The Silent Way ®



Educational Solutions Worldwide Inc.

Caleb Gattegno

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Editorial

In previous issues of our Newsletters, we have mentioned the noticeable increase in the number of people adopting the Silent Way for teaching or learning foreign languages. This is a remarkable fact when we consider that the Silent Way has never been promoted or advertised other than through the announcement of our courses and workshops to people on our mailing list. Over the last few months a thousand copies of the new edition of an introductory text to the Silent Way have been sold. A number of college professors have taken our courses, demonstrating more than a casual interest in this new approach to teaching. Some of them are now the best friends of the Silent Way.

From places as far apart as Kabul, Seoul, Bangkok, Saõ Paolo, Sydney, Paris, Addis Ababa, Dakar, Caracas, etc. we receive pressing letters asking for as much information as can be sent on this new way of teaching second languages.

The four articles are complementary. The first is by a teacher who speaks as a student. The second by an experienced teacher who has had a few years to assess the gains made by herself in knowing what to do to meet the needs of students. The third is by someone who describes the solutions she found for some specific problems. The fourth is a short statement by the author of the approach to place before the reader his rationale for a way of working when teaching languages.

The last page gives further information about the approach and the materials. Please let us know if we have been of any help.

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A Student Looking At Teaching

Much emphasis has been put on the motivation required by students to be successful. Most of the studies made in this field only stress external factors which on the whole have little bearing on the actual learning process of the student. Motivation has been too often used by teachers as a shield to protect themselves from having to recognize that the course they teach is not inspiring or interesting.

Although it is true to some extent that some external motivation is needed, there is something far more powerful and important that provides sustained interest in learning, which we can call inner motivation.

Coming in closer contact with one's own inner motivation, and getting better acquainted with the dynamics of it, is a life-giving experience which I have had many times when attending foreign language courses taught the Silent Way.

When I set myself to learn a new language and accept to devote a number of hours or weeks to that task, the least I can grant myself (if I am self-taught) or the least I expect to be granted (if I am taught by someone else) is the latitude to use myself in as many ways as the challenge will require. Not only do I want to use, but I need to use, as many resources as I have, as somebody who has already managed to learn one language, e.g. my intuition, my capacity to play with my voice, my sense of rhythm and music, my logic, my reasoning, my capacity to stress some attributes and ignore others, my imagination,

my sense of humor, etc. In other words, I feel like a musical instrument — an organ, say — with a full keyboard and many possible registrations. If I keep on pulling the stop called memory to the exclusion of the others, I'll get nowhere.

In this perspective, I can clearly remember setting myself occasions to operate as fully as possible in learning German or Spanish, although the approaches I was submitted to then were very rigid and traditional. Our Spanish teacher had such a strong accent when speaking French (classes were given in a French environment) that it took a while to figure out whether he was speaking French or Spanish. Among all the things such as grammatical rules, patterns for drill and repetitions, etc. that were shoved into our ears and that we were expected (through some miraculous process) to reproduce correctly through our throat, I remember singling out and picking up those elements on which I could operate and therefore progress in my learning. But this was a time-consuming way to learn. If the time and energy spent in disregarding irrelevant materials* could have been used for effective learning instead, progress would have been a lot faster.

When I found myself in a Spanish-speaking environment, I could observe the dynamics of inner motivation within me, as I went on selecting from the flow of new sounds and noises around me (on the bus, at the movies, etc.) those which I could make sense of and that I could use as stepping stones to bridge the gap between the fundamental basis I had secured and the many aspects of the language that were still foreign to me. Gradually, from hint to hint, using a combination of logic and intuition, hunting for clues and gathering them up at random as they presented themselves to me, I processed all this information with all the means at my disposal until the language became really mine.*

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* Such as names of tenses, general notions about the subjunctive, spelling rules, comparisons with French structures, behavior of adjectives — all these things being enunciated as rules and therefore remaining at the theoretical level.

* The reason for describing this is that if it happens to one, it must happen to a lot of other people in a similar way.

What struck me when I met the Silent Way of teaching languages developed by Dr. Caleb Gattegno, was that all the conditions and opportunities that I had had to set for myself to allow learning to take place were already present and taken into account, just built-in to the approach and teaching techniques used. No more running around for relevant and "processable" information, no more slack periods or randomness, no more dragging ashore empty fishing nets; all my energies could be used for actual learning and my time transformed into experience. Let me be more specific. During our first Hebrew lesson (a language I had never been exposed to in any way), we learned among other things 9 or 10 adjectives for characterizing colors. It soon became apparent from the context that these adjectives had to incur a change when used in the plural (which is not the case in English, for instance). One adjective was given to us in both its singular and plural forms, and from then on no more was said by the teacher until we (the class) "made up" all the other words and could use them all without extra effort. This was an exciting moment and I will describe it in detail since it was one of those typical situations where one feels propelled by one's inner motivation.

The first and only pair we were given was jum - jumim. Then, when silently solicited for the plural form of adom, most of us readily produced adomim. Then came varod. And when we volunteered varodim, indication was given to us that some change was needed in the vowel pattern. Suggestions flashed around the room, and among them verudim was accepted and soon widely put into circulation. With this new gain in mind, most of us quickly offered yerukim when asked to pair off yarok, and similarly for tsahov- tsehuvim, zahuv - zehuvim; when it came to lavan - levanim, chahor - chhurim, or kajol - kjulim, the problem was solved, even though the last three examples did not follow exactly the patterns used earlier. But we had learned that we could act upon the various components in circulation.

What interests me most is that when I was doing this work of producing words which I had never heard before, I was aware that I was using myself simultaneously in a number of ways. While hunting for patterns, I was holding in my mind at the same time the potential possible non-pattern forms and was ready to accept them. What kept

me moving ahead was that part of myself, the analyzer, was one split second ahead of the other part, the speaker. From that point onwards, I knew that if given the proper stepping stones, I could find my way through the rest of the Hebrew language. I think that, should I live 500 years, I'll never lose those 10 adjectives that I learned on that occasion. Of course, all this is very cumbersome to describe with words, and it took place in a much shorter time than it is now taking me to write it.

The value of the Silent Way, as I see it, is that it not only leaves room for the student to use his inner motivation (which most traditional approaches don't do, since they force one into ready-made drills) but it sets up situations that call for these powers to be used by any student, regardless of his past failures or disenchantments.

A study of consciousness at work in students learning a foreign language reveals that an artificial, restricted situation set up by the teacher (and over which he has full control) is the best condition for the student to use himself in the fullest possible way. This statement may appear paradoxical, but it is not. I remember the second lesson in a Chinese workshop when the introduction by the teacher of a new pronoun (we), which simultaneously offered the clue to the formation of other pronouns, led to one of those explosions that characterize for me what the Silent Way permits. By combining this information with the little we already knew, the class produced a constellation of statements; I was aware of doing a very fast scanning in my head, going over my limited Chinese "stock" and knowing that the new information just received had to fit in somewhere and could be made use of in a versatile way.

The role of the teacher, at least one important aspect of it, is then to select and present those elements of his language on which the students will be able to operate. The point is not to make them guess all the time and re-invent the whole of a language. But it is to provide a frame of reference within which each student can use his power of association and discrimination. I know for myself that I have often used this to progress in my learning; as if I were leaning on the frame provided, thereby being relieved from the anxiety of floating in the unknown, and feeling all the more bold to make what I would call

"oriented guesses." Say I look for a plural form in Hebrew; I know it can be only one out of three or four things. It cannot be just anything. Or suppose I perceive that a subjunctive form is required by the situation set up in Spanish. Again, it can only be one of a few forms, not any construction. And as I proceed, I build inner criteria that really belong to me and will allow me to take more and more in my stride.

Inner motivation has always existed and been used by everybody in any effective learning; what is new that now techniques and materials have been developed that allow the teacher to relate to his student's inner motivation and to tap it, as well as his own as a teacher. It is called the Silent Way because it leaves full latitude to each student to do his own talking.

Clermonde Dominicé

An Experienced User Speaks

"Wisdom is nothing more than the candid recognition of what one is able to do and what one is permitted to do."

C. Gattegno
In The Beginning There Were No Words. p. 62

Since the time I have started teaching a foreign language with the "Silent Way" I have had the opportunity to give a great number of demonstrations of this approach to language teaching. Every time I had the experience I could not refrain from being struck by one observation: the people involved in the activity were invariably quite eager to learn whatever language was being presented. Throughout the years I must have been in contact with at least 1000 people and the groups I addressed myself to were as varied as one could imagine: college students, children, high school teachers, college professors, professionals, etc. Among those people there were those who, tired of their ways of teaching, were looking for something new in education. There were also those, on the other hand, who had been sent by their schools and were personally skeptical that any change could occur. There were people who, not being teachers themselves, were not interested in the problems of language teaching, but had often been "turned off" by previous experiences in learning a foreign language. In short, the variety is so great that it would be impossible to attempt a description of it all. The number of people in each group could range from 70 or 80 to 2 or 3.

Each group shaped the demonstration in a very unique way and I must say that individual responses to the experience were as numerous as the people involved. However, in all this variety, there were very few people if any, who said that the "Silent Way" was just another way of teaching a language, and that they had not been touched by the experience. Above all, very few resisted the temptation of participating in the experience and therefore in the learning process.

I have seen people who at the beginning of the demonstration had declared that they would not be part of it and at the end were as active as those who had volunteered. This power of the "Silent Way" experienced by me over and over again has led me to rethink a whole series of questions I had posed myself in my extended experience as a teacher on the "whys" and "hows" people learn a foreign language.

At present, I would like to focus my attention on the "why's." In all my discussions with colleagues and educators on this problem, our main concern was to establish ways to "interest," to "motivate" students to the subject matter to be taught. Invariably the various suggestions for changes for more effective ways of teaching revolved around the supposed "interests" of students, or were geared toward subtle ways to convince students of the enormous advantages they would derive once they possessed the field of study in question.

In the case of a foreign language the attempts for curriculum changes were designed in such a way as to convince students that once they had submitted themselves to the inevitable boredom and difficulty of learning the language, they would eventually be compensated with the joy of knowing another culture, of reading great literary masters, of communicating with people who spoke that language, etc.

Suggestions were therefore made to intersperse even elementary courses with literary texts, with books (possibly in English) dealing with the culture of a country where that particular language was spoken or the like.

It has been harder and harder for me to reconcile this point of view with my experience of the last three years of teaching regular courses with the "Silent Way" and with my observations of learners during the short time

of a demonstration. If people's desire to learn is based only on the promise of future achievements why would the majority of those attending my presentations be so eager to learn the "language?" So interested in "it" that more than once, I was asked to continue with it rather than begin the discussion on the approach itself.

And again in my classroom, many of my students; the majority I would say, kept on coming to class in spite of the fact that they had no pressure whatsoever on my part and had no practical reason for learning Italian.

It became evident to me that the answer to the question of why people learn had to be found somewhere else; and as I understood better the reasons of the techniques used in the "Silent Way," I realized that a completely different set of questions had been posed.

The questions that the inventor of this approach asked himself concerned not the language to be taught but the dynamics of learning a language. Thus, questions like "why do all people, no matter what their culture is, learn how to speak" or "was language invented for expression or communication" or "is there language without words" throw such new light into the problem of language teaching that one is forced into a completely new direction. Once one really understands that there can be no language without melody, just to give an example, one would immediately perceive that melody is the very first thing to teach in a new language without burdening students with all the other components of the language. The "Silent Way" provides techniques which allow students to utter very long statements with just 7 or 8 words. The importance of this seemingly unimportant example lies in the fact that each technique developed in the "Silent Way" hides a profound epistemological study of the learner who as a result is always taken into account. Because true learning is an individual process these techniques are designed so as to leave the learner completely free in his unique way of learning while forcing him to take the responsibility for what he learns.

Once the responsibility is passed from the teacher to the student, where it belongs, the student will also discover the excitement of being a learning system. He will recognize the complexity of his powers at work in the conscious learning process; and he will thrust himself daringly into

unknown grounds to see how far he can go. This process which we might call inner motivation, has nothing to do with external motivation of future gains.

In the "Silent Way" each class becomes an "experience" in itself. A class be comes a continual testing ground where one can learn about oneself not in the sense of one's personal history, but in the sense of becoming fully acquainted with one's own functionings.

In the "Silent Way" the role of the teacher becomes a most delicate one. He is no longer the depository of knowledge to be passed on to students, he is rather a "scientist" who closely observes his students at work and according to what he sees, changes the amount of material presented or the way of presentation. The challenge for a teacher of the "Silent Way" is that he can never work from an a priori plan but must sensitize himself and become alert to the needs of his students at any given moment.

On the other hand, since the techniques of the "Silent Way" concern them selves only with the reality of any given situation and exploit the powers of the mind: perceptions, emotions, powers of association, of analysis, of synthesis, of stressing and ignoring, etc. there is always a non-verbal common interest which keeps the collaboration between teacher and students going, even when mistakes are made and "blunders" seem to occur.

I found that the real difficulty in teaching the "Silent Way" is to surrender to the spirit that animates its techniques. In my own experience, I found that my effectiveness was often hampered by my resistance to be open and be able to look at a classroom problem with a fresh look without prejudice or a pre-acquired response.

Indeed to discover the depth of the "Silent Way" and to struggle while teaching a language with this approach has meant to me a discovery of my awareness at work and the possibility to help students to discover their powers while learning a new language.

Cecilia Perrault

Solving Some Difficulties Through The Silent Way

Until I encountered the Silent Way, I was discouraged at the prospect of being a language teacher. I had not seen any method which I felt would permit my involvement with the students, or be effective with the majority. Since I first saw the method used by Dr. Gattegno, I have taught a half-dozen intensive weekend workshops in Spanish, and a month-long course for two hours a day. I would like to discuss how the Silent Way has helped me to solve some problems of language teaching in general, and some of the specific problems of teaching Spanish.

In most language courses I have observed, the teacher speaks a great deal, and students are relatively inactive. It is therefore hard for the teacher to know what the students have mastered and what their difficulties are. These two problems — involving the students, and knowing where they are — are immediately obviated with the Silent Way; since I say little, the students are active from the beginning, and I have constant feedback on their work. The proverbial so-called shyness of students in language courses is also eliminated (usually); since the teacher is not a perfect model who repeats the correct answer whenever a student makes a mistake, the students are not intimidated. Students provide models for each other, and give feedback to themselves. Moreover, mistakes are acceptable; students are made to feel that approximations are acceptable, and that their first attempts do not have to be perfect.

When I consider what I have just written above, I am struck by the importance of feedback to oneself that students get when the Silent Way is used, and I would like to discuss this a little. I am often impressed by how little my students learn by others' repetition; a student who has heard half a dozen people use a structure before him will not necessarily use it correctly. It is not until he has struggled with it himself, and has it so to speak imprinted in his flesh, that he really possesses it.

In traditional methods, the teacher corrects the students' errors, but this does not assure that the students become aware of what their mistakes are, and how they themselves are to correct them, and leaves open the probability that they will make the same mistake again. I have become aware that there is a process in language learning, as in living, of becoming aware of one's mistakes; first there is an awareness that one is making a mistake, then an awareness of where one is making it, and attempts to correct it. Others can point out that a mistake is being made, and even in what area; only the learner can correct it himself.

I have found hand and mouth gestures invaluable for making students aware of their errors without my telling them what they are. I can use the fingers of my hand as the words in a sentence or syllables of a word to indicate where the error has been made, and my students must reflect themselves on what they are doing. If the error is in pronunciation, I may help with a movement of my mouth to indicate what they must do to correct the error; for instance, many students change un stressed "a" in Spanish to a schwa, as in English; by opening my mouth as though to form an "a," I can indicate the sound they are to make. Likewise, many students say "e" instead of "y" for "and;" by stopping them, and making the shape of the right sound with my mouth, I can help them to do what is required with their mouth, rather than saying the sound myself, which does not help them. I have seen students who have been stopped for the same error many times suddenly begin to stop and correct themselves; they have acquired criteria, and are independent of me.

I have indicated above what to me is one of the greatest benefits of teaching the Silent Way, namely, the feedback the student gets on his

own learning, and have given a couple of examples from Spanish pronunciation. I would like to give some examples of how the problems of teaching certain structures considered difficult in Spanish are solved through the use of the Silent Way.

Because English is eliminated as a medium of acquisition of the new language, and because all statements are made in relation to perceptible situations created with colored rods, structures which are considered rather complex, and which are usually broken down and introduced to students bit by bit over a long period of time, can be introduced as wholes. The rods can be manipulated to create several situations, so that the students understand which elements of the total structure change to meet the new situations.

A good example is that of direct and indirect object pronouns, which in traditional methods are introduced in tables, bit by bit, and are considered very difficult. With the Silent Way, they are introduced after about an hour of work. I say to a student: "Tome una regleta_____(color) y démela." The first command is already known; I hold out my hand to indicate what is required by the second. Then I have students give each other commands. I may have some of them ask for two, and then "démelas" is wanted; usually it is discovered, since plurals are already known; if it is not, I point to the fact that there are two rods, and indicate with my hand that a longer syllable is wanted. When "las" has been arrived at, there is implicit awareness that "me" applies to the receiver, and "las" to the objects received. I then say to someone: "Tome una regleta _____y désela, " pointing to another person. Students give each other commands, and I make sure that rods are given to men and women, and to two people, since "se" applies to all these; "se" is usually considered a difficulty in Spanish, but it is really the contrary, since it can be used for so many situations, without anything new having to be learned. One of the difficulties of Spanish pronouns, the difference between "se" and "le" is also facilitated through the use of the Silent Way, though it usually intrigues students for awhile. I give the command "Tome una regleta negra y una blanca. Déme la negre y déle la blanca." (Any colors may be used.) I then have a student give a similar command. Often the use, and even the perception of a new element, does not enter awareness, and the student

may say “dése la roja.” When someone does perceive it, usually the class begins to use it correctly, but then someone wants to know the difference between “dése” and “déle.”

By setting up, in quick succession, situations which are perceptibly different and which require that the students say different things, the difference can be made apparent. I may take two rods of different colors, and indicate that the class tell me to give them to someone: the response wanted is “deselas.” Then I take back the same rods, hold them up, and separate them, indicating that someone is to tell me to give him one, and give the other to someone else. When this happens, colors must be specified, so that the pronoun is followed by an adjectival noun indicating the color of the rod; when this happens, “le” is required for the third person. Usually this becomes apparent without being stated explicitly. We then go on to use the structures in contrasting situations; it must be made clear that “se” can be used indifferently for one or more persons, but that “le” becomes “les” if more than one person is spoken of.

I would like to mention briefly one more structure, which I remember learning as a very complicated one, which is really quite easy, namely demonstrative adjectives and pronouns. I learned them as two different structures, whereas in Spanish they are the same: esta, esa and aquella serve both grammatical functions. With the Silent Way, the students learn from the start, and without explanations, that Spanish adjectives can stand for nouns, since they say from the beginning: “una regleta roja y una negra,” with my indicating by a gesture that the repetition of “regleta” is unnecessary. When I introduce “esta” and “esa,” the students either assume, or learn quickly, that “regleta” does not need to be repeated, and naturally use the second adjective in its function as a pronoun. When we come to writing, which I also learned as something specially difficult, I will have the students write something like this: “esta regleta aquí es roja, esa ahí es amarilla y aquella allí es blanca.” and I will put in the accent on esa and aquella myself. This intrigues students; I have them write a sentence starting with a different demonstrative, and see if anyone knows where to put the accents. After a few sentences have been written, I silently point to the demonstratives which are followed by the word “regleta;” these do not

have accents; I point to the ones with accents; these are not followed by ”regleta.”

Last of all, I would like to speak briefly of teaching reading with the Silent Way. I remember going through classes where students pronounced the letter “h,” and said the Spanish “j” as in English, after several years of study. I believe this is because we were introduced to the language through the printed word, and naturally wanted to read it like English. In weekend workshops, I usually teach for about eight hours before the students see any written Spanish; by then they have some acquaintance with the pronunciation and melody of the language. When they see the color-coded charts, they recognize the words they see as those they have been saying all along. Since they recognize “roja,” they know how to say the “j,” and can write “anaranjada” if asked. The “ll” is no problem because they have been saying “ella” and “aquella.” If some students begin to mispronounce when they see the charts, they can quickly be corrected by returning to those words which they already know.

Linda Warren

The Author Comments

The success of the Silent Way does not result simply from a bright idea, since all its techniques and materials were ad hoc creations designed to obtain the subordination of teaching to learning. Whoever uses them properly cannot fail to succeed.

The writings by some users which have appeared here and there stress what was most important to those who wrote. As the author of the Silent Way I can say that I had to sensitize myself first to what is done by students of languages to master the required functionings which result in a good performance in any of those languages, and only then engage myself in the production of the techniques and the materials which make this mastery available to all.

When these techniques and materials were submitted to the public, I knew in advance that through their use students, whatever their age and their cultural backgrounds, would learn any of the languages offered. This is being confirmed more than 10 years later in many places around the world for various languages.

In this short statement I wish to add some thoughts that may help in this discussion of language teaching:

1 While there are so many books on language teaching there are almost none on language learning. The result is that teachers are inclined to follow the courses and programs that are offered and remain ignorant of what is capable of improving their teaching.

Courses are based either on tradition, mainly on the teaching of dead languages, or on some bright idea such as the language lab, the use of slides, or some other technological advances. Teachers sincerely believe that there are aptitudes for learning languages and readily accept failure in their field although all their students proved very early in life that they could crack the code of their native language and be proficient, if not very proficient, in it.

My diagnosis is that if teachers knew more of the learning they themselves did as children, they would be willing to adopt a more scientific attitude and subordinate their teaching to the only valid reality: the way of learning of their actual students.

2 Programs offered to teachers tend to reduce the role of the teacher and enhance the mechanical side of learning, presenting students as essentially memory systems. A deeper study of the actual way taken by the learning of languages would quickly reveal that minds relate to languages in a variety of ways which lead to retention and facility in adapting what is known in order to meet what is new in what one is faced with.

For this reason all the activities which are really effective in learning languages cannot be put in the form of a book. Linguistic situations for all languages are produced in the Silent Way by presenting them via the perceptions triggered by a set of manipulative materials made of colored rods. Being neutral and capable of entering into literally hundreds of different relationships, the rods justify to one's common sense the required changes in words or word orders in the natural way they occur in any native language. Students' minds are neither stymied by having to guess meanings (mainly wrongly), nor forced to memorize what is not understood. The teacher's control of which situation to introduce when and for how long, how to vary it to ensure familiarity with the verbal form associated with one situation and its variations, leads to control by the students of what to retain and of the dynamics of the changes that are compatible with this retention.

It follows that although the teaching is artificial, contrived, deliberate, the learning is natural, joyful, relaxed; and precisely because the

teaching is tailored to the learning, the disciplines required become those of one's use of one's natural functionings. These are already owned by the student; hence the teacher and the students are allies, each one working on what he does not know — the students on the language and the teacher on the students' use of their functionings moment by moment.

No doubt it is because teachers who know a language — often to a much higher level than their students, tending to be perfectionist and over-demanding — but are less sure they know what their students are doing — making them humble, searching, alert, satisfied by actual evidence of their improved insights — that we hear from users of the Silent Way expressions of gratitude for what the approach offers them.

3 Each of the various materials is dedicated to a particular job and its form is seen to be necessary as soon as it is put to use. Hence the wall charts with selected colored words on them and the use of the pointer naturally follow the exercises with the rods and extend some awarenesses so that they are welcome at once.

When the pictures (also contrived) appear, their function as extenders of vocabulary and as an inducement to use the language already learned to make spontaneous statements concerning everyday living, becomes evident and welcome, particularly if the worksheets are used simultaneously.

4 Books only make their appearance when fluent speaking with the proper melody, stress, phrasing and intonation has been mastered by the students.

Indeed books in a new language are totally ineffective, altogether closed, unless the contents of their pages can be dealt with orally in the given lessons. It would be a waste of time and energy merely to introduce books this way. In the Silent Way the students who have been made to function through the many techniques available will operate like natives except with respect to the extension of their vocabulary. Like natives — but more frequently, at least for some time — they will resort to those who know more or to dictionaries to get

meanings for new words. The wider their vocabulary becomes the easier is their deeper entry into the printed aspect of the new language and eventually the sky is the limit for them as it is for natives.

5 Other materials are nor longer the object of the attention of the teacher; exercises having a content that is as nearly as possible the same as it is for native speakers of the language have changed the study from that of a foreign language to the study of one of the languages one owns just as natives do.

6 Finally, because in the Silent Way we are concerned with the students while they are concerned with the language, we meet them differently at their successive stages and propose different kinds of challenges to make them encounter more of their functionings than their power of retention. A course in the Silent Way takes advantage of the cumulative effect of learning. Therefore, observers see very different activities on successive visits and teachers know that they have fallen back on their old habits if they behave in one and the same way throughout a course.

To learn to function as a native speaker is the first and most important challenge to students of a language and the first and most important duty for a teacher to ensure, but this is not the end of all a teacher can do for his pupils. By watching his class he can bring to them what they still need in order to reach the stages beyond their present functioning which relate to other aims in the use of languages: for travel, business, study and so on.

The Silent Way does not ask for silence when it is not an integral part of the demands of teaching. Teachers must talk as much as is required by their new situation. Still, the attitude of the teacher remains the one that lets the students fulfill the totality of their part in the situation.

Caleb Gattegno