

APAC *of* NEWS

No. 14. Juny 1992. Butlletí de l'Associació de Professors d'Anglès de Catalunya.



"Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date"
Shakespeare, *Sonnet XVIII*

APAC of NEWS

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

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FROM ME TO YOU

February was nice. Our **APAC-Convention** resulted into a thoroughly enjoyable event. A festive mood pervaded everything and approval, support and encouragement from the participants was obvious everywhere.

Now spring has come and gone. The Lleida Jornades in March were very succesful. Congratulations to organizers and participants. A new series of pedagogical weekends have been celebrated up and own Catalonia during the month of April. Over 300 teachers, mostly EGB teachers, have taken part in them. ICE, postgraduate courses and teacher training events in general have been well attended. In the horizon, we have a new Summer Institute edition (June-July). Our APAC Competition 1992 has had many participants. The list of winners will appear in the next issue of APAC of NEWS (bulletin 15). The Spanish Federation of Associations bulletin was distributed free of cost to all 1991 APAC members on the last day of our APAC-Convention in February. Those who did not attend the convention (Jornades) will receive it soon.

This brings us to our next issue. We have had secretarial shortages. As you know, 99% of APAC work is voluntary and carried out in our free time. A few of you (1,3 % of 1991 membership) have experienced problems with bulletin reception and bank charges. We apologize for that. APAC has now over 700 members. Maybe it is time to start "thinking big". There are all kinds of plans for courses. However, this is for next year and for the new "Junta". An election is coming in autumn. So, if you are a candidate or want to be part of it, send immediately your name and telephone number to APAC (Ap. de Correus 22.287. 08080 - Barcelona).

From the institutional side things are not so promising:

We will not at this point comment on the last "concurs de mèrits per a l'adquisició de la condició de catedràtics", which certainly needs a respectful but rigorous analysis, and not only from the point of view of the teachers of foreign languages. Maybe our darling bunch of amateurish educational politicians should start thinking of taking a course in general pedagogy or of going back to the classroom for a while.

Teacher training for Reforma is going on these days. The English section in many attendants' opinion is proceeding far better than the most; but, why the meagre timetables devoted to it in Catalonia, when we know that the CEPs in the rest of Spain are organizing countless 30h courses for this specific purpose?

We are indignant after having read the syllabus for Foreign Languages for Reforma that has just been published (13/05/92). Unifying criteria among the different languages sounds like a good idea, but this shapeless piece of patchwork has nothing to do with it nor with the syllabi experimented so far.

Any news on the time allocated to foreign languages, or to any other subjects for that matter, in the secondary reforma cycles? Does anybody seriously think that 2 hours a week instead of the present 4 or 5 is a real step forward?

... / ...

In this issue of APAC of NEWS we start publishing the proceedings (Actes) of our APAC-Convention 1992. We have received about 30 contributions which will be appearing in our next issues, so that all APAC members can benefit from them.

All the best and a happy summer holiday.

Yours,

APAC

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APAC ELT-CONVENTION February - 1992

One thousand colleagues met at the University of Barcelona and at the Escola Oficial d'Idiomes at the end of February. For three days we chatted happily about almost any topics under the sun, exchanged views on ELT and general educational matters, and attended lectures and seminars on topics related to Reforma, autonomy in FLL, methodological changes and succesful experiences in the ELT classroom. We had more talks than ever (150 teacher training modules). In spite of the difficulties mentioned in our previous bulletin, our February meeting was probably the most succesful so far.

APAC wants to thank all its members who attended it, those who wanted and could not but expressed their support, and all the institutions and organizations that contributed to the convention (British Council, Centre de Recursos de Llengües Estrangeres, Escola oficial d'Idiomes, Escola d'Idiomes Moderns (U.B.), Universitat de Barcelona, Alhambra-Longman, Anaya, Esade, Heinemann Iberia, Institut FP Verge de la Mercè, International house, Macmillan, Nelson, Oxford University Press, SM-Cruïlla, TESOL-Spain).

Surveys show the changes in our annual meeting this year have been for the better. Things attendants have liked:

- quality of most lectures and workshops;
- the atmosphere we have regained this year
- opening;
- Cava at the University of Barcelona on Thursday;
- having 5 simultaneous plenaries on the first day;
- theatre; music and aperitiu on the last day;
- almost no speeches on Thursday, the number of simultaneous sessions;
- reduced prices for APAC members;
- more agile registration procedure and secretarial services;
- all the modules had the same length (1.30 h.). This makes navigation through the Convention easier;

Things that could be improved:

- in spite of the huge offer, some rooms are overcrowded; (This is a phenomenon we find difficult to control. This year we had 24/25 parallel (simultaneous) contributions in each time slot of the programme. However, some speakers, for reasons which are difficult to foresee, act like magnets. A comment, a first succesful session, etc. act like a trigger and suddenly everybody wants to be there and not in the next classroom, where there is an equally good, if not better, session going on. Any ideas? Please, send them to us.)
- an info telephone is needed for consults previous to the convention; (Yes. This is necessary. It is one of the secretarial shortages we mention in the section "From me to you" in this issue of the bulletin. APAC needs not only a postal address, but also a telephone number. It also needs an office, some kind of general headquarters, where we can go or simply telephone. So far, this has been impossible. It is mainly a financial problem, as our resources are limited and we want to be institutionally independent. We are working on the problem and very soon we may have happy news concerning this.)

In this issue of APAC of NEWS there is a CALL FOR PAPERS for next year's Convention. All contributions are valuable. Do not hesitate. Put pen to paper and send your proposal as soon as you can. Also, if there is a foreign speaker or a local speaker you particularly would like to have in 1993, send us his/her name and (possibly) address immediately. Thanks.

All our love,

APAC-ELT Convention committee.

ENGLISH CLUB

Carol Read
Sagrario Salaberri

NEW

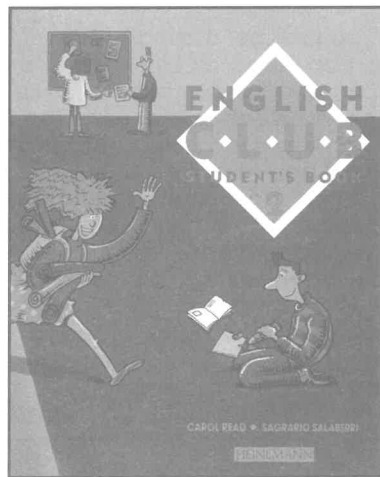
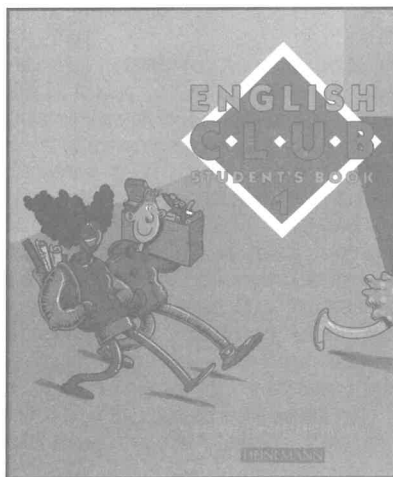
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OUR INTERVIEWS

Alison Savage has been one of our guest speakers at the APAC ELT-Convention. Pepita Subirà interviews her.

Alison Savage is lecturer in EAP, Business and Media English at the University of Surrey. Previous direct teaching experience in state and private sectors in Europe, Middle and Far East. Teachers's Guides for "Gateway to English" (Longman). Currently working on "Take" (an adult beginners course, Collins).

P.S. Your workshop deals with the problems that arise when teaching English to beginners. Which beginners do you refer to: young children, adolescents or adults?

A.S. When I was preparing the workshop, I understood that I was to talk to teachers of adolescents and young adults so I really aimed at that level. But in fact, the teachers who attended were teaching at all different levels including the young primary group. I've had experience at all levels. In fact I worked for six years on a primary course in the Middle East so I'm interested in all types of beginners because I think there are common problems essentially in the materials and it is the techniques that vary according to the age of students.

P.S. What are the main problems if any, when teaching English to early primary school children?

A.S. I think that the most important aspect is to keep the enjoyment and the fun apparent and moving fast through the course. I don't think young children can handle language in a linguistic sense. At eight years of age language has to be learnt almost like a mother tongue, through play and activities and visual stimulus rather than any formal tuition concerning the language. The role of more specific forms on structure or grammar can be

reconsidered after the age of ten when the children are more able to cope with explanations. However, it is always crucial to remember that students of any age should learn to use the language and not just to learn about the language.

P.S. The Spanish Reforma plans to introduce a foreign language to eight year-old children. What are the main advantages/ disadvantages? And does it make any difference in the context of Catalonia where children are already dealing with two other languages?

A.S. The advantages are common sense in the sense that particularly here in Catalonia you have children who are bilingual. I feel quite strongly that children who are exposed to several languages quite young seem to be able to handle it with very few problems and very little interference. I don't have any contact with research that's been done in this area, but certainly in my experience, in fact my own children were trilingual until the age of eight because we lived in Morocco, and we found that they had very few difficulties in separating the languages, so I think it is quite important and also raises their interest in language and their awareness of different language patterns and types. The disadvantages in the class situation

are numerous, but essentially I think they are problems for the teacher because it's the way the teacher tackles the problems. If the teacher tries to teach a language to children of eight or nine in a formal way, then there will be problems because I don't think the children can handle it at that level. If the language is presented as an activity and a fun-centred operation, then I think the children acquire the language and the majority of them will handle it without problem.

P.S. Ideally which aspects should the materials deal with and what topics should be included for this age group?

A.S. As I already said, the materials must be very attractive and of immediate interest to the pupils. They should found the basis for a lot of activities because if a child doesn't do something with what he is learning and it is not used in a game and learnt through activity rather than intellectually, I don't think it could be successful. The question comes later when one considers reading and writing, but I always see that as a support for the other activities, these other activities should take place directly through the listening and speaking modes, and then reading and writing is a support and a consolidation of what happened in the oral mode. P.S. When do you think reading and writing skills should be introduced?

A.S. I would do it later, but I think what's most important is that it is gradual, the grading is very slow and that the passive skills are tackled first in recognition and matching and completion activities. I mean reading and matching games, reading and matching pictures, making their own workbook so it is all productive and constructive. They are actually developing the skill of

recognising, initially at word level and, quite early at sentence level. My experience has seen that the jump from word level work to sentence level is the problem area because they are used to managing one word, but they are not used to recognising the written form of phrases and sentences, and manipulating new patterns from the written form. So I think that something has to be considered very carefully particularly because again you have the interference from Spanish as far as pronunciation is concerned.

P.S. Do you think that two hours a week is enough to teach English effectively? And if you only have two hours into how many periods would you divide them?

A.S. Well, in answer to your first question ideally two hours a week isn't enough, but if that's all you have then the aims of the course are extremely important. With two hours a week, the course shouldn't be too ambitious in year one. If you only attempt to do a certain number of activities, cover a limited amount of work, establish a syllabus that is fairly restricted and, I would think, on a functional communicative basis rather than a structural one. It should be activity and communication based rather than language based. And I think it is very important that the teachers see that these are their aims, that is communication not language they are looking at particularly with this age group.

As to the second question, with only two hours a week, the variety of activities is extremely important. Listening and role play must play an important part and this input can be consolidated with drawing, labelling and short reading /writing tasks. Games and songs are also useful means of recycling language and increasing motivation and enjoyment. P.S. As you have mentioned the

teacher, what kind of teacher do you think is best suited to teach English to eight year-old children? A.S. I don't think the kind of teacher matters, but what is essential is the type of training and supervision and help that is crucial. If they are teachers interested in language teaching, that should be a good starting point. I would think though, on a new programme the ideal type would be young, dynamic, lively teachers who haven't had much experience in teaching language per se in a more adult way, that they are essentially primary teachers with all the skills that entails and some experience because this is a new game, a new type of activity. But a lot of training and supervision is necessary anyway. You cannot teach languages at Primary Level without specific guidance and help.

P.S. What recommendations would you give to those teachers who wish to be involved with the project to teach English to younger learners?

A.S. Well, first I think that teachers on a new programme need a lot of support. They need to feel that there is group support or, whatever the administration system is of guidance or perhaps inspectors. They need to feel that they are part of a team trying something new because a new

teacher on a new project is always slightly insecure, so discussion groups and mutual assistance is an important part of establishing a new project like this. The second one is for them to be aware of the needs of the children and the developmental level of children at this point. If they are eight years old, they are still very young and their ability to concentrate and to absorb material is excellent up to a certain point, but it is essentially variety and change in the activity that stimulates them and stimulus is very important. P.S. If English is taught in a coordinated and unbroken sequence from primary through secondary education do you think it would be possible to teach English through a subject? At what stage would it be possible?

A.S. This is a very complex area that needs to be considered very carefully. I think that electing a subject to be taught in English is to complicate the role of that particular subject so I would suggest that the English programme covers topics from across curriculum and that short projects can be developed quite early on. Then later by the age of fourteen or fifteen, given adequate reference materials in English, then students could tackle projects across the curriculum.

DON'T TELL ME IT WORKS

A diary-writing experience with BUP students.

by Teresa Gracia Martín
IB Emperador Carles

One of the main difficulties a teacher has in his teaching is to motivate the students. No matter the subject there is a point of no return where teachers have to make an extra effort to maintain the classes' interest.

In second languages there is a moment especially during the third year when the pupil is not advancing anymore, hence we all have to over-come this "silent period" where the student is unable to utter a word in English due to the new difficulties that more advanced structures present and at this junction at the beginning of the second term, I tried to stimulate them offering an extra long term activity. Since students of a second language feel more at ease writing than talking, I chose a written activity that later on could involve oral skills as well. I thought the most important think was their feeling comfortable and enjoying this additional task, and as they usually adore writing, I took advantage of this fact and chose a "class diary" as the project. They were not very enthusiastic at the beginning, but agreed that something different would be good for the class, specially as all of them were going to be involved, even those who felt their English was not up to class standards and others who were really shy in front of the class; all would have a specific role. The "class diary" activity seemed quite simple, but they had never done anything like it. Moreover the main purpose was to make them feel integrated with their third form group. As the diary was not too personal everybody had something to say about school experiences, and each one had his own opinion about the different periods of the day.

Everyday one person was required to provide a diary entry. In this way this student worked on what we covered in class, consulted dictionaries and English books and practised the use of specific vocabulary. Apart from the work each individual completed at home, the diary was read aloud during class time and the students together corrected any errors. In this way through the students' own writing they became aware of many typical second language errors and many of these mistakes no longer occurred as frequently. Since the students are accustomed to doing tasks on alphabetical order, I followed this procedure, and everyday the next student on the list produced his contribution to the diary. In a few days the students got so involved that they themselves took over the roll-call and in the case of an absence the absentee picked up his turn when he came back.

Before we finished, they were in the middle of their annual trip to Italy. They volunteered to go on with the diary and simply write about their trip. All of them had contributed to the diary twice by their return and were soon immersed in school - life again. The pupils thought of the trip as secondary to their daily school routine and wrote about it as such. The class monitor kept everyday's diary and when they finished it, he suggested that they bind the pages.

The activity in itself was a success because as they corrected their own mistakes they noticed their own improvement and felt independent because they wrote what they really wanted. At the same time they all felt integrated as a group no matter what their English level because they were all task - centred and also were

monitoring their process of learning.

By the end of the activity the students of form "third A" were so proud of themselves and so enthusiastic that they asked me for a new assignment. I thought they were already prepared for inter-action with another high school and together with another colleague, Carmen Fonseca from "Parc de l'Escorxador High School", decided to carry on the ever successful pen -pal letter writing.

It is important to note that the students from both schools were from the same social level, the centres were also near each other and these facts eased the teachers' work.

However, we introduced a new elements: "intrigue". Neither my students nor Mrs. Fonseca's knew they were writing to pupils from another school; each group thought their pen - friends were from other forms in their respective schools. To begin with our students were asked if they wanted male or female correspondents and my students wrote their first letters without signing with their real names. They chose imaginary names and soon were speculating about their new pals. Some even asked me: "What will happen if we fall in love?".

In this activity motivation was at its peak. Every time I walked into the classroom they asked me if I had any letters for them and when would they get an answer.

They felt more independents because each one kept and wrote his own letters. Apart from the individual tasks, we each had our own group activities and later a collective one. the groups from each school wrote down the mistakes they found in their letters and categorized them according to errors in vocabulary, syntax or structure. The two teachers collected the errors and these were discussed in class. In this way the teachers' roles were coordinated and they became mere go - between because even though we corrected and commented on the mistakes in class, the students were themselves motivated to try not committing them again.

They felt very proud and did not want to lose face with their pen - pals. By this time they had all discovered their mates were not from the same school and wanted more and more letters. We decided that by the end of the term we would extend the interaction by getting all the students together.

During the entire term, students accepted English as the normal vehicle to communicate with their new friends. They made an effort to overcome their shyness, and feel comfortable communicating in English and to use it in a creative way.

They also became active members of the group and felt united as one, joining in the activities and sharing responsibility for their collective decisions. They also adapted themselves to a new style of working in which the learning of English meant sharing and collaborating with their class-mates and taking an active part in the planning of the learning process. In day-to-day activities they started to show an open attitude to the English language and curiosity towards the new word and structures they wanted to develop in their letters. They also felt happy and at ease doing something they really liked. Both teacher thought that only in this way could we introduce new group tasks without sensing the anxiety that some students show when they have to express themselves in a different language and do not know how to do it properly.

In these letters they revealed they wanted to their pen - friends, writing about their interests, and even some about their feelings.

They talked among each other about their letters, what their unknown friends said and with the teachers about the mistakes and peculiarities of their new pals.

Although in both teachers' plans there was to be a general meeting of the two groups at the end of the project, the students themselves were asking anxiously for a meeting, so we could not surprise them in the end and decided the last class of the term would be the ideal meeting time. The gathering was in the cafeteria of "Parc de L'Escorxador High School" and all felt nervous and excited. When we got altogether, comments were happy because they had met new friends from a different school and participated in an interesting class assignment.

They had become united as a group and obviously they had had a good time.

I would like to enclose as an example of what happened in general, two different days of the class - diary written by the same student. This student, as a result of the diary assignment, noticeably improved her writing.

APAC ELT-CONVENTION 93

Towards autonomy.

Opening new paths.



BARCELONA, February 1993

BARCELONA, February 1993

If you are interested in presenting a workshop for our Jornades next year, you are invited to fill in this form and send it to our permanent address as soon as possible.

Our address: APAC (ELT CONVENTION 93 - Ponències)
Apartat de Correus 22287
08080 - Barcelona

YOUR ADDRESS

Telephone(s)

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TITLE OF WORKSHOP

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AUDIENCE THE WORKSHOP IS DIRECTED TO

--

PRÉCIS (not more than 25 words)

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You will need:

- * Photocopies (max.5 originals) [] * OHP []
- * Video: VHS [] - Beta [] - U-matic []
- * Computer [] * Slide projector [] * Cassette [] * Other []

C.V.

Present position:

Past positions:

Publications:

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CONCURS APAC

PREMI APAC Classroom Activity 1991

by ELISABETH DORIA BOZZO
CHARO GUERRERO VELAZQUEZ
MARTA PONTI ALEMANY

CP Marinada, de Montornès. Vallès.
CP Teresa Alet de Rubí.
CP Purificació Salas de Sant Quirze
del Vallès.

Title of activity: Playing through the text.

Group level: 7th EGB.

Objectives:

- To motivate children; create the needs.
- Helping children to develop reading strategies.
- To create the need for subsequent readings.

Necessary material:

A handout of the reading for each student and a pair of scissors.

Time:

Three sessions of 45'.

First session: From activity 1 to activity 4.

Second session: From activity 5 to activity 9.

Third session: From activity 10 to activity 12.

Activities:

1) Warm up. The teacher gives the picture to his/her students.

* Talk about the picture: What are these animals going to do? Find a title.

2) Give the reading text to the students: Underline the names of animals and the actions.

* The students have to underline with a blue pen the names of the animals and, with a red pen, underline the actions. The students have to do this activity with a given time.

3) Individual and comprehension reading. (It can last 5').

4) Oral summary about the text.

Game (True or false).

* Divide the group class in two. Every student has a number, for example, if group A has 15 students the number will be from 1 to 15, the same as other group; so, it will be two numbers 1, two numbers 2,... and two numbers 15, finally. Each group makes a row and on the other side there will be two chairs, one will be the true chair and the other will be the false one. The teacher says a sentence about the reading and one number; the students who have called will hurry up directly to the correct chair.

Some examples about the sentences:

Mr. Horse, Mrs. Cat, Mr. Giraffe, and the dogs are in the kitchen.

ACTIVITY 2

Mr Horse, Mrs Cat, Mr Giraffe and their friends, the dogs, are in the living-room.

Mr Horse is watching TV. He's got a cigarette in his hand but he isn't going to smoke it. He's going to eat it!

Mrs Cat is looking at a big glass of water but she isn't going to drink it. She's going to wash her face!

There's an orange on the floor but the dogs aren't going to eat it. They're going to play football!

Mr Giraffe is going to do his exercises but he isn't going to write in his notebook. He's going to write on the wall!

ACTIVITY 7

Mr. Horse, Mrs. Cat, Mr. Giraffe and their friends, the dogs, are in the dining-room.

Mr. Horse is listening to the radio. He's got a cigarette in his hand but he isn't going to smoke it. He's going to drink it!

Mrs. Cat is looking at a big glass of milk but she isn't going to wash her face. She's going to drink it!

There's a ball on the floor, but the dogs aren't going to play football. They are going to eat it!

Mr. Giraffe is going to do his exercises but he isn't going to draw in his notebook. He's going to write on the floor!

ACTIVITY 8

Mr Horse, Mrs Cat, Mr Giraffe and their friends, the dogs, are in the living-room.

.....
.....

Mr Horse is watching TV. He's got a cigarette in his hand but he isn't going to smoke it. He's going to eat it!

.....
.....

Mrs Cat is looking at a big glass of water but she isn't going to drink it. She's going to wash her face!

Mr. Horse is eating a cigarette.
Mrs. Cat is going to wash her face.
There is an orange on the floor.

- 5) A.- The teacher reads the reading in a loud voice.
B.- The teacher reads the reading and then, the students repeat all together.
C.- Divide the group class into four groups: the horses, the cats, the giraffes, and the dogs; the students have to read their own actions.
- 6) Collective and comprehensive reading. The teacher asks some questions about the reading in order to evaluate their comprehension.
- 7) Find the mistakes.
* The students have to underline the mistakes. For the corrections the teacher reads in aloud voice this text, each time he/she reads a mistake the students raise up their hands.
- 8) Put in order. Work in pairs.
* Now the text has been cut out in five paragraphs. The students have the whole text in an envelope, they have to put it in the correct order. The teacher corrects this exercise in aloud voice.
- 9) Fill in the blanks.
* The students have to fill the blanks with the right word. The students have to perform the 60% of the words correctly. The teacher will know about the comprehension and the memory of their students if the 75% of them pass successfully this exercise.

The aim of all these activities is to memorise and understand the text. The last activity is aimed to do the assessment.

- 10) Cut out the text in two parts.
* In pairs the students of the A group keep in their drawer the part A. The students of the B group do the same with the other part. Each student has to complete the missing half. Assessment: Student B reads part A and another student B reads the part that he/she has completed. The same for students A. Every pair work read the completed part. That actually means that student A reads part B and student B reads part A.
- 11) Every student takes his/her missing part and tries to invent a whole story.
- 12) In pairs, student A reads his/her invented part and student B does the same. Now we have a new story.

Suggestions:

The students can make a comic. First of all they have to think in how many comic pictures they can divide the text. Then, they should think about the dialogue of each character. At the end they are able to build the comic. They can do this activity in groups of three people. These comics can be useful for the school magazine.

CONCURS APAC

PREMI APAC Classroom Activity 1991.

The Pharaoh and His Queen (Mr and Mrs Pharaoh)

Devised by: Joan Manel DIEZ, Dolores GRANADOS and Teresa SABRIA.

Artwork by: Francesc ACCENSI.

<u>Level:</u>	Elementary/Lower Intermediate
<u>Aims:</u>	-To encourage student motivation towards both English and History. -Vocabulary acquisition (general and specific) -Revision of some grammar points
<u>Class time taken:</u>	2 one-hour sessions.
<u>Grammar points revised:</u>	The Present Simple Tense, The Present Perfect, The Simple Past and The Use of Articles.
<u>Skills practised:</u>	Listening, Speaking, Reading and Writing.
<u>Materials Needed:</u>	Copies of the pictures supplied and accompanying teaching notes.

The main aim of this activity is to brush up the students' knowledge of Egypt and the Egyptian civilization. They are probably acquainted with it, as the subject is dealt with in most History textbooks. However, students will hopefully learn something new about it, while at the same time have some fun and increase their vocabulary range.

The activity consists of some introductory questions, to motivate the students and create the right atmosphere in the classroom, a written exercise and a game. The four skills are practised.

The activity works best with teenagers at elementary/ lower intermediate level, but it may be easily adapted to suit other levels. In all, the activity takes about 2 hours. Parts 1 and 2 may be done together in one hour. The game takes another hour.

* Start by asking students whether they are interested in historical events (past and present) and whether they like studying history and why/ why not.

.....
.....
There's an orange on the floor but the dogs aren't going to eat it. They're going to play football!

.....
.....
Mr Giraffe is going to do his exercises but he isn't going to write in his notebook. He's going to write on the wall!

ACTIVITY 9

Mr Horse, Mrs Cat, Mr _____ and their friends, the _____ are in the living-_____.

Mr Horse is _____ TV. He's _____ a cigarette in his _____ but he isn't going to _____ it. He's going _____ eat it!

Mrs _____ is looking at a big _____ of water but she isn't _____ to drink it. _____ is going to wash _____ face.

There's _____ orange on the _____ but the dogs aren't going to _____ it. They're going to _____ football!

Mr Giraffe is going to _____ his exercises but he isn't going to write in his _____. He's going to write on the _____!

ACTIVITY 10

A

B

Mr Horse, Mrs Cat, Mr Giraffe and their friends, the dogs, are in the living-room. Mr Horse is watching TV. He's got a cigarette in his hand but he isn't going to smoke it. He's going to eat it! Mrs Cat is looking at a big glass of water but she isn't going to drink it.

She's going to wash her face. her face. There's an orange on the floor but the dogs aren't going to eat it. They're going to play football! Mr Giraffe is going to do his exercises but he isn't going to write in his notebook. He's going to write on the wall.

APAC OF NEWS

Then elicit great historical events (wars, discoveries, etc.) and famous characters the students know about. Afterwards, ask students if there is any period in history which is particularly interesting/ fascinating for them. If so, let students account for their choices.

* Write the word 'Egypt' on the blackboard. Check how much students know about Egypt and the Egyptians (both ancient and modern). After that, write the following key words on the blackboard (for students to make sentences with them, making whatever changes and additions they feel are necessary. Help when required):

- The Pharaoh / his ministers / control / life / all / aspects.
- There / be / many excavations. Archaeologists / find / lot of / monuments / treasures.
- Big funerary monuments / show / Pharaoh's power. Pyramids / symbol / that.
- Inside / funeral chamber / pyramid / be / mummy. Mummy / be / embalmed corpse / deceased.

Suggested answers:

- The Pharaoh and his ministers controlled life in all its aspects.
- There have been many excavations. Archaeologists have found a lot of monuments and treasures.
- Big funerary monuments show the Pharaoh's power. The pyramids are a symbol of that.
- Inside the funeral chamber of a pyramid there was a mummy. The mummy is the embalmed corpse of the deceased.

Grammar points involved: The Present Simple Tense, The Present Perfect Tense, The Simple Past Tense and the use of articles. The exercise is just a brief reminder of these, as grammar revision is not the main aim of the activity. Teacher may choose to add other exercises of their own.

* The Game.

Two teams of students 'explore' the funeral chamber of a pyramid, where they find a coffin containing a mummy. In order to carry on with their 'investigation' students must answer questions on the geography, the history and the art of Egypt.

The game may be played for fun, but it may also prove useful to teach/ revise the names of parts of the body and/ or some articles of clothing.

To play the game you need 2 sets of pictures, one for the Pharaoh's funeral chamber and one for the Queen's. The pictures are different in each case, and so are the questions. The pictures should be cut out and placed in the following order:

Mr Pharaoh: Door to his funeral chamber - Pharaoh's coffin - Pharaoh's

mummy - Pharaoh (dressed) - Pharaoh (naked).

Mrs Pharaoh: Door to her funeral chamber - Queen's coffin - Queen's mummy - Queen (dressed) - Queen (naked).

Staple the pictures on their left-hand margin, as if making a booklet. Cut every picture (except the last one in each set) into three sections, following the horizontal lines.

Students should not know what is in store for them. Ask them not to look where they should not, as the surprise element is fundamental for the success of the activity. In other words, the 'investigation' of the elements inside the 'funeral chambers' must be done gradually.

For large groups you need multiple copies of the pictures. A reasonable ratio is 2 sets (one of each) for about 10 students. Please note that one student in each team does not actually play the game but acts as a 'secretary', reading the questions aloud and checking his/her classmates' answers. You should note as well that one of the players in each team must keep a record of the scores achieved. See the model for the score sheet.

Give each team their set of pictures. Students take it in turns to answer their questions. Toss a coin to decide which team is to begin.

The different sections of each picture should be turned one at a time as if they were the pages of a book. The appointed 'secretaries' read the questions. The players in one team try and answer their question. If their answer is correct they win 5 points. If it is not, pass the question to the other team (who may win 3 extra points before they try their own question). Both teams carry on playing till they get to the last picture, but will lose 2 points per wrong answer. The players who win the most points are declared the 'best explorers'.

When the Pharaoh and his Queen eventually appear 'naked' you might take the opportunity to teach / revise the names of the parts of the body. Should you like to tackle the names of some articles of clothing as well, use the 'shop window' illustration and let students choose the most suitable items for a hypothetical 'modern' Pharaoh and his wife.

P.S. We gratefully acknowledge the help and encouragement given by our colleagues Ma. José Lora, Carme Pérez and Carmen Rodríguez.

⇒ (s. pictures and grids of this activity on p. 19ff. after the Actes")

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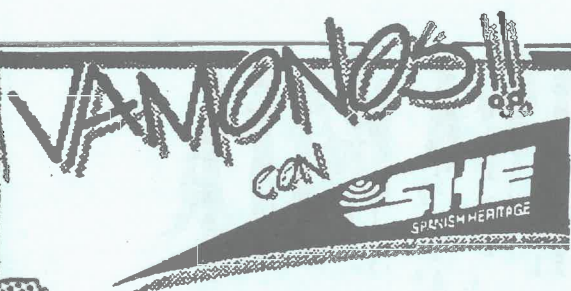
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An Analysis of Classroom Interaction in an Autonomous Learning Context.

by M^a Isabel Serrano Sampedro,
I.B. Avempace, Zaragoza.

0. Introduction.

Studies on the kind of spoken discourse that is produced in the language classroom have shown how different it can be from that which is produced outside the classroom, in 'real life' or 'natural' -as it is referred to by different authors- communication. Such studies portray situations where the teacher dominates all interaction and the learners rarely initiate exchanges, following an IRF pattern (Sinclair and Coulthard, 1975) - teacher initiates, learner responds, follow-up by teacher (usually evaluative remarks on the learner's performance).

In those situations, all or most interaction that takes place in the target language arises from teacher-imposed language learning activities, which are focused not so much on the content as on the form, and 'real-life' exchanges within the classroom context, those emanating from the management of learning activity (transactional language), or from social interaction are usually carried out in the mother tongue.

It seems a commonly accepted view, however, that one learns to communicate by communicating (see Swain, 1985: 248 for instance). This view has led to the suggestion that the more real-life interaction learners are engaged in, the more efficient learning will take place. On the other hand, some researchers (see below), claim that it is not so much the quantity but the type of interaction learners engage in that helps accelerate the process of language acquisition in the classroom.

The increasing teacher awareness of recent developments in the field of language acquisition theory and of the alternative approaches to teaching/learning derived from them, seems to be gradually transforming many classroom settings (see Davis, 1988), in many cases through the introduction of replications of real-life tasks and situations.

However, some approaches have gone further by putting at the centre of classroom interaction the learning process itself, the development of learner autonomy. Thus, the interaction of the learner with his/her previous knowledge, the target language, the teacher, other learners, tasks and materials, etc... becomes the main source of classroom discourse.

Such seems to be the case of the classroom where the data on which this paper was based was collected. It was chosen:

- a) because of the considerable level of communicative ability that can be generally observed in the learners -if compared to other learners of similar background;
- b) because the approach proposed by the teacher contained features that a priori could be expected to provide more and better opportunities for language development, according to what certain studies on the field say (see below).

1. Aim of the study.

Based on the assumption that interaction is the means by which learning opportunities are produced in the classroom (see Allwright, 1989), my interest as a teacher was:

1. to analyse the kind of interaction that is generated in a context where apparently successful learning is taking place;
2. to try to identify some of the external variables that might account for that type of interaction/achievement;
3. to attempt to derive some implications for the classroom from the discussion of 1. and 2.

2. The context of the study.

The data analysed were recorded at Karlslunde Skole, a primary and lower-secondary state school in Karlslunde, a town twenty-five miles south of Copenhagen. They belong to a class of thirteen 14-15 year old boys and girls who were in their fourth year of English. The teacher was Leni Dam, whose work in the development of learner autonomy and other fields is widely-known.

In Dam's classrooms the organization of learning activity is based on the open acknowledgement that although overall classroom management is the teacher's responsibility, the learner has the capacity to manage, and should take responsibility for his/her own learning in relation to others (Dam and Gabrielsen, 1988).

3. Perspectives of the analysis.

In order to achieve my objectives I analysed the data from three different perspectives:

1. the presence/absence of features of real-life interaction.
2. the presence/absence of the variables that according to some research seem to be more facilitative of learning, and
3. how the approach proposed by the teacher seems to contribute to create the circumstances that allow for the particular kind of interaction that is produced in this classroom.

4. Instruments of analysis used.

As a checklist for the identification of features of real-life interaction I used the list proposed by Davis (1988, unpublished):

- a) interlocutors are free to initiate exchanges, to challenge statements, to make unprompted comments or asides, to ask questions and to negotiate roles in the discourse;
- b) speakers share a purpose with their listeners, or else the conversation rapidly

ceases;

- c) speakers and listeners collaborate together to pursue the discourse to a satisfying conclusion without any pre-set time limit;
- d) speakers and listeners are not aware of what is likely to be said by any party and thus react spontaneously to the unfolding of discourse;
- e) speakers and listeners unconsciously employ strategies in real time-coding to maintain or support the discourse in progress;
- f) speakers and listeners unconsciously employ turn-taking strategies to allow for smooth and acceptable alternation of the speaker's role;
- g) the propositional content of the discourse is more important than the language used to express it which is of little significance as long as communication occurs;
- h) propositionally, speakers are free to draw from any sources of information or opinion they have at their disposal, including referring back to what other speakers have said.

The data was also analysed from the point of view the presence/absence of both the features of interaction some researchers claim facilitate acquisition, and the variables that are thought to promote them, such as:

- * Opportunity to obtain as much comprehensible input as possible (Krashen, 1983, 1985). Which means exposure to input which is not simplified but contains interactional adjustments (Long, 1981; Pica et al., 1987, on redundancy; Ellis, 1984, on extended utterances and quantity).
- * Use of interactional adjustments (Schachter, 1984; Varonis and Gass, 1983a; Swain, 1985).
- * Participation in interaction that is focussed on meaning/content (Long, 1981; Allwright, 1982, 1984; Pica et al, 1987; Breen and Candlin, 1980; Ellis, 1984).
- * Opportunity to produce comprehensible output (Swain, 1985; Pica et al, 1989): attempting to convey a message precisely, coherently and appropriately.

Which translated into classroom activity would mean:

- * Participation in tasks that provide opportunities for learners to use their linguistic resources to their upper limits in trying to convey their intended meaning and to destabilise their interlanguage (Long, 1989; Pica et al, 1989), that is, tasks that allow learners to
 - express their own meaning freely;
 - produce planned discourse, for a higher syntactic complexity and variety;
 - be exposed to and perform a variety of speech acts;
 - reformulate their utterances;
 - test their hypotheses and incorporate feedback;
 - negotiate meaning;

- etc.

- * A non-threatening environment (Krashen, 1983, 1985; Varonis and Gass, 1983b; Doughty and Pica, 1986).
- * The use of small groups associated with two-way, planned, closed tasks and of different groupings for different activities (on small group interaction: Long, 1989; Long and Porter, 1985; Pica and Doughty, 1985; Doughty and Pica, 1986; Bygate, 1988).

Finally, in analysing the data from the point of view of the framework proposed by the teacher I primarily focussed on three features that emerged from a preliminary analysis:

- the roles the interlocutors seemed to adopt,
- task-type,
- grouping.

A global examination of the data suggested the presence of different roles played by the participants, that seemed to be one of the determinant factors of the kind of interaction that takes place in the classroom at different times. Conversely, it also appeared that interaction conditioned the role adopted by the participants.

In the case of the teacher, those roles seemed determined by her goals:

- EDUCATOR:
raising the learners' awareness of the learning process (reasons behind decisions, evaluation of procedures, etc).
- LANGUAGE TEACHER: it would include the teachers' role as
 - input provider (providing the greatest possible amount and variety of comprehensible input),
 - output prompter (encouraging learners' participation in interaction and the stretching and destabilization of their interlanguage),
 - language/language learning expert (providing information about the language and ways of working with it),
 - evaluator (giving feedback on learners' linguistic behaviour).
- SOCIAL INTERLOCUTOR: in interaction that is not directly related to pedagogic activity.

In the case of the learners, their roles are in principle complementary of those of the teacher (educator - learner, language teacher - language learner, social interlocutor), but those are not the only roles they perform. The transference of some of the teacher's responsibilities for the management of learning (see Allwright, 1978) also prompts the learner to adopt certain teacher roles.

These roles obviously do not occur in isolation, on the contrary they are tightly interwoven - e.g. the educator and the interlocutor are also input providers, as are the learners when they interact in order to complete a task or to solve a language problem, for instance.

Three hours and forty-five minutes of video recordings were transcribed and analysed following this treble perspective. In the next section, I shall try to

summarise the results of the analysis and the conclusions derived from it.

5. Summary of the analysis of the data and conclusions.

In summarising the results I have attempted to answer the questions that were implied in the objectives formulated in the introduction to this report.

What kind of interaction takes place?

In other words, how are learning opportunities provided? Do the features of interaction researchers claim to be more facilitative of learning occur here?

The analysis of the data provided some evidence of how the features of natural conversation and of real-life interaction, in general, seem to be widely present in Dam's classroom. Different types of interaction seem to take place depending on different intended aims and their practical realisation in terms of task, grouping and role adopted by the participants, among other factors -e.g. interaction among learners in small groups is likely to be more conversational than teacher-learner interaction in front of the class.

In this particular classroom context, interaction appears as a means to the end of developing learner autonomy. It results from the effort of the learners to cope with their own learning in collaboration with all the other participants (teacher and fellow learners). It is mostly determined by the need to communicate in order to carry out whatever activity they have planned. As a result, interaction is usually focussed on meaning, and there seems to be a genuine interest among the interlocutors in understanding each other and getting their message across. This often gives rise to the need for clarification and to the use of interactional adjustments.

But meaning is not the only thing that is negotiated. Plans have to be discussed and collectively accepted, which creates opportunities for both obtaining comprehensible input and producing comprehensible output, as well as for stretching the learners' resources and testing their hypotheses in trying to convey their meaning, and for obtaining feedback.

At the same time, all the participants act as input providers, although the teacher is the source of more accurate grammatical input, and model provider. Teacher-fronted activity gives rise to more extended discourse on the part of the teacher. At first sight, there do not seem to be signs of oversimplification in it, nor of unnatural speed of delivery. What the teacher seems to do in order to render her speech comprehensible is frequent expansions, exemplifications, rephrasing, repetitions, and pauses, which can provide the learners with the necessary redundancy and time to process meaning, but also with examples of alternative ways of expression.

Comprehension is checked through a variety of devices: direct questions, starting a sentence and waiting for the learners to complete it, etc., but usually the best check is the learners' subsequent behaviour.

As has been said, opportunities for the learners to produce comprehensible output arise as part of the development of classroom activity, from the need to communicate in order to achieve the agreed plans (see the examples).

Teacher-learner interaction in small groups seems to provide good chances for 'pushing' the learners' resources -often through the insistence of the teacher in finding out about their exact plans and the intentions behind them -as well as for testing their hypotheses and obtaining feedback on their interlanguage.

Work in small groups provides the kind of relaxed atmosphere (they normally choose their partners) that seems to help acquisition. It is also an excellent opportunity to produce planned discourse in collaboration (e.g. story-building) and thus for greater lexical and syntactic complexity and diversity.

The variety of tasks, and of the roles adopted by the learners in their completion also seems to provide an opportunity for the performance of a wider range of speech acts than it is normally seen in classrooms -e.g. those that are usually only performed by the teacher as task manager, evaluator, etc.

It therefore seems to me that the conditions that a number of researchers claim as necessary for second language acquisition to take place most effectively in the classroom are present in the data, unfortunately there is no room here for a more detailed account of how this presence relates to the factors suggested as contributing to the type of interaction that takes place -task, grouping, role.

How is that kind of interaction generated?

That is, how does the overall framework for classroom management proposed by the teacher contribute to it? Which factors seem to be more determinant? Are the variables researchers suggest as more likely to lead to the types of interaction that seem to better facilitate acquisition present here?

These questions have already been answered in some way above. The examination of the data seems to indicate that by giving the learners the opportunity to engage in the process of taking up the managing of their own learning -that is, of taking part in the decision of what is needed, what is going to be done, how, when and by whom, and in the evaluation of the outcomes of those decisions -they can not only develop as learners but also as communicators.

By adding a social dimension to the planning, completion and evaluation of classroom activity, that is, by teacher and learners working together in solving the problems of learning, a great amount of natural conversation can be generated. It is what is going on around the completion of tasks that seems to produce more opportunities for language development since it is more likely to produce the conditions researchers claim as necessary. The data also seem to indicate that those conditions can be created in the classroom.

Long (1981) suggests two-way tasks, planned tasks and closed tasks, as more likely to produce those conditions, however, the question of how to involve learners' participation still remains. The lessons that have been examined seem to be two-way tasks in themselves: each participant has information nobody else has (about his/her needs, abilities, interests, knowledge, etc.) and the exchange of that information is needed in order to accomplish whatever has been proposed. In fact, the whole approach could be seen as a big problem-solving task: how to go about one's own learning.

There are no examples of closed-tasks in the data, on the contrary, the tasks are

concerned with the expression of the learners' own meaning, and so there is not a limited number of possible answers. Nevertheless, they seem to produce a great amount of the kind of interaction that seems to be desirable for the promotion of language acquisition.

In my opinion, this is so because, as it has been said, there is a genuine interest in meaning, and participation is secured by the learners' initial acceptance of their responsibility for their own learning and the subsequent process of day-by-day negotiation among teacher, learners, their previous knowledge and ability, personality traits, the language, and the learning environment, in relation to the jointly set aims.

The presence of tasks that allow for planned discourse has already been mentioned, as have some of the effects of different groupings on interaction. Task-type, grouping, and level of proficiency seem to be important variables in the kind of interaction that is produced.

There is a fourth factor that seems to interact with the other three in the data: the changing roles adopted by the participants at different moments and which ultimately seem to be a translation of the teacher's overall aims -the development of learner autonomy and of their communicative competence- and more immediately, a consequence of the framework that is used as a means of achieving those aims.

What implications does this all have for the classroom?

At the moment, research is far from being able to offer a complete picture of how second language acquisition takes place or of how it can be best fostered. However, it seems to be in the position of providing some clues as to what elements may play an important role in its development.

Those elements mainly consist of aspects that are normally found in real-life communication: focus on decoding messages, use of devices for clarifying meaning, opportunity to express one's own meaning freely, etc.

Classroom language learning studies also suggest variables -such as task-type, grouping, level of proficiency of the interlocutors- that may favour the occurrence of those features.

However, even if the presence of the right variables is likely to produce the desired kind of interaction, there is no guarantee of the involvement of the learners in it.

The Karlslunde experience seems to support the idea that second language acquisition has to be seen from a wider point of view, not as merely linguistic development, but as involving the person as a whole. Communicative competence in a second language is contemplated as a further development of the learners' competence in their first language (see Dam and Gabrielsen, 1988) and as engaging all the individual linguistic and personal resources.

If this view is shared, the first implication would be that room has to be left for all that to take place in the classroom, that is for all those resources -previous, knowledge, feelings, abilities, interests, needs, etc.- to interact.

In Dam's classroom, intention, planning and negotiation are seen as basic elements in the process of communication and, as we have seen, they have an important place in the teaching-learning process. We have been dealing with the particular answer of a teacher to the teaching-learning situation in her classroom. What seems a necessary condition in the first place for all this to happen is the teacher willingness to release many of the responsibilities derived from the management of learning, and a respectful attitude towards the learners' right of decision and their arguments.

A second implication of the study is related to teacher development. It appears to me extremely useful as a teacher to focus on the kind of interaction that takes place in our classrooms and analyse it in terms of the variables that have been dealt with here, or others that may emerge. That will hopefully allow teachers to be more conscious of how different variables may influence the type of interaction that is produced, and of how different combinations of them may favour different aims.

This kind of classroom research with a pedagogic aim would probably provide teachers with better grounds for advising learners more efficiently on which tasks and procedures may better lead them to reach their objectives.

[An extended version of this paper has been published in the proceedings of the Jornadas de APIA, 1991]

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Expectations from textbooks

by Myriam Padrós

In this article I will try to summarize the issues that have to do with textbook evaluation in relation to the context of secondary schools in Catalonia.

Rationale

Teachers nowadays are faced with a vast amount of teaching materials. The issue of what teachers should do when having to make a choice and select a particular book or coursebook has always appeared to me as a very interesting and relevant issue. Whether teachers realise it or not, the teaching profession involves them in the evaluation of teaching and learning materials.

Evaluation defined

Evaluation is traditionally defined as the systematic gathering of information for the purposes of decision-making. Evaluation is a concept that applies now to every aspect of education. In some fields of activity we are particularly concerned to know whether we are doing the right thing or whether our actions and decisions will lead to the outcome we expect to achieve. Therefore, we form opinions, beliefs, and judgements of our own to measure our actions and decisions - or other people's. Evaluation is concerned with making such judgements and the ways in which we may do so. Hence, evaluation aids decision-making and/or the consideration of values and consequences of previously taken decisions or past actions.

Evaluation is a highly positive task. Unfortunately, though, it tends to have negative connotations for many people. It tends to be viewed as the process of seeking out inadequacies, failings and oversight. While such kinds of results cannot be ignored, they should not be taken as the sole end of the evaluation process, positive results need to be identified and reported, too.

"Poor results are not more informative than good ones, they need attention." (Murphy 1985:13)

As a whole, it should be said that evaluation should be a principled activity; i.e. we should have a series of principles on which to base our judgements. It is ultimately the application of a series of relevant questions to a textbook (for example) and the drawing of conclusions.

Key concepts in evaluation

According to our concerns in this session, "Face Validity" and "Content Validity" are two key concepts to take into account. The former refers to the importance that a textbook appears to do what it claims. If it does not, the teacher will only give it a cursory glance, immediately disregarding it, and therefore it will not undergo a thorough evaluation process. For instance if the textbook claims it uses

pair and group work, it is important it appears to do so from the very first moment we look at it. The latter is also a key concept. If the textbook being evaluated does not cover all the relevant subject matter, the teacher will have to disregard it, too. If he or she still wants to consider it, he or she will have to think of ways in which it can be altered, or adapted to meet the needs required from the context.

Feedback is another key concept. Evaluation is about providing feedback. The information gathered may provide ideas about what to modify and how modification should be implemented. Essentially, as it has been stated before, evaluation is about making judgements and assessing the value and quality of what is being done and this would be very difficult, if not impossible to do without feedback. All the participants in the learning context are subject to provide feedback; i.e. teachers, students, inspectors, publishers, etc.

As Murphy (1985) sees it, the place of evaluation in the curriculum is a central one. Evaluation is equally related to Objectives, Content, and Method.

Evaluation can measure and assess the validity of content, whether the content suits the objectives, and whether the methods are appropriate for conveying the content and achieving the objectives. According to Murphy, the curriculum materials would fit into the area labelled 'Content' and the one labelled 'Method'. So we can see that there is equal interest in 'how' something gets learned, i.e. method, and 'what' is learned, i.e. content.

Considerations about textbooks and learning materials

Allwright (1981) explores the role of teaching materials according to two different views: The Deficiency View and The Difference View.

The Deficiency View sees materials to save learners from teachers' deficiencies, to make sure that the syllabus is properly covered and that exercises are well thought out, for example. This view leads to two extreme thoughts: the first one is that the 'best' teachers would neither want nor use published teaching materials; the second one is that there are 'teacher-proof' materials that no teacher, however deficient, would be able to work badly with. The Difference view holds that teachers need teaching materials as 'carriers' of decisions because the expertise required from materials writers is importantly different from that required of classroom teachers.

Paradoxically, we find that a number of textbooks are being written by teachers at the present moment and that some education systems ("La Reforma" being one of them) encourage teachers to design their own materials ("Crédits", for instance).

No matter what our views are, we should accept that teaching materials are chosen at least partly because of the learning goals they embody; but these are not the only goals involved in the whole management of language learning. So, materials may contribute in some way, but they cannot determine goals. We should distinguish between 'what is taught' and 'what is available to be learned' in relation to the content which is defined as the sum total of both. There are four types of content implying this sum total:

- the target language itself
- subject- matter content; i.e. knowledge about language in general, about culture, tec.
- learning strategies
- attitudes

These views are embodied in "els nivells de concreció" of "La Reforma" and are part of the 'content' as a whole.

Textbooks can provide useful material for any classroom because, although one group's needs diverge at different points from another's, there is often a common core of needs shared by a variety of groups in different places studying under different conditions at different times. Textbooks make it possible for learners who might have missed lessons to catch up. They also make it possible for learners to prepare lessons or review what has been done on their own. In other words, they make it possible for learners to make the fullest possible use of their resources for staying in touch with the language. Moreover, we must bear in mind that these features are important characteristics of a good number of learners' learning style.

Curriculum materials of whatever kind - worksheets, textbooks, workbooks, etc. - are a manifestation of the intended curriculum that teachers implement. On the one hand, they provide documentary evidence of intentions; and on the other, they constitute an 'agenda' for classroom action.

Textbooks and evaluation

There are plenty of arguments for and against using a particular textbook in the classroom. Here is a list of arguments taken from a review of the literature together with teachers and publishers' opinions expressed in different seminars or talks I have attended or given.

Arguments for:

- . students' feeling of security and concreteness.
- . improvement in quality. If teachers design all their teaching materials, it is obvious that they cannot produce good quality all the time. The same can be said of variety of exercises, pictures and photographs, etc.
- . labour-saving idea. To produce a consistent pattern in teaching materials is always very important for both teachers and students.
- . a textbook can encourage the students to be independent, otherwise they may become too dependent on the teacher.
- . for revision work. A textbook is always there to be consulted, while the teacher is not.
- . a textbook is printed and bound and therefore is more attractive and easy to handle.
- . the language to be taught and to be used is already graded.
- . a textbook can help the teachers develop their methodology by encouraging them to use 'new' techniques (classroom activities); i.e. pair work, project work, discussions, etc.

Arguments against:

- . teachers relying too much on textbooks may lead to their following the textbook rather than the students' needs.
- . a consequence of the argument above is that textbooks can inhibit the teachers' development.
- . textbooks may not allow for spontaneous interaction in the classroom.
- . textbooks may induce a narrow view of language learning and teaching if they are too prescriptive.
- . it is very difficult to find textbooks which are suitable for a particular group of learners. Most textbooks are written with a general (even world) audience in mind.

These arguments, though, depend really on the use the students and the teacher make of the textbook. This means that materials evaluation needs to be contextualised. Nevertheless, practical decisions have to be made and it seems more or less accepted that evaluation should start with defining the main criteria that are going to be applied, followed by a thorough analysis.

Checklists and frameworks ensure consistency and aid decision-making in the process of textbook evaluation. Checklists and frameworks are based on the comparison between what teachers think the aims and content, classroom procedures, etc., should be with a particular group of learners in mind, and what a specific textbook offers. The following is just an example of the "standard" points a framework for the evaluation of teaching materials should cover:

1. Aims and Objectives.
2. To what extent is the course book successful in achieving those aims and objectives?
3. Strengths.
4. Weaknesses.
5. Notable omissions.
6. For what type of learning situations is the course book suitable?
7. For what type of learning situation is the material unsuitable?
8. Comparisons with other course books evaluated.
9. General conclusion.

Conclusion

It is a common view that the results of a textbook depend ultimately on the actual use that both teachers and students make of it. In this respect, materials evaluation is seen as a matter of matching needs to available solutions and consequently as a way of exploiting course and materials design.

The content is defined as the sum total of what is taught and what is available to be learned, so textbooks may contribute to the content in some way, but they cannot determine goals. On the other hand, as O'Neill (1982) states, textbooks help students to make the fullest possible use of their resources for staying in touch with the language; i.e. to catch up, to prepare lessons, to review, to measure their own success, etc. These, we must remember, are features of a good number of learners' learning style.

A great deal of attention is paid to the content, how it is presented, sequenced, subdivided, and maintained; as well as to the teaching and learning activities the

materials promote, i.e. the teaching-learning process proposed in the materials. As a consequence, the classroom procedures the materials assume and the kind of participation they imply on the part of both teachers and students should be considered, too.

The issues that have come up have to do with the questions we ask ourselves when having to select the textbook(s) that we are going to use. We may find ourselves asking whether the textbook is flexible enough, whether the exercises are varied enough, and so on.

Questions -- this is the central issue.

" As in most decision-making, the key lies in asking the right questions and evaluating the answers". (Cunningsworth 1984:2)

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What is learner training and how can we put it into practice?

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Rogers (1969) has suggested that perhaps the process of acquiring knowledge is more important than the knowledge itself: "The only man who is educated is the man who has learned how to learn; the man who has learned how to adapt and change; the man who has realised that no knowledge is secure, that only the process of seeking knowledge gives a basis for security."

Developments in language teaching over the past twenty years or so, and the rise of the communicative approach, have brought in their wake a general interest in the learner, and there has been a gradual shift from a teacher-centred classroom to a learner-centred one. Theory and research have developed to take an interest in how learners react and behave in the classroom, and what processes and strategies they employ to learn a foreign language. The aim of learner training is to make learners more aware of these factors and by so doing increase the effectiveness of their language learning and to encourage learners to accept a greater responsibility for their own learning.

What is learner training?

Learner training is comprised of three basic elements:

- 1) self-awareness training - raising learner's consciousness of themselves as individuals and as language learners;
- 2) training in different language learning techniques - helping learners to discover those techniques which are most effective for them;
- 3) language training itself - increasing learner's awareness of language as a system.

'Training' should not be understood in the prescriptive sense of specific behaviour formation, but in the wider sense of 'learner development'.

The 'Good Language Learner'.

It is argued that once the characteristics of good learners have been identified, these may be developed in all learners thereby increasing language learning efficiency. Ellis and Sinclair (1989) have characterised 'good language learners' as people who are: self-aware; inquisitive and tolerant; self-critical; realistic; willing to experiment; actively-involved; and organised.

Studies have also been made of 'poor' language learners (Porte, 1986), and the point is made that 'poor' language learners do not necessarily need to copy 'good' language learners in order to improve. By identifying and nurturing such learners' strategies, teachers may be helping some learners more. However, if we consider these studies as descriptions of some good language learners, to which more qualities and characteristics may be added as we build up a more complete picture of the language learning process by conducting our own investigations in specific contexts, then they may prove useful as a basis for discussion between teachers and students.

Metacognition

Flavell (1979) describes metacognition as the ability to: develop knowledge about learning processes and oneself as a learner; to plan one's learning; and to identify and employ personally preferred and appropriate strategies to achieve one's learning objectives.

O'Malley et al. (1985,1990) describe strategies used in the language learning process, and subdivide these into metacognitive strategies (in which the learner reflects on the learning process), cognitive strategies (in which the learners actually use language and materials), and social-affective strategies (in which learners co-operate in language learning activities); they argue that learning is affected in a positive manner when training in such strategies is given and the strategies are subsequently employed.

Study skills

Students may discover that study skills used in their particular discipline may be transferable to learning English or vice-versa. The growing need for students to be proficient in an array of study skills such as note-taking, listening to lectures, preparing essays and giving short talks implies that students need training in these skills.

Individual Learner Differences

One assumption on which learner training is based is that individual learners are different. Differences among learners may include the ability to work in groups, attitudes to the teacher and course materials, cognitive style, motivation, and personality.

Learners also differ in their expectations of the course and of the teacher, largely based on previous learning experiences and what they might have heard of a particular teacher or institution; some learners may prefer an approach which allows for freedom of choice, while others may wish for a more rigidly structured approach. To ignore this would be to miss a valuable opportunity for the students to recognise their own preferred learning styles and be exposed to alternative views which they may not previously have considered.

Implications

It seems clear that if we are aiming to help our students think about learning, then the roles of both students and teachers will change. Teachers will no longer be 'providers of knowledge', and students no longer 'empty vessels'. Students will be encouraged to accept a greater responsibility for their learning.

Teachers should be prepared to: negotiate with the learners about the course content and methodology; encourage discussion about language and language learning; help learners to become aware of a wide range of strategies for language learning; and generally counsel rather than provide prescriptive answers.

Learner training activities I have conducted in the past have caused shock, surprise or even amusement among learners who are unused to a pedagogical approach which requires them to express their opinions. There would appear to be a clear case for making our aims explicit to students (particularly at lower levels where students are less accustomed to a communicative approach to language learning), and for introducing learner training gradually.

If students and teachers are to discuss learning it follows that much of this discussion will take place in small groups. Personal experience has shown that students enjoy the opportunity to break free from the traditional learning mode to discuss their interests, preferences and difficulties as language learners. Provided that activities which are aimed at helping learners to think about learning have a clearly stated objective, then students are likely to respond positively.

A further implication of helping learners to think about learning, is that discussion can promote language use, and thereby foster learning. However, at the beginner and elementary levels this may prove difficult or even impossible, so learner training discussion may take place in Catalan or Spanish.

Procedures

Three main procedures are proposed for use in the classroom:

- 1) questionnaires designed to raise learners awareness of themselves as individuals and as language learners (see appendix);
- 2) activities which focus on different techniques for learning grammar, vocabulary, practising listening, writing, etc., designed to help learners discover techniques which work well for them;
- 3) sessions in which learners are encouraged to talk about their specific language problems; these sessions are designed to heighten learners' awareness of language as a system as well as focussing on individual problems.

Having recognised that individual differences exist among learners, and stated what these differences are, we are in a position to construct questionnaires which aim to determine those differences which separate our learners. Such questionnaires will focus on factors such as motivation, aims, preferred learning style, expectations of the course and the teacher, time available for study, etc. Questionnaires are not intended to be a 'once-and-for-all' analysis of each student, but rather as a foundation on which students and teachers can build. They may be filed by the student for future reference and comparison. Depending on the wishes of the students, it may be interesting to make the results of the questionnaires available to the class as a whole for discussion. Students might even design their own questionnaires.

Learners can be encouraged to discuss their own personal strategies for dealing with grammar (studying a different grammar point each week, doing grammar exercises without referring to the explanations and checking the correct answer, etc.), and to experiment with new strategies for dealing with grammar to find the ones that they prefer - examples given include collecting sentences which illustrate a particular grammatical point and, with other learners, trying to work out the rule, or keeping sentences in "pattern banks" (e.g. the guns were handed over to the police, the message was delivered to her boss, the prize was awarded to the novelist, etc.). The basic procedure of eliciting students' strategies and then suggesting new ones and giving students an opportunity to practise them, may be extended to cover listening, writing, speaking, reading, learning vocabulary, etc.

Sessions in which the learners take the teacher into their confidence by talking about problems are probably best organised as groups of three or four learners with the teacher, while the rest of the class are engaged in another activity. Learners are asked to specify what difficulties they have, either with language related activities, or with other aspects of the course. The problem is discussed and remedies suggested - ideally the remedies should come from the students themselves. There must be an appropriate affective atmosphere for these sessions to be successful as learners will be unwilling to admit to learning difficulties if there is any risk of being ridiculed by other class members.

Conclusion

"The basic methodology for learner training should be that of discovery; the learner should discover, with or without the help of other learners or teachers, the knowledge and the techniques which he needs as he tries to find the answers to the problems with which he is faced. By proceeding largely by trial and error he trains himself progressively" (Holec, 1980).

Students should not be expected to proceed "largely by trial and error"; they may not wish to, especially if they have paid a substantial sum of money for an English course, and teachers may be unwilling to allow their students so much freedom. There is, however, a case for a voyage of discovery, undertaken by the students and the teacher (who is, after all, the 'expert') to find the "knowledge and techniques" which will enable the students to increase the effectiveness of their language learning.

Appendix

The Importance of Personal factors in Language Learning

This questionnaire is designed to find out your views on the importance of various personal factors in language learning. Put the corresponding number next to each of the statements below:

1) I agree 2) I don't agree 3) Perhaps

You can't learn English very well if you

...feel bored

...don't have a natural ability for learning languages

...aren't interested in British or American culture

...are over 15 years old

...don't have a lot of time to study

...the teacher doesn't understand your way of learning

...you aren't a confident person

...you don't visit an English speaking country

...you don't read books in English

...are not a full-time student

Now discuss your answers with your group and with the teacher.

Which personal factors are most important, in your opinion, when learning a language?

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Guessing, Curiosity, Imagination: The use of literary texts at all levels-

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To express themselves freely and fluently, the students need certain self-confidence in the language which they can obtain with a lot of oral and written practice. But how can a student who feels shy, or unconvinced of what he is supposed to have learnt, use the language freely? How can the student get this confidence in the language which is so necessary? Teachers are constantly thinking of activities and exercises that help the students communicate freely, and lose this fear of 'making fools of themselves' in front of their classmates. It has already been pointed out that confidence in the language is a necessary factor to communicate fluently, but we often find that students take a long time to acquire it. Frequently, the problem is a matter of acceptance, either because they do not understand why such structure is as it is, or because they do not have an equivalent form in their mother tongue, or both. We are facing a serious problem here for the acquisition of language: the unconscious acceptance of new structures and forms which apparently have no equivalent in the students mother tongue(s). Each teacher will most probably have more than one way of dealing with this problem, but I would like to concentrate on one of the ways which, together with other materials, I find very useful and giving good results in my own experience, which is the use of literature at all levels, as long as they have one level, ie. "once the initial 'survival' level has been passed." (Collie & Slater, p.4).

The reasons why are various and of a different kind. From a grammatical point of view, the literary text will offer good examples of when and how to use new words and expressions the students have learnt, or are learning, in a real and true context. Emphasis on real and true is relevant as these are two conditions that help the student accept a strange, foreign structure; even the most communicative activity may appear false to some students, and in fact it is pseudo-real within the actual classroom atmosphere and setting. We would not say the same of a piece of literature, even of the most fantastic and imaginative novel, as it belongs to the culture, mentality, and 'essence' of the community who speaks that language. The literary text not only offers examples of contexts for new words and expressions, grammar can be approached and studied through it as well. It is a lively and authentic way to see all the possibilities syntax offers for combining sentences and conveying any special meaning the writer chooses to give. As an example we can say that short coordinated sentences with adverbs of movement will convey a sense of rapidity convenient for the story and, at the same time, very easy to understand and be visualized by the reader. e.g:

"He washed quickly, grabbed a coffee, jumped into his clothes, and ran out of the room." (C.Ekwensi. p.70)

A mention of the factors that constrain learning may give further support to the use of literature in the language class. The most relevant ones seem to be a lack of imagination, shyness, and boredom. To stimulate the first and help preventing the other two is one of the main tasks of the teacher. It is widely accepted that everybody has one interest or another. Even an unimaginative person feels curiosity and interest for something and literature can offer the tool to awake an

apparently long-dormant curiosity, which may help to increase the imagination as well as the guessing abilities so necessary when learning a language. The student finds it a nuisance to be constantly using the dictionary when reading something, thus the faculty of guessing will help him to avoid such a frequent use of it. At the same time it activates the rhythm of the class; it also seems to stimulate the imagination, as the student who can easily guess the meaning of one word within a limited context, i.e. a sentence, can guess the meaning of a whole sentence or paragraph within a wider context by putting images and/or colours to it. If to all that we add now a very typical characteristic of human nature which is curiosity, we will have the proper instruments to help the students avoid the above mentioned constraints, because everybody wants to know how the story ends, or who the murderer is, or if Mary manages to marry Tom, or if the computer takes black or white coffee! Literature being a science that involves all other sciences offers a complete range of topics to follow the interests of any student. It is worth mentioning the interest that working with texts represents for the teacher him/herself, and, obviously, more involvement means better performance in class which is automatically reflected on the students who will probably enjoy the class better and take more advantage of it.

Poetry

A few examples of how grammar and vocabulary can be taught using literature now follow. The first is a poem by Lascelles Abercrombie, a poet, critic, and professor of English literature. The activity was designed to teach vocabulary, see how it applies, and how it can be dealt with. The questions presented are about the general meaning of the poem, more than about particular words, as students are expected to guess their meaning within context. An introduction of the topic may be thought necessary before undertaking the actual task of reading the poem. This introductory activities may consist of either using pictures, flash-cards, or brain-storming them with questions using some of the words that appear in the text, or any of the ones that we usually use for listening and reading comprehension activities. We can also prepare extension activities for these newly learnt words and make the students use them in another context in a more informal conversation. For instance, the class can be divided in groups of three to discuss some questions they have been previously given in which the same vocabulary is used, e.g:

1. What do you do when there is a thunderstorm?
2. What's your reaction when you are walking in the street and it suddenly starts raining?
3. Can you describe a very impressive storm?
4. Imagine you take refuge in a shop because it is raining heavily and the shop is full of people. What kind of conversation is developed there? Write down a possible dialogue.

TORMENTED BY THE WORLD

Tormented by the world, the wise man said:
A rock stands in the sea,
And white the anger of water ceaselessly
Thunders upon that stubborn head.

And I heard the noise of the water say
"Not now, not now, but soon enough, ay, soon
Thou shalt be worn away."
And I perceived the soul within the stone,
And that it answered the corroding tide:
"Do all thou canst: have me in thy power:
Destroy this body why it is thy hour.
Shall I be injured, I undignified,
Who am my soul, and in my soul
Am God." -Whereat the whole
Insult of the storming sea
In one confounding cataract replied,
"What else, thou fool, thinkest thou I may be?"
Lascelles Abercrombie

Questions for discussion:

1. Who is the narrator?
2. What kind of a person do you think he may be, young/old?
3. Is there any conclusion to be derived from this poem, or is it only a reflection?
4. Think of some examples in real life that encourage the same kind of thinking, or conclusion.

Vocabulary:

1. Find what in your opinion are key words in this poem.
2. Semantic field of the poem:

Adjs Vs Ns

-
-
-

3. Can you think of a synonym for:
 - i. white the anger of water
 - ii. fool
 - iii. worn away
4. Complete the following using your own words:
 - i. A rock.....
 - ii. I heard....
 - iii. Who am....
 - iv. What else...
 - v. I am tormented by...
 - vi. A thunderstorm is...

The following extract was used as a complementary activity after having worked sentence coordination and the use of linkers when writing a composition. The extract is from a poem entitled "Morning" by Geoffrey Johnson, a Secondary School Master, and writer of short stories, poetry, and verse criticism:

A wide land and a bright light flowing
Where winds nor rise nor fall;
Empty; and not a footstep going
To break the charm at all.

In the first two verses there are two coordinated sentences which can be presented as good examples of how to use `and` and `nor`. We can also see all the possibilities these four lines offer, i.e. "Empty; and not a footstep going", What is `empty`? And, what is `and not a footstep going reinforcing`? The students can easily reply: the empty land and the silence of the morning, for instance. They can be given the whole poem, which is not very long only three stanzas, to make them feel more comfortable with it for matters of meaning and significance. Some of the questions they had to work with a partner were:

1. Two things are flowing in the first verse. What are they?
2. Change the first verse into two separate sentences. Which words do you need to add?
3. How are the winds? What do they not do?
4. Where does the poet get the song from? (second stanza)
5. What is the grammatical function of `a wide sky` and `a deep calm`; `right` and `wrong`?
6. What is the subject of the last sentence, `and bitterly knowing/ Its harness and its load.`? (third stanza)

The main aim of this activity is to encourage grammar awareness and improve their own self-confidence when writing something.

Another activity which I find very useful to make students aware of the language and work with it very deeply is to give them a selection of texts, either prose or poetry, and ask them to think of some exercises to be done with the texts in class. This may create a spontaneous class discussion which, as long as it is done in the target language, is very positive and helpful. They can also be asked to write down a poem themselves, it is good to choose a particular semantic field and from that build up a series of questions or ideas to help with the writing of the poem.

Prose

Short stories are very useful to encourage reading. The students can be given the story in advance to read at home before doing some work with it in class. Their short length is very convenient as they can be read in a short period of time. As always they need introduction, and again the teacher may choose to present the topic using pictures, board drawings, bubbles with key words inside, or brainstorming, and so on. The way to approach the story will necessarily depend on the level of the group. If it is a low level they will need more teacher guidance, and the reading of the story in class may be thought necessary; one must be careful that they do not get bored, especially if they have read the story at home although some paragraphs will definitely need reading in class to check that the meaning and sense have been properly understood. This class reading can be done after the students have done work on the story by themselves, for instance they can be asked to make lists of all the topics the story is dealing with, and its main characters. This will help to choose which paragraphs need doing in class apart from the ones the teacher has previously selected to teach or practise the grammar.

One of the main topics of the story "The Indispensable" is presented by a set of questions in a short paragraph towards the end:

"If this was the way it was going to be, she had better learn to adjust and accept. Consultants from Trachensberg-where was that? Blast the whole lot of them. Hypocrites! Couldn't a man serve Africa without destroying family life, the very essence of Africa?...When would it ever stop? Development was what life was about. So why destroy life in the name of development?"

Within the story this bit contains certain irony as the husband of Mrs Kalu, the main character, who was a surgeon and had to work very hard in the hospital, seldom saw the family and he finally lost his life for 'development'. The question on whether development can or cannot be adapted to African life may be drawn from the students. This very same story presents strong and moving ideas in simple sentences which facilitate the use of them at low levels to practise the Simple Past Tense. We can have a look at the few lines that explain how the husband died.

"He left for work one day and did not return. This time it was not a question of 5.00 or any a.m. No one could explain fully to her how it happened. It was in the laboratory. He was sitting at a bench, gazing intently into a microscope. Then he slid down and fell flat on his face. They rushed him to a bed in his own City Hospital. He died before morning."

These sentences follow very clearly the SVO structure of the English language. They can be separated from the text and converted into questions to practise the use of the auxiliary in the past tense. When a text or a particular paragraph appears difficult for the students to understand its global meaning, a series of questions on a similar topic related to something familiar like a piece of recent news everybody knows about can be given to the students, and then the same paragraph with gaps for them to work more closely with it and find out if the questions can apply there as well. For example, in this same story there is one paragraph which seems to be completely out of context. It is not directly related to the previous lines and this confused the students. We discussed then some cases of robbery that had recently taken place in Barcelona and which made people think of preventive measures to take when going out at night. It was at this point that they realised the story was telling us of the thoughts and fear the woman had when trying to decide if she should go out that night or not. The obscure passage became clear which makes us think that when working with literature the teacher has to foresee all the possible difficulties and take/prepare whatever material is considered necessary to solve them.

Once one particular grammar point has been taught in class a text can be used to show how it applies in a real context, i.e. after having taught the relative clause the students are asked to identify a number of them in the story they have just read, or in the extract the teacher gives them. Another effective exercise is to give the text with gaps, in the case of the relative clause practice all the wh-words that introduce one are ellided, thus the students will be concentrating on the actual sentence formation. An 'octopus' deriving the main topics of the text can be drawn on the board and they can use it to write their own sentences. Pronominalisation and substitution of whole clauses by different ones to find out if the relative clauses are identifying or non-identifying is another exercise that can be done, and which helps their understanding and acquisition of the

structure because they are found within a real context. The story "The Invisible Japanese Gentlemen" by Graham Greene proved a very good one for this concrete exercise not because it presented many examples, but because it is a very involving story of such a common anecdote that anybody can grasp it in just one reading. This again shows how important it is to choose an adequate text and the activity/ies to do with it.

At a higher level the short story can be used to analyse the narrative technique of the writer to see how a composition is composed. With Angela Carter's story "The Flesh and the Mirror" the students were asked to divide it into three parts, analyse the verbal tenses used in each, its pace and time, and how all these aspects intertwined to postulate remembrances, dreams, and wishes. It was good to see how in one same paragraph the present and past tenses could be mixed together without producing ungrammatical sentences. The story is quite difficult, but very beautiful which facilitated its acceptance. The same story forces you to imagine, to visualize the situations taking place because the main character explains an internal and an external journey, ie. an internalized process of the mind and her actual physical movements both related to past, present, and future events.

All these exercises, and many others, are good to make the student grasp the reality and content of the text, but these same exercises should be encouraged to be done with their own writings, a kind of self correction, which is meant to make them use what they have learnt in class. As in the extract from George Orwell's "Homage to Catalonia" where quite a few phrasal verbs appeared, and the students said they could see their meaning within the context quite well but that the problem was how to use them themselves. Once they saw the technique, they decided to apply it to their own compositions. This, obviously, gave them some self-confidence; at least they knew how to do it. Self-confidence is very important to lose fear and start dealing with the language. The learning process is never a quick one, but awareness of learning strategies and of the need to get a lot of input may help to speed this process up. A great part of this input is acquired when reading, therefore the literary text should be encouraged in class not only to teach grammar and vocabulary, but also for the pleasure of reading. This is why we say "guessing, curiosity, and imagination" are three requirements to enjoy reading and, as a consequence, to the acquisition of language.

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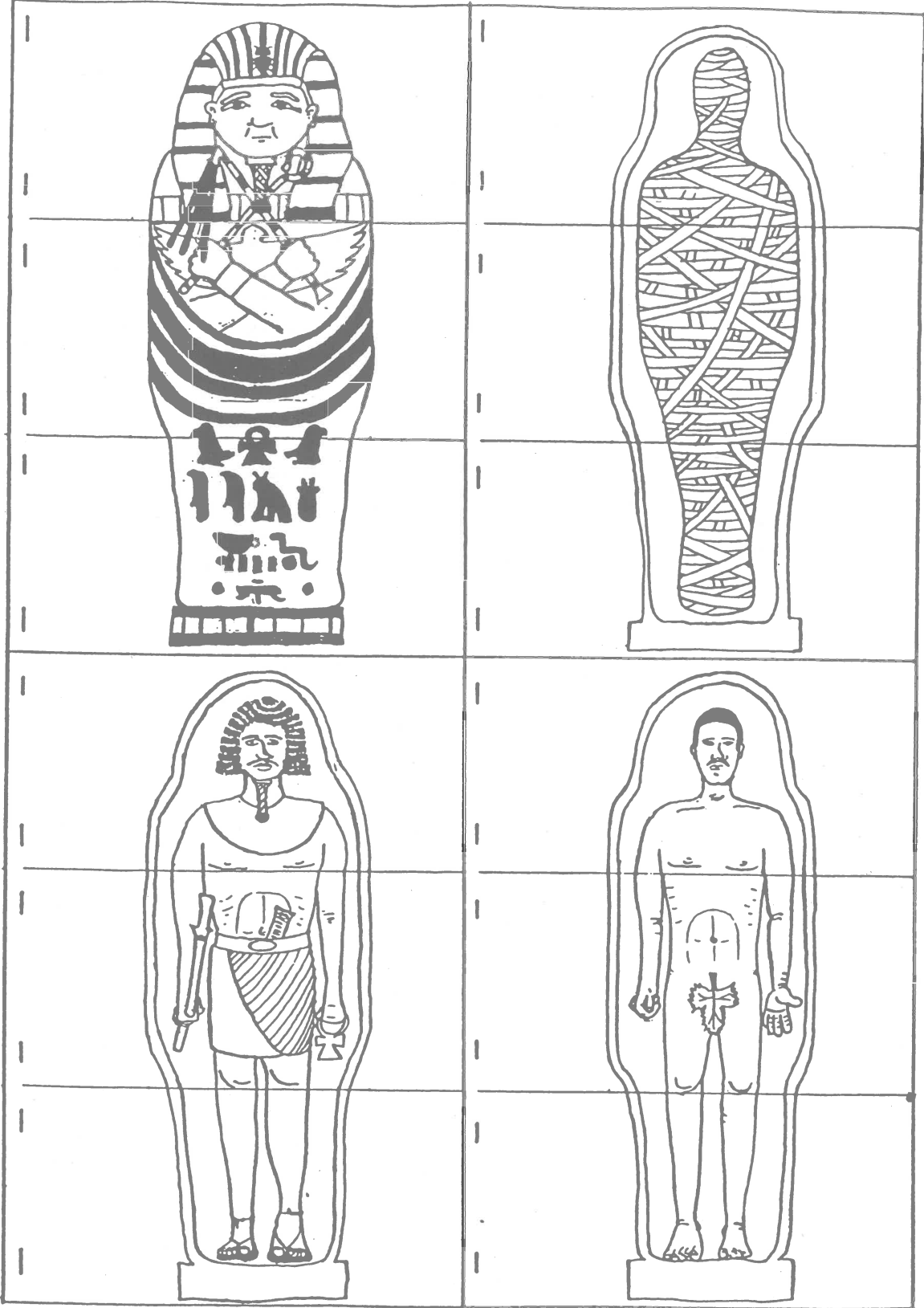
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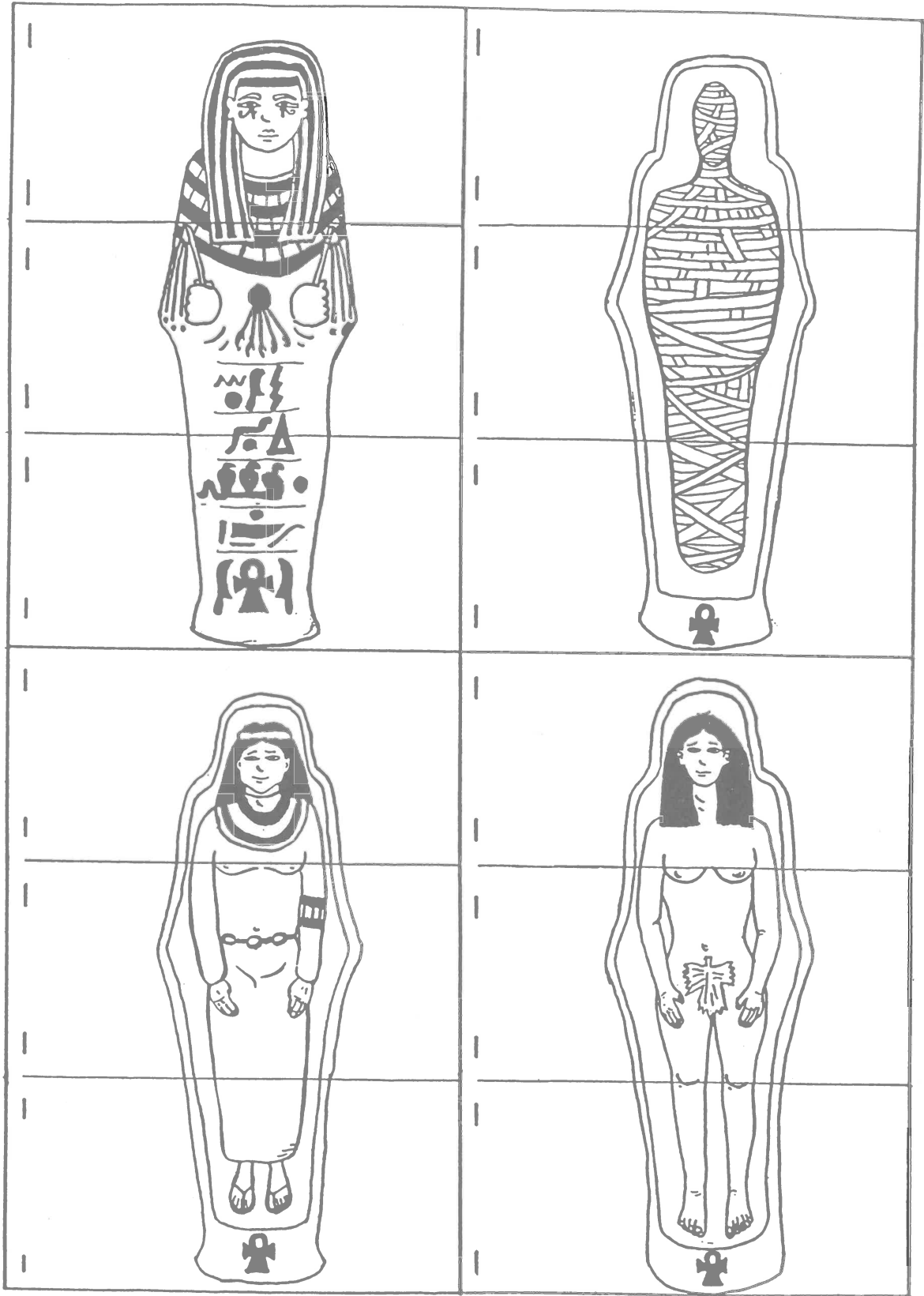
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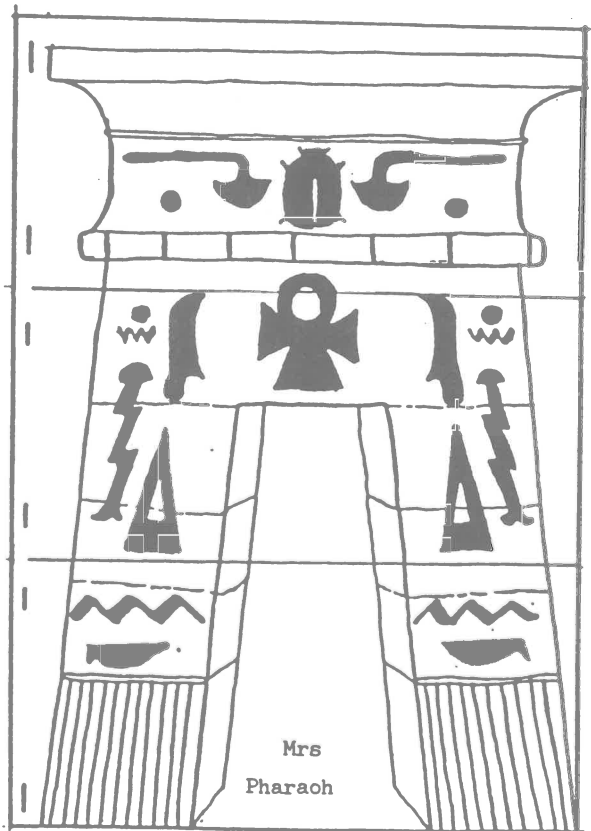
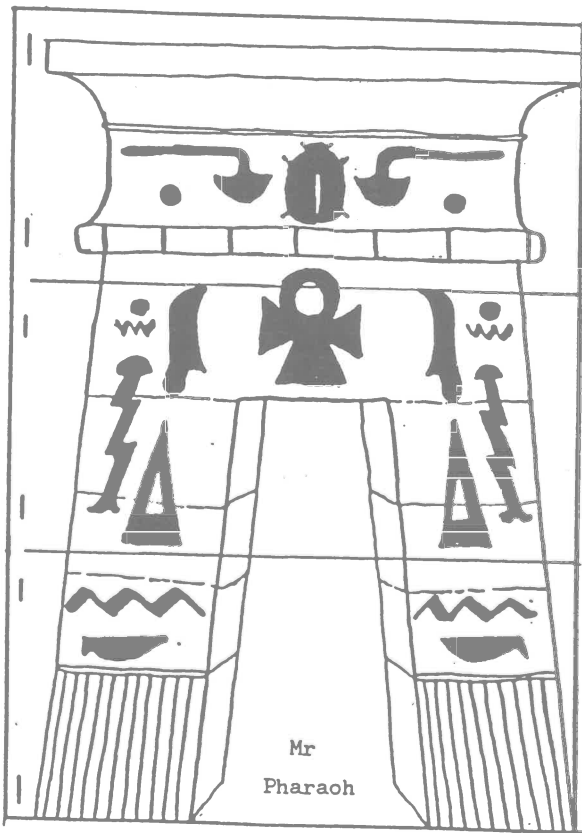


- 7) Which is the most important religion in modern Egypt?
- a) Buddhism
 - b) Islam
 - c) Roman Catholic
- 8) Who was Osiris?
- a) The god of the dead
 - b) The god of happiness and love
 - c) The sun god
- 9) What building material was principally used by the Egyptians?
- a) Gold
 - b) Marble
 - c) Stone
- 4) What are hieroglyphs?
- a) Books
 - b) Characters of a writing code
 - c) Mythological animals
- 5) How old was Tutankhamen when he died?
- a) 18
 - b) 48
 - c) 81
- 6) What is a mirage?
- a) A canal
 - b) A mirror
 - c) An optical illusion
- 10) There was a necropolis in Tebas. Do you know what a necropolis is?
- a) A cemetery
 - b) A market
 - c) A temple
- 11) What are amulets?
- a) Animals that live in the desert
 - b) Flowers
 - c) Small symbolic figures
- 12) More than one coffin was used to bury Pharaohs. This statement is ...
- a) True
 - b) False



...

- 7) Egyptians were experts in the making of cosmetics.
This statement is ...
a) True
b) False
- 8) Who was Nefertiti?
a) A queen
b) A slave
c) A witch
- 9) Egyptians export cereals.
This statement is ...
a) True
b) False
- 4) What is a papyrus?
a) A doctor
b) A plant
c) An important priest
- 5) Tutankhamen was a Pharaoh.
Name another one.
- 6) What is an oasis?
a) Fertile land in the middle of the desert
b) Fertile land near a river
c) Useless land
- 10) What is a mastaba?
a) An animal
b) A book
c) A tomb
- 11) What is a sphinx?
a) A small pyramid
b) A statue
c) A tower
- 12) Inside the pyramids there were many objects of the deceased.
This statement is ...
a) True
b) False



...

CORRECT ANSWERS TO THE QUESTIONS

MR PHARAOH

MRS PHARAOH

- | | | |
|---|---|---|
| 1) The list includes:
Algeria, Angola, Ethiopia,
Chad, Kenya, Lybia,
Mauritania, Morocco,
Senegal and Zaire | 1) c
2) b
3) b
4) b
5) The list includes:
Akhenaton, Amenophis,
Menes, Ramses and
Thutmose | 6) a
7) a
8) a
9) b
10) c
11) b
12) a |
|---|---|---|
-
- | | |
|------|-------|
| 2) a | 8) a |
| 3) a | 9) c |
| 4) b | 10) a |
| 5) a | 11) c |
| 6) c | 12) a |
| 7) b | |

1) Which is the capital city of modern Egypt?

- a) Alexandria
- b) Aswan
- c) Cairo

1) Egypt is in Africa.
Name 2 more countries in that continent.

2) Which river crosses Egypt?

- a) The Niger
- b) The Nile
- c) The Zambezi

2) Which of the following animals do you need to travel in the desert?

- a) A camel
- b) An elephant
- c) A horse

3) What's the population of modern Egypt?

- a) About 15 million people
- b) About 45 million people
- c) About 95 million people

3) What's the area of modern Egypt?

- a) 1 million sq. km
- b) 10 million sq. km
- c) 100 million sq. km

APAC OF NEWS

SCORE SHEET

TEAM A (MR PHARAOH)

QUESTION NUMBER	POINTS WON	POINTS LOST	SCORE

TEAM B (MRS PHARAOH)

QUESTION NUMBER	POINTS WON	POINTS LOST	SCORE





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CONCURS APAC

PREMI APAC Story-telling 1991.

An Eagle's Story

by Alex Costa Anglada
I.B. Montsacopa. Olot

Hello, I'm an eagle. I will tell you my story. When I was a month, I lived with my mother in our nest. My father didn't live with us, but he came to the nest sometimes. One day my mother left the nest. She wanted to find something to eat for me. But in the evening, the darkness came, and my mother wasn't at home yet. I was very hungry. I couldn't fly yet, I was too young. Next day I was still alone. After midday, I saw my father in the sky. He was coming to the nest. When he arrived he found me alone. We talked for a few minutes and then he went away. He looked for my mother. Two hours later he came back. He didn't find my mother, because she was dead. A hunter killed her because he thought she was a bad bird. I was very sad, I loved my mother very much.

After that my father stayed at the newt with me for a few months. These months were long, and my father wasn't like my mother, he didn't know very much about kids, but he did all he possible. A few months later, when I was older, I started to take lessons on flying with my father. Finally, when I learnt to fly, my father left, and I was alone again. I had to start my own life. I liked flying very much, and I spent a lot of hours gliding in the sky.

One day, while I was flying, I heard a shot in the distance. I went there and I saw my father dead and two hunters in front of him. He had blood in his face. They took my father and went to a cottage. I followed them flying silently. Out of the cottage there were a lot of embalmed animals. There were animals still alive in cages, too.

I spent all night on top of a tree. Next day, in the morning, a man left the cottage and went to a big box. He opened the box and I could see him putting my father's carcass inside. Suddenly, the other men saw me on top of the tree. He shouted his friend and he ran to his riffle. I tried to escape, but early they started to shoot me.

I fell down, because a shot hurt me on my left wing. It made me a terrible pain, I was badly hurt and I couldn't escape. They took me and I couldn't do anything. The man who took me went to a big cage. Inside there was a female eagle. He put me inside and gave me meal.

After two weeks my wing was better and I could fly again. One day I saw the men talking and pointing us. I didn't know what they were saying, but we were in danger. Two hours later the man came o give us our meal, and when the opened the door of the cage I tried to escape quickly. He couldn't stop me and I flew far away from the cottage. A few miles I stopped on a tree. I thought of the female eagle. her name was Gea. She was very young, and she was scared. Her parents were dead, and she was alone in the world, like me. We were very similar.

I went to the cottage again. When I was near, I looked at the cage. There wasn't anybody nearby. I landed in front of the cage and I talked with Gea for a few minutes. Then I tried to open the door with the beak, it was very difficult. While I was trying this, though a window of the cottage I saw my mother's carcass embalmed. I cried a moment in silence. The memory of my mother was recent, I loved her very much. Those men were the bad hunters who had killed my mother and my father.

When I got the door open, Gea and I flew towards my nest, far away from the cottage. We were very glad to be free.

Those days were very wonderful, we fell in love. Now we are married and we have two babies, a young female eagle and a young male. They are very happy, because they have a happy infancy.

But in my head there is always a question,

Why do some people kill defenceless animals only for money? I don't know the answer, do you?

That Cigar Looks Very Expensive

by Marc Orozco i Xavier Morxón
I.B. Montsacopa. Olot.

It was 25th of April and Alan suddenly remembered that it was his wedding anniversary. He hadn't said a word about it to his wife in the morning, so she would probably be very upset. But when he got home his wife wasn't angry at all. "Well, that's really strange; doesn't she remember it?" he thought. After a while he asked her:

- Well, Brenda, don't you know what day it is today? It's 25th of April. It's our wedding anniversary!

- Oh, dear!! -she exclaimed- That's horrible. I have forgotten completely about that. I am so sorry, Alan.

And she kissed him. Then she continued:

- Oh, but it's terrible, you know. I haven't prepared any special dish to celebrate our anniversary.

- Well never mind. Why don't we have lunch in a good restaurant?

- That's an excellent idea!

So they went to a restaurant. While they were having lunch Alan said:

- That looks good.

- Yes, it is. It's very good.

- I know a lot about food... and that smells good, too. It smells like Italian fish.

- No, it's an ice-cream.

- Oh... oh yes.

They went on eating when suddenly Alan exclaimed:

- Brenda! Who's that man?

- Who? That man at the table near the door?

- Yes. I know his face.

- He looks like your bank manager.

- No, no, no. It's not my bank manager. That cigar looks very expensive, and that suit looks expensive too. He looks like... Hum... what's his name? Er...

- Who?

- You know. He looks like that film star... what's his name?

- He isn't a film star.

- Yes, he is. I'm going to get his autograph.

- His autograph! Alan!

Alan went to the man's table and asked his autograph politely.

- Excuse me... er... can I have your autograph?
- My autograph? All right.

So the man wrote his autograph on a paper and gave it to Alan.

- I know your face, but I can't remember your name.
- There you are.
- Thank you. "Jack Green" - he read. Yes, I know the name now. You're a film star, aren't you?
- No, I'm not. I'm your postman.

So Alan came back to his table rather ashamed and sad. Brenda asked him:

- Did you get his autograph?
- Yes, I did.
- Was he a film star?
- No... but he looked like a film star. His suit looked smart, his cigar looked expensive, and when he talked, he sounded like a film star.
- Who was he?
- He was our postman.

After the lunch they were ready to go when Brenda saw another famous person:

- It has been a very good lunch, don't you think so?
- Oh, yes, it was lovely, and the food was excellent. Oh... Alan! Who's that man?
- Who? Don't look now. OK, OK, you can look now. That man near the window. Isn't he a famous writer?
- Yes, he looks like a famous writer. His jacket looks very fashionable and he's holding a piece of paper. I must get his autograph.
- Ah! He's coming this way.
- Oh, yes, he's coming this way. He's coming to our table. A famous writer... and he's coming to our table. Here he is. (To the famous writer) Would you like to join us, Mr. -
- Your bill, sir.
- Pardon?
- Your bill, sir.

▶▶▶▶▶▶▶▶

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17,30h Programme Two
19,00h Programme One
-Thur11. 16,00h:
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18,30h: Olivier's interpretation of Shakespeare (talk) by Will Fowler.

19,30: Henry V
-Fri12: Laurence Olivier - A Life (Vdoc)
17,30h Programme One
19,00h Programme Two
-Mon15: Hamlet (film)
11,00h & 19,00h
-Tues16: Richard III
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Special interest for APAC members: Literature.

Poetry is Alive and Kicking!

by Dr. Susan Ballyn
Universitat de Barcelona

From time to time the more pessimistic voices in the literary world and academia have declared their concern over the future of poetry seeing it as the endangered species of literary genre. Equally, there has been much discussion as to what constitutes poetry and the directions it should take. A cursory look, however, at the publications rolling off both the well-known and smaller presses and at the number of poetry reading venues and competitions around the country, reveal that poetry as an art form is most certainly alive and well, though its readership remains, sadly, a minority. Indeed, so much is going on in this field that it is often difficult to keep up with both criticism and texts. Academic syllabuses tend to centre on what may be termed the classics in the history of English poetry and a small number of modern writers such as Hughes, Heaney and Larkin. As a result graduates in English Philology have often had little access to much contemporary poetry and I am frequently asked by people interested in English letters what they should be reading in order to bring themselves up to date. The task is difficult and I am aware that any list I supply, while attempting to be objective, must, ultimately, be arbitrary and reflect both my own reading and taste. In the following pages what I shall try to do is to put readers in touch with a few, a very small number indeed, of the many valuable voices to be heard in poetry in England today.

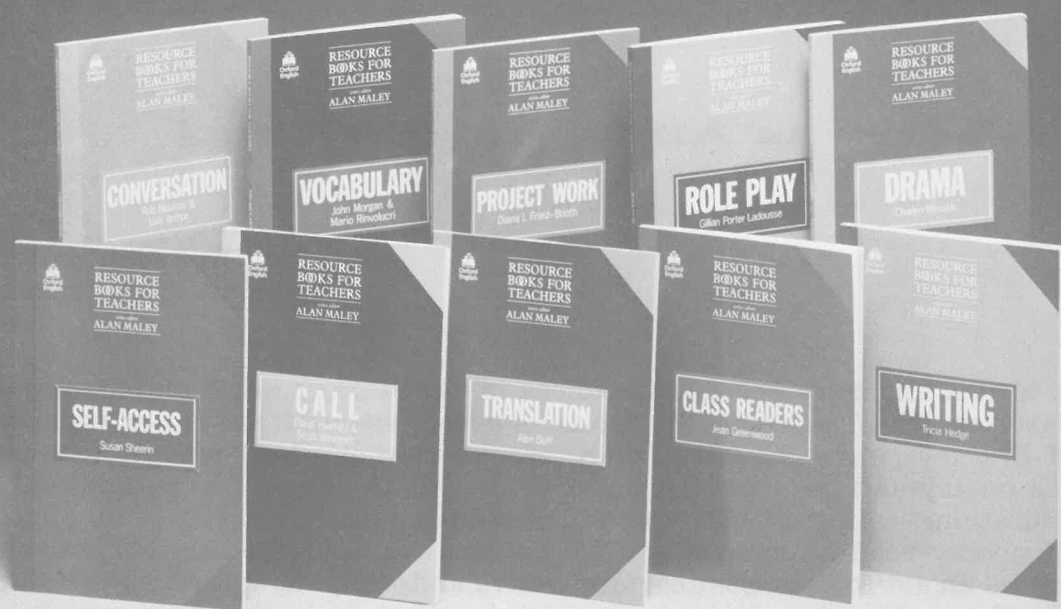
A poet whose work has not received great critical attention, but whose writing has been of a consistently high standard is Tony Harrison. Born in Leeds in 1937, Harrison's work draws heavily on his childhood memories as a member of a working-class family and reveals a strong social concern. An extremely accessible poet, Harrison's verse while intensely personal embodies a universal concern for contemporary society couched in direct, often colloquial language, and permeated by a dark ironic humour. His most outstanding achievement is probably the long stairical poem "v", in which he re-explores his childhood and the changes and tensions of contemporary multi-racial society in England to create a powerful work of social critique:

These Vs are all the versus of life
from LEEDS v. DERBY, Black/White
and (as I've known to my cost) man v. wife,
Communist v. Fascist, Left v. Right

Roger McGough, also born in 1937 and a member of the Liverpool Poets together with Adrian Henri and Brian Patten, displays, like Harrison, a social preoccupation in his verse. His arena is urban, and he reflects in witty, irreverent, often outrageous verse, the upheavals of social change and the loneliness of the contemporary individual, with an immediacy that is both refreshing and startling:

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sometimes
i feel like a priest
in a fish & chip queue
quietly thinking
as the vinegar runs through
how nice it would be
to buy supper for two

Writing in a different and perhaps more traditional vein comes from the pens of Richard Murphy, Douglas Dunn and Philip Gross. In Part II of The Price of Stone, Murphy uses the classic sonnet form with surprising flexibility as he confronts his Anglo-Irish background to create poetry of both simplicity and force. Murphy's poetry, far from the urban preoccupations of Harrison and McGough, moves against the background of rural, coastal and small-town Ireland described with intense lyricism and imbued with an almost painful sense of nostalgia and loneliness; an existential loneliness at once both desirable and terrible. Loneliness of a different nature also permeates Dunn's award winning Elegies. Here the poet struggles to come to terms with the loss of his wife as each moment of present is ambushed by memories of lost presence and past joy. Here pain, raw and unmitigated, finds release in the magnificently controlled emotional intensity of elegies often underpinned by quiet irony and close attention to detail:

Dusk softens around the leaf and cools the West.
Rhythmical fragrances; wind, grass and leaves,
Fly in and out on scented cadences.
I go into the bedroom of the world,
Discovering the long night of my life.

It is the measured balance of lines like the above which reach full maturity in Northlight where Dunn ranges far and wide both thematically and physically to offer a volume of almost classical formal and rhetorical elegance. Like Dunn, Philip Gross's verse, while concrete in detail and in its sense of locality, is resonant with implications of isolation, and loneliness as the title of his first collection, The Ice Factory, implies. The text is rich in the vocabulary of dissolution, "fading away", "dissolving", "flexing", "shifts of dark and light", "dwindle", "consumed" as the poet reflects the fragmentary, ephemeral nature of experience momentarily caught and unified in the poetry itself:

In his hand he weighed
a clutch of dried corms - hoarded, papery
shrunken hearts - the past
and future sealed in them; held them to me.

Craig Raine first emerged onto the scene of English poetry in 1975 with The Onion Memory, followed in 1979 by A Martian Sends a Postcard Home. The tone and rhetorical devices deployed by Raine are refreshing, startlingly strong and have led to some critics comparing him to Donne with regard to his ability to create the most unusual images and perspectives. Placing himself on the periphery of life, Raine looks in on the world and reports what he sees with unerring eye and in an unfailingly modern idiom. Beneath his description of the domestic and ordinary lies a world of suffering, pain and struggle, like that of the grocer who "smiles like a modest quattrocento Christ" or the gardener who "stands in weariness, /tired as a teapot, feeling the small of his back". In "Mother Dressmaking" the homely domestic scene is used to explore degrees of incommunication between mother and child as the dress pattern on the cloth used by the mother in her dressmaking becomes a geographical metaphor for painful isolation:

Her scissors move through the material
like a swimmer doing crawl,
among the archipelago of tissue paper.

We are immersed, with our tongues out.
Waiting for the time when profiles run.

One of the most distinctive voices to have emerged in recent years, Raine's merit lies in his ability to deploy metaphors and similes ingeniously in a reconstruction of the ordinary, domestic world thereby forcing the reader to reassess his perception of that world:

Caxtons are mechanical birds with many wings
and some are treasured for their markings-

they cause the eyes to melt
or the body to shriek with our pain.

I have never seen one fly, but
sometimes they perch on the hand.

With regards to poetry written by women the list is again long and the space minimal to do justice to their voices: Elisabeth Jennings, Patricia Beer, Fleur Adcock, Jenny Joseph, Carol Rumens and Carole Satyamurti to mention only a few. Elisabeth Jennings, often associated with the Movement in English poetry, is an intensely personal poet writing out of her experience of mental breakdown and consequent medical treatment. Pain and loneliness, suffering and religious faith, leit motifs in her work, are handled with a tenderness devoid of sentimentality and a grave controlled lyricism to produce work of apparent simplicity interfaced with deep emotional intensity such as that displayed in "I Feel":

I feel I could be turned to ice
If this goes on, if this goes on
I feel I could be buried twice
And still the death not yet be done.

The title sequence of Carole Satyamurti's second collection, Changing The Subject, also deals with illness; cancer, with directness, courage and wit. Satyamurti imposes a controlled formality and clarity of diction on the intensely confessional nature of her thematic concerns as she attempts to create a sense of order out of chaos and disintegration. Each poem in the sequence is a frontal-attack on the social taboos that surround illness and expression of pain, a strategy also employed in her first collection Broken Moon. At times a grim ironic humour surfaces, though the poet does not allow it to mask the terror and emotional tension inherent to her experience of illness:

Class is irrelevant in here.
We're part of a new scale
- mobility is all one way
and the least respected
are envied most.

On other occasions it is the bare direct statement of fact that is charged with poetic tension as in "Diagnosis" where the formal structure graphically represents the persona's disorientation and anguish:

Walking down the road
I shivered like a gong
that's been struck

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- mutilation...what have I done...
my child...how long...

Satyamurti's use of wit and tone seem, on occasions, to have a certain echo of Fleur Adcock's writing of whom Peter Porter, himself among one of the most distinguished poets writing in England today, has said:

...her poems seem to rest on the page with a special lenient grace. No matter how grim their message, they never apostrophize or buttonhole the reader.

Indeed, Adcock combines the elegant with the colloquial, the comic with the reflective. Her work is wide ranging, moving from verse of social concern to personal memories of childhood, to reflections on the nature and role of poetry itself, placed against the background of urban and rural England and permeated by a sharp astringent wit such as that which informs "England's Glory". The poem, a neat dissection of England's north-south class division, uses brands of matches as a metaphorical device to reflect the shifting values and vulnerability of contemporary society:

"Security" proclaims the craven
yellow box with its Noah's ark,
"Brymay" Special Safety's trade-mark
for Southern consumption. That's all right, then:
bankers can take them home to Surrey
for their cigars, and scatter the odd
match-head, whether or not it's dead,
on their parquet floors, without the worry
of subsequent arson.

Carol Rumens' poetry falls more within the women's movement and is more consciously feminine in its constructs than the work of most of the other women poets mentioned here. Like Adcock she has produced work of considerable sophistication and elegance, in which language, music and a skilful formal control combine to produce verse at times as powerful in its message and suggestion as that of Plath or Sexton:

Cover me, seas of singing, stop my heart
and throat before another night's command.
In darkness, every world's a furious brand
that lights an ankle-snapping fire. I mount
black clouds and ride upon a storm of cries,
hugging a stick as red claws reach my thighs.

If at the beginning of this essay the question of poetry as "an endangered species among literary genre" was raised evidence of its present healthy state may also be found in the poetry emerging by writers of non-Anglo-Celtic origin. Over the last fifty years the shape and nature of English society has changed radically. The England of the nineties is a multicultural society and from it are emerging the voices that speak from and about the different cultural communities living in Britain today. They give voice to their views of England, of racial discrimination, their origins, their hopes and frustrations. To do justice to the work that these writers are producing, the variety and richness of it, the cultural heritages on which they draw, their perspectives and preoccupations, would take yet another five pages. It must suffice here to name the work of James Berry, John Agard, David Dabydeen, Mimi Khalvati, Grace Nicols, Amryl Johnson, Fred D'Aguiar, Lemn Sissay, Faustin Charles, Zhufikar Ghose among so many other voices emerging from the changing and culturally richer fabric of society in Britain at the close of the twentieth century.

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**JORNADES PEDAGÒGIQUES PER A
L'ENSENYAMENT DE L'ANGLÈS**

GIRONA

Novembre 1992



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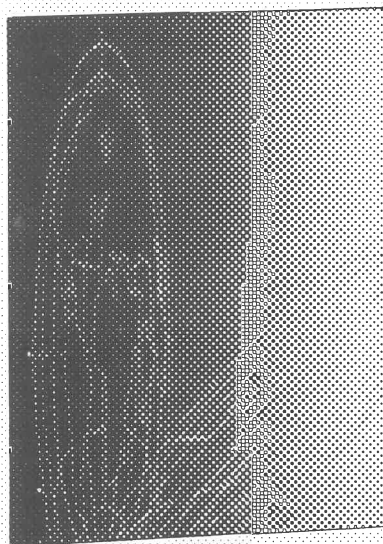
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