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**STREAM OF CONSCIOUSNESS
IN A SECOND LANGUAGE
CLASSROOM**

for Sara

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INTRODUCTION.

Human psyche has always fascinated both scientists and common people. Close analyses of human behaviour, speech and thoughts allowed for great discoveries as far as the construction of human mind and thought organisation are concerned. Within this field of interest one of the main issues examined since the beginning of the 20th century has been the existence of different kinds and shapes of human thought which form such psychological phenomena as stream of consciousness, internal monologue and free associations.

Different hypotheses and scientific attempts to describe and categorise these complex psychological phenomena resulted in an accumulation of a rich source of constantly updated knowledge about a human being and his psychological makeup. These psychological and often physiological researches were not the only attempts to cover the phenomena in question.

In their masterpieces great writers have created a whole panorama of literary techniques which were designed to show their characters' psychological construction, their flow of thoughts and their inner experiences. The reader of these types of literary experiments was to feel, sense and perceive the fictional world through the characters' feelings, sensations and accurately registered thoughts expressed in the innovative literary techniques. Literary theory has followed the same direction.

The aim of this work is to present the psychological phenomenon of stream of consciousness and akin phenomena and their literary equivalents as a unique opportunity to expand the range of techniques employed in the process of second language acquisition. To achieve this aim both a teacher and a student have to study the phenomena, tame them and then employ them as a technique to be used in a second language classroom.

In order to help the teacher and the student this work is organised so as to provide the necessary theoretical material as well as some practical proposals which are to help achieve the goal. The theoretical discussion in Chapter One will consider the phenomena of stream of consciousness, internal monologue and free associations in terms of psychology and literary theory. The compilation of definitions, descriptions and comments serves to achieve terminological clarity and provide teachers with sufficient theoretical material to present during classes on the subject.

Chapter Two analyses the characteristics of the psychological phenomena of stream of consciousness, internal monologue and free associations in terms of their potentials as far as methodology is concerned. Examples and theoretical considerations concern the role of stream of consciousness and akin phenomena to play as a teaching technique in the process of second language acquisition. The proposals on how to employ the phenomena to serve as a useful technique in the process of second language acquisition constitute comprehensive and coherent material for classroom use by the teacher.

Finally, having achieved theoretical clarity, this work is to propose ways of employing the psychological phenomenon of stream of consciousness as a useful technique in teaching English as a second language. These proposals will take into consideration the vast spectrum of needs in learning a foreign language beginning with the elementary level and ending with the advanced.

Chapter Three will provide practical proposals on how to employ the phenomenon in actually teaching and practising a foreign language. The technique of stream of consciousness is presented in terms of practical solutions to the problem of developing students' linguistic skills. The third part of this work will first of all present the phenomenon in question as a useful technique to enrich the teaching material in the second language classroom. Then the technique will be shown as a tool of education in a broader sense of the word. Namely, in the instance of stream of consciousness, students acknowledge a mental processes and in consequence improve their self-awareness.

The following presentation of the stream of consciousness technique is mainly focused on the students' own, individual work outside the classroom. Still, a teacher's introduction of this type of work is absolutely unavoidable. The technique is based on the conscious use of psychological processes whose realisation is possible only at a certain level of self-awareness and intellectual maturity. This fact, unfortunately, excludes children as candidates for this teaching technique.

Nevertheless, the characteristics of stream of consciousness provide material for teaching thinking in general. It means that employing the technique with stream of consciousness equals not only teaching a foreign language but teaching students how to think and how thoughts work as well. Then a teacher plays the role of a true guide into the world of individual education. He is the person who shows students the way to personal and independent self-education.

Through observations of the organisation of thoughts, students both observe mental processes at work and develop their own thinking. By showing the illogical, mixed types of associations which mainly constitute stream of consciousness, students have a chance to work on creating logical lines of reasoning. Education here is to change the meaningless and half-conscious into the meaningful, conscious and coherent.

Summing up, the *tamed psychological phenomenon of stream of consciousness*, once understood, is to serve not only as a tool to assist students in developing a second language but also as a technique allowing for their general intellectual development. The technique constitutes an enriching part of the teaching material in the second language classroom. At the same time, its introduction constitutes a way of upgrading students' level of perception of the world around them as well as their level of self-awareness and their general education.

CHAPTER ONE
Stream of Consciousness in Theory

1.1. VARIETY IN WAYS OF THINKING.

1.1.1. Introduction.

The primary aim of this work is to present the potentials lying in the phenomenon which in literature is called stream of consciousness. Introducing stream of consciousness into the curriculum of second language learning provides a unique opportunity for both students, who may effectively improve their skills, and for teachers who may enrich their methods of teaching.

In order to achieve the aims mentioned above there is a need for terminological clarity concerning the phenomenon of stream of consciousness itself. Chapter One will cover theoretical background providing definitions of stream of consciousness found in sources concerning literature and psychology. The essential terminological inconsistencies concerning this phenomenon will also be discussed in an attempt to fulfill the need for a fuller study on the phenomenon in general.

Apart from describing the phenomenon of stream of consciousness, Chapter One will first present a few basic terms such as consciousness and thinking which will be commonly used in this chapter. Then, the presented comparisons of stream of consciousness and akin phenomena described in psychology and literature will help in differentiating between each of the phenomenon thanks to the presentation of its broad characteristics.

1.2. WHAT IS STREAM OF CONSCIOUSNESS ?

The phenomenon of stream of consciousness was first defined by William James who was one of the main founders of experimental psychology (Bird 1986: 3). Therefore, the psychological approach seems to have the primal right to describe this phenomenon. Nevertheless other sciences, such as literature and linguistics, take advantage of the phenomenon and introduce their own descriptions and terminologies. That is why it is necessary to take into serious consideration all possible approaches to the phenomenon.

All the differences in scientific terminology connected with the phenomenon of stream of consciousness do not influence the fact that the phenomenon of stream of consciousness exists as long as human thinking does. Moreover, it accompanies people almost all the time, constituting the major part of human thought. Common everyday mental processes are almost exclusively made of the unordered and chaotically constructed chunks of phrases, sentences, pictures and feelings which form fragments of thoughts.

The following subchapters are devoted to dividing existing knowledge about the phenomenon of stream of consciousness and similar phenomena into two sciences: theory of literature and psychology. The compilation of scientific data related to stream of consciousness and other similar phenomena will lead to the terminological clarity and a formation of a unified onomastics in the two fields. Only such an approach gives wide opportunities to acknowledge the full picture of the phenomena in question.

1.3. PSYCHOLOGY ON STREAM OF CONSCIOUSNESS AND AKIN PHENOMENA.

1.3.1. Stream of consciousness.

In general, stream of consciousness in psychology is perceived as an individual conscious experience considered as series of mental processes, intrapsychic events or experiences continuously moving forward in time. This short description does not expose the level of complexity of the whole phenomenon. To cover it and its different kinds of relations, it is inevitable that one must follow a set of procedures which present the net of meanings and relations hiding behind the term, stream of consciousness.

William James, who was first to propose the term, was also a pioneer as far as defining and explaining the complexity of the phenomenon (Bird 1986: 76-84). Following the stages of reasoning given by James is the best way to comprehend not only what the phenomenon constitutes but how it works. It is necessary for the reader to acknowledge and follow the writer's reasoning and to reconstruct the following arguments given in *The Principles of Psychology*. There one finds an exhaustive description of how the author was lead to giving the name to the common psychological phenomenon and how he managed to give the term stream of consciousness its shape.

First, one should focus on the very definition of stream of consciousness and then get to know that the natural state of consciousness that one may observe is one's personal consciousness. One's thoughts are hidden in an individual's mind and as such they are not shared with anyone else. This point shows the reader that the only situation with which one can deal here is the individual and unique state of consciousness; a situation in which thoughts are individual and unique.

Thoughts are by nature unorganised and personal as they are triggered by different and unorganised stimuli. It is observable that even the same stimulus appearing at the same time will call out totally different thoughts and associations in each examined individual. These individuals are not able to share their thoughts immediately as they appear because the stimulus may be of a different nature than of the verbal one.

For that reason, even if an individual tries to translate his feelings and impressions into verbal form, the listener will not get the immediate, direct

impressions and thoughts of the examined individual but a subjective account of his thoughts and impressions. Hence, thoughts are claimed to be personal and impossible to be shared with anyone else in their original shape.

Secondly, James focuses his attention on the contents of the state of being conscious. He comes to the conclusion that consciousness does not only contain verbal, unorganised thinking but also a succession of different feelings like love, hate, willingness; such sensations as hearing, seeing, and a mixture of recollections. Apart from the different sensations feelings and verbalised ideas, there are astounding alternations in sensibility to the outer world and its stimuli. An individual feels them different depending on his age, the season of the year or even the hour of the day. Additionally, the speed and the intensity of the feelings, sensations, impressions and floating thoughts is being altered all the time.

The fact is that constant changes both in the cerebral processes and in physiological system take place almost at the same time and are similar. Namely, the appearance of each sensation or feeling equals the appearance of a corresponding change in cerebral actions and state (James 1983: 228). What it means is that every modification in the brain corresponds to even the minutest changes in feelings, sensations and thoughts and one's perception of the outer world is followed by a constant change in the brain.

This opinion is shared by many psychologists (Sekuler 1990, Gross 1996, Aebli 1959, and Piaget 1967). They state that every perception is associated with some characteristic of and unique activity in one's brain. Hence, brain states are believed to be responsible for perceptual states. The close interrelations between the changing psychological states and physiological processes pointed out by James were confirmed by similar discoveries of other scientists interested in the same subject, e.g. C. G. Lange (Pieter 1972: 158).

What is more, the theories were developed to form a claim that: "the simplest perceptual experiences result from a complex series of neural events involving extensive interactions among numerous brain cells. These interactions, which bear a formal resemblance to the interactions in an electronic circuit" create one's perception of the world around (Sekuler and Blake 1990: 3).

To attain even a higher degree of credibility and objectivity concerning the close interrelations between the actions taking place in the brain and human way

of thinking and perception, one may take advantage of other reliable scientific sources (Nowacki 1975, Roman 1991, Wołoszynowa 1966). And these will prove that human perception and, consequently, human thinking are composed of primarily two spheres: biology and psychology.

Not only the environment influences the physical state of a human brain. The organisation and mechanisms of the human perceptual system also have a great influence on several biological processes that take place in a human organism, human psyche being one of them. There is an exhaustive presentation of some anatomic and physiological bases of psychological processes that involve the combined work of senses and the human brain. The observation of the dense net of close interrelations between certain changes in the brain, conditioned behaviour, and environmental stimuli allow scientists to claim that even such a phenomenon as the appearance and disappearance of time relations are not governed by any psychological or logical speculations but is the effect of the work of a nerve system (Nowacki 1975: 61-63).

Several examples and numerous analyses of cognitive processes let one perceive different psychological phenomena as an integral part of a complex net. This net consists of biological, physiological and psychological processes which determine human thinking (Nowacki 1975: 31-69). That is why human thoughts cannot be seen exclusively as the effect of the work of the brain or physiology or the environment alone.

Different ways of processing information and mechanisms that allow one to use and combine the information later involving memory, feelings, sensations, pieces of information, acts of speech and thought, create a specific whole - the phenomenon called consciousness (Smith 1989: 134-137). Having established that, one may observe and analyse a chosen effect of the work of one element constituting consciousness, e. g. memory or the way memory works, and in what way memory can be used in psychological processes such as free associations. Only after gaining an awareness of the complexity of the state of consciousness may one inquire, for instance, about why the phenomenon of imagining things or the concept of an image itself plays an important role in the description of human iconic and creative thinking (Roman 1991: 109-111).

It is extremely important for the teacher to become aware of the manifold complexities of human thinking. The theoretical background will enable him to cope with answering students' questions when introducing the technique of

stream of consciousness during his classes. The more inquisitive students will be interested in the basis of the mechanisms employed while exercising with the use of stream of consciousness. For practical examples of such exercises, one may see Chapter Three.

The scientific theories presented in the sources mentioned above confirm James's statement that as a consequence of constant and complex physiological changes, single ideas or sensations do not appear in the same shape. No thought can recur immutable as even its own reappearance gives the sensation or an idea of a different shade and shape. Even the apparently most identical situation or sensation somehow appears unique. Thus it is virtually impossible to repeat it. One has to take into account such factors as floating time or the fact that no portion of the human brain is ever in the same condition.

Then the author of *The Principles of Psychology* goes on claiming that personal consciousness is continuous. This means that even in case of one's losing consciousness, the personal consciousness is not aware of the time-gaps, and for the individual, his state of consciousness is unbroken. So it happens with thought.

What one notices is the change in the intensity of thinking, feeling and receiving outer impulses, but he does not notice any definite fullstop or an end to the thought. When one wakes up, he is certainly able to say how long he has been unconscious. Still, he involuntarily connects the previous and present states of being fully conscious and feels the continuity of this state of consciousness. He creates a common whole out of these states, and in a way, through remembering the previous period of consciousness, he attains the warmth and intimacy of being continually and fully conscious of himself.

Next, James presents his final characteristics of the stream of consciousness: "Consciousness, then, does not appear to itself chopped up in bits. Such words as 'chain' or 'train' do not describe it fitly as it presents itself in the first instance. It is nothing jointed; it flows. A 'river' or a 'stream' are the metaphors by which it is most naturally described. *In talking of it hereafter, let us call it the stream of thought, or consciousness, or of subjective life*" (James 1983: 233). It is true that the subjects of thoughts change and they may form a sequence, and in this way they may seem to form a train or chain, but their coming and going do not break the continuity of the flow of thought.

Thanks to the continuity of thought and the state of being conscious, an individual is immersed not only in the present but also in the past and future. There is no way to escape the fact that one thinks of some definite object or an image by combining and collecting all his previous experiences and knowledge into the thought of the object. Accordingly, every second thought about an object or an abstract idea is enriched by the previous way of thinking about them and by earlier associations they have brought. The reproductive thinking or imagining a thing is neither the same nor similar to the primal one, as even the slightest mental process or experience influences the ways of perception which follow (Iwańczak 1958: 16).

Next, James discusses the probability of registering the stream of consciousness. He comes to a conclusion that thoughts are so fleeting and transitive that before one tries to arrest them they are already gone. The contents of thoughts are not definite as their verbal shape forms only one fraction of the whole net of relations and set of feelings, sensations and impressions which constitute the thought. And there comes a comparison in which the effort to register the shape of thought is supposed to be identical with the effort to preserve the shape of a snowflake caught in a warm hand.

Several writers' attempts to put down everything that comes to their mind falsify their real stream of consciousness. They try to put the complex combination of feelings and sensations into words. They strive to attain the inexpressible. Words limit the vividness and directness of the experience and the thought of it at the same time. The swiftness of stream of consciousness is impossible to be caught by the use of names, expressions and language in general without the emotional and sensational elements. The situation may be similar to one where someone can tell what the freshly read book is about, but he can neither recall a single sentence from it nor can he describe the experience of following characters' adventures.

The limits that are put on thoughts when trying to verbalise them are more visible in another situation. Namely, the direction of the flow of stream of consciousness is not chosen or limited to any extent, which is not the case in verbal expressions. When one tries to say something, he has to obey at least some of the grammatical rules. For instance, one has to preserve the rules governing collocations such as: "on" after "depend". Such rules play a discriminative role as far as the direction of expressed thoughts are concern. In the case of stream

of consciousness there are no such limitations. That is why the literary attempt of presenting stream of consciousness will always constitute only and exclusively attempts but never stream of consciousness itself.

The final part of the discussion on stream of consciousness concerns the question whether thought is possible without language. And here James claims that such a situation is possible because it is not important what the thought is composed of but to what conclusions it leads. The author of the discussion says that everyone has different systems of imagery and the degree of the use of language differs from one individual to another. It is only the individual mental construction and systems of imagery that influence the shape of thoughts. In other words, it is ideas that shape language, not vice versa.

This point of view is not very popular among the representatives of the scientific society. It is only partly shared in case of a statement that thinking with the use of language is only one of different ways of thinking. Thoughts may, but do not have to, appear in one's consciousness as sentences, chunks of them or whole pieces of a coherent text (Szkutnik 1994: 5, Beard 1971). At this stage linguistic thinking is believed to form the major part of human thinking in general.

However, there are also strong voices against this theory. According to Sapir-Whorf hypothesis, it is language which determines thought to a great extent. In this case, language is not supposed to play the role of a "reproducing instrument for voicing ideas but rather is itself the shaper of ideas, the program and guide for the individual's mental activity, for the analysis of impressions, for his synthesis of his mental stock in trade" (Hudson 1981: 104).

The extreme version of the theory says that there is no thought without language. Whichever side of the contrasting points of view is right, one has to remember the fact that any mental activity is a complex process which is influenced by different elements of the human being and his existence such as cerebral, physiological, psychological and environmental changes. All of these elements have to be taken into account when describing the work of the human mind.

1.3.2. Internal monologue.

The phenomenon of internal monologue in psychology seems to be disregarded as far as detailed descriptions are concerned. It is rather perceived as a type of stream of consciousness. There are two main differences between the phenomena in question. The first concerns the degree of the use of language in both cases, and the second concerns the level of the organisation of thoughts in them.

The first difference between stream of consciousness and internal monologue seems obvious. As it was said before, stream of consciousness consists of a mixture of lexical items, feelings, sensations and visual impressions, while internal monologue consists exclusively of lexical items. The term internal monologue itself refers to a certain type of a speech - a monologue, and this consists of verbalised thoughts.

The second difference is the fact that stream of consciousness is a more chaotic, inert and passive state, while inner monologue is subjected to the will of the thinker. Stream of consciousness is changed into internal monologue when one wants to think over a specific case or an idea. Then his thoughts become more focused on specific aspects, his attention is drawn to the specified situation or thought and the links between thoughts are tighter.

Internal monologue has a construction similar to common everyday speech. The major difference is that it is not articulated. Since it is organised more orderly and is more controlled by the thinker than stream of consciousness, internal monologue usually forms lines of reasoning. Such reasoning may be shaped in various ways depending on one's individual way of thinking. It may "consist in forming judgements about a number of particular cases and then deriving from these cases a general rule or principle by discovering the common qualities presented by these cases" (Kelly 1956: 133). It may also "consist in the application of a general principle or law to particular facts" (Kelly 1956: 134).

A similar definition of reasoning is presented in William James's masterpiece *The Principles of Psychology*. He defines reasoning as "the ability of the mind to break up the totality of the phenomenon reasoned about, into parts, and to pick out from among these the particular one which, in our given emergency, may lead to the proper conclusion" (1983: 276). When comparing these definitions with the common understanding of the term internal

monologue, one dares to claim that internal monologue is nothing but silent, loose reasoning.

Internal monologue is to be treated as a loose kind of reasoning because one does not apply so rigidly the rules of induction and deduction as while, for instance, following the way of solving mathematical operations. Still, there has to be some logic preserved. That is why the phenomenon of internal monologue is sometimes shown as an instance of stream of consciousness which attained a higher level of organisation and order. Still again, one has to remember that, thanks to the presented differences between them, the two terms, stream of consciousness and internal monologue, correspond to separate psychological phenomena.

1.3.3. Free associations.

The third akin phenomenon with which one meets when studying theories concerning the organisation of thoughts is the phenomenon of free associations. In *The Penguin Dictionary of Psychology* under the term free associations one finds a definition: "Any unconstrained association made between ideas, words, thoughts, etc." (Reber 1995: 59).

To make this short description understandable, there is a need to explain what the term association means. The same source provides the missing information. According to Reber's dictionary, association is: "any learned, functional connection between two (or more) *elements*. Identifying precisely what these *elements* are (i.e. ideas, acts, images, stimuli and responses, memories, etc.) and specifying the mechanisms underlying their connection" (1995: 58).

One immediately notices that the described common psychological phenomenon of free associations defines the basis for the existence of both stream of consciousness and internal monologue. First, an outer stimulus triggers an idea, word or thought. Then the idea, word or thought triggers other ideas, words or thoughts, creating a chain of free associations. And at this stage, one deals with stream of consciousness. Now if one tries to dress the stream of consciousness in words, one achieves internal monologue.

In such a simplistic way one may explain the appearance of these three

akin psychological phenomena as well as their gradually increased level of logical organisation. Free associations are composed of the least organised elements that are the most immediate answers to a given response. A chain of these free associations form stream of consciousness and finally, with conscious mental effort to reason about a given element, one changes the loose stream of consciousness into internal monologue.

There are direct consequences of the above discussion for the practical proposals presented in Chapter Three. Namely, before introducing the actual exercises, the teacher is obliged to present the theoretical background leading to students' understanding of the phenomena used in the exercises. Depending on the students' age and their intellectual maturity, the teacher should decide how much of the information should be presented to students and how deep they should be introduced to the field of psychology.

The teacher should take into account the positive influence of such a scientific introduction on the degree of students' understanding of the aims and the procedures to follow while exercising the technique. Therefore he should not avoid acquainting his students with the theoretical background of the proposed exercises which take advantage of such a purely psychological phenomenon as stream of consciousness.

1.4. LITERARY THEORY ON STREAM OF CONSCIOUSNESS AND AKIN PHENOMENA.

1.4.1. The technique of stream of consciousness.

The term stream of consciousness is most often used and described in terms of literary theory. There it plays the role of a technique which is to re-present a psychological state during which an individual is exposed to various thoughts, emotions and impressions crossing his mind. Both the thoughts and emotions do not form any logical whole but seem to merge with one another.

What is more, the phenomenon may be constituted of completely incoherent units of separate images, feelings, silently verbalised thoughts or even half verbalised and half visualised impressions, e.g. "cold, nice day, where should I sit not to look at the hated aunt, oh, God make me invisible I will be really grateful in return, somebody, no, yet again, " etc.

In such an amalgamation of thoughts, half-sentences and phrases there is no way to detect correct language use or grammatical rules. Stream of consciousness is there nothing but the flow of a chaotic sequence of changing pictures mingled with unspoken thoughts. At this stage the phenomenon may even be perceived as coming from a half-awake brain which is incapable of working properly and logically. Then such a state is perceived more like an inferior side-effect of some incomprehensible process in the brain which occurs before one regains full contact with the world around.

In *The Penguin Dictionary of Literary Terms and Literary Theory* one finds such a definition of the term, stream of consciousness: "A term coined by William James in *Principles of Psychology* (1890) to denote the flow of inner experiences. Now an almost indispensable term in literary criticism, it refers to that technique which seeks to depict the multitudinous thoughts and feelings which pass through the mind" (Cuddon 1991: 919-920).

In a broader sense, stream of consciousness constitutes a literary narration technique used mainly by novelists to represent characters' thoughts and their sensual impressions. Since the technique allows the author to free the text from the rules of syntax or any logical sequence, it is possible to describe the random flux of thoughts and impressions flooding the mind. The human experience which appears in the form of the purely psychological phenomenon of stream of

consciousness is so unique in its character that in it is impossible to be fully preserved and expressed in its original shape in the written form (Lewicki 1960: 21).

Nevertheless, several writers try to gain a similar effect in their masterpieces creating a literary type of presenting the unique psychological experience. Stream of consciousness in literature functions like a film camera. It is to catch not only the words produced while thinking but also moods, feelings, an atmosphere, lights, dreams and pictures. There is no order in the observation and reception of all these elements of the fictional world. It constitutes a technique whose role is limited to registering words, sounds, impressions and pictures.

It was James Joyce who won an opinion of the best at presenting the complexities of thought and recording what was going on in his characters' minds. In one of the critical sources concerning the technique used in *Ulysses*, one finds an opinion: "never before have the fluid and erratic processes of the mind been so faithfully rendered" (Gross 1971: 60).

To illustrate the described phenomenon it is enough to read an extract from the final part of Joyce's *Ulysses* which is considered the most representative example of the technique of stream of consciousness in literature:

Yes because he never did a thing like that before as ask to get his breakfast in bed with a couple of eggs since the *City Arms* hotel when he used to be pretending to be laid with a sick voice doing his highness to make himself interesting to that old faggot Mrs Riordan that he thought he had a great leg of and she never left us a farthing all for masses for herself and her soul greatest miser ever was actually afraid to lay out 4d for her methylated spirit telling me all her ailments she had too much old chat in her about politics and earthquakes and the end of the world let us have a bit of fun first God help the world if all the women were her sort down on bathing-suits and lownecks of course nobody wanted her to wear I suppose she was pious because no man would look at her twice I hope I'll never be like her a wonder she didnt want us to cover out faces but she was a welleducated woman certainly and her gabby talk about Mr Riordan here and Mr Riordan there I suppose he was Glad to get shut of her and her dog smelling my fur and always edging to get up under my petticoats especially then still I like that in him polite to old women [...]

(*Ulysses* 1993: 693-694)

Even such a short fragment of Joyce's production shows the characteristic features of the technique of stream of consciousness in literary terms: the flow of chunks of thoughts, sentences and phrases, the use of common everyday speech. To make the text even more representative of real thoughts, Joyce employed colloquial language overlaid with slang and idiomatic expressions. He

also did not avoid the informal spoken words and apparently illogical sequences of descriptions of some chosen objects or people. Through the technique of stream of consciousness Joyce attempted to show what was happening in the human mind.

John Gross, in his book entitled *Joyce*, claims that *Joyce* wanted to: "reveal the microscopic workings of his mind and to expose his every passing cliché or banality [...] to demonstrate as no previous novel had done the sheer density of the individual's mental life, the incredibly rapid succession and complexity of thoughts as they swarm past" (1971: 49). These characteristics of Joyce's writing also describes in full the technique of stream of consciousness itself.

One may discuss the successfulness of Joyce's writing in presenting the construction and working of human thinking. Still, there is no doubt that it is virtually impossible to recreate the whole complexity of human thought and imagination in a written form. The psychological phenomenon called stream of consciousness, which consists of a mixture of physical and sensual impressions and mental work, cannot be reconstructed by the literary technique of stream of consciousness.

In literature, the psychological phenomenon of stream of consciousness loses some of its unique characteristics. It happens because all the impressions, feelings and images have to be named and put into words. In effect, stream of consciousness in literature is, unfortunately, limited to the expression of ideas and feelings which can be verbalised, being at the same time devoid of the important element of emotion. It is devoid as well of the speed with which the phenomenon appears and develops. The verbalisation of what in reality does not necessarily get to one's consciousness as words spoils the internally varied and rich psychological phenomenon.

In addition, the very act of writing imposes the necessity of previous organisation of the material to be written. By naming the feelings and images the author of them automatically distorts them. Moreover, the speed of writing is much slower than the speed of fleeting thoughts. Therefore, some of the material is involuntarily cancelled or shortened. Such a view is supported by the assumptions taken from introspective psychology. Namely, it says that observing one's experiences and feelings has already disfigured them. It means that a psychologist who listens to introspective descriptions during an

experiment does not receive the direct introspective observation but a subjective, indirect account of this observation (Tomaszewski 1963: 60).

All these factors make the re-presentation of real stream of consciousness even in the fictional world impossible to recreate in a written form. The directness of experiencing the moment is falsified, if not completely lost. That is why in literature the technique of stream of consciousness may only, to some extent, capture its distinguishing feature - the natural spontaneity of the flow of uninterrupted pieces of ideas and feelings.

1.4.2. Internal monologue.

When describing the technique of stream of consciousness in literature one should not forget about a similar literary technique called internal monologue. Many scientific sources use both terms, stream of consciousness and internal (interior, inner) monologue, interchangeably. The difference between the techniques seems to be very slight.

The Penguin Dictionary of Literary Terms and Literary Theory explains that interior monologue is just another term for stream of consciousness. Next the dictionary gives the examples:

Something resembling it is discernible in Stern's *Tristram Shandy* (1760-67), and long self-communing passages to be found in some 19th c. Novels (e.g. those of Dostoievski) are also kin to interior monologue. [...] James Joyce [...] exploited the possibilities and took the technique almost to a point *ne plus ultra* in *Ulysses* (1922) which purports to be an account of the experiences (the actions, thoughts, feelings) of two men, Leopold Bloom and Stephen Daedalus, during the twenty-four hours of June 16th, 1904, in Dublin. [...] The climax to this extraordinary work is the forty-odd page interior monologue of Molly Bloom, a passage which has only one punctuation mark.

(Cuddon 1991: 919-920).

However, in literature the so-called inner or internal monologue seems to exhibit some characteristics other than the simple written equivalent of one's silent talking to oneself. Here, the use of language is not so abnormal in literary practice. Namely, inner monologue is more logically ordered and is more consciously organised than the literary technique of stream of consciousness is. The literary technique of internal monologue usually consists of full sentences creating a coherent and comprehensible text. That is why stream of consciousness seems to be closer to inner monologue in normal life experience than in literary examples.

John Gross in his book *Joyce* expresses a similar opinion claiming that: "the interior monologues, they are a stylised literary device rather than an accurate transcription of what normally goes on in the mind, but they do suggest remarkably well the ways in which ideas re-echo, bob up unexpectedly, intermingle, take on the colour of their immediate context" (1971: 69).

Inner or internal monologue may be regarded as a conscious preparation for a complex speech. It may function as a dress-rehearsal before actually expressing thoughts aloud in front of the public. It is a kind of organisation before a normal act of speech.

1.4.3. Free associations and similar literary phenomena.

All the hitherto described phenomena refer to silently talking to oneself. One common feature of these kinds of talking is that they do not constitute ordered speeches but rather flows of chunks of thoughts usually without any logical linking. As it was defined in the previous subchapter on a psychological approach to similar phenomena, such an appearance of freely linked ideas, words or thoughts is called free associations.

In literary terms:

The point involved is that a word or idea acts as a stimulus or trigger to a series or sequence of other words or ideas which may or may not have some logical relationship. Some writing *looks* like free association. Much writing that looks like it is probably the result of carefully thought out and contrived arrangement. In his *Ulysses* (1922) James Joyce was one of the principal pioneers of this kind of technique. In the following passage, for instance, words and images are 'freely' associated.

Ineluctable modality of the visible: at least that if no more, thought through my eyes. Signatures of all things I am here to read, seaspawn and seawrack, the nearing tide, that rusty boot. Snotgreen, bluesilver, rust: coloured signs. Limits of the diaphane. But he adds: in bodies. Then he was aware of them bodies before of them coloured. How? By knocking his scone against them, sure. Go easy. Bald he was and a millionaire, *maestro di color che sanno*. Limit of the diaphane in. Why in? Diaphane, adiaphane. If you can put your five fingers through it, it is a gate, if not a door. Shut your eyes and see.

(Cuddon 1991: 354)

This definition complies with the information provided by the sources describing the psychological approach to the phenomenon. The psychological term free associations is currently used in literary theory. As was stated in the previous subchapter on free associations in psychology, the flow of associations

has to be triggered by a stimulus and the direction of the flow cannot be predicted.

In literary theory one finds a few other terms which denote similar literary techniques or literary trends which encompass these new techniques of writing. Among these one can count:

(a) tropism - A term popularised by the French novelist Nathalie Sarraute (1902-) which refers to mental and imaginative life as perceived by her. Thus perceived, it comprises millions of tiny little responses to innumerable stimuli. In her experimental fictional narratives, such as *Tropismes* (1939) - regarded as one of the prototypes of the *nouveau roman* - she attempts to translate her vision of reality with a highly unconventional use of language to give the impression of a different kind of reality

(Cuddon 1991: 1007).

(b) anti-novel - This kind of fiction tends to be experimental and breaks with the traditional story-telling methods and form of the novel. Often there is little attempt to create an illusion of realism or naturalism for the reader. It establishes its own conventions and a different kind of realism which deters the reader from self-identification with the characters, yet at the same time persuades him to 'participate' but not vicariously. [...]

We can see the process of anti-novel innovation at work in the major experiments of James Joyce in *Ulysses* and *Finnegans Wake*, in several novels by Virginia Woolf (e.g. *Mrs Dalloway*, *The Waves*, and *To the Lighthouse*) and in the early fiction of Samuel Beckett (e.g. *Molloy* and *Murphy*). However, it may be that the possibilities were perceived long before by Laurence Sterne. *Tristram Shandy* (1760-67) might be cited as a kind of anti-novel. [...]

Some principal features of the anti-novel are: lack of an obvious plot; diffused episode; minimal development of character; detailed surface analysis of objects; many repetitions; innumerable experiments with vocabulary, punctuation and syntax; variations of time sequence; alternative endings and beginnings.

Some of the more extreme features are: detachable pages; pages which can be shuffled like cards; coloured pages; blank pages; collage effects; drawings; hieroglyphics.

(Cuddon 1991: 48-49).

(c) *nouveau roman* - Plot, action, narrative, ideas. the delineation and analysis of character ... such things had little or no place in the novel. [...] It should be about *things*; an individual version and vision of *things*; a systematised and analytical record of objects. And so, in practice, many of the *nouveaux romans* were and are; and hardly anywhere is the practice better displayed than in Michel Butor's outstanding novel *La Modification* (1957).

[...] Huysmans had suggested what might be done about objects and how the novel might be depersonalized; Kafka had shown that the conventional methods of depicting character were not essential; James Joyce had demonstrated that plot was dispensable; and Louis-Ferdinand Celine, in several novels, but especially in *Voyage au bout de la nuit* (1932), had written of themes which later preoccupied the existentialists and the *hodjas* (mentors) of the cult of the absurd, and especially those of the Theatre of the Absurd. Proust, William Faulkner, Samuel Beckett and Albert Camus had also shown that it was possible to break with a number of the traditional conventions of the novel form.

(Cuddon 1991: 597)

(d) surrealism - This movement originated in France in the 1920s and was a development of Dadaism. The surrealists attempted to express in art and literature the workings of the unconscious mind and to synthesize these workings with the conscious mind. The surrealist allows his work to develop non-logically (rather than illogically) so that the results represent the operations of the unconscious.

The term 'super-realism' was coined by Guillaume Apollinaire (1880-1918), but it was not until 1924 that the poet Andre Breton issued the first manifesto (there were three altogether) of surrealism which recommended that the mind should be liberated from logic and reason. Breton had been influenced by Freudian analysis and had experimented with automatic writing under hypnosis. The surrealists were particularly interested in the study and effects of dreams and hallucinations and also in the interpretation of the sleeping and waking conditions on the threshold of the conscious mind, that kind of limbo where strange shapes materialize in the gulfs of the mind, he thought, where, beyond realism, one attained a new knowledge.

[...] A great many writers have continued to explore the territories of the conscious and semi-conscious mind; delving into and exposing the private chaos, the individual hell. In doing so they have often experimented with stream of consciousness techniques. Surrealistic poetry is now rare, but plays and novels often show the influence of surrealism. From the scores of examples available, one may mention the work of Antonin Artaud, Eugene Ionesco, Jean Genet, Samuel Beckett, William Burroughs, Julien Gracq, Alain Robbe-Grillet, Nathalie Sarraute, Alan Burns and B. S. Johnson.

(Cuddon 1991: 936-937)

(e) impressionism - The term very probably derives from Claude Monet's painting *Impression: Soleil Levant* (first exhibited in Paris in 1874). The Impressionists were a school of painters who were particularly concerned with the transitory effects of light, and they wished to depict the fleeting impression from a subjective point of view. They were not interested in a precise representation; the resulting impression depended on the perception of the spectator. The terms *impressionist* and *impressionism* have crept into literary criticism, but they are vague terms which we might well dispense with. French symbolist poets have been called *impressionist*; so have English poets like Oscar Wilde and Arthur Symonds. The term *impressionism* has also been used to describe the novelist's technique of concentrating on the Richardson inner life of the main character rather than on external reality. Abundant examples of this technique are to be found in the work of James Joyce, Marcel Proust, Dorothy and Virginia Woolf.

(Cuddon 1991: 446)

The descriptions above, however broad, present only definitions of literary terminology and describe a small fraction of the literary production which concerns fictional characters' mental life. If inquisitive students show a deeper interest in the matter of literary realisations taking advantage of the psychological phenomenon of stream of consciousness, internal monologue or free associations, the teacher should show a list of reference books and handbooks which can be found in the references of this work.

The theoretical section is prepared in such a way so as to supply the teacher with useful, ready and handy sources that may be narrowed down or shortened according to individual needs. In other words, the material does not have to be given to students in an equally exhaustive way as it is presented above. Still, a responsible educator who has the ambition to upgrade students' intellectual level and their awareness of the complexities of human psyche should not disregard this theoretical preparation.

The characteristics of the literary techniques and the wide range of the literary movements which aim at re-presenting the phenomenon of stream of consciousness, internal monologue and free associations only prove how difficult the task is and how complicated human beings are. It is even more important in view of the fact that the teacher, as a true educator, should take into account the educational results that bring advancement in examining human psyche and analysing the literary instances of such examinations.

1.5. CONCLUSION.

All of these techniques of writing and trends in the world of literature which have been described show the increasing interest in discovering new techniques which endeavour to present various types of states of consciousness and different levels of thought organisation. The academic psychological descriptions and dictionary definitions as well as the newly invented literary techniques may only attempt to re-present what actually happens in one's mind. Still, all of these attempts end up in some vague picture of extremely complex mental processes that one meets in everyday life.

Psychology helps in the observation of the characteristics of human inner life and human beings themselves. Thanks to such descriptions, one gets closer and closer to the moment of gaining an accurate and true picture of a human psyche and the effects of its work. However, psychology as well as other sciences has its drawbacks; it may falsify the results of the psychological experiments because of the wrongly chosen methods of research or receiving not completely honest accounts of the examined objects.

Literary techniques present only examples of how the psychological phenomena called free associations, stream of consciousness and internal monologue may be shown in a written form. In spite of that, the reader should remember that the very moment of conscious noticing and starting the observation of the flow of pieces of thought, immediately distorts the shape of the presented chunks of thoughts. At the same time the writer trying to present his mental processes has to remember of the possibility of getting into the trap of observing not what he actually has in his mind but what he wants to have there. Then, the reader gets the author's imaginary and falsified way of thinking, not the real one.

Nevertheless, as a result of these imperfect trials, humankind becomes more and more aware of itself, its abilities and limitations. These descriptions lead to the knowledge and development of one's self-awareness which is the main goal of all humankind and the sciences interested in its psychological makeup. What seems to be proper to quote here is the famous saying: "I think, therefore I am". It is not important what and how one thinks but the mere fact that one thinks and is curious about the world, human beings and the truth about them.

The theoretical material gathered by the two fields - literary theory and psychology - constitutes a ready source for practical use by teachers in the second language classroom. The aim of their work which appears here would first of all be making students aware of the existence of the psychological phenomena such as stream of consciousness, internal monologue, and free associations by the use of the material gathered in Chapter One.

Then teachers would need to follow certain detailed procedures described in Chapter Two and Three. These procedures are to help teachers to achieve the primary aim: taming of the psychological conscious or half-conscious mental processes to employ them in actual work in the students' second language. In effect, the teacher introduces the technique based on the already familiar psychological phenomenon which is perceived as an integral part of a greater process of second language acquisition.

The compilation of the scientific data in Chapter One will serve as a point of departure to a broader and deeper analysis of the methodological and educational potentials of the described psychological phenomena. The theoretical part constitutes an introductory step on the way to a discussion concerning how to tame, subjugate and practically employ the phenomena in the process of second language acquisition.

CHAPTER TWO

Stream of Consciousness in Methodology

2.1. INTRODUCTION.

As it was stated in Chapter One, stream of consciousness can be defined differently in various terms and sciences. In terms of psychology it may be generally described as a mental action during which one thinks about different matters in an unorganised way. The actual thoughts are combined and mixed with visual, aural or even tactile sensations. These thoughts and sensations form a continuous and coherent flow which develops in time. In terms of literary theory stream of consciousness constitutes a literary technique which aims at registering the psychological phenomenon named in the same way. In effect, a reader is a receiver of a text composed of loose chunks of thoughts and impressions that a writer was able to note. The writer had to cope with the expressions of the complicated states of his mind, feelings and sensations in order to translate all these phenomena into an understandable lexical shape.

Stream of consciousness involves one's thoughts, feelings and sensations. And since one is usually not fully conscious of the existence of this continuous inner flow and is not aware of its characteristics, it is the teacher who must lead his students to discover the phenomenon and make use of it. The characteristic features of the phenomenon of stream of consciousness proves useful as a complementary technique in teaching a foreign language. Treated as such in both the psychological and literary understanding of the term stream of consciousness gives the teacher an unlimited range of ways to use the technique to develop his students' linguistic skills.

The characteristic features of stream of consciousness give a wide range of opportunities to employ the phenomenon and perceive it as a possible part of the curriculum of the second language classroom. As such, stream of consciousness may be perceived from two perspectives. On one hand, stream of consciousness is to serve as a technique to improve students' skills such as reading, writing and speaking. On the other hand, it may be considered as a technique taking advantage of students' second language acquisition.

In this way, from the methodological point of view, the technique of stream of consciousness presents several options for the teacher to use in improving students' skills, the conscious acquisition of their second language and general education (Wenzel 1997). This state will be achieved through making students aware of the complexities as well as the effects of their mental

processes. The aim of provoking students to develop their own self-awareness is to direct them to focus on higher language functions. Then, in turn, the teacher raise his students' level of motivation. Such an awareness should make students perceive their new way of practising not as an aim in itself but as a step towards gaining a new, broader and more mature perception of the world and its holistic organisation.

2.2. STREAM OF CONSCIOUSNESS AS A TOOL DEVELOPING COMMUNICATIVE SKILLS.

To have a full overview of the phenomenon of stream of consciousness, there is a need to recognise and categorise its potentials and characteristics as far as its influence on the development of students' communicative skills is concerned. As such, the optimal way of checking this influence is to introduce stream of consciousness as an integral part of a foreign language teaching course. The potentials of the technique will be seen when analysing its effect on the development of specific communicative skills.

(1) Reading: When considering the skill of reading, one has to take into account that reading may have two aims: a linguistic one and a communicative one. In the technique proposed in this work, reading will be used for the linguistic aim. In detail, it will be reading to improve students' pronunciation.

Texts written in the literary technique of stream of consciousness, internal monologue and free associations are good choices to achieve this aim. There is an abundance in neologisms, plays on words, puns and possible but non-existent words, names or phrases, which, in the case of a low level of pronunciation may function as real tongue-twisters. The texts usually have no plot at all or at the most a very limited one, so the teacher does not have to bother about the need for any holistic or thorough understanding of either plot or the exact meaning of the words.

The teacher makes use of original literary texts written in the literary technique of stream of consciousness (see Chapter One). When reading such a text, students have to focus on pronouncing the words correctly. As it has been already stated above, the overall sense of the text or the exact sense of specific words have a secondary importance as far as gaining the aim concerned. The extracts taken from, for instance, James Joyce's *Ulysses* or Virginia Woolf's *Mrs Dalloway* are the right choices for such exercising.

Here, students practice their ability to apply the phonetic rules in actually reading aloud the original text. Moreover, since the text is full of neologisms and distorted or abnormal forms of English words, it is not important for the student to understand all the words appearing in the text. Still, students are forced to produce sounds which exist and are possible in the English language.

Then reading the texts written in the technique of stream of consciousness constitutes a real challenge for ambitious students. The teacher's role here is only to provide students with the original texts written in the technique in question and encourage students to try to read them aloud despite their apparent difficulty. These exercises may be carried out in class in order to show how to work with the technique at home.

In short, the teacher should follow an exemplary procedure, such as the following:

(a) the teacher gives a short extract of an original text written in the technique of stream of consciousness, for example:

What a lark! What a plunge! For so it had always seemed to her when, with a little squeak of the hinges, which she could hear now, she had burst open the French windows and plunged at Bourton into the open air. How fresh, how calm, stiller than this of course, the air was in the early morning; like a flap of a wave; the kiss of a wave; chill and sharp and yet (for a girl of eighteen as she then was) solemn, feeling as she did, standing there at the open window, that something awful was about to happen; looking at flowers, at the trees with the smoke winding off them and the rooks rising, falling; standing and looking until Peter Walsh said, 'Musing among the vegetables?' - was that it? - 'I prefer men to cauliflowers' - was that it? (Woolf 1992: 3)

(b) a chosen student tries to cope with reading the extract aloud; what is important here is the correctness of the student's pronunciation

(c) if the student makes pronunciation mistakes, the teacher corrects them and gives short explanations as far as pronunciation rules are concerned.

For more detailed instructions one may refer to Chapter Three.

The teacher should not regard reading texts exclusively as an exercise helping to improve students' pronunciation. He cannot disregard the important fact that reading is also a creative activity which engages the reader's personality, sensations and inner feelings. The effect of such an activity is building and enriching the reader's inner language (Szkutnik 1994: 5). This positive effect is deepened if the text read is the reader's free choice. And here one faces the main task of the teacher: he is to encourage his students to read literature and suggest what and how to read. The teacher should advise his students to develop a taste for reading the most naturally written and the least controlled texts, written in the technique of stream of consciousness.

(2) Writing: The literary technique of stream of consciousness serves the students also as a perfect means of mastering the skill of writing in a foreign language. It is most effective when students create their own texts employing the

technique. Then they either try to imitate the great writers whose texts they have already read, or they may experiment with their own innovative ways of employing the technique.

The teacher should expect students' productions to be loose in character, original and inventive as far as expression is concerned. The technique employed during such productions presupposes the existence of a certain degree of chaos as well as a rather loose approach to grammatical and stylistic rules. That is why the teacher should be more open to new ideas and more tolerant as far as mistakes are concerned.

Creating texts written in the technique of stream of consciousness allows students to learn how to use the foreign language. They acknowledge its complexity and uniqueness and prepare themselves to produce regular and organised compositions. They develop and improve their tools' usefulness when writing, for instance, essays.

In practice the teacher may tell his students to write down anything that comes to their minds, for instance, during the next few minutes. The teacher may give a topic to think about, and then ask his students to write down any associations, opinions or descriptions of images that come to their minds after the teacher presented the topic, e.g. Peace - do we really need it? The teacher will have students writing chunks of sentences, separate words or chains of associations which in literature constitute the main elements of the stream of consciousness technique.

(3) Listening: As for the improvement of the skill of listening, the technique of stream of consciousness seems to have a minor role to play. It may be used only indirectly. For example, the teacher may use the recordings of authentic literary texts read by native speakers and treat them as material for listening comprehension exercises.

Still, the problem is that original texts written with the use of the technique of stream of consciousness do not form any definite units which can be presented to students as a whole. The texts usually play on listeners' imagination and their abilities to adapt to quickly shifting and constantly changing points of view or visual effects. They constitute a kind of intellectual play, exercise or challenge for the listener.

The listener of such texts is rather supposed to catch up with the speaker's presentations of his own individual and original images, feelings and sensations.

The full and exact understanding of situations or dialogues presented by the speaker is less important. Therefore, the teacher should pay special attention during the preparation of questions which concern a text written in the technique of stream of consciousness.

And so as far as the extract of Virginia Woolf's *Mrs Dalloway* is concerned, the teacher may ask students for example: whether the extract describes a day; whether it is written from a masculine point of view; whether it prepares the reader for something good that is going to happen. After answering the questions, the teacher may ask his students how they could draw the conclusions which allow them to answer to the questions.

(4) Speaking: Speaking seems to be the skill which benefit the least from the use of the technique of stream of consciousness. The major innovation introduced by this technique into the popular practise of a free discussion on a certain subject in class is that students do not have to bother about how they speak. They may sit in silence and think of whatever they might want to think about. They may express their most personal thoughts in their own individual and not necessarily grammatically or stylistically correct way.

Students may record their free speeches on a cassette at home and then write down what they were saying during the recording. In this way they would practise not only their speech but also they would try to recreate their true stream of thoughts. Then the teacher may get the pieces of work such as the following one:

I have to do a lot for tomorrow, I will have to learn geography, three lessons, maybe I won't have to answer from maths, but I have two hours, this is awful; for Polish I have to write my house work and when I write my work I will have to draw down; from physics I have to do nothing, it's possible that we will be watching a film; from eleven; I will have a break; I will go on ice-cream. For English I will prepare my speech; when I come back from school I will go to sleep for two hours; after that I eat my dinner; I will be watching a film at 25 past five and after that I will start learning. Awful, just horrible, always the same - learning, watching, and learning again. Where is the room for love?! Tom will come, I have to wash my hair, there is little time to do it between these learnings and watchings. I have to read a novel, no I won't manage, where is my watch? I write too much. (Paulina)

The pieces of thoughts first recorded on the cassette and then written show the characteristic features of stream of consciousness. The text is disorganised, chopped into incoherent, separate chunks of thoughts and trials of reasoning or connections between certain school tasks and homework. Such exercises as the one exemplified above allow students to get accustomed to using English as an

alternative way of thinking and a common, easy way of expression of thoughts. Then, English as a second language becomes more and more familiar and useful in everyday reality and practice.

During the exercises students should not be graded as the technique is to be treated not as the aim in itself but as a complementary technique to help students on their way to improving their performances in the foreign language. The technique is to enhance students' authenticity while communicating and thinking in the foreign language. It is to make the language more personal and intimate for students and, consequently, to incorporate the language and with all of its complexity into students' everyday life.

2.2.1. Comments.

Stream of consciousness is a novel and fresh technique to be incorporated into the curriculum in the second language classroom, teaching techniques, and students' everyday exercises. Yet it also proves to be effective in developing students' linguistic skills, especially reading and writing. The technique offers new solutions to the problem of students' unwillingness towards being creative in the foreign language and towards everyday, constant work on this language.

The technique of stream of consciousness allows for more freedom of expression and thought. It allows for a certain degree of loose approach towards grammatical and stylistic rules. In effect, students seem to be more interested in experimenting with the foreign language when it does not mean strenuous and totally controlled work.

They treat the technique more like the realisation of their creative needs and individual artistic ambitions rather than an exercise or a technique to be used for the improvement of their linguistic skills. Through the apparent loose character of the technique, students get involved in creating their own masterpieces representing their own personal world of sensations, feelings, images and their most original thoughts.

The actual practical proposals on how to operate the technique, and ready instructions how to employ it in everyday teaching practice, are found in Chapter Three of this work. There one will also find detailed descriptions of procedures for teachers to follow.

2.3. STREAM OF CONSCIOUSNESS AND THE IDEA OF SECOND LANGUAGE ACQUISITION.

Having discussed the role stream of consciousness plays in improving students' linguistic skills, one may focus on its place among the teaching techniques used in acquiring English as a second language. From the methodological point of view, such a technique effectively employs one's natural abilities to acquire a language.

The presented teaching technique based on the phenomenon of stream of consciousness should be seen as a language acquisition technique rather than a language learning technique. To support such a view, one has to closely analyse the term language acquisition itself.

First, "the term 'acquisition' is used to refer to picking up a second language through exposure, whereas the term 'learning' is used to refer to the conscious study of a second language" (Ellis 1996: 6). The ability of 'picking up' language mentioned above is ascribed to children only. As such, the phenomenon of second language acquisition (SLA) is described in the following way:

"All normal children acquire the language that they hear spoken around them without special instruction. They start talking at roughly the same age and they go through the same stages of language-development. The progress that they make is, at times at least, so rapid that, as both parents and researchers have noted, it is hard to keep a comprehensive and systematic record of it. Furthermore, their progress is, on the whole, unaffected by differences of intelligence and by differences of social and cultural background" (Lyons 1995: 253).

However, there is a current tendency to perceive second language acquisition as not exclusively a children's privilege. Second language acquisition starts to be seen in a broader context as the product of many factors pertaining to the learner. It is to embrace both untutored (or 'naturalistic') acquisition and tutored (or 'classroom') acquisition (Ellis 1996: 4-5). In this way second language acquisition does not manifest itself as a simple and passive process but as a very complex one. For a more detailed analysis of this line of reasoning, one may refer to the next subchapter.

From this point of view, during the process of second language acquisition, students acquire not only the second language itself but also a sign system which bears important relationships to the cognitive and social aspects of their life and the issues involved in assessing the inter-relationships among

social, linguistic, and cognitive processes (Fletcher and Garman 1988: 9). This is why many psychologists and linguists nowadays prefer to talk about the acquisition, rather than the learning, of language. The reason for this preference is that the term 'acquisition' seems more neutral with respect to some of the implications associated with the term 'learning'.

It may seem as if there is a widespread view that language is largely a matter of 'habit formation' (Corder 1973: 135). Thus, such teaching procedures as "imitation, drill, formal practice and 'over-learning' of sentence patterns have continued to be used" (Corder 1973: 135-136). It is the 'traditional' techniques of exemplification, rule-giving, description and translation which are to constitute the process of second language learning.

On the other hand, there are scientists who claim that, although 'acquisition' is a more neutral term than 'learning', it is still misleading. 'Acquisition' may imply "coming to have something that one did not previously have. If language is innate, it is not acquired: it grows or matures naturally - or, as Chomsky might say, organically" (Lyons 1995: 251-252). Nevertheless, nowadays it is 'acquisition' which is the standard term.

To sum up, the term 'second language acquisition' refers to "the subconscious or conscious processes by which a language other than the mother tongue is learnt in a natural or a tutored setting. It covers the development of phonology, lexis, grammar, and pragmatic knowledge [...]. The process manifests both variable and invariable features. The study of SLA is directed at accounting for the learner's competence, but in order to do so has set out to investigate empirically how a learner performs when he or she uses a second language" (Ellis 1996: 6).

The above concise definition of second language acquisition allows one to perceive the technique of stream of consciousness as an integral part of the process. The psychological phenomenon of stream of consciousness, which was described in detail from the theoretical point of view in Chapter One, presents a vast range of characteristics and potentials to constitute an alternative branch of teaching techniques.

Namely, the technique of stream of consciousness presupposes using conscious exercises which are to constitute the way to introduce the second language first into students' consciousness and next into their subconsciousness. English as a second language for Polish students is to be gradually introduced

into the common way of thinking, that is, into students' stream of consciousness. With time, the introduction of certain stream of consciousness procedures will help students to raise their standard in efficiency of using the second language. For detailed procedures of the technique of stream of consciousness, see Chapter Three.

Since the process of second language acquisition is based on both tutored and untutored ways of acquiring the second language, the technique of stream of consciousness does not eliminate the teacher's unitive role which he has to play in the whole process. It is important for students to have a guide who will, firstly, make them aware of the mental processes that take place in their minds, secondly, show them the operations and procedures of the technique of stream of consciousness, and thirdly, help them to persist in using the technique in their everyday practice of the second language.

In terms of this presentation of the understanding of second language acquisition, the technique of stream of consciousness seems to possess all the necessary conditions to constitute a possible second language acquisition technique. It may be incorporated into both individual homework on developing particular linguistic skills (as it was presented in the previous subchapter) or into the curriculum of the second language classroom itself.

2.4. THE CATEGORISATION OF THE TECHNIQUE OF STREAM OF CONSCIOUSNESS IN TERMS OF SECOND LANGUAGE CONSCIOUS ACQUISITION.

The technique of stream of consciousness may be perceived not only as a technique enriching the process of second language acquisition but may be further categorised as a conscious language acquisition technique (Wenzel 1997). In terms of this categorisation there appears the need to define the term 'second language conscious acquisition' itself and compare it with the traditional understanding of second language acquisition in general.

To achieve terminological clarity one needs to first go through the two traditional ways of understanding the terms language learning and language acquisition. Language acquisition is generally understood to be exclusively an ability of children. A child is somehow supposed to catch the language and absorb it immediately and thoroughly without the smallest effort on its part.

The child's natural linguistic environment is the only cause of the child's linguistic development. The child itself plays the exclusive role of a passive receiver. No activity directed to the actual progress of the linguistic skills is believed to appear on the part of the child. Such a process is supposed to refer to the traditional understanding of learning acquisition.

Language learning, by contrast is strenuous work on the part of a student getting to know an enormous number of grammar rules, a lot of vocabulary, connotations and all the complicated net of meanings and links that join these elements together. That is why learning a foreign language is directed to teenagers or adults who are ready to go through this torture. In this way the traditional understanding of the terms language acquisition and language learning makes them mutually exclusive.

The second way traditionally understanding the two terms, language learning and language acquisition, contrasts second language learning and second language acquisition respectively by the presence or absence of conscious involvement in the very process of acknowledging the new language. According to this understanding, the element of conscious control over the process of acknowledging the second language eliminates the possibility to categorise it as a language acquisition process.

The conclusion one draws from the traditional views on language acquisition and language learning may be that the process of language acquisition is unconscious and, consequently, completely passive. A man who undergoes this process has absolutely no control over the content or the speed of assimilating the acquired language. It is conscious language learning that is supposed to be the only way which leads a learner to the state of full proficiency in a second language.

However, according to the approach towards the definitions of second language acquisition and second language learning, there is the medial way of acknowledging the foreign language: second language conscious acquisition (Wenzel 1997). This new understanding of the terms introduces a need to redefine the term language acquisition in general.

The theory states that language acquisition encompasses any process of acknowledging a new language which involves four factors:

- (1) change and development of cognitive structures
- (2) cognitive motivation
- (3) positive attitude
- (4) long term memory.

This means that contrary to hitherto existing theories, one does not necessarily need to be a child or feel like a child to acquire a new language. Conscious effort and control over the content of what one acquires is not forbidden. Besides, one does not need to be advanced in his language studies and does not have to go through a pre-acquisition stage to acquire the language.

Now, these criteria of defining second language acquisition help to categorise different teaching techniques in terms of methodological novelty. The categorisation of the technique of stream of consciousness into the category of language acquisition technique seems obvious. Namely, a teaching technique which takes advantage of the psychological phenomenon of stream of consciousness and the literary technique of stream of consciousness operates within the limits of the new definition of language conscious acquisition.

This technique, which may be called the stream of consciousness technique, fulfills all the conditions mentioned above and, as a result, may be labelled the second language conscious acquisition technique. The technique of stream of consciousness is to produce the same effects which appear as the effect of any technique used in the process of language acquisition:

(1) Changes and development of students' cognitive structures. Through focusing students' attention on the organisation of mental processes in general, students will have a chance to observe thought-creating processes in their own minds. They will discover the field of interrelations between language and thought. This will incline curious students to take a closer look at common mental states and processes. The exercises proposed in Chapter Three are directed especially to teenagers and adults. Only at this stage of mental and intellectual development are such interests possible to appear and catch students' attention. Here the aim is to stimulate creative thinking and prompt curiosity about one's mental life and its linguistic effects.

(2) Cognitive motivation. This point is directly connected with the previous one in the way that since the time of discovering the phenomenon of stream of consciousness, students will become more interested in similar mental activities and processes that take place in their mind. They will want to know more about their mental abilities so as to use them practically in the future. They will have an opportunity to acknowledge their mental limitations in order to try to conquer them. From the moment of discovering the novelty of the workings of something so intimate and personal as students' own thoughts, the natural and the most expected reaction will be simple curiosity about common mental activities. If students are curious, and this curiosity flows from within themselves, the effects of their acknowledging the mental processes will be natural, durable and spontaneous as well.

(3) Positive attitude. One of the primary positive effect caused by the stream of consciousness technique is that its introduction will result in the creation of a positive attitude on the part of students towards the new language. Employing a foreign lexicon and new sounds, thanks to the simple fact of their being foreign and strange, usually prompts a bad attitude towards the newly learned language. In order to annihilate these negative connotations, the teacher should show his students that there are numerous lexical items already known to them. In Chapter Three, one finds a whole list of such familiar elements of the English language commonly used by native Polish speakers.

The technique of stream of consciousness is to confirm the positive feeling prompted by the preparatory exercises. Then the constant company of the new language in one's thoughts, achieved by practising the new technique, is supposed to evoke the pleasant impression of having contact with something

already known. It is to bring a comfortable feeling of confidence in the environment of the new language. Moreover, the technique gives students total freedom in using their creativity and imagination. The positive attitude is a necessary condition for the technique to succeed. Unless the student really wants to learn the language and unless he indeed desires to stay in contact with the language he will not use the technique. It simply will not be effective if not exercised with fancy, involvement and willingness.

(4) Long term memory. One may talk of using long term memory in the technique of stream of consciousness only at the cognitive level. This means that long term memory will operate as far as a general broadening of students' perception of the world is concerned. Students will learn and remember about mental processes such as stream of consciousness, but one will not employ this type of memory in actual exercises. The characteristics of stream of consciousness itself are made up of the impression of fleeting thoughts and chunks of thoughts, emotions and pictures that, by nature, are not long remembered. Still, the fact of students' permanent change in the perception of the organisation of one's mental life and the perception of the surrounding world involves long term memory.

2.5. CONCLUSION.

Summing up, the psychological phenomenon of stream of consciousness and akin phenomena have great potentials as part of a technique to be practically employed in the process of second language acquisition. The technique, which for the purposes of this work may be called the technique of stream of consciousness, opens a wide area for teachers' and students' useful linguistic and psychological experiments.

The vast range of exercises which take advantage of the technique allow students perceive the second language as a useful tool in gaining a higher level of self-awareness and self-education. Through experimenting and doing exercises with this technique, students have a unique opportunity to make the second language the alternative language of their inner world and become conscious bilinguals.

From the methodological point of view, the technique serves well both as a good tool to develop students' linguistic skills and as part of a whole broadly understood process of second language conscious acquisition. As such, the technique leads to the vivid development of students' cognitive structures, cognitive motivation and positive attitude towards the language itself and the subject matter connected with it. Since the techniques involve also long term memory, it has a permanent effect on the students' changed and developed perception of the world.

All these factors comprise a successful and effective technique to be used in the process of second language acquisition. Then, in turn, as a technique which brings so many changes into students' way of perceiving the world and themselves, the technique constitutes an influential tool in the process of general education. In effect, the teacher's role is not seen only as a guide when introducing the alternative technique of acquiring the second language but as an educator in the fullest sense of the word.

CHAPTER THREE

Stream of Consciousness in Practice

3.1. INTRODUCTION.

3.1.1. Aims.

One of the primary aims of the technique of stream of consciousness is the creation of a positive attitude towards the English language as a subject learned at school. Moreover, the aim of the technique constitutes the improvement of their linguistic skills, fluency and the achievement of full authenticity in using the language and in thinking in it. It targets a state in which the authenticity of using the foreign language would be comparable to the authenticity of using the mother tongue.

3.1.2. Preparation.

The activity, whose core is to be stream of consciousness, does not require any additional preparation on the part of the teacher. The teacher's role is limited to the presentation of the theoretical background of the exercise. Since a school curriculum is mainly focused on fully conscious learning, the technique of stream of consciousness constitutes the proposal to enrich the hitherto propagated ways of learning and using the potentials of a foreign language.

The technique is to give way not only to strenuous learning but also to enjoyable and conscious acquisition. It is to be worked with at home to support the mainstream classroom work. In case of the technique of stream of consciousness, the degree of effectiveness of the technique depends almost exclusively on students. It is they who must decide whether they will or will not introduce the technique into their everyday practice and make a habit of it.

3.1.3. Level of advancement.

The technique of stream of consciousness is suitable for any level of advancement. For beginners, the aim of the technique is to familiarise students with the foreign language and to create a positive attitude towards it. With more advanced students, the technique is equally effective as a way of incorporating

the foreign language into the students' inner life and into their language of thoughts.

As the frequency of exercising the technique is mainly dependant on students' will and determination, the teacher's role is limited to serving as a guide at the introductory stage. His work concentrates on the presentation of the phenomenon and, by showing the opportunities to work with it, on encouraging his students to make use of their awareness of the phenomenon.

3.1.4. Activities.

The teacher's presentation of the technique of stream of consciousness will not differ much as far as students' levels of advancement is concerned. As it was said in the previous paragraph, the teacher's guidance is necessary mainly during the introductory stage of recognition. He is to serve as a person who will:

(a) be a source of information about the phenomenon of stream of consciousness;

(b) encourage students to try to observe the phenomenon and to experiment with it;

(c) motivate students to benefit from being aware of the mental processes that take place in human psyche;

(d) ask students their opinions about the work of the human mind or if they think it is possible to create a computer which would think like humans;

(e) propose how to encompass the technique into everyday practice.

In case of total beginners there occurs an additional problem. Namely, the teacher must convince his students that despite their apparent lack of familiarity with the foreign language, they are still capable of introducing the technique in order to enrich and diversify their linguistic exercises.

3.2. AN EXEMPLARY WAY OF INTRODUCING THE STREAM OF CONSCIOUSNESS TECHNIQUE INTO TEACHING ENGLISH.

3.2.1. Stream of consciousness - everybody has it.

Stream of consciousness as a psychological phenomenon is widely recognised in terms of theoretical considerations and theoretical hypotheses. As such, it is also described in the theoretical part of this work in Chapter One. However, the phenomenon itself hides many qualities that should be used in practice. Stream of consciousness needs recognition as a useful tool and a technique in the process of language conscious acquisition. Exact methodological ways of taking advantage of the phenomenon may be found in Chapter Two.

The technique, which is to be based on the psychological phenomenon of stream of consciousness, presupposes the gradual introduction of foreign words, phrases and finally chunks of sentences into students' thinking. At first, the idea of such a technique may seem a little artificial and forced because it is not completely natural for a man to think in a freshly mastered foreign language. However, in the course of time, the feeling gradually fades away. Instead, there appears a sense of familiarity and confidence and ease of thinking in a foreign language. To achieve such a state, students have to follow certain procedures. The teacher may use the procedures proposed below, but he is free to adapt them to his particular needs.

3.2.1.1. Procedure.

(1) During the first lesson, supply your students, complete beginners, with a list of English words that they already know and which are commonly used in everyday life. These may be: borrowings, proper names, popular slogans from commercials, words and phrases that sound similar in both languages and words whose spelling is similar both in English and in Polish.

Such an exemplary list is provided below, although the teacher may narrow it down or broaden it depending on the age of his students and their intellectual and emotional maturity. For instance, when dealing with students from primary school, the teacher may want to eliminate from the list such words

as: activator, leasing, lobby or phrases and slogans as: bedtime story, mortal combat or to be or not to be. Ask students whether they know and understand the words from the list.

(2) On the basis of this broad range of vocabulary at their disposal, students should develop the feeling of relative confidence in using at least the English words given to them. This pleasant awareness of knowing something that earlier seemed unfamiliar creates a general positive attitude towards the subject and the new material. Providing the necessary confidence in students' linguistic abilities will help in overcoming the primary stress associated with practising foreign pronunciation.

(3) After this introduction, make sure that students believe that they are already able to produce some short phrases, commands or simple sentences with the words that they know. Make them aware that they are already able to fully understand certain television commercials, for instance the one about the liquid called Vanish which causes vanishing of stains on a boy's blouse.

(4) Ask your students to tell you how they think. The questions should concern the characteristics of their process of thinking - whether their thoughts are organised or not, whether they are mixed with some visual sensations, feelings or sound effects. Another way is to ask them whether there are any differences between their way of thinking during their preparation for writing an essay and, for example, the way they think lying on the beach.

(5) Students should discuss the answers to the teacher's questions in front of the whole group. However, the discussion should be kept in an informal style and lead in a friendly atmosphere of sharing personal and very individual experiences. Try to focus the discussion on the observable internal monologue that usually accompanies the state of consciousness.

(6) Tell your students about the phenomenon of stream of consciousness. Give them as many characteristic features of stream of consciousness as possible. In order to make the presentation of the phenomenon of stream of consciousness understandable and professional, use the theoretical material from Chapter One. Adapt the compiled material to the students' degree of interest in the matter and to the degree of their engagement into the discovering of the mechanisms of human psyche.

(7) Suggest that the students may have noticed something similar going on in their minds. Encourage them first to observe their own processes of thinking

and then to describe the effects of their observations as it may be useful for their future linguistic exercises. What the more intellectually mature students usually say at this stage is that they have made no notice of the stages of the birth of particular thoughts and their organisation. Still, they are willing to try to observe the mental processes.

(8) Ask your students to try to introduce at first just a few words in English into the flow of thoughts that takes place in their minds. It may start with silently naming in English everything they see while, for instance, going by bus or by train. Afterwards, propose to them that they attempt to introduce more and more English words or the English pronunciation of international words, for example: radio, taxi, bank, TV and the like. Suggest that students who see a marvellous panorama think: "Beautiful view!" instead of "Piękny widok!" Students do not need a thorough knowledge of a foreign language to be able to produce such an exclamation.

(9) If students enjoy experimenting with the technique, encourage them to try to make English their language of thought. Let them think and feel as probable bilinguals. Finally, using English in students' stream of thought should gradually become a habit. Thanks to this process of consciously introducing English into silently talking to oneself, thinking and naming things in English will stop being unnatural.

The technique presupposes students' interest in their mental and psychological processes. That is why it is to be voluntary exercising. Any pressure, on the part of the teacher, on students to exercise the technique against their will and psychical comfort is inadvisable. Since thinking is by nature a most intimate and individual activity, getting accustomed to the existence of a foreign language in it will enable students to perceive the language as an equally personal and natural phenomenon. Still, any intrusion and pressure on the part of the teacher, in case of students' unwillingness to introduce the technique, may spoil the whole joy of experimenting with one's own thoughts. According to Szkutnik (1994: 3) internal monologue is supposed to be a simplified speech, and as such can be used to practise speaking English silently, e.g. when going by bus where one has some free time and may focus on the view outside the window and try to think in English. Such a practice may be done with the use of quite a sophisticated language and does not mean resorting only to the simplest linguistic forms. Depending on the level of individual students'

advancement, the sentence structures may be complex and the lexicon very broad.

3.2.1.2. Examples.

This is a sample list of English words and phrases to be given to beginners during their first lesson to give them the impression that they already know something in the foreign language. Students are supposed to go through the list with the teacher. The extensiveness of the list provided below is to give teachers a wide choice of material to use in class. The list of the chosen English lexical items is put in alphabetical order:

A: address, always, ambassador, ambulance, animal, aristocracy, article, artist, attack,
 B: baggage, band, bank, bar, battery, blues, body, boss, boy, buffet, bus, business,
 C: cabaret, cabin, cafe, calculator, camel, camera, catalogue, chips, cliff, club, concert,
 D: dentist, detective, dialect, director, distance, doctor, document, drink, dynasty,
 E: element, embassy, the end, energy, era, essay, examine, exit, expert, (XL) extralarge,
 F: fact, fair-play, farm, fauna, festival, fiction, figure, film, firm, flag, flora, fresh, full,
 G: gas, general, genius, gentleman, geography, girl, globe, grapefruit, grill, group,
 H: hamburger, hammer, happy end, history, hobby, honour, hospital, hotel, humour,
 I: idiom, immigrant, import, incident, individual, information, insect, instant, instinct,
 J: jam, jeans, journal, juice,
 K: kilo, kilometre, sealed with a kiss, know-how,
 L: lady, lament, lamp, land, (L) large, leasing, legal, legend, lemonade, lesson, love,
 M: madam, marines, marker, marketing, material, mathematics, mechanic, (M) medium,
 N: natural, net, news, night-club, nonsense, norm, normal, nose, novel, number one,
 O: occasion, ocean, offer, oil, OK, open, opera, organ, organise, original, ornament,
 P: panic, party, passport, perfect, pizza, plaster, pop-music, prefix, problem, protest,
 R: radio, region, respect, restaurant, rival, rock and roll, rugby,
 S: safe, science fiction, T-shirt, shop, (S) small, sorry, souvenir, sport, sprite, start,
 T: taxi, telegram, telegraph, telephone, television, temperament, test, twist,
 U: universe, university,
 V: vacation, van, vanilla, vanish, verse, vice president, video, vision, visit,
 W: WC, web, whiskey, who is who,
 Z: zero, zoo.

3.2.1.3. Comments.

With more advanced students the teacher may omit the first step in which the list of English words is given to students. Complete beginners may be additionally asked to complete the list by providing some other examples of familiar English words found on their own. The teacher may take advantage of reading aloud the list of words and bringing the students' attention to spelling and phonetic differences between English and Polish equivalents. Then the activity may constitute a pretext for the teacher to explain some basic phonetic rules which may help students to pronounce the words printed on the list.

The exemplary list of words may vary as it may be adjusted to special interest groups. For instance, as far as students interested in computers are concerned, the task to show that they know a lot of English vocabulary seems even easier. There are indeed hundreds, if not thousands of words, whole phrases and slogans used in everyday practice which have no equivalents in Polish and are commonly used, e.g. in computer games and programmes, as well as in commercials.

Even though the exemplary list of words above is in alphabetical order, the teacher may accept other criteria which might be suitable. Some possibilities are: Polish and English words which are similar in spelling or pronunciation, thematical links between the words or the number of words in English slogans, commercials or phrases - from one word, through names such as rock and roll, to whole extracts like "to be or not to be". In case of such categorisations, the teacher may receive completely different groupings of the chosen vocabulary. To make the differences between the Polish and English equivalents more visible, the teacher may provide immediate comparisons between them. Here is the exemplary categorisation taking into consideration the degree of similarity in pronunciation and spelling between the English and Polish equivalents:

(a) words with a similar pronunciation and the same spelling: problem, supermarket, hobby, idiom, telegram, bank, bar, boss, minister, blues, element, protest, trend, ornament, instrument;

(b) words with a similar pronunciation and similar spelling: festival, million, concert, distance, communism, ambassador, incident, telephone, nonsense, attack, congress, address, stress, continent, cliff;

(c) words with the same spelling but with a different pronunciation: radio, TV, video, WC, era, zero, puzzle, plus, region, stereo, zoo;

(d) words partially the same both in spelling and pronunciation: norm, natural, individual, information, legal, intensive, legend, temperature, lamp, type, literature, normal, programme, minute, geography.

In the categories mentioned above, one can talk only about the degree of similarity in Polish and English pronunciation of a chosen word. One word, no matter how similarly pronounced, is pronounced with either a Polish or an English accent. It is impossible not to take this fact into account while categorising the words into groups.

The teacher may take advantage of so-called 'false friends' appearing among the lexical items used in the exemplary list above. For instance, the teacher who encounters the word 'pension' will explain on the spot the difference between it and the Polish word 'pensja' which may appear as an immediate close association. The teacher's explanation would predict this association and would point out that although the word may resemble the Polish word 'pensja', it means something different. Namely, the teacher will explain that 'pension' is: "an amount of money paid regularly, esp. by a government or company, to someone who can no longer earn (enough) money by working, esp. because of old age or illness" (Longman 1989).

A responsible teacher who notices other false friends will give his students similar explanations. Some other false friends are: English 'rent' and Polish 'renta', English 'spectacles' and Polish 'spektakle', English 'element' and Polish 'element'. The explanations will enable students to notice and remember not only the similar words existing in these two languages, but they will also become aware of possible misunderstandings which may result from the wrong or inexact learning a foreign vocabulary.

3.2.2. Be another Joyce.

The technique of stream of consciousness may be used not only for the simple recognition of one's mental processes, it can also be helpful in writing activities. It may serve different aims, but it should especially improve students' linguistic skills. For a detailed methodological description of the role of stream of consciousness as a tool of developing students' communicative skills, see

Chapter Two. Nevertheless, to effectively introduce the technique in question into teaching English, certain procedures need to be followed.

3.2.2.1. Procedure.

(1) Prepare students for a discussion on the ways human thinking and other mental processes lead to formulation of thoughts in one's mind. Tell them about such psychological phenomena as stream of consciousness, internal monologue and free associations. Then ask them whether they have noticed any of the phenomena in their mental life and how they manifest themselves. To describe the psychological phenomena that take place when thinking, use the theoretical material presented in Chapter One.

(2) Encourage students to take part in a psychological test which is to serve as the evidence for the existence of the phenomenon of stream of consciousness. Namely, tell students to sit quietly for three minutes trying to write down everything that comes to their minds. This should be done at home when students have an opportunity to concentrate on their thoughts. Ask them whether such an act was difficult and what was the difficulty connected with. Such writing activities in general are to make thinking in English easier.

(3) Discuss whether the automatic writing of anything that comes to their mind was easy and whether it would be difficult to write a diary in such a way. If there are any difficulties connected with the task, consider and share them with the whole group. The subsequent questions may result from whether the effects of this automatic writing really covered everything that appeared in one's mind. Discuss the differences between the content of the written text and the content of the thoughts which were to be covered in the text.

(4) Next, ask your students whether the simple fact of being aware of the phenomenon of stream of consciousness distorts its naturalness and whether this might constitute the difficulty considered so far. Point out that those people who are more focused on detecting the psychological phenomenon rather than focusing on automatic writing may subconsciously try to create their thoughts, make them effective or more regular than they really are.

(5) Ask students how they feel about copying down something so personal as their own thoughts. Enquire whether students liked this kind of writing activity and whether they, for instance, can imagine writing a diary in such

a way. If students feel like trying to create their own "diary of consciousness", encourage them to do so.

(6) Get to know whether students have encountered this kind of writing technique in literature. Show them a few extracts from novels or short stories written in the technique of stream of consciousness or similar techniques. These extracts may serve as examples to follow in the creation of unordered texts. Students may try to adapt their compositions to the style of some famous masters, for example: Virginia Woolf, James Joyce, Samuel Beckett, T. S. Elliot, Ernest Hemingway, T. Farrel, Dylan Thomas, Truman Capote, William Styron, William Faulkner, John Steinbeck, Ross Loskridge, Malcolm Lowry or Lawrence Durrell (Strzetelski 1975: 37).

(7) Tell your students that a composition written in the technique of stream of consciousness may constitute a kind of brain-storming before writing the first version of their actual essay or paper. Then the technique in question may serve as a rough draft or a point of departure for a kind of preparation for creating a full ordered text.

(8) Showing the authentic extracts of world literature may be an effective beginning for a class on modern types of narration.

3.2.2.2. Examples.

Since the literary extracts are to be used by students at different levels of linguistic competence, it is reasonable to supply students with the Polish translation of the chosen texts. However, the teacher should explain the differences between the two versions of the chosen fragments. For instance:

I. The original version:

Mouth, south. Is the mouth south someway? Or the south a mouth? Must be some. South, pout, out, shout, drouth. Rhymes: two men dressed the same, looking the same, two by two (Ulysses 1993: 348).

The Polish translation:

Usta, chusta. Czy usta są chustą w jakiś sposób? Albo chusta ustami? Muszą być. Chusta, pusta, tłusta, chlusta. Rymy: dwaj ludzie ubrani podobnie, wyglądający podobnie, para za parą (Ulisses 1997: 110).

II. The original version:

Mr Bloom smiled O rocks at two windows of the ballast office. She's right after all. Only big words for ordinary things on account of the sound. She's not exactly witty. Can be rude too. Blurt out what I was thinking. Still I don't know. She used to say Ben Dollard had a base barreltone voice. He has legs like barrels and you'd think he was singing into a barrel. Now, isn't that wit? They used to call him big Ben. Not half as witty as calling him base barreltone. Appetite like an albatross. Get outside of a baron of beef. Powerful man he was at storing away number one Bass. Barrel of Bass. See? It all works out (Ulysses 1993: 358).

The Polish translation:

Pan Bloom uśmiechnął się Och brednie ku dwóm oknom kapitanatu. Zresztą ma słuszność. To tylko wielkie słowa, którymi oznacza się zwykłe rzeczy, bo brzmią dobrze. Nie jest, ściśle mówiąc, dowcipna. Umie też być niegrzeczna. Mówi prosto z mostu to, co ja myślę. Chociaż nie wiem. Mawiała, że Ben Dollard ma basbaryltonowy głos. On ma nogi jak baryły i sprawia wrażenie, jakby śpiewał do wnętrza baryłki. No, i czy to nie jest dowcipne. Nazywali go Big Ben. Ani w połowie tak dowcipne jak nazwanie go basbaryltonem. Apetyt jak u albatrosa. Potrafił załatwić ćwiartkę polędwicy. Potężnie wlewał w siebie litrowy kufel Bassa. Baryłka Bassa. Widzisz? Wszystko się układa (Ulisses 1997: 123).

III. The original version:

Happy. Happier then. Snug little room that was with the red wallpaper, Dockrell's, one and ninepence a dozen. Milly's tubbing night. American soap I bought: elderflower. Cosy smell of her bathwater. Funny she looked soaped all over. Shapely too. Now photography. Poor popo's daguerreotype atelier he told me of. Hereditary taste (Ulysses 1993: 359).

The Polish translation:

Szczęśliwy. Szczęśliwszy wtedy. Był to przytulny pokoik z czerwoną tapetą od Dockrella po szylingu i dziewięć pensów za tuzin. Wieczorna kąpiel Milly. Kupiłem amerykańskie mydło: czarny bez. Przyjemny zapach wody w jej kąpeli. Śmiesznie wyglądała cała namydlona. I kształtna. Teraz fotografuje. Biednego papy atelier dagerotypowe, o którym mi opowiadał. Dziedziczne upodobanie (Ulisses 1997: 124).

3.2.2.3. Comments.

The examples given above were chosen from *Ulysses*, the masterpiece of James Joyce who, apart from Virginia Woolf, is considered the first and the best to represent the technique of stream of consciousness in writing (Mroczkowski 1986: 511). Such a source seemed reliable enough to serve as a typical example of the technique in literature. There is a wide choice of other examples taken from literature which represent this or a very similar type of writing.

The teacher may ask students whether they are able to detect the characteristic features of the technique of stream of consciousness in the analysed texts. The more advanced students may try to describe an object, a person or a situation in the same or similar fashion as the texts read before. The less advanced students may try to gather all of the English terms which they may find appropriate or useful when describing similar things, people or situations.

3.2.3. Let your tongue run riot.

Stream of consciousness exists not only as a psychological phenomenon - in thinking and in literature, it manifests itself in speaking, as well. The proposals of introducing the technique of stream of consciousness into speaking is to enhance the authenticity of students' speech as well as to automatize the process of verbalisation of the stream of thoughts.

3.2.3.1. Procedure.

(1) Give a certain topic for discussion during the lesson. The topics may be serious, such as: "What would you change in the Polish educational system?"; or light ones, such as: "If I had a million dollars..." The matter of the discussion is of secondary importance for the whole exercise. What matters is that the teacher creates a situation in which students have to express themselves and their real views without any restrictions on what they say.

(2) Tell your students that during the discussion in the class they should not bother about the perfection of their speeches. The point is that they should focus less on the shape of their performance and more on the authenticity of it.

(3) Let your students speak however they want and whatever they think about the given topic. Students should feel free to employ digressions, gestures, examples which are to help in explaining one's point of view, inclusions and sounds and interruptions like: err, hmm, well, and so on. The key here is students' spontaneity.

(4) Assure your students that during this discussion it is perfectly acceptable to use all the intrusions that are mentioned in the previous point.

Following these procedures the teacher may expect a rather loose discussion in which the main difference would be that students are not limited to talking exclusively about one matter and they are free to use long digressions, comments and inclusions not necessarily connected with the topic under discussion. The main difference between a traditional discussion and the discussion expected to arise during exercising the technique of stream of consciousness is the loose and relaxed atmosphere, informal speech and considerably less control over the content of the discussion on the part of the teacher.

For instance, if the topic was *My future*, the teacher would receive such an instance of a discussion:

Monika - My future will be gloomy and dark.

Other students - Hear, hear!

Monika - Though ... the weather is so beautiful that I can't think of gloomy things. Yesterday yes, my mood was horrible. (looking at the window) I can't even be scared of my final exams the day after tomorrow. Terrible, isn't it? Well, to education in general - throw your exams away. Hate teachers and exams, not you Eve sorry. I think of the ones at school. At the university I'll be free, I'll have a big, big party, yeah, really big one.

Ola - I'll do the same. I know that after studies I have to have a husband, children and so on but now I want to get ... go crazy. Oh, I was to say something on education ... no, on my future (other students start laughing). I'm sorry, I forgot. That's all.

However, the teacher may achieve more differentiated material if he releases the students' stream of consciousness through speaking while making their own recording on a cassette. Then the students' tasks may be different and the teacher may ask his students, for instance, to sit down at home and record

anything that comes to their minds. Afterwards, students should put down everything that was said and registered on the cassette. In this way the teacher gets the authentic stream of consciousness in speaking.

The particular aim of these exercises is to improve students' speaking skills. The teacher also helps his students with quickening and automatising of verbalising thoughts in the foreign language. These exercises are directed to build students' confidence in speaking in the foreign language and develop students' comfort when pronouncing foreign sounds. A detailed analysis of this aim seen from the methodological point of view may be found in Chapter Two.

3.2.3.2. Examples.

Following is an exemplary list of topics for discussion in class or consideration at home:

1. The best book I have ever read.
2. A healthy lifestyle.
3. My favourite film versus current types of film production.
4. Music that I listen to.
5. If I had another life ...
6. If I had a million US dollars ...
7. What does a car mean to a man?
8. This world would be a better place if ...
9. Fashion in food.
10. The worst date in my life.
11. Friendship, fame and money - is it possible to have them all?
12. I have never ...
13. How can you cope with unemployment?
14. UFO - true or false?
15. Parents should always...

Apart from covering the specific aim mentioned above, there is a more general and broader aim which is to be achieved with the help of the technique of stream of consciousness and the exemplary list of topics prepared for the teacher. Namely, it is to cause students to think in the foreign language for its own sake. What is meant here is that it is the very act of thinking in the foreign language that matters. The process of gathering associations formulated in

English appearing with a chosen topic is one of the most important elements of the technique in question.

In other words, provoking students to accomplish a task, which here is considering a certain topic, at the level of thinking equals the manipulation of specific symbols, signs and linguistic items, looking for relationships between them and finally finding the logical structure of the problem (Linhart 1972: 301). If the foreign language is introduced into the complex mental work which up till now, has been reserved for the native language only, the task of achieving a state of conscious bilingualism is completed (Wenzel 1994: 43-47).

In short, if students realise all these mental operations in the foreign language, the general aim is gained. And so, it is only in this way, only by introducing the foreign language into students' thoughts may one achieve full understanding of the language, its nuances and the unique perception of the world it immediately brings with its complexity. As a result of these processes, in the course of time, students become conscious bilinguals with all its benefits. This in turn enriches the students' individual perception of the world and develops and upgrades their level of self-awareness.

3.2.3.3. Comments.

The experiments with the stream of consciousness technique and the observation of stream of consciousness appearance in speaking is possible when a few necessary conditions are completed:

(a) students must feel comfortable and safe when expressing their own opinions;

(b) in order to achieve such a situation, the teacher has to be open for new ideas and show his tolerance even towards some revolutionary views;

(c) students have to be at a considerably advanced level of linguistic competence;

(d) speaking freely on a certain subject also means that students will not feel suppressed by the presence of a big audience; therefore, the discussion has to be led in small groups.

Unless the conditions are fulfilled, there is little sense in practising the stream of consciousness technique in speaking. Moreover, only after fulfilling the conditions does the technique prove effective in an attempt to improve

students' linguistic skills and competence. What is more, students' work with the technique should be done willingly in order to encourage them to work with it for a long period of time, not only during classes and as doing the next hated piece of homework.

Beside the fact of fulfilling the necessary conditions, it is taken for granted that the teacher will not omit the stream of consciousness technique from the theoretical introductory part of the classes. That is, at the beginning of such classes, the teacher is obliged to inform his students as to what kind of processes they will use during the exercises, what they are called and what kinds of psychological phenomena will comprise these exercises. Students who receive such information and understand in what and how they are going to work see the aim and sense of their work and, therefore, are ready to cooperate with the teacher.

3.3. CONCLUSION.

In the practical part of this work, one is given detailed instructions and ready procedures for the teacher to follow when introducing the technique of stream of consciousness. The proposals take into account the differentiated needs of the teacher and they provide him with the full choice of ways of employing the technique in specific situations.

The proposals presented in Chapter Three allow the teacher to incorporate them into a school curriculum. Both in the case of total beginners and with more advanced students, the patterns can be modified. With beginners, the procedures may be simplified and need not be so strictly obeyed.

It is recommended that the teacher should make an introductory lecture on such psychological phenomena as stream of consciousness, internal monologue and free association, as such an introduction helps in students' understanding of the whole technique to be used. However, most of the activities do not require any formal and elaborate introduction and may be freely used for the teacher's specific aims.

GENERAL CONCLUSION.

The present work explores the ways of taming and 'subduing' the psychological phenomenon of stream of consciousness in order to employ it for the purposes of the second language classroom. As such the phenomenon proves effective as: a tool developing communicative skills, a useful technique in the process of second language acquisition and an important factor influencing the level of students' general education.

In short, the introduction of the technique of stream of consciousness has several positive effects on the whole process of students' education. Taking advantage of the phenomenon of stream of consciousness results in broadening students' horizons as far as human mental activities, thought organisation and human perception of oneself and the world around are concerned.

One cannot disregard the fact that lessons on stream of consciousness and with the use of it draw students' attention as an alternative to common strenuous everyday work. Students get interested not only in the application of the useful knowledge they acquire during the teacher's lectures on the subject matter, but they may also discover and develop their interests in a specific trend or movement in psychology or literature.

Summing up, introducing the tamed psychological phenomenon as a technique of stream of consciousness into a school curriculum and teaching practice equals:

(1) an innovation in monotonous and often strenuous classroom work and into the school curriculum which has been mainly focused on drilling, learning by heart, reading aloud and answering the teacher's questions. Everyday routine work may kill a fascination with any subject. Therefore, the teacher needs new techniques to enrich the curriculum and enhance students' interest in the subject.

(2) a novelty in learning a foreign language which will not necessarily mean boring exercises but:

(a) an intellectual development as far as the recognition of some mental processes is concerned, such as: stream of consciousness, internal monologue and free associations;

(b) creating individual and unique compositions which are not to be controlled thematically or stylistically by the teacher; for example, writing a diary of consciousness;

(c) total freedom in speech which is connected with full spontaneity and authentic expression of oneself during class discussions or recording one's verbalised thoughts on a cassette either for the students' use or exclusively for the development of the learned language;

(3) a chance for students to notice, recognise and analyse at least a few common mental processes; in effect students may find the classes inspire them to conduct further studies on human thought, mental or psychological phenomena;

(4) students in the state of deeper self-consciousness; students become more aware of their own psychical makeup; in this way they improve their self-awareness, their perception of the surrounding world and themselves;

(5) a fresh look at students' abilities, talents and individuality; the teacher has the unique opportunity to acknowledge and appreciate his students' originality in either their speech or writing;

(6) a lot of space for self-education; to some extent, students achieve the power to manage their thoughts and gradually try to change their shape from the production of illogical chunks, all mixed together, to creating whole logical lines of arguments;

(7) a new means by which students may develop both their linguistic and intellectual abilities and take part in a real education in the broadest sense of the word.

The technique of stream of consciousness will probably be most effective and popular with teenagers. They are naturally interested in their psychological life. They are also curious enough about their mental processes to try this technique. Their curiosity about self-development and a unique engrossment in their inner life and feelings may be of help in employing the technique during their language classes and outside them. The teacher may at least enhance their interest to check whether the phenomenon of stream of consciousness really exists and whether it works.

However, the more mature students of the English language may find the technique fascinating just because it requires a certain intellectual advancement. For adult students the technique may constitute an intellectual challenge as it will check their mental flexibility and their ability to perceive their ways of thinking and their thought organisation from a fresh perspective.

The teacher who decides to introduce the technique into his curriculum puts himself in the position of a true educator. Such a teacher not only assists his students in learning the lectured subject but also encourages them to broaden their intellectual horizons and helps them to discover new spheres of their conscious life. Moreover, through the attempt to take advantage of chaotic chunks of thoughts, students are given an opportunity to consciously achieve a higher intellectual level.

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