
Pretending to Learn in the L2 Classroom: The Role of Imagination

Linda Quinn Allen, Iowa State University

Elaine Perry,¹ French teacher at Harrison High School, takes two rag dolls from the shelves on the side of the room and places them on a chair facing the students. The boy doll, Mme Perry tells the students, is named Pierre; the girl is Marie. Mme Perry then asks her students to imagine Pierre's and Marie's weekend. Students practice the past tense as they suggest possible activities. In another L2 classroom, Frau Gardner is giving directions for a project for which her students will create an imaginary city. As they design their cities, students apply their knowledge of the targeted vocabulary. The students in Señor Emerson's room are dressed in costumes and acting out original fairy tales that they have written. In writing their fairy tales, the students contrast the preterit and the imperfect tenses. During second hour at Greenville Middle School, the French, German, and Spanish students are involved in a cultural simulation during which they pretend to be from imaginary cultures that have conflicting values and customs. Through this activity, students gain experiential knowledge of interacting with individuals from other cultures. In the situations described above, the teachers are drawing upon students' imaginations to learn a second language (L2) and to appreciate the perspectives of other cultures. It is not an uncommon practice for L2 teachers to ask their students to use their imaginations. One teacher rationalized that, "Imagination lends itself to [an L2] class because you want kids to talk, and if they're kind of playing with their imagination that will bring about more play with their speech."² Intuitively, we generally accept that imagination is a good thing in education. But is there any theoretical support for engaging students' imaginations? Understanding the theories that underlie the role of imagination in learning may help us utilize imagination more effectively in the classroom and discover implications of imagination in L2 learning.

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The goal of this article is to explore the role of imagination in L2 classroom learning. After providing an operational definition of imagination, I develop a theoretical framework based on whole-brain learning and learners' affective states. I then suggest

Linda Quinn Allen (Ph.D., Purdue University) is an assistant professor of French and foreign language education at Iowa State University, Ames, IA. She has published in *Foreign Language Annals*, *The Modern Language Journal*, *Studies in Second Language Acquisition*, *The French Review*, and *NECTFL Review*. Her current project is the relationships among foreign language teachers' cognitions, the context in which they teach, and their classroom practices.

five principles of imagination in L2 learning and offer practical suggestions for L2 teachers who want to engage and stimulate their students' imaginations.

Defining Imagination

Imagination is the capacity to think of things as possibly being so; it is an intentional act of mind; it is the source of invention, novelty, and generativity; it is not implicated in all perception and in the construction of all meaning; it is not distinct from rationality but is rather a capacity that greatly enriches rational thinking (Egan, 1992, p. 43).

Many researchers believe, as the above quotation suggests, that imagination enhances reason. Jensen (1998), for example, posits that reason sets goals, but imagination and emotion generate the passion needed to act upon the goals. Without imagination, there would be no language (Asher, 1993). Learners of an L2 must be able to imagine that the unfamiliar sounds, words, and discourse can and do have meaning. In order for L2 learners to go beyond knowing just the facts about the language and cultures, they must be able to imagine conditions with which they are not accustomed. Imagination provides students with the capacity to think beyond conventional ideas and the means to become autonomous thinkers (Egan, 1992).

Theoretical Framework

Whole-brain learning

Neuroscience has established that the human brain is composed of two hemispheres, commonly referred to as the left and the right. Each hemisphere differs in the manner in which it processes stimuli. The left hemisphere analyzes the component parts of patterns that occur in stimuli in a step-by-step, objective manner. The right hemisphere synthesizes information in a subjective manner and specializes in simultaneous processing by seeking patterns and gestalts.³ Left hemispheric processing is temporal and concerned with literal meaning. Right hemispheric processing is spatial and relational and is concerned with metaphorical and emotional meaning. It is in the right hemisphere that emotions, movement, imagination, and creative activities are processed (Danesi, 2003; Herr, 1981). When learners work on tasks that activate both cerebral modes, they are engaged in whole-brain learning (Waldspurger, 1995).

Although it had been assumed that the left hemisphere controls language comprehension and production, it is now believed that both hemispheres play a role in encoding and decoding language (Waldspurger, 1995). The left hemisphere's temporal processing is important because speech sounds are generated in sequence. In order to distinguish between words such as *pat* and *tap*, for example, and to understand the meaning of a series of words, there must be an awareness of the order in which sounds and words occur (Williams, 1983). The left hemisphere's analytic processing is needed for understanding grammar, pronunciation, morphology, and phonology (Danesi, 2003).

Because the right hemisphere perceives patterns, it allows one to recognize whole words by their spatial and acoustic patterns and to identify intonational contours. Waldspurger (1995) cites research that points to

the possibility that there are certain linguistic faculties which are processed, at least in part, by the right hemisphere. These abilities include linguistic and emotional prosody such as stress, rhythm, and intonation; the processing of letters and word patterns necessary for efficient reading skills; contextual cues that provide cohesion and coherence in discourse; and certain aspects of lexical semantics, especially the processing of concrete words that create strong images and formulaic, emotional, high-frequency language such as swear words or the days of the week. (p. 90)

“While each hemisphere is specialized to handle a certain specific type of function, it does so in tandem with complementary or parallel processing patterns taking place in the other hemisphere (and in other parts of the brain)” (Danesi, 2003, p. 48). It is this complementary functioning that gives the mind its power and flexibility (Williams, 1983). Danesi maintains that “Any instructional system that privileges one or the other mode is bound to fail sooner or later” (p. 49). His *bimodal theory* of L2 learning posits that both right and left hemispheric processing, working in tandem, are required for developing proficiency. Gross (1992) recognizes the role of imagination in whole-brain learning:

Insights into the ways in which our brains function have generated tremendous excitement in scientific and educational circles over the past decade. It is now apparent that learning can be enlivened and strengthened by activating more of the brain’s potential. We can accelerate and enrich our learning by engaging the senses, emotions, and imagination (p. 139; cited in Arnold & Brown, 1999, p. 8).

The situations described in the beginning of this article engage learners in whole-brain learning. The right hemisphere is stimulated by the teachers’ appeal to the imagination while the left hemisphere is busy with verbal, analytic, and structural processing.

Affect in learning

Arnold and Brown (1999) define affect as “aspects of emotion, feeling, mood, or attitude that condition behavior” (p. 1). In the L2 classroom, research suggests that affect is one of the three main factors that influence the attainment of high levels of proficiency (Danesi, 2003).

There is a close connection between affect and the imagination. “The minute the imagination is engaged, the affective domain is involved” (Herr, 1981, p. 3). Content

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that engages learners' affective states stimulate their imaginations. "The connection is... reflected in the wisdom of earliest times: oral cultures tied their lore to vivid images and wrapped it in stories that could organize affective responses to it" (Egan, 1992, p. 70).

Combining affect with cognition makes learning more effective. In fact, Egan (1992) suggests, "Cognitive activity that lacks imagination and affective components is desiccated and inadequate" (p. 107). Affective feedback, either external (derived from another person) or internal (from the learner himself or herself) impacts the learning process (Stevick, 1999). When L2 learners perceive that the listeners' verbal or nonverbal feedback is positive, their willingness to communicate is enhanced. When the learners' own evaluation of their language production is favorable, motivation to continue to communicate is stronger. Affect and learning are also connected through voluntary or involuntary playback. Stevick defines playback as, "bits of language that get played over in [learners'] minds" (p. 54). Playback is perceived as an additional way to receive comprehensible input. Learners who are motivated by purpose and emotion tend to replay language between the opportunities they have for exposure to the language.

Principles of Imagination in L2 Learning and Suggestions for Teachers

Principle I: Imagination is crucial in beginning L2 learning.

In the early stages of L2 learning, learners rely on all available linguistic and extra linguistic cues, such as intonation, formulaic language, gestures, situational context, and other chunking techniques, in their attempts to understand the language. Because these cues are processed holistically (i.e., by seeking patterns and *gestalts*) the right hemisphere's involvement is greater than that of the left at this stage. It is not until language processing becomes more automatic or routinized that the left hemisphere takes over (Waldspurger, 1995). Danesi (2003) concurs that the right hemisphere is a crucial point of departure for novel tasks because the right hemisphere is better able to connect with other neuronal pathways of the brain and thus is a better distributor of information.

It is my contention that, because it is processed in the right hemisphere, imagination plays an important role in beginning L2 learners' attempts to create meaning. Egan (1992) maintains that imagination is, "*a way in which the mind functions when actively involved in meaning-making*" (p. 29).

When something new is learned, it mixes in with the complex of shifting emotions, memories, intentions, and so on that constitute our mental lives. The more energetic and lively the imagination, the more are facts constantly finding themselves in new combinations and taking on new emotional colouring as we use them to think of possibilities, of possible worlds (Egan, p. 50).

Teachers who are intent upon stimulating learners' imaginations in the early stages of L2 learning may do well to follow Danesi's suggestion of using experiential techniques such as observation, induction, simulation, role-playing, and other orientation

tasks that provide learners with opportunities to experience patterns and to approach the subject more holistically. Experiential techniques allow students to get a feel for the whole before approaching the topic analytically.

Several methods that ascribe great salience to right hemispheric processing may also be a source of direction for involving the imagination. The Silent Way (Gattegno, 1972) uses recordings, colored Cuisenaire rods, pictures, word charts, and films to appeal to the right hemisphere's capacity to process patterns and gestalts. These materials build associations between the colors, the rods, the sounds, and the words of a language. Learners involved in Suggestopedia (Lozanov, 1979) draw on their imaginations to create new identities. Asher's Total Physical Response (1977, 1996) stimulates right hemispheric processing through kinesthetic input. The Natural Approach (Terrell, 1977) asks learners to grasp the meaning of the instructor's L2 input in a gestalt-like manner. They may demonstrate their understanding through body movements or other nonlinguistic signals. Nord's (1981) three-phase model for developing listening fluency and Winitz and Reeds' (1975) self-instructional program, *The Learnables*, draw on the right hemisphere's capacity to process patterns. Learners listen to L2 oral stimuli and respond by selecting the image from a series of pictures that corresponds to the utterance.⁴

Principle II: Imagination provides a meaningful context in which to present and practice the L2.

Valette (1997) maintains that, "The best way to build linguistic proficiency is by presenting all activities in meaningful contexts and by encouraging students to express their personal ideas in the [L2]" (p. 20). Contextualizing new information facilitates the brain's process of extracting or creating patterns and activating students' background knowledge (Jensen, 1998). Language that is contextualized is easier to understand, recall, and reproduce because context links form with meaning and helps learners to form connections (Egan, 1992; Omaggio Hadley, 2001).

The following quotations from L2 teachers illustrate ways in which imagination can be used to contextualize L2 learning.

- Imagination plays a big role in language learning. In my room, we use imagination to create a context for conversation. Imagine that you are in a French café with a French friend and talk over three current topics as you order a meal.
- Something we struggle with in language teaching is context. You know, it is a foreign language classroom, and... if we say imagine, imagine a French kid is in the room, it suddenly just... it elevates things just a bit... It makes the lesson seem a little more real.
- One reason that I often say to students *Imaginez* is to give them a situation where they would use [the L2] in a real-life situation... We talk about being in a train station... and that's a cultural thing. In France you go to the train station. *Vous allez à la gare*. We don't have a train station here... [but] that's what French people do. They go to the train station. They buy a... *un billet, aller-retour* and *aller simple* [a ticket, round-trip and one-way]. You know, these are things that French people do.
- A reason to "imagine" is to have them use language creatively. Some activities are to practice and learn memorized phrases. However, students need opportunities to give original answers and this would be an opportunity for that.

Teachers might use any of the eight contextualizations Danesi (2003) identifies for providing a meaningful context that engages students' imaginations while practicing the L2. The first one, *culture-focused contexts*, allows students to use the L2 in ways that require attention to cultural conventions. Examples include making a deposit at a bank, shopping in a clothing store, bargaining with vendors, and making hotel reservations. Danesi's second suggestion, *situational contexts*, provides opportunities for students to practice targeted grammatical forms in meaningful situations. Students may, for example, explain to a partner the places he/she hopes to visit during future vacations or offer advice to a new student on ways to succeed in the L2 classroom. Teachers may create an *identification context* by asking students to describe an imaginary person from another planet. Or, in groups of three or four, one student may think of a famous person and the other group members have to guess who the person is by asking questions about the person's accomplishments. In *function-related contexts*, students relate grammatical forms to speech functions such as giving commands or persuading someone to do something. For example, students may create a dialogue in which they try to convince reluctant classmates to go to the movies or a sporting event. Danesi's *personalized contexts* involve students in expressing their own points of view in a controlled manner. While studying the subjunctive, for example, students might identify a social cause that they consider worthwhile and explain why it is important to them. *Information-giving contexts* and *information-getting contexts* engage students in question-and-answer conversations about some aspect of the L2 culture. Examples include describing housing in the target culture, demonstrating and asking questions about typical gestures, and explaining why a given advertisement would appeal to speakers of the L2. Danesi's final suggested contextualization is *cultural identification contexts*. This particular context involves students in recognizing certain aspects of the L2 culture. A sample activity is based on the television game show "\$25,000 Pyramid". Students prepare lists of names or things that relate to a specific topic in the L2 cultures such as things one would buy in an open-air market. While working in pairs, one student reads the items on the list and the second student has to make a connection among the items and identify the category in which the items belong.

In the examples cited above, contextualization encourages students to draw on their imaginations as a way of thinking and as a powerful tool for learning substantive material. The activities engage them in whole-brain learning, which Gross (1992), Danesi (2003), and Waldspurger (1995), among others, maintain is crucial to the development of proficiency. The activities require students to imagine conditions beyond those with which they are accustomed and to think beyond conventional ideas. They are utilizing the capacity of their imagination to think of things as possibly being so.

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Principle III: Imagination motivates learning and enhances memory.

Most teachers would agree that when students enjoy what they are doing, they are more motivated to learn. "Motivation, after all, is better guided by a move toward pleasure" (Arnold & Brown, 1999, p. 2). It is generally accepted in education that students enjoy drawing upon their imaginations during the learning process. Students learn more on their own and take more responsibility for their learning when their imaginations are stimulated (Sadow, 1994).

Jensen (1998) refers to research that links engaging the emotions (i.e., imagination, feelings, moods, and attitudes) during and immediately after learning with greater recall and accuracy. He states that attention, meaning, and memory are driven by the emotions. "The things that [teachers] orchestrate to engage emotions will do 'triple duty' to capture all three" (p. 94). Egan (1992) explains how emotions impact the learning and retaining of new information:

The human mind does not simply store facts discretely when it learns... we do not simply lodge these as discrete data in our brains. When learned, they mix in with the complex of shifting emotions, memories, intentions, and so on that constitute our mental lives... Whether and *how* we learn and retain these particular facts is affected by the complex of meaning-making structures we already have in place, which in turn are affected by our emotions, intentions, and so on. (p. 50)

Additional support for the notion that the imagination enhances memory can be found in Stevick (1999). Memory networks encode emotions, such as those evoked by imagination, along with visual, auditory, olfactory, tactile, and gustatory data. The emotions provide additional semantic information, thus making the stimulus more elaborate. As a result, more nodes are activated during processing, and, consequently, when recall is attempted, there are more pathways to the nodes in the memory network.

There are many means by which teachers can motivate student learning and enhance memory by appealing to the imagination. One way is through role-plays and simulations. Although these techniques are similar in many ways, there are some fundamental differences between the two. In role-playing, students take the part of people from the L2 cultures and try to act as those people would in a given situation. Using what they know about the L2 culture, students must imagine how the people they are pretending to be would feel and behave. Role-playing is especially valuable when it promotes positive identification with authentic speakers of the L2 in contexts that students perceive as real and in which they could imagine themselves participating. The activities given earlier of asking students to imagine being in a French café or at a train station engage students in role-plays. Simulation, on the other hand, does not require students to become someone else.

[In simulation], the teacher designs a situation which is analogous in significant ways to the phenomenon being taught and assigns students roles. Rules are established which allow students to experience the constraints inherent in the situation and to gain insight into the subject... In simulation the students do not become someone else. The roles they play in the simulation are determined by their own

reactions to the constraints and opportunities the situation offers. They do not imagine how some other person would respond as they would in role-playing (Williams, 1983, pp. 175-6).

The introduction to this article mentioned a cultural simulation that took place in Greenville Middle School. The simulation (created by the Stanford Program on International and Cross-Cultural Education, 1991) began by assigning students to one of three imaginary cultural groups — the Holkia, the Hevay, or the Heelotia — and directing them to their respective rooms. In each room, one of the teachers explained the unique values and mores of her particular cultural group and distributed tokens — little plastic disks whose color differed for each group. The Heelotia, for example, were given purple tokens which, for them, have little value. They are given out when someone in their culture breaks a rule. The Heelotia have a peculiar sense of privacy. They never give out vital statistics if more than one person is present. They also consider numbers to be private. In the Heelotia culture, men must never approach a woman without permission from the group's leader; the High Heelo. Eye contact is taboo in their culture; they speak to each other with their heads turned to the side. Each group's mores and values conflict with those of the other two groups. For example, whereas the Heelotia never touch anyone, the Holkia welcome physical contact. In contrast to the Heelotia, when the Hevay talk to each other, they always look each other directly in the eye.

The simulation was divided into several time segments. Each time a bell rang, the students were allowed to go to other cultures (i.e., one of the three classrooms) to visit. During each segment, some students did not go out; they stayed in their own culture to interact with their visitors. At the conclusion of the simulation, the students told what they had observed of the other cultures and discussed how they had felt during the interactions. Students from the Hevay and Holkia cultures, for example, thought the Heelotia were generous because they gave away their purple tokens freely. However, some students said the Heelotia made them feel unwanted because they would not look at them. In simulations, students talk about their own personal reactions rather than imagining how someone else would feel, as they would do in role-playing.

Other means by which teachers can motivate student learning and enhance memory by appealing to the imagination can be found in Jensen's (1998) suggestions that are listed below.

- Ensure that the learning engages emotions through role-play, theater, drama, mime, art, and simulations. (Also use music, playing instruments, singing, cheers, shouting, debates, personal stories, improvisation, dance, quiz-show games, exercises, stretching, play, field trips, and student or guest speakers.)

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- Make choice a key ingredient as well as fun.⁵
- Make novelty relevant, social, and fun. Create immersion environments where the room has been redesigned or decorated as a city, new place, or foreign country.
- Develop greater peer collaboration, make projects cooperative, use partners, long-standing teams, or temporary groups for specialized activities.

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Principle IV: Imagination is a requisite for authentic assessment.

Authentic assessment is a measure of student performance that is contextualized to simulate a real-life situation. Wiggins (1998) identified the following characteristics of authentic assessment. It is realistic in that it describes a situation that could actually occur in real life. Completion of the assessment requires judgment and innovation on the part of the student. It requires students to do the subject rather than following a set routine or plugging in knowledge. The context of the assessment involves a specific situation that has particular constraints, purposes, and audience. It represents the students’ ability to use their repertoire of knowledge of the subject. In addition, Wiggins suggests that authentic assessments should allow appropriate opportunities to rehearse, practice, consult resources, and get feedback on and refine performances and products.

Authentic assessment requires students to create an oral, written, or visual product. Some possibilities include an advice column, a billboard, a campaign speech, a debate, a fable, a game, an interview, a journal, a magazine cover, a commercial, and a slide show. The wide range of possibilities is bounded only by the teacher’s and the students’ imaginations.

The students in Professor Headke’s first semester German class were given the following authentic assessment:

The editors of the German newspaper *Die Zeit* are inviting first year college-level students of German to submit an application for an all-expense-paid trip to the FIFA World Cup to be held in Germany in June 2006. One of the requirements of the contest is that applicants design their own personal coat of arms and give a three-minute videotaped presentation of it. The editors are looking for

- a visually attractive coat of arms,
- a minimum of four personal interests represented by pictures and text,
- a personal motto that represents the applicant’s philosophy of life,
- correct use of grammar and vocabulary,
- good presentation skills (i.e., enthusiasm, audibility, good pronunciation).

The three sample authentic assessments below, which included specific constraints and criteria when distributed to the students, are ones that I have used in my L2 classroom.

1. Imagine that you have earned your degree and that you are working for an advertising agency. Your boss, who knows you speak French, has asked you to work with a client who wants to sell his American product in France. Create an ad that would entice the French to buy the product.
2. Tourism is a major source of revenue in European cities. Imagine that you and a group of your classmates are on the council of a city in France and you are concerned about promoting tourism. Your group has been delegated the responsibility of preparing a brochure to attract tourists to your city.
3. Imagine that you are on the Student Union Board of the university. The members of the board must decide on two or three activities to sponsor during the semester. The problem is that everyone on the board has a different idea. It has been decided that at the next meeting, any board member who so desires may have eight to ten minutes to talk about an activity they want the board to sponsor and why. Choose an activity that you enjoy and prepare a presentation that would convince the board to choose to sponsor it.

“Techniques that engage learners in visual thinking involve pattern recognition...”

Principle V: Imagination enables and sustains visual thinking.

Visual thinking is a way of obtaining and processing information through the means of graphic representations. It involves the ability to derive meaning from the graphic itself or from the graphic in conjunction with oral or written communication. Graphic representations may be tangible such as wooden blocks of various shapes and sizes, or they may be depicted on a surface such as a blackboard or a computer screen. They include diagrams, charts, graphs, maps, and drawings, as well as a wide assortment of other visual aids. In addition, dance, paintings, statues, gestures, and facial expressions may be used as graphic representations. Imagination is integral to the students' ability to think visually.

In the L2 classroom, visual thinking facilitates the development of linguistic, communicative, and conceptual competence (Danesi, 2003). Techniques that engage learners in visual thinking involve pattern recognition and thus stimulate right hemispheric processing. When used in tandem with explanations, exercises, or activities that engage the left cerebral hemisphere, visual techniques can be powerful pedagogical tools.

Many L2 teachers regularly use some sort of graphic representation to engage learners in visual thinking. Graphic organizers, defined by Wincour (1985) as “visual constructs or diagrams as a communication aid for systematically mapping the organization of ideas and guiding internal dialogues” (p. 88), are perhaps the most commonly used stimulus for visual thinking.⁶ A Venn diagram, for example, facilitates the comparison and contrast of cultures. Characteristics of the target culture are written in one of two overlapping circles. The other circle contains characteristics of

the home culture. Those characteristics that are shared by both cultures are written in the area where the two circles overlap.

A boot is a common graphic representation for teaching stem-changing verbs. The forms whose stems are the same as the infinitive are inside the boot. Those whose stems change are outside the boot. (See Figure 1.) Mme Perry related the boot graphic to the fable “There was an old lady who lived in a shoe.” She said that the verbs on the left (i.e., the verbs that do not change stems) are like a three-story building. To follow her analogy, students would first have to imagine that the whole boot was a building in which someone lived and that that one section of the building was made up of three floors.

Señor Emerson used a comic strip as a visual context. His students created an original dialogue and wrote it in the blank dialogue bubbles on the comic strip. In this activity, they had a visual stimulus that appealed to the right hemisphere’s ability to process patterns. The written dialogue appealed to the left hemisphere’s analytical processing. Another graphic representation familiar to most French teachers is The House of *être*. The sixteen most common verbs that require the use of the verb *être* in the compound past are superimposed on a house diagram. Finally, Williams (1983) suggests that mandalas be used to create meaning within a circular pattern. Series of images are arranged in a circle, or a circle divided into halves, quarters or pie-shaped sections. Concentric circles in which each circle graphically represents different levels of an idea may also be used. (See Figure 2.)

Conclusion

Intuitively, L2 teachers generally accept the notion that imagination has an important role in L2 learning. This article provides support for that intuition by presenting a theoretical framework based on whole-brain learning and learners’ affective states. When students draw on their imaginations while attending to instruction or while working on verbal or analytical tasks, they are engaged in whole-brain or bimodal learning. Asking students to imagine involves the affective domain in the learning process. Both whole-brain learning and learners’ affective states influence learning by drawing attention, creating meaning, and enhancing memory. Whole-brain learning and positive learner affect are essential for the attainment of L2 proficiency (Danesi, 2003; Jensen, 1998).

This article suggests five principles that are based on the theoretical framework developed here. Each principle identifies a specific role for imagination in the L2 classroom and is followed by practical suggestions for implementing it in L2 instruction. Throughout the article, I include quotations from experienced teachers and vignettes taken from my own observations of actual L2 classrooms. They demonstrate the fact that imagination has been and will most likely continue to be a powerful resource for L2 learning. Attention to the imagination in the L2 classroom can make learning more effective, enable students to reach higher levels of L2 proficiency, and lead to a more holistic development of the students.

Notes

1. Pseudonyms are used for all teachers and schools mentioned in this article.
2. This quotation and the quotations included in the discussion of Principle II, which appears later in this article, were solicited for the purpose of this article from foreign language teachers whose teaching experienced ranged from 16 to 29 years. The teachers were told that their comments would remain anonymous.
3. *Gestalt* is defined by the *Oxford American Dictionary* as “an organized whole that is perceived as more than the sum of its parts” (1999, p. 329).
4. It is not being suggested that contemporary L2 instruction adopt the methods described here. However, many of the strategies used in the methods may be applied to the beginning stages of L2 learning in today’s classrooms.
5. Bear in mind Egan’s (1992) caveat: “Things educational can often be entertaining, but things entertaining are not always educational” (p. 163).
6. Bellanca (1992) offers a wide variety of graphic organizers that can be adapted to the L2 classroom. Others can be found on the website <http://www.graphic.org>.

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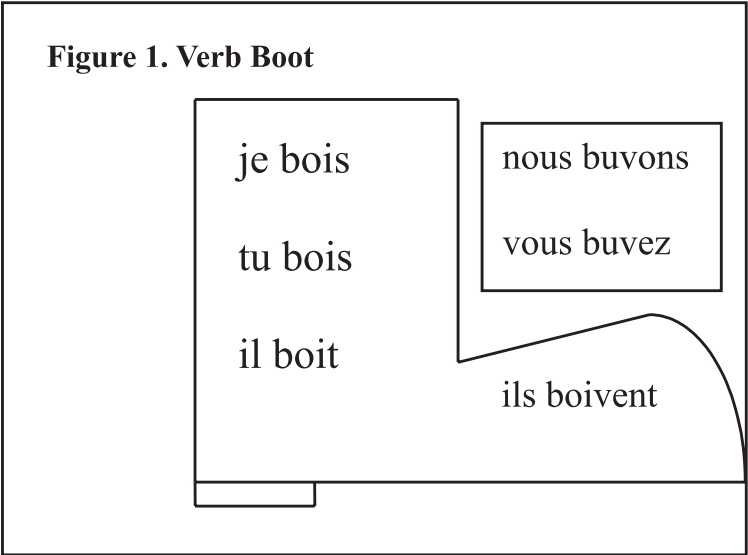
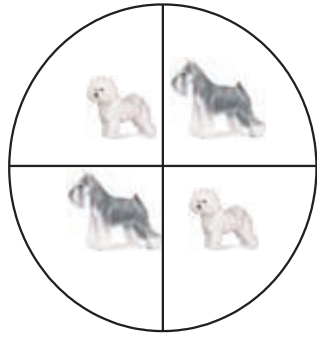


Figure 2. Sample Mandalas



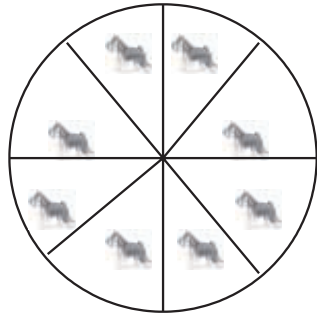
Series of Images Arranged
in a Circle



Series of Images Arranged
in Quarters



Series of Images Arranged
in Halves



Series of Images Arranged
in Pie-Shape