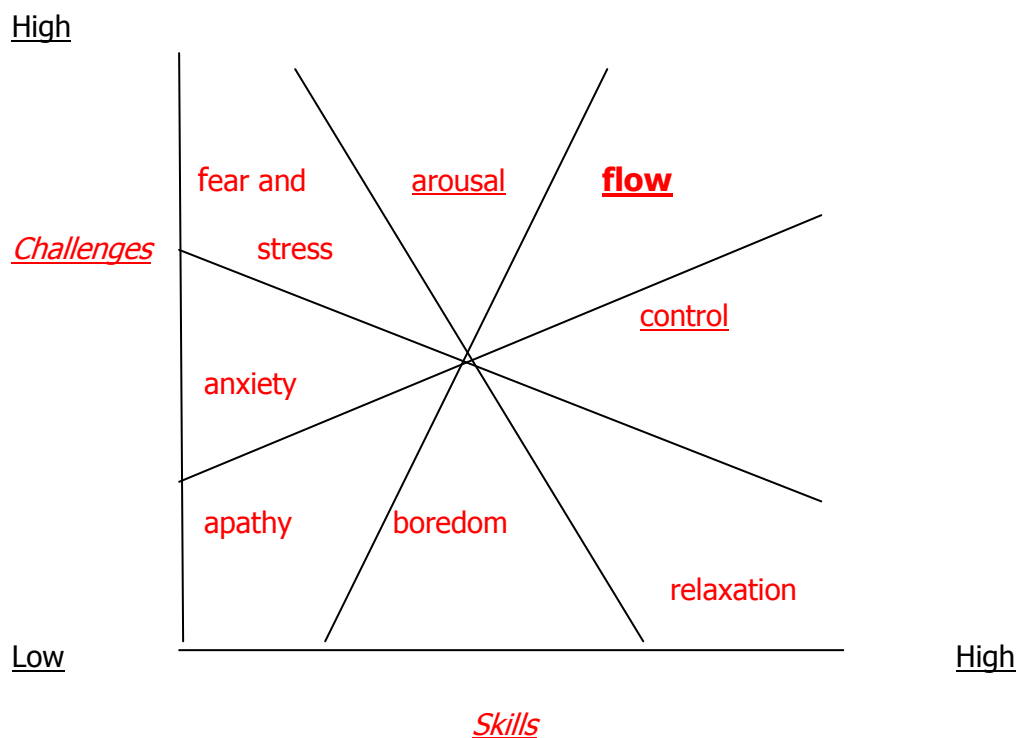


Diagram for flow experience. <sup>89</sup>

The vertical is challenges and the horizontal is skills. Flow is a subjective feeling and to create a flow environment where performance can seize power means to create the right challenges in the right situations. For learning to happen the learners need to inhabit one of the three learning zones of: arousal, control and the most important: the flow zone. If the challenges are too high it can course fear and stress; if the skills are too high it can course relaxation; on the other hand if both the challenges and skills are too low, learners will be apathetic.

The relevance of flow for second language classroom activities is paramount. When our attention is not on Self but we are concentrating on Other we can

<sup>89</sup> Csikszentmihalyi, Mihaly: Flow og engagement i hverdagen, p. 44.

experience the world from more and maybe new perspectives. To dwell in the activities with Other and enjoy the activity for its own sake is to gain control over one's own consciousness. The state of flow is constructed via the interaction with Other and in that precise moment the conversation, the interaction, construe a common authenticity in both Self and Other.

An activity that is done for its own sake, Csikszentmihalyi identifies as an autotelic activity.<sup>90</sup> The significant objective of an autotelic activity is to do and experience the activity in the process of gaining something one feels is important.

### **Location #31**

Act 3, scene 8

### **The approach for the Performance Method**

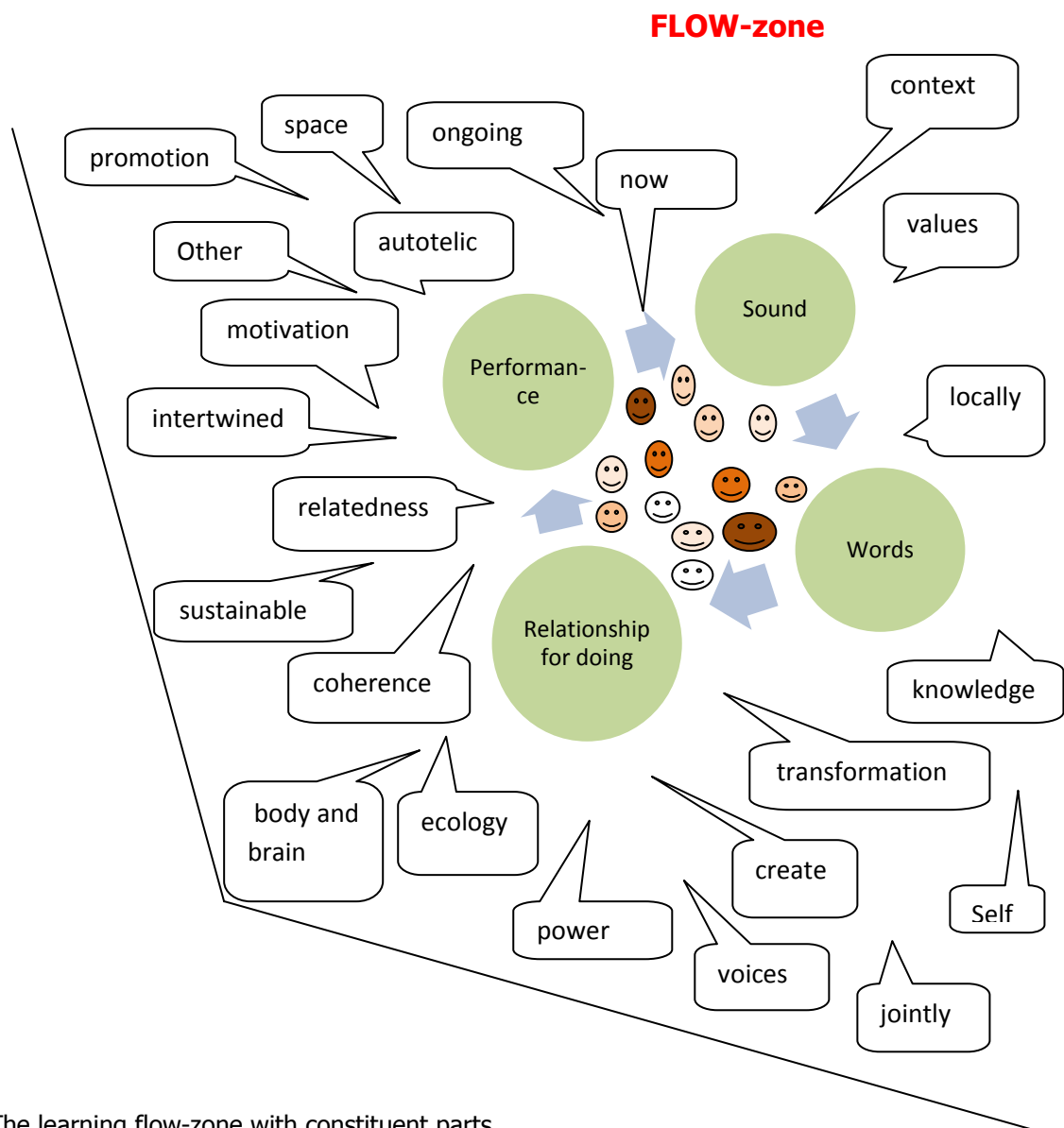
The constituent parts of the interactive view of language and the relational theory of learning establish convergence in a generative approach in second language acquisition. Within this approach it is possible to create coherence, have a confluence orientation and co-ordinate actions by means of interaction. The flow-zone is the vicinity that encapsulates all constituents' parts and makes opportunities for relatedness through co-ordinations by participants in the learning process doing autotelic activities. The multiple voices Self and Other contain are intertwined and joint motivation coerces possibilities to enlarge power *with* in social transformation in the togetherness to create knowledge. Students have here the opportunity to define and dominate their own discourses. The perennial interpretation potential in sound and word enhance possibilities for countless

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<sup>90</sup> Csikszentmihalyi, Mihaly: Flow og engagement i hverdagen, p. 137.  
From Greek: Auto = self, telos =target.

understandings and learners can venture themselves onto the stage knowing that there are immeasurable answers.

The synthesis of the constituent parts is shown below in: The learning flow-zone. The students are centered in the flow-zone surrounded by the sentence-making progress and voices from all over inside the flow-zone execute influence in the performance.



The learning flow-zone with constituent parts.

Above the approach in the performance method was defined. The time has come to direct consideration towards the location of: design.

## **Location #32**

Act 3, scene 9

### **Design**

The design is for Richards and Rogers the syllabus model, types of learning and teaching activities, learning roles, teacher roles and the role of instructional materials. What goes on in the classroom, the techniques, practices, behaviors etc. is the procedure.<sup>91</sup>

Here attention will be paid to teacher and learner roles along with what kind of material is advisable in the performance method.

With regard to teacher roles, a distinction will be made between the regulations on one side of the doorstep and the second language classroom on the other. Concerning the regulations the teacher's foremost obligation is to be familiar with the overall syllabus defined by The Council of Europe and especially for the Danish context, the national syllabus defined by The Ministry of Refugee, Immigration and Integration Affairs. The national syllabus is the guideline for what is to be implemented in the small-scale course outline in the classroom. Not knowing what is expected of the learners at this or that level makes it impossible to plan anything at all and is the easiest way to mess around with peoples' precious time.<sup>92</sup> The next step from knowing the overall syllabus is to communicate the content of what to the learners, no matter what their level of Danish is.

Crossing the doorstep teachers are always expected to position her-/himself to be surprised; i.e. to be prepared in the sense that things happen and

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<sup>91</sup> Richards and Rogers: Approaches and Methods in Language Teaching, p. 28.

<sup>92</sup> Migrants in Denmark have a legitimate period of three years to fulfill the tuition program. Tests have to be passed and depending on nationalities the tests can for some migrants be one of the keys to get a residence permit.

require awareness and space is called for to deal with “the things that happened”. The teacher is an expert – only in the Danish language, the learners bring along their expertise and in the construction processes in the second language classroom emphasis is on power *with*. Therefore the teacher’s performances are appreciative, open-minded, inviting and dynamic. The scenery is whatever the surroundings provide and artifacts teacher and students bring along. Taking the stage means literary to take a step forward and occupy the scenery and be prepared to perform. Performance is *doing* in relatedness in flow in order to create knowledge and learning in a sustainable ecology. The meaningfulness of being in flow must be communicated and discussed and an atmosphere with space for negotiations, evaluations, suggestions, pandemonium, weird and wonderful humor, critique etc. created. The teacher makes the process possible and then withdraws from the stage, but always remembering give space to whatever happens because the power is *with*. Everything that is set in progress must be finished in a proper way and promises made must be fulfilled. From the overall national syllabus content is to some degree defined; that leaves possibilities for negotiations of the exact content and naturally learners have their say to the various issues. In the interaction between teacher and learners, the teacher takes a step back and lets learners occupy the territory; the teacher can be consulted when invited in, but the teacher can never on their own initiative interrupt learners in action on the stage in the performance. The teacher’s most dignified performance is to eliminate her-/himself as much as possible.

Learner’s roles are enormous. Taken as a whole, their task is to be captivated in the streams of the learning flow-zone and remain there as much as possible during the lessons.

The question of the authenticity of the material is a never ending discussion and my stance is clear, whenever there are possibilities to choose real

genuine material, do it! Instruction material composed for this or that level can be helpful especially in the beginning phase of learning the second language, but instruction material can be a pretext for doing nothing. Real language is in real texts, spoken as well as written and must be introduced from day one in measured quantities. However, in the performance method, material produced by the learners is to be included in a full-size scale, both spoken and written. The digital world provides plentiful possibilities and for the spoken competencies mobile phones, recordings on computers and film productions all are integrated elements. Recordings are of course to be distributed on DVD's, so each student gets her or his on DVD. The digital world is also usable for writing competencies and e-mails can be sent around among the parties involved. Lastly, the internet is a useful tool for whatever information the learners need.

At the moment, we are standing at the entrance way at the location for the procedures in the second language classroom. In the procedure, practices and scaffolding have many ramifications and their qualities are their incipency to increment.

### **Location #33**

Act 3, scene 10

### **Procedure**

Opening remarks about: "Where to position myself"

The word "location" in this dissertation is used to indicate and position that what we do in the world is real – but is locally grounded and dependent upon relational connection among participants in the moment. When the moment has passed, everybody departs and congregate on new locations. In particular, locations people coordinate and patterns and rituals emerge as



values and dominate discourses appear, all being parts of defining future coordination.

With respect to this specific location of the second language classroom we are about to enter, my position in the classroom consists of mainly three roles:

- Personally I believe strongly in the power with, the possible and inexplicable ways generative transformation on local ground can emerge from coordination.

*Being a container of a multitude voices, I too am a participant in the social transformation process.*

- My language teacher role; I am competent in the Danish language, but looking through a pair of self reflective glasses, am I then so certain that I know what modern clarity is? Are there other ways of doing it?

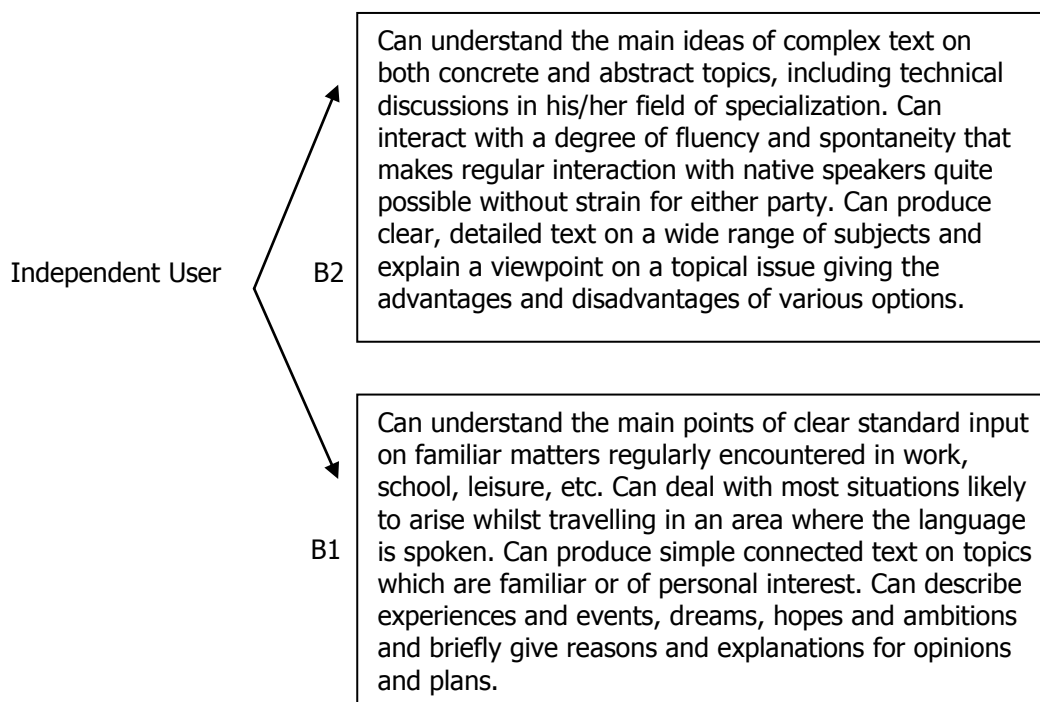
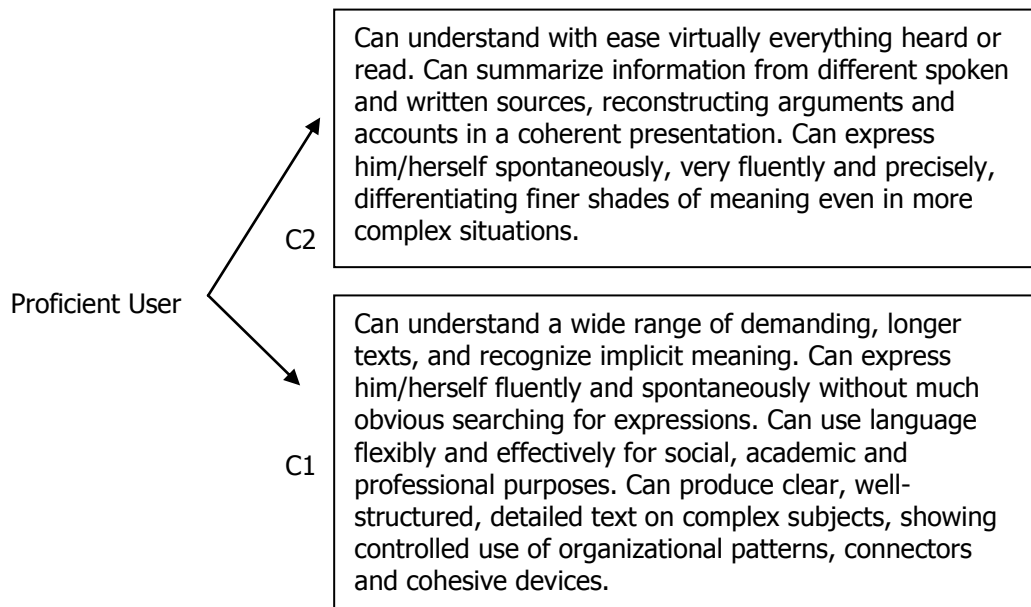
*My position is self-transformative and all participatory voices influence the emergence. I position myself in the domain and feel comfortable with it.*

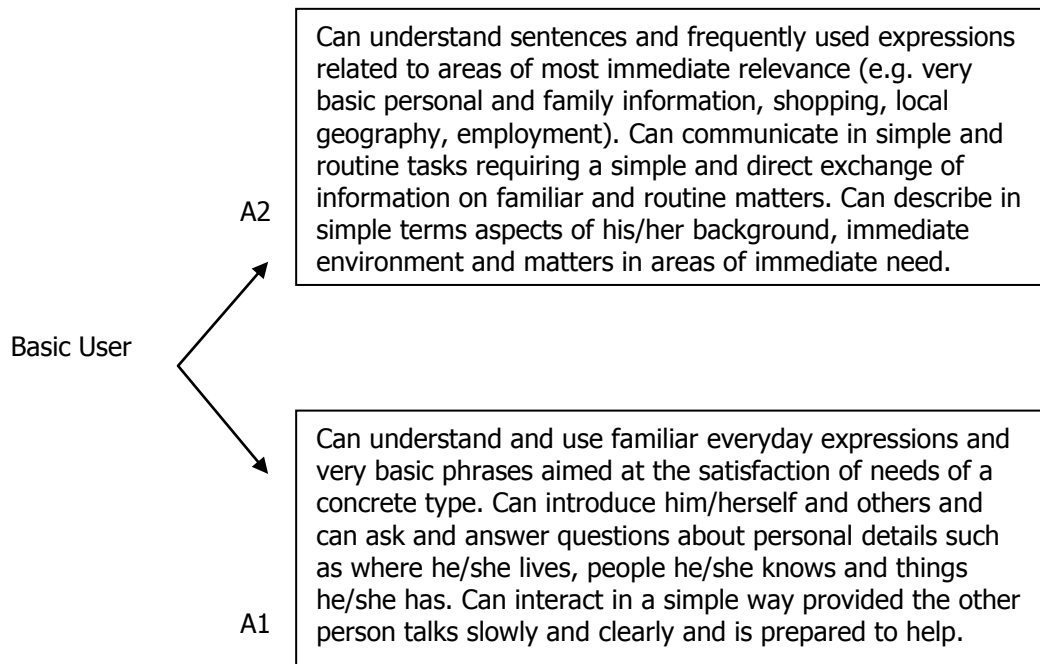
- My researcher role is ambiguous: boundaries are blurred and artificial and as I am holding the researcher role I am the one to pick and choose. The overall aim to do better in the second language classroom is dependent upon motivations students

*My overall plan is open to ramifications; i.e. this is real lifetime, and whatever happens, it is okay to follow the lead and let students evolve in the moment in the locations. Improvisations and adjusting as the process unfolds is appreciated.*

bring along, how the atmosphere transforms and generates a sustainable ecology by ways of how we all do when we come together; that is how coordination is unfolded and how patterns emerge. Changes on local basis are self sustainable and my role in the context is fused between the teacher and researcher roles. Foremost for the students I am *the* language teacher, and I must be attentive to let them know when I take on my researcher hat and always ask permission to use their materials and accept if they want to make alterations.

On location #32 I emphasized the importance of the teacher being familiar to the syllabuses defined by The Council of Europe and by the Danish Ministry of Refugee, Immigration and Integration Affairs. Since my voyage started out different groups of students at different levels of learning Danish have been giving their contributions to the process. As this process in developing a performance method is an on-going process involving key features for participatory action research described on location #25 the emergence in performances have appeared regardless of groups and levels of knowledge in Danish. In the following, different contributions from various groups at various Danish language levels are disclosed and in order for You to be able to differentiate between the different levels and become acquainted with the overall syllabus I am using from the general Common Reference Levels as defined by The Council of Europe:





Common Reference Levels: global scale. <sup>93</sup>

The Common Reference Levels are divided into: basic user, independent user and proficient user. The basic level is subdivided into level A1 and A2, the independent level into B1 and B2 and finally the proficient level is subdivided into level C1 and C2. What the Common Reference Level at first does not disclose is that for the most part, only persons who have encompassed some kind of long educational background from their home countries are capable of fulfilling the level of C2.<sup>94</sup>

<sup>93</sup> Taken from [http://www.coe.int/t/dg4/linguistic/Source/Framework\\_EN.pdf](http://www.coe.int/t/dg4/linguistic/Source/Framework_EN.pdf) p. 24.

Graphic and spelling altered by me.

<sup>94</sup> In Denmark passing tests at B2 or C1 level is one of the requirements that have to be fulfilled by some nationalities in order to be able to apply for a resident permit.

Now being familiar to the Common Reference Level defined by The Council of Europe we cross the doorsteps of the second language classroom and enter into a performance.

My preliminary thoughts about: "motivation" turned out to be rewarding in the sense that new practices among the students emerged. Stories were unwrapped, commented upon, re-written, told again and finally handed over to me. A whole new landscape had emerged and everywhere the students' footprints were crisscrossing the scenery, and a lot of new words had been brought into play and some of them learned. A scene was facilitated and by voluntarism students had taken responsibility and established an ongoing process. Everybody remained and an ongoing stability in the group was constructed.

So naturally my inquiry was:

*"Can we evaluate this little process?"*

Responses were:

*"Okay, orally and spontaneously."*

The decision was made that everybody just would take their turn and say whatever came to their mind in whatever language they wanted and I could take notes.

Nine students:

- In the beginning it was nice, because I was in focus. My story was important, but when I started to listen to other stories I felt I was in the middle of something great with other people. I've not had that feeling for a long time.
- I was scared to death, didn't want to say anything and was afraid my Danish was awful. I wanted to press myself to do better, take chances. And when I did, nobody laughed. You (directed to me) were there only when I needed you, you didn't interfere; it made me dare more.
- I thought it would give me a chance to speak more in Danish, I do not know any Danish people. I have spoken more Danish during our meetings than I have done for the last six month.
- I volunteered out of curiosity; I had no idea that I was going to work that hard (laughter from everybody). I learned so many words, used so many strategies I didn't know I have and I've met some great people.
- I've decided to learn Danish now, before I didn't care, because I'm just going home, but now I'll make an effort. When you have somebody to talk to, the world looks different.
- In the beginning I was nervous, didn't know what was expected of me; then it turned out that nothing was expected from me, I could give what I wanted. To be able to talk about what to do next, try to understand words in new contexts and give the performance was a whole new experience for me. Maybe I'll be a better man in that way (laughter from everyone).
- Thanks to you all I've proven to myself that I'm worth something, I've decided to drop the crap about finding a husband and I'm going to join Women's Lib here. One word: Confidence, so thank you all.
- I thought I was a reluctant person, but I found out I'm not. The process of talking, deciding, write at home and talk again made me see another side of myself, just like you, when you say you are worth something. So am I and I'm going to fight for it. All the talking here did me well.
- I've never thought about what my motivations were I only wanted a better life. After all our talking I know now that wanting a better life is a motivation, and I need to work for that.

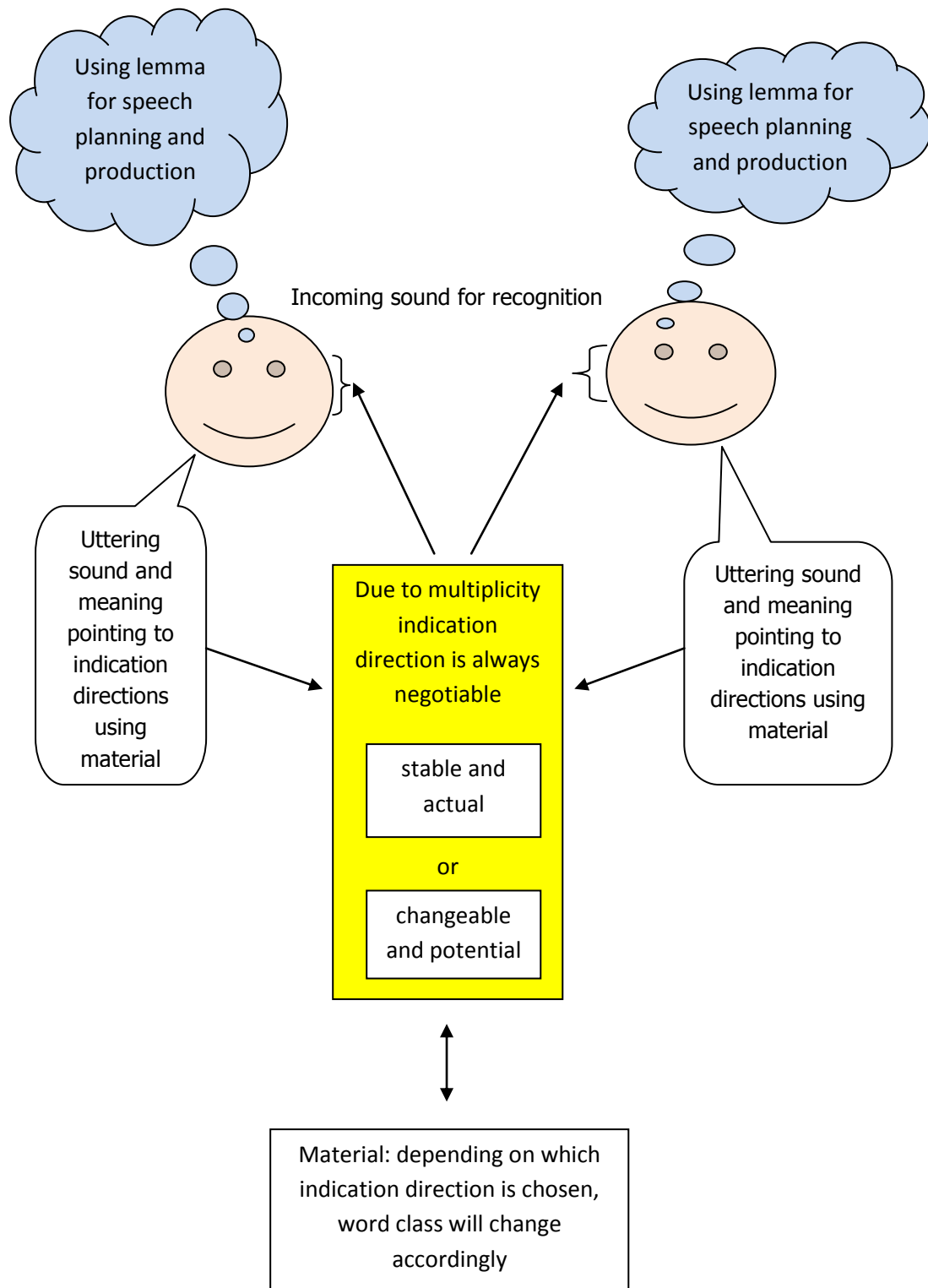
The nine statements specify that in the process of setting the stage the students shared a common full presence and this was amplifying for the relational process. The boundary between Self and Other evaporated and new ways of being present performed new connections and relations. Despite anxiety, the moment was enjoyed, framed, reframed and the reframing was reframed perpetually. Experiencing that for multiple stories to be told one needs allies to co-ordinate with was generative and for the whole ecology of the space to contribute to a certain form of performance co-ordination developed interminably.

Next step: to implement my newly acquired knowledge in the second language classroom.

Foremost I needed to get the sentence-making progress in the flow-zone started and to establish an overall scaffold for "words". A theoretical fusion between the processes in the mental lexicon with sound for recognition and lemma for planning and producing speech with Ingarden's notional for words, functional as well as names, which was both substantial and utilizable, was first step. Pivotal in the fusion were the possibilities for the dissolution of lemma and of uniting the overall networking system consisting of sound, word class and meaning anew in the word negotiating process. Furthermore, to be able to integrate different understandings, that is, different contexts and discourses, metaphorical expressions, figures of speech, idioms' etc, the possibilities for multiplicity with regard to stable and actual and the changeable and potential in the indication direction were essential to the whole theoretical basic of focusing on words.

Therefore, two frameworks were required, a theoretical and a practical framework. The theoretical is to entail very specifically the fusion and the practical framework to be implemented as the pedagogical tool in the classrooms.

Below the fusion in a: Word-learning diagram.



Word-learning diagram. Theoretical figure for: Bursting bubbles.



In the word-learning diagram it is shown how sound and meaning are uttered by using the flexibility of the indication direction and multiplicities of understandings can unfold due to both the understanding of the words used by the speaker and what the interlocutor actually do hear. Different understandings can require different word classes and these can change depending on the indication direction. For the interlocutor sound is used to make qualified presumptions in matching and guessing about the content, and to give a competence answer the interlocutor plan and produce speech by way of lemma.

“Bursting word-bubbles” is the pedagogical framework; in a bursting word-bubble it is possible to include every parameter from the word-learning chart. When I am the one in charge of the word-bubble I use the colors green, blue and red consequently as a guideline to orientate by.

### Location #34

Act 3, scene 11

### Bursting word-bubbles

A bursting word-bubble:

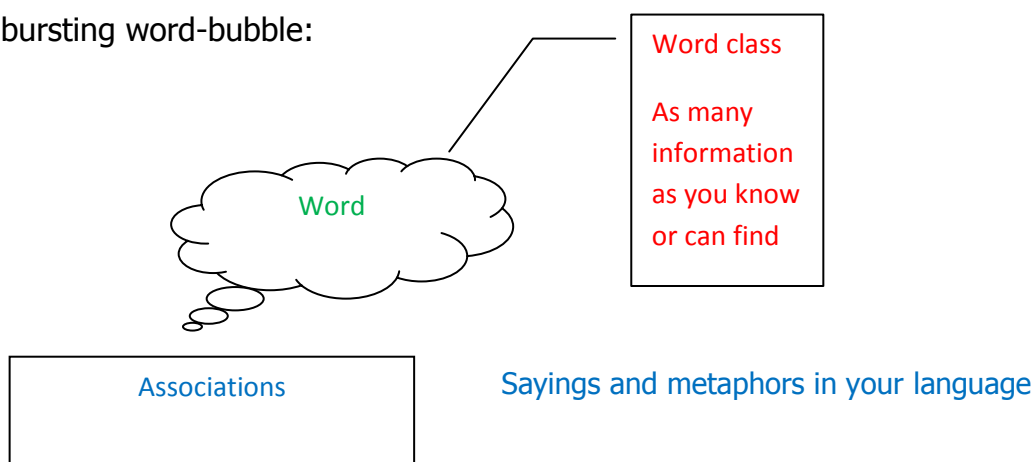


Diagram for: Bursting word-bubbles

The whole idea behind this diagram is to make the word-bubble burst in a huge amount of diverse negotiated meanings during varieties of activities. Due to the multiplicity indication directions a word "meaning" is negotiable and appear as stable and actual or changeable and potential, depending on context and dialogue. The huge creativeness in word meaning possibilities must be emphasized and to point out that shared meaning not is the intention; that shared meaning does not matter: the overall aim is to facilitate possibilities for having one's voice heard and listen to others, to move and act in relations and do responses, that is: to participate in and do performance in a second language learning environment.

The rough route:

- The word one wishes to unfold is written in the bubble without any particularities that can indicate the word class, i.e. *to* sleep or *a* beer, simply: "sleep" or "beer".
- Next step is associations, this is done in pairs and at this point students chatter a lot: "Talking to a colleague" time. Here students bring about as many associations as possible, and there are no wrong associations, nobody can claim to hold the only true association and nothing is debated. In contrast laughter and positive surprise is welcome. An association already said cannot be repeated and it is possible to pass. This phase covers all multiplicities in the indication direction and depending on which indication direction is chosen, word class can change. If a verb is chosen to be written in the word-bubble, in the association phase words that probably do not belong to the verb class will be associated, and word classes change.
- After associating, word class for the bubble-word has to be defined and for the first time a dictionary can come into use. At this point students have to find out whether or not the bubble-word has

deviation potentialities for other word classes. Here a possibility to play with the notions of functional and names open up. Functional words have a purpose in a sentence and often they belong only to a few word classes, i.e.: conjunctions and preposition.

- When word classes possibilities are settled it is time to reflect upon idioms, sayings, metaphors etc. in one's mother tongue.

Obviously the rough route has to be set in motion in the sentence-making process in the flow-zone where students create coherence and coordination in relatedness in an autotelic activity.

Varieties of possibilities are available to juggle with along the rough route; the rough route per se is nothing more than the guideline covering the interactive view of language coalesced with the relational view of learning; for it to become performance depends on activities and space must be granted so students get the opportunity to use the recourses' already available in another way; a space for multiple voices to congregate. In leaving Method Port, act 2, scene 25 the possibilities for an eclectic selection in design in regards to teacher and student roles from the nine warehouses were pointed out. If activities for instance like drilling or learning something by heart seems a good idea, it still lays in the hands of the students to come up with such a decision. Most students are already familiar to such pedagogical devices from their childhood school education and the second language teacher should only provide such material if it is required for.

Local changes have an impact on people's lives, and small local studies comprise more immediate actions and small local changes are more sustainable and durable. Below "Storyvillage" will open its town gates and

invite You inside to experience descriptions from different groups exertion with word-bubbles and examinations of relevance will be offered along the way. Regarding the word-bubble examples I have chosen to display on location #35 Storyvillage part I; they are remarkable in the way that they are: common. They are not outstanding, but represent very well the everyday activities with bursting word-bubbles in the classrooms. But what about the efficiency by using bursting word-bubbles in the second language classroom, do students actually make progress in their language learning and are word-bubbles a motivation factor? The best people to answer these questions are the students, and on location #37 Storyvillage, part II, 5 students will do bursting of the word-bubble and on location #38 Storyvillage, part III, 11 students will give their example of a questionnaire to evaluate these issues from. Lastly, before leaving Act 3 the DVD will be brought to the stage on location #39.

Up till now I have been using the words "learner" and "student"; "learner" to refer to theoretical issues and "student" to refer to all activities in the classroom. A third notion will now be introduced; while in the classroom depending on the situation and the ongoing performances I either propose a student to work with another student by using her/his first name: *"It seems like X is available, You can ask her/him"*, or use the notion: colleague and simply say: *"Well, find a colleague to talk to"*, and students will look around to see who is available at the moment. The notion: colleague<sup>95</sup> indicates partnership and equality and takes the unease feeling away when students approach each other.

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<sup>95</sup> Latin: collēga = partner

## Location #35

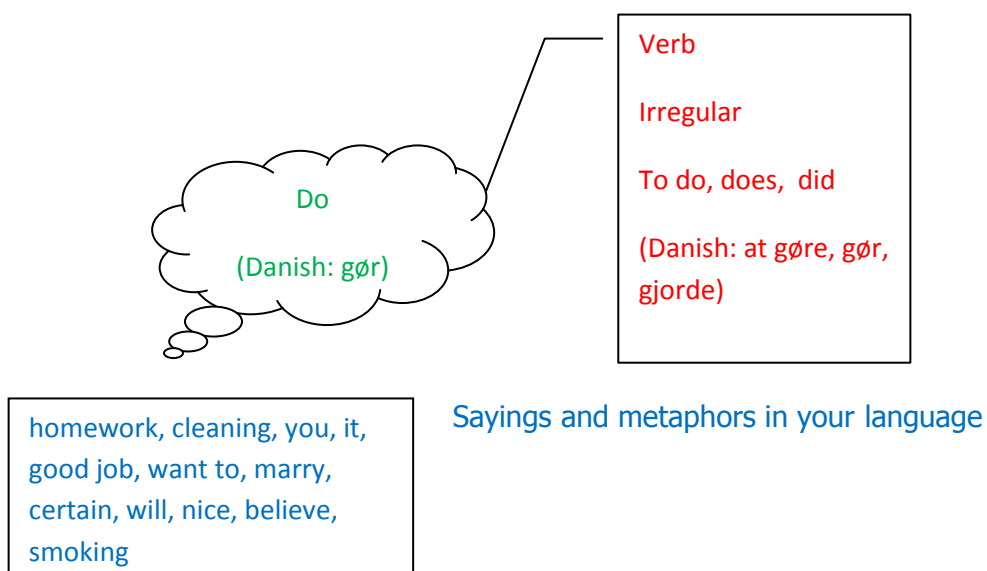
Act 3, Scene 12

### Storyvillage, part I

At this location local bursting of word-bubbles delivered by six different groups will be the issue. The groups vary from being beginners to students who have attended classes for more than two years. As will be revealed only a few weeks of Danish lessons are not a hindrance for bursting word-bubbles.

The notions of levels refer to the general Common Reference Levels defined by The Council of Europe.

1. Performance group: Level A1. Only a few weeks of Danish lessons.



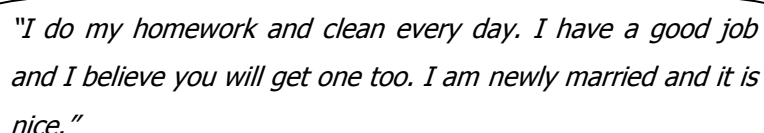
### Description:

I write the word-bubble and the students' talk two and two for a few minutes. Each pair then says a word, and being the secretary I write their words on a big white poster. From the dictionary we get the word class. Everybody stands up and we go out in the hall and I put the poster on the wall so everybody can see the words. Next performance is to talk to at least three colleagues and practice the words in different dialogues. This is a time consuming process and I very often miscalculate how much creativity students put into coordination in this part. I correct pronunciations and function as a dictionary *only* if I am invited in, but I write observations down. Back in the class I write observations on the whiteboard and commonly we talk about them. Normally a student knows if an observation is referring to her/him, but everybody gets the opportunity to focus on that particular observation and solve it jointly. When focus is on pronunciation, it is extremely important to work with sounds close to the students own sound system in order for them to awake the bodily sluggishness and make use of already existent sounds. Time to do writing with the words in pairs or individually, and in this particular performance the agreement was three to five sentences with the use of 3 to 6, what for the individual student was new words. In order to work with coherence in writings, a story is often told. I always encourage students to ask for help from their colleagues, if they do not succeed, then a dictionary is consulted and finally me. Every answer I give is written on the whiteboard. All students write on every second line, space between their writings is needed for suggestions and corrections. When the writing is done checking time with a colleague is next performance. Together they will read and comment upon the texts; one student will read hers/his text aloud, the colleague will listen, help with vocabulary, spelling, syntax, discuss and when one is done, they change. When the process is done, the text will be rewritten either by hand or on a

computer, still on every second line, and lastly handled over to me. Now the student read the text aloud to me, I comment and if the student cannot understand what my point is, we invite the colleague from earlier to join us to settle the problem. In the class we make an agreement about how many mistakes are tolerable, and if this limit is exceeded the text will be rewritten again.

An example of a text from the do-bursting bubble and please remember that Han only had attended Danish lessons for a few weeks:

Han:



*"I do my homework and clean every day. I have a good job and I believe you will get one too. I am newly married and it is nice."*

The total performance with the do-bubble took 26 minutes.

The significance of the total performance was the sum of many small local performances; in pairs, in the whole group, doing walking – talking performances up and down the hall, writing, reading and checking, rewriting and rereading.

### Reflection:

The Self Other boundaries get blurred when one is turning one's face and attention to a colleague, Self and Other fuse in an intense moment coming up with personal associations, identity is created in relation to Other and the element of surprise in verbalizing associations is immense. Sharing personal

associations done in pairs within the group positions everybody as an integral part of the group and nobody as a knower. On the contrary the group create themselves in relation to one another in recognition and commonalities emerge:

- Look at the colleague who is speaking
- Never interrupt when a colleague speaks
- Likewise colleagues listen to you without interruption
- Questions are asked for understanding not checking knowledge
- Everyone has the right to pass
- Speak for yourself/your group, not others nor other groups

Breaking up the sitting-around-a-table-convenience in the walking-and-finding-a-colleague-to-talk-to performance draws on the advantages of immediacy and constructs the actionable now. Bringing words around and experience how meaning change in different contexts is a risk-factor of relocating and finding new settings. Taking steps forward and actually putting oneself on that stage in order to do performance is an autotelic activity; you care and involve yourself in the performance even though you do not know or care about the outcome. Adult experiences in maneuvering help the students to reframe words and sentences in every new inquiry and generate voices of alternatives. Anxiety regarding pronunciation of unfamiliar sounds are alleviated by open-mindedness of Other and facilitate that wrong pronunciation will not be a hindrance in the ongoing dialogue.

The writing down of performances is a time for reflection and leaves space to create "Your story". Sharing a personal written story with a colleague can be tense, but when focusing on the learning process the relational connection

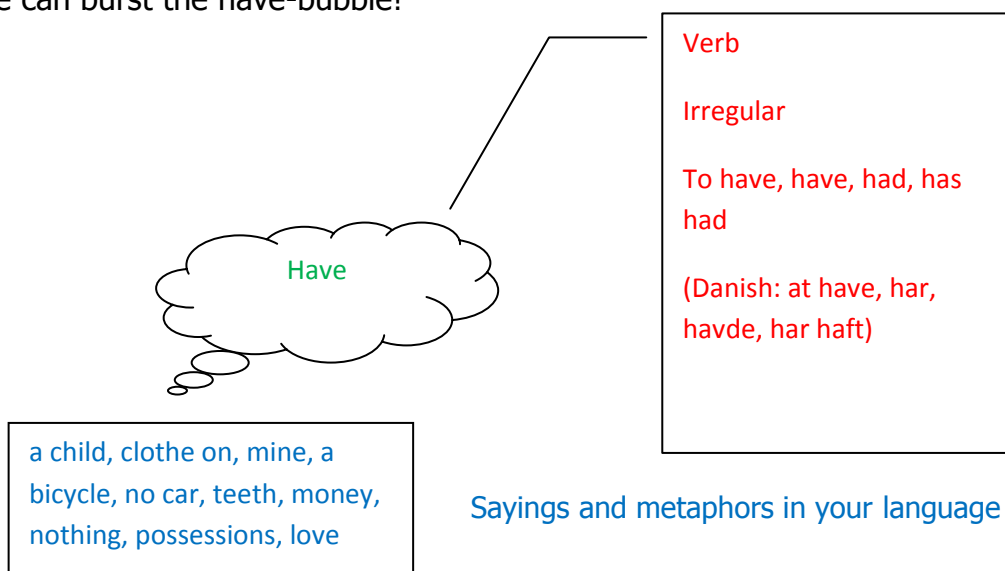


triggers coherence by using the language of Other in local context production and understanding.

To summarize: the classroom is split in atoms and the invisible boundaries separating the world outside from the classroom are torn down as outside space likewise is being occupied; pairs of students move around and occupy various spaces, students split up and amalgamate with new interlocutors, and some have taken a seat alone to do writing.

*Somewhere in this well organized disorder a second language teacher has faded away.*

After bursting the do-bubble, one student asked if it was possible to burst the have-bubble. *Minimis momentis maximae inclinationis temporum fiunt*, that is, the biggest changes come from the smallest reasons: "Well, of course we can burst the have-bubble!"

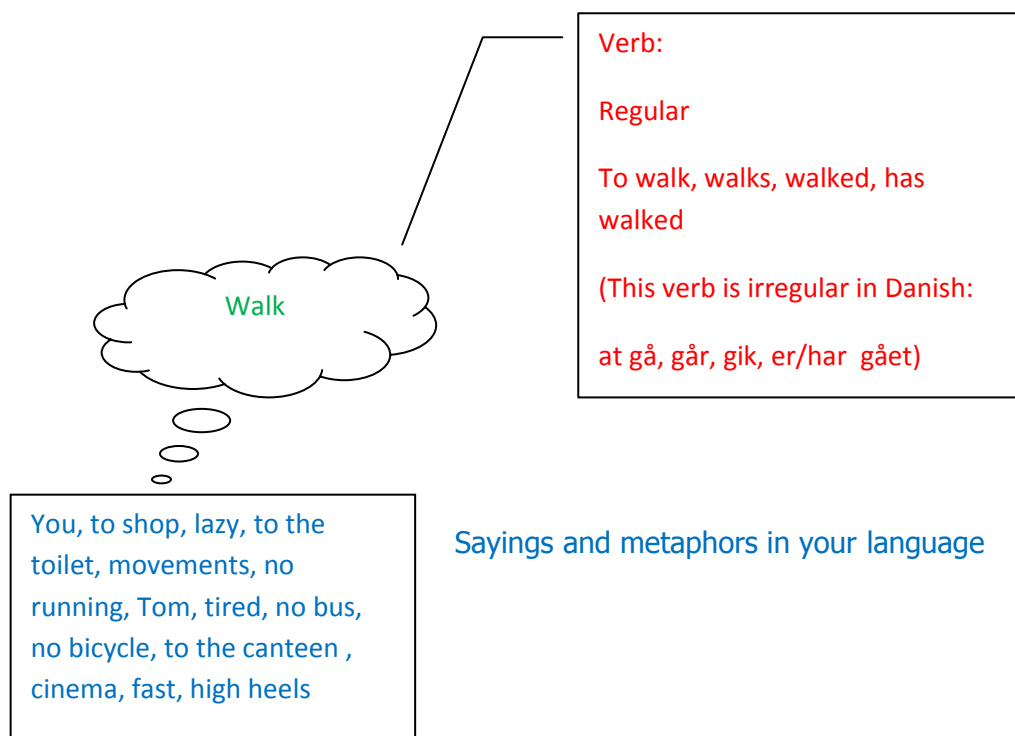


The bursting of the have-bubble took 14 minutes; we stopped at the writing performance and I received the texts the following day.

Bursting word-bubbles can be performed in countless ways and they can be well planned in connection to for instance reading a text or they can be spontaneous and snatch the moment. Pivotal are the possibilities for curiosity and coherence dialogues about the creation of word negotiations, and the ongoing process of coordination in performances.

## 2. Performance group: Level A1. 2 months of Danish lesson.

For awhile in this group, the focus had been on: the past tense for regular and irregular verbs.



### Description:

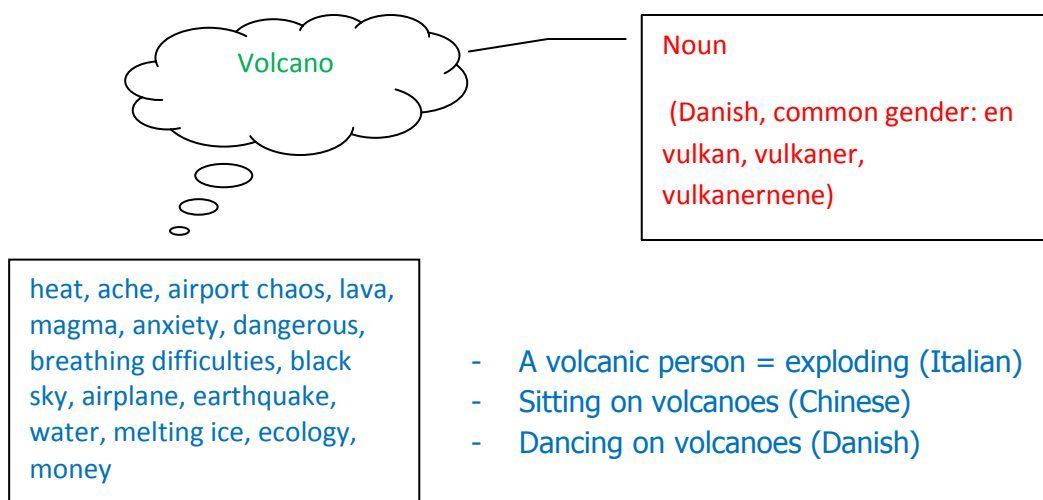
Students were working in pairs; a decision making process to choose 3 personal irregular verbs they in pairs wanted to learn to use in the past tense. From their associations two students decided to perform a play; to each association they had come up with, they wrote a little story. In the performance they occupied the stage and as one was reading a story aloud, the other was acting the story.

Others made posters to put on the walls and the students walked around visiting each other's posters and orally the groups explained why the words meant something for them and how they perceived the word meanings.

The total performance with the walk-bubble took 45 minutes.

### 3. Performance group: Level B1. 12 to 16 months of Danish lessons.

The eruption from the Icelandic volcano Eyjafjallajökull disturbed holidays for some of the students and naturally the power of Mother Nature became an issue.



### Description:

Different performances occurred: one pair wrote a small prose text pretending they were living next to the volcano; one pair prepared a poster covering encyclopedic facts about Eyjafjallajökull; another pair made a poster including general facts about the Icelandic nature; an economy pair and a tourism pair. All 5 groups included most of the words from the associations list. The internet came in handy during these lessons.

*Somewhere in this well organized disorder a second language teacher has evaporated.*

Including doing the performances on stage 90 minutes were used.

#### 4. Performance group: Level A2. 4 months of Danish lessons.

### Description:

One student is eating liquorice, another student says:

Yuk!

Spontaneously we burst the liquorice-bubble:

Liquorice

Noun

(Danish, common gender: en lakrids, lakridser, lakridserne.)

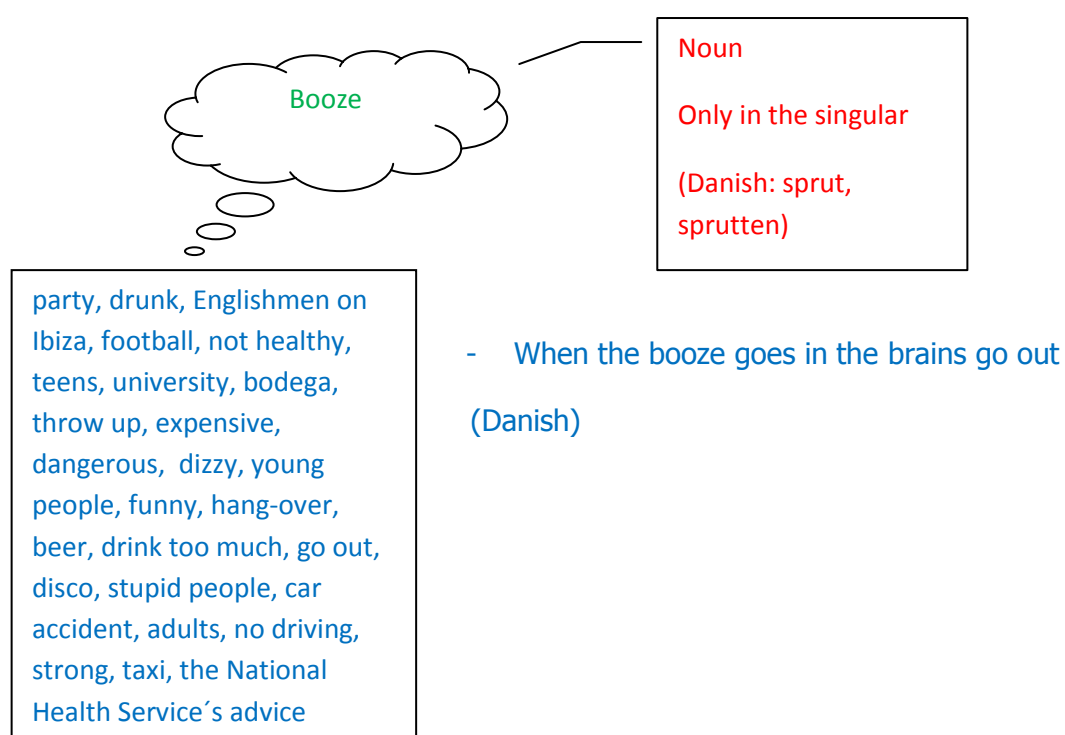
smell, bad, salt, sweet,  
incredible, strong, colors, real,  
yukky, lovely, black, candy,  
strange taste, Denmark,  
cinema, eat, toothbrush

Sayings and metaphors in your language

- Liquorice between your toes (Danish)

Including performances with three different colleagues in the hall, bursting the liquorice-bubble took 15 minutes.

5. Performance group Level B1. 12 months of Danish lessons.



Description:

Doing the bursting of the booze-bubble a variety of activities was implemented. Besides talking to different colleagues, a mixture of texts from health magazines, newspapers and the internet were read, and whenever a need arose for bursting word-bubbles, students did the performances by themselves.

*Again, somewhere in this disorder a second language teacher has faded away.*

The total performance of the booze-bubble took six lessons.

### Reflection:

By using a simple pedagogical device such as a bursting bubble to open up possibilities to construct stories in the word learning progress turned out to be a longstanding process crisscrossing classrooms to create realities locally among the students. Students' performances came to life and took in air by means of co-constructed narratives. The scenery of whatever locality we occupied was exploited as a stage to enter and performances were carried out. Students created a relational second language learning process and somewhere in that disorder my teacher performances evaporated and often not even my soft voice pronouncing:



Break time

was noticed.

Dian Marie Hosking & Sheila McNamee summarize from the relational constructionist perspective the narrative approaches to inquiry to be:

- Story construction as a process of *creating* reality in which self/story teller is clearly *part* of the story.
- Narratives are co-constructions – not individual subjective realities.
- Narratives are situated – they are con-textualised in relation to multiple local-cultural-historical acts/texts.

- Inquiry may articulate multiple narratives and relations.
- Change-work works with multiple realities and power relations e.g., to facilitate ways of relating that are open to possibilities.<sup>96</sup>

Applied to the work with bursting word-bubbles in second language classroom students create their own reality in which they all are part. The co-construction of many stories is being multiplying through word associations, meaning sharing of words, sentence making and the sharing of written texts. Changes that come about in the way students motivate each other and work with bursting the word-bubbles are on local scale incorporated differently depending on whoever is present. The narratives are co-constructed locally in a particular moment and from a relational constructionist perspective the multiple realities students create are the change-work which keeps the motivation wheel spinning and facilitates possibilities – also outside the classrooms limitations.

Only at the very end the teacher is invited in to “verify” that grammatical coherence and correct semantics are present in the texts and that they live up to the standards agreed upon by The Council of Europe.

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<sup>96</sup> McNamee, Sheila (2010): Social Constructionist Inquiry, Taos/Tilburg Ph.D. Workshop, Calgary, May 12-15, 2010.

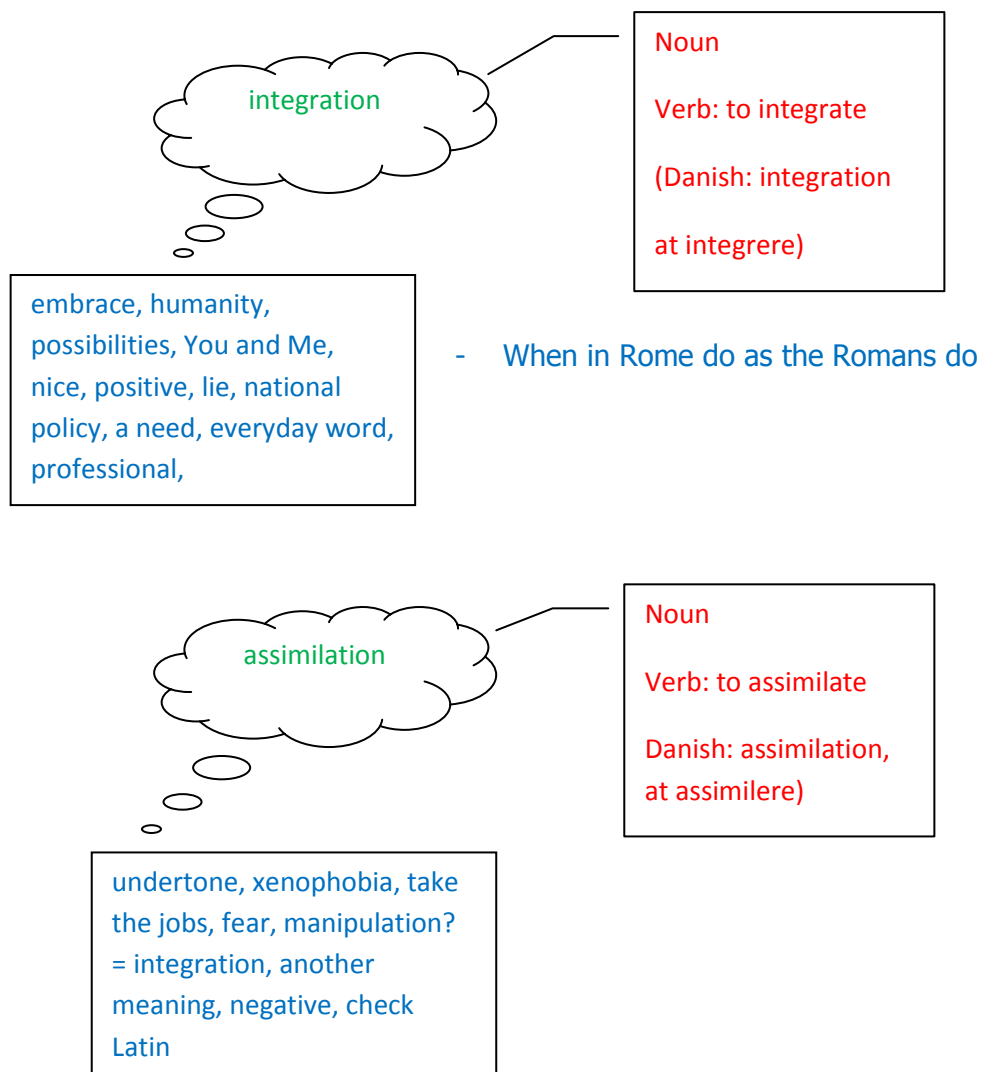
6. Performance group Level B1. 24 months of Danish lessons.

Before ending the location of bursting word-bubbles, two more word-bubbles need to be burst; namely the word-bubbles for "integration" and "assimilation". On location #8 the text written by the group "Saturated in diffusion" was exposed. Before you re-read location #8, please read the story below behind bursting the integration- and assimilation-bubbles.

Description:

Playfulness with words also requires attention to the power we give to certain words, the values we believe those words to inhabit and the consequences such beliefs have in a society. Words are manipulation factors; a society is regulated according to the ongoing discourses and rhetoric can end up in a dichotomy scale with the extreme "good" at one end, and the extreme "bad" on the other. A group of 4 students decided they would analyze the "integration" and "assimilation" words. The group started out by finding texts on the internet, including political party programmes and from newspapers. It was a long finding-and-reading phase and only afterwards did the group burst the integration- and assimilation word-bubbles.





Afterwards the text on location #8 was written.

The total time for this Performance was 12 lessons.

### Reflection:

Bursting word-bubbles is a powerful example of creativity. Meaning negotiations integrate knowledge about the world students carry with them and gives everyone a platform to speak from. The relational learning process

in an ecology that provides motivation as an appreciating component is paramount – and is sustainable – also in the second language where the feeling of having a shortage of words is a genuine feeling.

The above eight examples of bursting word-bubbles have been discussed. Via the eight word-bubbles I hope You now have an idea about how powerful a tool a bursting word-bubble can be in the relational process of creating narratives. In my everyday classrooms bursting word-bubbles have become an integrated part for the students of performing sustainable changes among themselves, and learning the language is now the tool, not an evanescent goal.

The powerfulness of bursting word-bubbles will be summed up in the Sortie.

### **Location #36**

Act 3, Scene 13

#### **“I don’t know any Danes!”**

The preliminary monologues on location #4 about motivation revealed loneliness and a requisite to congregate with Danes. The oral evaluation on location #33 displayed a group of students who somehow had grown stronger and loneliness and friendship with Danes were no longer the prime issue. Not to underestimate loneliness and need for friendship, but the students focus had shifted. Instead of feeling neglected, the students had taken power *with* and worked with other students to achieve a jointly valued end; that is, to coordinate and create local changes in the ongoing process on that particular location and to make friendships here and now. Mary and Kenneth Gergen emphasize the human potentials for doing changes in

changing discourses and values in order for the cultural life to change<sup>97</sup> and the necessity of challenging the usefulness of a paradigm constructed within a community outside the community with the intention of moving borders<sup>98</sup>. An important question to be asked is: *How can the Performance Method be useful outside the second language classroom and does it boost a generative transformation for the student when the student enters on unfamiliar stages?*

I have no idea where the myth comes from that a student of Danish as a second language absolutely need Danish friends to escape for example, from loneliness, when in fact; it is possible to become friends with one's classmates! Maybe we, society, language center, teachers, social workers etc. communicate to students that mingling with Danes and getting Danish friends are the paramount features for learning the language, while in reality, students want social interaction regardless of language knowledge. From the preliminary monologues on location #4, it seems that not knowing any Danes had had a negative impact for motivation for learning a second language, but at the oral evaluation on location #33 that subject matter had been overcome; why was that so?

#### Performance group B1. 12 to 16 months of Danish lessons.

Maybe the challenge is not whether one's friends have this or that nationality, but rather a question about doing interactions with interlocutors generally! I asked a group if we could do a little experiment in order to try to

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<sup>97</sup> Gergen, Kenneth and Mary: Ind I samtalen, p. 61-62.

<sup>98</sup> Gergen, Kenneth and Mary: Ind I samtalen, p. 52.

establish how many times during the day each of them used Danish in order to discuss afterwards if the picture we would get from the experiment was more or less correct to them and what consequences it might have for their learning of Danish as a second language and for their possibilities to interact in the society generally.

Experiment: 3 times a day for a period of 3 days the students would receive a SMS-text from me with 3 to 4 questions to answer.

Below my question-text-bubbles are in green and students answer in white:

(An \*asterisk means that the student answered in English)

Wednesday the 14<sup>th</sup> of April 2010.

At 1.00 pm.

Two Danes, prices of apartments and work, it went well and we drank coffee and talked. Ali

\*Just a few sentences from time to time with my colleges. It is fine☺ Biyun

Dear Everyone. I've 3 questions and you will answer within 15 minutes. 1. How many Danes have you talked to the last hour? 2. Which subjects did you talk about? 3. Did the dialogues go bad, okay or super? CU a-m

Nobody but wrote 3 e-mails. About a bank loan, to the lawyer and a friend. I think it was okay but with some mistakes. Jen

\*I am at the zoo and a guide is now speaking Danish explaining about the monkeys. I am trying to understand but asking my friend in English to know if I got what he is saying. Hila

Talked to 5 Danes and we talked about contemporary history. It was super. Jessa

30 min at my work about how we can use less time to clean the rooms. It went supersuper. Leito

Talked to the doctor via cell phone wanted to make an appointment. Said "early" should have said "before". The rest was okay. Monika

No Danes, but Englishmen and one Frenchman, technical language. Tony.

Two Danes, the last hour, about our workplace, it was really super. Onur

1 person, when and where to meet after 3.00pm. It went super to speak Danish. Stacia

A co-worker. About a project. I cannot understand everything he says, so not too bad. Song

Wednesday the 14<sup>th</sup> of April 2010.

At 3.00 pm.

Dear Everyone. I've 3 questions and you will answer within 15 minutes. 1. How many Danes have you talked to the last hour? 2. Which subjects did you talk about? 3. Did the dialogues go bad, okay or super? CU a-m

At work, talked about the reservations for tonight and made some joking. Work is not busy and a bit boring. Ali

\*Talk to nobody now. Biyun

\*Still in the zoo speaking English. Hila

Not spoken Danish the last hour. Leito

Two Danes,, culture and traditions. It went well. Jessa

Spoken to the librarian and asked where the integration section was, "for new Danes" but it had been shut down. Think it was okay. Monika

Did not speak Danish the last hour. Song

Two people, in a furniture shop, bought a mirror and bedside tables and a little table for the living room. It went well. And talked to you via sms. Stacia

Only English, technical, super. Tony

Wednesday the 14<sup>th</sup> of April 2010.

At 7.00 pm

\*Nobody.  
Biyun

Dear Everyone. I've the same 3 questions and you will answer within 15 minutes. 1. How many Danes have you talked to the last hour? 2. Which subjects did you talk about? 3. Did the dialogues go bad, okay or super? CU a-m

\*I am talking to my friend in Danish now. We are talking about our friends who r travelling in the US at the moment. Hila

I have talked to 4 Danes when I was at work. I'm free from work right now. We have talked about work, the guests, football. I talked about different issues with all 4. And we have also talked a little bit about girls😊. Hi Ali

I talked to two Swedes... about renovation of balcony, it went somehow bad. It should have been better in English I think ☺ Jen

I only talked to one Dane; we talked about my homework at Janus' integration office. It went well. Jessa

The questions are difficult. The last hour?? Jing

I'm at work right now so I'm speaking to a lot of people. It is about the food, if they need help with anything. It is ok. Monica

1,  
cleaning,  
ok. Tony

Hi. It is easy because I have been asleep for the last two hours and just woke up. I had a nice dream. Now I'm going to eat a nice homemade spring roll. Thanks for today. Good-bye. Stacia

I talked to 1 Dane about my work and how I was taken in at the Social education. Dialogue by memory: very interesting. Vivian

Thursday the 15<sup>th</sup> of April 2010.

At 8.30 am

I haven't used  
Danish the last  
hour. Song

Good morning. Second sms-day and  
the fourth sms. I've the same 3  
questions and you will answer within  
15 minutes. 1. How many Danes have  
you talked to the last hour? 2. Which  
subjects did you talk about? 3. Did the  
dialogues go bad, okay or super? CU a-  
m

Hi, I haven't spoken Danish  
to anyone this morning.  
Monika

Hi and good morning. I just  
woke up and haven't talked  
to anybody yet. Stacia

\*Still sleeping 😊  
Biyun

Good morning. I'm home and  
have only spoken to one Dane.  
We only said "good morning"  
to one another. Ali.

Dear AM good morning. I have spoken Danish for  
about 20 min. we have talked about the  
schedule for my work today. The dialogue didn't  
go well. There were many new words. Love Leito

I talked with 2 Danes and we  
talked about Danish life 30 years  
ago. It was super. Jessa.



Thursday the 15<sup>th</sup> of April 2010.

At 1.00 pm

\*Group meeting.  
Using English.  
Hila

Hi. Here comes the fifth sms. I've the same 3 questions and you will answer within 15 minutes. 1. How many Danes have you talked to the last hour? 2. Which subjects did you talk about? 3. Did the dialogues go bad, okay or super? CU a-m

Hi. Not yet today. Jen

I haven't talked to anyone. Monika

5 colleagues, flex time, ok. Tony

\*No. Biyun

Talked to two Danes about the Queen's birthday. It was a very fascinating dialogue.  
Vivian

Not spoken Danish the last hour. Song

I have talked to 2 Danes, the first one was Jeff. We share an apartment. We have talked about the weather, Queen Margrethe's birthday and the royal family. I have been at the library at Niels Brock and borrowed a Danish book and talked to a woman who works there. She was very helpful. It was super 😊 Ali.

I have talked to a person this morning. I brought my bicycle to the bicycle repair shop because my bicycle had a puncture. The bicycle will be ready tomorrow at 4pm but I need to work until Saturday morning at 9am. So it is a bit difficult for me to pick up the bicycle tomorrow. I hope my boyfriend can do it for me. My dialogue with the man at the bicycle repair shop did not go well. I was still tired and couldn't hardly think in Danish. So I have spoken English this morning. Stacia

Thursday the 15<sup>th</sup> of April 2010.

At 2.30 pm

Hi☺. Actually I have talked to a waiter at a Cafe at Vesterbrogade when I bought a cup of coffee. It was polite. CU. Ali

Hi. Here comes the sixth sms. I've the same 3 questions and you will answer within 15 minutes. 1. How many Danes have you talked to the last hour? 2. Which subjects did you talk about? 3. Did the dialogues go bad, okay or super? CU a-m

\*Still project for school.  
Hila

I talked to 3. It went very slow with one of them because we tried to talk about renovation So we shifted to English. The other dialogues went fine. We just introduced ourselves and made some small talk. Jen

Matas shop assistant. I bought a Biaterm foundation in Matas yesterday. It was a good offer so I bought without consideration. But I found out that the color does not fit me. Of course the packaging had been opened, I knew I couldn't return or get the money back, but I would like to exchange it for something else. So I talked to the shop assistant. The dialogue was okay, but the result was not that good. I could not return the item, because I had used the foundation and it would be very difficult to sell it. That is just too bad! When I talked about the packaging I lacked words and said some nonsense. Jing

Unfortunately I haven't spoken Danish yet. Love Leito

Haven't talked to anyone yet. ☺  
Monika

Didn't speak Danish the last hour. Song

2, work,  
technical,  
super. Only  
English. Tony

I talked to one person. We talked about  
work and what to do tomorrow. The  
dialogue went well and that was it. CU  
later. Thank you. Stacia

Friday the 16<sup>th</sup> of April 2010.

At 10.30 am

Hi Anne-Mette. Now  
I'm home alone. I  
haven't spoken to  
any Danes. But I  
hope soon😊. Love  
Ali.

Hi. Good morning, the  
seventh sms and the last sms-  
day. I've the same 3  
questions and you will answer  
within 15 minutes. 1. How  
many Danes have you talked  
to the last hour? 2. Which  
subjects did you talk about?  
3. Did the dialogues go bad,  
okay or super? CU a-m

\*I am preparing for my school  
exam and I have not spoken  
any Danish so far today. Biyun

With two – about building materials.  
It was fine both times. Jen

\*Hi, talking to my  
Danish boyfriend  
about his plans  
for today. Talking  
English. Hila

Hi. The last two hours I've talked to 4 Danes. I've talked to my boyfriend about our jobs and what we are going to do today. My sister in law and her family are travelling to Jutland today from Bornholm, but all air flights have been cancelled. Thank you Iceland! So they are all coming here to stay in our apartment tonight and they will leave for Jutland tomorrow. We are going to have 6 people here. My boyfriend and I are not at home, because we have to work until tomorrow. I have also talked to Gladsaxe municipality about our salary and "time sheets". It also went well. I've changed to my language but I also tried to speak Danish. The wage director knows me and he said that I speak much better Danish now. And finally I talked to my boss about how our day is going to be. I think it is super. Stacia

Once, it was good.  
Song

I talked to 3 Danes and we talked about many different issues. It was fine. Jessa

Hi, I'm at work at an old people's home. I've talked to about 20 people. We have talked about different issues, the weather, life, school etc. it went okay. Monika

0 Danes, 1 girl from Poland, we spoke English, coffee, ok.  
Tony

Friday the 16<sup>th</sup> of April 2010.

At 2.10 pm

Hi, the eight sms. I've the same 3 questions and you will answer within 15 minutes. 1. How many Danes have you talked to the last hour? 2. Which subjects did you talk about? 3. Did the dialogues go bad, okay or super? CU a-m

I've just talked to my colleague. He is Swedish. He asked me if I could stay at work until 5pm. We spoke in English. The dialogue was short, but it was positive. Love Ali.

\*Not at all.  
Biyun

\*Alone. Hila

Dear AM. I've only spoken Danish 20 min today. I've talked to my colleague about what we want to do next week. It was super. Love Leito

I'm still at work (the old people's home). I've talked with the staff and the residents that live here. We have talked about different issues, life, school, work, my homeland, ect. It went okay.  
Monika

Twice with a colleague, it was ok. Song

2,  
Greenland,  
Iceland,  
airport, the  
Queen's  
birthday.  
Only Danish.  
Super. Tony

Hi. I'm walking and I've only talked to my boss for the last two hours. The dialogue was about the weather, the day, and food for tonight, the Icelandic volcano and right now about where to go to eat lunch. I think its going well with the dialogue, but we have also spoken English once in awhile. Thank you for your message and good-bye. Stacia

Friday the 16<sup>th</sup> of April 2010.

At 6.20 pm.

\*Was talking  
Danish to a  
woman in  
Fakta. Hila

1000 thanks for your sms. Now it is the  
ninth and last sms. I've an x-tra and  
final question this time, so 4 questions  
and you will answer within 15 minutes.  
1. How many Danes have you talked to  
the last hour? 2. Which subjects did you  
talk about? 3. Did the dialogues go bad,  
okay or super? 4. What is the most  
important for you in your dialogues? CU  
a-m

You are welcome! Two people about service help and  
trees, it went fine. Most important to me is to be  
better at speaking and understanding – a little bit  
better each time. Jen

Many times the last  
hour. Numbers are  
important because  
we played "dice".  
Song

3 Danes,  
cooking, good  
\*Bulgarian  
redwine. Super.  
Only Danish. To  
understand.  
Only speaking  
Danish. Tony

I talked to 1 Dane and  
that is my husband. We  
talked about my  
birthday on Sunday and  
it went well. The most  
important was that he  
was thinking about what  
we are going to do on  
my birthday. Jessa

\*Nobody. Biyun

Dear AM. The last hour I've spoken Danish for about 5 min at a gas station when I bought a hot dog. I also spoke to my husband about my day. The dialogue went well. The most important thing for me is that my husband understands me better. Love and have a nice week-end. Leito

I'm walking and for the last two hours I've talked to two Danes. (My boss and my sister in law). My boss and I have talked about the newspaper, and Queen Margrethe. My sister in law and I have talked about what they are going to eat tonight. I'm going home for a few hours at 8pm to see my family. It was good. I think the dialogue went well. The most important thing for me is to understand what is being said. Thank for your message and have a nice week-end. Stacia

Sorry for the late answer, I was at work. I've been talking to many Danes tonight. They have asked many questions. I cannot remember them all, but most were about food and drinks. The most important is that people are very polite and look happy. You are welcome 😊 Ali

Student reflections about the SMS-experiment:

- An eye-opener. I work in an international company and our working language is English, but still, there are many Danes there and almost all foreigners learn Danish, so I've possibilities.
- I speak Danish all day long, maybe too much (laughter) I can see from my SMS that it is okay.
- Well, and I can see I do not use Danish at all. It is true! My study is in English, my boyfriend and I speak English and my friends are all from English speaking countries. Maybe I put too much effort into trying to learn the damn language, I've to think through if I really do need Danish.
- I love Danish! Can't get enough of it. I need it for my study and my work and I can see from the SMS that I'm doing fine.
- I want to talk more, and since you asked if we would join this little experiment I've taken the initiative to talk to people I do not know that well, I'm pressing myself more.
- You caught me in moments where I didn't speak to anyone. I've been thinking if that is the real truth. Anyway, true or not, like you said, it is an eye-opener and like you are doing, I'm also taking the initiative and trying to open my mouth more.
- I'm making progress.

This particular group had been working with bursting word-bubbles and performance for quite some time, and from their SMS texts and the little evaluation it seems to me that this group inhabits strong individuals who knows how to implement new knowledge in their everyday life and move forward. New knowledge about "speaking Danish" was used to either accept the state of things, because it felt alright, or to take action and do initiatives, either rethink the whole situation about the necessity to learn the language



at all, especially because English was the most common language in use by the student; or to do actions towards locations, where possibilities to use the Danish language with interlocutors existed.

I venture to assert that I hear certain clarity in the students' reflections.

As this dissertation is an ongoing process and vicissitudes of life change for both students and for me, I can only compare the SMS texts to already collected data, that is, the preliminary nine monologues about motivation. On location #33 the nine students evaluated their performances and from their responses and from the little SMS evaluation I do believe I now can do a tentative conclusion and answer the question asked earlier: *How can the Performance Method be useful outside the second language classroom and does it boost a generative transformation for the student when the student enters on unfamiliar stages?*

Answer: Working with word negotiations and meaning sharing in the classroom that generate possibilities for sustainable activities and colleague ecology in relational narratives have had a positive impact on the students' everyday life decisions. The self reflexive in the evaluation point out footprints from local to global and the possibility of using what Sheila McNamee calls: familiar forms of action in unfamiliar contexts.<sup>99</sup>

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<sup>99</sup> McNamee, Sheila: Transformative Dialogue, p. 16.

### **Location #37**

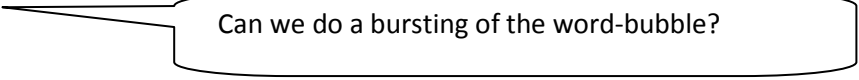
Act 3, scene 14

### **Storyvillage, part II**

#### **Bursting the word-bubble**

So far I have been the voice in analyzing the advantages of bursting word-bubbles; but how can I be sure it is not a stalemate!

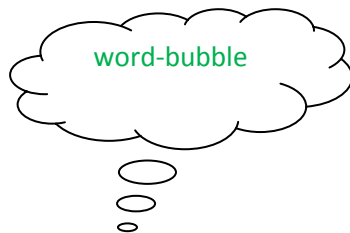
So, I asked:



Can we do a bursting of the word-bubble?

Performance group B1. 12 to 16 months of Danish lessons.

5 students worked together; their poster was as below:



**Nouns:**

A word, a bubble, compound

Verb: to bubble

(Danish:

et ord = neutral gender

en boble = common gender

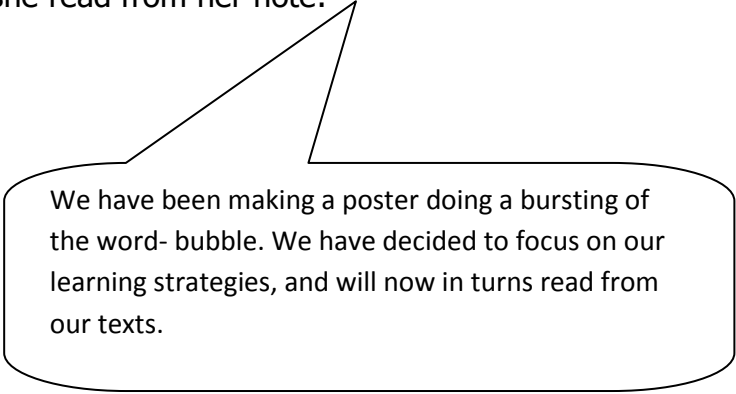
Verb: at boble)

good, funny, exercise our brains, phrase, respect, angry, abstract, wants to explain, present, formulate, audience, interesting, inviting other groups in, discussions, conflicts, put ourselves on the stage, wait, nod, scared, interactions, creative, risks, tell lies, ask, repeat, perform, smile, eye contact, use other languages, speak simple, precise, hands, act, body language, spontaneous, take chances, dare, listen, use more words to explain, put a pressure, expect, patience, energy

Sayings and metaphors in your language:

- Put the words into somebody's mouth
- Words fail me
- She could not get a word in edgewise
- I told her bluntly
- Have the last word
- Weight one's words
- Swallow one's word

A part of the total performance was a rearrangement of the classroom: the scenery was five chairs facing the audience. All tables were out in the hallway. The group entered the stage through the door and took the scenery in position. The four of them took seat and one student kept standing; she was the toastmaster; she read from her note:



We have been making a poster doing a bursting of the word- bubble. We have decided to focus on our learning strategies, and will now in turns read from our texts.

From the initial spontaneous word associations the group had decided to do performance from individual written texts. The student in charge stood up in front of the audience and the four others moved their chairs close to the one standing and kept their eyes on her/him. By rearranging their stage before every new text the students coordinated the space between them and created a dynamic and tense boundary almost against the audience – we were at the peripheral and the five bodies the navel of the world. Without touching each other the five of them coordinated the performance as fused in one body.

*Personal voice:*

*Oh, in that moment I felt I was: Me! Relaxed, paying attention to the performance, letting the total scenery dwells in me, the sounds of the words was one long echo of my own embedded sounds and despite the physical distance to the stage I fused with the one body. I was a participant in a social transformation that had emerged impromptu from power with.*

Below the students' written texts are the left column and my researcher voice and language teacher voice are in the right column.

## # Student 1

Woman, Age: 28

Languages: Polish, English

"I'm visual and auditory learner. I need to see a word and hear the pronunciation. I get inspired from my work to pick up new words. I pay a lot of attention to new words. I simply have to extend my vocabulary and my mental lexicon. I focus very much on the daily interaction, both here in the classroom and at my work. I simply need more daily conversations and I love having an audience like now. Furthermore, I write down in a little notebook all the phases and phrasal verbs I hear in order to repeat them at home and try them out in conversations. It is also good to move around doing performances; I wake up my body in performance. At home I paste the walls with word-bobbles. It is a nice and productive way for me to unfold a word, the different sounds in collocations and all the different meanings."

### Researcher voice:

*#Student 1 spends a lot of time in the flow-zone; she knows her way in the spinning sentence-making process, that is, how to split up lemma and reorganize sound, word meaning and word class anew. Due to her context awareness she is testing the different multiplicity indication directions and being visual she, at the moment, writes phases and phrasal verbs down for experiments in conversations. Furthermore she is expanding her mental lexicon with word bubbles at home with words from her daily life. From incoming sound she recognize already known words and pays attention to new unknown words and collocations. She cautiously create autotelic situations and practice speech in all possible performances and she feels good about having an audience and knows how to make use of her interlocutors.*

### Language teacher voice:

*Obviously this student uses her daily activities a lot in her word learning process. Ask her, what interests she has; something special she wants to focus upon? The daily news, maybe. She needs to talk about daily things at her work!*

# Student 2

Woman, Age: 26

Languages: Icelandic, English.

"I need to read a text again and again, and I use the dictionary a lot. The same goes for pronunciation, I keep repeating a sound or a word a million times. I love to read a book and listen to the text on disc. Like you, I'm both visual and auditory. I'm not sure I get so much learning from dialogue training, I rather prefer to use the computer to practice. I think I'm nervous using Danish spontaneously, because in Iceland the teacher interrupted all the time. I use Danish pop songs, the lyrics are simple and I think I learn the rhythm and the glottal stop. For the moment I know enough words, and I love the word-bobbles, but I use them, not to learn new words, but to use the words I already know, in new contexts. In writing I like when we read a little part of a text and then finish the text ourselves. I find it very attractive with moving around and doing our lessons in the yard or in the street. It wakes up my spirit."

*Researcher voice:*

*At first glance risk taking is not #Student 2 first priority. She needs to feel very sure. She is very aware of her own strategies. The combination of word image and sound means a lot to her. Her sense of knowing enough Danish words is used to broaden already known word meanings to other contexts. Her attention at the moment is on morphemes and word-bubbles are used to look for the possible indication directions they can take; id est.: can it be in collocations, is it single- or multi-rayed and in what contexts a word is stable and actual in, and in what contexts changeable and potential. At a second glance this student is experimenting a lot with already known knowledge and she is taking risks by bringing morphemes/words/phrasal verbs etc. in play in new contexts. Improvisations come naturally to her in writing and she appreciates and gets inspired being active outside.*

*Language teacher voice:*

*Pop-songs have simple lyrics; rap and rock lyric could give new associations to already known words, and the music can be heard and combined with the text. To read small parts of texts and finish them orally in performance in the yard could facilitate possibilities to try out her current experiments with word-bubbles.*

## # Student 3 <sup>100</sup>

Man, Age: 35

Languages: Persian, English

"I'm not sure I use any specific strategy. When I hear new words I use the dictionary, the internet, friends or my colleagues here to explain me more about the meaning. When learning Danish I've to go through English with everything in my head. Maybe I'm doing this process because my mother tongue is so different from the European languages. But the result is that I am a slow learner. I love bursting bubbles because I can use my background knowledge about the world a lot in order to learn much more words and get an understanding of the Danish culture. I'm not able to describe specifically about my strategies in learning. I've noticed though, that I loosen up when I'm at a party and get something to drink. But I'm not sure that what I say in this particular context make sense to anybody!"

### *Researcher voice:*

*#Student 3 has created the habit to translate everything via his own mother tongue. A time consuming process for him. To change a habit takes cautious work; he needs to create a new Autobahn connecting the Danish language directly to his mother tongue in his brain. Many neurons are needed to build up a new habit; the axon on one neuron sends the information and catches the information receiving dendrite on another neuron and the connection is established. The synaptic gap, the space between the axon and the dendrite grow in intensity when a procedure, a habit, is carried out many times.*

### *Language teacher voice:*

*Focus on already known words. Look through all the students' written texts and create word games from his own material. As it takes 3 weeks of intensive work to change a habit, intensify word games for the next 3 weeks. The student must be very much aware of the process and try to take in new words as the process unfolds. Games can be on the computer, word cards or lists, morphemes, SMS, orally and spontaneous etc. No limits for playfulness but make sure to take words that harmonize with his background knowledge and interests. Since the student uses his dictionary a lot, one little trick could be to make a mark besides the word every time he looks up the word: 5 marks indicate that a new strategy must be introduced.*

<sup>100</sup> Note to researcher voice. Carter, Rita: Mapping the Mind, p. 14.

## #Student 4

Woman, Age: 32

Languages: Finnish, Swedish, English

"I'm very grammatical in my head and I'm very conscious about using new words and make experiments with my speech. I kind of listen automatically when other people talk and I've this feeling in my stomach, when something is wrong. Normally I can hear whether or not what I'm saying is correct. I'm very auditory, I keep repeating and using new words in different contexts until I'm sure they are stocked properly in my mental lexicon. I'm not a brave person and I'm a bit reserved in the classroom, I feel freer outside and love our performances. At home I make word-bubbles to subjects and I try to use the words during the lessons in our performances. So, I'm very dependent in my preparations on our monthly plan. In that way I try to be abreast of my shyness. For the moment I'm also picking up phases and phrasal verbs, and I'm so much in love with our work with the word-bubbles. By using that scaffold I can easier understand the many meanings of a word."

### *Researcher voice:*

*#Student 4 feels sure and works cautiously with words. She focuses at the moment on indication directions and experiments with the different single- and multi-rayed possibilities. Being grammatical in her head especially breaking up lemma to construct new word classes and use the morpheme in new collocations is a fruitful strategy for her. Sounds are embedded in her and all her attention is on expanding her mental lexicon. Preparation is important, but being outside in the yard or streets can inflict the element of surprise to her creativeness in spontaneous speech production.*

### *Language teacher voice:*

*Much more bursting word-bubbles of phases and phrasal verbs; the indication direction possibilities can be unfolded enormously at the moment as she consciously is trying out possibilities in many contexts. More performances out in the open air.*



# Student 5

Man, Age: 38

Languages: Swedish, English

"Well, I work very thoroughly with main and sub clauses. But also phases and phrasal verbs interest me at the moment. I seek a lot of information by myself and I do some cribbing of texts in order to be better at spelling. I also use the computer a lot; here I can correct my grammar. I like the auditory practice we do, but I'm a visual person; I remember words if I see them, and especially if I write them, so word-bubbles are the right tool for me. But I need our discussions in order to develop my pronunciation. I use the word-bubbles to get a grip of metaphors, I kind of collect metaphors. They come in handy in conversations with my Danish friends."

*Researcher voice:*

*#Student 5 is creating images, he construct similes and metaphors consciously with bursting word-bubbles. The possibilities for creating stable and actual word meanings he is playing out against changeable and potential word meanings in his attention to metaphors.*

*Language teacher voice:*

*Much more attention to frozen and creative metaphors; different genres of lyrics: rap, rock, and the romantic and impressionistic periods, from the news. Make sure to work meticulous with breaking up lemma and use the morphemes in new collocations. Can be creative metaphors with one or two sub-clauses. Work with the Danish stress in the creative metaphors in order to improve pronunciations.*

Afterwards the texts were handed over to me; I read them and gave my language teacher reply to each student.

### Reflection:

A variety of learning strategies are in use and the students elucidate very well with their working methods:

Keywords like: *visual, auditory, notebook, word-bubbles at home, daily interaction, audience, read again and again, lyric, new contexts, background knowledge, party, experiments, feeling in the stomach, mental lexicon, pronunciations, being outside in the open air, computer, performance, monthly plan, metaphor* are all significant. The combination of attending the students individual strategies and create profitable activities that are sustainable for all students changes currently due to the language progress and the natural vicissitudes of life. Therefore, to be sure that the sentence-making process keeps spinning in the flow-zone regularly discussions about progression are a recurrent requirement in language teaching.

## **Location #38**

Act 3, scene 15

### **Storyvillage, part III**

#### **Bursting the evaluation-bubble**

What is better than letting the students evaluate? On this location 11 students do the bursting of the evaluation-bubble in order to create a questionnaire. But before the bursting we will look into the story behind the bursting evaluation-bubble:

Up until now, this ongoing process has interwoven different #locations and footprints and generative leverage from many students have had an influence on the further decision making. Improvisations and new knowledge have been carried around and tried out on different locations and on different levels with regard to knowledge of the Danish language. My flurry motivation invitation in the autumn of 2009 had kick started a long developing process; that is, step by step to do performance emergent. As time went by, I experienced the requirement of verifying performance by doing an evaluation; but not this traditional "what is good and what is bad" evaluation. The kind of evaluation I had in mind was that students should formulate a questionnaire for questions they would like to be asked after we had done performances for a period of time in the classroom. A simple and easy plan that was open to elements of surprises and space for improvisations as we went along. Therefore, when my work schedule changed and I got a new group, I asked the group if they would like to participate and, naturally, I informed from the very beginning of the purpose of the motivation invitation, how the work with word-bubbles was meant to unfold and why evaluation was important – in that moment, mostly to me.

The aim was to investigate *how* particular change can transpire and generate sustainable learning by means of occupying the flow-zone and do performances and via that particular process work out a questionnaire for reflections.

Before introducing bursting word-bubbles first step was for students to tell their stories. Hereafter we would for a period of approximately 4 weeks dwell in the flow-zone and do performances.

Below the students tell their motivation stories:

Performance group B1. 22 to 26 months of Danish lessons.

Motivations:

#Monologue 1

Woman, Age: 42

Knowledge of languages:

German, English

"I came to Denmark, because I was very much in love and I wanted to live together with my boyfriend. All most immediately I became pregnant. My husband has a good job in Copenhagen and I find Copenhagen interesting and beautiful. Furthermore, the Danes have a high quality of life. I want to learn Danish

because I live in Denmark and would like to get a work as a nurse. To me it is important to know the language in order not to be kept out of the society. I feel uncomfortable when I do not know the words or cannot understand the sentences. I know my daughter one day will speak Danish better than me, so in order to minimize that gap, I'm working hard at the moment to learn more words. I think I learn Danish when I attend the Danish language center. When I am outside my home I talk as much as possible in Danish, but at home I only speak a few words in Danish

with my husband. I get a lot of new words from newspapers and I try to read one hour a day. Besides that I also listen to the radio and watch some Danish television. At home I feel strongly motivated to use Danish when I talk on the phone or write e-mails. And of course when I go shopping. At the language center I feel strongly motivated to learn Danish when the teaching is well organized and I have a feeling of getting on with the language. On my own initiative I use Danish when I speak on the phone and when I talk to people. Sometimes I just stop a person in the streets to ask for a bus or a shop, just in order to practice. My primary goal is to get a job, and all I am doing to learn the language is to get that job! I feel self-confident when I understand what other people are saying - and I am in a position to give a correct answer in Danish. It is also a nice feeling when I can read an article in the newspaper without looking up words in my dictionary. And finally, when I can feel progress in my learning."

## #Monologue 2

Woman, Age: 41

Knowledge of languages:

Persian, English

"Well, I'm a political refugee and I came here, because my own country "couldn't" understand me. Here, I have a chance to be myself and be an artist. I feel strongly motivated to learn Danish, because this is now and forever my country. Unfortunately I am not good at languages, so I sometimes feel I have hard times. When I have this awful mood I use my music to survive. I have joined an agency that has specialized in organizing and arranging concerts for female artists coming from all over the world and now living in Denmark. So either alone or together with two other women I give concerts. I try to learn Danish, because I am going to live and work here. In order to understand the Danes, I need to understand their sounds and words. I try hard to get some relations with Danes, for instance my neighbors and of-course my boyfriend's family. I'm so motivated to learn Danish when I'm talking to

somebody about music, it is such a good feeling to discuss one's job with somebody who has the some experience. In political discussions I often lack the words I need. Talking about music is easier because you can always use body language or make sounds to illustrate your point. So yes, I find motivation to learn Danish through my music, but on the other hand I also feel motivated to use Danish when I'm playing my music or discussing music. My self-confidence is strongest when I'm in social contact with other foreigners. This feeling of being together with somebody else who has left their home country makes me feel safe. I have this inner pressure that I owe the Danish society to speak and understand Danish, this is the least respect I can offer. I have had many chances to learn Danish, I have the ear for hearing the sounds in the language, but I simply don't have the brains and mouth for saying it correctly!"

### #Monologue 3

Woman, Age: 32

Knowledge of languages:

Portuguese, French, English,  
Spanish

"I came here, because my husband felt it would be best for our baby to have its first years in Denmark. I'm learning Danish so I will not be left out of the daily conversation. First of all I want to understand my husband, his life and his way of thinking and second I want to understand and join in the conversation between my husband and our daughter. Hereafter, I would like to be able to talk to the staff in my daughter's kindergarten and later on, maybe be able to study psychology here in Denmark. I learn Danish when I watch television, especially documentaries and the news; when I read and talk. Often, when I take a walk, I look at the signs. I try to think in Danish, but it is not natural for me yet. It is difficult to get a grip of the sounds, and looking at the signs helps me to focus on the morphemes. I'm looking forward to be dreaming in Danish. I feel strongly

motivated to learn Danish when my teacher is interested in what I can offer in the classroom. I work as a volunteer in an organization which helps women who has been abused, and I feel so motivated to learn more Danish in order to be more efficient in my work. I try to use Danish all day long, but when I'm tired I switch to other languages. At the same time I feel very motivated because I want to increase my fluency and proficiency in Danish. I like to think that I take the initiative to use Danish, but I'm not sure. Sometimes it is all too much and I need to climb into my own world."

#### #Monologue 4

Man, Age: 53

Knowledge of languages:

English, French, Spanish

"Actually, I came to Denmark many years ago, because I got a job, I met my wife, got married and now we have two children. Now, I want to learn Danish so I can talk to my children in Danish. And I need

Danish at my job now. It is really a challenge for me. I learn Danish when I study at home, I need to sit quietly and focus. I think I have an ear for sounds; it is getting it out correctly which gives me trouble. I learn Danish when I'm talking, so I talk a lot during the lessons. It is this combination between listen and talking that is good to me. I feel motivated when the subject ahead of me has been defined clearly and when I want to express myself. What motivates me most is when I watch an excellent Danish film. I feel motivated to use Danish when I am trying to amuse my Danish friends. I think I take the initiative to use Danish when I have a need for expressing myself and make my point clear. It is both fantastic and difficult to learn the language, but I have a feeling that I do take a lot of initiative during the day to use Danish. My self-esteem is low, I don't feel at home in the Danish language, and even though I work hard trying to correct my mistakes, they simply keep on popping-up."

### #Monologue 5

Woman, Age: 32

Knowledge of languages:

Arabic, English

"Actually there is not much to say. I'm here in Denmark because I got married to a man who lived here. I had to leave my home country. Maybe I'm lonely. I attended the Language Center because I would like to come in contact with other women, help my children and maybe one day is able to get a work. I'm motivated to use Danish when I'm in contact with Danish women. I have joined a little women-group in my neighborhood and I feel very motivated to use Danish when I'm together with those women. There I feel confident and take the initiative to speak Danish. I would like one day to be an active and useful woman for the society, but right now I don't how to get inside and be accepted. I don't know how I learn Danish, I simply follow along during the lessons. I have no strategies to remember words or new knowledge."

### #Monologue 6

Woman, Age: 31

Knowledge of languages:

Chinese, English

"I'm a student at The University. My study is in English, but in my spare time I work and I need Danish to be able to talk to the costumers. I feel very motivated when I can't understand all the conversations around me. It really gives me the creep when I can't answer. I learn be repeating words, sentences, but the most difficult for me are the sounds. I simply can't get them right. So instead I try to remember morphemes and how to put them together. I feel good about Danish when I understand what people are saying to me and I can give a proper answer. Unfortunately, it is not so often, yet!"



### #Monologue 7

Man, Age: 33

Knowledge of languages:

Rumanian, English, Italian

"Well, I came to Denmark because I wanted a better life. A friend here helped me. I work now and I have lots of ideas for my future. I learn Danish because I need to understand the culture and mentality here in order to be able to integrate. I learn Danish when it suits me and I've the time. I attend the lessons at the language center because I need a better understanding of grammar. I feel motivated to use Danish when I'm taking my driving lessons, going to work, talking to people. Unfortunately, I don't have so many Danish friends and I don't know how to come in contact with the Danes. I have been thinking about joining some kind of sports club. So my motivation to use Danish is mostly when I'm at my job. I feel motivated during the lessons here when we discuss different subjects, but I don't feel sure about my grammar. I do take the initiative to use Danish when we work in groups

during the lessons and I love to talk to my colleagues at work. I take the initiative because I would like to be good at Danish and to be able to use the language in a creative way. I feel self-confident when I'm together with people who can help me and it is okay to use English words!"

### #Monologue 8

Woman, Age: 27

Knowledge of languages:

Hindi, English, Punjabi

"My husband got a job here in an IT-Company, and as I had nothing else to do, I attended the language center. My husband tries to motivate me to learn the Danish language, and I do feel motivated when I hear other foreigners speak good Danish. If I knew we were going to stay in Denmark it could motivate me to learn more intensively, but we never know when to move again, so I'm not taking it so seriously. At home I'm trying to watch Danish television, but normally I end up watching something in English or Hindi. I think I

only take the initiative to learn Danish when I have nothing else to do. I do not know any Danes and my husband is working from early morning to late evening. I try to use Danish when I go shopping or sometimes I talk to the neighbors. But it is not much. Actually I would only feel good about Danish if I could pass the exam."

#Monologue 9

Woman, Age: 26

Knowledge of languages:

Chinese, English

"I came to Denmark because my husband works here. I learn Danish when I have the time and when I try to talk. I feel motivated to learn Danish when I watch the television or go shopping, and I think I take the initiative to learn Danish, when I can't express myself. My future is not in Denmark and I do not need to learn Danish, so actually I do not take so much initiative either to learn or to use the language. On the other hand I feel good when I can understand

what people are saying and I can answer them."

#Monologue 10

Man, Age: 36

Knowledge of languages:

Spanish, English

My wife is Danish and I came here to Denmark because of love. I learn Danish when I'm not at home. I need to go out; to the language center, go shopping, go and see a Danish movie, read the newspapers at the library. I think I learn a lot at the language center and I feel very motivated here. I take the initiative to engage in dialogues and practice pronunciations during the lessons. I'm very keen on learning Danish fast and I have difficulties understanding why the Danes can't understand me when I try to speak to people I meet. I feel confident with my Danish when people do not care about my pronunciation and do not shift to English."

#Monologue 11

Woman, Age: Unknown

Knowledge of languages:

Thai, English

I married a Dane. I feel very motivated to learn Danish because I would like to study. I'm a very talkative person and I use my talkativeness to get in contact with other people. I learn Danish during the lessons, especially when we practice dialogues. Another nice place to learn Danish is at a party. There people don't mind that you don't speak correctly. I use every

opportunity to speak Danish; when I'm sitting in the bus, attending a course, listening to the radio, reading the newspaper, watching television, at work, at the doctor etc. I never let a chance pass by! I'm always motivated; it doesn't matter what the opportunity is, I use it! The same goes for my initiative; I simply communicate whenever I can. My skills in talking help me in writing. Slowly I eliminate my mistakes in writing. The big challenge to me is the Danish sound system. I need to work more on that."

After their writing the texts were handed over to me.

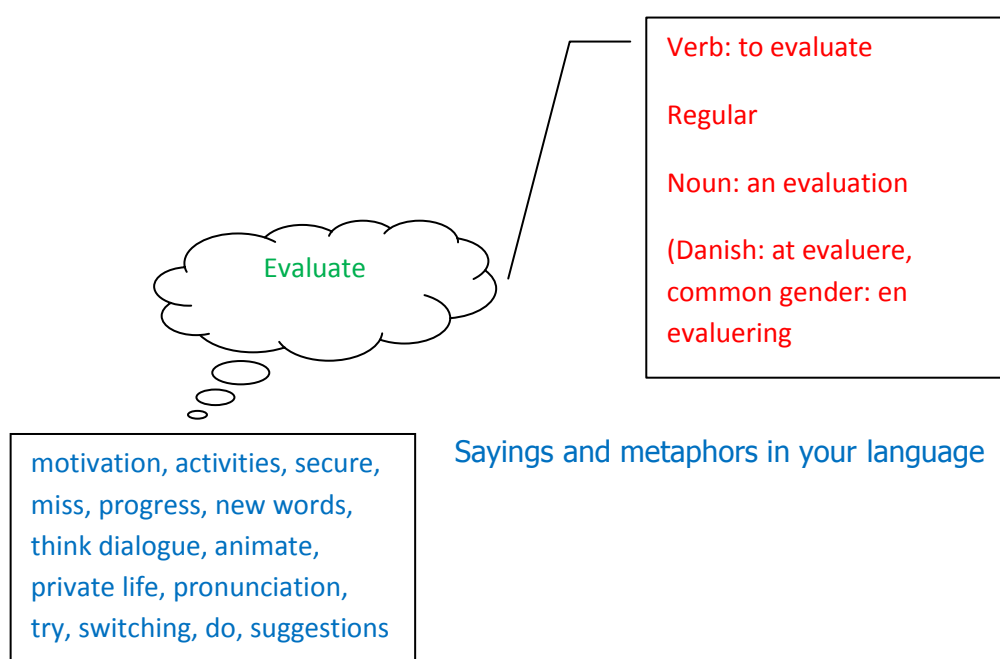
Reflection:

Reasons for the students to leave their home countries and cross the borders to Denmark range from: love, political refugee, family circumstances, work, marriage, study, economic gain to husband's work. Taking the time span into consideration these students have thoughts about their learning strategies, but still they feel they lack words and have doubts about their pronunciation. In the descriptions of the learning strategies much attention is directed towards life conditions outside the classroom as if classroom life is at a stalemate. Life experience and adult knowledge about the world is simply not enmeshed enough in classroom activities, and boundaries

between students real social life outside the classroom and learning Danish as a second language in the language center frame needs to be undermined.

### Description:

For a period of 4 weeks performances were carried out by doing flow-zone activities. At the end of the 4 weeks the questionnaire had to be worked out.



After bursting the evaluation-bubble the students established themselves in 3 groups and in turns the groups picked out a word, leaving 5 words to each group. Questions were prepared and 3 representatives, 1 representative from each group, completed the questionnaire, wrote it on the computer, photocopied and distributed it to their colleagues.

*Somewhere in this well organized disorder a second language teacher has become a surplus!*

Below the questionnaire:

Small oral evaluation, month X, 2010.

Questionnaire developed by ourselves.

Please prepare at home a small monologue as a presentation for the broader discussion.

**We would like to talk about the following:**

In the classroom:

What kind of motivations do you bring into the classroom?

What kinds of activities do you prefer?

Do you feel secure?

Do you miss anything from either your colleagues or the teacher?

The last 4–5 weeks we have used different techniques during the progress of learning new words. Try to describe what you do, inside and outside the classroom, when you meet a new word and would like to learn it.

What thoughts do you have about your learning?

Do you use the dialogue exercises' to learn Danish from your colleagues?

Can you do more? If yes, then what? If not, what holds you back?

Are you been animated enough?

Private life

How do you use what you learn in the classroom in your private life?

Do you experience that your pronunciation is getting better?

How do you try to use the words we are working with?

In dialogues with Danes, do you use Danish or do you switch to English?

Try to describe what you do actively to use Danish during the day.

Please suggest activities that can enhance pronunciation.

When the questionnaire had been distributed, the students suggested that we should do a comparison to their initial motivation texts. After a rereading of their “old” motivation texts, oral outbursts were:

Eleven students:

- Oh, so pathetic I sounded!
- And I’m was a selfish bastard!
- I simply don’t understand how I could be so introverted.
- I’m going to focus much more on my learning process, and even though I’m leaving the country, I will continue studying something at home. I don’t want to be a dependent woman!
- I know that my language skills in Danish are not good enough for me to pass the final exam, but I’m still worth something as a person.
- I have never in my life done so many performances, I always believed the teacher should do the talking and I should just listen and take notes. Knowledge is sharing on my own initiative, I know now.
- My pronunciation was terrible, now I’ve learnt to do performances closer to my own sounds; I will never learn the Danish variations, but I’m closer now.
- Before I came to Denmark, I was a rough. Now I can be a rough in Danish! (Laughter)
- My Danish is awful, but at least I’ve learnt to use my version of Danish in an elegant way through performances!
- Like you, I will never be able to pass the exam, but I don’t care so much anymore. There are other possibilities for me.
- Energy, energy, energy, I feel much more awake doing performances.

During the conversation I took notes. Afterwards I read their statements allowed and got permission for using them in this dissertation. The students felt they had been very honest during the process and asked me to blur time to cover their identities.

Small sustainable changes on local scale for a period of four weeks can facilitate learning. Appreciating presence in the classroom and, as was the arguments on location #28, rupture the traditional power relations and focus on promotion of power *with* do create sustainable learning relations in performances. The relational ongoing process the group constructed and reconstructed on local realities by means of flow-zone activities gave space to multiplicity and idiosyncrasy. Passing the final exams at the level of B1 at the Common Reference Level fill up a lot of mental space for many students, so statements about other possibilities in life than passing this or that Danish exam was actually a spin-off for students.

### **Location #39**

Act 3, scene 16

#### **The story behind the DVD**

*How are you going to show your ideas about performance in you dissertation?*

Students asked.

Uhhhhh! Maybe on a DVD???

I replied.

Yeah, that's a good idea!

Students answered.

What a question! What a commission!

The DVD included in this dissertation is just one example of *how* performance can occur during a lesson. I invited four students, Dale, Jennifer, Paula and Tony to be participants in the set-up one Saturday morning in June 2010. The purpose of the filming was exactly to show, *how* performance can be done. The reason for asking these particular four students was that they were familiar to bursting word-bubbles and incredibly

faithful to their learning. Despite that both Jennifer and Tony have English as their mother tongue; they are loyal to their learning and rarely do transfer to English. Dale speaks Lithuanian, and Paula Finnish; they did not know one another and got together for the first time that Saturday morning; the challenge for them was to do performance together for the first time. The four of them worked in two pairs: the English speaking pair: Jennifer and Tony, and Dale and Paula who just met.

During our normal lessons we had read an easy-reader of: *Mord i Mørket*<sup>101</sup> (Murder in the Dark) by the Danish writer, Dan Turèll (1946 – 93), and it was natural to continue using that material. The scenery was our usual classroom, and Dale, Jennifer, Paula and Tony immediately occupied the stage and instigated their performance. As I often do miscalculate the effort students put into performances I also miscalculated time that Saturday morning. The total time of the performance was more than 2½ hours, much more than I had expected. The DVD is thought of as a presentation of how a performance can occur, and therefore the 2½ hours have been cut down to approximately 10 minutes. In the classroom the two pairs focused on word-bubbles for more or less 2 hours, then coordination with the other pair transpired in order to coordinate common invitation time.

In the beginning of the DVD Dale, Jennifer, Paula and Tony introduce themselves in their mother tongue; unfortunately during the editing, Paula's presentation was ruined and the camera man, David Georg Korczynski, met her again to film her presentation.

Below my wordlist for the day; the English translations are for the dissertation only, to ease the reading. The words in bold are the words chosen by the students.

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<sup>101</sup> Turèll, Dan: *Mord i Mørket*, p. 5 to 61



Performance B1, 14 to 20 months of Danish.

Saturday the 5<sup>th</sup> of June 2010.

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Murder in the Dark by Dan Turèll

Wordlist until page 61.

- affære (= affaire)
- anpartsselskab (= private limited company)
- **bagmand (= kingpin)** (Jennifer and Tony)
- **besvime (= faint)** (Jennifer and Tony)
- bevis (= evidence)
- forbløffe (= amaze)
- fuglesang (= warbling)
- hale (= tail)
- involvere (= involve)
- kime (= peal)
- lusket (= sneak)
- læsse (= load)
- løgnagtig (= lying)
- respektabel (= respectable)
- sjofel (= filthy)
- **skulder (= shoulder)** (Dale and Paula)
- **smuglerrede (= smuggling nest)** (Dale and Paula)
- speed = (a drug)
- spekulere (= speculate)
- sprit (= booze)
- tilbringe (= spend)
- vært (= landlord)
- åbenbart (= obviously)

Choose 2 words from the list and do word-bubbles, one word on one A3-paper.

- Associations
- Find as many word classes you can
- Maybe find synonyms and antonyms to your words, and maybe metaphors in your mother tongue
- Write 2 small stories using the word in the bubble + some of your associations
- Paste your posters on the whiteboard with the bubbles + your stories for presentation for the other group. Remember to argue why you chose particular these words and why they are of interests to you and us
- Invite the other group and present your working process

Anne-Mette Korczynski

Copenhagen, Saturday the 5<sup>th</sup> of June 2010



Tony

Jennifer

Paula

Dale

Please enjoy the DVD.

*(Bring the curtain down for Act 3)*

Act 3 has ended. New territories have been excavated. Approach, design and procedure have been integrated into performance and the method has shown profitable within the second language classroom. Performance is an ongoing process, never resting, never at a stalemate. The Storyvillage tour revealed that in procedure bursting word-bubbles is a powerful pedagogical tool to make the sentence-making process spinning; lemma is separated and reconstructed to be used in a variety of contexts, and the three of them: sound, word class and word meaning are objects for negotiations.

We are about to leave the stage and will move towards sortie.

## Sortie

In this dissertation a creative theory: Performance has been introduced in an attempt to construct a new way in the second language classroom. Performance in this context is bound to two things as described by Kenneth Gergen: 1) jointly construction of negotiating meaning and this is done in 2) a context.<sup>102</sup> To me, seen through a pair of reflexive glasses, three dangers occurred during the work. First, was I in a position to step away from my own and student's expectations about classroom activities and transform jointly with students in an ongoing process where element of surprises played the mayor part? Second, was it in any way possible to validate the actions taken knowing very well that everything in the process was dependent on the moment the actions took place? Third, how could meaning negotiation altogether be relevant in the student's life outside the classroom?

Did my fright vanish?

First about expectations; expectations in an educational context reflect earlier schooling experiences and do include an evaluation of others; if evaluation on the other hand can be transformed to granted warranty, dialogues and an epistemology that catches peoples experiences is a way to let elements of surprises be co-constructive in the meaning negotiation process. Second; in an ongoing process validation of both the process and the moment turned out to be a playmate in the process; if something is not validated it is either changed or thrown away. The latter, relevance of performance outside the classroom, is a matter of the footprints one places: seize of an ant - or en elephant footprint is irrelevant. The relevance is, as Mary and Kenneth Gergen state that constructionism favors pluralism and understanding of social realities do contribute to changes in communities.<sup>103</sup>

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<sup>102</sup> Gergen, Kenneth: Virkelighed og relationer, p. 89.

<sup>103</sup> Gergen, Kenneth and Mary: Ind i samtalen, p. 63.

It has been one long journey with a variety of new connections and relations in an interwoven process, and since the voyage commenced in the autumn of 2009 a new method has slowly emerged in the second language classroom. It has and still is an ongoing process, nothing is stable and I must conclude that by appreciating daily fluke performances is to the benefit of all the participants in the second language classroom.

In this dissertation, the approach for performance is grounded methodologically in the interactive view of language and the relational learning theory. This theoretical foundation has proven powerful for developing an open-minded design which focuses on power *with* regard to construction on the basis of local realities and relations. Improvisations in performance are in the procedure paramount for word negotiations and for creating local knowledge; it is an ongoing life form that embraces multiplicity and appreciates Other. The fusion of Ingarden's philosophical ideas about word material with knowledge about how the brain might work in the word-learning chart has opened up possibilities to play with and negotiate countless word meanings. The power words have in their indication direction comes from us – people –, depending on contexts, we decide what direction a word can take, our word meanings are congenial to contexts and interlocutors, but we are always uncertain about if our interlocutors catch exactly the meaning we want to express. The small pedagogical device of bursting word-bubbles turned out to be an excellent tool for initiating flow-zone activities, taken for granted assumptions were being suspended and boundaries between Self and Other vanished.

Performance in the second language classroom follows its own local rules and word-meaning is created in coordination through co-action in particular contexts. By doing performance in the second language classroom a priori meanings are eradicated and global has become local as multiple

worlds interact in coordination in constructing and sharing knowledge on location.

*Somewhere in this organized disorder the students have become the cornucopia and the second language teacher the addendum.*

The end



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**Appendix 1**, letter to 4 students.

Sorø, 2<sup>nd</sup> of May 2010.

Dear Dale, Jennifer, Paula and Tony

Thank you for joining my little project, I do appreciate your participation a lot.

The language center will be closed Saturday the 5<sup>th</sup> of May and therefore we will meet outside at 9.30 a.m. We will be in classroom 16. There will be coffee, tea, bread and water. I expect the filming will take 1.5 - 2 hours.

You are going to do a familiar performance; namely bursting of word-bubbles.

The idea with the DVD is that your performances are exemplary, that is, you work independently without language teacher intervention. Just as you are used to in the classroom.

It will be in pairs: Dale + Paula and Jennifer + Tony.

It is a performance with focus on strategies, coordination, speaking, listening, argumentation, process, product, creativity, dynamic, that is: performance. It is paramount for me to say that everything will be in a positive atmosphere and the DVD for publishing will *only* contain all the things you are good at.

I expect to bring along 2 cameras and 1 cameraman, and we will try to be invisible.

I am doing my PhD at Tilburg University, in the Netherlands, and I have enclosed a document from the University. I would ask you sign the document and bring it along the 5<sup>th</sup> of June. The University needs your approval for publication of the DVD. The total time of the DVD will probably be 10 to 20 minutes, and the DVD will be included in the dissertation.

Should one of you regret and wish to withdraw, please inform me immediately; it gives me time to invite another student to participate.

As an appreciation for your time and contribution in this little film you will receive a copy of the dissertation just after the defense.

If you have any questions or remarks, please contact me on my cell phone XX or by mail XX.

Yours sincerely, Anne-Mette Korczynski

**Appendix 2**, letter to be signed:

Dear \_\_\_\_\_

*Date, 13 April 2010*

E-mail

*amkorc@hotmail.com*

Please confirm the following:

“I hereby accept that Anne-Mette Korczynski free of charge can use me on her DVD, and my photo and first name for her Ph.D. dissertation at Taos Institute - Tilburg University, Holland.”

Date: \_\_\_\_\_

Signature: \_\_\_\_\_

Yours sincerely,

Anne-Mette Korczynski

Ph.D. student at Taos Institute – Tilburg University

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