# Making Silent Way Materials

*An Invitation For Teamwork*



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# 2 How We Work To Be In A Language We Study For The Purpose Of Making The Silent Way Materials

It is clear that generally the sources for a new language are found in published materials and when possible, references to natives as consultants. When natives are not at hand, tapes of natives providing spontaneous continuous speech are used.

It will be known to many that existing materials are rarely of such a quality that they do not raise doubts in those examining them and create difficulties by their contents generally meant for beginners who are not scholars. Often they are not specially well proofread and free of avoidable errors. They also display either an unconscious selection of an approach or make use of an approach which only recommends itself because it is traditional and more attractive to the public which will recognize it from what little they heard of language teaching.

But that is all that is available and only for a small number of languages.

Looking at these materials, one can

- ignore much that is printed in them, and

- make a first selection of which sections should be studied to extract what is relevant to the "spirit of the language," essential in the Silent Way and what belongs to the functional vocabulary of that language.

1 is easier to write about than do because what authors select to include in their work is often only meaningful when one works out most of the exercises which are supposed to make things clear through practice.

2 is what has been selected over the years in order to produce the materials for a score of languages and if what has been learned can be made plain it will be most helpful in the preparation of future writers of Silent Way materials for classroom use.

At present, I begin with a study of the sounds of the new language.

In general, only limited help is found in a special section given to that in the books available. Authors either fear to frighten their readers by being exhaustive and then they only provide that part of the phonetic system which they can make clear through example and explanation leaving a certain amount untouched though it may be needed for the full flow of words of natives. Or, if they are thorough, they refer "in writing" to all those sounds which do not exist in the language they are using as medium of expression in this course-book. This, of course, leaves a lot to the student who has to fend for himself looking for a native speaker of that language to provide the sought-out needed oral example or buys some tapes, if these exist.

Those of us who have tried both alternatives know that it is rare to get the help needed from either source. Natives have to be of a certain level of culture to be reliable and, even then, they may never have asked themselves how they say what they say, nor how to explain in words for someone else what they actually do. Often one hears: "I don't know." As to tapes, since they are pre-existent to one's needs, what they contain is to be studied for the extraction of the specific information wanted and often it is too hidden to be reached.

What I resorted to is to provide a succession of sketches of the Sound/Color Fidel knowing to a certain degree of certainty which

sounds are close enough to be given such or such a color, leaving open this set while attempting to capture the set of sounds unknown to me and only qualified by the remarks of the author(s) of the book(s) I was consulting at that time. In some languages there were no new sounds or only one to consider, the maximum was five, a comforting finding, however surprising!

On this matter, I must make three remarks:

1 as teachers we do not have the same responsibilities as scientists when we settle the actual number of sounds discernible in any language: science may state that there are hundreds, according to proper instrumental analyses; to obtain them all from our students we may need a score or two and leave to the live mergings of sounds the job of producing these required thousands.

2 if between two languages some sounds differ enough to be noted but are still close enough to be represented by a choice of a certain color, we use that color and make our students work on the sound they would produce in their own language to make it resemble the one we are after; thus, the apparent confusion of using the same shade of color disappears, normally very quickly. Indeed our students' phonation instruments are voluntary and far more pliable than material instruments used in laboratories.

3 although there are ways of introducing a large number of color-shades and hues, we select to use as often as is permissible the standard hues offered by our printers to make the transitions from one Sound/Color chart to another — this becomes a classroom job rather than a printing one. As a result, students can (or could, in the case of still non-existent charts) come to the conclusion that they have to change less the use of themselves than they believed, to concentrate on the few very different sounds, if any, and, with a high morale, embark on making the sound combinations of the new language and work on the actual new distributions of energy it requires to form its words, its stresses and phrasings and the essential melody, all of which characterize that language.

*The Sound/Color Chart is a pedagogical instrument* with some contacts with a scientific study of the phonetics of various languages.

To select the colors for strictly new sounds is not an easy task, for, even if we only need one hundred colors for all the widely used languages (in several regions of the world). Some of the hues, once printed, become pretty close and can only be distinguished intellectually by saying a word one knows for certain and use that to make decisions about sounds in other words which are not as specifically different.

Since these materials are to be used by teachers who know the native language they will teach, the maker of the Sound/Color Chart will know that it is sufficient that he/she be aware of the existence of such sounds and makes provision for that.

Moreover, the Fidel of that language must be done at the same time, assuming that that language has been given a written form in the past or recently.

This Fidel presents some problems, not all new. Some are already met when working on the Sound/Color Chart. In fact, these problems help natives decide on behalf of the makers of the charts, whether a sound the makers can produce is an approximation of what is needed, or how to alert them so as to produce the proper sound before a selection of a color for that new sound. For example, Lakota books speak of “aspirated” sounds when those they ask for end with a sound that originates in the throat, while, in Hindi “aspirated” consonants require a puff of air at the end produced with the lips. Listening to tapes does not clearly settle such matters, but asking natives to say a few selected words, can.

The Fidels of the various languages are as complicated as the spelling system retained for each of them. Traditional spellings may be very complex (as in the case of English and of French); or quite simple (as for a few languages, like Italian).

The generation of a Fidel is a delicate task but not too demanding. A number of decisions must be made which may not be as watertight as desired by phoneticians. Our criterion remains pedagogical rather than rigorously scientific: if the instrument helps beginner learners and does not hamper progress of the advanced ones, it is acceptable. If all the phonemes must be present, not all the graphemes need to be there. If *not* all dialects of one language are as capable of being illustrated, the instrument will still be valid for all those which can be represented and local alterations may be proposed by the teachers for the doubtful points. These generalities become meaningful every time we entertain a specific language. Natives, cultured in their language, have often been surprised to find their preconceptions upset by the actual display on a Fidel of the two ambiguities of spelling, namely: how many sounds are to be triggered by one letter or set of letters and how many forms are given in a language to trigger the same sound. Until a Fidel is made no one actually knows the extent of these ambiguities. For example, that *o* has been given twelve sounds in English, and è forty-one spellings in French, always meets with incredulity.

* * *

Of course, the most difficult and extensive work is required in the preparation of the word charts. First, because they are numerous, second, because many intangible components make their appearance in this research.

Having worked on a score of languages, I can state categorically that each has challenged me in a different way and made me more perceptive, more vulnerable, more cautious and more imaginative than I was before tackling it. There are of course many things to carry over from the work done on one language to the next. But these things cannot easily be stated since we know so little of how languages proliferated on earth, which influences were at work in the case of ancient languages and on languages of people who remained isolated from each other for centuries or millenia. There are many reference books which might help in generating connections between languages, grouping them according to various principles and creating the impression that there are only a few stems and many branches. But

there are *no* books telling how best to introduce students to any one particular language so that as soon as possible they feel that language as no longer foreign. This writing may be the first sketch of a scheme to meet that challenge.

Two keys have served us well:

1. babies who spend several months *not* attempting to utter any word used in the speaking environment, suddenly enter into its study and a few months later are said to speak that language correctly, fluently and spontaneously;

2. languages are evolutionary systems which develop over a long stretch of time, each generation adding something to what they found when they came in the world.

From the first remark we drew very helpful guidance: *meaning must - precede the labeling* and *the distribution of energy* of that spoken language must be given as early as possible. Babies show us, by *not* learning words for months, that they use their senses and their intelligence to comprehend the perceptible aspects of life. They also show us that, since words are arbitrary and energy variations are objectively real, they postpone working on words and concentrate upon what proves to be eminently reasonable and profitable. If we can take hints from them we shall be able to increase our chances of helping newcomers to languages.

From the second remark (languages develop over time) we drew the insight that seeking the economics our ancestors used in the making of their language, will save us stressing the wrong components and their memorization. In modern terms we looked for the kinds of transformations retained by the makers of a language in order to expand the words and their functions in order to cope with larger challenges.

Today, we call this the “algebra of the language.

Having found in the generation of their experience by young children that they could not ever do what they all do without definite sets of *conscious criteria,* we concentrated on finding these and on making them available to the learners. The most fundamental first. Those are constantly required and hence we devote Charts #1 and #2 to that purpose for all languages. Sometimes more charts are needed to complete the job, but #1 and #2 remain the depository of what is needed to make students aware of the demands of the new language and of a vast array of statements which generate the *criterion of rightness* about all those statements and what they cover.

For all languages, in Chart #1 we include a set of words referring to the colored rods so that students can say a certain number of things about them, essentially the adjectives of color (up to 9 of them); the name selected for rod in that language, the words "one" and "two" and sometimes "three" (in case of a language having singular, dual and plural); the conjunction "and;" the definite and indefinite articles (in case they exist in that language); three action verbs: "take," "give," "put," sometimes more; the verb "to be" if needed to qualify "being" in that language; a few direct and indirect object pronouns; suffixes which show plurals and declensions;demonstratives, adjectives and pronouns; some prepositions and/or adverbs.

Also special particles not existing in other languages but essential in this one, to convey who speaks or to whom one is speaking, whether something moves or is stationary, etc. may also find their place in Charts #1 or #2.

Chart #2 contains generally all the rest of the pronouns, a number (or all) of the question words, important adverbs and prepositions that are the key items which take care of articulating one statement with another in order to create contrast, continuation, alternative, condition. A few additional verbs which would open conversations like the equivalents of, "What's your name?" — "Which is yours and which are not?" — "How many of these does he have?" and so on, are also part of Chart #2.

* * *

Talking about the work done on so many languages leaves a lot to be desired since the demands of Arabic or of Greek are so different from those of Lakota or Hindi. But it can become clear that because events happen in space and time, we must select those words which in every language locate the situations contemplated or the actions performed both in space and time. Thus, generally, Charts #3, #4 and #5 offer the functional vocabulary which will be needed whether events happen in succession or simultaneously, separately or continuously or contiguously; if objects are looked at, how they differ in dimensions, in comparison, how they are placed with respect to each other: near or far, behind or beside, between or to the left, etc. Clustering these words as qualifiers of spatial or temporal relations makes it also easier for students and teachers to find them quickly, to point at them in the order they appear in sentences. Of course, other words and particles are needed in order to make the statements reflect the situations; for instance, intention (or future) must be able to be expressed; so is execution while it takes place (continuous present) and its termination (past). The words for this must be at hand as such actions demand them. Possibility, impossibility, doubt and certainty, likelihood or improbability, belong to the climate of the situations generated for the teaching of the mastery of the required expressions and their variations to cover their ranges.

Clearly by selecting the functional vocabulary in this way we provide our students with the means of expression most needed and free them from being concerned with the possibilities which will show themselves in everyday life situations when semi-luxury vocabulary is required. That vocabulary will be gathered with other means such as pictures, slides, dictionaries, etc.

To sum up this study of the contents of the most important Word Charts (#1 to #4 or #5), we can say that we found at the same time the words which:

1 make the students able to function in that language — and we call this vocabulary functional — and

2 put them in contact with the "spirit of that language." Part of that spirit is carried by the *melody* of the language

> associated with the way the phrases are joined together; the stresses are placed on the words and the sounds of each word are uttered. The rest of the spirit is held in the way a certain algebra of particles has been selected so as to convey uniquely how the creators of that language articulate their perception of themselves and of the world.

It is possible to gather insights needed to prepare these new materials from printed sources not particularly commendable for their preoccupation with the subordination of teaching to learning. But this possibility only shows itself when the maker of the word charts has become vulnerable to the spirit of each language.

# 3 The Baby In The Learner

Although, from the start, we said that the sensitivity of the makers of the charts is divided between finding how a language has been put together by Its inventors and how young children manage to acquire it so early, so quickly and so well, we have not yet looked into the reality of the criteria-used by babies. This we shall do in this section.

It is difficult, by watching babies, to know exactly what they are doing with themselves. So, we must assist ourselves by asking questions which may lead us to observations which are conclusions. For example, no one will doubt that in the beginning there are no words, just by noting that one's child or children, do not utter them for months and find confirmation of this fact from all other parents. Similarly no one will doubt that all "normal" children start perceiving discriminately: sounds, movements, the appearing and disappearing of objects, that they act purposefully when grasping things, taking them to their mouths, etc. Hence, no one would doubt that children's minds are active and are seeking meaning around in order to adjust to an active environment in which things happen which strike one's senses and may have causes which may be accessible to one's perception.

*Perception* is the set of instruments which:

1 lets us make sense of the world and what happens within ourselves, and

2 gives us a sense of what is true or real (which we call our "sense of truth).

We could check thousands of times a day that this sense is at work in us and has always been, i.e. that it is not the outcome of other people's effect on us, whether mother or siblings. In humans, perception evolves and can be taken very far. But it is there from the start and is used by each individual all the time.

It is our sense of truth which will serve to create *the inner criteria* that make it possible for most of us to acquire $L_1$ and similarly, through the Silent Way $L_2$, $L_3$. . . . . In $L_1$, spontaneously in $L_2$, $L_3$. . . . . because teachers may have made the right decisions and have remained all the time in contact with the learners.

Perception tells us that we make noises, that these can be remade (generating the criterion of "sameness") or changed (generating the criterion of "otherness"), but also that the changes can be willed and directed, like stopping or going on making a noise or sound, or prolonging and maintaining a sound or playing variations on the pitch or the intensity (generating the criteria that *sound production is voluntary* and obeys specific orders which can be known per se innerly and whose attributes can be explored independently).

Perception informs us when our self is acting on our sound production system, or on our ears, or any other of our sense-organs, and also of some simultaneities, delays, interruptions, reappearances, etc.

Since no one has found that perception is *not* an attribute of the self, brought with us in this world at birth, and no one has ever suggested that perception can be given — although we all know that it can evolve and become incomparably sharper, deeper, more constant — we must not forget its existence when we work on the way $L_1$ is acquired. If perception does not evolve *equally* in all people it does not mean that it does not evolve in all of us. Even the most psychologically destitute children have shown that they can learn something by themselves.

Hence, we must endow everybody with the capacity to establish by oneself criteria of *discrimination* and of *recognition*.

Likewise, *retention* is associated with inner criteria which tell each of us:

1. that what our self is evoking *now* belongs to us at this moment, and

2. that it was first lived at some other "now," which belongs to what we acknowledge as our self in the past. Retention is an attribute of the self and it too can evolve or be made to evolve.

The numerous exercises we consciously give ourselves before we notice language, give us an enormous experience which — though not verbalized or even, later, verbalizable — merges all its instances in order to constitute one's early childhood experience that will serve as foundation for the rest of one's life.

What matters here, for our purpose, is that we bring to $L_2$ or $L_3$ . . . . definite learnings of ours which are essentially our own and not induced by any consious intervention of the environment. These learnings are not atoms of knowledge held in our memory after a certain drill and a lot of repetition. They are ways of being, permeated by the whole of our self, reachable only to it, if at all; displaying attributes which force upon us that they constitute part of the fabric of that experience which replaced *our time of learning*. Not being atoms of knowledge, they are generally not evocable and appear to us as retained, mysteriously, — though certainly as retained — since they are available. We can thus reach our *knowing* rather than our knowledge, i.e. our criteria and find them incessantly available for use. Hence, from the start, the learner in us is the baby in us. Mostly the baby — rather than the boy or girl, the adolescent, or the adult student — because in our early infancy we do not have anybody to please but we have our sense of truth to exercise all day, every day, and never fail to use it.

For instance, having clearly seen that our throat and our mouth are voluntary organs we relate to them rather than to our ears which we know only as receptacles and which cannot make sense of all the arbitrariness of the lexicon of any language and therefore can quietly be left out. But the voluntariness of the organs of phonation leaves to

us all the work of being pinpointedly connected with the wills. So as babies we give ourselves exercises which tell us precisely which muscles are capable of responding to definite alterations of their energy content ordered by the self and carried out by its will. We spend days in our cribs working, in isolation but in a concentrated manner, on the dynamics of our lips, our tongue, our larynx, in order to know (without any listing of the results but through their integration into one effective skill) what it is to make a definite sound and to be wholly with that making. Thus we enter in a multitude of dialogues with what we can do, and learn how to extend our powers, knowingly. Because that task is considerable we need months for it at the beginning of our lives. Particularly, when, at one moment, we hear ourselves doing what we were doing somatically, we start a new apprenticeship: that of our coordinating our sound production with our listening to it and hearing sounds made by ourselves.

This way of working guarantees that we transfer to our knowing through hearing what we knew somatically as direct changes of our own energy used to produce sounds definitely willed. Our hearing develops the equivalents of our uttering inner criteria, derived but genuine, that we shall consciously place in our auditory equipment.

Hence, around nine months after our birth (sometimes much later) we have established an integrated and reliable system of recognition of energy transformations which can serve us to relate to the sounds made by others. Acquiring $L_1$ is then acquiring an $L_2$, as far as we are concerned, since $L_1$ is not yet ours and we know nothing of what a lexicon does or is for.

What we know is to listen to ourselves making utterances and know exactly how they are produced somatically, integrating breathing, variations of muscle tone in various muscles situated in our phonation system, affecting our ears from outside and our skull from inside, as energy transformations of our whole system. Analytic and synthetic at the same time, this process is recognized as our own, directly known and innerly directed. We own it in the way we own our bloodstream and our voluntary muscles.

Because all of us, as babies, knew how to guide our own steps in all this apprenticeship, every one of us (except a minute proportion which are aphasic or deaf) does the right things and manages to enter the environmental spoken language and acquires $L_1$ before or around the age of two.

Our inner criteria produced in our first year even if no longer accessible to our awareness, now feeling distance from what the self did then, are still operative in our $L_1$. They are the ones which catch us making lapsus linguae and which monitor our speech. They tell us that the components of Tightness of all the sounds uttered, of all the stresses distributed in the words and among them, of the melody of the language used and the correspondence of the words uttered to the intention that triggered them, are what they should be. Otherwise, they suggest definite alterations.

Hence, our students of $L_2$ or $L_3$ . . . . are endowed through $L_1$ with all the criteria they need to start on $L_2$. And with lots of advantages on those who believe that memorization of vocabulary and grammatical rules are needed. In the Silent Way teaching, we go to the "learned baby" carried by each student in our class and make them *rehearse what they know so well* and come up immediately with results which meet their criteria and feedback that they are doing what is required to acquire $L_2$. Just as they did years ago for $L_1$.

The Silent Way is neither a method of teaching nor a way of going around obstacles encountered by all teachers who no longer know that the baby in their students, is alive and well. It is an organization of the environment so that the teacher can make contact with the baby in each student and the student lets that baby (in him or her) take the reins and do as well in $L_2$ or $L_3$ . . . . . as was done with $L_1$ by him or her.

Therefore, Silent Way teachers must come to such realizations themselves and not because I say so. They have to ask the questions I asked and find their own answers, perhaps beginning with the ones I found which made me into a successful teacher of almost any class of

students in any one of the languages I worked on. These questions came to me because I really wanted to know:

1 why we only speak so late after we are born hearing in a speaking environment?

2 why we used so much of the environmental language which is not lexical and still each of us uses his or her voice?

3 why we use our language to express ourselves, i.e. to try to convey a meaning, but very rarely have to remember which words we used for that?

4 what made the differences between the many languages of the world in terms of learning by the babies born in each of them, who all succeed very early in mastering their essentials?

5 what did I do with the baby in me, the little boy I once was, the adolescent I became and, once adult, with all the phases of my evolution? I knew I did not kill any one of them but rather integrated all, each of them as they contributed to my life.

6 what does it mean to be human and to go through human evolution in one life and a succession of lives? In one life, I learn to let my passion take me through *a series of absolutes* which make their maximum contribution *to my need to know*. Through a succession of lives to take up in the appropriate form what escaped me in the previous ones. Human as a baby, a child, an adult, I still can only explore that much of myself. Each life, in its essential limitations, suggest a return to explore more and more deeply, what everyone intuits as having been missed in one's circumstances because of one's condition.

7 what does a longing for a language beyond $L_1$ represent and why do I feel it and, like me, millions of others? Is it because we experience the immensity of human experience and, in contrast, the narrowness of our own, that we seek to expand ourselves by borrowing from other cultures and civilizations other ways of being, other ways of handling challenges that come to all of us (like the need to express ourselves represented by other languages which also represent other modes of thinking,

> of feeling, of projecting adventures worth the dedication of our lives to them)?

* * *

And many others which led me pinpointedly to such or such an answer in the case of a multitude of technical challenges which remained open when I shifted from one language to the next.

The baby in me helped, also because I did not seek to please anybody (not even myself) and made myself ready to take up any challenge that came my way. This time it is: "how to pass on to others my capacity to produce classroom Silent Way materials which are valid in terms of natives' criteria as well as of those of newcomers to those languages."

# 4 Recommendations

The previous sections were loaded with summaries of extended investigations which cover many years. Our invitation to members of the public to try their hand at becoming authors of Silent Way classroom materials, requires that we extract the main recommendations from all the remarks which may be needed to feel that the work is worthwhile but not to get on with the job.

If it is a language you mastered either because it is your native language or because you used it and feel about it as natives do, then

1 make sure *you can listen to your voice* uttering the words of that language and *identify* each of the sounds in each of them, *note* them down systematically;

2 make sure *you can listen to other speakers' voices* as they are speaking that language and *note* the differences between your utterances and theirs, as well as,

3 collect the words which *exemplify the sounds* you and they utter *in almost the same way* and examine the set thus obtained so as to find whether your set of sounds can be considered as complete.

4 *give* to each of the sounds collected *a color* already among those found in the various Sound/Color charts or *select a new color* for the sounds never encountered among the languages already produced,

5 *note* what happens to the stressed vowels in that language. Is there need for one or more colors to be

> selected to indicate alterations due to stress or lack of it? You may find that stress has already been taken care of since when you compare a number of languages, you find that the three unstressed sounds of English seem plentiful for your language.

Having secured the Sound/Color Fidel, scan your language for the ways each of the sounds has been rendered in writing, Alphabetic languages evolved historically, usually lose the one to one correspondence between phoneme and grapheme, Hence, *the Fidel* of most languages contains more signs in color than there are colored rectangles in the Sound/Color chart. Proceed to produce the Fidel.

Do not think of its being completed as an easy task.

Better keep it at your side for alterations which may be:

1. *additions of signs* not met earlier (even if there is a single example for some of them), and
2. recognition that in some of the words, *anomalies* require a special decision about including or not including them. (For instance, in English proper names often offer anomalies and are not given a place in the Fidel.)

The opportunity of working on the functional vocabulary for the word charts will help in the completion of the Fidel charts. For instance, the word “says” in English is the only one in that language in which *ay* has been given that sound. It would have been easy to overlook this example.

The closure of the Fidel must be considered as postponed indefinitely. For the Fidels, there may be need to contemplate more than one edition. In order to do a very good job of teaching, their completion is not necessary but one feels better if more of the graphemes of a language have been found and gathered.

* * *

When working on the word charts, the first job is to decide which word in that language will best represent the colored prisms called “rods” in English. The first requirement is that it be acceptable to natives in terms of sounds and what it evokes. Also that its singular, dual and plural forms when they exist do not use transformations out of the ordinary, as it did happen for some languages with some choices that were later discarded. For languages which have two or three genders, care must be taken too in having in reserve words which can refer to those prisms in each of the existing genders.

Though it is preferable, when possible, to include as many of the names of the colors of the rods in a box, it is not essential. The decision there is about the difficulties presented by their names. For the purpose of mastering flows of words formed by sentences referring to words on Chart #1, it is not as important to know those ten adjectives as it is to involve those on the charts in structures which differ meaningfully, utterable by students with comprehension and accuracy. On this matter, various languages challenge makers of charts differently. Reflection will help make decisions and the testing of any solution will tell whether any decision was wisely made.

The Arabic Chart #1 is a good example to study. In it the two words for rods appear (one masculine and one feminine), their singular, the dual and the plural forms also. The radical changes of the names of color with gender and number too. Thus students get at once entry into some of what is constantly needed and used, but generally considered too hard for beginners and therefore, postponed.

It is strongly recommended that makers of charts consider that which the actual unfolding of the first lessons with the rods makes possible and then select the words for them. There is no hard and fast rule about genders and their effects on words. If only one gender makes possible the usage of many structures, we can introduce only one gender. If introducing more than one can be done easily (as exemplified by Arabic) then this choice would be made available.

But there is one rule which must never be left out, and that is that for languages which have articles and in which these change with the

gender, no noun should ever be learned separately from the articles, whether definite or indefinite. Since there are no real criteria for the choice of articles in the case of inanimate objects, students *must* learn each noun with the article chosen for it in that language. Learn, here means "memorized" for there is no way of deciding on this. ("Sun" is masculine in French and feminine in German, and the other way round for "moon"!)

Pronouns are in small numbers and allow students to make a very large number of statements. Hence they are useful in more than one sense and *should* be met very early. These include personal, possessive, demonstrative, relative and interrogative.

Prepositions, conjunctions and a number of adverbs are indispensable in order to refer to the setting and unfolding of actions and must be met early and practiced to the point of becoming second nature.

When it is helpful, conjugation charts can be produced to summarize for the students all that is demanded of them by the moods, tenses and persons in that language. We can find all the paradigms on such charts but it is produced in order to keep in front of the students what in the past used to be learned by rote. Instead, it proposes problems soluble with the pointer by linking stems to prefixes and suffixes, making transformations more visible and, when the charts are well organized, cluster the changes which characterize the indicative, the imperative, the conditional and the subjunctive one against the other. And this for all tenses and persons.

For all those reasons the verb charts are not needed for every language and there is not one pattern for those which suggest themselves. In fact, the challenge of the verb charts may be so great that some first editions have appeared without them and that we have not always found the proper chart arrangement for some languages. In such cases, we decided that it is better to complete the rest of the materials, teach with them, and do what we can with the verbs without putting all that is needed on one or two charts. No one noticed in fact that, for English and French, none were produced.

* * *

Because, in the Silent Way, we want to work on the students so that they become autonomous in the new language as soon as possible, the "numbers" chart has been produced for each language but one.

There is not much to say on this matter beyond asking makers to study their language and count the "ogdens" needed to master numeration in that language in, say, one hour. This has been the case for every one of the 26 languages on which we worked, except Hindi. Since there is need for this exception, of more than one hundred ogdens to be paid we did not produce a numbers chart and put numerals (as a set) among the "semi-luxury" vocabulary learned through other means, after the main structures of the language have been learned with the help of twelve charts.

Readers who will feel that the flexibility we preconize is tantamount to letting them hang in the air, will be partially right. Silent Way chart-making is a craft, an art, built on empirical experience and only becomes a science after thorough study of the demands of mastery of any given language.

Our last recommendation is: be very patient.