Jon Stansell
C & I 449

A new curriculum for the Czech language: A description of the phrase-exemplar based multi-sensory method, its effects on language learners, and the general principles on which it operates

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The Problem of Case in Czech

English adult learners of the Czech language have a difficult time comprehending the grammar, because Czech and English are so different. English bases its sentence grammar on word order, whereas in Czech, word endings, or *inflections* encode words with grammar meaning. An English equivalent is the -'s ending that makes a word possessive. The Czech language marks, or *inflects*, words for this and all other such grammatical roles. Whereas English has word-order grammar with only a few inflections, Czech's *case grammar* is a pervasive system that affects every non-verb. The subject of a sentence takes nominative case, which has no ending, and is considered the basic form of any noun, pronoun, or adjective. The genitive case indicates possession. If a word is the indirect object of an action, it takes dative case, while a direct object requires an accusative case inflection. Vocative case is used when addressing a person, locative case shows location, and instrumental case indicates the means whereby something is done. These seven cases enable the fluent speaker to communicate ideas clearly with few constraints on word order. Case intimidates adult learners, including me.

When I first began to learn Czech in 1993, I could not remember these rules because I had not yet learned any examples of how they worked. I utilized three solutions; I put words together without case, the equivalent of "I (*my*) dog sat on she (*her*) lap and barked at he (*him*)," overused the most popular ending, –a, or drew analogies with English; for example, the plural -s was replaced with -i, as "one brother, two brother<u>s</u>" became *"jeden bratr, dve bratř<u>i</u>*." My developing grammatical intuition only had room for a few endings, because the words I knew were not part of phrases that could give a contextual code for grammar. Despite its limitations, this oversimplified case structure came from within me, so it was easy to follow. The first challenge was to learn some basic vocabulary words in a case-free phrase context. Then, I needed to divide my head into case categories, and fill them with phrases that were memorable enough, so that I did not

forget where the divisions were. I had to find phrases that were universal, so that they would attract new data to them. Based on this experience, I have developed a curriculum sequence for beginning Czech speakers, which I call the Phrase Exemplar-Based Multisensory Method, or PEBMM. It consists of at least eight separate stages.

Teachers utilizing PEBMM teach vocabulary in a phrase/situation context throughout all the stages of training. This lesson sequence takes learners from zero knowledge of the language to a developed understanding of how noun phrases work. In this setup, students are tracked through several conceptual levels, or stages. In the first stage of PEBMM, nominative case phrase practice, students build up a repertoire of phrases that require no grammar understanding. Stage two is *The Ktomu Song*, a canon-format classroom singing module. *Root phrases* are combined (preposition + pronoun) with music and movement to make these grammar-coded phrases comprehensible, functionally memorable, and reproducible. These root phrases become exemplars for understanding new language data. The third stage is *Ktomu +1*, in which the root phrases are extended with adjectives and nouns into complete dependant clauses. This stage teaches key foundational vocabulary and models proper phrase building. The fourth stage involves a dialogue with the students in which new vocabulary is introduced to test their ability to predict endings in a given context, while combating over-generalization of the most common endings. The fifth stage familiarizes the learners with all other prepositions by listening to and reading language data that are coded for case using five different instrument tonalities and colors. Stage six introduces students to pronoun phrases put to the tune of some familiar songs. Stage seven utilizes a pulsating rhythm to teach a sequence of seven sentences that go through all of the case endings. Stage eight puts students in contact with native speakers. Their interaction is recorded, and signs of developing understanding noted. They are tested for facilitative effects on pragmatics, in

the hopes that grammar training has made them more willing to interact with native language speakers, a key indicator of future success.

Stage 1: Starting with Subjects

As explained above, Czech NP words go through many *morphological* changes to properly express grammar roles. English speaking foreign language students attempt to apply English grammar, in which NP words do not change. The remnants of the English case system, the “he-him-his, she-her-hers” distinction gives students an inkling of what case morphology does to words, but it does not prepare them for the rich system they will encounter in Czech. If the teacher moves into case grammar training by traditional, rules-based approaches, he will encounter great resistance on the part of the students. Speaking without case is a natural step in grammar acquisition, so this should be recognized and utilized by teachers. Thus, if students begin with sentences that operate strictly in the nominative case, they can build up a vocabulary of the most crucial words in a simple, case-free syntax. Students can find these words in a dictionary, and construct sentences with no grammar training.

In a caseless phase one activity, students prepare a flipbook of pictures from their hometown, their family, and any unique wilderness areas, or other items of interest, and look up the relevant, descriptive words in a dictionary. They will use this photo album to introduce themselves when speaking with Czech people in country. The teacher, or another student, takes the role of a Czech person, and asks the questions “*co to je*,” “*kde to je*,” and “*kto to je*” (what, where, who is that). At an appropriate time, “*kdy to byl* ” (when was that) is introduced, in order to enable past tense explanations. Only four of the six interrogative pronouns are used, because ‘why,’ and ‘how’ usually require more complicated explanations. In response, the student replies “to je N,” where N is a simple vocabulary item.

This vocabulary training is specific and context-intensive. Certain items that could be named in the classroom, such as chalk, are not taught, in favor of vocabulary that is more useful. The students learn all of the basic words in an understandable context, a question-answer session with a new acquaintance, instead of learning relatively meaningless and context-less word lists. All of the classes of noun phrase words – nouns, adjectives, and the demonstrative, possessive, reflexive, relative, interrogative, indefinite, and negative pronouns – are taught in the case-less phase one context. This will also serve them well in the context of delivering a "door approach," because identification of self and affiliation is crucial to obtaining rapport. For example, the phrases corresponding to the English 'I am a missionary,' 'we are former students,' 'this is my companion,' or 'are you a Christian' can easily be taught at this point. The students will all be able to grasp these crucial phrases because of a verbatim translation from English. Verbs, aside from "is, are, was, and were," are not taught, favoring instead the strategy of identifying objects and concepts before explaining their actions. Starting with this relatively simple, phrase based activity will take the students through the learning process naturally.

Stage 2: The Ktomu Song

Why Root Phrases?

Finding the right type of input for modeling the Czech cases is crucial, because some cases, like the locative or instrumental, occur relatively rarely in beginner speech. Beginners cannot distinguish grammar endings from the text because they often do not know enough vocabulary. For example, '*hrada*' (castle) looks like a feminine noun, which, like '*moucha*' (fly), tend to end in –a, but it is the genitive form of the masculine noun '*hrad*'. The one place where all of the cases are present in a similar grammar structure is the prepositional phrase, but these can also be long and complex. Enter the root phrases, which pair the most common prepositions with the demonstrative pronoun 'that', in masculine (m) and feminine (f) gender forms (see table 1.1). They are the core of longer,

more difficult phrases that are taught in the next stage of the method. After learning these root phrases, the different cases that occur in a sentence can be explained more easily, because students are already familiar with the types of endings each takes.

Table 1.1

Eng.		that (m)	that (f)	
	Cz.	*to*	*ta*	Nominative case
to	*k*	*tomu*	*te*	Dative case
with	*s*	*tim*	*tou*	Instrumental case
about	*o*	*tom*	*te*	Locative case
for	*pro*	*toho*	*tu*	Accusative case
without	*bez*	*toho*	*te*	Genitive case

The Czech root phrases '*ktomu*, *kte*, *stim*, *stou*, *o tom*, *o te*, *pro toho*, *pro tu*, *bez toho* and *bez te'* are equivalent to the English phrases "to that (m), to that (f), with that (m), with that (f), about that (m), about that (f), for that (m), for that (f), without that (m), and without that (f)".The prepositions '*k'* (to), *'s'* (with), *'o'* (about), *'pro'* (for), and '*bez'* (without) are the most commonly used prepositions in the dative, instrumental, locative, accusative, and genitive cases, respectively. They are relatively simple to say and understand in a language containing, for example, the preposition *prostřednictvim*, which means 'through.' They have the added benefit of being case-specific, that is, they are not used in any other case. In addition to grammar, the phrases also contain other important information.

These ten root phrases are surprisingly rich, from a phonemic standpoint. They properly model all of the vowel sounds except for /a/. Representation of the vowel sound /o/ is especially rich because it occurs in many different phonemic contexts – standing alone, in a CVC (consonant-vowel-consonant) context (*tom*), CV (*to*), CCV (*pro*), CVCV (*toho*) and diphthongized with 'u' (*stou*), where the o and u are both clearly heard. Consonants are also well represented, showing the /t/ phoneme in various contexts, but

more interesting is the consonant- clusters. The first sound in the method, /kt/, is a normal phoneme pairing in Czech. After success with pronouncing /kt/, the student can then move on to /št/, as in 'št'ava' (juice), /pt/, as in 'ptak' (bird), and other challenging clusters, like /hřm/, as in '*hřmelo*' (thunder), or /vzkř/, as in 'vzkřišeni' (resurrection). This is excellent practice for learning the only language in the world where it is possible, though not likely, to say a whole sentence, '*strch prst skrz krk*' (stick (your) finger through (your) neck), using no standard vowel sounds. While rich in grammatical and phonemic meaning, these ten phrases have no pragmatic or contextual meaning, so they would be very boring, if they were not organized in a compelling way. With textual enrichment of rhythmic organization, music, and group movement, they come to have a special life of their own, independent from the majority of language data that is rich in meaning, yet unintelligible to beginners.

Organization Through Rhythmic Enrichment

The ten root phrases have relatively simplistic rhythms, being, at most, three syllables long. However, the patterns of stressed and unstressed syllables present an interesting change from the English poetic structure. Whereas English is based primarily on the iambic foot ([/ \/] unstressed syllable followed by stressed), Czech stress usually occurs on the first syllable of each word, which leads to a trochaic foot ([\/ /] stressed syllable followed by unstressed). Here are the internal rhythms of the phrases:

	\/ \/ \/
Uni-syllabic:	*kte, stim, stou*
	\/ / \/ \/ \/ \/ \/ \/ \/ \/
Bi-syllabic:	*ktomu, o tom, o te, pro tu, bez te*
	\/ \/ / \/ \/ /
Tri-syllabic:	pro toho, bez toho

From a poetic standpoint, the most interesting internal rhythm is that of '*ktomu*,' not only because of the trochaic meter, but also because the consonant cluster kt- makes the stress on the first syllable even stronger. As mentioned earlier, the sounds of Czech can be difficult to master. In most languages, when two consonants cluster together in a word, one of them allows enough airflow through to pronounce the other. For example, the

consonant 't' has very little airflow, while 's' allows more, so when the two are clustered, whether the 's' is in initial position, as in ‘stand’, or in secondary, as in ‘tsar,’ the pronunciation works easily. The consonant cluster kt- deviates from this standard because /k/ and /t/ are both, in phonetic terminology, *stops*, which means that the airflow ends after their articulation. Putting two stops together makes each of them harsher than normal, because of a forced airflow. This ‘unnaturally’ harsh first syllable sounded very exotic to my ears when I first heard it, and reminded me of the African name of the ancestor on *Roots*, Kunta Kinte, which is also trochaic.

Regardless of their rhythms, one-, two-, and three- syllable phrases are not interesting standing alone. As Beethoven illustrated in his *Ninth Symphony*, the shortest complete rhythmic theme is four beats long - / / / \. Therefore, I had to organize these phrases into longer sections that would be more memorable, while remaining short enough to meet the criteria of optimum processing capacity - of three or four items per group. A poetic representation of the rhythmic organization of the ten root phrases follows:

Table 1.2

Dative case	Instrumental case	Locative case	Accusative case	Genitive case
\ /	\ /	\ /	\ /	\ /
kto mu	kto mu		kte	Kte
stim sti	m s	tim	stou	Stou
o - - -	- - -	tom	o - -	- - - Te
pro - - -	to	ho	pro - -	- - - Tu
bez t	o h	o	bez	Te

Polyrhythm plays a large part in the rhythmic organization of the root phrases, because I intended for different individuals or groups to speak them simultaneously. The phrases blanket all the different parts of the stanzas of trochaic quadrameter (four poetic feet composed of trochees), and while some have consonant clusters at key points, others

have lengthened vowel sounds. For example, the harsh sound /kt/ contrasts with the open vowel /o/, the fricative-stop /st/, the stop-trill /pr/, and the stop-vowel /be/. When the phrases overlap, interesting effects occur. Some of the phrases begin right on the beat, and others are syncopated in-between beats. The phrase '*stim*' repeats three times as a jazzy triplet, and is answered by the '*stou*' repeated twice. This rhythmic element is repeated later by '*bez toho*, *bez te*.' The phrase '*ktomu, ktomu, kte, kte*' provides a driving pulse throughout the piece because they have such powerfully articulated consonants. '*O tom*, *o te*' and '*pro toho*, *pro tu*' are much lighter, and the o's are drawn out for greater emphasis. Beyond this elegant, compelling rhythmic organization, a further level of enrichment lies, which is musical in nature.

Musical Enrichment of the Root Phrases

As a musician and poet both, I must admit that I conceived of the core tones for the musical enrichment of the root phrases at the same time as their rhythmic organization. I thought of the rhythm not in terms of trochaic quadrameter, but as two measures of 4/4 music. The trochaic pattern of stress fits naturally onto a musical staff, in which stress falls on the first beat in a measure. The sounds of the newly organized root phrases generated their tones; for example, the primal feel of '*ktomu, ktomu, kte, kte*," as well as its position in the order of the phrases, suggested that it begin on the tonic, or first note of the scale, and go only one note higher and one lower. Previous compositions have conveyed power through one-note intervals, such as the theme from *Jaws*. The second arrangement of root phrases, '*stim*, *stim*, *stim*, *stou*, *stou*' moved up to the third, in order to have progression, and ended on the second to provide anticipation for the next part. The third set of root phrases, '*o tom*, *o te*' begins on the fifth and descends on the /o/ phoneme over three different notes. The fourth, '*pro toho*, *pro tu*' also moves on the /o/ phoneme, and has a rising melody, but they both end on the same theme in '*o te*' and '*pro tu*'. The final root phrases, '*bez toho*, *bez te*' end on the third tone, which does not resolve the musical idea,

and compels the singer to begin over with '*ktomu*'. A simplified representation of the core melody for what I later dubbed *The Ktomu Song* appears in table 1.3.

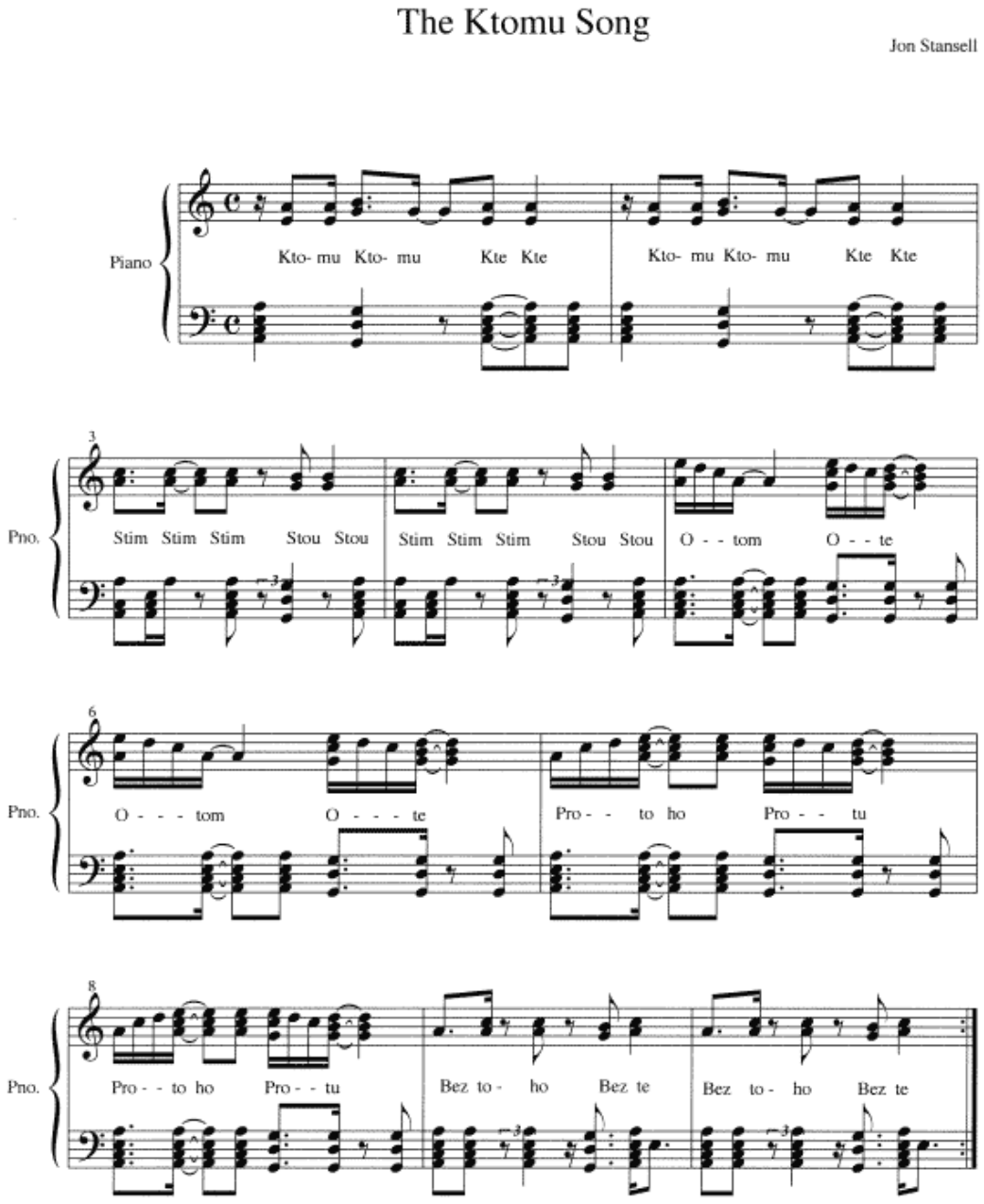
Table 1.3

	kto	mu	kto	mu	kte	kte	stim	stim	stim	stou	stou	O	-	-	tom	o	-	-	te
sol												-				-			
fa													-				-		
mi							--	--	--					-				-	
re			--							--	--								
do	--	--			--	--									--				-
ti				--															

	pro	-	-	to	ho	pro	-	-	tu	bez	to	ho	bez	te
sol				--	--	--								
fa							--		--					
mi			--					--			--	--		--
re		--											--	
do	--									--				
ti														

These tones were simple elaborations of the intonation contours in these root phrases, as they seemed to me musically. The marriage between the text and the melody is natural, because the first suggested the second. This is significant because the more closely a lyric conforms to the rhythm of a song, the more likely students are to remember it. However, what followed later turned into more sophisticated music, as I improvised on this simple melody. *The Ktomu Song* is a fully-fledged musical composition (see Illustration 1.4).

Illustration 1.4



Most students will not understand the intricacy of this piece when they sing in the classroom. Instead, they will perceive the basic melody from Table 1.3. They will be able to experience the polyrhythmic, polyphonic nature of this jingle as they sing in canon format, and will remember the root phrases because the song exactly imitates the meter and intonation contour of the phrases. As they sing over the top of each other, they will learn how to hear case in the midst of noise. In addition to this, I want to make the fuller

sound of the complete version available to the students, because I have encoded extra information in it. For instance, the musical phrase that accompanies '*ktomu*' begins with a lower chord in the bass clef, representing the '*k.*' An upper chord that represents '*tomu*' immediately follows. These chord patterns indicate the proper way to articulate the cluster kt-, which is an explosive /k/ followed by a hard /t/ with a non- vowel puff of air in between. I intend to find some jazz musicians who can record the full version of this song as an ensemble piece. Each of the root phrases would be represented by a different instrument, with a tonality to suit the feel of the phrase. For example, '*ktomu, kte*' could be played by a plucked double bass because of its harsh sound. A clarinet could best represent the popping articulation of '*stim, stou,*' while the mellifluous, airy quality of '*o tom, o te*' sounds round, like a flute. A trumpet would make '*pro toho, pro tu*' bright and brassy, while the viola would give an understated, mellow conclusion in '*bez toho, bez te.*' As the musicians improvised in their own personalities, the song would develop into several exciting interpretations of the basic melodies. These musical instrument tonalities would serve as conceptual memory anchors for case, and would appear later on in the training.

Movement Enrichment of the Root Phrases

Adding group movement to *The Ktomu Song* is perhaps the most conscientious manner in which the PEBMM is "multi-sensory." When the students are comfortable with the song, most will already be moving with the rhythm, but they can be further encouraged to clap their hands or stomp their feet to it. The teacher can add five different rhythmic gestures, based on a sense of appropriateness to each class. The students can gesture to the left when singing the masculine endings and to the right when singing the feminine endings. The first gesture is pounding ones fist in hand. This represents the hard consonant cluster kt-, which sounds like an impact. The second is both hands flicking the fingers off the thumbs in the air, which represents the cluster st-. The third motion traces the letter "o" in front of the body with both hands, showing the openness of the o vowel, and then slides to the sides on /tom/ and /te/. The fourth moves clenched fists around

each other in a rolling manner, which represents the rolled /r/ of /pro/, then gestures outwards with index finger to the left and right. The fifth is a moving thumbs-up, which indicates to the mind ‘best’, or the Czech sound /bezt-/ at the beginning of /bez toho, bez te/. To engage the body fully, these motions could be integrated into a dance, or a conga line, but the facilitative effects of the rhythm, music, and movement on memory are already so great that participants complain that they cannot get the song out of their head. In a TL setting, where examples of case grammar abound, I encourage students to sing the phrases to themselves as they walk to and from class, and to notice similar phrases on advertising so as to link the lessons from the classroom with the ‘real world’. The different rhythms, melodies, and movements associated with the root phrases help to separate the five case endings from each other, so intuition for case increases.

Stage 3: Ktomu +1

Expanding on Root Phrases

In Czech, a case-based language in which all adjectives, pronouns, and nouns decline, the words in the dictionary only work in the subject position. In all other grammatical roles, they must decline. After the students learn the root phrases from the Ktomu Song, I add common vocabulary words as adjectives and objects to complete the phrases and begin the learner on the path to building phrases independently. Teaching phrase building encourages students to focus on vocabulary in the context of longer meaningful units, which is crucial in a case grammar language. I use the demonstrative pronouns as the starting point because of a concept called *inflectional harmony*, which is the mirroring of word endings (inflections) throughout a phrase. The demonstrative pronoun forms give clues for the inflections that personal pronouns, adjectives, and (sometimes) nouns take, in the context of the same phrases (see Table 1.5).

Table 1.5 * root phrases are in red

	Preposition	Dem. Pronoun	Hard Adjective	Noun
Dative case (masc.)	*k*	*tomu*	*Velkemu*	*stromu*
	towards	that	Big	tree
Dative case (fem.)	*k*	*te*	*nadherne*	*zene*
	towards	that	wonderful	woman
Instrumental case m.	*s*	*tim*	*malym*	*muzem*
	with	that	little	man
Instrumental case f.	*s*	*tou*	*vzacnou*	*hudbou*
	with	that	unique	music
Locative case m.	*o*	(*tom*)	*nasem*	*parke*
	about	(that)	our	park
Locative case f.	*o*	*te*	*Ceske*	*holke*
	about	that	Czech	girl
Accusative case m.	*pro*	(*toho*)	*vaseho*	*doma*
	for	(that)	your (formal)	house
Accusative case f.	*pro*	(*tu*)	*tvou*	*kameru*
	for	(that)	your (familiar)	camera
Genitive case m.	*bez*	*toho*	*spatneho*	*kluka*
	without	that	bad	boy
Genitive case f.	*bez*	*te*	*krasne*	*lasky*
	without	that	beautiful	love

Because I composed *The Ktomu Song* to fit the specific rhythmic patterns of the root phrases, it does not take on new words very well. Therefore, students should not attempt to sing the phrases created with new words to its melody. Instead, the students should clap their hands in a rhythmic 4/4 meter and chant the phrases to this pulse. This allows students to add words of any length to the root phrases. The words chosen for these model phrases are simple, foundational words that include some English loan-words, park and camera; as well as concepts, love, music, wonder, and uniqueness; the relational words small and big; people, man, woman, boy, and girl; and the possessive you in formal and informal forms. Students will use these words as they experiment with the language. Note that when a possessive pronoun is used, the demonstrative pronoun is not spoken, as it becomes redundant.

Stage 4: Vocabulary Practice

In a logical progression from the root phrases of stage two and the model phrases of stage three, stage four introduces students to more vocabulary words and encourages them to begin phrase building by listening, association, and reproduction. The teacher, or another fluent speaker, introduces new vocabulary into the root phrases, testing the students' ability to predict correct endings in a given context. The student is then asked to identify the nominative case form of the word, based on the inflection. The teacher must take care to begin with words that can naturally follow the inflectional harmony established by the root phrases. For instance, in addition to the demonstrative pronouns shown in the root phrases, 'hard' adjectives, as well as the possessive, reflexive, relative, interrogative, indefinite and negative pronouns follow the same pattern (see Appendix A). These become classified, in terms of case, in a similar contextual space, because they all take similar endings, as shown in the phrase '*k* (*to*<u>*mu*</u>) *me*<u>*mu*</u> *velke*<u>*mu*</u> *ps*<u>*u*</u>,' or 'to my big dog.' When teachers make the choice of vocabulary and phrases, simplicity is the rule. For example, '*hrad*<u>ovi</u>' is an alternative conjugation of '*hradu*,' the dative form of '*hrad*,' or castle. Teachers could ignore this more complex form at this stage, to reduce ambiguity.

The second part of this stage takes the students' efforts in decoding phrases and puts them to work creating them. They must utilize the words that the teacher has just introduced in a different phrase. This enables them not only to experiment with words in the context of phrases, but also to combat over-generalization of the most common endings by covering other phrase contexts equally. As students experiment with these new words, they begin to understand the organizing principle of case from the inside out, that is, as they actively construct rules for proper sentence structure from model phrases and sentences, case becomes something they do, not something they follow. As students learn more vocabulary in the context of phrases, intuition for the five discrete cases

increases. This combats the transfer from English of the concept of nouns, pronouns, and adjectives as static entities.

Stage 5: Preposition Organization

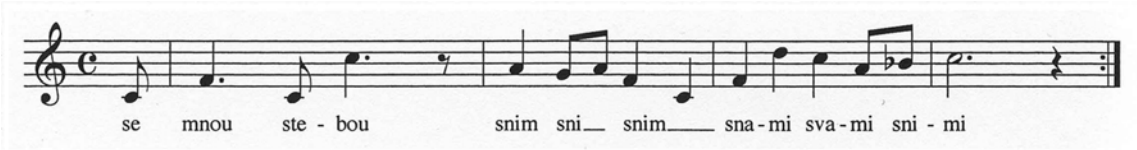
In stage five of the PEBMM curriculum progression, I use music and color to associate and organize the mass of prepositions around their exemplars, *k*, *s*, *o*, *pro*, and *bez*. The students read from a sheet of commonly used prepositional phrases, divided into case groups by blocks of color, as they listen to background music. In stage two, I discussed recording the polyphonic sound of *The Ktomu Song* by a jazz ensemble composed of five instruments, plus drums. They would have the freedom to improvise on the base melodies of the root phrases, but always come back to them in the end. As students listen to a double bass play the accompaniment of the root phrase '*ktomu, ktomu, kte, kte*,' the low tonality of that instrument becomes associated with the dative case. The students either say or silently rehearse phrases containing the four dative case prepositions, '*k, kvůli*, *proti*, and *naproti*, (towards, because, against, across from)' along with the musical pulse. When the clarinet begins to play the theme of the root phrase '*stim*, *stim*, *stim*, *stou*, *stou*,' the students work with cases containing instrumental prepositions, which are '*s, nad*, *pod*, *před*, *za*, and *mezi*, (with, above, below, in front of, behind, between).' The flute theme from '*o tom*, *o te*' will invite the students to think about the locative prepositions, '*o*, *na*, *po*, *ve*, *při*, (about, on, after, in, during)' in the context of commonly used phrases. While the trumpet plays the theme '*pro toho*, *pro tu*,' the students are instructed to read or recite phrases beginning with accusative case prepositions, '*pro, přes, skrz,* and *mimo*, (for, throughout, through, and apart from). When the viola plays '*bez toho*, *bez te*,' students can study phrases using genitive prepositions, which are too numerous to list here (see Appendix B), but of which the most common are '*bez*, *blizko*, *do*, *kolem*, *u*, *vedle*, and *z* (without, near, to, around, at, next to, and from).' Using music associates the phrases with the cases and with other representatives of the same case.

Stage 6: Learning the Personal Pronouns

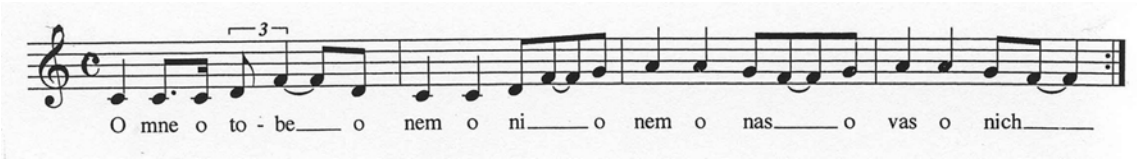
Pronoun Phrases through Familiar Songs

Earlier, when I pointed out the long list of words that students could connect to the root phrase pattern, I did not include personal pronouns. This class of pronouns declines in a manner unrelated to the root phrase. Therefore, personal pronouns require a separate, phrase-by-phrase treatment. For such a task, familiar songs were the solution. I put the eight personal pronouns into short phrases, using the same prepositions as the root phrases. I read these sequences of pronouns and prepositions rhythmically, and found songs that matched the intonation and the feel of the lyrics. To the instrumental case sequence of personal pronouns, I mated the theme music from the hit television drama Dallas. For the locative and dative cases, I used “Old Man River” from Showboat, and for accusative and genitive cases, I used "On Top of Old Smokey." Once I worked with an inexperienced colleague that was having a hard time learning Czech. We would walk down the sidewalk singing Dallas when things got too monotonous. I believe that it would have a similar effect in a classroom.

Illustration 1.6

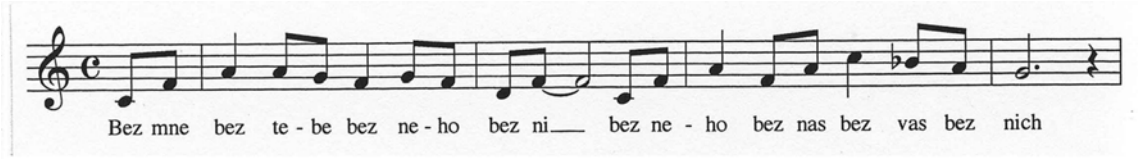


(with me, with you, with him, with her, with it, with us, with you (plural), with them)



(about me, about you, about him, about her, about it, about us, about you (pl.), about them)

This verse can also use the preposition *k* (towards), with only minor changes.



(without me, without you, without him, without her, without it, without us, without you (plural), without them) The preposition *pro* also fits this verse.

Stage 7: The Pulse

Using Rhythm to Group Case Endings

After the students have learned the root phrases, their associated NP structures, and the most common prepositions that entail them, the next step is learning all of the case endings for each word. This is helpful when students want to use a phrase for which they have no quick case intuition. Since words do not appear outside of a phrase context in PEBMM, I have put together a sequence of short sentences that call for each case, in turn. These basic sentences are prototypical of the phrase categories that they represent. Their determination of case is relatively transparent, since they are the most commonly used instances of that grammatical role, and thus they are most familiar and available to a conscious focusing on form during a subvocal auditory rehearsal. They are organized in a rhythmic context with a stressed and unstressed meter, as follows.

Table 1.7

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 \/   \   \/       \    \      \/ \
Tam je hrad. Jste bez hrada.
 \/ \     \/    \/  \   \/  \/
Vidim hrad. Jdi ke hradi.
 \/  \    \/  \  \   \/ \
Hradi! Mluvim o hrade.
\/  \ \   \    \/  \
Udelam to hradem.
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In April 1995, I witnessed a native speaker of Czech, Svateslav Andreas, use a rhythmic device very similar to this one in order to reassure himself that he had used the right case form of a particularly difficult word. This appears to be an instance of a native-speaker generated mnemonic structure, which is significant in its implications for SLA

usage, because it could be a *natural category*. Traditional grammarians have, of late, encountered criticisms that their structures are not consciously utilized by native speakers, and thus, have less predictive value. Proof of this format as useful in the language learning setting could be a vilification of the phrase-exemplar based multi-sensory method, and of phrase context as a natural organization and representation of syntactic roles.

Students will reach a point where pedagogic songs and rhythmic devices will no longer be the primary means of inputting data, but will remain useful in terms of self-correction. Language acquisition will proceed by negotiating task and context specific situations in progressively native fashion. Students who still want to sing should learn folk songs, which are very useful in terms of context-based vocabulary usage, colloquialisms, and in their sense of cultural values. Only practice will bring them to the next step in their learning, ideally accompanied with native input.

Stage 8: Interaction with Natives

In this final stage, learners are prepared to encounter native speakers in a conversational setting. I have already planned the content of these interactions for one test group, LDS missionaries, and any other language scenarios would be generated from a needs analysis for that particular group. Since I can only present what I already have confirmed to be feasible, important, and relevant to the first group, I will assume that they are the population in question. I will train the students to increase their ability to negotiate seven common language situations. I will inform the trainers about these situations and elicit feedback about other possible scenarios. The first will be a “door approach,” since missionaries often must approach strangers directly at their homes with the invitation to hear a spiritual thought. Criteria for a proper approach will be that the missionary clearly states his or her objective, while being tactful and respectful. Formal language must be used at all times, and if the offer is rejected, a gracious closer must be proffered. A second situation will involve speaking with a person on public transportation, and some knowledge

of non-confrontational topic phrases will be expected to break the ice. The third situation is an introduction of one's self to a new acquaintance, while indicating pictures in a personal photo album. This will show fluency in basic family and place words, as already discussed in phase one. In the fourth situation, a learner would be required to recite the first principle of the first lesson from memory, indicating ability to learn material by rote and the beginnings of accent. The fifth situation is reading a scripture and simply explaining its personal significance. The sixth is shopping for lunch, where words for quantity and types of food are necessary for success. The seventh will be a prayer to be said with interested parties after a first lesson, insuring an emerging grasp of spiritual language. The training sessions will be videotaped, and each actor in the training will have a microphone. The interaction will be analyzed, and signs of developing understanding noted. I will draw a correlation between success in learning the root phrases and willingness to interact with native language speakers.

Discussion

Departure from Rules-based Learning

Instruction in the case structure as an entity comprised of a network of 'rules' does not necessarily lead to the students' use of them in obligatory contexts. Grammar training works better than independent learning in part because of its focus on form, but the use of grammar charts to build phrases is, at best, uninspired. A rules-based curriculum can teach some students, but their constructions will lack the pragmatic encoding that is essential for proper usage. Native speakers learn proper sentence structure without formal grammar training, and their perceptions of syntactic rules are creative, innovative, and exploratory. One empirically based explanation for this phenomenon is that the linguistic intelligence generates rule-like behavior through the comparison of items in a mental corpus of analogous words and phrases. A method based on this concept would attempt to increase the population of proper TL phrases in the mind which, when properly

organized, would produce properly structured responses in conversation. Students could recognize these patterns in the language data and use them to make intelligent guesses at case endings when prompted by a new obligatory context. The learner's grammatical competence would develop as a function of the new associations between parts of this neural network.

Music as a key to Memorable Language Data

When language and music are used together, the music brings organizational framework and linear time order; lowers affective barriers; offers repetition and residual learning; increases expectation and anticipation of patterns; shows resolution, schema, and gestalt cues; anchors the memory; showcases the prosody of the language, including stress, tone, timing, and pitch contours; and encourages repetition of phrases. Music motivates listeners and makes unintelligible information meaningful. Since perception of sound precedes our understanding of language, memory for song and intonation contours is more developed than for words alone; thus children can quote jingles off the TV that they do not understand. Adults also remember songs that exhibit an easily definable rhythm, utilize rhyme, contain syllable, letter, and word repetition, vary the number of syllables in words, and chunk words into phrases. We memorize things through unconscious or conscious review, facilitated by our tendency to get a song stuck in our heads.

Music and Movement for Phrase Memory

When cases are demonstrated in a multi-sensory experience that engages the musical, body, and tactile intelligences, learning them becomes a function of memory and association. These discrete case-based patterns of sounds are easy to remember because they are linear in time and case-contextualized. Utilization of music in grammar training, a relatively complex task, increases the students' likelihood of using song to learn vocabulary, which occurs more naturally. Music loving or kinesthetic learners may feel a close connection with this learner-centered method, which increases their motivation to

participate and do well. Activation of adrenalin through excitement in singing triggers the memory response. The musically enriched, sensational data readily makes associations with previous and subsequent important experiences. Music activates the logical corpus *collosum*, the hypothalamus pleasure center, and the mind's eye, which generates vivid imagination responses. In this way, the faculties of the whole brain are brought to bear on the language challenge of case that a rules-based curriculum attempts to resolve using logical methods.

Pragmatic Effects of the PEBMM

The Phrase-Exemplar Based Multi-sensory Method helps to addresses emotional and cultural issues in language learning. Using music helps students not to think too much about the difficulty of the language, which is a cause of stress and apathy to beginners. Singing in rhythm as a group gives practice to students who would have otherwise avoided speaking, and increases perception of class unity and harmony. This indirect methodology helps to reduce cultural and social avoidance, as well. Memorization of key phrases enables beginners to organize and encode incoming language data, which encourages learning through interaction, communication, and meaning negotiation with native speakers. Knowing something about how the cases sound also helps to make listening more enjoyable. Being able to understand TL speakers encourages students to identify with them. It encourages a positive affective response to incoming language data and increases integration into the target language population. Definitions enriched by native speakers and context go into active memory. Being able to say simple phrases correctly increases motivation to learn and attempt to say complex ones. This leads to further hypothesis making, a key indicator for language competency.

Appendix A **Czech Preposition Chart**

Cases		
Genitive	bez, beze	without
Genitive	del	according to
Genitive	podle	along, according to, by
Genitive	vedle	next to, beside, besides
Genitive	podel	along
Genitive	do	into, as far as, until
Genitive	kolem	around, by, past, about
Genitive	okolo	around
Genitive	krome (krom)	besides
Genitive	misto	instead of
Genitive	od	from, by, to
Genitive	stran	concerning, as to
Genitive	prostřed	in the middle of
Genitive	doprostřed	in the middle of
Genitive	uprostřed	in the middle of
Genitive	prostřednictvim	by the means of
Genitive	vprostřed	in the middle of
Genitive	zprostřed	from the middle of
Genitive, acc., ins.	s, se	from, with
Genitive	u	by, at, near
Genitive	vne	outside
Genitive	dovnitř	inside
Genitive	uvnitř	inside
Genitive	z (ze)	from, out of, of
Genitive, acc., ins.	za	during, behind, in, for, by
Genitive	zpod	from under
Dative	k, ke, ku	to, towards, around, with
Dative	proti	opposite, across from
Dative	naproti	opposite
Dative	vuci	towards
Accusative, instrumental	mezi	between, among
Accusative	mimo	besides, except
Accusative, locative	na	on, to, at, for, in, of
Accusative, instrumental	nad (nade)	above, over
Accusative, locative	o	about, of on, by for
Accusative	ob	every second, next but one
Accusative, locative	po	up to, along
Accusative, instrumental	pod (pode)	under, below
Accusative	pro	for
Accusative, instrumental	před (přede)	in front of, ago
Accusative	přes (přese)	across, over, in spite of
Accusative	skrz (skrze)	through, because of
Accusative, locative	v (ve)	in, at, on
Locative, instrumental	při	at, on, with, by