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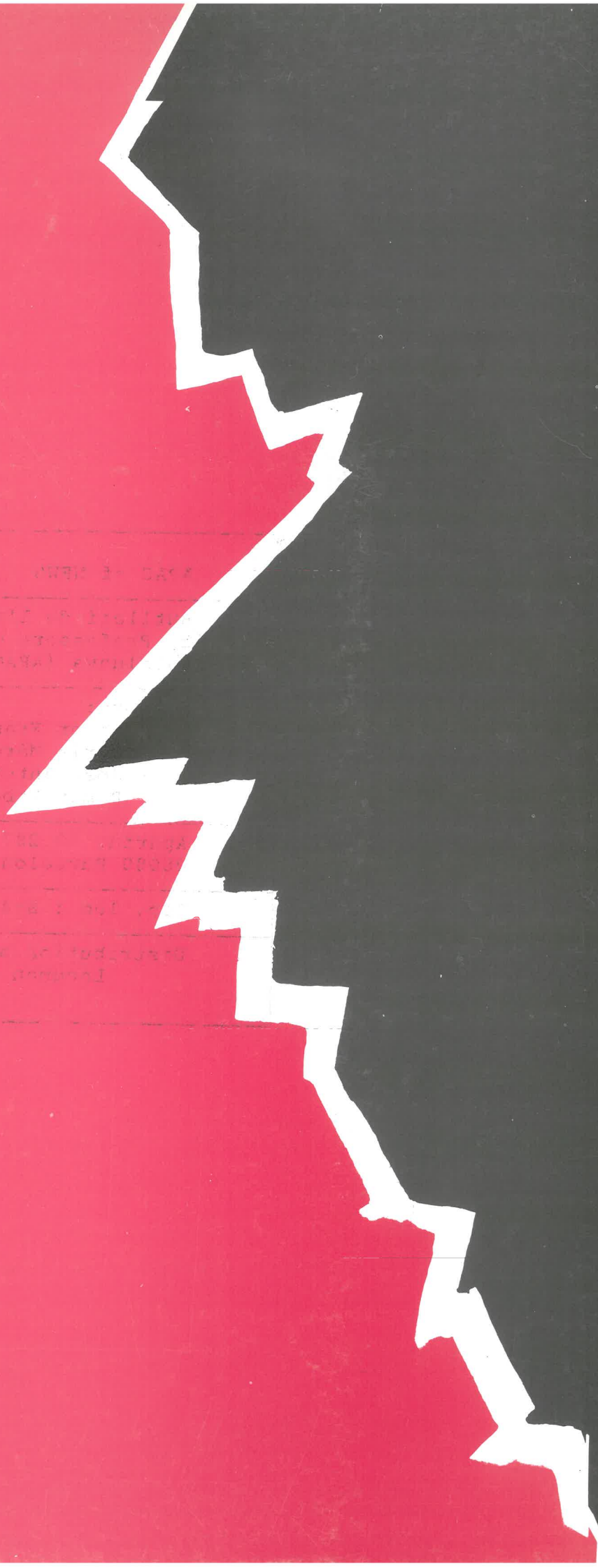
**II**

**OF**

**NEWS**

**OF**

Butlletí de l'Associació de Professors d'Anglès de Catalunya



APAC of NEWS

Butlletí de l'Associació  
de Professors d'Anglès de  
Catalunya (APAC)

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## FROM ME TO YOU

Dear APACs,

After a busy second term we are probably dying for our well-deserved summer break. APAC of NEWS wants to relieve the tedium and boredom of exam correction and also wishes you peace, quiet, serenity, thrill or excitement -whatever you prefer, during your summer holidays.

We would like to comment on the excellent attendance to the Jornades in Girona, Lleida and Baix Llobregat, as well as to the 1er Congrés Internacional per a l'Ensenyament de Llengües Estrangeres in Barcelona. These events totalled an impressive figure of about 3000 teachers. The APAC EGB weekends have been an evident success too, with 500 teachers taking part in them.

In this issue you will find wonderful new stuff and info. In addition we are also reprinting some former articles and teaching ideas, having in mind that we are now more than 500 APACs (welcome mates!) and that most of you did not have access to the first bulletins. Their printing quality was unfortunately not very good either. So it seemed fair to share these teaching ideas with all the newcomers in a slightly improved printing format. Some of them have the label "APAC-recommended for Reforma" (no need to elaborate on that, is there?). We hope more will be appearing in following issues.

In APAC of NEWS number 11 you will find a list of participants in the *3er Concurs APAC* and, of course, a section called "*The Winner is...*".

There is also an up-dated list of DOGCs and BOEs with information about grants, exchanges, etc., as some of you asked for in our September APAC meeting.

Talking about summer. It is specially IMPORTANT to have a look at the information on the Summer Institute activities, as there is a collaboration between APAC and ESADE. DO NOT MISS THIS SUMMER INSTITUTE'S WEDNESDAYS!

Finally you will find an ad and a brochure of the Paralímpic Games asking for our contribution. They are looking for help from English teachers. If you want to become a volunteer for the Paralímpics, contact them immediately.

Have a good summer,

Yours,

APAC

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# APAC INFO

## CONCURS APAC

*El nostre concurs d'enguany ha tingut més resposta de professors i alumnes que en edicions anteriors. Sembla haver estat, doncs, una bona font de motivació i d'estructuració de l'activitat didàctica en cada secció del concurs i, per tant, una ajuda als nostres associats que han volgut participar-hi. Aquests és el llistat dels participants. A tots ells la nostra felicitació per la qualitat dels treballs i la seva il·lusió i entusiasme. Scrt i fins aviat!*

Editorials col.laboradores:

<b>Alhambra-Longman</b>	<b>Heinemann Iberia</b>
<b>Cambridge</b>	<b>Oxford</b>
<b>Edelsa</b>	<b>SGEL</b>

### \*\* Secció: Magazines

*Col.legi Montessori Palau. Girona.*

**Professora:** **Angels Boada i Badia.**

Marta Bagudà Pericot	14 anys	Títol:	Express Yourself.
Maria Agustí Soler	15 anys		
Elisabet Riera Cardelús	14 anys		
Anna Ruíz Rodríguez	14 anys		
Sònia Rodríguez Astor	15 anys		
Clara Busquets Gil	15 anys		
Ma. Angels Rovira	15 anys		
Elena Vila Simon	14 anys		
Tatiana Trida Masmartí	14 anys		

Susana Esteba	17 anys	Títol:	Travel Around the World
Alex Prat	17 anys		

*I.B. Montsacopa.*

*Olot.*

**Professor:** **José Luís Bartolomé**

Alumnes:	2on A i 2on F	Títol:	ZAP
		Títol:	COP ROCK

**Professor:** **Josep Sala**

Alumnes:	2on B i 2on C	Títol:	Sunshine
		Títol:	Labyrinth

*I.F.P. Patronat Ribas. Barcelona.*

## APAC of NEWS

---

Alumnes: 5è Curs d'Administratiu Títol: B.C.N. News

### *I.B. Extensió de Batxillerat. Cassà.*

**Professora:** Montserrat Rissech i Casellas

Alumnes: 2on Títol: Dangerous School  
Títol: Behind the Mask  
3er Títol: Magazine 3rd BUP e.b.  
Cassà

### *I.Formació Professional. Tàrraga.*

**Professora:** Rosa Riu i Canela

Alumnes: I.F.P. Títol: Words

### *Col·legi Les Alzines.*

### *Girona.*

**Professora:** Elusia Szulc

1er.BUP. C. Títol: Daily Life  
Eva Vilà  
Sandra Pijoan  
Montse Tarrés  
Xènia Rannó  
Cristina Ribas

Goretti Puig Títol: GONEM  
Núria Ribas  
Mariona Saubí  
Ester Tarragó  
Olga Vázquez

Anna Dilme Títol: READ ME!  
Montse Gussinyer  
Nuri Gussinyer  
Fanny Fernández

Elisabet Cornejo Títol: SELEN  
Eulàlia Campeny  
Sandra Dalmau  
Núria Carrizo  
Laura Clapés

2on BUP. B. Títol: Students' News  
**Professora:** Rosa Martínez  
Margarita Parramón  
Sònia Faja  
Marissa Oliver  
Susana Motjer  
Mercè Costa  
Carme Morroja

# *Flying Colours*

*Judy Garton-Sprenger  
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Berta Masferrer  
Marta Ferroy  
Cristina Parals  
Sandra Colls  
Iolanda Oller

Títol: W.P. Woman's Power

Mariona Domènech  
Elda Balliu  
Clara Bertràn  
Marta Bachs

Títol: Cocktail Magazine for  
Young People & Children

Peñuca López  
Noelia Hernández  
Núria Giribets  
Marta Soto  
Eva Saliné  
Sílvia Viader

Títol: Scottish Girls

Marta Puig  
Yolanda de la Peña  
Montse Tarragó  
Ma. Josep Pumarola

Títol: Nowadays Youngsters

1er. BUP. A.

Títol: Newspaper Tree

**Professora:**

**Rosa Martínez**

Neus Canós  
Isabel Casellas  
Rosa Corominas  
Núria Conchillo  
Toia Carpintero

**\*\* Secció: Story-telling**

*I.B. Montsacopa*

*Olot.*

**Professor:**

**Josep Sala**

Maria del Mar Roca &

Sílvia Genescà 16 anys

Títol: A Sand Grain

Alex Costa Anglada 16 anys

Títol: An Eagle's Story

Laura Subiràs &

Isabel Delgà 16 anys

Títol: Chara

Helena Busquets 15 anys

Títol: It All Started in a Refuge

Ferran Turró 16 anys

Títol: The Dream

Carme Teixidó 16 anys

Títol: Gillian

Pilar Bergada &



Mònica Gassiot	15 anys	Títol:	Hiboc
Eric Sala	15 anys	Títol:	The Seasons
Marc Orozco			
Xavier Morchón	17 anys	Títol:	That Cigar Looks Very Expensive
Olga Cufí	15 anys	Títol:	The Magic Plant
Núria Vergés	16 anys	Títol:	The Stormy Feeling
Gemma Juncà	15 anys	Títol:	The Old Umbrella
Marta Freixas	15 anys	Títol:	John and His Toothbrush
Anna Sánchez & Laura Masmitjà	15 anys	Títol:	Sarah
Rosa Font	15 anys	Títol:	The Sailor
Elisabet Masoliver	15 anys	Títol:	The Traffic-Light's Life
Jordi Espigulé		Títol:	Village for Sale
Berta Llonganiu		Títol:	The Black Man
Lluís Salavedra	16 anys	Títol:	Tame Beasts
Isabel Marchón	17 anys	Títol:	The Worst Summer of My Life
Dolors Linares	15 anys	Títol:	The White Snake
Marta Fernández & Vanessa Rama	15 anys	Títol:	Only Thought About Herself
Héctor Jiménez	16 anys	Títol:	The Beginning
Imma Martín	15 anys	Títol:	The Two Children

**\*\* Secció: Classroom Activity**

*Títol: Reading.*

Elisabeth Doria Bozzo	C.P. Marinada.	Montornés del Vallés
Charo Guerrero Velázquez	C.P. Teresa Altet.	Rubí.
Marta Ponti Alemany	C.P. Salas.	Sant Quirze del Vallès.

*Títol: The Pharaoh and His Queen.*

Joan Manel Díez Clivillé.	Barcelona.
Dolors Granados	
Teresa Sabrià	

*Títol: 1. Shopping. 2. My ideal school.*

Pilar Escriche	I.B.Vicens Vives. Girona.
----------------	---------------------------

**\*\* Secció: Video**

*Títol: Napoleó Soliva Television*

**Autors:** Alumnes de 7è d'EGB. C.P. Napoleó Soliva. Blanes.

**Professora:** Cati Palom

## \*\* PREMIS DEL CONCURS APAC

### \*\* Secció: Classroom Magazines

*I.F.P. Patronat Ribas. Barcelona.*

Alumnes: 5è Curs d'Administratiu Títol: *B.C.N. News*

*I.Formació Professional. Tàrrrega.*

Alumnes: I.F.P.

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Ma. Angels Rovira

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Elena Vila Simon

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Alex Costa Anglada

**Professor:** **Josep Sala**

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*An Eagle's Story*

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Títol:

*That Cigar looks Very Expensive*

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Joan Manel Díez Clivillé

Dolors Granados

Teresa Sabrià.

Barcelona.

Títol: *1. Shopping.*

Pilar Escriche

*2. My ideal school.*

I.B.Vicens Vives. Girona.

### \*\* Secció: Video

Títol: *Napoleó Soliva Television*

Autors:

Alumnes de 7è d'EGB. C.P. Napoleó Soliva. Blanes.

**Professora:**

**Cati Palom**

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## \*\*\*\* IMPORTANT

Un acord amb l'organització del SUMMER Institute a ESADE (Juliol) fa que els dimecres tinguin sessions obertes als membres d'APAC. Vegeu relació a la plana següent. Us hi esperem.

WEDNESDAYS DURING THE TESOL MEDITERRANEAN INSTITUTE

What can you do on a Wednesday in July?

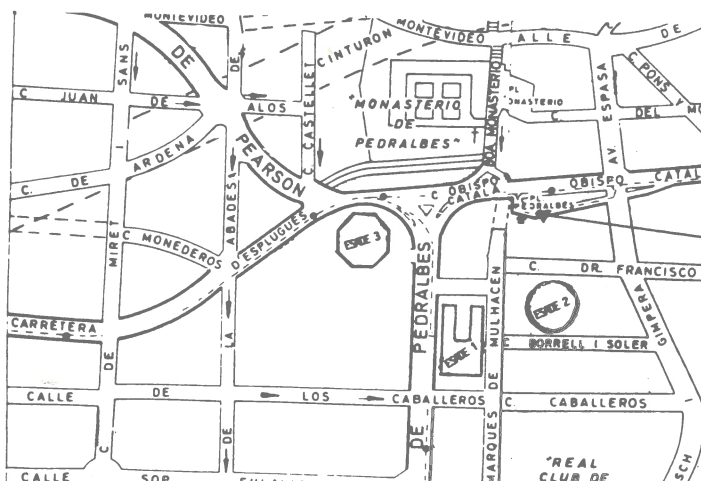
Wednesdays are special days during the TESOL Mediterranean Institute for several reasons:

- (1) On July 3 and 17, there will be a general program of sessions led by Institute speakers and participants. Subject areas of particular interest to local primary and secondary school teachers will be covered: bilingual education, curriculum design, content-based instruction, classroom research, skills development, CALL, video, methodology, and many others.
- (2) On July 10 and 24 there will be both general and specialised programs:
  - July 10 will be **Autonomy in Language Learning** day.
  - July 24 will be **English for Specific Purposes** day
- (3) All Wednesdays are **APAC days** as l'Associació de Professors d'Anglès de Catalunya will have a table in the lobby area of the Institute building.

<p><b>Wednesday, 3 July</b> 9.30-13.30 General Sessions.</p> <p><b>Wednesday, 10 July</b> 9.30-13.30 and 15.00-18.00 General Sessions &amp; Special Sessions on Autonomy in Language Learning.</p>	<p>Speakers include: Allwright, Brookes, Brown, Fanselow, Riley, Schmidt, Taylor, Ur, Wenden, Cripwell, Kennedy, Ribé, Lynch, McCarthy, Richards, Beebe, Barnett, Muñoz, Smith.</p>
<p><b>Wednesday, 17 July</b> 9.30-13.30 General Sessions.</p> <p><b>Wednesday, 24 July</b> 9.30-13.30 and 15.00-18.00 General Sessions &amp; Special Sessions on English for Specific Purposes.</p>	<p>Speakers include: Alvarez, Hatch, Kaplan, Martin, Nunan, Stevick, Stubbs, Widdowson, Sweeney, Eskey, Norrish, Mills, Enright, Alderson, Schachter, Meinhof, Taylor, LaRose, Block.</p>

Enrich your Wednesdays in July. You have lot to gain- through contact with Institute speakers and participants- and nothing to lose, as all sessions are open to all **APAC of News** readers at no charge. So come along!

The TESOL Mediterranean Institute will be held in ESADE 2, C/ Marqués de Mulhacén 40 (see map below). For complete Wednesday session programs phone: 203 64 04 (before June 29) 203 78 00 (from June 29, onwards)



Buses:  
22, 64

## APAC INFO

### APAC Pedagogical Weekends for EGB Teachers.

**Barcelona:**

The *Third APAC Teacher Training Weekend* for EGB Teachers was held on 15th and 16th March at Escola Oficial d'Idiomes, Barcelona. It was organized with **Heinemann** and also in collaboration with **ICE-UPC** and **ICE-UAB**.

- Great number of attendants. Over two hundred.
- Great collaborators.
- Great speakers. Interesting, stimulating and up-to-date topics.
- Great place. Our thanks to Mireia Bosch.

**Girona:**

The *Second APAC Teacher Training Weekend* took place on May 3rd and 4th. Over one hundred teachers attended it with their usual "gironí" enthusiasm.

**Tarragona:**

About 100 EGB teachers shared their experiences over the two-day *Pedagogical Weekend* on the 8th and 9th of March this year. Heinemann Iberia did a great organizing job there. Thanks.

## COOB-92

### \*\*\* CALL FOR VOLUNTEERS:

El COOB'92, com sabeu, organitza els Jocs Olímpics i els Jocs Paralímpics -per a disminuïts físics-. El comitè d'aquests últims s'ha posat en contacte amb APAC per a sol·licitar voluntaris que ajudin durant l'Olimpiada. Vegeu anunci a la plana següent i el fulletó que s'adjunta.



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**THE BARCELONA'92 PARALYMPIC GAMES** (from 3rd. to 14th. September, 1991) offer you the possibility of doing all the things mentioned above.

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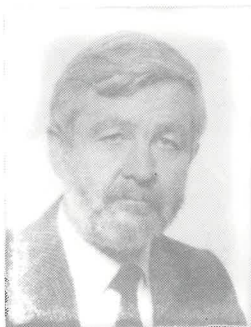
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COOB'92  
Divisió de Voluntaris (Jocs Paralímpics)  
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08038 Barcelona

## OUR INTERVIEWS, 1

### Pat Mills



Born in Australia. He arrived in Barcelona in 1961. Worked in Escuela de Idiomas Modernos, British Institute, and Escuela de Arquitectura. Joined ESADE in 1965 with the foundation of Language Department, first as Director of Studies, then as Director. He was also teacher-trainer in Australia. MA London. Today Ramon Ribé interviews him.

---

R.R.: *Can you tell us something about yourself?  
Describe your personality?*

P.M.: I tend to think of myself as shy, retiring soft, responsible, human and very anxious. But I have heard people say I am hard, calculating, aloof, demanding, self-confident. Be that as it may, we all agree that I work hard and I am a bit of a perfectionist.

R.R.: *What do you currently do at ESADE? What is your job?*

P.M.: I wish I knew what I did. I mean I wish I knew where all the time went. I consider myself a teacher but I don't teach much these days. In fact this year I have no class at all, with the Summer Institute being especially big this year. And as well, we are putting up a new building to open in December of this year and that brings plenty of headaches, I can tell you.

But as the Director I am ultimately responsible for everything and everybody in the Department (there are 75 language teachers). But I have fourteen assistants and I delegate practically everything to them -except hiring and firing. They look after all practical matters, course content, published programmes, materials, timetabling, teacher development and so on. In one study I made of my activities, I found I spent 80% of my time talking -mostly to my assistants but sometimes to visitors. So I suppose I could say my job is mostly talking!

R.R.: *What are your plans for the future?*

P.M.: No definite, explicit plans as such. (My own desire would be to retire right now. I am very tired. But that can't be for several more years.) Our general intentions -rather than plans- are to open out a little more in teacher training; to do a little research -not necessarily for publication but maybe for our own purposes: to find out how to solve students' special needs, for

example; to look into problems of cross-cultural communication. And to do everything even better if we can.

R.R.: *We live in Europe a period of mobility, cooperation and international languages. What are the distinctive roles that define native and non-native teachers of foreign languages?*

P.M.: I would say this is pretty much a non-question. Or better said, not the right question, although it is commonly asked and it is often a point of contention. I am fond of saying there are three factors important to success in language learning: the student himself/ herself, the learning group and the formal learning environment, which is mostly the teacher's responsibility, and in that (descending) order of importance. This may be a gross exaggeration but there is more than one grain of truth in it. Now the value of the teacher lies purely in the way he can work with -manipulate if you like- the other two more important factors: the extent to which he or she can understand and deal with the individual student and use the power of the Group (spell it with a capital "G") to help each individual member. And this has basically nothing whatever to do with whether one is a native of the target language or not.

Of course the native has the advantage of knowing more about usage, whether something is actually said or not in the language. But this is not often very useful. The non-native, on the other hand, often has a better understanding of his students' difficulties and this is more useful.

More pertinent perhaps is the question of confidence: I don't think I would ever feel confident enough to teach a language other than my own. And adult students (not so much with adolescents and perhaps not at all with small children) tend to have greater confidence in native teachers. It is because of this prejudice that in ESADE teachers only teach their native language.

Anyhow, you remember what Gattegno used to claim? He said he could teach any language in the world ... and he didn't even have to know the language to teach it!

R.R.: *What do you think of the future of English in Catalonia?*

P.M.: The question makes me think of what my friend Antonio Marzal says of language in Catalonia: the future is not with "bilingüismo" but with "plurilingüismo". If Catalonia is bent upon a form of economic independence -or identity, at least, something like Holland, Denmark, Finland, Hungary or Slovenia- then language, language awareness and language learning, must form part of official policy and citizen practice. No monolinguals! Everyone at least bilingual, most trilingual, and many speaking four language with certain effectiveness (like my children for example). Obviously English has a very important part to play in this scenario, but other languages will have significant roles as well.

# DON'T TELL ME IT WORKS

**Student produced tests: an activity to develop learner training**

John McDowell

Teacher Trainer, British Council Institute, Barcelona

---

This is the description of a project that I have successfully tried out and tested with students of different levels from elementary upwards. The main aim is to focus on learner training by asking the students to produce their own test. The point is not that they should produce a perfect test, but that they should develop their awareness of learning in general and of their own learning in particular, and they should develop ability at assessing and evaluating what they have learnt.

The specific objectives are:

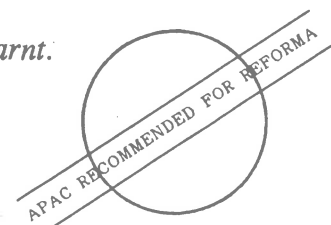
1. to develop the students' understanding of the role of assessment and evaluation in learning so that they can:
  - understand the positive aspects of assessment.
  - understand the different kinds of information that tests can give.
  - lose some of the tension associated with tests.
  - understand the different aspects of language that can be tested.
  - understand the meaning of scores/marks.
2. to encourage the students to look back over work covered in the class and to think about what has been useful and important for them personally.
3. to give the students a reason for revising.
4. to develop the students' ability to use the different sections of the textbook (study skills).

## Procedure

### Step 1. DISCUSSION

Give the students the chance to discuss their views and feelings about testing. In order to do this, show the students the following list of statements about tests:

- a) *My fellow students can help me to assess how much I have learnt.*
- b) *I can assess how much I have learnt myself.*
- c) *The teacher is the only person who can assess how much I have learnt.*
- d) *Tests are useful because they make me revise.*





- e) *Tests help me find out how much I know.*
- f) *Tests help me find out what I don't know.*
- g) *The marks for tests are never really objective.*
- h) *Tests aren't useful because I learn for them and then forget what I have learnt.*
- i) *Tests are useful because the mark tells me exactly what I know.*
- j) *Tests aren't useful because they never show what I really know.*

Tell the students first to work individually and to read the statements. Point out that there are no wrong or right answers. Then arrange the students into pairs and tell them to compare and discuss their views. Finally, arrange them into groups of four and tell them to discuss their views again. The value of this activity is that the students re-assess their views on the value of testing in the light of different opinions.

### Step 2. DECIDING WHAT TO TEST

Tell the students to look back over the units in the textbook that you have covered during the course/term and to decide the five most important things they have learnt. In order to do this, they should use all the different parts of the book -index, grammar summaries, workbook, etc. Tell them to make notes in two columns: in one column they should write what they know and in the other what they can do with what they know.

E.g.	<u>What I know</u>	<u>What I can do</u>
	<i>The present perfect tense with for and since</i>	<i>Talk about activities in the past that are still going on</i>

Instead of doing this activity in class time, you could ask students to do the activity at home. In a later class they could then work in pairs or small groups comparing their lists.

The purpose of this activity is to encourage the students to look back over what they have learnt and to think about what has been most important for them personally. In order to do this they will be developing study skills by finding uses for the different sections of the textbook. They will also be initiating a process of revision and consolidation of the language covered during the course.

### Step 3. TYPES OF QUESTION FOR THE TEST

The aim of this step is to help the students to find types of question for the test (to test the points they have noted in Step 2). Tell the students to look through their textbook, practice book and personal note-book and to make a note of all the different kinds of exercises they have done

during the course. E.g. dialogue completion, filling in blanks, transformation exercises, etc. The idea is not that the students develop a sophisticated awareness of exercise types but that they find ideas that will help them write exercises to test the language points they have chosen.

This activity can be done at home or during class time, or a combination of both.

#### **Step 4. WRITING THE TEST QUESTIONS**

Arrange the students into pairs or groups and tell them to write test questions for the points they listed in Step 2. Explain that they will give the questions to another group so they must make sure that their work is tidy and legible and that they know the answers.

If you do not want to spend a lot of class time on the activity, the students could begin the task in class and finish it off as homework. In following classes they can then compare and modify what they have done at home.

#### **Step 5. DOING THE TEST**

Tell the students to exchange their test with that of another group and to do each other's test.

#### **Step 6. CORRECTING THE TEST**

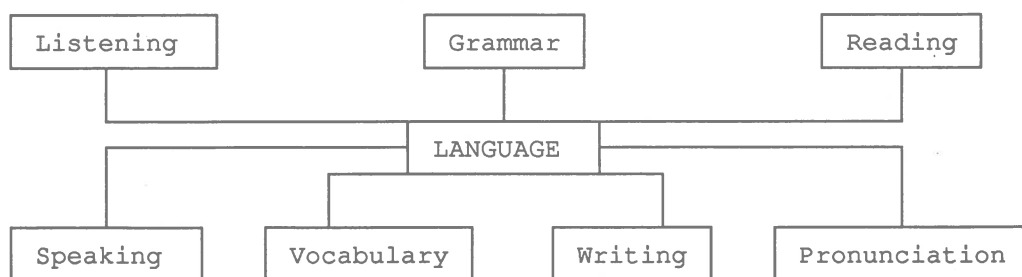
Tell the students to give their test back to the group who wrote it for correction. Point out that they will have to correct the test AND score it. This will certainly cause some problems as they decide how many marks to give for each question, but the discussion will help them understand the relative importance of a mark.

Finally tell them to give the test back to the student who did it and to comment on any points that they want to make.

All of this step should probably be done during class time.

#### **Step 7. DISCUSSION ON TESTING**

Encourage the students to discuss how far they think the tests they produced reflected what they have learnt during the course/term. If you like you could show them this diagram to help the discussion along.



Finally, ask the students to look back at the statements in Step 1 and to discuss how their opinions have changed after writing the test.

If you wish to extend this activity to develop a more extensive project, you could ask the students to produce a complete test which they would exchange with another class at the same level. The procedure would be as follows:

1. Find another teacher who will do the same project with his/her class at the same time as you (or do it with your own classes if you have two at the same level).
2. Do steps 1 to 4 above.
3. Collect all the students' questions and type them up, omitting any that are repeated and making any necessary corrections.
4. Make photocopies and give a copy to each student. Ask the students to look at the diagram in step 7 and to decide if there is anything missing from their test. They may decide to include listening/speaking/writing etc. tasks.
5. When the task is complete, exchange it with the test the other class has prepared. The two classes 'do' the tests and give them back for correction (step 6 above).
6. Finally do step 7 above.

Done in this way the project will take a considerable amount of time. However, you could ask the students to do a lot of the work at home and use a regular but small amount of class time to guide and supervise the work the students are doing at home.

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# Don't tell me it works

## Variation in the acquisition of EFL Can we measure progress?

By Margarita Ravera  
I.B. Baldiri Guilera  
El Prat de Llobregat

---

Research in the acquisition of a FL shows that there seems to be a natural path that all learners will follow no matter how motivated they are and what natural aptitudes they have. We can then say that there is a natural **development** or progress in the acquisition of the FL. The research carried on first by the Meisel team in Germany and continued by Pienemann and Johnston in Australia is of special interest to the language teacher. They have shown that **development** along natural path cannot be modified by tuition and that an attempt by the teacher to go against this natural development may simply turn into a fossilization of rudimentary forms. Stated in another way, if we try to teach what the learner cannot learn we can only harm the acquisition process.

But development along the natural path cannot be defined without taking into consideration **variation**. What we traditionally defined as **mistakes** must be analyzed from another perspective. In this article they will be viewed as variation of development. The developmental perspective will be completely blurred for the language teacher to the point of leading him/her to serious judgment errors.

There are at least two ways in which variation manifests itself in the acquisition process. In the first place we have what we can call **complicational or evolutional variation**, that is all the time at work. When a learner is acquiring a FL, s/he is building up a grammar of the language in his/her mind; this grammatical system is in constant change as the learner becomes capable of acquiring new features of the language the rudimentary system becomes disrupted and mistakes appear that were not there before. An example of that is the acquisition of past tenses.

Example: Learner X produces 'I went to school'. Learner Y produces 'I goed to school'.

This will be traditionally interpreted as learner X knows more than learner Y. In fact it may be just the opposite. According to research, at first the learner uses correctly some irregular forms such as 'went'; later as s/he progresses and discovers regularity s/he will tend to regularize all past forms, s/he may at this stage produce forms such as 'goed'. The mistake learner Y is making can be defined as **evolutional variation** and it is a clear symptom that the learner is making progress.

The other basic type of variation in the acquisition process is what we can call **simplificational variation**. When the learner has acquired a new feature of the L2 s/he may not use it all the time contrary to what Corder says (he sustains that

learners make mistakes when they have not yet acquired a feature). There are different instances of simplification a learner who can use personal pronouns may at a given moment tend to delete them. Why is it so? One of the reasons for **simplification** may simply be the context in which the use of language takes place is the learner trying to express a semantically complex concept? If so s/he may be eliminating **redundant** forms such as the pronouns or the auxiliary of the verbs to be able to concentrate in context. This kind of simplification is related to context in which the communication takes place and to the personality of the learner who wants to **use language meaningfully**.

But there may be other reasons for such simplification the learner may not have habituated adequate **performance routines**. When we do not use a language for some time or when we are beginning to use something we have recently acquired, we sometimes make mistakes that have nothing to do with the fact that we know or do not know something we simply have not yet built up the habit of using it in a variety of context or have forgotten it. **Lack of experience** can hardly be punishable as in most cases, especially in a FL context; lack of practice can only be supplied with more practice in a variety of context that have not yet been experienced.

In other instances, simplification can simply be a **strategy** to make oneself understood. The learner or the native speaker use this strategy when they feel they are not being understood, either by another non-native speaker or by a native speaker who are not paying attention, cannot hear well, or do not know what we are talking about. Teachers often simplify their messages when talking to large students' audiences to telegram-like utterances. E.g. "Tomorrow exam, 8.30". We cannot correct such utterances as mistakes -I wonder if the word 'mistake' or 'error' should not altogether be suppressed from classroom language.

The reasons for variation in the acquisition process so far examined are all related to either learning process -a symptom that acquisition is taking place- or to communication strategies -a symptom that the student is trying to experiment and use the language for communication.

Nevertheless, there are other factors that may determine simplification: it appears that sociolinguistic factors bear a great responsibility for the persistence of simplification in learners who are acquiring the language as a second language in a natural context. Learners who cannot become integrated in a community tend to simplify and perhaps to fossilize: the research by the Zisa group seems to indicate that those learners who want to integrate in a foreign culture but do not sense their own culture and their own personal values to be accepted by the community in which they want to be integrated will simplify for a longer period of time or even fossilize. The results of this research cast a doubt on the traditional distinction between integrative and instrumental motivation and favour a more complex model in which **self esteem** and **respect by the others** play a most fundamental role. If this is so in the case of naturalistic learning, we can hypothesize that this may also be so in the case of classroom learning. Those learners who feel humiliated or simply ostracised either because of the teacher's attitude, other learners' attitudes, or their

own low self-esteem, may simplify for as long as the causes of such feeling are removed. A class change, a teacher change or change of attitude, a slimming diet, a new boy/girlfriend or a chess championship first prize may radically change success in FL learning.

To conclude what we traditionally call **mistakes** are really **symptoms of learners' progress**, or symptoms of learners' attempts to learn to use the language for **real communication**, or a proof of the **failure of the school** system or family to make the student feel relaxed and valued.

Our school system forces us to fail or pass on some grounds, use of English tests, communicative abilities, or at least high motivation. To know where the learner stands in her/his acquisition process is a hard task, perhaps even impossible? There are no judgmental criteria to be applied, at least, not for now and a least not at early stages.

A few **alternatives** come to my mind teacher should know more about L2 acquisition, there should be fewer students and larger teams at work, testing may be replaced by assessment. **I'd like to open a debate! it will be interesting to see what you suggest.**

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## Don't tell me it works

### Mysterious Egypt

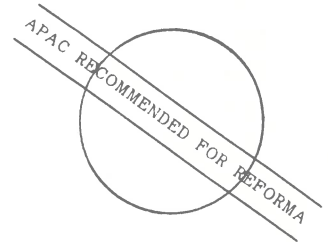
Maria González Davies  
Escola d'Idiomes Moderns (Universitat de Barcelona)

-----  
LEVEL: 2nd/3rd year of English.

DURATION: Four 45-minute sessions.

ACTIVITY: 1. Introduction by teacher.

2. Talk by a different teacher (in English).
3. Comic/composition.
4. Role play.



Fantasy plays an important role in a child's mind. AS a teacher of EGB, I have always found that teaching English works best when combined with the adventures of secondary world characters be they Indiana Jones or an Egyptian mummy. I would like to present an experience I carried out with my classes and which turned out to be quite successful thanks to the enthusiasm and sense of humour of the people involved, both teacher and students. It can be adapted to all levels of EGB.

The central topic of the lesson is Egypt. The collaboration of the department of 'Sociales' and Drawing can be asked for. Moreover, these sessions can be carried out at the same time as they are being studied in those departments.

**SESSION 1.** The English teacher gives a general explanation on Egypt concentrating on specific vocabulary such as 'pyramid', 'sarcophagus' or 'mummy'. This catches the children's attention straight away. Therefore, the vocabulary is quickly assimilated. Their listening and speaking skills are put to test when they have to summarize what has been said orally. In order to do this, the game we call 'AND' is put into practice! the teacher starts off with a sentence related to the previous explanation and ends it by saying '...and...' while pointing out at a student for saying his/her name. Then, the chosen student goes on with another sentence and so ending it with '...and...' while pointing at another student. This goes on until the teacher is satisfied that the general idea and basic vocabulary have been assimilated. A typical example of 'AND' would be as follows:

T: A pyramid is a tomb and...

S: it is found in Egypt and...

S: the pharaohs were buried there and...

If necessary, 'and' can be substituted by 'but', 'therefore' and so on. The sentences will vary in length and difficulty according to the number of children and the level of the class.

**SESSION 2.** Another person gives a 'serious' talk on the subject. Questions, either prepared beforehand or spontaneous, may follow and, in my experience, a dialogue always takes place. Note-taking can be encouraged at higher levels. Listening comprehension, vocabulary and writing are practiced. Moreover, students realize that other people besides their teacher can actually speak

English! This aspect could be emphasised to make the subject more challenging.

**SESSION 3.** Students make comments on the talk and start planning a story in comic strip form called A Mummy in Egypt or Pepe, the Mummy. The title is both amusing and general so that they are quickly motivated and can adapt it to their own story further on. At this stage, a general outline of how to write the story is written on the blackboard. This will help them in their 'català' and 'castellano' classes as well. First, the fact that the reader and the writer of a story are two different persons has to be established. They do not all realize this. Remember you are working with EGB students. Once they have understood that they (the writers) have to INFORM someone (the readers) about what is going on in their minds, they are ready to start working on the outline.

On the left of the blackboard the theory can be written and on the right the actual comic can take shape as a class activity at first so as to show them what is expected. I usually suggest the following eight steps:

- |                                  |                      |
|----------------------------------|----------------------|
| 1. Situation                     | 4,5,6. Action        |
| 2. What's the problem?           | 7. Solve the problem |
| 3. How does the adventure start? | 8. The end           |

Optionally, students in 8th EGB can do research work individually and/or in groups. Essays, short talks or murals may result.

**SESSION 4.** The last activity is a role play. Group the students in threes and give them a car each. Students play the role they have been assigned (15-20 minutes). Each group then tells the class what they have decided to do with the mummy.

A. You are an Egyptian mummy. Before you died, a magician predicted the following about your future! 'When a black cat walks over your sarcophagus, you must wait for the full moon and go to the river Nile. I will be there. We shall live again'. The time has come. A black cat walked over your sarcophagus last night and tomorrow there will be a full moon. You must persuade a tourist to help you escape.

B. You are a British tourist. You love Egypt. You also like to help people with problems. You have been on holiday in Egypt for a week and are leaving tomorrow. When you got up this morning you had the feeling that you were going to live and adventure. You are now arriving at the Valley of the Kings.

C. You are the guard of the pyramids. No one can go in or out without your permission. If anything strange happens or if anything is stolen, you will lose your job and, probably, go to prison. A mummy is going to try to escape. You cannot allow it. Ask a tourist to help you.

Finally, I use the song Walk Like and Egyptian as a follow up activity. The students usually end up by dancing Egyptian-style around the playground!

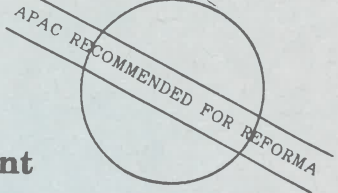
Fantasy in the English class can favour a positive learning attitude. In this activity the four skills are practised in an enjoyable and unobtrusive way while a whole range of vocabulary and general knowledge (not only English) are acquired. Have fun!



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# Don't tell me it works



## Proposal for a task based on our own environment

by: Núria Vidal  
drawings: Toni Fernández

*Dear Teacher,*

*Don't you think that often the textbooks we use in our classrooms make us learn about peculiar characters who have little to do with us? us? We are also introduced to unknown towns and faraway streets our pupils will never visit. Organizing a few activities in and outside the classroom related to our own environment and making the activities relevant to our learning purposes can be fun and motivating. Here is just a possible starting point...*

Instructions to be given to our students:

### 1. OUR TOWN DISTRICTS

- 1.- Get in groups of five and supply yourselves five DIN A3 sheets of paper. Draw a draft plan of your town without showing the streets; only the different districts in town. Show the location of the districts and write their names inside big or small bubbles (depending on the size of the districts). Make five copies of the same map. Give yourselves a number from 1 to 5.
- 2.- Take one of the copies produced in your group. Get in groups again but this time all the numbers 1 from all the groups should be together. The same for the 2s, 3s, 4s and 5s. Compare now your town map with the others produced in the other groups and improve it. Select from your large group the map you like best.
- 3.- Hang the five final maps on the board in front of the whole class. Vote for the one you think best. Keep the best hung and remove the others.
- 4.- Imagine the map displayed is a large carpet on the floor of the classroom. Stand and go to the area where your district is placed. You will meet with the friends who live in or near your own area.
- 5.- Sit and make groups with the people from the class who live in the same district. If a large number of people live in the same area you can make two or three groups. If only one person lives in an area s/he can join the group whose area is the nearest to his/hers.
- 6.- In your new groups discuss and list 10 main characteristics of the area. They can be facilities, shops, monuments... people...

- 7.- Appoint a spokeswo/man and get ready to report your conclusions to the whole class.
- 8.- Prepare a little report on what has been done in class. Use this handout to help you. Note the differences.

Can you picture all the little details about our town in your mind? Let's see if we can improve our impressions with the following class and homework. Pay attention!

## 2. THE MAIN STREET IN OUR TOWN IN THE STREET

- 1.- Walk up and down the main street or shopping centre in your town twice and take notice of all the shops there.
- 2.- As you walk, list, according to you, the 10 most important shops you can find. (Try to make a varied list.) Look up the words in a dictionary or picture dictionary if you need help.

- |      |       |
|------|-------|
| 2.1. | 2.6.  |
| 2.2. | 2.7.  |
| 2.3. | 2.8.  |
| 2.4. | 2.9.  |
| 2.5. | 2.10. |

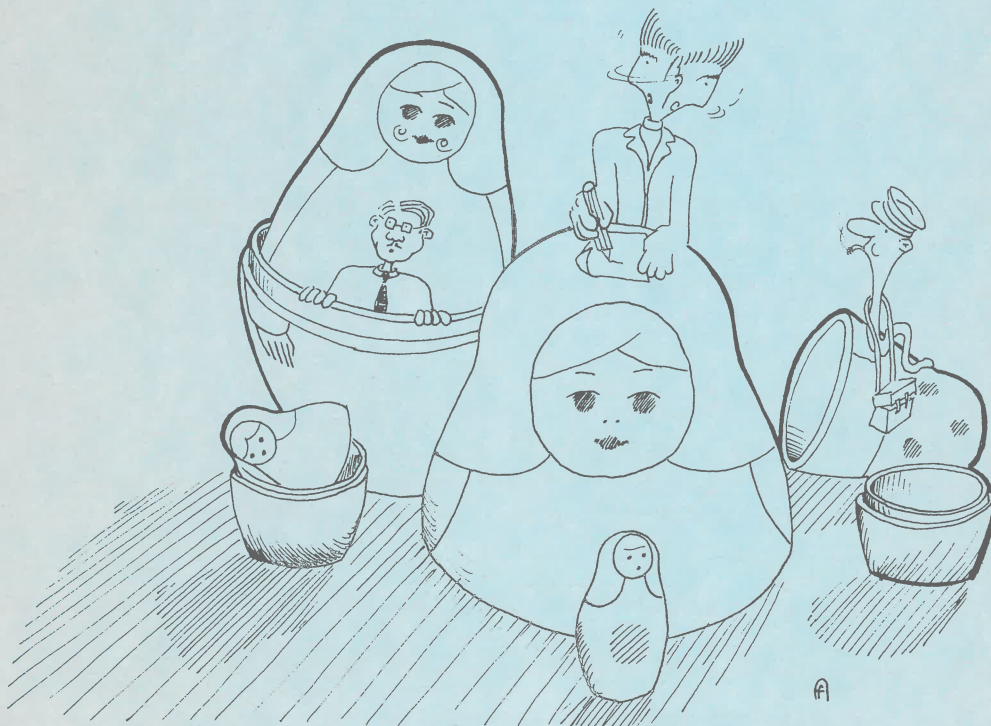


**IN CLASS**

- 1.- Get together with two other friends from your class.
- 2.- Agree on the 15 most important shops.
- 3.- Make a pyramid discussion to find out the 15 most important shops for the people of the class.
- 4.- You may ask the teacher to write on the blackboard, the list all of you have agreed on.
- 5.- Now write the list for you and add next to each shop from 5 to 10 of the products you can find in each of them. (Use the dictionary or picture dictionary. You can also ask your teacher if you need help!)
- 6.- Get together with your group again. Check the products they have allocated to each of the shops. If there are products you do not have, add them to your list.

**3. THE CHARACTERS IN OUR TOWN  
IN THE STREET**

- 1.- As you come to school every morning pay attention for a week to the people you see.
- 2.- Take notes about them.
- 3.- Make two lists:
  - 3.1.- The people you see doing the same things every day.
  - 3.2.- The people that called your attention but you only saw them once or twice.



IN CLASS

- 4.- Get in groups according to the area where you live.
- 5.- Compare your observations with your friends.
- 6.- Select the characters (as many as you are in the group) you have enjoyed most and prepare a role play to be acted out in class.  
Ask your teacher if you need help.

Note: Keep all your work as well as your group work in a folder.

*These are just three possibilities. Stop and think. There are many others. Mentally review your peculiar buildings, your monuments, your festivities,... A photograph exhibition then? Or maybe the writing of a story connected to what may happen to us? or a story which could never be thought of... or the making of a tourist brochure to show how attractive our area can be?*

*It is only our and our pupils' imagination and personality that may lead us through other more magic paths.*

*Good luck! <sup>1</sup>*

---

<sup>1</sup>This activity is contained in a materials package produced as part of the "projecte per a la llicència d'estudis" given to its author by the Dep. d'Ensenyament de la Generalitat de Catalunya.

## Don't tell me it works

### A Way of Learning English Through Music 'Mothers of the Disappeared'

Francesca Vidal Santallusia  
I.B. La Sedeta (Barcelona)

---

The following activity was carried out at Institut de Batxillerat 'La Sedeta' last year, some months after Sting's 'Nothing like the Sun' had been released. I thought it could be used again as a follow-up activity linked to one of those lessons I usually have at the beginning of the first term: the students build up a questionnaire to find out about their partners' holidays -what they did, where they went, whom they met, what they enjoyed...

I can guess that many students must have attended those concerts that we were lucky to have in Barcelona; at least, most of them might have heard of the events.

To start with, the teacher can ask the students why Sting gave two concerts in Barcelona in order to discuss about the difference between the two concerts and to focus their attention on the event on behalf of Amnesty International. Some other questions could be useful to set the context of the songs which they are going to listen to. E.g.:

- \* What do you know about Amnesty International?
- \* Are there any similar associations whose main aim is to protect people's rights, animals, ...?
- \* Have any other concerts been held on behalf of any of those? When? Where? Who took part in them?
- \* How did you hear about the concerts?
- \* What did you think of them?

The next step would be to hand the copies with the lyrics of two songs and the photos of Sting and Bono, lead singer of U2. The teacher asks the students about:

a) The photographs. E.g.:

- \* What do the titles refer to?
- \* What might have happened to the disappeared?
- \* Do people dance alone?
- \* If so, when and where do they dance alone?
- \* In what countries can you find people like these?
- \* Why do they behave like that?

Much of the vocabulary the students will come across while listening to the songs is likely to come out spontaneously during the discussion, either because they already know it or because of the need to use appropriate language. If it is not so, the teacher might like to introduce some of it,

or maybe ask the students what language they would relate to the topic.

The listening talks should be set clearly. The songs, one by Sting and the other by U2, have been mixed up. The students should sort them out and order the stanzas of each song separately.

The first two stanzas in the copy correspond to the 'chorus' of the songs; they will hear them several times.

The activity might carry on as follows:

- 1) Teacher plays 'Mothers of the Disappeared' by U2. Students tick the stanzas as they listen.
- 2) Students order the bits and listen to the song to check if they are right.
- 3) By now, they know that the remaining stanzas belong to Sting's 'They Dance Alone'. Teacher plays this second song and students order the stanzas.
- 4) Students check with their partners.
- 5) As a follow-up discussion, students might like to think and talk about films, situations, news... related to the subject matter. They could as well write a letter to the editor, or a note of complaint to the Prime Minister, or an article and/or questionnaire for the school magazine.



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## **Don't tell me it works Using Songs in the Classroom A few practical ideas**

John Pidcock

Ex-British Council Institute, Barcelona; now materials writer for Thomas Nelson & Son and freelance teacher-trainer

-----  
This article is really a summary of a session I gave at the Jornadas in the Escola Oficial in Girona on November 26, 1988.

### **'A FEW THOUGHTS'**

#### General

1. No two people have the same taste in music, thank heavens.
2. Some people are not musical at all.
3. At rock concerts of all types given by English-singing groups in Spain, it is common to hear a large proportion of the audience, when called upon to sing along, who know and sing the groups' songs more fluently in English than quite a lot of native English-speakers present.
4. There are a large number of radio stations where, all day and every day, songs sung in English can be heard. Whether this is cultural imperialism or not, it provides a potential source of help to teachers of English.
5. There is a temptation for teacher to impose their own choice of music on their students. And v.v., if they can, though less often, the power-structure of the world begin what it is!
6. The boy/girl with the punk outfit on the back row may be a Vivaldi fan.
7. But there is no reason why a Vivaldi fan cannot also groove to U2, etc.
8. In other words, it is worthwhile finding out what members of a class really like; an instant one-question survey asking after each person's favourites will do if the teacher wants a consensus view. And there may be students who can e.g. give music talks, help recording/selecting, etc.

#### Song Lyrics

9. Some song lyrics are neither written nor sung to be understood.
10. Some are not worth careful study.



11. But quite a lot are.
12. And quite a lot are worth studying in as much detail as any 'serious' reading comprehension text.
13. Indeed, quite a lot deserve to be made the basis for a whole class, so that their content can be linked to other activities (e.g. reading, discussion, writing).
14. Song lyrics can be used for many learning purposes, even including grammar practice.
15. Adolescent school-children being what they are, it is as well to vet (I don't mean censor) lyrics carefully before classroom use! Otherwise the parents' association may protest.

### Technical and other considerations

16. When playing e.g. heavy metal songs on the school ghetto-blasters, the English-teacher should at all times remember that next door there may be e.g. a mathematics or religious instruction class going on, or somebody trying to sleep.
17. However, the maths or R.I. teacher next door and even the head may be heavy metal fans (cf. no 6 above!)
18. Some teachers write their own songs, or play portable instruments so that music can be made live in the classroom. So do some students.
19. In their efforts to find moral justification for using songs for demonstrable FL teaching purposes in the classroom, some teachers forget that a lot of people learn a lot when they think they are only enjoying themselves.
20. Ghetto-blasters often do a grave, machista disservice to female voices by drowning them with deafening bass and drum sounds. Teachers should make friends with their classroom ghetto-blaster's equalising controls; for higher or softer voices that don't sound clear, turn up the treble and middle sound bands.

### Six Ideas plus one for Song Use

#### 1. EXTRACTS

This need not take too long to set up. All that's needed is x snippets of popular songs (better not the latest hits, because that might make the exercise too easy for some) recorded one after another. A ten-second, two-or-three line snippet of each song should be enough, but to be fair to students who might not know (m)any of the songs, the words in the extract should contain the title or something like it. Styles should be varied, so what students can get used to different voices.

Below is an example.

Which song was sung by which singer/group?

Unjumble the information in the table below

\*\*\*\*\*

Song	Singer
1. You don't bring me flowers	Diana Ross
2. Popsicle Toes	Mick Jagger/The Rolling Stones
3. Alphabet Street	Paul Simon
4. Train in the Distance	Sting
5. Route 66	Michael Franks
6. Muscles	Barbra Streisand & Neil Diamond
7. We'll be together	Prince

\*\*\*\*\*

Pedagogical purpose?

- A) recognition/matching of fleetingly heard words.
- B) gradual habituation to different accents.
- C) grammatical: potential for passive voice practice.

Possible refinement?

Give 10 alternatives in the table, but only seven extracts on the tape. In other words, add (perversely?) three distractors to increase difficulty.

## 2. MISSING WORDS 1

The simplest way, of course, is to 'gap' the last word of each line, so that students have to listen for rhymes. But as with all cloze -or cloze-ish applications, the gaps can be made wherever the teacher chooses. The more gaps there are, the nearer the exercise gets to dictation. There's nothing wrong with that, of course, but even spoken dictations can be quite demanding, so if you choose singers with accents who slur words, well...

One way of making the gap-filling easier is to supply the missing words in a jumbled list.

## 3. MISSING WORDS 2

This is a refinement of Missing Words 1. Here the teacher narrows her/his sights and gaps specific teaching points. e.g. Some songs have lyrics packed with conditionals, interrogative forms, gerunds, etc. Or with particular phonological points.

Below, as an example, is an extract from 'The Miracle of Love' by The Eurythmics, a duo I plug because they usually write literate lyrics. Missing verbs/auxiliaries etc. (The list below covers the whole song).

falls / will take away / do you / say / I'll / make / comes /  
that's covering / open / you'll / I'll / wipes / can / covers / open  
you're longing / there's / there must be / can

\*\*\*\*\*

How many sorrows (1) ..... try to hide

In a world of illusion (2) ..... your mind?

(3) ..... show you something good

Oh (4) ..... show you something good

When you (5) ..... your mind (6).....discover the sign

That (7) .....something (8) .....to find

The miracle of love (9) ..... your pain

When the miracle of love (10).....your way again.

From 'Revenge' by The Eurythmics: 1986.

\*\*\*\*\*

#### Comment

One procedure here is to play the song first 'for enjoyment', then give the Ss the gapped text. They do the gap-fill exercise without listening again, and only hear the song a second time when they have finished. Thus, they are checking their own expectations against the song.

#### 4. REORDERING JUMBLED LINES

You really need short songs for this, in my opinion. Like the one below, which Barbra Streisand obviously recorded with EFL teachers in mind. Quite apart from including all those nice interrogative forms, she sings it slowly!

Title: 'Why Did I Choose You?'

\*\*\*\*\*

## APAC of NEWS

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\*\*\*\*\*

What could you offer me?	(interrogative modal)
I saw a quiet man who had a gentle way	(defining relative)
If I had to choose again	(conditional 2)
And when I lost my heart so many years ago	(‘when’clause/‘ago’/‘so many’)
Why did I choose you?	(past simple interrogative)
I would still choose you	(‘still’/conditional tense)
What did I see in you?	(another past simple interrog.)
I lost it lovingly, unwillingly to you	(irreg.past/adverbs of manner)
Why did I want you?	(unanswerable interrogative)
A love to last a lifetime through	(better to avoid this one!)
A way that caught me in its glowing spell	(defining relative with ‘that’)
I saw the heart you hide so well	(defining ‘contact’ relative)

\*\*\*\*\*

### Comment

See what I mean about it being short? May God forbid that the column on the right be taken seriously!

## 5. SONGS AS A BASIS FOR FURTHER STUDY

which is another way of saying that songs can be treated as a basis for reading activities or discussion, etc.

Songs suitable for extensive use evidently need to be relevant to the class in some way, though not necessarily popular (?)

Below is an extract from ‘Man in the Mirror’, from the Michael Jackson LP ‘Bad’. The whole song lasts more than five minutes, which may be rather too long for quite a lot of students! However, it is a song with a ‘message’, which may reward close study if both teacher and class are enthusiastic.

Michael Jackson is an example of the kind of singer whose vocal mannerisms (squeaks, heavy breaths, sighs, sniffs, coughs etc) can be distracting/amusing, and his enunciation of the lyrics is evidently not designed for EFL classroom use, but despite that, he is *quite* popular, and...

\*\*\*\*\*

I'm gonna make a change for once in my life (S1: *What is 'gonna'?*)

It's gonna feel real good, gonna make a difference, gonna make it right.

As I turn up the collar on my favourite winter coat

This wind is blowin' my mind (S2: *'Please teacher, what is 'blowin' my mind?'*)

I see the kids in the street with not enough to eat

Who am I to be blind? Pretending not to see their needs

A summer's disregard, a broken bottle-top and a one man's soul (*Skip this line! unless students notice and ask, of course; then, it's poetry*)

They follow each other on the wind ya know

'Cause they got nowhere to go

That's why I want you to know

I'm starting with the man in the mirror

I'm asking him to change his ways

And no message could have been any clearer

If you wanna make the world a better place (x2)

Take a look at yourself and then make a change (x2)

## 6. GENERAL JUMBLING AND MESSING ABOUT (The GJMA technique)

Songs that have short verses with short lines lend themselves to GJMA treatment. The example below could well be use for a type-5 exercise too, of course, perhaps in contrast with the Barbra Streisand - and the Eurythmics songs, as the word 'love' is used differently in all of them.

'If you love somebody set them free' written and sung by Sting, 1984

In this GJMA treatment

.... Verse 1 has its lines jumbled, and the words jumbled within each line.

.... Verse 2 is gapped, with the four missing expressions jumbled below. The verse probably requires that type of gapping because there are lexical difficulties in the metaphors.

.... Verse 3 has its lines in the correct order, but within each line the words are jumbled, and in addition each line has its last word missing; the missing words are listed below the verse. Of course,

*APAC of NEWS*

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if you want to be really perverse, you can jumble the lines as well.

\*\*\*\*\*

want to possession if on to you hold you

you same if want can do someone you the

don't think even me about

if want keep precious something to you

you somebody name need call my if

lock up key got throw away and it the to you

Chorus! if you love somebody, set them free...

u it's (1) ....., just look into my eyes

Or a (2) ....., someone to despise

Or a (3) ....., (4)..... you just can't see

Or a (5) ....., that's all some people ever want to be

*(a) beast in a gilded cage, (b) tied up in chains, (c) a mirror you want, (d) prisoner in the dark, (e) whipping boy*

can't independent control and you .....

the love can't you tear one .....

we believe conditioned forever can't that to .....

here happy with and can't we live be .....

many so riches so many .....

see we everything to want we .....

*live            souls   heart   less            apart   posses*

Chorus: .....

## 7. USING SONGS IN THE CLASSROOM JUST FOR ENJOYMENT

Why not?

## FROM OTHER SOURCES

### L'ensenyament de llengües a Europa dins del cicle escolar.<sup>2</sup>

País	Ensenyament Primari			Ensenyaments Secundaris		
	Ll.Disp.	Ll.Oblig.	Hores <sup>3</sup>	Ll.Disp.	Ll.Oblig. <sup>4</sup>	Hores
Bèlgica	5	1	3	8	2 ó 3	2-4
Dinamarca	1	1	2.5	6	1 ò 3	2.5-4
França	4	1	varia	13 + vernàcules	2 ó 3	2-5
Grècia	-	-	-	3	1 ó 2	
Holanda	1 (op)	1 (op)	1	5	1 ó 3	2-6
Itàlia	-	-	-	4	1 + 2 (op)	3-5
Irlanda	-	-	-	4	1 ó 2 op.	3
Luxemburg	2	2	3-9	3	3	1-6
Portugal	3	1	4	3	2 + 1 (op)	3
R.F.Alem.	2		2-3	5	2 ó 3	3-6
R.Unit	1	(op)	?	5 +	2 ó 3 op.	2.5-4.5
Suècia			2			10

(font: Anuari de *El País*, 1987)<sup>5</sup>

<sup>2</sup>Seguint la nostra línia informativa i preocupada pel que fa a les hores que cada assignatura, però sobretot la de llengua estrangera, tindrà dins el marc de la reforma a casa nostra, reproduïm aquestes dades europees. Si teniu més informació o la nostra és incorrecta, feu-nos-ho saber.

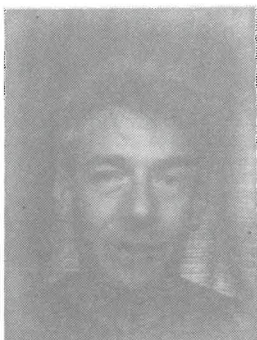
<sup>3</sup>Hores setmanals.

<sup>4</sup>S'indiquen dues quantitats en funció del tipus d'estudis. El guarisme més gran es refereix generalment als estudis de lletres.

<sup>5</sup>La proposta per la nostra Reforma sembla ser de 2 períodes setmanals (de 45 minuts?) per l'etapa 8-12 i de 2h setmanals pels cicles secundaris.

## OUR INTERVIEWS, 2.

### Martin Parrot



MARTIN PARROT is the Coordinator of the new MED in TEFL organized by IH in London and Bristol. He has worked in Britain, Morocco, China and South America, and, for short periods of time, in many other places. He has worked for International House, for the Bell Education Trust. From 1988-89 he was the IH Teaching Fellow at the Institute of Education, London. He was a speaker at the "I Congr s Internacional sobre l'Ensenyament de Lleng es Estrangeres". Jos  A. Mart n interviews him.

---

Q.- *When we got the programme of the 1st International Conference on FLT in Barcelona, reading the Talk Summaries we got delightfully surprised with the title of your talk, even though there wasn't any other explanation. What is exactly "Language Teaching, Silver Bells, Cockle Shells and Good Gardening Practice"?*

A.- My talk was about Classroom-Based Research and how this can work to cast doubt on fashionable approaches to teaching. I chose the title to try and attract people to come to the talk and I was very worried when my summary didn't appear in the programme. I used gardening, which I love, as a metaphor for teaching.

Q.- *A dedicated teacher usually gets involved in many more things than in the material and class preparation and in his lessons. What does Language Teaching exactly mean to you?*

A.- I think materials and classroom techniques are important but I think the relationship between a teacher and her students<sup>1</sup> is much more important. I think one of the problems of Teacher Training is that, necessarily, it tends to concentrate on materials and techniques but I believe that good teaching can take place whatever the methodology and is about relationships and sensitivity to individual needs and interests.

---

<sup>1</sup> Whenever he refers to teachers, as other few but sensitive specialists, he uses she/her/hers/herself as the generic reference. His explanation is simple: Women teachers are many more than male teachers.



Q.- *What is the idea you have of "the" teacher?*

A.- It is fashionable to see the teacher as a facilitator of learning and as someone that unables learners to develop autonomous learning practices. However, I think that there should be as many kinds of teachers as the circumstances in which they work. There are some circumstances in which the fashionable model of the teacher is inappropriate.

Q.- *What aspects of the Teacher Training are most important from your point of view? Which ones are the most interesting for you?*

A.- Two things spring to mind. The first is to encourage teachers to become researchers, systematically describing and studying their own and their students' behaviour in class. Secondly, I think the relationship between the Teacher Training and the teacher is crucial. Ideally a relationship exists in which the teacher, or prospective teacher feels confident to experiment and learn without feeling that she is being judged by the trainer. Unfortunately, Assessment in Teacher Training Courses often make this difficult to achieve. I think events like this (I Congr s Internacional...) are wonderful resource for teacher development in motivating and stimulating the people who attend.

Q.- *What do you expect of your students?*

A.- I often expect good will and motivation from learners, and I still have not solved the problem of working with students who are unmotivated and resentful of having to study.

Q.- *IH has got Language Schools through all over the world. Have you detected any basic differences between the necessities of your students in Barcelona/Catalonia/Spain and the ones felt in other countries?*

A.- Yes there are countries in which people are often learning for very specific purposes such as to read scientific texts, and have little interest in developing oral skills. There are also parts of the world where people generally find learning English easier than in Catalonia. I have observed a lot of classes here in Catalonia and have been impressed by the motivations of the students. However my impression is that they often find using the English very difficult. They sometimes seem reluctant to apply what they have learnt and I wonder whether they are too worried about making mistakes. However this is obviously not true in all cases and I have met a lot of Catalan and Spanish teachers whose own English is excellent - impressively fluent as well as accurate.

Q.- *I hope you enjoyed your time in Barcelona. Thanks a lot for being so kind and answer our questions.*

A.- Thanks. I feel so flattered you have interviewed me. Thank you.

## APAC INFO, 2

### \*\*\*\* Màsters i Postgraus

*A tots aquells que esteu interessats en seguir cursos de màster, postgrau o de doctorat, us recordem els que actualment existeixen a Catalunya.*

<i>Organitza</i>	<i>Tipus</i>	<i>Informació</i>
UPC	Diploma de Postgrau	2497600/7609/9104/9105 Carmela Escribà
UB	Màster d'anglès (2 anys)	3349214/9008 Teresa Jovell
UB	Màster d'espanyol (2 anys)	3349214/9008 Teresa Jovell
UB	Doctorat "Aprenentatge i interacció lingüística" <sup>1</sup>	3184266/9926 ext. 2717
UB	Doctorat "Interrelacions literàries" <sup>2</sup>	3184266/9926 ext. 2717
UB	Ensenyament de Llengua i Literatura <sup>3</sup>	Escola de Formació del Prof.d'EGB. Sants. (A. Mendoza i M.Llobera)
UAB	Màster	Dep. de Filologia Anglesa
UAB	Doctorat	Dep. de Filologia Anglesa
UAB	Postgrau	Escola de Formació del Prof. d'EGB

---

<sup>1</sup> Els crèdits d'aquest doctorat es distribueixen en un cicle de dos anys. L'any 91-92 és la segona part del cicle. S'ha d'haver cursat la primera.

<sup>2</sup> v. Nota 1.

<sup>3</sup> v. Nota 1.

## APAC INFO

### Seminaris Permanents D'anglès a Catalunya

*Seminari      Sessions      Dia      Hora      Lloc      Responsable      Telèfon*

#### ICE-Universitat Autònoma

##### -Primària

Curs-Sem. A      12      Dill.      6-8      ICE-St.Pau      Eva Prim      2358864

Curs-Sem. A      12      Dill.      6-8      ICE-St.Pau      Eva Prim      2358864

Seminaris A-B  
inclouen 30 h  
de conversa.  
Sess. obertes

Dill.      6-8      ICE-St.Pau      Isabel Vidaller      2358864

Coord. General:  
Pepita Subirà

Sabadell      Vol començar

Rubí      Setmanal Dij.      12'15      C.P.Rubí      Cristina Escobar  
13.45

Mataró      Neus Figueras      EOI  
Barna

Escola de Formació Prof.EGB      Beatriz Caballero

##### -Secundària

Seminari Sec.      Mensual      Dij.      6-7'30      ICE-St.Pau      Núria Godoy      2368576  
José A. Martínez (tardes)

Content Teach.      Quinzenal      Dim.      19-21      C.P. Serrat      Margarita Ravera  
i Bonastre

Grups de treball tancats

#### ICE - Universitat Central

##### -Primària

Esplugues      Quinzenal      Dill.      12'15      CRP El Pati      Encarna Romero      3303667  
3714244      Montse García      4306219  
Carmela Pérez      2103140



## APAC INFO

### **AJUTS, BEQUES, BORSES DE VIATGE, etc. apareguts als BOEs i DOGs. (1983-1991)**

1. Ajuts per estades de curta durada a l'estranger amb motiu d'estudis o recerca:
  - . DOGC 428, 12-4-85, p. 1005
  - . DOGC 684, An. 12-5-86, p. 14561
  - . DOGC 1151, 5-6-89, p. 2436
  - . DOGC 1274, 30-3-90, p. 1251
  
2. Borses d'estudi dirigides al perfeccionament del professorat dels centres públics de Formació Professional:
  - . DOGC 538, 17-5-86, p. 1337
  
3. Borses d'estudi destinades al perfeccionament dels professors de llengües estrangeres dels nivells d'ensenyament no universitari a través d'estades a l'estranger:
  - . DOGC 750, 8-10-86, p. 3382
  - . DOGC 852, 15-6-87, p. 2406
  - . DOGC 968, 21-3-88, p. 1156
  
4. Ayudas económicas individuales para la asistencia a actividades de perfeccionamiento de profesores:
  - . BOE 82, 5-4-86, p. 12057
  - . BOE 71, 24-3-87, p. 8486
  - . BOE 57, 7-3-88, p. 7198
  - . DOGC 1153, 9-6-89, p. 2512
  - . DOGC 1297, 25-5-90, p. 2313
  - . DOGC 1304, 13-6-90, p. 2698
  
5. Cursos d'anglès per a professors d'altres matèries:
  - . DOGC 1152, 7-6-89, p. 2477
  
6. Plazas de Auxiliares de Conversación de Lengua Española en Centros del Reino Unido e Irlanda del Norte:
  - . BOE 11, 13-1-86, p. 1903
  - . BOE 291, 5-12-88, p. 34407
  - . BOE 95, 20-4-90, p. 10713
  
7. Intercambio de profesores "puesto a puesto":
  - . BOE 107, 4-5-85, p. 12512
  - . BOE 103 30-4-86, p. 15559
  - . BOE 40, 16-2-87, p. 4633

- . BOE 67, 18-3-88, p. 8536
  - . BCE 73, 25-3-88, p. 9333
  - . BOE 36, -89, p.
  - . BOE 5, 5-1-90, p. 392
  - . BOE ,24-1-91, p.
8. Oferta de empleo en Nueva York para profesores:
- . BOE 288, 2-12-85, p. 380823
  - . BOE 95, 20-4-90, p. 10713
9. Becas para Estados Unidos:
- un curs: . BOE 211,3-9-86, p. 30793
  - . BOE 217, 10-9-87, p. 27482
  - . BOE 42, 18-2-88, p. 5228
  - estiu:
10. Oferta de empleo en California para profesores:
- . BOE , 14-3-88, p. 8104
  - . BOE , 3-3-89,p. 6128
  - . BOE 59, 9-3-90, p. 6813
  - . BOE 52, 1-3-91,p. 7102
11. Provisión de vacantes en centros españoles en el extranjero:
- . BOE , 29-4-87,p.
  - . BOE 69, 21-3-88, p. 8738
  - . BOE 116, 15-5-90, p. 13006
12. Beques Comunitat Europea:
- . DOGC 839, 15-5-87, p. 1877
13. Plazas de investigación en Oxford:
- . BOE , 20-10-88, p.
14. Becas Master:
- . BOE 35, 10-2-89, p.
15. Becas de investigación:
- . BOE 263,3-11-87, p. 32822
  - . BOE 216, 8-9-88, p. 26859
16. Becas para asistir a actividades de perfeccionamiento en el Reino Unido y España dirigidas a profesores de Inglés de niveles no universitarios con la colaboración del Consejo Británico:
- . BOE 38, 14-2-83, p. 4133
  - . BOE 81, 4-4-84, p. 9480
  - . BOE 56, 6-3-85, p. 5652

- . BOE 53, 3-3-86, p. 8110
  - . BOE 55, 5-3-87, p. 6616
  - . BOE 29, 3-2-88, p. 3718
  - . BOE 38, 14-2-89, p. 4393
  - . BOE 41, 16-2-90, p. 4677
17. Curso "Spanish Teacher Training Program" del Comité Conjunto Hispano-Norteamericano:
- . BOE 101, 27-4-88, p. 12891
18. Licencias de estudios para profesores:
- . BOE 135, 6-6-85, p. 17176
  - . BOE 116, 15-5-87, p. 14278
  - . BOE 62, 12-3-88, p. 7958
  - . BOE 1153, 9-6-89, p. 2506
  - . BOE 83, 6-4-90, p. 9660
19. Concurs de trasllat:
- . BOE , 9-10-86, p. 34445
  - . BOE , 17-10-86, p.
  - . DOGC 1064, 4-11-88, p. 4006
  - . DOGC 1357, 22-10-90, p.4743
20. Ajuts per al pagament de drets d'inscripció o matrícula a cursos universitaris de postgrau:
- . DOGC 736, 5-9-86, p. 3037
  - . DOGC 1304, 13-6-90, p. 2698
  - . DOGC 1367, 14-11-90, p. 5091
21. Premios nacionales de investigación e innovación educativas:
- . BOE 123, 23-5-84, p. 14373
  - . BOE 112, 10-5-86, p. 16761
  - . BOE 124, 24-5-86, p. 18599
22. Premios "De Juventud":
- BOE 40, 16-2-89, p. 4692
23. Borses de viatge per a grups d'alumnes per a l'aprenentatge actiu d'idiomes:
- . DOGC 531, 24-4-85, p. 1114
  - . DOGC , 10-3-86, p.
  - . DOGC 836, 8-5-87, p. 1729
  - . DOGC , 22-2-88, p.
  - . DOGC 1131, 14-4-89, p.1614
  - . DOGC 1264, 7-3-90, p.894
24. Intercambios escolares:

- . BOE 162, 7-7-84, p. 20038
- . BOE 264, 4-11-85, p.
- . BOE 266, 6-11-85, p. 35127
- . BOE 255, 24-10-86, p. 35860
- . BOE 263, 3-11-87, p. 32839
- . BOE 267, 7-11-88, p. 31762
- . BOE 273, 14-11-88, p. 32374
- . BOE 240, 6-10-89, p. 31537
- . DOGC 1254, 12-2-90, p. 1990
- . BOE 242, 9-10-90, p. 29606
- . DOGC 1378, 10-12-90, p.

25. Ajuts a alumnes per viatges didàctics:

- . DOGC 1129, 10-4-89, p. 1527
- . DOGC 1368, 16-11-90, p.

26. Ayudas para cursos de verano de inglés en Gran Bretaña (per alumnes):

- . BOE 112, 11-5-89, p. 14093
- . BOE 18, 20-1-90, p. 1920
- . BOE 9, 10-1-91, p. 851

27. Dietes per professors acompanyants en viatges amb alumnes:

- . DOGC 1209, 20-10-89, p. 4023
- . DOGC 1356, 19-10-90, p.

28. Dotacions de materials als Centres:

- . DOGC 848, 5-6-87, p. 2258
- . DOGC 1322, 25-7-90, p. 3607

FRANCES

- Becas de la Embajada de Francia:

- . BOE 40, 16-2-88, p. 4959

- D'altres:

- . DOGC 1153, 9-6-89, p. 2510
- . DOGC 1297, 25-5-90, p. 2313

- Veure els punts 6,7 i 16 de la relació anterior.

D'ALTRES IDIOMES:

- . DOGC 1297, 25-5-90, p. 2313



# A.P.A.C.

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Senyors: prego a aquest Banc/Caixa que fins nou avís,  
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Atentament els saluda.

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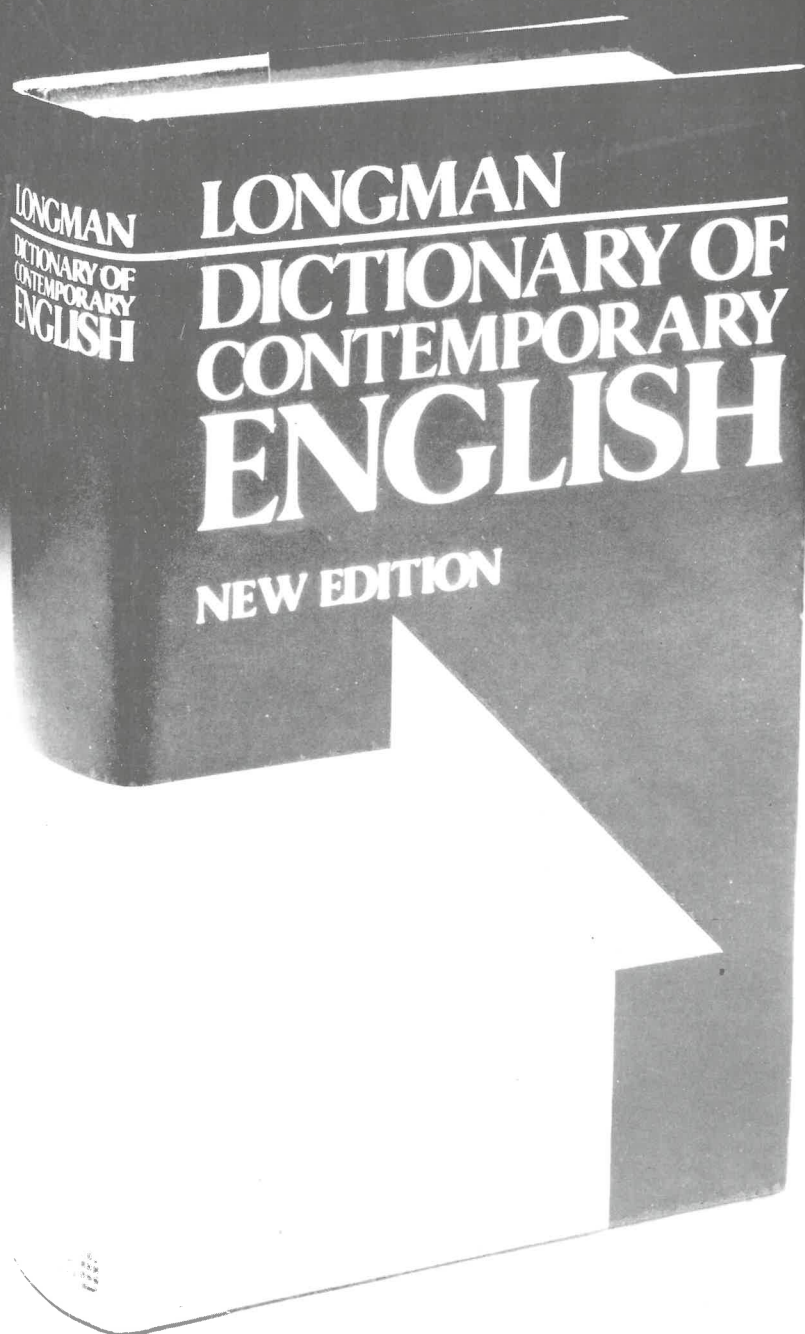
## ULTIMA HORA.

1. Al tancar aquest butlletí ens arriba informació sobre les beques d'estiu convocades pel Departament d'Ensenyament. Per optar a aquestes places, els aspirants hauran de presentar al Departament d'Ensenyament instància de sol·licitud segons model que podran recollir a les Delegacions Territorials o Oficines Gestores, quan es publiqui la resolució de convocatòria al DOGC.
2. Acabem d'assabentar-nos de la defunció de Mr. Ben Warren, Director d'International House a Espanya. Eren i erem molts els que l'apreciàvem i admiràvem. Volem enviar a la seva esposa, companya nostra de docència, família, companys de treball, el condol de tots els associats d'APAC.





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