



UNIVERSITY OF
LIVERPOOL

English Language
Centre

Dogme ELT and Teaching Unplugged

Diarmuid Fogarty

IN
THE
BEGINNING
WAS
THE
WORD



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DOGME ET RITUEL DE LA HAUTE MAGIE - DOGME

ELIPHAS LÉVI



The background

In 1995, over a bottle of red wine, the Danish film-maker Lars von Trier and three colleagues drafted the manifesto of the Dogme 95 film-makers collective. They were driven by a commitment to rescue cinema from big-budget, hi-tech, Hollywood-style production values and to recover what von Trier referred to as 'our joyful film-making'. In order to make films that would be true to the 'inner story' of the characters, the group pledged allegiance to a set of 'vows',

a short, intentionally provocative, article



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My belief is that it is high time Dogme-type principles were applied to the classroom. While EFL may seem to have little in common with Hollywood, it is certainly true that EFL teaching has never been so copiously resourced. Along with the quantity (I hesitate to use the word variety) of coursebooks in print, there is an embarrassment of complementary riches in the form of videos, CD-ROMs, photocopiable resource packs, pull-out word lists, and even web-sites, not to mention the standard workbook, teacher's book, and classroom and home study cassettes. Then there is the vast battery of supplementary materials available, as well as the authentic material easily downloadable from the Internet or illegally photocopied from more conventional sources. There are the best-selling self-study grammar books, personal vocabulary organisers, phrasal verb dictionaries, concordancing software packages – you name it. But where is the story? Where is the inner life of the student in all this? Where is *real communication*? More often as not, it is buried under an avalanche of photocopies, visual aids, transparencies, MTV clips and cuisenaire rods. Somewhere in there we lost the plot.

who then will join me and sign a



" I SWEAR TO SUBMIT TO THE FOLLOWING SET OF RULES DRAW UP AND CONFIRMED BY

1 LOCATION
FILMING MUST BE DONE ON ONE LOCATION. PROPS AND SETS MUST NOT BE BROUGHT IN FROM ELSEWHERE.

2 NEVER (MUSIC)
THE SOUND MUST BE THE SOUND OF THE SCENE. NO MUSIC, SOUNDS OR VOICE OVERS ARE PERMITTED.

3 HAND-HELD CAMERA. ANY MOVEMENT OR ADJUSTMENT OF THE CAMERA IS PERMITTED.
THE CAMERA MUST BE A HAND-HELD CAMERA. ANY MOVEMENT OR ADJUSTMENT OF THE CAMERA IS PERMITTED.

4 COLOUR.
THE FILM MUST BE IN COLOUR. SPECIAL LIGHTING IS NOT ACCEPTABLE.

5 FORBIDDEN.
OPTICAL WORK AND FILTERS ARE FORBIDDEN.

6 (MURDERS, WEAPONS, ETC. MUST NOT OCCUR.)
THE FILM MUST NOT CONTAIN SUPERFICIAL ACTION. (MURDERS, WEAPONS, ETC. MUST NOT OCCUR.)

7 FORBIDDEN.
TEMPORAL AND GEOGRAPHICAL ALLEGATION ARE FORBIDDEN. (IT IS TO BE SAID THAT THE FILM TAKES PLACE HERE AND NOW.)

8 GENRE MOVIES ARE NOT ACCEPTABLE.

9 MUST BE ACADEMY 35 MM.

10 THE DIRECTOR MUST NOT BE CREDITED.

DOGME 95:

VOW OF CHASTITY

FURTHERMORE I SWEAR AS A DIRECTOR TO REFRAIN FROM PERSONAL TASTE! I AM NO LONGER AN ARTIST. I SWEAR TO REFRAIN FROM CREATING A "WORK", AS I REGARD THE INSTANT AS MORE IMPORTANT THAN THE WHOLE. I SWEAR MY SUPREME GOAL IS TO FORCE THE YOUTH OUT OF MY CHARACTERS AND SETTINGS. I SWEAR TO DO SO BY ALL THE MEANS AVAILABLE AND AT THE COST OF ANY GOOD TASTE AND ANY AESTHETIC CONSIDERATIONS. THUS I MAKE MY VOW OF CHASTITY."

COPENHAGEN, MONDAY 13 MARCH 1995

ON BEHALF OF DOGME 95
LARS VON TRIER THOMAS VINTERBERG

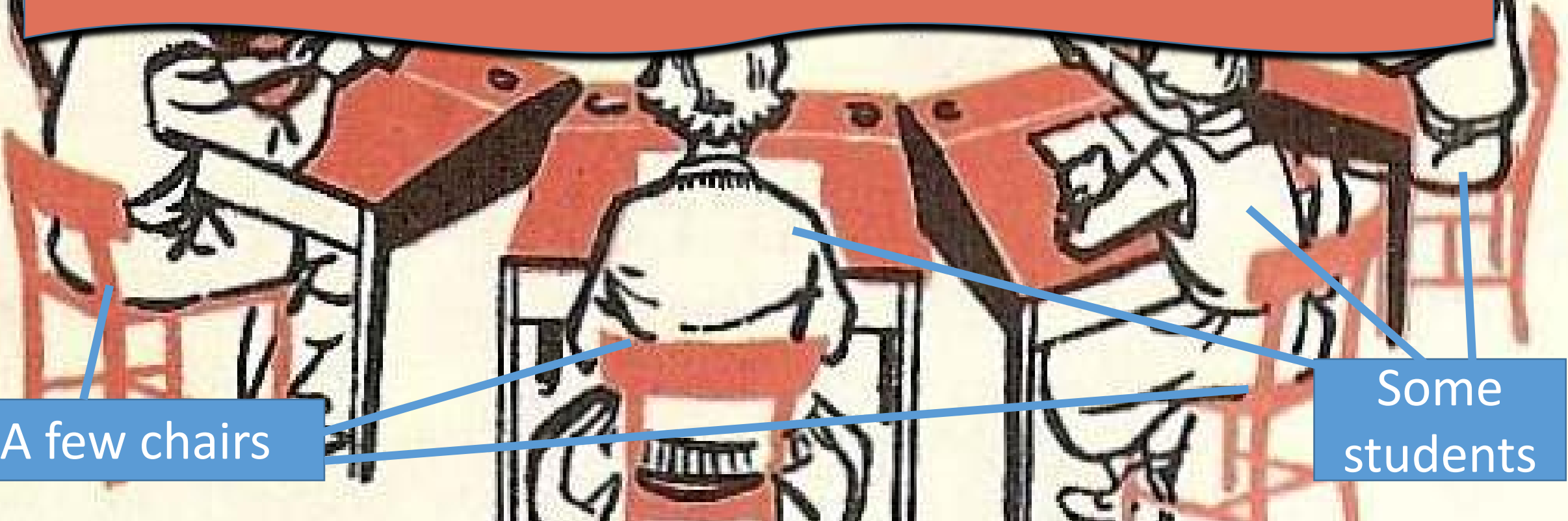
A room

A teacher

A Pedagogy of Bare Essentials

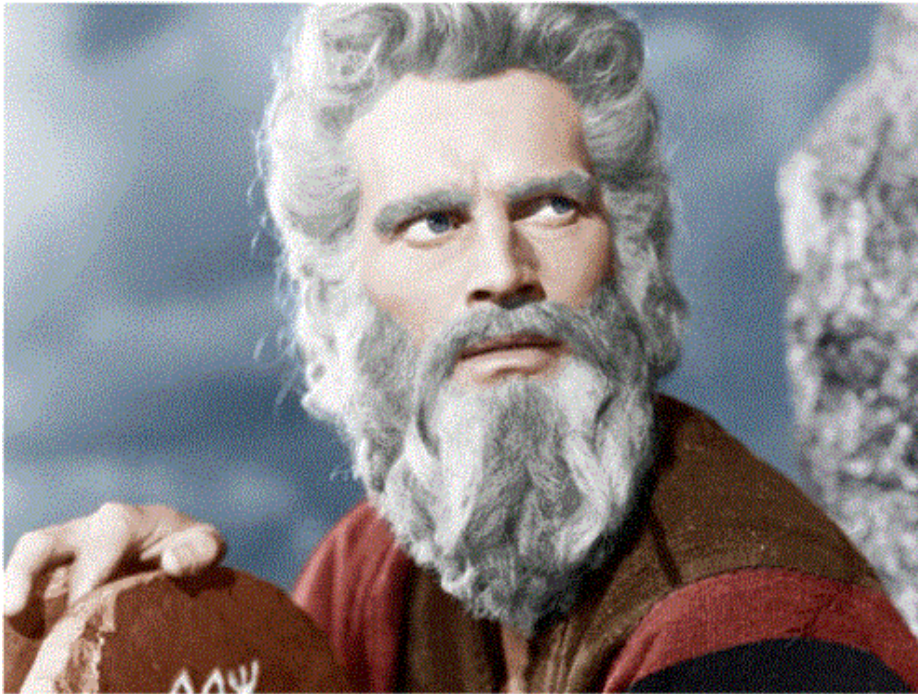
A few chairs

Some
students



Dogme ELT Vows of Chastity:

1. Teaching should be done using only the resources that teachers and students bring to the classroom - i.e. themselves - and whatever happens to be in the classroom. If a particular piece of material is necessary for the lesson, a location must be chosen where that material is to be found (e.g. library, resource centre, bar, students' club...).
2. No recorded listening material should be introduced into the classroom: the source of all "listening" activities should be the students and teacher themselves. The only recorded material that is used should be that made in the classroom itself, e.g. recording students in pair or group work for later re-play and analysis.
3. The teacher must sit down at all times that the students are seated, except when monitoring group or pair work (and even then it may be best to pull up a chair). In small classes, teaching should take place around a single table.
4. All the teacher's questions must be "real" questions (such as "Do you like oysters?" Or "What did you do on Saturday?"), not "display" questions (such as "What's the past of the verb to go?" or "Is there a clock on the wall?").
5. Slavish adherence to a method (such as audiolingualism, Silent Way, TPR, task-based learning, suggestopedia) is unacceptable.
6. A pre-planned syllabus of pre-selected and graded grammar items is forbidden. Any grammar that is the focus of instruction should emerge from the lesson content, not dictate it.
7. Topics that are generated by the students themselves must be given priority over any other input.
8. Grading of students into different levels is disallowed: students should be free to join the class that they feel most comfortable in, whether for social reasons, or for reasons of mutual intelligibility, or both. As in other forms of human social interaction, diversity should be accommodated, even welcomed, but not proscribed.
9. The criteria and administration of any testing procedures must be negotiated with the learners.
10. Teachers themselves will be evaluated according to only one criterion: that they are not boring.





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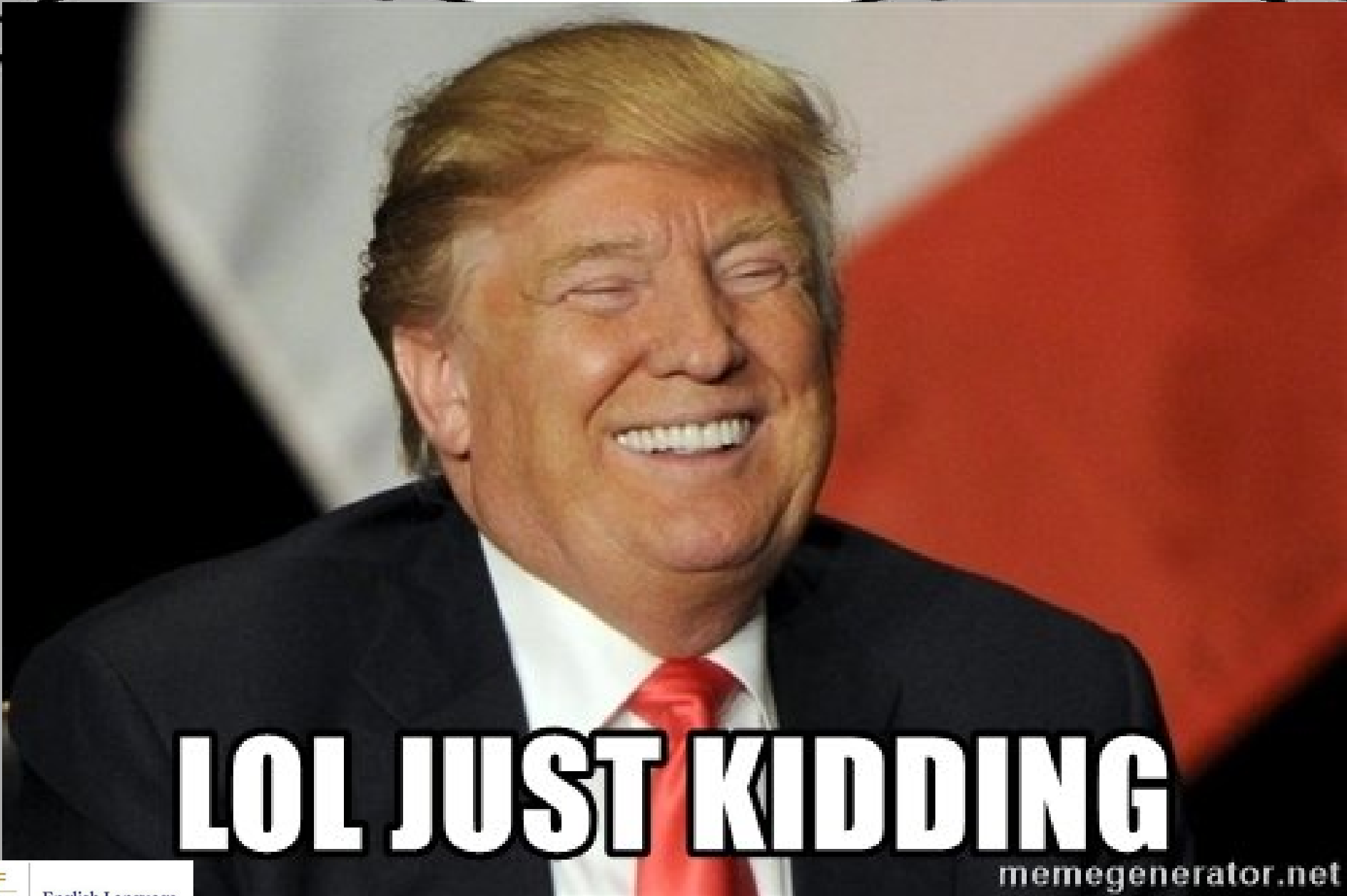
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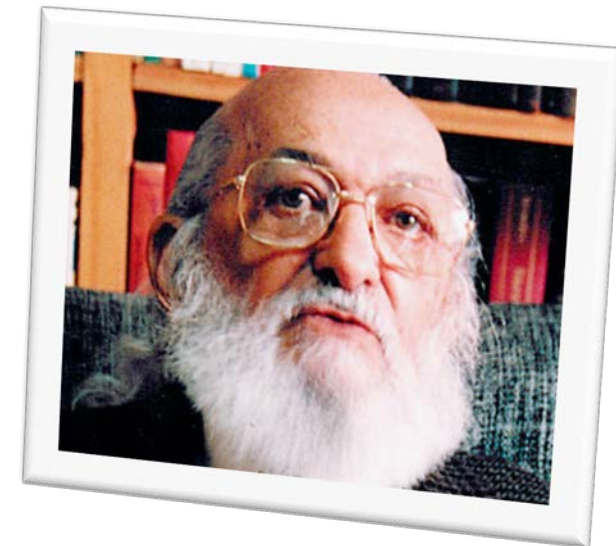
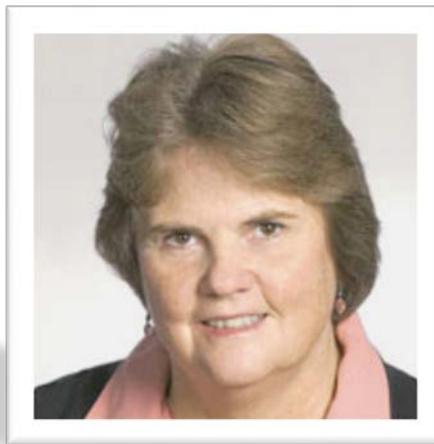
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5.



LOL JUST KIDDING

memegenerator.net



1. **Interactivity:** the most direct route to learning is to be found in the interactivity between teachers and students and amongst the students themselves.
2. **Engagement:** students are most engaged by content they have created themselves
3. **Dialogic processes:** learning is social and dialogic, where knowledge is co-constructed
4. **Scaffolded conversations:** learning takes place through conversations, where the learner and teacher co-construct the knowledge and skills
5. **Emergence:** language and grammar emerge from the learning process. This is seen as distinct from the 'acquisition' of language.
6. **Affordances:** the teacher's role is to optimize language learning affordances through directing attention to emergent language.
7. **Voice:** the learner's voice is given recognition along with the learner's beliefs and knowledge.
8. **Empowerment:** students and teachers are empowered by freeing the classroom of published materials and textbooks.
9. **Relevance:** materials (e.g. texts, audios and videos) should have relevance for the learners
10. **Critical use:** teachers and students should use published materials and textbooks in a critical way that recognizes their cultural and ideological biases.

https://en.wikipedia.org/wiki/Dogme_language_teaching#cite_note-Thornbury2005-4



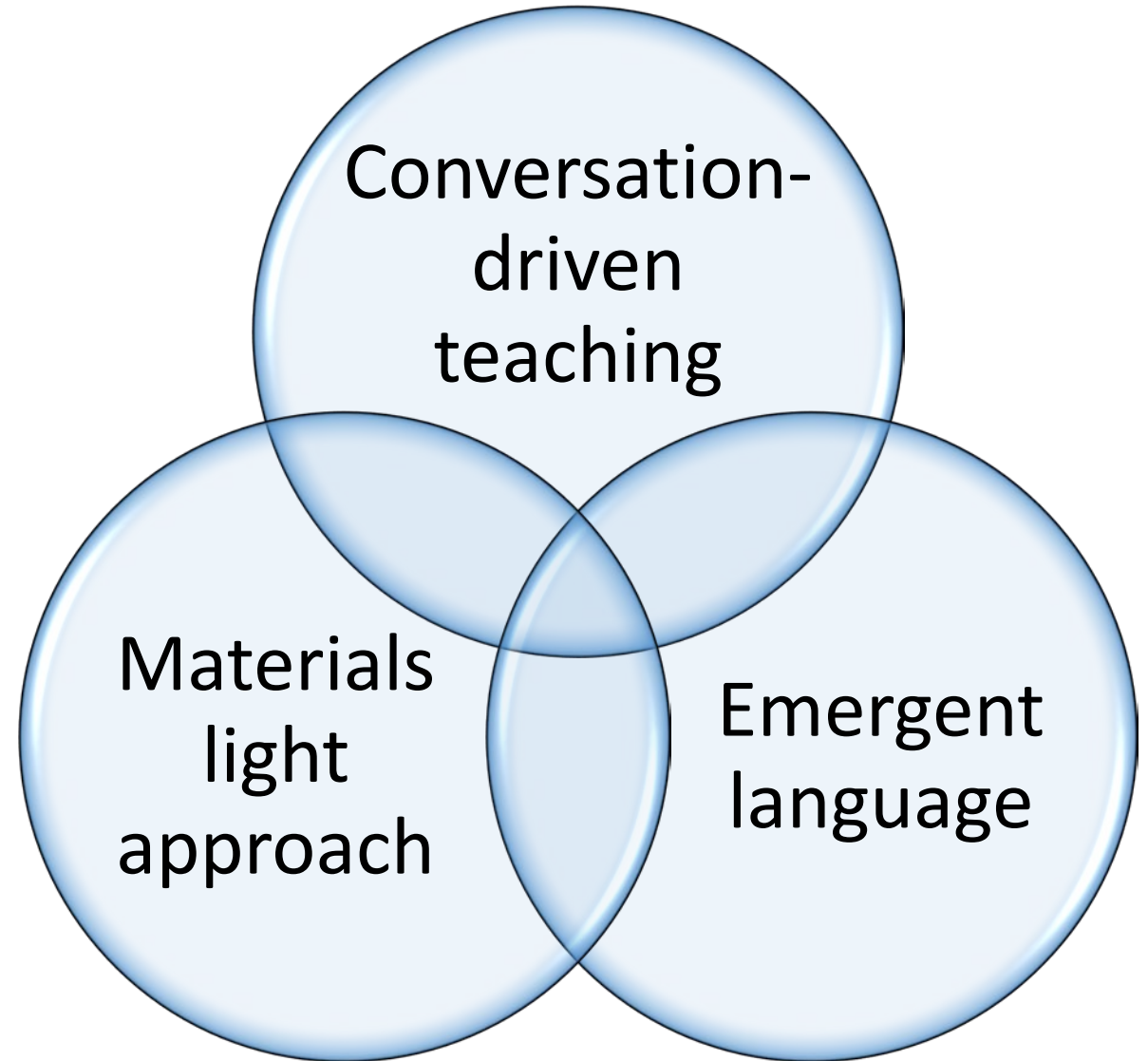
Teaching Unplugged

Dogme in English Language Teaching



Luke Meddings and Scott Thornbury

DELTA TEACHER DEVELOPMENT SERIES



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<http://bit.ly/ELCGreatScott>

<http://bit.ly/ELCdogme>

<http://bit.ly/ELCurtext>

<http://bit.ly/ELCtao>



On Grammar and grammar teaching:
Sterile patterns are incapable of such liveliness and freshness, and preformations only squelch creativity and impose mediocrity.

On teaching fashions:

To create a [fixed] method is pretty much like putting a pound of water into wrapping paper... [many] futile arguments exist nowadays as to the choice of colours, textures etc of the wrapping paper.

On teachers:

A teacher, a good teacher, functions as a pointer of truth but not a giver of truth. [S/he] employs a minimum of form to lead [the] students to the formless...Above all, a teacher does not depend on a method and drill systematic routines...

On Dogme:

There is a subtle difference between 'having no form' and having 'no-form'; the first is ignorance, the second transcendence.

