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Cuisenaire Rods: Pedagogical and Relational Instruments for Language Learning

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Cuisenaire Rods: Pedagogical and Relational Instruments for Language Learning

Sevilay Akarçay

Submitted in partial fulfillment of the requirements for the Master of Arts in Teaching degree at the SIT Graduate Institute, Brattleboro, Vermont.

August 1, 2012

IPP Advisor: Prof. Elka Todeva
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Abstract

Cuisenaire Rods are pedagogical and relational instruments with great potential for exploring the way a language works. With their flexibility and simplicity, they allow the students to focus on the process of learning; helping them notice patterns, make associations, and engage in a social and personal relation with the language and deepening their awareness of themselves as learners. The Cuisenaire Rods’ potential for creating simplicity within complexity enables a way of working with language that engages the playful and creative powers of the users. In the introductory part of the paper, the author explores Caleb Gattegno’s approach to learning and discusses the reasons why the Silent Way matters. In the following section, she asks questions about what learning a new language involves, and draws on the concept of Synesthesia to explore how Cuisenaire Rods link together the visual, the sensory, the linguistic, and the tactile to better facilitate learning. Finally, the author describes a series of lessons in which she explores different ways of utilizing Cuisenaire rods in her classroom with two groups of university level English language learners in Istanbul, Turkey, all native speakers of Turkish. The thesis includes lesson descriptions, personal reflections, feedback from students, and further suggestions for using Cuisenaire Rods in the language classroom.

Keywords: Caleb Gattegno, Cuisenaire Rods, Silent Way, Shakti Gattegno, Synesthesia
Educational Resources Information Center (ERIC) Descriptors

Class Activities
Classroom Techniques
Creative Teaching
Educational Games
Instructional Innovation
Instructional Materials
Teaching Methods
In the creative act of transcendence the self is free to exercise its freedom to surrender itself to what it encounters. “This is our freedom, to subject ourselves to truth” - truth that is discovered by us, and is not somebody else’s truth” - is realised in a creative act of goodness. Shakti Datta (1960)
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Chapter I
Introduction

Why the Silent Way Matters in Language Teaching

The dynamics of how our minds come in contact with new challenges depends to a large extent on how we frame those challenges. Do we initiate intimate relationships with these challenges or do we entangle the mind in complications distancing ourselves from the possibility of relating to them?

Let’s consider the following challenge:

“There is too much theoretical and abstract language involved in relational theory, which I feel is distracting my ability to understand and find an answer to my questions and curiosity about what relational aesthetics means.”

Now consider this challenge:

“All the theoretical and abstract language involved in relational theory can actually help in my understanding in finding my own answer to my questions, deepening my understanding and curiosity about what relational aesthetics means.”

I have posed the same challenge twice, but in two very different ways. These are both questions related to my desire to find out the answer to what relational aesthetics is. Depending upon which question I ask, I may pursue answers with curiosity and learn a lot about relational
aesthetics, or I might give up on the challenge altogether, judging that the language and the concepts are simply too difficult for me. In other words, how we ask a question — and how we situate our affectivity to that question — affects how we work with a problem or a challenge and ultimately find an answer.

The way that I worded the first challenge, I seem to be overwhelmed and involving myself in the anxiety of the problem. Thus, I am greatly hindering my process of learning because I “stay with the known instead of meeting the unknown.” Gattegno would point out here that “what there is to see is obscured” (S. Gattegno, 1991). In the latter example, I pose the same challenge, but I do it in such a way that it allows me to be able to work in my fullest capacity in order to reach my fullest potential. Here, I have eliminated the anxiety caused by the mystery of the unknown. I have chosen to approach it as it is, as a challenge that I might just be able to find an answer to. I have chosen to interact and relate myself to the reality of the unknown, and commit to a way of working so as to make it known. By doing so, I recognize that I must also be vulnerable in the process. Being vulnerable means letting myself be affected by the truths of this a new reality, and being open to transformation. As I interact with the unknown, guided and energized by my will to pursue the challenge, I learn and evolve. (C. Gattegno, 1970). As a result, I start seeing my potential and using my own sources and I become more aware of my potential. Thus, all my channels for learning are freed. The unknown is no longer unknown.

In a seminar he held in 1987, Caleb Gattegno said,

I put a question differently and I answer differently ... so, when you ask a question and you feel an anxiety about it, you will not get an answer unless you say the answer will
take away the anxiety. But you cannot say, “I am going to enter into a problem because I am anxious.” You have to first learn to look at the challenge as it is.”

This is highly significant in my understanding of Caleb Gattegno’s approach to learning. How we approach a new learning situation — and how we ask the questions — affects our process and our answers. Once we find an answer and learn, we become more aware of how we found our answer. This new awareness of ourselves helps us recognize and trust our own “sense of truth”\(^1\) (C. Gattegno, 1970, p. 65).

The idea that we should approach a new learning or challenge with a reduced state of anxiety is also echoed in other approaches to teaching foreign languages such as Suggestopedia, developed by Dr. Georgi Lozanov. Suggestopedia is based on the theory that in order to create the optimum state in oneself for learning, we need a positive mind and self — released from negative emotions — which can help facilitate learning by tapping into and liberating the child-like curiosity within us that allows for true exploration.

**Learning and the Silent Way: Defining the Silent Way**

“Is it not possible to use learning to develop learning?” This question, posed by Gattegno (1987), must have guided him in subordinating teaching to learning as he developed the Silent Way to teaching and learning. When it was introduced in the 1960s, the Silent Way had a great impact on education around the world. Creating space for learning and cultivating the learners’ autonomy is at the heart of its philosophy. Essentially, the Silent Way places learning and learners at the center, which is why Gattegno felt it was so important to understand what learning involves.

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\(^1\) “There is a higher instance in each of us that tells us that what we are perceiving is or is not real. This is our sense of truth…” (C. Gattegno, 1970, p.65). The sense of truth in each one of us serves as a basic guide for meaningful knowing.
Learning is a process that, “allows our human future to come to dwell in our present” (S. Gattegno, 1991). It is dynamic as it involves interacting, both with one’s environment, and with oneself. It involves dialogue, either with others or with oneself, in a relational engagement. Learning is a movement in the sense that — as learners — we are involved, and we participate in an experience because of a need to understand and to know. From this experience, we gradually and progressively produce meaning and enter into the process of learning. Learning is also energy, as it combines the ability to explore, observe, analyze, and try things out with physical abilities such as asking questions or using our hands to better understand and express concepts. Learning is comprised of memory, and we use different kinds of memories to interact with our own learning process. Learning also involves time, as it is an ongoing entity taking place in time and continually referencing the past, present and future. In The Science of Education, Gattegno (1977) defined learning as equivalent to “living,…To consuming our time to give ourselves experience which stays with us either in objectifications or of know-how which are dynamic” (p. 13). With all this in mind, might learning be defined as a dialogical movement of energy in a relational process within memory and time? In 1960, Shakti Gattegno (then, Shakti Datta) wrote of the relationship of learning to life and love:

“From the point of view of education for love, the learning process is closely linked with life, and only as such it leaves the learner in love with learning more, and with an attitude of respect for knowledge” (Datta, 1960, p. 108).

In working with learning itself, the Silent Way shows us that there are no weaknesses and wrong ways to learn. Rather there are learning processes, and each individual’s learning process is unique. Teachers focus on learners’ strengths and guide students in recognizing their own strengths and in this way guide them to figure things out for themselves. As a result, students
actively grow into — and eventually become — autonomous learners. In stating the *function* of learning, Gattegno (1963) wrote that it is “to make everyone into the most competent learner” they can possibly be (p. 121).

In *The Science of Education: The Learning and Teaching of Foreign Languages*, Gattegno (1977) identifies four phases of learning. Phase One is coming into contact with the unknown and finding traces of its impact on one’s self. Phase Two consists of the self being involved in finding and working out the unknown. In doing so, the unknown slowly becomes the known. As we are exploring the unknown, we are engaged in trying multiple approaches in order to discover. This experimentation requires feedback from one’s environment in order to continue exploring in reflection to what one receives. Phase Three is considered the phase of mastery. We now have an understanding of how the unknown operates. Phase Four is closure, where “a given” is thoroughly understood, and therefore, fully integrated into one’s being, leaving one a fluent user of the ‘given’ which then becomes an instrument for further explorations” (S. Gattegno, 1991). Through the test of mastery, we are then ready to move on to the next learning, to the next unknown (p. 3, 4).

The Silent Way provides an opportunity for learners to observe themselves participate in their learning process. They are encouraged to notice the things they do and see. It allows them to discover their strengths of learning and how to integrate these skills successfully. As the learners are engaged in working by themselves — and by participating in a feedback loop with each other and the teacher (their environment) that looks at whether there are any alternatives to what they are producing — they develop their own ‘inner criteria’ for what is doable and not doable in the target language.
Through materials such as the Sound/Color Chart, students not only become instantly absorbed in the mental exercises of discovering the ‘spirit of the language’ (C. Gattegno, 1963, p.35), but they also enjoy a discovery of themselves. Instead of being asked to memorize the language, they are involved in exploring and solving how the language itself works, and how it is used. Materials such as Sound/Color Charts, the Fidel, and Word/Color Charts increase students’ presence, as learners are active and engaged in the game-like manner of the act of thinking. These materials also help students to become independent once they start making other words on their own. Learners see from the very beginning that many alternatives are possible in formulating words and sentences. They are constantly using ‘algebraic operations’ to analyze, synthesize and progress in their understanding of the unknown. (C. Gattegno, 1963, p. 120). The Game of Transformations is a good example of this: students become aware of words and how they can be produced through substitution, reversal, addition and insertion. For example, pot becomes pet through the substitution of o with e; pot becomes pots through the addition of s; pots becomes stop through the reversal of p with s; and pet becomes pest through the insertion of s (C. Gattegno, 1968, p. 38). Word charts focus on words that are functional and are always available to students for practice. This enables them to direct their attention to grasping the sounds of words and sentences of the language. Thus, using the words on the charts, students can expand their vocabulary by using algebra to make a new word. It may be necessary to note here that the idea behind The Game of Transformations is to awaken in the learner a reality “that it is always possible to produce new words, either arbitrarily or by fusion of others — and by

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2 Blocks of different colors. Each color represents a different sound and it is used to teach pronunciation. Look at Educational Solutions website for more information.
3 Charts that show all the possible spellings of a sound.
4 Charts that present the functional words of the language. They have the same color coding as Sound/Color Charts and the Fidel.
5 Gattegno refers to the mathematical term algebra in aiding language learning. If numbers can be manipulated through mathematical operations such as addition, subtraction, multiplication, division, and so on, so can language.
other principles” (C. Gattegno, 1968, p. 8). This also helps develop an awareness of relationships and connections inherent in language, and, in a broader sense, in life itself.

**How are new languages learned?**

“Think of language learning as a recovery of the innocence of ourselves, as a return to our full potentials and our full powers” (C. Gattegno, 1963, p. 41).

Learning a language requires patience. One’s first language (L1) does not have to interfere in the learning process, but can instead strengthen one in recognizing and understanding that words are expressions of the people who use that language. A new language is usually quite different from one’s native or first language, but it is also similar. For instance, some languages do not use certain letters, but most languages utilize adjectives. These basic similarities and/or differences aid the learners’ perceptions of language learning. Those who are familiar with plurilingualistic pedagogy — which states that different languages interact and influence each other dynamically, thus enabling the speakers to socially construct meaning to meet their communicative needs — probably know that the learner’s own knowledge — whether linguistic, cultural, or social — is a true inner source that needs to be acknowledged and utilized. As one discovers the sounds, words, grammar, rhythm, melody, and how a language behaves, one learns too about other people and other ways of thinking.

In the process of learning other languages, we become more sensitive and thoughtful human beings with a great ability to appreciate other cultures and ways of living. As this awareness of languages takes a deeper form, we begin to evolve because we connect not only with ourselves, but also with our environment and others.
“The self that transcends its narrowness to meet the reality of the other, experiences a self-
enlarging movement taking place within” (Datta, 1960, p.110).

Learning a new language is an extremely complex phenomenon. There are linguistic, psychological, social, and political elements interwoven into any language. Some in the field of ELT have referred to this as language-and-culture. All these elements reflect a culture’s underlying belief system. Therefore, as we make the decision to learn a new language, we come in contact with unknowns. To the unknown we also bring prior perceptions and knowledge. All of this supports our learning process. We arrive at a dialogue with ourselves and ask, how can we make sense of all this complexity? How can we work so that we find ways of making meaning in the new language?

Learning a new language is also about self-discovery. Throughout our own process of tackling the task of learning a new language, we discover our potential, our abilities and skills, and our inner resources and powers. We also become aware of our own learning processes and how we prefer to learn. Motivation and will to discover and learn are directly related to the individual’s need to learn.

We learn a new language by entering into an adventure and invariably encountering its inherent complexities. We decide to face these challenges and allow ourselves to become vulnerable enough to make mistakes. We bring with us desire, inner motivation, needs, questions, and an acceptance of challenges; and we patiently work on finding ways of making a language our own. Most importantly, learning happens when we approach language acquisition with interest and genuine curiosity.
Cuisenaire Rods: Visual and Tangible Instruments for Learning

The philosophy of the Silent Way comes alive through its techniques and materials. Some of the most fascinating materials used in the Silent Way are the Cuisenaire rods: small pieces of blocks (usually made of wood) of varying lengths from 1 to 10 cm with a 1cm² cross-section. Each length is a different color. These rods are flexible and versatile tools utilized by the language learner. They can easily represent many different situations, which the students themselves produce or interpret models, prepared by other learners or the teacher. As Roslyn Young (1995), an educator and English teacher states, rods “allow the teacher to construct non-ambiguous situations which are directly perceptible by all.” Due to their generic representation they “are easy to manipulate and can be used symbolically…they lend themselves as well to the construction of model houses and furniture, towns and cities, stations…” (Young, D. The Rods section, para. 1, 2).

Cuisenaire rods were created by Georges Cuisenaire in the early 1950s, a Belgian primary school teacher. His knowledge as a musician helped him develop the idea of using colors for numbers. One can presume that he may have been influenced by the ‘neurological phenomenon’ of Synesthesia, ‘where sensory modes blend’ (Heyrman, 2007). Georges Cuisenaire used these colored rods of varying lengths to primarily help children understand arithmetic. By blending touch and sight he created a synesthetic learning experience where colors could create shapes or become numbers, and numbers, in turn, could become colors. This amicable interconnection of the senses acts as a tool that enhances learning and memory. As a result, learners were ‘more plugged-in to their environment’ because they were seeing and understanding concepts through color combinations and connections (The Synesthetic Brain: To be a Synesthete section, para. 1).
Caleb Gattegno, an educator, theorist, and a scientist who devoted his life to learning, met Georges Cuisenaire in 1953 and realized the power of the rods in their ability to make algebra come alive in the minds of students. The rods allowed learners to explore mathematical problems by themselves. Later, seeing how learners were able to improve mathematical understanding, Gattegno utilized the rods for teaching foreign languages.

Cuisenaire rods aid the learners’ process by encouraging them to become independent and responsible learners. They also allow teachers to create simple linguistic situations, which make language learning visceral. As the learners manipulate and play with the rods, they merge together touch and sight into the learning process. Learning becomes inclusive, interesting, easy, memorable, and imaginative. These linguistic situations automatically help learners to concentrate on the task. Through this experiential learning process, students are liberated from translating and guessing the meaning of words. Rather they make direct associations with the rods as words or linguistic situations. Stating “translation is no way to free the student,” Gattegno (1976) wrote:

Translation is a method of conveying the meaning of utterances in the new languages when these meanings already exist in the mind of the learners in association with words of their native language. But clearly, as in the mother tongue, once the meaning has been reached the word can be dropped. How could a student know how to produce the new language if the meaning only triggers the mother tongue? Those of us who have studied languages via translation know that, rather than feeling free in the new language, we felt paralyzed (p. 11, 12).

The rods encourage playful manipulation of words and their meaning(s). Learning a new language means to play with words and the language. Approaching the learning of a new
language in a playful manner has many positive effects. Play allows language users “an opportunity to pick apart received structures, and to reframe, reformulate, and reorganize the material into new categories and combinations” (Miller, 2003, Play section, para.3). Play also benefits the learners’ need to experiment and provides opportunities to experience (new) situations from multiple viewpoints (Play section, para. 3). The rods also provide a playful experimentation both with language and learning. One way of achieving play in the classroom is to bring games into the learning experience. Games can enrich learning and make it engaging and enjoyable. James Gee (2009) writes that experience is an important learning device, and that games provide experiential learning. This is useful to learners in that games are structured by specific goals, they provide immediate feedback, and players learn from others’ explanations and interpretations. Gee states, these “are the conditions experience must meet for effective and deep learning. Games, and the social practices and communities that accompany them, often meet these conditions well” (p. 69).

Learners are often encouraged to “suspend their judgement” (C. Gattegno, 1968) while meeting the challenges of learning a new language. This learning can take the form of intellectual games that puts words together in groups or clusters, helping students to classify and integrate words. The rods expand vocabulary and they can also be used in combination with Word Charts. Often words may have more than one meaning. While students may be familiar with one meaning they may not be familiar with multiple interpretations and meanings. The multiplicity of meaning can be conveyed through the use of rods. Once a word or a phrase is encountered for the first time a simple construction with the rods can help communicate the meaning accurately and reduce any unnecessary noise. For instance, if the students are familiar with the word close as a verb meaning the opposite of to open, the teacher can use rods to
represent the other meaning (the adjective *near*) by creating a situation where she uses the rods to construct a shop and closes its door to elicit the meaning they already know: opposite of *to open*. Then she can use two rods to represent two people walking towards the shop. The teacher can then put the two rods far apart. As they get closer to the shop the rods get closer to each other. The teacher can then reenact the situation and say that by going through the door people are close, but when they go in different directions they are not close anymore. Attention can also be given to the difference in pronunciation of the same word.

To help students develop ways to expand their vocabulary by working with word families is often effective. Using Gattegno’s staircase analogy for teaching children numbers with colors and rods, we might ask our students to take five rods starting with white and form a staircase using only rods that allow for a 1 cm progression each time a rod is added. Students will utilize white, red, light green, purple and yellow rods accordingly. Each color rod might be given a certain part of speech. For example, white: the root; red: the noun; light green: the adjective; purple: the verb; and yellow: the adverb. The teacher may then asks students to tell her what the red rod stands for, then the green, and so on. She may also ask students to pick up the verb, the adjective, or other parts of speech, and verbalize what it represents. The teacher may ask a student to pick up a rod of a given color and say what it represents. The students may also test each other by asking questions to each other, thus practicing speaking skills. The teacher can provide an example by saying the root word *famili* and asking which rod would represent it. She can continue with *family, familiar, familiarize, familiarly*.

Once words in the word family have been established and defined, she can then ask students to pick up each word (represented by different colors) by mixing the order in which she tells them. Other possibilities might be to have students and teacher point to each rod — in order
and in reverse — as students say the words; or the teacher picks up a rod, and the students say the word it represents. For excitement and challenge the pace can be increased. As a follow-up the teacher asks students to use as many of the words in the word family as they can in one sentence. For example: *My family is familiar with word families.*

It is possible for students to enjoy this part of the game, as they would be challenged to use the words creatively, and it is highly likely that they would come up with amusing sentences. Humor and fun can help boost students’ interest in learning, expand their vocabulary and allow them to play with the language in a non-threatening and enjoyable way that fosters imagination and retention.

The sentences students create can then be compiled and hung up as posters on the classroom walls. Students may also create color posters with the word families used by putting up the color coding for each part of speech, and only presenting one word from the family. This can serve as a quiz or challenge for the other learners to solve or expand upon.

Cuisenaire rods are extremely flexible as learning tools, and allow for the teacher to assess students — without interfering in their learning process — to see what they are able to produce. As Gattegno puts it, the rods allow for the teacher to “teach, then test, then get out of the way” (as cited in Stevick, 1972, p. 6). The rods are infinitely creative in providing ways to practice language. They can serve as symbolic structures for: “clocks, calendars, organigrammes, flowcharts, graphs, tables, thermometers, circuit diagrams, building plans, metro maps, and many other everyday communication aids…. It is very easy to elicit, present, or practice vocabulary and structures connected with different areas of activity by representing the above items using Cuisenaire rods” (Mullen, 1996, The Rod as Paintbrush section, para. 1).
Mullen (1996) also points out that rods are visual aids and “allow for rapid improvisations…. they can be used to help teach words or structures which just come up in the lessons…” (A Summary of the Advantages section, para.2). As a result, these can give the teacher and learner a chance to be spontaneous and to be in the flow of the moment.

Unlike many visual aids, such as pictures of everyday objects or other realia teachers might bring into the classroom, rods are shifting and flexible symbols for making meaning. When comparing Cuisenaire rods to other representational objects, Stevick (1972) has said, “rods have an unbounded flexibility. The same rods may become, now a map of the Middle East, now a picture of a traffic accident, now a graphic analog of the surface of the Turkish noun, now a visible record of information that a student is giving about the neighborhood in which he lives” (p.6). Rods can easily be adapted into the learning situation and help create tangible and visual situations. They can also be utilized to teach certain pronunciation aspects, grammatical structures, lexical items, numbers, expressions, and other elements of language learning. Rods allow for our own — and our students’ — limitless creativity in the language classroom.

**The Simplicity of Cuisenaire Rods**

"The simplest things give me ideas."  Joan Miro

Simplicity is never really simple, because complexity is ever-present. Simplicity can be defined as a way of thinking that desires to keep in sight what is significant and fundamental to a particular situation or experience we are in. It is visually and cognitively very clear, and thus can have an impact on the imagination. Can approaching the understanding of our complex world in a way I might term, Symplicity, create the freedom to learn in the field of education?
I want to use Simplicity as a term to describe a way of learning. Simplicity takes in what is necessary and vital to learning. Simplicity, in its construction of a powerfully clear vision, strikes a light in the imagination. An active imagination results, enabling meaningful and memorable learning to take place. Simplicity can open up the freedom to learn through its reliance on the learner’s ability to be aware of her own learning process, to both make and explore her own meaning — unfogged and unchained from exterior limitations.

When I think about my attraction to Cuisenaire rods, these colorful wooden blocks of different lengths, I find it is their simplicity that draws me in. They are perfect in their flexibility to evoke and activate the imagination. Utilizing the simplicity of rods, we can truly foster uncluttered learning, not only with what they are and what is there, but also with what is not there. Their essential power lies in their ability to make learning visual, tactile, imaginative, present, and personal through the limitless interpretations of what they can represent.

I have started using Cuisenaire Rods in my classes last year (2011) with university level preparatory school students in Istanbul, Turkey. It has been a year of learning with, and exploring, Cuisenaire rods. This thesis is a summary of my personal journey with the question of how to integrate rods into my teaching as an EFL reading and writing teacher. In it, I will give a reflective account on the implications of using rods in my context, and share the results and the insights I have gained throughout the process.

I had many questions in my mind as I was thinking about why and how I wanted to integrate Cuisenaire rods into the learning experiences of my students. My goal was to apply rods in a variety of ways and observe how my students would interact with them; noticing how this might contribute to the dynamics of the intricate learning situation. Would students actually enjoy learning with the rods, and see them as a learning tool they could interpret freely? Or
would they ignore them and find them trivial, like children bored by an unglamorous new toy? Crucially, would their learning be enhanced? Would they surrender to the object of their learning: the language? Could I better facilitate my students’ learning through their visual presence? Would the rods mobilize the creative powers of my students? Would they energize the students’ understanding of themselves as learners, aware of their own processes in the adventures and challenges of learning a new language? What would happen to the dynamics between my students and me? What might change or improve in my teaching — as both a student of learning and an aspiring facilitator of learning — through the use of Cuisenaire rods as a vehicle for coming to a greater awareness of my own skills?

In my journey as a language teacher I know that I will come across millions of streets, highways, lanes and paths that point to many different ways of teaching and learning languages. I may choose to explore some while disregarding others. I may choose to analyze some, and might even synthesize a few, into my own methods to the extent that my senses, thinking, and perceptions allow. However, this year of studying and playing with Cuisenaire rods has shown me that I hope to continue to explore ways to utilize them in my future teaching and learning experiences. In other words, my journey with rods has only just begun, for

…awareness is a universe, not one thing reached all at once and forever. Because of this education is a never-ending task, an ever-renewed challenge taking us from one peak to a new departure to climb again to a new peak and so on (C. Gattegno, 1970, p. 96).

How I developed an Interest in Cuisenaire Rods

My interest in Cuisenaire rods began with an initial introduction to them at SIT Graduate Institute during my first summer, 2010, in my Approaches to Teaching Second Language class
(Approaches). During my second summer at SIT, I became more engaged with using Cuisenaire rods in my Second Language Acquisition (SLA) class. Shortly after, I bought my own set from an SIT professor who was by chance selling his. As soon as I got my set, my summer started revolving around the fascinating and colorful world of the rods. I learned more about their history, Caleb Gattegno (educator, theorist and the inventor of the Silent Way), and I gradually discovered a new way of teaching verb tenses with the rods. I also became motivated to experiment and incorporate them into my classes.

Throughout this year I have experimented with the rods in my classroom in Turkey. This paper details how ways Cuisenaire rods were utilized in my classroom. I describe classroom curriculum that used the rods to learn about time, linking words/phrases, prefixes, speaking and pronunciation integrated into reading and learning the English verb tense system.

I learned that the rods function differently for each learner in my classes. To one learner they may enhance learning a foreign language through game-like activities; to another they promote actively engaging in a creative learning experience; to another student they are an extension of children’s toys and play; and to yet others they are a mysterious and fascinating way to make connections. In other words, each learner employs their own unique way of learning as they interact with the rods.

It is worth noting that my students were introduced to the rods at the beginning of the year. In Turkish I explained what they are, how they have been used in education, who created them, and why I believe the rods are effective learning tools.
October 10, 2011

Playing with time

I grab my grandfather’s watch and my box of rods bought from a professor at SIT. It has been three weeks since the start of the academic year. I am teaching two classes: a group of architects (A14) and a group of engineers (A13). My students are considered A level (beginner/elementary) after having taken the university’s proficiency and placement examinations. I share these two classes with a colleague. During the first three weeks, we share the same material: a booklet prepared by the Curriculum Department intended to give the students an introduction to the English language. After we finish with this booklet, we are each expected to teach ten hours of general English and ten hours of reading and writing, respectively. I taught the reading and writing portion of the classes.

My grandfather’s antique watch seems to be the perfect symbol for addressing the concept of time with my students. As I take my watch out of my pocket and dangle it, I hear an amused remark from one student (in Turkish), “teacher, are you planning to hypnotize us?” Laughter fills the room. I begin the class by asking a few simple questions.

“What is this?” I hope to elicit not just the word ‘a watch’, but the fact that it is a grandfather’s or a grandmother’s watch.

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6 C. Gattegno, 1963, p.56. Incorporating games into the learning situation does not necessarily mean games have no value or that they are not educational. Games can enrich the learners’ experiences as they can be serious educational activities that allow the learners to play as a way to discover and learn.
“What do we call it in Turkish?” I hope to arouse in my students an awareness of the difference in meaning between ‘watch’ and ‘clock’ in English. Unlike English, in Turkish only one word, saat refers to both.

“What do you think I am showing you this?” I hope students will be able to understand the purpose of the dangling watch: the lesson will have something to do with time.

After their responses, I ask a rather philosophical question.

“What does time mean?” I wait in silence. Some students reply in Turkish. I wait some more before giving them a scenario. (I use Turkish in the class to increase involvement, clarify meaning, and accelerate the learning of English for these beginning students.)

“What ask me about time. You don’t have a watch, but you know that you have class soon. You see me in the corridor with my watch, so you want to ask me the time. How would you ask me about time?” After I receive responses to the questions, I look at my watch and tell them the time. I then ask them if this time is a.m. or p.m. Soon, I reset the time and nominate a student to question me about the time. As soon as the student is able to correctly frame the question, I provide the answer, but I still don’t show them my watch. I ask what that time it is in Turkish. If the student successfully gives the Turkish equivalent, I then show them the time.

The lesson continues in this way by involving more students and also asking them if they know more than one way of way of stating the same time. For example, it’s quarter to one can also be it’s twelve forty-five. There are two examples written on the board, in written and numerical form. Later, students take turns coming to the board to write the time both in numerical and written forms after I show them the time.

My teacher’s table is cleared and is moved more towards the center of the class with a blank circle shaped paper on it. I ask the students to tell me the shape, and then ask for the
English word for saat. I continue the lesson with a lot of miming, “since it’s not small enough to go into my pocket or around my wrist, it’s different from a watch.” Students who know this distinction would provide the correct answer, and thus the difference in meaning between watch, clock, and time would become clear.

I put down the paper clock and open my box of rods. I pick up a blue rod to represent the hour hand and a dark green rod, which is smaller, to represent the minute hand. I put these words up on the board and I ask for their Turkish equivalents. I draw a circle on the board with four black long lines for the hours 12, 3, 6 and 9, while using smaller lines and red marker to represent the ones in between these: 1, 2; 4, 5; 7, 8; 10, 11. By taking a blue and a dark green rod and holding them up with the blue rod on twelve and the dark green rod on three, I ask, “what time is it?” and receive the answer, “it’s 3 o’clock.”

The class is then divided into two teams: akreps (akrep is the Turkish for the hour hand) and yelkovans (yelkovan is the Turkish for the minute hand). My table is also divided into two sections, each with a paper clock. One student from each team is asked to come up and collaborate in choosing two colors to make their clocks: one color — and preferably bigger rods — for the hours 12, 3, 6 and 9, and smaller rods for the hours 1, 2, 4, 5, 7, 8, 10, 11. The reason for both teams to use the same two colors is to avoid any confusion during the game. Another pair of students (one from each team) come up to do an initial demonstration of the game and a student is nominated to be the timekeeper. I change the time on my grandfather’s watch. I hint to the students that they must ask me the time in order to be able to use the rods. I do this to reinforce that they are comprehending the concepts. Once this is clear, they have twenty seconds to arrange the rods in their right places as I say, “right now it is half past ten,” and to then write the time in numbers on the board. If both the arrangement of the rods and the written form are
correct their team gets ten minutes. If one form is correct, they only get five minutes. If they have one form wrong, they lose five minutes. Each team starts with twenty minutes.

This is a very fast paced, kinesthetic activity. One representative from each team must be able to ask the question: *what time is it?* or *what’s the time?*, so that they don’t lose the time they need in figuring out how to arrange the rods and then going over to write it on the board. The time constraint not only motivates students to work instinctively because there is so little time for revision, but also acts like a hidden agenda to reiterate the goal of the lesson in heightening students’ awareness of time. Once it is decided what “prize” the winning team will get, the game starts. I check understanding of numerical versus written forms at the end of the game by indicating that going counterclockwise in each team, students will come up and write the written form for each numerical time on the board. Therefore, no matter how messy, it works best to keep all numbers up on the board until the end of the game.

**After Thoughts**

Speaking in Turkish, I have introduced my students to rods, and have given them a brief history as to why I like them and use them in my teaching. We have used the rods to map out a house, and to understand the uses of *there is/are, there isn’t/aren’t, is there a… /are there (any) …?* We have also used rods as part of a storytelling activity so as to practice the meaning of the present continuous tense.

My students enjoyed the time activity in a very noisy way. One problem encountered was that some students took more turns than they should have, without giving equal opportunities to their peers. Students were also prone to shouting out clues and answers to the team member who was currently at the board or responding. I had to intervene during these
situations and stop the activity to clarify how the game works and explain how everyone should wait for their turn.

The Cuisenaire rods serve to consolidate visual and tactile tools for the comprehension of learning about time. Also, they give students an opportunity to visualize what they hear by placing the rods in appropriate positions. This is often done in a playful way. As a teacher/learner, I believe that play has a vital role in actively engaging the learner and can eliminate self-consciousness and filter out emotions, such as anxiety, that can block the learning process in a language classroom. Games that allow learners to be physically active also promote this goal. As Tomlinsen and Masuhara (2009) point out, through physical games, “learners are typically motivated to understand and use language by their desire to play and win, and they are typically positive, engaged, and relaxed (in the sense of not worrying about language)” (p. 6). Furthermore, it may be beneficial in offering explanation to learners that, as children, they may remember learning about many things through play, and the ways that playing made learning easier and more fun. Caleb Gattegno discusses the importance of play:

All the many games boys and girls play in the home, the playgrounds, the parks, the streets, are clearly meant to know the world around them, to relate it to the world within and to generate immediate substitutes in the mind for the immense content of reality. That we all know that we have to do this and do it well, systematically and thoroughly for many years, tells us how important it is for the self (C. Gattegno, 1977, p. 88).

Allowing students to choose colors for the hour hands before starting the game gives them power, ownership, and a sense of inclusion in the decision-making process of the game. It also serves as a time for students to fiddle with the rods and grow accustomed to the logistics of
the game. The only colors the teacher determines are the hour and minute hands so as to make assessment easier, and also to serve as a model for how to work/play with them.

By incorporating sight, touch, and color through the rods, I aspire to activate interest and imagination. Learning is often experienced through physical movement. This may benefit learners who favor a learning style that is experiential. Competition provides students with a fun activity using the Cuisenaire rods. Competing with each other in teams fosters the need for collectiveness, and encourages students’ participation as a social responsibility to their team. Though it is a game that is competitive, it may also be non-threatening. The representation of twelve hour-hands in two main colors and sizes gives students an opportunity to use the rods as visual clues for the numbers, the hours, and the minutes. Therefore, the deciphering of colors replacing the numbers stimulates learning through visualization. This assists students cognitively as they are asked to put their problem solving skills into action and complete a task. Caleb Gattegno wrote on the power of images:

Because images are dependent on our will, once we begin deliberately to employ them, we can very soon obtain an awareness that indeed imagery is a power of the mind, and it can yield in a short time vast amounts of insights into fields that become almost sterile when the dynamics are removed from (C. Gattegno, 1970, p. 35).

Wednesday, March 7th, 2012

‘To Start With’ is Only One Out of Thirty-Four Linking Phrases

“Everything should be made as simple as possible, but not simpler.” Albert Einstein

One way to make writing a composition and a connection of many words that gradually develop into sentences and sentences into paragraphs is to understand and make use of
transitions that may serve to link our thinking and ideas into a unity. Linking/transitional words/phrases are tools that can help join our thoughts into a cohesive whole. It is also important to have in one’s toolbox a variety of these linkers under the same category so that we can vary our expression and avoid using the same linking/transitional word, for instance, when we want to express a result. Furthermore, knowing how to use these devices appropriately and meaningfully in our writings can aid our understanding of the relationships between our sentences and paragraphs. They can also increase clarity and give us a sense of the relationship of the elements and sections in a written piece.

As a reading and writing teacher, I am expected to guide my students through two process writings a semester. The average of all these writings will be added into their final grade. Their writings will be assessed according to their participation (coming to class during a writing day and working on their writing), their brainstorming/mindmapping ideas for their personally chosen topic, and how they progressed and improved their writing through one or two drafts. My students have already grown accustomed to this routine and know how they will be evaluated and what is expected of them.

Before embarking on their final paper, I decided to help students expand their linking/transitional words/phrases lexicon through a utilization of Cuisenaire rods representing different categories of linkers. We have had come across and studied about 18 - 20 linking words so far. I added about 14 more. I used different colors of markers and wrote down thirty-four transition words/phrases into slips of papers.

I place all thirty-four slips of paper face down on the floor at the center of the room. I ask students to tell me all the linking words they know. They give me a sufficient amount of linkers to continue. This discussion also provides for an opportunity to explain some of the
linkers to those students who do not know them. Then I ask students when we use them and why we use them. Later, I ask them to think about categories and how they could group these linkers. What would they name to group linkers such as *to sum up*, *in conclusion*, *to conclude*, etc., for instance. After having verbally discussed ways of grouping the linkers they know, I take my box of rods and take out one rod and say: *conclusion*. I confirm their understanding by asking them what the rod stands for and then I ask what color it is: *blue*. I put the blue rod on top of a row of slips of papers. Students cannot see the words on the papers as they are turned over. I point to the rod and wait for them to say what it represents once more. I then say to them that the linkers under this blue rod should be about *conclusion*. After eliciting a few possible examples for *conclusion*, I ask one student to come up, choose a rod and then turn any slip of paper over. S/he then has to say what it means, what the possible category could be and place them together. The same procedure follows until all the papers have been turned over. As students come and turn a paper over, they sometimes realize that some of the linkers have been placed in wrong places while categorizing them. They are free to play around and put them where they think it should go. I do not interfere with their suggestions and only prompt when a student is having a lot of difficulty. Finally, we talk about each color and what words are in that category and what that category could be called. We also realize that some of the linking words could be placed under other categories or have a category of their own. We talk about the ones they know versus the ones they never heard of before. To engage in a personal relation with these words, I ask them to think about which ones they use the most and which ones they like using and whether there are any they know but never use and why they think they do not use them. I then ask them to write all the linking words in their notebooks and make a personal reaction code to them. They may choose to circle the ones they know or do not know; underline the ones they like or do not
understand; highlight in a different color the ones they would like to use in their writing, etc. In short, students are asked to choose their own way of how they want to code them.

One variation to this activity may be that students could be given different paragraphs with the linkers left out. They can use the previous color coding to choose which color rod would be appropriate and say the linker they chose. Various students might have different preferences on which linker to use. A discussion could follow on the various possibilities of linkers that could be used in each space.

Having done the activity twice with both of my classes, I feel it might be more effective to decrease the number of linking words only because the activity has taken up a lot of time. However, the main aim is to activate students thinking skills in meaning making and to guide their awareness of these linking words and their varieties as tools they can employ in their writing.

The following is the set of thirty-four linking words and phrases:

- firstly
- to start with
- to begin with
- secondly
- first of all
- other than that
- finally
- to sum up
- in conclusion
- to conclude

- furthermore
- moreover
- in addition
- also
- for this reason
- as a result
- another advantage of
- one advantage of
- a further advantage of
- the main advantage of
- in other words
- while
- for instance
- for example
- such as
- although
- however
- especially
- in particular
- on the other hand
- taking everything into account
- all things considered
- taking everything into account
Photograph 1: Reflecting on the placement of linking phrases

Photograph 2: A work-in-progress moment on grouping linking phrases
Tuesday, March 20, 2012

An Unusual Awareness of Words: “To Learn to Speak is to Use Transformations”⁷

It is the second semester and almost one month of it has been a snow parade with a snow filled campus, occasional snowballs flying up in an attack of energy and an excitement of snow statues of various shapes and sizes being planted in snow filled spaces.

I would like to give students an opportunity to associate words with prefixes by the sense of how they sound and feel like to them. I have a set of thirty-five* words written on slips of papers. Students are not allowed to see them. They are in a cloth bag. They are going to practice expanding their knowledge of words with the prefixes un-/in-/im-/dis-/ir-. They are already familiar with the prefixes, but they haven’t seen them matched with all of the words in the bag. They have, however, seen some of them. For this activity, I ask students to gather around my teacher’s table. I request five groups of students at a time while giving the other students a vocabulary handout to work on.

I place all five prefixes (slips of papers) facing down on the table. I ask students to turn them over. The discussion follows:

● “What are they called?”
● “What do they do to a word?”
● “Do they make them negative?” (I will ask this question only if students have difficulty in providing the answer for the previous question.)

I ask students to choose one color rod for each prefix. Each prefix must have a different color. Once the colors are placed next to their corresponding prefixes, I ask what each rod represents. I then remove the paper slips and ask in the same order what each of them stand for.

⁷“...In every verbal situation in which someone is trying to tell us something, the words are to be used by us as they are by others. The words cannot be simply repeated.... There would be no pronouns if there was no such thing as transformation” (C. Gattegno, 1970, p. 14).
I mix their order around by asking for the prefix from the other end or start by asking from the middle. This is to give them enough practice and time to make associations between the colors and prefixes.

I then ask one student to take the bag and draw a paper. The student now has to read the word, say what s/he thinks it means and then put it under the right prefix and pronounce it. This continues in a round until all words are picked. Later, we look at and discuss which prefix seems to be used more often and which ones seem to be used less as well as which words prove to be the most challenging.

As a follow up, I ask A13 to complete a sentence I start. This is done by one student taking a rod and choosing one of the words under it, and using it with or without a prefix; and the other students adding into that sentence with one or two words in the same manner with their own choice of rod. A14 has a follow up test where I ask them to put back all the papers in the bag and to point to the right color rod as I pull out and show the word. This continues for about seven rounds. Later, we discussed what strategies they used to remember which prefix was used with which word and how the color associations helped or hindered.

Another follow-up to this activity could be that the teacher can read a story with some prefixes left out. Every time the teacher comes to a prefix word, the teacher will only read the word and wait for students to pick the right color rod representing the correct prefix for that word. An example story may look like this:
An Unusual Rock

She reached out to get the ____ usual piece of rock on the edge of the sea. At first, the waves got in the way and she picked up another rock instead. She looked at it and threw it back in the sea. That was not the rock she wanted. How ____ necessary, she thought, for the waves to behave in such an ____ convenient way. The waves were making it hard to see. “This is so ____ pleasant, it is too windy,” she complained. The rock was suddenly ____ visible. As the waves drew back, she spotted the ____ usual rock again and quickly bent down to grab it. She looked at the green sparkly rock. It was beautiful. As soon as she held it up in the air, it disappeared. “What happened?” she wondered, “where is my rock? Where did it go?” she started asking herself. “Is it ____ possible? No, no, it’s ____ possible!” She started looking around. She looked at the sea, it was not there. “Did the waves blow it away?” She felt ____ happy and decided to walk by the sea. Not very far from where she was, she saw a bird playing with something. Could it be her rock? She was ____ sure and walked closer to the bird. Yes, it was her green sparkling ____ usual rock!

One variation when choosing a color for each prefix could be to ask students what image each color rod and its matching prefix evoke in their minds. It might be interesting for the students to think about how sounds relate to them personally. This may aid in the recognition and retention of the prefixes and their respective connection to the words in their long-term memory.
*the thirty-five words were as follows:

<table>
<thead>
<tr>
<th>prefix</th>
<th>word</th>
<th>word</th>
</tr>
</thead>
<tbody>
<tr>
<td>in-</td>
<td>complete</td>
<td>polite</td>
</tr>
<tr>
<td>im-</td>
<td>sure</td>
<td>sure</td>
</tr>
<tr>
<td>un-</td>
<td>common</td>
<td>responsibility</td>
</tr>
<tr>
<td>ir-</td>
<td>honest</td>
<td>honest</td>
</tr>
<tr>
<td>dis-</td>
<td>mature</td>
<td>mature</td>
</tr>
<tr>
<td></td>
<td>safe</td>
<td>safe</td>
</tr>
<tr>
<td></td>
<td>comfortable</td>
<td>comfortable</td>
</tr>
<tr>
<td>visible</td>
<td>possible</td>
<td>true</td>
</tr>
<tr>
<td></td>
<td>clear</td>
<td>clear</td>
</tr>
<tr>
<td>expensive</td>
<td>perfect</td>
<td>healthy</td>
</tr>
<tr>
<td></td>
<td>dependable</td>
<td>dependable</td>
</tr>
<tr>
<td>considerate</td>
<td>practical</td>
<td>healthy</td>
</tr>
<tr>
<td></td>
<td>happy</td>
<td>happy</td>
</tr>
<tr>
<td>convenient</td>
<td>proper</td>
<td>aware</td>
</tr>
<tr>
<td></td>
<td>necessary</td>
<td>necessary</td>
</tr>
<tr>
<td>correct</td>
<td>patient</td>
<td>certain</td>
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<tr>
<td></td>
<td>pleasant</td>
<td>pleasant</td>
</tr>
<tr>
<td>sensitive</td>
<td>important</td>
<td>important</td>
</tr>
<tr>
<td></td>
<td>traditional</td>
<td>traditional</td>
</tr>
<tr>
<td>experienced</td>
<td></td>
<td>usual</td>
</tr>
</tbody>
</table>

Students’ Reflective Perspectives

One student from A13 said that it was, “a good activity that exercises the mind. If it is repeated a few times, it would be very useful.” Another student said, “I understood prefixes better. The lesson was more fun. I remembered some words I had forgotten. Thank you.” A student from A14 said, “it was great that it was colorful and hands-on. It was good in helping me remember the prefixes I confuse.” Many students said that they learned the words and their negatives as well as which prefix they should get. One student reported, “When it is done in small groups it is more intriguing.” A student who joined the class later in the second term (a working adult who was in a different class in the first semester) said, “I liked this activity because I think it enabled us and our minds to be actively involved.”
Teacher’s Reflective Perspective

The students are asked to remember what each color a Cuisenaire rod represents. The emphasis is on memory rather than on understanding. This does not mean that there will be no understanding. Working with memory can assist the learning process. It is a tool that can strengthen understanding. By opening a platform for a mysterious game of colors, the focal object prefixes, gets all the attention it needs. Through all this attention getting, the grammatical term prefix establishes itself at the core of the learning. As students are made aware of the meaning of prefixes, they develop a meta-language by virtue of constantly going back and forth in their minds about what a certain color of rod stands for.

Students in both classes seemed very engaged with the activity. They also collaborated with each other on the meanings of some of the words. Moreover, students helped each other out when a student did not know the meaning of a word. Sometimes, however, others busted out the answer for a student before that student had time to give an answer. Therefore, it may be a good idea to point out a few rules of turn taking in the beginning.

Photograph 3: Linking the colors (rods) to the prefixes
Photograph 4: Associating colors (rods) with their prefixes

Photograph 5: Choosing the right rod (prefix) for the given word
Friday, March 30th, 2012

Selecting a Newspaper Article to Retell

As part of our Friday Speaking Club activity, I decided to bring the Cuisenaire rods into the classroom. The students who come to the speaking club are from various classes with two or three from my own classes. The aim of the speaking clubs conducted by different teachers on each day of the week is to prepare students for the speaking exam by providing them a platform to practice speaking and hopefully help them gain confidence in their verbal target language use. We spend about an hour in the afternoon on speaking activities after class time in our speaking club. I co-teach this club with another SIT SMAT student, Jessmaya Morales. This has been my first experience in teaching with a fellow SMAT student and colleague. Through this experience I learned that two teachers can work collaboratively on a lesson and can bring very different perspectives into the classroom. The result was a dynamic and organic negotiation of teaching as a learning experience.

As part of the day’s activity, we bring in a lot of English newspapers with a few Turkish ones. We give students the choice of which one they would like to work with. Once the students are put into two groups with about four students in each, we show them a box of Cuisenaire rods. We spread the newspapers out on our teacher’s table. We then give students the instructions: choose a newspaper together, then find an article you find interesting or want to read, take some rods, and retell the story using the rods. Before students begin, my co-teacher and I demonstrate what we would like them to do. The students should be able to tell the class about the contents of the article they read.

There were only two groups. Interestingly, one group decided to work with a Turkish newspaper while the other group preferred an English one. Students were given enough time to
read the article and to understand what was said. They could get help from the teachers. It was interesting to observe that the group with the Turkish newspaper spent less time in reading and decoding the language since it is their mother tongue and were able to move quickly to looking up English words for the ones they didn’t know. Soon they were working out how to retell the story and were using both their own creativity and translation skills. In the meantime, the group who was working with an English article was struggling slightly to understand the whole article. They were able to grasp some parts of the article, but seemed to be grappling with vital pieces of information that made up the whole of the story. Here we offered help with some words and asked what they understood from the article. Students worked with the rods and negotiated how many they will need and what each would represent. When the groups felt ready, one group started retelling the story using the rods. Each member in the group was asked to contribute.

Some follow-up ideas: after having told their story using the rods, students can ask the other group questions about their article. They can point to the rods and ask what they represent.
Photograph 6: Discussing what is understood from a newspaper article
April 9, 2012

Retelling

In this lesson students work together to explore a text about a family business. They read and use Cuisenaire rods to tell the class the part they read. After each telling, I ask two or three follow-up questions to the class.

First, students are assigned paragraphs. Once, they know which paragraph is theirs, they can start reading and manipulating with the rods.

Surprisingly, the students found the activity enjoyable and some groups started competing with each other on their constructions. They discussed with each other how to work on telling their paragraphs. It was fascinating to see how they went about making some of the abstract ideas, such as courage, unity, expand, strength, symbolize, good at, generations, went away, wealthy into something illustrative. One could see that as they were solving and remembering the content of what they read, the rods provided stimulus to help refresh their memories and put the pieces together.

Another observation I would like to note is that each group chose to present in different ways. For instance, one group gave everyone a particular role: the person who told the story, the person who pointed to the rods, the person who gave sound effects, and a person who moved the rods around depending on what was happening. For example, on the following sentence:...the girls graduated and went away. They returned one by one to work in the family business...five rods are picked up and they ‘move away’ with a walking gesture. Then they ‘walk’ back to a construction of rods that represent the restaurant (the family business). The students as they finished chose to change the pronouns of the last sentence from we to they:
...even when they don’t agree, they are willing to try new ideas.

This was something I was thrilled to observe because some of my students usually have problems changing pronouns when they need to.

Another group started off with having a lot of fun ‘building’ their paragraph. With a lot of excitement, they collected a lot of rods and built a large construction site. However, when they started speaking about their paragraph, they did not use any rods. Instead, they summarized with only two rods: white and blue to say that the family began with only a small idea and never dreamed of the success they have today.

Two students told the story together with one starting before the other. Ozan chose to use five green rods for the five daughters and one purple for the mother. He made a circle with the mother at the center and the daughters around her symbolizing unity and how there is strength in unity. Yiğit took over and described the story their mother told them. He took one rod and said, “This is one chopstick. It represents a person.” He showed the action of breaking it into two pieces. Then he picked up more long rods and put them in a bunch. He then showed the action of: tied chopsticks together. He tried to break them to demonstrate that the mother told the daughters it was hard to break the many chopsticks:

“She held up one chopstick, representing one person. Then she easily broke it into two pieces. Next, she tied several chopsticks together, representing a family. She showed the girls it was hard to break the tied chopsticks. This lesson about family unity stayed with the daughters as they grew up.” (McVeigh & Bixby, 2011, Unit 5 Family Unity Builds Success).

Ahmet, Ö zgür, and Murat presented all the characters and the restaurant: Diana, Helene, and Green Dragon. Ahmet described the change that happened — the sandwich shop changing into a Vietnamese restaurant. They made a green dragon with three rods and pointed out that the
green dragon symbolized good luck. They demonstrated how the restaurant expanded by putting three rods vertically one at a time from small to a slightly bigger one and finally a long one. They also used five rods to illustrate how the daughters helped out in the family restaurant.

Aylin and Pınar presented how the family business became a corporation. One rod represented the business while another rod represented the restaurant. They chose different rods for each family member and by pointing to each character with a pen they used the phrases *good at* and *is an expert on* to talk about each person.

Atakan and Yüksel used the rods for a graphic illustration of how working together as a family resulted in the family’s business being such a success. To indicate: … *the corporation makes more than 20 million dollars each year*..., they used one white rod and added more next to it.

Another way to go about this can be to have students come up with representations for each rod. They can say what each rod or rods represent. They can then choose two different pairs of students to interpret their construction, a pair at a time. After that, they can then read out the paragraph and students can see the difference in interpretation or how close they got to the original.

Another idea is to play a recording of the text paragraph by paragraph. Students can then use the rods to represent what they understood from the listening.
My Thoughts

One of the drawbacks of this activity was that it was time consuming, as students need to be given enough time to first read together with their groups or pairs and figure out any new vocabulary, and then translate the meaning into Turkish. Some groups also request the teacher’s help and like to check in with her on whether they got it right. In addition, it takes time for students to use the rods and speak. However, it provides an effective speaking practice as students do not read to answer questions related to a text, instead they use their analytical skills to decode the language and their memory in presenting what they have understood from their readings. This way it has the potential to give students the need to really understand a text so that they would be able to explain it to their peers. It also gives the students a chance to negotiate meaning and discover any unknown words, phrases, or expressions together. Therefore, it is to the advantage of the students to let the activity run according to their needs in order to allow enough time to relate and make meaning out of a text.

Students’ Thoughts

One student from A13 wrote, “This activity is very useful for speaking practice. We push ourselves and this unavoidably causes us to learn.” Another student from the same class said, “This was a very fun activity. We both read and spoke. We tried to illustrate what we read and this made it very fun.” One other A13 student stated, “This was a very good activity because there was visuality and speaking at the forefront. This can be beneficial for helping to keep the reading in memory.” Most students reported that it was an enjoyable activity and that it provided them with speaking practice. Some said they liked the colors.
Students from A14 mostly said that it was particularly useful for speaking practice and helpful for the class presentations they were required to make during the year. One student said, “I think it was very effective. It helped us to understand. It was very successful.” Two students said that the rods made it easier to understand. One student said that this way of presenting was good for her because she could improve her speaking skills. Another student said, “it is better to use colorful rods because I can remember easily and I am able to visualize.” One student said that it was great to use the rods and their colors in a creative way and have them symbolize things. I find this last comment particularly striking as it helps me to understand that students are also putting in their imagination into play as they are applying their perception into a spatial arrangement of color. I think this way of thinking about a reading forces students to think critically and creatively on how to retell something they have just read to others and make use of visual aids.
Photograph 7: Students using Cuisenaire rods to retell what they read
Photograph 8: Students working together to make a graphic illustration of what they read.

Photograph 9: Students using Cuisenaire rods to retell.
April 17th, 2012

Magnetic Word Stress

In class A14 there are twenty students for the day. Students read a blog posting about a person who has problems with technology in Unit 6 of their *QSkills Reading and Writing Book 2*. I prepare the board by sticking magnetic rods and by writing some of the vocabulary words on to the whiteboard. Students are going to use the text to work on word stress of the following twenty-five words:

- recently
- install
- connection
- convenient
- frustrated
- transferred
- automated
- different
- technician
- agents
- assisting
- unable
- received
- access
- furious
- recordings
- voice-activated
- timesaving
- self-service
- checkout
- device
- stupidly
- eventually
- item
- technology

I have prepared four A4 sheets of paper with word/phrase prompts from the text that I will paste on the board when the time comes. Each word/phrase prompt paper has three to ten words/phrases taken out from the text.

They will work with magnetic rods. My students have never worked with magnetic rods before. They have, however, seen them as I brought them into class, but have not used them. These plastic rods are larger than wooden ones and are easily visible from the back of the classroom.

I ask students to read the first paragraph of the text silently and ask them to close their books afterward. I put up the word/phrase prompt paper. Students must think about what they just read and talk about what they remember. The prompts are there to help them remember, make connections, and possibly even use them. Once there is a sufficient amount of information
shared, I point to the magnetic rods on the board and asks students what they think they are. I than slide them around the board to demonstrate some ways of using them for word stress. From what they have read so far, students are going to work on the word stress for the words recently, install, connection, convenient and frustrated. I call two students to come up and work separately on the first word. Once they have established that it has three syllables and hear me say the word, they try to determine where the stress falls. I nominate two students to be the approvers. After a quick check-in with the whole class, I ask the approvers to use their dictionaries and only say whether it is right or wrong. Once all five words have been written on the board, I go back to where I wrote some of the words on one side of the board and ask where the stress is. I then add a circle on top of that syllable and keep it on the board. Finally, I ask three follow-up questions about the text. The same procedure is followed for three more rounds with different students coming up to the board to indicate the word stress. Once these three rounds are over, I ask students to come up to the board and put a circle on top of the syllables of words that they worked on during the last three rounds. By way of pointing to each word, I ask students to say the words.

As a follow-up to this activity students can brainstorm the various locations of word stresses they just encountered: the first syllable, the second syllable, etc. These can be represented with the rods on the board. After erasing the words off the board, the teacher can call out each word and while some students can use wooden rods and work in groups to represent the stress in each word, others can work on the board with the magnetic rods.
What Students Have Said

Mostly students have stated that it was a fun activity which helped them learn better.

“It was great that it was in color. It stays better in the mind.”

“I think it was a very successful activity. I think it was useful for me because I have problems in pronunciation. I can’t separate the words into their syllables because I don’t understand.”

“I think it was a very useful activity. We can learn easily this way.”

“Knowing syllable stress is good. Sometimes it feels like I am not understood when I say a word because I don’t know where the stress is in some words. That’s why it is great to practice.”

“I think it was very good practice…this is necessary for me.”

“To see this visually was great. I think lessons are more enjoyable this way. It was very educational.”

“I think it was fun! We had fun and learned at the same time.”

“Very educational and easy to keep in memory. I think it would be better if we have such visual lessons all the time.”

“I liked the flow and style of the lesson today. It was satisfying. Having us participate made it more educational.”

Teacher’s Reflections

Magnetic rods have given the students the opportunity to work as a class. Their larger size has also allowed for a better access to their illustrative powers and a different surface to work on; a surface that is easily visible from all corners of the classroom, which makes it easy for the students to see the word stress in each word. Students have chosen different ways to go about showing stress. While some students used same colors for each syllable and either put one
of them vertically or moved it a bit higher than other syllables to indicate stress, others used a different color for the stressed syllable. Also, the physicality of the rods allows students to touch and move them around. Thus, involving the other senses can allow students to make learning easier and memorable. The magnetic rods are powerful in that they represent trying out new frameworks to learning about the sounds of English that students have not explored before. They have also kept students interested in the what and how of their learning, and have physically enabled students to think about the character of words as they negotiated word stress through tactile and kinesthetic means. It has also forced them to listen more attentively and use their listening and problem solving skills. It may have also helped to raise their awareness of the importance of pronunciation when learning a language and that one needs to give equal value to the meaning of a word as well as to the understanding of how it works in terms of its own rhythm and stress. I hope that in their future experiences with any new language, whenever they come across a new word, they feel the need to discover its sound.
Photograph 11: Having different ideas on where the stress falls

Photograph 12: Comparing opinions and reconsidering
Tuesday, May 8th, 2012

The Complex Universe of the English Verb Tenses; Tense versus Aspect–Noticing Patterns

“The past is functional in that it opens the path for the future to become the present” (C. Gattegno, 1987, p. 193).

I have had an A4 size blue paper with a diagram for teaching the English verb tense system on my wall in my office since the first days of the academic year. I had hung it there as a reminder for myself that I would like to introduce it to my students. On it I placed small white pieces of paper with all the time words and expressions necessary to understand the system and the diagram in their appropriate sections. This is a diagram developed by Glennys Hanson and she explains fully on her website how to use it.

I was enthralled when I first came across this diagram in the Une Education Pour Demain website (Glennys Hanson) while researching Cuisenaire rods preparing for my Sandanona presentation at SIT on them. Sandanona is the name used to refer to the conference that SIT MA TESOL students’ collaboratively organize at the end of all their coursework as part of their program. Each student gives an hour-long presentation as part of the conference. I have since wanted to work with this diagram that effectively utilizes Cuisenaire rods to teach the English verb tense system. One of the questions I received after my presentation was whether I had actually tried this out in class. It is something I am excited about, and am looking forward to try was my reply.
Since it involves working with 4 aspects of the present and the past (simple, continuous, perfect, perfect continuous) of the tense system, I felt it was necessary to wait until students had been introduced to most of them. As my students are beginners and are learning as beginners would, we needed a lot of time to get there. However, it might be helpful for the brain to familiarize itself with the diagram — and the letters and numbers on them — and to have a poster of it available on the wall from the beginning of the year. Although no work would be done with it, it might arouse interest, and consequently open up discussions about its function and meaning.

The teacher may describe its purpose and what it is. She can also use the diagram to refer to whenever the need arises during a lesson. It can serve as a reference guide for students to check for structure whenever they feel the need to during the year. Subsequently, they will be aware of the diagram, its function and purpose, but an in depth analysis would not be done until students are ready and have learned many of the aspects. Therefore, it may be beneficial to prepare
students from the beginning by way of visuals and spontaneous discussions to what they will study later on in the year.

I am particularly excited to introduce this diagram to my engineer students. The reason for this is that the diagram is designed in such a way that it is like solving a math problem. Knowing that my engineers are very mathematical minded and like analyzing, I feel that they might enjoy playing with the diagram and decoding the letters and numbers in understanding how the tense system functions.

It is almost the end of the academic year. Even though students have not yet explored all the aspects it is now worth introducing them to this interesting way of looking at the English verb tense system. I have used the activity as described by Glennys Hanson with minor adaptations.

I draw a big circle on the whiteboard and divide it into 4 pieces. I then divide one part of the board into four sections as well without the circle. I hang a color cartoon-picture of a boy making an enormous bubble gum by blowing into it with all his might. This is to serve as a visual aid for the term 'bubble’ and in creating a mental image for ‘here’ and ‘there.’ I also hang two yellow papers with a happy and sad face on them, all made with different sizes of paper in the form of Cuisenaire rods. There are six stations with a blank diagram scattered around the classroom.

“Imagine yourself in the center of a circle like the bubble of a chewing gum.” With these words the spatial exploration of the concepts ‘here’ and ‘there’ begin. First, I take two rods, each a different color. I give one to a student and put the other one on my table. “Which rod is here and which rod is there for you?” I ask to the same student. “And where is your limit?” The limit represents the end of the bubble. So, everything inside these two rods would be the limit of
that student’s bubble. I ask the same student to cover the rod I gave her with her hand so that it is no longer visible. I take a different color rod and place it farther away from the table next to the window. I ask the same questions. With this I involve the whole class and take the rod on the table and make a gesture of throwing it out the window. I ask the same questions again.

Other questions follow along these lines: “are the rods moving?,” “Which rod is here for us and which rod is there for us?,” “What makes us say here and there?” If the students are unable to answer, further prompting questions like, “where are we right now?,” “Where are the two rods right now?,” “Why do you think we say one of the rods is ‘outside’ and the other rod is ‘inside?’,” can be asked. In brief, what needs to be understood is that our point of view depends on where we are. Where we are is our bubble. Where we are is our point of view.

With the start of the lesson, some students start getting impatient and wonder about what and where I am leading them to. I feel the need to explain in Turkish that during these class periods we will be exploring a diagram and looking at English grammar in a mathematical way.

- If where we are is our bubble, (I point to the bubble gum picture) what is everything inside the bubble for us? Here.
- If we are inside the bubble, what is everything outside the bubble? (I point to the window) There.
- What is the shape of the bubble? (I point to the bubble gum picture) A Circle.
- (I point to the circle on the board) What do you think the circle is? (Our) Bubble.
- Everything inside the circle (I move my hand around the circle on the board) is what for us? Here.
- And everything outside the circle is what for us? (I move my hand to the shape outside the circle) There.
• Each quarter in the circle has the number 1 in it and each quarter outside the circle has the number 2 in them. Why do you think each part inside the circle has the number 1 and each part outside the circle has number 2?

This question requires more prompting. I continue with asking:

• Can we see everything inside our bubble? Yes.

• Can we see everything outside our bubble? No.

• If you think of these two shapes as time, everything happening inside the bubble is the present/now. Then everything outside the bubble would be? The past.

• Can we see the present? Yes.

• Can we see the past? No.

• So what do you think these numbers mean? 1 means the present, and 2 means the past.

• How many tenses are there in English?

With this question I had many different responses from eight to twenty-three. When I told them it was only two (the present and the past), there were many responses coming from every direction in the room that students thought there was more than that. Here Glennys Hanson demonstrates this by a series of questions and answers. Finally, she asks whether the difference between ‘play’ and ‘plays’ is one of time or person. Students by seeing the following will notice that there are two tenses:

I play

S/he plays

I played

‘Tense’ refers to the way that verbs are inflected (i.e., have different forms) to express a relation with time. For example, happen vs. happened; run vs. ran; can vs. could. The relation between
tense and time is not an exact match. A present tense verb form may in fact refer to the future or the past, as in the bus leaves at noon tomorrow. Yesterday morning, I'm in bed lying in bed when the phone rings... And a past tense verb form may refer to the future or the present, as in If we went to Mallorca next summer... Could I try it on? Nevertheless, there is a loose relation between time and tense. In the absence of context, you are likely to interpret it happens as having present reference, and the sentence it happened as having past reference. It is important to remember, though, that grammatical tense and notional time are not the same thing.

There is no future inflection in English; instead futurity is expressed in a variety of ways, including the use of modal verbs: It'll happen. It's going to happen (Thornbury, 2006, p. 226).

I then ask students:

- Since there are 2 tenses what do you think these letters (P, S, C, PC) could mean? Perfect, simple, continuous, perfect continuous.
- So what are they? Let’s go back to the bubble and think about what makes us say here and there. Our point of view. Our point of view is the aspect.

Here I found it necessary to explain the word in Turkish (görüntü, açı / bakış açısı).

I took the time to explain that the two tenses change the verb form to show its relation to time while aspect tells us the point of view. I then point to each aspect represented by a letter inside the circle and elicit what they are. I do the same for the letters outside the circle.

The aspect of a verb phrase is the speaker’s ‘view’ of an event is expressed by the verb phrase, regardless of the time of the event itself. (The time of the event relates to tense). Aspect is concerned with the internal nature of the event, eg, whether it has a duration or not, whether it is
complicated or not, whether it is repetitive or not, or whether it is connected to the time of speaking (speech time) or not (Thornbury, 2006, p. 17).

I now show them a piece of paper with blocks of color and what they represent. I reveal each color and what they mean one at a time.

- Red for the verb “be”
- Yellow for the verb “have”
- Dark green for the “-ing”
- Light green for any action
- A paperclip for the subject “I”

For these two I write on the board and use the magnetic rods:

- Purple for the past participle –en
- White for –ed or irregular verbs

I then check students’ understanding by asking what each color represents. I paste this key up on the corner of the board.

In the next step, I take one paperclip and ask what it means. I then take a light green rod and ask what that means. I say that since it means any action, I am going to use the action play because we are playing with rods. After having established that what I am holding is I play, I ask where I should place it, inside or outside the circle? Then I ask, in which aspect? I then do the same with I played and I am playing. We then step back and look at what we have on the board. After going over what each color represents, I point to each rod and paperclip and let the students read the three constructions done so far. Next, I ask for five students to come up to the board and choose one quarter and use the rods and a paperclip to make a construction. The same procedure follows for the other four constructions.
When all the colors are up on the board, one can now easily see a number of patterns. To help students be aware of these patterns the following questions can be helpful:

- What is the difference between the top and bottom constructions?
- What is the difference between the inside and the outside of the circle?
- What color is the verb ‘be’?
  - How many of them have ‘be’ and how many don’t?
  - What color is ‘-ing’?
  - How many of them have ‘-ing’ and how many don’t?
- What happens from 1P to 2P and 1PC to 2PC?

I then point to the construction I am playing and ask when this is happening. I write now in that quarter. I then point to I played and ask for the time. I write yesterday in that quarter. I then point at I play and ask what I can write there.

- Which one of the two ones would go there? Now.

Next, I write the following time words on one side of the board: generally, at the moment, before now, before, at the moment, before yesterday, at a moment, yesterday, before, at a moment, yesterday. (note: some are written more than once because they will be applied to more than one place/quarter.) I ask students to discuss with a partner and come up and place them in the quarter they think each should go.

Students then go to stations and work in groups of threes or fours. There are three circle stations and three outside of the circle stations. I ask students to think about the letters, numbers, and time words. I then ask them to think about time expressions. I put up two papers with time expressions for the inside and outside of the circle. They all have these in slips of paper and have to discuss and place them in the right quarter of each construction. Finally, a brief
discussion about what each station did follows, with students placing the time expressions this
time on to the diagram on the board.

If time permits, students can be asked to make their own constructions and use wooden
rods and a paper with the picture of a blank diagram on it.

One other way of approaching this can be to start by showing students the finished
diagram constructed in color either with magnetic rods on the whiteboard or by giving students a
color handout. The teacher can ask what they notice in the diagram and in each construction.
She can then ask students to brainstorm ideas for what these colors could represent and to come
up with explanations and ideas. Once some ideas have been collected, the teacher can then show
students the color codes. Students can then work together to decode the colors. They can later
work on labeling the tenses and aspects on each construction. After this they can look for
patterns within the system and discuss what strikes them about it.

What the Engineers Said (there were 18 students in class during this lesson)

“It was easy to understand, but the colors were confusing. That is why it is necessary to
memorize what the colors mean.”

“By seeing the colors I was able to understand the relationship between the verb tenses.”

“It is great, it stays in the mind.”

“I was able to learn better in this lesson. The colors both got my attention and helped me to learn
easily.”

“Even though it confused us, it was great!”

“This exercise was useful in helping me learn about time without confusing them. I enjoyed and
loved it a lot.”
“It was very fun and we were able to see the difference between the tenses with their question forms.”

“I learned that there are two tenses in English and that the rest is aspect. I was able to see how the past tense gets an –ed and the differences between the past aspects.”

“By putting the colors together I was able to see the difference between the tenses and what happened to them. I enjoyed it.”

“The colors were amazing!”

“We used before and at the moment in the same place. I think this made no sense. But generally, I understood the tenses.”

“It was an explanatory, nice, and an understandable lesson.”

“If we were able to concentrate better, it would have been more successful. The fact that it was mathematical was great.”

What the Architects Said (there were 11 students in class during this lesson)

“It was fun and I enjoyed working with it. I understand that I like to learn while having fun. I don’t get bored. I like toys a lot, but the class’ atmosphere during such games feels as if the class is having a free time rather than they are studying. I now understand the difference and similarities between the tenses. Thank you.”

“During this whole activity I had a great time. I was able to review the tenses. It was a very good example of learning while having fun. For people like us who are so used to written words it was a bit difficult to use the colors for forming sentences. Thank you.”

“I find it very effective. I am going to hang this in my room.”
“I didn’t know what the names of the tenses were. In fact, I always confuse them with each other. This table explains it all clearly. If we can see and work with this table a few more times through a quiz, I think it would stay in our minds.”

“It was a useful activity. We had an opportunity to review the tenses.”

“It was a good review of the tenses. I had the chance to consolidate what I knew and what I forgot.

“This activity helped me to remember some of the things I forgot. Also, we had the chance to see the tenses and aspects together. Thanks.”

“It was a very useful. Also, very fun. I confuse the tenses, but after this activity some of the pieces came together. Thank you very much.”

“I think this exercise was very useful because it helped us to better understand the tenses. To come up and work on the board was also very helpful.”

**My Thoughts**

I observed that the students were very engaged in the activity as they came up to the board in groups to formulate a construction. They asked me a lot of questions in this process as they were using the magnetic rods and paperclips. At times they needed a reminder of what the colors represented. Some students pointed out that colors can actually confuse their understanding and can be difficult to work with. This is one of the downsides of working with rods. Students may focus a great deal of their energies on keeping in memory what each color rod signifies that this can easily create a mental frustration. One idea can be to familiarize students with these representations by giving them adequate time to arrive at their own pace at the connections that could be made. It may also be helpful to keep introducing any grammatical
structure with the same color so that there is less confusion. Another idea could be to have available a key that students can easily refer to.

The greatest difficulty most students seemed to face was between the white and purple (-\textit{ed} /irregular verbs and \textit{–en} form). This did not come as a surprise as they have not yet fully explored the perfect aspect. One way to help students distinguish between the two could be:

The teacher can ask students to brainstorm some verbs. After writing some on the board she can ask students how they form the past tense of these verbs. Then she can ask how they form the past of irregular verbs and write some of them down. Using some of the irregular verbs the teacher can write down some examples, such as \textit{I ate pizza. I have eaten pizza. I drove. I have driven}. Finally, she can ask students to use the rods to color code each sentence. The class could then discuss what they notice, the \textit{–en} form, where it is used, which verb comes before the action word (the verb: \textit{have}) and which aspect it is. This exercise before starting to work with the diagram might be helpful to students to determine which color (purple or white) to use when.

It appeared that as they noticed more and more patterns, they seemed to enjoy seeing and making these connections. I feel it would be useful to work with this diagram in a variety of ways a few times to help students grasp the connections, internalize and notice the patterns between the different aspects. Finally, giving students enough time to work in their own pace, and gradually own the structures as a process of their own discoveries may have a positive learning effect.
Photograph 13: Students working on 2P (past perfect)

Photograph 14: Students working on their own constructions
Photograph 15: Inside the circle (here) – present tense with simple, continuous, and perfect continuous aspects
Chapter III

Conclusion

"It seems that simplicity is reached not when there is nothing left to add, but when there is nothing left to take away" Antoine de Saint Exupéry

(With apologies to the author, I have replaced the word perfection with the word simplicity, as it seems to fit perfectly with the definition of simplicity.)

When we think about language learning and all that is involved in the process, what is the role of Cuisenaire rods in aiding the construction of making meaning through an interaction with the unknown? If learning is social and dialogical, what is the role of Cuisenaire rods in creating a dialogical learning experience? If learning involves memory and time, how do Cuisenaire rods aid learning?

Rods can easily represent many concepts. It is this potentiality and ultimate flexibility that helps students to expand their understanding and create constructive and intimate dialogues with themselves and others in the learning situation that may perhaps build a dynamic and collective learning experience. Students discover their power by manipulating them as they work on understanding the target language. Throughout my explorations with my students this academic year, their participation and feedback have shown me that Cuisenaire rods have indeed contributed and enhanced their learning as well as enabled them to have a better understanding of themselves as learners and how they prefer to learn.

Rods are devices that may also help teachers facilitate learning. They have a great amount of universal representational power. They can instantly and spontaneously allow teachers and
learners to create various linguistic, visual, sensory, and tangible situations. Through these situations, connections and meanings can emerge to the surface and make language learning visceral. They allow us to bring into the learning environment a simple yet effective tool that supports the learners in their discovery of language, language learning and relating to themselves as learners.

This exploration of language learning facilitated with the utilization of Cuisenaire rods in collaboration with my students has changed my teaching in terms of how I facilitate my students’ learning. I have found them to be beneficial tools for supporting my students’ learning processes. They have proven to be versatile instruments that integrate sight and touch with the elements of play in order to know, look, notice, think, listen, speak, read, and write in a new language from where a purpose is drawn. There are of course many other ways of looking into learning a language with rods in order to explore the workings of knowing, looking, noticing, thinking, listening, speaking, reading, and writing so as to understand the universe of oneself as a learner. I have come to the conclusion that Cuisenaire rods are tools in which there is the potential to utilize them so that learning is a personal discovery of one’s own which may help learners to evolve into autonomous learners.

Learning is the aspect of the self’s temporal activity which makes the self accept what has already been done, to attain the ultimate purpose, which is to free the self to meet the unknown more adequately (C. Gattegno, 1977, p. 123).
REFERENCES


