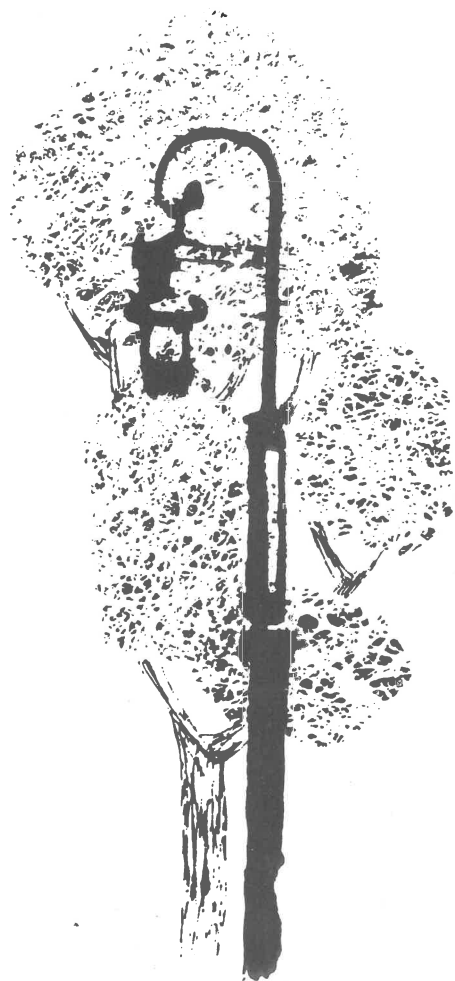


APAC *of* NEWS

NO. 15. Octubre 1992. Butlletí de l'Associació de Professors d'Anglès de Catalunya.

Teacher-centered vs. learner-centered
-an approach of the 80's and the 90's?

"Llibertat del noi a l'escola, dieu? No llibertat solament, sinó autoritat, en els moments que sigui ell el que porti la iniciativa, que ell, realment, crei, inventi, doni producte efectiu. El mestre, en aquests moments, no solament ha de *respectar* l'infant, sinó que ha de *seguir-lo, obeir-lo.*" (Eugeni d'Ors, 1916)



APAC of NEWS
No. 15. October 1992.

CONTENTS

From me to you	1
APAC elections	2
Parlem-ne: dos problemes urgents by Ramon Ribé	3
Letters to the editor	5
From our sponsors	9

ACTES APAC -ELT-CONVENTION 1992 (part 2) (p. 1-36) (s. separate index on p. 12c)	12b
---	-----

Our interviews Carmela Pérez interviews Gwyneth Fox	13
Centre de Recursos de Llengües Estrangeres Llistat de material àudio-visual en anglès.	17
Concurs APAC-92. Resultats.	22
Call for Papers. APAC ELT-Convention 1993	23

APAC of NEWS

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

Editors: José Antonio Martín
Ramon Ribé

Apartat 22.287
08080 - Barcelona

Dip. Leg.: B-41180-88

Distribution by: Alhambra Longman

FROM ME TO YOU

Dear APACs,

This new issue has taken a bit longer than usual to reach you as we have been waiting for a team of enthusiastic candidates to take over the responsibilities of APAC for the next 4 years. So far nobody has stepped forward. So, the present committee has decided to fill the gap and volunteer for a new period of just two years. The elections will be held on the 20th of January, 1993. Come on! It is about time for new people with fresh ideas to take over and for us to take a well-deserved rest.

In this issue we are publishing the second instalment of the proceedings of the APAC ELT-Convention / 1992. Both those who attended and those who did not can equally benefit from these excellent articles.

You will find the last Call for Papers for our 1993 Convention in this issue of *APAC of NEWS*. Your very interesting experiences, ideas, materials, could benefit others. APAC is *you*. And you will be welcomed with open arms.

There will be an important collaboration from APAC and from APAC members in the Jornades of Girona (end of November) and Lleida (Spring 1993). We are also organizing pedagogical weekends around Catalonia throughout the year with the cooperation of publishing houses. You will get information when they are organized in your area.

APAC will be launching a pilot language course for EGB teachers in February / March with the cooperation of the Escola d'Idiomes Moderns (Universitat de Barcelona) (s. our section "*From our sponsors*" in this bulletin). This time it is not a course for beginners. Primary school teachers with an intermediate or an intermediate + level of English are invited to enrol in this intensive course. If successful, we will run it again in the future. Other institutions may also want to cooperate with us in the future.

We are waiting for articles, letters to the editor, and all kinds of contributions to *APAC of NEWS*. Send a copy on paper + a disk (the document should be in Wordperfect, Framework, or in ASCII format if you are using a different word processor). *APAC of NEWS* is a forum for discussion, controversy and agreement. Send your opinions to us.

We invite you to have a look at the *Letters to the Editor* in this issue of our bulletin. We specially recommend Susanna Soler's letter and the editorial article *Parlem-ne: Dos problemes urgents*. Let us know your reactions to both.

With love,

APAC

ELECCIONS

Eleccions per a la nova Junta Directiva d'APAC

Dia: 20 de gener de 1993

Lloc: Escola Oficial d'Idiomes

Hora: 18 h.

ORDRE DEL DIA:

1. TAULA RODONA

Tema: Hi ha una política de l'ensenyament de llengües estrangeres (anglès) a Catalunya?

2. ASSEMBLEA EXTRAORDINÀRIA D'APAC i VOTACIO

3. CAVA

Parlem-ne: Dos problemes urgents.

Ramon Ribé
President d'APAC

A critic advises
not to write on controversial subjects
like freedom or murder,
but to treat universal themes
and timeless symbols
like the white unicorn.

A *white unicorn*?
(Dudley Randall, *Black Poet, White Critic*)

1. El futur de l'ensenyament de llengües no-primeres s'obre camí en dues direccions no divergents -- l'ensenyament de la llengua a través dels continguts i l'ensenyament de la llengua basat en tasques (Long 1992). Es tracta de dues formes d'immersió, la primera més controlada i receptiva, la segona més activa, creativa i centrada en l'aprenent. Enmig, tota una gamma de formes mixtes.

Ambdós enfocaments exigeixen espais temporals suficients -per exposició a llengua i continguts, procés i producció. Una planificació de dues hores setmanals pot estar bé per al nen que comença -que memoritza llenguatge formulaic i adquireix actituds positives dins d'un enfocament lúdic. Per a l'adolescent en un context secundari, són un pas endarrera -obliguen a tractaments accelerats de supervivència dins d'enfocaments seqüenciats i centrats exclusivament en el producte, no com els d'avui i demà (*process oriented* i *task-based*), sinó com els d'abans d'ahir:

"Si el contacte és tant minso com dues hores a la setmana, serà difícil inculcar un sentiment d'avanç i d'assoliment, i ens trobarem a una seriosa manca de motivació per a l'aprenentatge. (...) Si només es disposa de dues hores setmanals, l'aprenentatge pels processos inductius normals és segurament molt difícil. Encara més: amb un contacte tant escàs existeix el perill seriós de l'oblit." (Wilkins 1975)

Els diaris anunciaven aquest mes d'agost-92 un descens de les qualificacions de la prova de llengua estrangera a l'examen de selectivitat pel que fa als alumnes de centres experimentals de reforma respecte dels centres escolars ordinaris. Què ha passat? És aquest un índex fiable? Els professors són els mateixos. Les hores, no.

Som tècnics en ensenyament de llengües estrangeres. Del butlletí n.0 al 15 d'APAC of NEWS, hem anat emetent un diagnòstic tècnic -no corporatiu, de cara a l'ensenyament de llengües estrangeres dins la Reforma. Hem fet cartes als nostres polítics. Entenem el problema global. El problema de les hores és més greu a Catalunya, per la multiplicitat d'ensenyament lingüístic. Però hi ha solucions. Es tracta d'imaginació i d'esforç. "Ens sobren idees", ens comentà un Director General d'Innovació Educativa fa pocs anys. Bé, on són?

2. Existeixen dos contextos d'aula de llengua estrangera diferents -el de l'escola d'idiomes i el context escolar. Les seves variables ("prèvies", "de medi", "de procés" i "de producte" -objectius) són diferents (Dunkin i Biddle 1974; Ribé 1992). Per posar només un exemple, la motivació per a

l'aprenentatge de la Ll2-3 porta l'alumne a l'escola d'idiomes. En el context escolar, la motivació no se suposa, és part de l'aprenentatge -les actituds afectives respecte de la llengua estrangera i envers el seu aprenentatge s'adquireixen (Gardner 1985). I la motivació és el primer factor d'èxit en l'aprenentatge (*ibid*). A cada context li correspon varietats diferents d'ensenyament de llengües (Ribé 1992; Ribé i Vidal 1992). La llengua estrangera és la mateixa, moltes tècniques i estratègies (no totes) són compartides; l'enfocament bàsic (entès com a filosofia subjacent, globalitat d'actuació), divergeixen.

Lliguem tot això amb el problema de la formació de professorat. Aquesta és vista cada cop més com a desenvolupament personal des de les variables del propi context (Freeman 1986; Breen, Candlin, Dam, Gabrielsen 1989), assessorada per formadors/assessors experimentats. Els nostres mestres i postgraus insisteixen cada cop més en aquesta dualitat. Per què no passa això a nivell institucional? Ens diuen de professors acabats de d'incorporar al món de la docència són encarregats de donar formació metodològica a professors més experimentats i d'un context que no és el seu. No tenim res contra ningú. Però els professors de Catalunya veuríem amb grat una definició de criteris de política educativa pel que fa a la formació del professorat de llengües estrangeres.

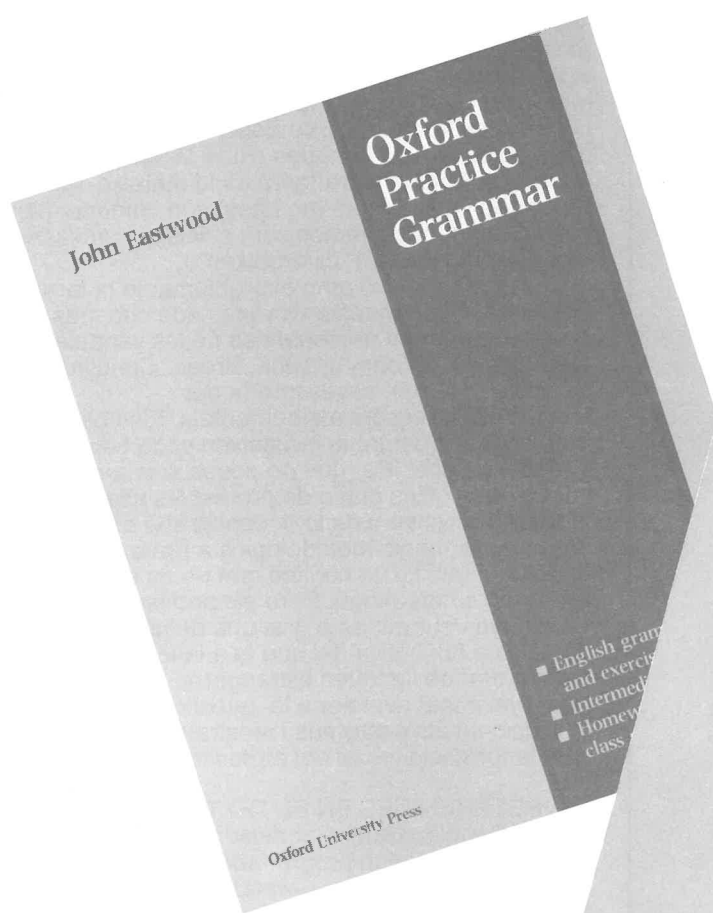
No tenim espai avui per a la qüestió del recolzament institucional als postgraus i mestres existents, així com la formació inicial del professorat. Seguirem.

REFERENCIES EN EL TEXT

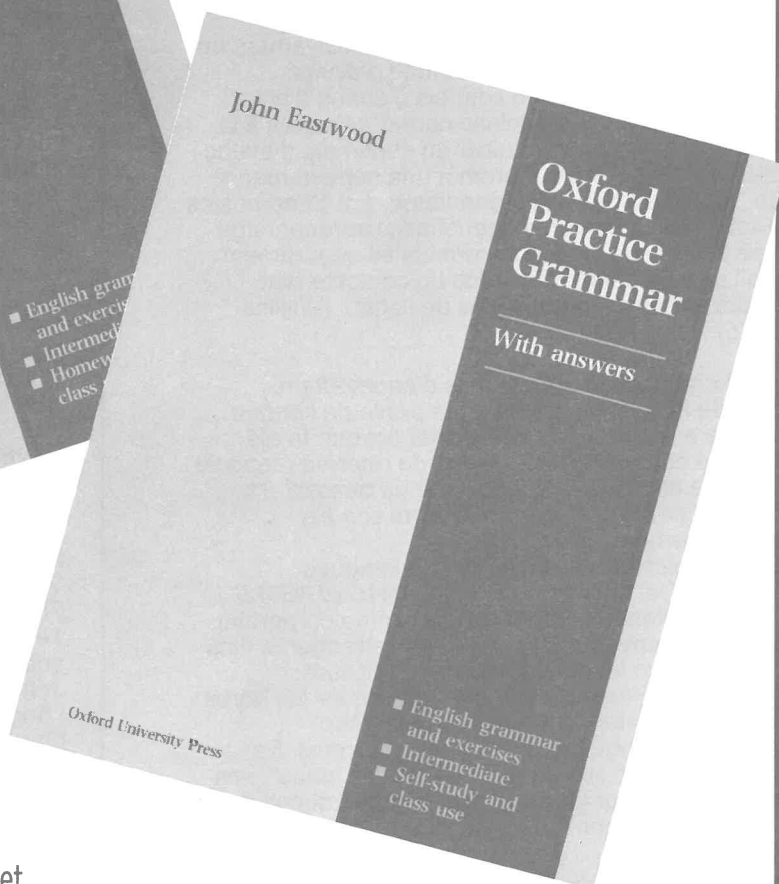
- Breen, Candlin, Dam, Gabrielsen 1989. "The evolution of a teacher-training programme", in Johnson, R.K., *The Second Language Curriculum*. Cambridge: C.U.P.
- Dunkin, M.J., and Biddle, B.J., 1974. *The Study of Teaching*. New York: Holt, Rinehart and Winston.
- Freeman, D. 1986. "Training, Development, and Teaching Teaching: a descriptive paradigm of teaching and an examination of related strategies forl. Jornades Pedagògiques per a l'Ensenyament de l'Anglès, Barcelona 1986 (mimeo)
- Gardner, R., 1985. *Social psychology and second language learning: the role of attitudes and motivation*. London: Edward Arnold.
- Long & Crookes, 1992. "Three approaches to Task-Based Syllabus Design TESOL Quarterly, 26.
- Ribé 1992, *L'Ensenyament de la Llengua Anglesa al Cicle Escolar Secundari*. UAB. (en premsa)
- Ribé, R., and Vidal, N., 1992. *Project work Step by Step*. Oxford: Heinemann (in press)
- Richards, J.C. and Rodgers, T.S. 1986. *Approaches and Methods in Language Teaching*. C.U.P.
- Wilkins, D.A., 1975. *Second-language learning and teaching*. London: Edward Arnold.

Grammar for the Real World

The intermediate practice grammar that looks outside the classroom for learners who want to use their English in real situations.



- Language is seen in context
- Exercises based on choice
- Consolidation throughout



- Revision and contrast of key areas
- With answers edition for self-study

Send off today for your free sample booklet.

Write to Oxford University Press España S.A., Parque Empresarial San Fernando Edificio E, Escalera B Planta 2ª, 28830 San Fernando de Henares, Madrid

LETTERS TO THE EDITOR

15th February 1992

APAC of NEWS

Dear friends and colleagues:

I am writing to you because I would like to comment some of the articles that have appeared in the last issue. But I cannot begin this letter without expressing my deep sorrow for John (he was just 'John', and we always knew who we were referring to). I was one of his first students at university; and he was the first and only teacher who 'taught me to teach' there. I won't forget his advises, suggestions and ideas. I'll be always in debt with you, John, and now looking at your photo in my 'orla' hanged on the wall, I can tell you: "All those moments WON'T be lost in time like tears in the rain", but they will remain in our memories like shining pearls in eternity.

My second purpose in writing this letter is to comment on the interview to Peter Viney. I strongly disagree on three of his remarks. Let's remember what he says:

- 'A teacher who is working a full timetable cannot design a syllabus AT ALL...'

Of course this is not the first time I have heard of this. I can remember a lot of authors of current textbooks trying to convince us of our incapacity for doing what they do; and surprisingly, it is since 'Reforma' and its emphasis on asking teachers to produce their own materials, when this comment has become more urgent...

I do think we are capable of designing a correct syllabus, as we are professional teachers, many of us with years of experience, provided we are capable of working together in 'seminaris'. In fact, we have already begun to do it: how many of us follow a textbook completely? Who knows more than we do what our students need? We have been sticking (that not 'cobbling') a syllabus out of separate elements for many, many years now as textbooks were too hard, too difficult, too long... etc; although, of course, we do not have 'several editors, designers, artists and actors' ready to draw, perform or pay our work. And this is not a subjective point of view, we have well-known and glaring examples of wonderful materials produced by teachers working 'a full timetable' (just remember the last 'Jornades' and all the teachers like you and me who were presenting materials and ideas).

Peter Viney himself gives us the key to material production and to rethinking about textbooks: 'Does learning to their real lives, to their hopes for the future?'... and I wonder myself: how can the SAME book (that has been written in Britain!) have relevance to

EVERY one of our students here in Catalonia? How can we choose a textbook before we begin our classes, before we get to know our students, and then say we are taking their interests, real lives and hopes into account?....

- 'Learner independence sounds great in theory... if the school has limited resource material'

I think Peter Viney is mixing up learner autonomy and students working alone, and that is why he emphasizes the fact of the school having resource material or not, or whether students like working on their own or with a teacher 'talking to them'. I understand autonomy has nothing to do with students working alone or not. They can be autonomous working IN GROUPS in the development of a project, for example. And, on the other hand, one student working alone with a book or a cassette can just be following the patterns of a drill or a structural exercise, so he's not being autonomous or independent at all...

- 'I don't think you organize a syllabus around certain topics. You place the topics in an order which relates in a logical way to the difficulty of language involved. Jobs or Hobbies lend themselves to the present tense...'

Again I am sorry to tell Mr. Peter Viney he is not keeping in touch with works and projects done by students here in Catalonia. If he would have had a look at them, he would realize we talk and write about 'Jobs' and 'Hobbies' in any tense. If we agree we have to stick to students' interests and hopes, we can be talking, reading, writing and listening about ANY THEME, so we will have to organize the syllabus for *that* group around *their* centre of interest; and I assure you that any topic is able to be worked in present, past, future, conditional or whatever tense you like.

The third reason for this letter is to state in detail some aspects that are being mentioned in the text 'Reforma: Crèdits', and I think are not precise enough:

-First of all, it is said that the document 'Primer Nivell Concreció' only establishes the final objectives. That's not true at all. This document determines as well: the General Objectives, the Contents (Facts, Concepts and Conceptual Systems; Procedures; Values, Norms and Attitudes), and it gives broad advice/hints on methodology and evaluation.

-There is also a misleading use of the word 'currículum' (on the other hand, a very frequent one). It is not the curriculum that is organized in 'crèdits', but the 'Tercer Nivell de Concreció'; in fact, this level is organized in 'mòduls' and from them the 'crèdits' are developed. 'Currículum' is used as in Britain, that is to say: the whole of learnings ('crèdits') that a certain student has done in his/her educational process.

-Although at the beginning of the 'experimentació' we used to talk about trimestral

'crèdits' of 20 hours; this has progressively been forgotten, and nowadays we only talk about 'crèdits' of 30-35 hours. Whether they are distributed in four months (two hours a week) or in three months (three hours a week) depends on the project developed by the school ('Projecte Curricular de Centre').

-The 'Crèdits Comuns' in 'Secundària Obligatòria' are eight (8 'crèdits' * 30 hours = 240 hours).

-Students have certainly a choice of 'Crèdits Variables', but it is not *only the role of the tutor* to help them take the right choice, but the role of ALL the teachers. We have to begin to forget the figure of the tutor as one individual figure fighting as a Don Quixote against impenetrable mills (undisciplined students, parents, educational authorities or even other teachers!). All the teachers of a group are tutors of it.

-I am not 'so sure' that it will be 'impossible' for a student to achieve a level of English needed for certain careers. It is obvious that there are less compulsory teaching hours available in 'Secundària Obligatòria', but it is also true that those students who like English will have the opportunity of having more hours through 'Crèdits Variables' (a student who chooses a 'Crèdit Variable' has five hours of English a week: two in 'Crèdit Comú' and three in the 'Crèdit Variable') and we must not forget that in 'Crèdits Variables' there are a maximum of 23 students. On the other hand, when studying in 'Secundària Postobligatòria' students can choose a 'Batxillerat Lingüístic'; two years completely centred in languages!

-We do not talk about 'Crèdits de Síntesis' any more, but of 'Crèdits d'Objectius Generals'. They are related to 'Objectius Generals d'Etapa', and it is very difficult to define the way they have to be developed because now they are being worked in so many different ways.

As I have been writing so long, may I tell you something else?... Do not let yourself (yes, you, the GREAT TEACHER in you) be overwhelmed by comments on 'La Reforma' from people who do not know a lot about it. It is neither heaven nor hell. It is just '*a good opportunity for rethinking our practice*' as Ramon Ribé very cleverly puts it. Let us get together and you will see what wonders we can produce.

Yours,

Susanna Soler Sabanés

Teacher of English and 'Coordinadora de Secundària Obligatòria' at I.B. Lluís de Peguera in Manresa.

We have received many letters expressing their impressions on the Jornades (APAC ELT-Convention 1992). This is just a selection of some of them. We appreciate all comments and contributions. APAC and our Jornades are not just the organizing committee, but the whole body of teachers of English who work in Catalonia and join in this collective effort. As always, the organizers are open to all kinds of views and constructive comments.

Dear R.,

I am writing to thank and congratulate you for a tremendous conference on behalf of all my colleagues.

I personally have not been to a Jornades for about 10 years and was terribly impressed by the high level of language ability, pedagogic knowledge and interest of the speakers and the commitment of teachers.

(...)

Yours with best wishes

Yvonne de Henseler
Oxford

APAC: Thanks.

APAC

Les quedamos muy agradecidos por todas las atenciones y servicios que hemos recibido durante la celebración de las "Jornades d'Anglès (APAC-ELT CONVENTION 1992)" y aprovechamos la ocasión para felicitarles por la buena organización y éxito obtenido.

Rosa Tirado
Luís Fernández
Mataró (Barcelona)

APAC: Thanks again. We hope to see you again next year.

Dear APAC,

We are a group of teachers who, as in previous years, have recently attended the APAC ELT CONVENTION '92. Our main aim when attending them is to learn new Techniques to make our teaching of English more and more effective every day.

However, we are sorry to show our disappointment as concerns the quality of some of the workshops. On the one hand, the title and/or the summary of the talk is sometimes misleading, either because it doesn't match the content or because the talk has been intended for a different audience from the one stated. As an example, we can tell we attended a talk labelled "General". Once the room was full, the speaker told us that she was expecting a primary school audience. Some of us left the room but had difficulty in making a second choice along with the problem of finding a free seat, as most of the rooms were already crowded or locked since all the sessions were already in progress.

Secondly, we believe the talks should be graded according to our teaching experience. The first year we participated in the JORNADES, we found them really interesting, as we were beginners and any tip suggested was welcomed. This is not the case now. Most teachers keep coming along because they are longing for innovating ideas or simply a rush of fresh air. We are becoming more and more demanding as our teaching experience increases and this should be taken into account.

Another point we would like to stress is the tediousness of some of the workshops. Again, we think speakers should be aware of their level of acceptance, if only to ensure we choose them again on other occasions.

We know that organising this sort of conventions involves a great effort from many people and we would like to express our admiration and thankfulness towards them. Precisely because we appreciate their work, we would suggest them to try and get some kind of feedback from the attendants in order to make their effort fruitful.

We hope the organisers understand that this letter responds to the good will of a large number of colleagues who enjoy these meetings and would like to encourage other people to participate in them. This can only be achieved if, once the convention is finished we feel we have "learnt" something. This was our main purpose in deciding to write these words.

We look forward to meeting you at the next convention.

Yours,
Anna Morales
Maite San Juan
Barcelona

APAC: We try to improve all the time. Most people seemed very happy this year, and the feedback received after the convention has been very positive. In spite of these favourable comments, with 27 simultaneous workshops in each time slot, totalling approximately 160 contributions (each having a duration of 90 minutes), and with over 1000 attendants, there have to be some shortcomings. This is unavoidable and we recognize ours. But let us be realistic. We have been to many other national and international conferences of this kind and, frankly, we should be proud of what we have collectively achieved.

You seem to have been particularly unlucky, and we sincerely regret it. We had wonderful speakers this year who offered absolutely interesting new contributions. Try new faces next time and help us organize the event. We appreciate the frankness and positive spirit of your comments. Let us have coffee together one of these days and discuss possible ways of cooperating. Thanks.



FROM OUR SPONSORS

UNIVERSITY OF CAMBRIDGE LOCAL EXAMINATIONS SYNDICATE (UCLES)

Preliminary English Test

The Preliminary English Test (P.E.T.) has been designed, like First Certificate, Certificate in Advanced English, Proficiency and the other exams which comprise the UCLES suite of EFL exams, for students whose mother-tongue is not English. It assesses competence in speaking, listening, reading and writing to a level roughly equivalent to the Council of Europe's Threshold level. The Threshold level specification for English (which has recently been revised) is designed to cover the basic employment and social language needs of those working in an English-speaking environment. The language level is approximately two thirds of the way towards that of First Certificate, or about 350 hours of dedicated study.

In real life, language is used in context, and the forms of language vary according to that context. The assessment aims of P.E.T. and its syllabus are designed to ensure that the test reflects the use of language in real life. The question types and formats have been devised with the purpose of fulfilling this aim. P.E.T. corresponds closely to an active and communicative approach to learning English, without neglecting the need for clarity and accuracy.

The actual test consists of the following papers:

-Reading and Writing (1 hr 30 mins) The candidate is expected to understand public notices and signs; to read short, factual texts and show an understanding of the structure of the language; to scan material for information and read passages in order to appreciate themes, attitudes of the writer etc. The candidate is also expected to give information, report events, describe situations, express opinions etc.

-Listening (approx. 30 mins) The candidate must be able to understand and respond to public announcements, extract factual information and make sense of dialogues showing an appreciation of the attitudes of the speakers.

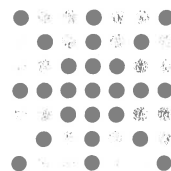
-Speaking (approx. 10 mins) The candidates are tested either singly or in pairs and must be able to simulate authentic communicative situations, understand questions and answer appropriately.

The examination is marked out of 100 with 25 per cent of the marks being allocated equally to each component.

Successful candidates are awarded a Certificate. There are two grades of passing -- pass with merit and pass, and two grades of failing -- narrow fail and fail.

P.E.T. is available on various dates during the year and in Spain is always held on a Saturday. There are at the moment eighteen examining centres in Catalonia and it is expected that the total number of candidates by the end of 1992 will be between 3,000 and 4,000. Total number of candidates in Spain will be around 10,000.

For further information and detail of dates and fees (about 6,000 ptas), please contact the Examinations Unit, The British Council, Amigó 83, 08021 Barcelona (T. 209 24 66).



INSTITUT BRITÀNIC. THE BRITISH COUNCIL

NEWS!! NEWS!! from the British Council

Language Development and Methodology Courses

Who are the courses for?

These courses are designed for teachers of English working in secondary and primary schools in Catalunya.

What are the courses about?

The courses are designed to cover two areas:

1. Language development

The working language of the courses will be English and the participants will be expected to read articles in English as well as create material to use in their classrooms. Participants will also be asked to keep a learner diary through which they can evaluate both their language development and awareness of themselves as teachers and learners. Time will be dedicated to participants problem areas in language development and maximum opportunity will be provided for the participants to develop their language skills for both personal and classroom use.

2. Methodology

The methodology aspect of the courses will focus on the changes that 'La Reforma' will bring about in the teaching of English as a foreign language. The areas chosen to concentrate on all relate to the day-to-day challenges that teachers will have to face and will focus on practical ideas to help meet these new demands.

The courses will be held at The British Council, Calle Amigó 83, 08021 BARCELONA, tel.: 209.60.90

Each course will be thirty hours long.

1. January - March (1993) [subject to confirmation]. Monday and Wednesday evenings - three hours per week for ten weeks.

2. July and September (1993) Two week intensive courses, one in July and one in September.

Each course would be for three hours per day for ten days.

For further information please write/phone to: Carme Calvo -TEACHER DEVELOPMENT UNIT, THE BRITISH COUNCIL, BARCELONA.

UNIVERSITAT DE BARCELONA ESCOLA D'IDIOMES MODERNS

Curs d'anglès per a professors d'EGB Febrer 1993 - Maig 1993

Convocatòria especial per a membres d'APAC

La secció d'Anglès organitza un curs de 40 h. dirigit als professors d'aquest idioma de l'ensenyament primari que tinguin interès a desenvolupar la seva comprensió de la llengua i el seu nivell d'expressió oral i escrita per mitjà de l'estudi de temes d'interès pedagògic.

Organització del curs

Inici:	dimarts, 16 de febrer
Durada:	fins el 4 de maig (total 40 h.)
Places:	20 (la direcció de l'EIM es reserva el dret d'anul·lar el curs si no hi ha 15 matriculats).
Matrícula:	Membres d'APAC 15.000 Altres professors 38.200
Horari:	Dimarts i dijous de 18,30 a 20,30 h. Facultat de Medicina (c. Casanovas, 143)
Preinscripció:	Des de l'11 al 29 de gener Sala de professors de l'EIM Edifici Central, 2a. planta Universitat de Barcelona El llistat d'admesos s'exposarà al tauler d'anuncis de l'EIM el dia 2 de febrer.
Nota important:	Els inscrits hauran de fer un dipòsit de 5000 ptes, quantitat que serà deduïda de l'import total de la matrícula.
Inscripció:	dies 3, 4 i 5 de febrer a la Secretaria de l'EIM (Gran Via 585, planta baixa) Horari: de 10 a 13 h. i de 16 a 19 h.
Professor:	Professor de l'EIM experimentat en la formació de professors.
Nivell:	Degut a les característiques del curs, es pressuposa que els matriculats tintran un nivell intermedi / intermedi-alt.

Per a més informació es pot consultar el coordinador de la secció d'anglès a la Sala de Professors de l'EIM, telèfon 318.42.66 ext. 2505.

ELECCIONS APAC.

CANDIDATURA

Aquest és el llistat provisional de la única candidatura presentada (per un període de dos anys). Veureu que hi ha vacants. Es necessiten, doncs, voluntaris. Poseu-vos en contacte amb algun dels membres de la candidatura o escriviu a l'apartat de correus d'APAC urgentment.

Presidència:	Ramon Ribé (Universitat)
Vice-presidència:	Neus Serra (Inspecció de secundària)
Secretaria:	Carmela Escribá (secundària-ICE)
Tresoreria:	Isabel Vidaller (secundària)
Formació:	Ma. José Lobo (primària-CR) Margarita Ravera (secundària) Joan Gumbert (Inspecció de primària)
Butlletí:	José Antonio Martín (secundària) <i>Necessitem ajuda variada (encarregats de seccions, experts en ús de l'ordinador, corresponents, etc.</i>
Publicitat:	Mercedes Esteban (secundària)
Concursos:	Montserrat Martínez (primària / secundària)
Jornades APAC:	Núria Godoy (EOI) Mireia Bosch (EOI)
Vocals:	Assumpta Carandell (secundària) Rosemarie A. Hancock (British I.) Pepita Subirà (primària - CR) Ricart García (secundària)

Necessitem vocals de zona i per feines concretes. Si us plau, oferiu-vos.

ENGLISH

C ♦ L ♦ U ♦ B

Carol Read
Sagrario Salaberri

NEW

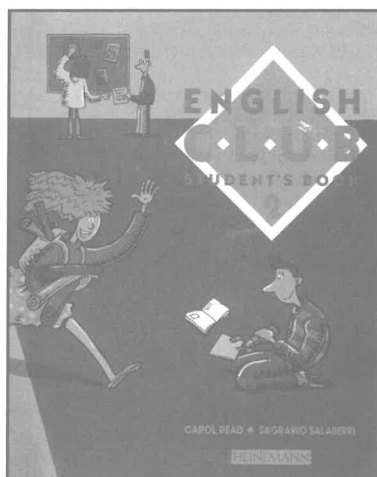
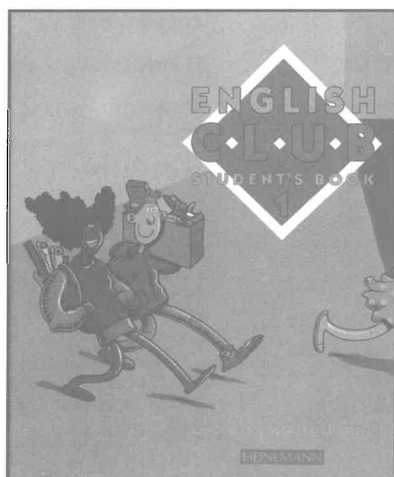
A new two-part course for 10-12 year-olds which encourages young learners to write and talk about themselves and their world.

English Club provides:

- Learner centred activities.
- Cross-curricular activities.
- Problem-solving activities.
- Language presentation through an exciting space adventure puzzle story.
- Songs and jazz chants.

English Club also includes:

- An activity book
- A teachers book
- A set of two cassettes



For your **free copy** of English Club Student's book one - simply send in this reply coupon today

NAME SURNAME

SCHOOL NAME ADDRESS Nº

CODE TOWN/CITY Nº ENGLISH PUPILS

- PRIVATE SCHOOL
 PUBLIC SCHOOL
 LANGUAGE SCHOOL

We are thinking of changing our textbook at
this level this year: YES NO



Heinemann

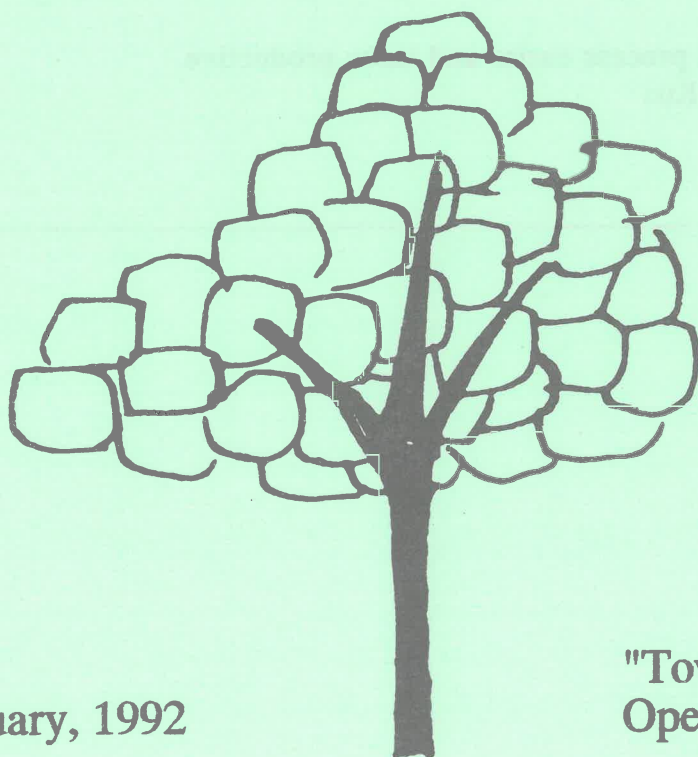
Balmes, 191 - 08006 Barcelona
Tel: 93/ 237 90 00
Fax: 93/ 415 64 38

APAC

Associació de Professors d'Anglès de Catalunya

ACTES
2a part

APAC ELT-CONVENTION
1992



Barcelona
27-29 February, 1992

"Towards Autonomy.
Opening New Paths."

Contents

Cross-cultural simulation in teacher training.

by Alan Reeves

Stories for young learners. Where can we get them from?

by Pepita Subirà

New Approaches to Reading in the Classroom

by Jean A. Pierce

Video: a few ideas

by María González Davies & M^a Luz Celaya Villanueva

Making the writing process easier and more productive.

by Katherine Kiss

Cross-cultural simulation in teacher training.

by Alan Reeves
Universitat Autònoma, Bellaterra.

The aim of the simulation described in the following paper is to provide teacher trainees with some insights into the nature of cross-cultural contact. In the conclusion I suggest that its use in the language class is equally justifiable, although the teacher may obviously wish to exploit the simulation in a less theoretical manner. The most well-known cross - cultural simulation is probably Gary Shirts' "Bafa Bafa" which is commercially available from Simile II Del Mar, California. I hope to show, however, that the design of this particular simulation is not complicated, and encourage the reader to experiment. The result is likely to be more successful if adapted with a particular group of students in mind, than a commercial package, however professional in appearance.

Before continuing with the description, it is necessary to distinguish two senses of the term "culture". According to one common conception, "culture" is that area of human activity, or activities, which includes what might be called the refinements of civilisation. On this view, music, art, literature, and university - level study would be regarded as culture. The student of a second language would be introduced to culture in this sense after mastering the second language, although in most cases this area is regarded as having only peripheral relevance to language study, and may not be acknowledged at all.

Another conception, with which we shall be concerned in this paper, is captured in a definition by R.A. Hudson (1980):

"Culture is socially acquired knowledge which a member of a community has to know or believe in order to function acceptably in that community".

This goes to the heart of the issue since it shows how unacceptable behaviour, in cross-cultural situations, is the result of acting on inappropriate knowledge and belief structures. It also raises the question of teacher responsibility. To what extent should we be providing information about appropriate behaviour along with training in the use of a second language?

The question of culture surfaces occasionally in the literature in the form of two questions. Firstly, there is the question of whether our teaching should be culture-free. Researchers into English as an International Language (EIL) such as Larry Smith, have argued that language and culture are separable, so that any language can be the means of expression of any culture. In support of this they cite the many varieties of English which exist worldwide, and point out the presumptuousness of assuming that English language teaching has to be exported complete with its usual British or US cultural baggage. The other question is whether our teaching can be culture-free. We are no doubt cautious about using materials which appear to be heavily culturally biased. In reality however, the culturally neutral language may be a myth. Lexical meanings, for example, are partly a question of connotations, which will vary

from one culture to the next. An apparently simple concept like "breakfast" will mean different things to different people. But the way we choose to teach it will no doubt be influenced by whichever connotations of meaning and context we find the most salient, and this in turn is a question of culture.

Neither of these points of view addresses the practical question of preparing students for future contact with foreign cultures, and the main issue seems somehow to have been sidestepped. Perhaps a more useful starting point is to ask ourselves to what extent our students do in fact want to accommodate to a foreign culture. While they would recognise the need for sufficient knowledge to function effectively in a different culture, it is unlikely they would want to pass themselves off as fully integrated members. If this is so, the most realistic approach is a kind of "decentralisation". This means that while providing information about the customs and values of a foreign culture may be useful, it may be at least as valuable to make the student aware of the relativity of his own cultural standpoint. In this way, we hope to objectify the question of culture in the student's mind, and at the same time make him aware that cross-cultural perceptions (or misperceptions) are reciprocal in nature, and not a question of "I'm normal and you're strange", or worse, "I'm right and you're wrong". The problem is, of course, that our culture is so deeply ingrained into our thought and behaviour that we are blind to many of the things that would strike the external observer immediately. Furthermore, there is no guarantee that simply explaining this fact will have effects which are deep or lasting enough to be of much use in the student's future experience.

Teaching options

Finding an effective way to deal with question of "cultural decentralisation" involves a consideration of the teaching / learning options open to the teacher. The following diagram shows the different teaching modes available, and the kind of learning that results. Language teaching typically covers several of these areas. For example, both functional and structural approaches are concerned with providing the learner with models of language. Communicative teaching seems more concerned with providing opportunities for language use. Intractable areas such as irregular verbs are no doubt handled by memorisation, while persuasion, as a teaching technique would seem to be related to counselling practices (Why don't you try it this way?)

Learning

vicarious learning
learning by doing
insight learning
memorisation
attitude formation
attitude change
developing understanding
learning to learn

Teaching

providing a model
providing opportunities
providing adequate experiences
providing lists of facts
indoctrination
persuasion
providing meaning
supervision.

(From Van der Werff "Constraints on the Textual
Presentation of a Foreign Culture")

Simulation activities can be regarded as "providing adequate experiences" and if successful, result in "insight learning". Simulation is also, I suggest, an original and effective way of dealing with the problem under discussion.

Ken Jones (1982) defines simulation as "reality of function in a simulated environment".

"Reality of function" means that participants are given the power to make decisions which will affect the course and outcome of the simulation. "Simulated environment" means that the designer has to identify key features of the situation being simulated, and provide sufficient structure for the participants to act without having to go "outside" the simulation. In other words, once it begins, the simulation should be self-sustaining. In the present context, "simulating the environment" translates into creating a classroom culture and then arranging for that culture to come into contact with "outsiders". From the designer's point of view, the first problem is thus to establish what the key features of a culture might be. The features I have been working with up to now are listed as follows.

Dimensions of cultural variation

a system of religious or ethical values an internal social hierarchy a preferred activity a separate language or way of using language a system of sanctions and rewards a level of receptiveness to outsiders

- Simple enough to be "grasped" rapidly and guide behaviour
- Practisable in the classroom

These categories are not intended to be authoritative, and are certainly not based on any kind of anthropological research. They might be modified after further experiment. The simulation "script" which appears below shows how the categories can be filled out. Here again, there is scope for experiment.

The delta people

Religious beliefs/values. The Delta people worship the air because all life depends on it. The Air is feminine. The Delta People pray very often (about every two minutes) by fanning air on to other people, and by blowing air into their hands.

Social hierarchy. Social status depends upon physical height, because taller people are higher in the air. A taller person can give orders to a smaller person, but not vice versa.

Activity. Because of the importance of the air, Delta People spend all their time designing and building enormous towers.

Communication. Delta People consider that they have no free-will. They attribute all their actions to the Air Goddess. Consequently, every utterance begins with a reference to the Air Goddess: "She wants me to ask you if..." "She allows me to tell you that..." "She tells me to stop you from ..." etc. No communication can take place between any two individuals unless they have their hands on each other's shoulders.

Forbidden / taboo. Any direct questions about the Air Goddess are forbidden, and must be punished.

Rewards and sanctions. Delta people can be rewarded by allowing them to stand on something high. Punishment consists of being forced to sit on the ground. A reward or punishment only lasts for about half a minute.

Attitude to outsiders. Delta People are tolerant of foreigners but do expect their customs to be observed before interacting, or accepting foreigners into their community.

Running the simulation

The procedure for running the simulation is not complicated. Two or three students are taken out of the class, into a separate room, leaving a larger group (minimum eight students ideally) behind. The teacher tells the small group that they are going to visit a recently discovered people, and take information back home in order to give a report on their discoveries. Their first task is to make notes about what kind of information they consider important. The teacher then leaves this group to work on its own. Back in the main classroom, the teacher distributes the script, and tells the "Delta People" that when the visitors arrive, they will find the Delta People going about their normal activities. In practice it is necessary to set them off with some kind of prompt- e.g "OK, now show me what the Delta people do - everybody join in"- although very quickly after this participants will begin to interpret the script in their own ways. After about ten to fifteen minutes, participants feel comfortable with their role, and the visitors can be asked to come back into the class. At this point the teacher must withdraw completely from the activity and watch unobtrusively from a corner. Since the purpose of the simulation is to study interactions between the two groups, it is useful to take notes.

After about twenty minutes certain phases will have become clear. The teacher may decide to stop the simulation or let it run on, depending on the level of interest and enjoyment generated. Typical phases are:

Phases of activity - visitors' behaviour.

- 1) Enthusiastic Involvement
 - curiosity
 - asking questions
 - making contacts

-oblivious to what is actually happening.

2) Spectator Stage

- withdrawal
- stand back and observe
- form hypotheses

STRATEGIES

3) Integration Stage

- be receptive
- test hypotheses
- try to copy behaviour of Delta People

4) Assimilation Stage

- acceptance as
- "Bona Fide Deltan"

In fact it is very unlikely that the participants will get as far stage four. However, if stage three is reached there is certainly enough material for discussion and this may be a good place to stop the simulation.

Debriefing

Various points can be covered in the debriefing. This will obviously depend on why and for which students the activity was chosen. With teacher trainees, I have drawn attention to the following points.

1. Affective responses

It becomes clear during discussion that certain negative feelings have been generated. It's worth making a note of people's reactions, which are often expressed as below:

*Comments by
Visitors*

"The delta people are very uninterested in foreigners..."

"the delta people are a bunch of racists! They punished me no reason..."

"They clearly consider themselves superior to foreigners."

*Comments by
Delta People*

"the visitors were very impolite"

"They were very disrespectful!"

"They interrupt all the time, but they didn't really listen when we tried to explain"

While the visitors seem to build up a stereotyped picture of the Delta People as a rather disdainful and occasionally irascible tribe, the Delta people themselves have inside knowledge of their culture, and have attained solidarity as a group through the recognition of each others' actions (tower-building) as realisations of their own cultural code. Clearly these two tendencies are in opposition. Affective reactions experienced by the visitors, seem to go through a cycle of enthusiasm, doubt, confusion, withdrawal, reinvovement, and eventual (partial) acculturation. Such phases have been observed in most studies on culture shock.

2. A model of learning

It is interesting to consider how the stereotyped picture arises inevitably out of a simplified view; the visitors have interpreted the Delta People's behaviour in terms of their own inappropriate set of values, and have arrived at an inevitably distorted conclusion. In real life of course, such situations can be potentially disastrous, and may lead to conflict and war. Such a possibility reinforces our idea of stereotypes as essentially negative, although it may be that they are a necessary stage of the learning/acclturation process. Models of learning such as Piaget's Assimilation/Accommodation model (1954), or Andersen's Nativisation/Denativisation model (1983), also account for the apparent distortion of new material (cultural or linguistic) in the process of interpretation. This insight can of course be extended to provide a more general metaphor of learners' linguistic errors, which arise inevitably when features of a new linguistic system are interpreted on the basis of previous knowledge (of either L1 or L2) which is not yet adequate for the task.

Also relevant to learning are the different phases of visitors' behaviour and the way these reflect the adoption of different learning strategies. After phase one the visitors are forced to reflect on the effectiveness of their questioning techniques. Phases two and three show how successful learning (in this case about the Delta culture) depends upon the right choice of strategy.

3. *Stereotyping and motivation.*

One of the most important variables affecting success in second language learning is the kind, and level of learner's motivation. Existing motivation studies such as Gardner (1985) include a set of attitudinal factor tests designed to reveal the learner's attitudes towards speakers of the language he is in the process of learning. The general picture which emerges is that integratively motivated students seem to be more successful learners than instrumentally motivated ones, although this may not be true in all contexts. A question not addressed is where such attitudes come from. To the extent that attitudes are based on stereotyped images they will always be incorrect, since they arise from a tendency to simplify. There are many examples from our common experience. French are frequently typecast as arrogant, Americans as brash and aggressive, English as reserved hypocrites, while both the Catalans and the Scottish take the prize for meanness. Such preconceptions will undoubtedly have repercussions in the area of motivation. An understanding of how these preconceptions are generated might at least help dispel certain barriers to effective learning.

Conclusion

For teacher trainees and students of applied linguistics, the simulation offers a holistic experience of factors which normally have to be dealt with in isolation during training courses. It shows how factors relevant to learning such as the use of strategies, the role of interpretation, the kind of affective reactions, and the tendency to simplify, are not in fact differentiated in our experience of cross - cultural contact, but rather experienced as a collection of perhaps rather confused and contradictory impressions. The advantage of the simulation technique is that it allows us to emphasise these impressions, by deliberately creating a strange, even bizarre culture, and at the same time reducing the time scale to something manageable in the school timetable. Participants have occasionally commented that they were surprised how their confused experience of the simulation can in fact make sense when looked at from the right perspective.

For foreign language students, the simulation might be seen as an improvised drama activity which is quite communicative, generates a high level of interest and is quite provocative of further discussion. Perhaps more important is the fact that if we are involved in language teaching at all, then we are involved in the task of preparing students for future contacts with other cultures. The way our students cope with this encounter will depend upon their capacity to make sense of it in terms of their previous experience. So finally, if you accept the model of learning which seems implicit in the simulation, then its use as a pedagogical activity justifies itself.

Actes-2. APAC ELT-CONVENTION 1992

REFERENCES.

- 1) Alptekin, C and M. "The Question of Culture" *English Language Teaching Journal* 38 1 1984.
- 2) Jones K. 1982 *Simulations in Language Teaching*. CUP
- 3) Smith L. 1987. *Discourse Across Cultures*. Prentice Hall
- 4) Meisel K. 1980 "Linguistic Simplification" in Felix (ed) 1980 *Second Language Development*. Tübingen Gunther Narr.
- 5) Schumann J. 1979. "The acculturation model for second language acquisition" in Gingsras: *Second language Acquisition and Foreign language Teaching*. Arlington V.A. Centre for Applied Linguistics.
- 6) Gardner R. 1985. *Social Psychology and Second Language Learning: the Role of Attitudes and Motivation*. Edward Arnold.
- 7) Hudson 1980 *Sociolinguistics*. CUP.
- 8) Van der Wurff "Constraints on the Textual Presentation of a Foreign Culture" - source unknown.
- 9) Piaget 1954 "The Construction of Reality in the Child" New York: Basic Books
- 10) Anderson, R.W. (ed) 1983 "Pidginisation and Creolisation as Language Acquisition" Rowley MA, Newbury House.

Stories for young learners. Where can we get them from?

by Pepita Subirà

Centre de Recursos de Llengües Estrangeres, Barcelona.

Child of the pure unclouded brow
And dreaming eyes of wonder!
Though time be fleet, and I and thou
Are half a life asunder,
The loving smile will surely hail
The love-gift of a fairy tale.
Lewis Carroll

Listening to stories fascinates children and even those who are indifferent or hostile to a classroom environment can be caught by the sweetness of a tale. As soon as children hear the formulaic words "Once upon a time...", which many traditional stories begin with, their eyes brighten and their faces relax. The teacher, the teller, becomes for a while the centre of the young audience who, attentive to any change of voice, facial expression and gesture soon become completely involved in the content of the story and a close relationship between listener and teller is established.

Stories not only provide an ideal way to introduce a foreign language but they also contribute to children's whole development. Stories can be used as a starting point from which a wide variety of activities, connected by a topic, can be designed. This topic could link language development with other areas of the school curriculum which will make learning more interesting and fun. Apart from this, there are further reasons why storytelling is a good approach to introduce a foreign language to young children. Those reasons can be seen both from a linguistic and educational point of view.

a. From a linguistic point of view:

-Stories present language in a context that is familiar to children. Children are familiar with narrative in their mother tongue which helps them to follow and understand stories in a foreign language better.

-Stories provide rich input. They contain the language that most beginners syllabuses include such as numbers, colours, parts of the body, clothes ..., as well as language and situations usual in stories and important to the world of the children like fairies, witches, giants, princess and animals that speak and behave like human beings.

-The key language that appears in stories plays a specific role within the content of the story which helps children to understand and memorize it easily. Vocabulary is presented in a lively and clear context which helps children to guess the meaning and learn it in relation to other facts and features in the story.

-Many stories provide patterns that are repeated through the narration. These repeated patterns encourage children to participate by repeating, predicting and creating new

sentences. Stories such as The Enormous Turnip, Goldilocks and the Three Bears, Little Red Riding Hood among other well-known fairy tales provide excellent models of natural repetitions which encourage children to join in, adding at the same time a new element in the repeated sentences or phrases. These natural repetitions of the basic structures encourage children to learn and reproduce them with adequate pronunciation and intonation.

-Stories develop children's comprehension strategies. Visuals, facial expression, gestures and mime help children to understand the overall meaning of the story as well as guessing the meaning of specific items of vocabulary and set phrases.

-Stories help to revise vocabulary and structures children already know. Children like to listen to a story over and over again so the basic language can be practised and a wide range of tasks can be used.

-Stories are a good way to promote reading. It is not hard work to create our own storybooks. We can use the pictures that illustrate the story or ask the children to draw the main events of the story on separate sheets of paper and then the teacher writes a simplified version of the text. Then, you can display these books attractively in the book corner and the children will enjoy looking at them and, since they already know the stories and are familiar with the language used, they will soon read them without much difficulty.

-Stories can help to revise and consolidate aspects from other subjects in the school curriculum. Since children do not have a particular reason for learning a foreign language, it is important to link the new language with other subjects to increase children's motivation which will make their progress more obvious.

b. From an educational point of view

-Stories help to develop a positive attitude towards the new language. If the stories we select are based on children's interest and their emotional needs, they will enjoy listening to and doing activities connected with the stories which make learning interesting and fun.

-Stories increase a child's imagination and creativity. Children who read or like to listen to stories become far more creative and imaginative than those who are not familiar with stories.

-Stories give clear models of behaviour to imitate. Most stories underline the importance of following parents' advice, loving and taking good care of animals, not being ambitious, presumptuous or lying for example.

Where to get stories from

When planning the specific syllabus we can either decide to base it on stories or to use them to supplement the textbook. Once this decision is made we look for stories with the topics we want to deal with or those that the textbook covers. In both cases the stories should suit the children's needs, interests and language level.

When using stories we can choose from a wide range of storybooks that children are familiar with in their mother tongue such as well-known stories and fairy-tales, picture stories with little or no text, stories that children create in L1 and those that the teacher makes up for the specific purpose of teaching English.

As to the content, it is important to present a varied type of stories: stories that reflect children's own way of life, fantasy stories, animal stories and content-based stories among others.

How to adapt or create a story

Many of the stories we find in storybooks could not probably be told as they were written and we would need to adapt them in a way that, though providing rich input, could be easily understood by children. So before telling them a story check:

- Sentence length and complexity. Long compound sentences may be better understood if they are split into short simple sentences. . Tenses and structures. The story may use too many tenses or different structures. These can be reduced or simplified without changing the content.

- Idioms, old-fashioned words and unfamiliar vocabulary. It is important to replace unfamiliar words with more familiar ones. Some stories contain idioms that need to be rephrased to make the meaning clearer.

- Sequence of events. Avoid redundant sentences and descriptions that can make the sequence of events unclear.

- How ideas are linked. Sometimes it is useful to use connectors, first, second, then, so..., to make clear the relationship between sentences.

- How ideas are explained. A good combination of narrative and dialogue will make the story more interesting and easier to follow.

- Natural repetitions. Whenever possible incorporate natural repetitions to encourage children to participate actively in the story.

New Approaches to Reading in the Classroom

by Jean A. Pierce
Universidad de Córdoba

Improving reading comprehension is a top priority as well as an area of concern for the majority of the teachers in secondary education in Spain. Teachers are looking for strategies and techniques other than the traditional ones of summary writing and comprehension questions which seem to dominate in the EFL classroom when dealing with a written text. The paper introduces the concept of mapping as pre-reading or post reading activity and describes different approaches to this technique.

Mapping- Some definitions.

This process has many names in existing literature: mapping, semantic mapping, conceptual mapping, cognitive mapping, schematic mapping, and networking. Definitions of a map and the mapping process are various. Some of them are the following:

A map or web is a graphic arrangement showing the major ideas and relationships in text or among word meanings. The map consists of nodes (drawn in circles, rectangles, or squares) containing key words or phrases, with connecting links (lines or arrows drawn between the nodes) (Sinatra, Stahl-Gemake and Berg 1986 p.22).

Mapping is a technique that conveys the meaning of important relationships in text by re-representing them in an interconnected diagram (Armbruster and Anderson 1980 p.4).

The mapping technique incorporates the visual-spacial conventions for diagramming ideas and the nature of relationships between ideas (Tierney and Mosenthal 1982 p.94).

A map is a graphic representation of a written or oral composition including only key words (Hanf and Boyle 1981 p.8).

A map is a diagram of relationships or ideas, a graphic representation of their interpretations of information in the text or their personal responses to the text based on their knowledge of the world (Davidson 1982 p.52).

Networking trains students to convert prose into node-link diagrams. The nodes contain paraphrases and images of key ideas and the links specify the relationships between these key ideas (concepts). The maps provide the student with a spatial organization of the information contained in the passage (Dansereau et al 1979 p.65).

A map is a graphic representation of the intellectual territory travelled or to be travelled via reading. It is a verbal picture of ideas which are organized and symbolized by the reader. Map making, an exercise in critical thinking, demands the students insightful judgments and discriminate decisions about the material (Buckly-Hanf 1971 p.225).

In summary, a map is a diagram or graphic representation of ideas, where the relationships among these ideas are demonstrated. It is a picture, a personal interpretation of some phenomena, a written text, a lecture, etc.

Approaches to Mapping

The bulk of reporting on mapping deals with this strategy as applied to reading in the native language reading classroom. Four approaches to mapping instruction seem to emerge from this literature. The first approach (Armbruster and Anderson 1980), proposes prior instruction in discourse functions. They argue that before the mapping process can be undertaken, instruction in text structure, logical connectors and functions is necessary. A second approach, Dansereau et. al. (1979), Long and Aldersley (1982), Sinatra, Stahl-Gemake and Wyche Morgan (1986) propose detailed instruction in how to map a text. A third approach, which include Hanf (1971), Ferguson (1985), Ruddell and Boyle (1984), Berkowitz (1986), takes a more traditional approach to text organization using main and secondary ideas as the basis for mapping. Davidson (1982) and (Draheim 1986) propose a fourth approach to mapping which is a very open creative approach. No instruction in mapping is given.

Mapping text relationships.

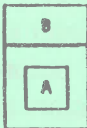
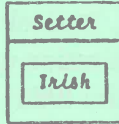

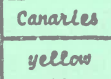
Armbruster and Anderson (1980) using the first approach instructed eighth grade students (13 years old) in seven basic text relations: example, property, compare/contrast, temporal, causal, enabling, and conditional. They first taught the students to identify these relationships by looking for key words and then were taught symbols for representing these relations. The mapping process involves recognizing these relationships in the text and representing them in their maps following a strict code provided by the instructors. Figure one shows the key words and the corresponding symbols for two of the relationships: example and property.

My experience with secondary school teachers indicates that they find teaching discourse functions complicated and not very stimulating for the students. Low motivation was also reported in Armbruster and Andersson's study as they stated:

Finally, it should be noted that student interest in mapping and motivation to map texts was very low for the group as a whole. Students were often inattentive and restless. It was difficult to get them to attempt to map text longer than short paragraphs. (p.26)

However, the benefits of students knowledge of text structure and connectors are multiple. Students then can apply this knowledge when composing original discourse creating more cohesive, unified and organised texts.

Figure one
Symbolic representation and key words of two relationships

		Key Words
(1)	<p>A is an instance of B.</p>  <p>Example: A common type of setter is the Irish Setter.</p> 	<p>to be, for example, for instance, type of, kind of, example of, e.g., such as, include, including</p>
(2)	<p>A is a property of B.</p>  <p>Example: Canaries are yellow.</p> 	<p>(to be), (to have), is a property of, is a feature of, is a characteristic of, is a part of, that is, is called, i.e., is defined as, is called, in other words, means that</p>

From Armbruster, B.B., and T.H. Anderson. 1980. *The Effect of Mapping on the Free Recall of Expository Text*. University of Illinois.

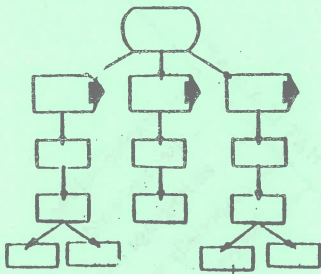
Skeleton maps

Another group of researchers (Sinatra et al. 1986) working with deaf and learning disabled students used another approach to mapping. They put forth the idea of presenting a model for the entire text. The teacher decided on the proper model for a passage and the students filled in the nodes. They classified text structures into four types (1) narrative sequential organization map (2) thematic or descriptive map (3) comparative and contrastive map (4) classification map. Figure 2 shows the maps. These researchers believe that using a model helps students to better understand the structure of discourse, which can aid them in the generation of their own texts.

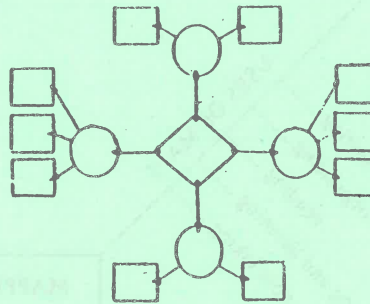
The one drawback of this type of mapping is that not all written texts adhere to only one model. Teachers should be careful when choosing texts. A logical strategy would be to first choose texts with very explicit text structure, and eventually moving toward texts with mixed models.

Figure two
Four skeleton maps

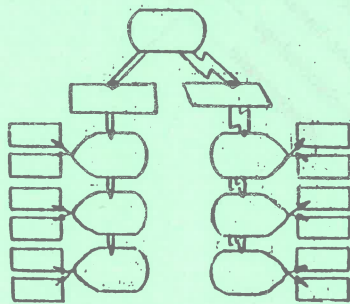
1—Sequential episodic writing



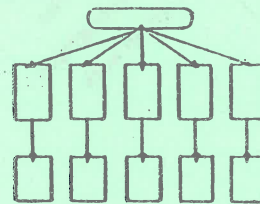
2—Descriptive or thematic writing



3—Comparative and contrastive writing



4—Classification in writing



From Sinatra, Richard, et al (1986) "Using mapping after reading to organize and write original discourse" *Journal of Reading* (October): 4-13.

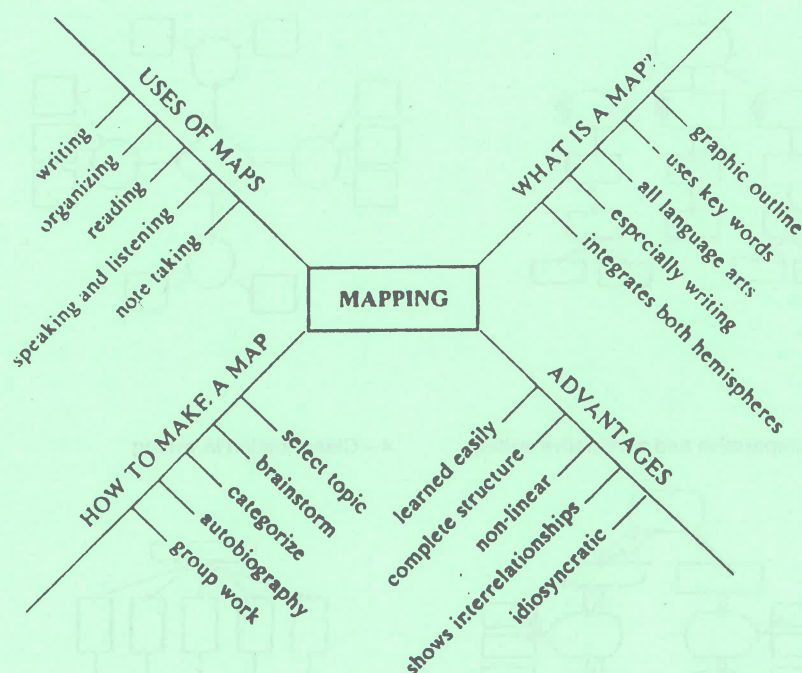
Main, secondary, and tertiary ideas mapping.

Ruddell and Boyle (1984) use a more traditional breakdown of text structure, but more open model of main, secondary and tertiary ideas. Although Ruddell and Boyle in their study on

the effects of cognitive mapping with college students used texts with three different organizational patterns (informational pattern, thesis-proof pattern, problem-solution pattern), it is not clear if they propose different map models for each organization or if explicit instruction in text organization was provided. Figure 3 shows a map modelling this approach.

This type of mapping is easy and quick to learn. Though focusing on text structure, the traditional breakdown of main, secondary and tertiary ideas is familiar to the students.

Figure three
Main, secondary, tertiary Map



From Hauf, Marilyn Buckley, and Owen Boyle. 1981. "Mapping the Writing Journal". Berkeley: University of California.

Creative Mapping.

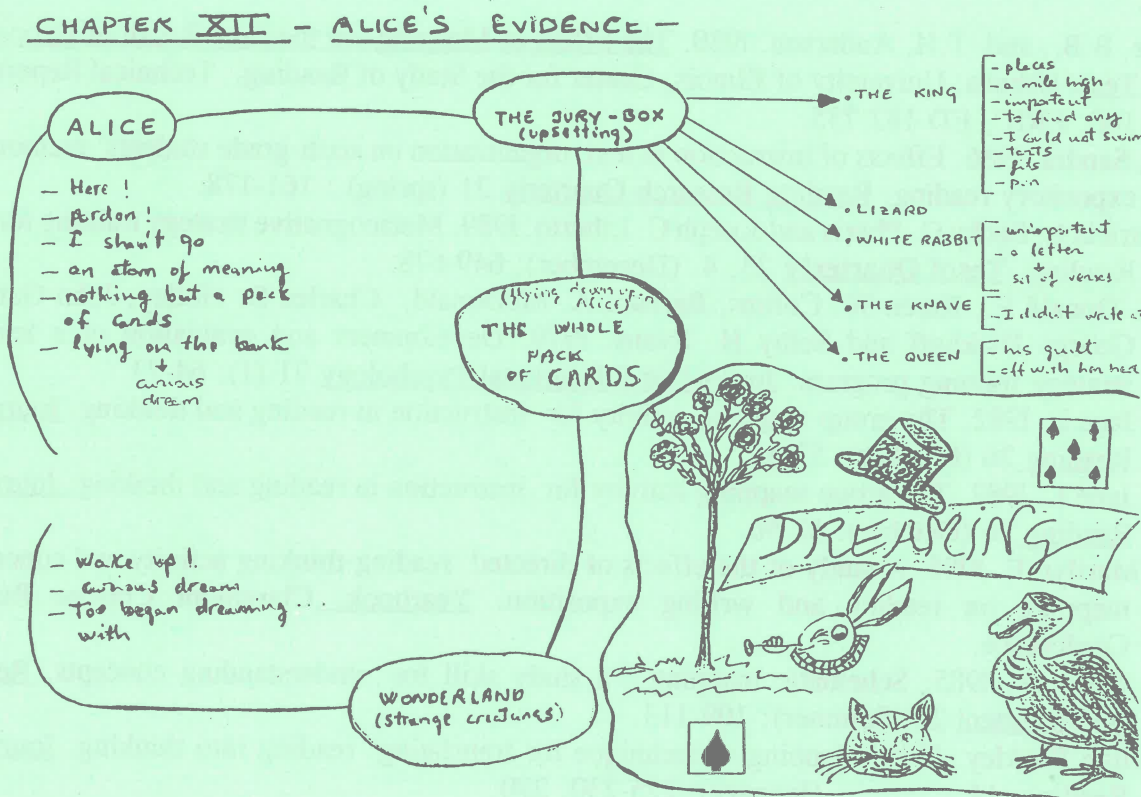
At the far end is Davidson (1980 p.12) who proposes very little instruction in mapping.

When students first begin to draw maps, they may experience some frustration. The teacher may encourage students by showing them the maps accompanying this article to

help them get started. However, the teacher should provide very little additional information about maps because it is important to let students generate their own individual structures. The process of mapping is learned by trying out and then experiencing the maps of others.

She reports that initial frustration is rarely repeated. By sharing their maps, students become convinced that mapping is an individual creation which cannot adhere to outside models. This is the approach that I have used in my classes. It respects and cultivates the individual creative abilities of the students.

Figure 4.
A Creative Map



A second year University of Córdoba student's map of chapter XII of Alice in Wonderland

Mapping has also been found to be a useful strategy in the second language classroom. Carrell, Pharis and Liberto (1989) found that training students in this technique effective in enhancing seconds language reading.

These four approaches to mapping a text are not exclusive of each other. Teachers can use a variety of approaches in the classroom or only one depending on the teacher's style, student

motivation, time and other factors. This strategy has been proven effective for comprehension and recall in the second language classroom as well as in native language. This technique can be added to the teacher's repertoire of strategies to be applied to the text. I believe it can serve as a welcome relief from writing summaries and answering comprehension questions of reading texts.

Mapping, applied to written texts, can be used as an additional strategy to summary writing and comprehension questions. Mapping facilitates comprehension and recall in that it requires semantic involvement with the text, attention to text structure, and the transformation of prose into a spatial representation of the information.

References.

- Armbruster, B.B., and T.H. Anderson. 1980. The Effect of Mapping on the Free Recall of Expository Text. Urbana: University of Illinois, Center for the Study of Reading, Technical Report No. 160. ERIC, ED 182 735.
- Berkowitz, Sandra. 1986. Effects of instruction in text organization on sixth-grade students' memory for expository reading. Reading Research Quarterly 21 (spring) : 161-178.
- Carrell, Patricia L. Becky G. Pharis and Joseph C. Liberto. 1989. Metacognitive strategy training for ESL Reading. Tesol Quarterly 23, 4 (December): 649-678.
- Dansereau, Donald F., Karen W. Collins, Barbara A. McDonald, Charles D. Holley, John Garland, George Diekhoff and Selby H. Evans. 1979. Development and evaluation of a learning strategy training program. Journal of Educational Psychology 71 (1): 64-73.
- Davidson, Jane L. 1982. The group mapping activity for instruction in reading and thinking. Journal of Reading 26 (October): 52-56.
- Davidson, Jane L. 1982. The group mapping activity for instruction in reading and thinking. Journal of Reading 26 (October): 52-56.
- Draheim, Marilyn E. 1986. A study of the effects of directed reading-thinking activity and conceptual mapping on reading and writing exposition. Yearbook. Claremont College Reading Conference.
- Ferguson, Anne M. 1985. Schematic mapping : a study skill for understanding concepts. Reading Improvement 22 (Summer): 109-113.
- Hanf, Marilyn Buckley. 1971. Mapping: a technique for translating reading into thinking. Journal of Reading 14 (January): 225-230, 270.
- Hanf, Marilyn Buckley, and Owen Boyle. 1981. Mapping the Writing Journal. Berkeley: University of California, Bay Area Writing Project. Curriculum Publication No. 15. ERIC, ED 225 191.
- Long, Gary, and Stephen Aldersley. 1982. Evaluation of a technique to enhance reading comprehension. American Annals of the Deaf 127 (December): 816-820.
- Ruddell, Robert, and Owen Boyle. 1984. A study of the effects of cognitive mapping on reading comprehension and written protocols. Riverside, Ca.: Learning from Text Project. Technical Report No. 7. ERIC, ED 252 811.
- Tierney, Robert J., and James Mosenthal. 1982. Discourse Comprehension and Production: Analyzing Text Structure and Cohesion. Reader Meets Author/Bridging the Gap: A Psycholinguistic and Sociolinguistic Perspective. Edited by Judith Langer and M.Trika Smith-Burke, 55-104.

Newark, Del: International Reading Association.

Sinatra, Richard, Josephine Stahl-Gemake, and David Berg. 1984. Improving reading comprehension of disabled readers through semantic mapping. The Reading Teacher 38: 22-29.

Sinatra, Richard, Josephine Stahl-Gemake, and Nancy Wyche Morgan. 1986. Using mapping after reading to organize and write original discourse. Journal of Reading 4 (October): 4-13.

Sinatra, Richard, David Berg, and Rita Dunn. 1985. Semantic mapping improves reading comprehension of learning disabled students. Teaching Exceptional Children 17 (Summer): 310-314.

Video: a few ideas

by María González Davies (EIM) & M^a Luz Celaya Villanueva (Fac, Filologia)
Universitat de Barcelona

In this workshop we shall explain the uses of video material in English language teaching and present a list of possible activities which can be carried out in the English class. Many of us have tried using video material in our classes but find it frustrating, since students usually take it as a relaxing activity in which their only task is to watch and have fun. However, as we shall see, video material may become a very useful tool to learn English, although some amount of effort is required on the part of both teachers and students.

After a brief explanation of relevant aspects about the use of video, participants will try to produce their own worksheets from certain material that they will be shown. Our own worksheets on that specific material will also be handed out.

Video material can be extremely useful:

- . To introduce a topic or a unit.
- . As a follow-up activity.
- . For revision.
- . As reinforcement.
- . To present vocabulary, grammar or a topic in an entertaining way.
- . In translation classes.
- . In self-access study.

These uses may apply to all levels. The level will depend on the worksheet/s prepared by the teacher, not on the video language contents themselves. As can be seen in the list above, all aspects of language can be studied / practised through the video (grammar, vocabulary, phonology, functions ...). Similarly, the 4 skills may be involved, either at the same time or at different moments, when carrying out video activities.

Basically, three kinds of video material may be available to language teachers:

- a) Graded material in which discourse has been planned. This kind of material is usually adequate for beginners and pre-intermediate students.
- b) Authentic material, which implies unplanned discourse and which can be used with pre-intermediate to advanced students.
- c) Class recorded material, in which both planned and unplanned discourse may appear depending on the activity that has been recorded (a talk, the discussion of a topic, the news ...). Both teachers and students may find this kind of material useful and motivating.

The usual problem among teachers is to get hold of authentic video material. Obviously, a satellite aerial could solve the problem. But here is a list of possible sources for those who

do not have easy access to a satellite:

- . Documentaries (Open University, National Geographic ...).
- . The news (Newsbrief, International Headlines ...).
- . Talks.
- . Concerts and video clips.
- . Interviews.
- . Films, with or without subtitles (you can always cover the words with a folded sheet of paper on the screen!).

Once the video material has been selected, we have to bear in mind the group of students we are going to prepare the worksheets for, the aspect/s of language we want to deal with, and the particular use of that material (see the first list above). The following is a list of techniques, exercises and activities that can be carried out to exploit video material at ALL levels. For the sake of clarity, they have been classified according to the skill involved. However, most of them can be adapted to another skill and, besides, more than one activity can be used with the same material. When necessary, specific activities are given between brackets.

Writing

- . Grammar points (transformation, sentence completion, ...).
- . Gap-filling.
- . Open dialogues (taking the part of A or B).
- . Compositions.
- . Dialogue writing (freeze the frame and guess).
- . Surveys and reports.
- . Note-taking.
- . Writing a script either before or after watching the extract.
- . Ticking or jotting down vocabulary or expressions.
- . Summaries.
- . Preparing talks to be recorded.
- . Word stars.
- . Multiple choice questions.

Reading

- . Jigsaw reading (one student reads one part of a text and another the other part; then, they explain to each other).
- . Gap-filling.
- . Quizzes.
- . Subtitles.
- . Reading song, extract, ...
- . Match the columns.
- . Jumbled words, sentences, paragraphs.

Speaking

- .Speaking: what happened before?, what's going to happen?, (no sound) what's happening?.
- .Narrating a story before watching it (guessing possible vocabulary, expressions, tenses, ...).
- .Dubbing over tape.
- .Freeze frame or stop tape to practise tenses ("What is she doing?" ...).
- .Back to back description.
- .Describe and draw.
- .Saying the vocabulary quickly as it appears.
- .Discussions, debates on topic, cinema, literature, ...
- .Oral summaries / memorizing.
- .Recording students' talks, role plays, discussions (and teacher's comments on pronunciation).

Listening

- .Question and answer.
- .Rephrasing.
- .Chart completion with ticks.
- .Numbering pictures.
- .Repetition drills.
- .Jumbled words, sentences, paragraphs.
- .Register, accent, intonation, stress ...
- .Jigsaw listening (2 videos!).

Translation

- .Dubbing.
- .Subtitles.

Self-Access

Most of the previous activities can be used in self-access study if a key is provided.

Our impression after the workshop was that teachers who had attended it felt much more motivated to use the video in their classes and less sceptical towards using authentic material for lower levels. And motivation is an essential ingredient to start working with the video! So, good luck!

Making the writing process easier and more productive.

by Katherine Kiss
EIM, Universitat de Barcelona

This paper contains the material presented in two workshops and offers some alternatives for the teaching of writing. The first dealt with the objectives, theory and some techniques used in a "process writing" approach. Techniques for starting and making writing more productive and more fluent were discussed. When the primary objectives of writing are fluency and quantity, the way in which errors are dealt with is a very important consideration. Based on the theory outlined in the first workshop, the second presented some alternatives for responding to student work and error correction. This map should help orient the reader, and provide a starting point to help find a way through the process described here.

I. The writing process. Can writing be more productive for both teachers and learners?

Teaching a foreign language is a long and complex affair. We have at our disposal an enormous, often confusing variety of techniques and methods. No one is "the" best, each has something to offer. Each teacher/student/group interaction is unique and so our goal as teachers should be to experiment and develop a bag of different "tricks" to be applied as we see fit. One thing that seems clear is that if the student is not involved and interested, very little learning will take place - no matter how good the method. The best results happen when students enjoy what they're doing or at least understand it/control it and *feel successful* at it. This is the point behind the learner centered approach, project work etc.

Before summarizing the two workshops, it might be useful to think about how we teach writing now, what our objectives are, and how we respond to it when we get it. According to an informal survey of those present at the first workshop, writing is most often used to consolidate or back up some other activity (80% of the time). Only about 20% of the writing they currently use has as its objective developing fluency. Additionally more than half of the writing is done at home (57%). Most of the time the teachers choose the topic (72%), but occasionally let the student decide (28%). All of these points can reasonably be expected given the large class sizes, limited class time available, the emphasis which is usually placed on speaking, the seeming inability of students in many cases to find a topic to write about, and perhaps above all, the difficulty of teaching and learning the process itself.

These points are important to think about if one considers the theory behind learner centered approaches, communicative language teaching, project work, etc.; that is, when students are involved in trying to communicate their own ideas in a real rather than simulated context, more efficient learning takes place. This is the fundamental idea of a process writing approach; that the students communicate their own ideas in their own way. Similar to fluency activities in speaking, the objectives are (1) fluency, (2) flexibility and a sense of control over

the language, (3) a sense of audience (who they are talking to) and voice (their own unique style), and (4) quantity. However, unlike speaking, writing has its own special complications.

Writing in any language is a difficult thing to do for most people, and maybe more difficult to teach. Researchers studying the process of writing of both native and foreign language speakers outline a process that is far from simple (Zamel, 1982; Flower, and Hayes, 1981). In general they agree that it is a recursive rather than a linear process. A writer first needs to *generate ideas*, write an initial *draft*, *read* this, *get feedback*, *revise* (re-write/re-organize it - changing, adding, removing, moving, and substituting text as necessary), read it again, write another draft, etc., sometimes many times. During this drafting and revising process successful writers are not concerned with surface level problems (grammar errors, punctuation, spelling etc.), except as they interfere with understanding of meaning, until all the ideas s/he wants to express in a given paper have been written down. Then, as a final step, s/he *proofreads* the "final" draft (usually with an editor) to correct any remaining mistakes. (Often initial mistakes disappear as the writer notices them, or eliminates them by changing problematic text during the revising process.)

This process is especially difficult in a foreign language. Foreign language students have a much more limited range of vocabulary, structure and pragmatic knowledge of a language than native speakers do. To complicate things further, students often feel they are in a "testing" situation when they are writing due to the emphasis on grammar and the way teachers most often respond. The familiar pattern of write, collect, correct, return was supported by another informal survey of participants. (See section on error correction.) Receiving back a paper which graphically indicates their many weaknesses, is not exactly a procedure which can be expected to encourage enthusiasm about writing.

Another factor to consider is the students' abilities and needs for writing in their own language. In many cases, and certainly in Catalunya, writing is not a well developed skill in any language. So, then an alternative would need to meet three objectives; first, to offer a way to encourage more writing in general, second, to teach the students what is involved in the complicated process of writing (in any language), and third, to change the focus from a "testing" situation to a more positive two-way communication between the student and another person (including but not limited to the teacher), in which successful communication of ideas becomes the principal criteria.

The first step in any writing task is to generate ideas about which to write. This is easiest when we know the subject well. As each of us knows our own ideas best, this implies letting the students choose what they want to write about. When they say they don't know, teach them to use their own experience as a source of material - everyone is an expert on something. This will vary with age but can include, family, pets, holidays, computers, space travel, superheroes, romance, life on the moon, etc. Periodically have students make a list of things they could write about in their journals. Once they understand that they aren't limited by what the teacher tells them to write about, they'll start producing longer lists. Incorporate writing with the reading program. Have students write a response when they read something that particularly interests them.

Equally important as choice of topic is giving them a context or and reason for writing. Some ways of providing a wider audience and an authentic reason include: "Pen-pal" letter exchanges (between students in one class, different classes in the same school, different schools or students - if possible - in another country), articles for a class/school magazine or story anthology, long term-projects, or even writing to oneself in a journal.

Perhaps this last is the easiest and most practical way to work towards more fluent writing. Students and teacher should have a small notebook to be used exclusively as a journal, and a pen (or pencil) they enjoy writing with. For five minutes *everyone* (teacher included) tries to write non-stop about anything. This gets easier with practice. Initially, you could suggest ideas (what you did last night/are doing tonight, your cat, a conversation you heard on the bus...). Remind students to be aware of things they might be able to use as journal writing topics. After a while students tend to start writing immediately and usually fill one page in the five minutes. If they can't think of how to say something in English (vocabulary or structure) they should write it in another language, and return to English as soon as possible. At the end of the five minutes spend another five discussing these problems - the things that arise can be very interesting. Forcing students to write without stopping helps them to skip over things they don't know in order to get the idea down. If anyone gets blocked, they can copy this from the blackboard (or the front of their journal for reference):

"I can't think of anything to write right now. When I think of something to write, I'll write it."

(This copying is so boring they usually think of something else quickly.)

Journals are **NEVER** corrected. They can, however, be read and responded to by the teacher. The response can be short or long, and should be only that - a response to the content. It is like having a conversation with a friend, they tell you something, you say something in response (not usually a correction of their experience!). You can of course tell them if there are parts you don't understand, or you can "model" something the student has a problem with by using the form/structure correctly in your response (but only if it comes naturally). You can take note of problems, and deal with any the class has in common at a later time. This response is optional. Journals can be useful even uncorrected. The student is practicing getting his or her ideas on paper without worrying about the censor. (For further reading on journals see bibliography.)

Even when we have an idea, developing it and getting started writing can be very difficult. There are many ways to help this part of the process. Those discussed included "*Brainstorming*", "*mind-mapping*", "*making trees*", "*doing a quick-write*", "*looping*", "*cubing*", "*the reporter's formula*", "*listing*", and "*outlining*".

Brainstorming. This can be an individual or group activity. A topic is written on the board (or notebook) and someone writes down every word student associate with it. Nothing is rejected no matter how crazy it might seem. When the board is full, students can choose

words/ideas (if any) to begin writing - usually a "quick-write"(or free write).

Mind-mapping. Like brainstorming this technique involves free association, but in a more controlled way. The theme they want to write about (or a picture representing the it) is written in the center of a paper. The student creates a "map" of thoughts associated with the main idea by drawing lines out from it on which they write "sub-ideas". Any ideas they associate with these "sub-ideas" are added to the map on new lines connected at the place where the person thought of them. A network of lines with ideas written on them is created centered on the central topic. The student gradually creates a visualization of the web of thoughts they have about something, and in the process discovers, clarifies and organizes these associations prior to writing. When the map is finished the student can start to write (quick-write) about any point and move freely around it, selecting the most appropriate or appealing ideas until s/he is happy that s/he has said enough. (Not all the ideas will be used). The next step is to read over what they've written and organize it in some logical way in a first draft.

Trees. A similar technique to mapping, associations of ideas are organized in a "tree-like" structure with the central ideas as the "trunk" and sub-ideas as the "branches".

Quick-write. This is very similar to journal writing, and is useful as a second step after brainstorming or mapping. Students begin with one idea associated with their topic and write as much as possible without stopping (try for 5 minutes). If they run out of things to say about this idea they can start on another. The point is to get as much down on paper as quickly as possible and then later select and organize the most useful for a draft.

Looping. (also called "nutshelling") This is an organized quickwrite. The student writes six to eight lines about an idea, stops, reads, and then writes *ONE* sentence to summarize those six to eight lines. In other words, they express the idea "in a nutshell". S/he can then continue with the same idea if there is more to say, or start on another idea for the topic and repeat the process. This is done as many times as necessary until ideas or students are exhausted. This material can then (hopefully) be organized into a draft. The summary sentences tend to make ideal topic sentences!

Cubing. (Ron White in "Writing - Advanced" calls this "ADADCAN".) Students picture their topic as a cube with six faces and write about it from each of these different perspectives. They Analyze it, Describe it, Apply it (how would they use it), Discuss it (argue for or against it - could be challenging with a topic like "a cat" - that's the idea), Compare it to something else, Associate with something, Narrate it (narrate a cat?) This technique requires a fair amount of language and so would probably be limited to advanced levels and/or older students.

Reporter's formula. Students think about and answer: Why, What, When, Where, Who or for/to Whom, and How (many/much/long/big ...) questions about their topic, just as a reporter would to get all the facts.

More familiar techniques such as making a list or an outline may also be useful. If students are taught to use and experiment with different techniques, each can choose what is personally most productive.

Although these ideas for getting started and keeping going are the principal focus here, there is room in this approach for teaching new things about the language. Mini-lessons with appropriate exercises can be presented to point out more common errors, or present new language. If possible use the students' own work to demonstrate both the good and the bad. For example, if "linkers" or "topic sentences" are on the syllabus and you get a composition from a student which uses these well, make photocopies for everyone. Instead of just explaining give them a concrete example written by one of their peers. (But first make sure the student doesn't mind, and always use work from "another class" to demonstrate mistakes.)

Once a student has worked through the initial phase of the process as outlined above, s/he hands in a first draft for the teacher's response. "Response" and "first" (not final) draft are the key words here. Even professional writers often "hand-in" several drafts for the editor's comments before a "final" version is sent to the proofreaders for checking the grammar, spelling and punctuation.

As always, objectives determine techniques used and the way success is measured. If our goal is quantity and fluency, over-emphasis on the "product" in the form of correction may inhibit the development of the writing "process". Given the overall objectives in this approach, and the fact that although we may be able to reduce obvious errors, this "product" emphasis may have a negative effect in general on a student's writing. It may reduce risk-taking behavior and encourage the student to write below his or her level, just the opposite of what we want them to do - experiment and push their level up. So, a decision must be made on how to respond to student writing.

II. Error correction in written texts in English. Are we working too hard?

As in speaking, the best way to encourage a student to take more risks and produce more language, is to be quiet and let the student speak, errors and all, emphasize the successful aspects of the communication, engage the student in a dialog and help them work out communication breakdowns. Errors can be noted for later revision of those the student can be expected to deal with.

When students are writing for fluency, what can you do about the errors they make? What happens to these errors? Do (or can) they self-correct? What danger is there of the errors becoming fossilized? How do we correct now? What do students **DO** with the corrections? Is any method more helpful than another? Less helpful? If overt correction is not more useful than other forms of correction, why do we spend so much time correcting every error?

Once again an informal poll indicated that the participants tend to follow a collect, correct and return pattern (73%) but not exclusively. 70% indicate errors instead of correcting (at least sometimes), and 45% ask students to do something with the corrections (although only 25% think students actually *do* anything with them). Only 9% will sometimes return the paper with comments instead of corrections, and only 2% sometimes let students write for themselves alone (eg. journals). In fact these last two are useful alternatives to correction in a process writing approach.

In addition to both official and unofficial evidence that students in fact **DO** very little with the corrections we make, (and what they actually do is often passive, eg. study it or make a mental note) there is some evidence that the factor which seems more associated with improvement is *quantity*, not correction. Robb, Ross and Shortread (1986) studied four different correction methods in classes with otherwise identical writing instruction. Some students' papers were corrected directly, a second group's errors were coded, a third group's errors indicated but not coded, and a fourth group simply received notations in the margins that there were errors somewhere. They found that the improvement seemed to be independent of the type of feedback, but rather more dependent on overall amount of writing practice. Boice (1985) also found that regular daily writing improved writing.

Aside from the issue of the usefulness of the corrections themselves, Zamel (1985) and Sommers (1982) studied how much of teachers' corrections students really understand. Both found that teachers' comments are often "vague", "arbitrary" and "difficult for students to understand", and so, it's not surprising that they do nothing with them.

And how often do we correct incorrectly? Another problem with correction is the question of whether the teacher really understands what the student is trying to say. Is it "My boyfriend who I went out with last night", or "My boyfriend, who I went out with last night...". Often it is difficult to know exactly how to correct something. It is quite possible in correcting something to change the meaning completely. The student, knowing what s/he was trying to say may then find it very difficult to interpret the correction. Out of his/her context s/he may not understand it at all. An important objective of this approach is letting the student take and maintain control over his/her own text. When we start changing sentences around we start re-writing for the student, sometimes changing their original idea without realizing we are doing it. Instead, a comment that something is not clear will make the student rewrite if they want to be understood.

Then there are problems with coded or marginal correction systems. As students often indicate when asking the teacher to correct their papers, "...if I'd known how to say it correctly, I would have said it that way...". But in fact, if they don't dominate a particular

structure, will they suddenly be able to when they see it corrected? People can only assimilate so much at one time, and each person moves at their own pace. Maybe it would be more helpful to help them learn to negotiate their way around problems that are for the moment beyond their ability by using the language they do have creatively and re-writing the text in another way, or guiding them towards discovering how to resolve the problem themselves.

If correction may not be understood by the students, and therefore be ineffective, may not significantly increase the quality of writing, and may in fact have a negative effect on morale, it seems that we could try some alternatives. If active involvement is important in learning then obviously a correction system which provokes at most a passive response is not an efficient tool in our box. So what are the alternatives to encourage communication (our basic goal)? Logically, the first question to ask with a new composition (hereafter "draft") is whether communication has been successful.

When a student hands in a draft it should be read first as a reader rather than a "teacher". Are all the ideas there? Are they clearly stated? Does the writer create a clear picture of the situation? Until these questions can be answered "yes", mistakes in grammar, punctuation, spelling, etc. should be tolerated, unless they cause confusion about the meaning. Then the teacher must tell the student this. Although this confusion may be (probably is) caused by a grammatical error or improper word order or word choice, it is possible to indicate this without "correcting" (or even indicating) the "mistake" directly. Simply telling the writer that you don't understand this sentence or word (even if you do - try to imagine a reader who understands only English) will cause them to reconsider it and try to think of another way to say it. You could give them some guidance by indicating why there is confusion. (eg. "(Today) I go to work then I go home because I am sick.", response "I don't understand when this happened?", rather than correct the incorrect use of the present simple.)

There are two basic opinions on how to respond. One is to be as non-interventionist as possible (which translates to "be vague"), indicating merely "I don't understand" or ??? at the end of a line. To work well, this approach seems to require a more motivated student, or one used to being more autonomous, than in most EFL classes here. The student must analyze, consider possibilities and experiment. A lesser risk taker, or more passive student might simply note the problem, feel confused, and file the paper away unless they had some reason/motivation/requirement to resolve the problem. This camp tends to view suggestion as interference with the writer's text and removal of some of the writer's control over their own work.

An alternative might be to indicate where the problems are and at the end of the paper, suggest various alternatives (not just the one *you* would use) and, if possible, explain when/why each choice might be used. This works particularly well with vocabulary. The student then goes to the dictionary, compares the meaning of the various alternatives, and chooses the one closest to his/her meaning.

Another approach is to be direct and intervene, but not in the same way as direct correction. For example, when a student is being too general and the text could be improved by being more specific, the teacher might ask a question (one that comes to mind when reading the text which would make it more complete for you as a *reader*) requiring a detailed and to the point answer, which could then be added to the text. To summarize, one alternative is to allow the student to experiment with the language, and another to focus them on specific tasks. (See Raimes (1991) for a good review of different techniques for error correction.)

The best approach would seem to be indicated by the nature of the problem, the student, the task, AND the time the teacher has available to spend on each draft. In an EFL situation with less proficient students perhaps more guidance is needed, especially if students aren't very autonomous. Exploration can be very productive but it can also be counter-productive if the student feels completely at sea with no idea what to do next. However, this intervention should never go so far as to tell the student what to write. Avoid telling them how YOU would do it.

When responding to a writer the most important thing is to remain objective. Avoid responding to surface level issues, the plot, or with personal anecdote or self-involvement. The key is to remain outside the text and merely reflect back to the writer what you did or didn't understand as a reader. The goal of responding is to elicit more language, involvement, and critical reading skill from the author without imposing our own meaning.

These ideas refer to response in both written and oral form. When response is oral it is known as "conferencing" (a discussion about the writing between teacher and student, or two students). The teacher first tries to understand what the student is trying to say, listens to what they are concerned with, and tries to help them see it more clearly and what they want/need to do next with a text. This can last a few minutes or an hour and can be as simple as: "What would you do if you had another hour to work on this text?", or become an involved discussion of the different connotations the use of a particular word/function might have (an excellent small group activity). Also, an occasional teacher/student conference in which the whole class listens and contributes can be a valuable exercise in developing skills of critical analysis of language. Take advantage of it if an appropriate situation presents itself.

Ultimately there comes a time when a text must be proofread for any remaining errors, but not until the meaning has been drawn out to the extent possible, and *real* problems have been distinguished from "lapses". After students have expressed ALL ideas, go to the grammar. Often, in the process of revising, errors disappear. This could be due to many reasons. It was really only a "lapse" (the student wasn't interested in the topic and wasn't really paying attention, it was a bad day, etc.). Often a student rewords a phrase correctly after being told "I don't understand". If the teacher has also indicated what parts are *good*, the student may use these as models and change the piece, and simply eliminate the bad.

When you reach the proofreading stage, give students the first opportunity to correct themselves before you correct (in pencil). If possible, also give them time to help each other correct in pairs or small groups. This can often generate a lot of productive discussion of

alternative ways of using the language. Errors can be very helpful in discovering where the problems are, and why they are there. After they have tried you can add what you feel is appropriate to the needs of the person, the class and the syllabus.

This group-work also helps develop a larger audience than the teacher. If students are writing for their peers it is less of a "testing" situation (what/how will the teacher like), and more an "information giving" situation (what do I know that my friends want to hear about).

Whether responding or correcting at the proofreading stage, it should be done with discretion. Focus on small useful, achievable issues. "Overcorrection" may force a learner back to an earlier easier stage. Tolerance of mistakes gives the learner the freedom to take more risks, knowing that even if s/he makes an error it won't be considered an indication of failure or incapacity. On the contrary errors indicate that a learner is stretching the limits and getting into territory that s/he doesn't control completely. Our job then is to help them map out this new territory one path at a time. And this is the role of correction. To help the learner consider the cause and effect of the error and find an appropriate solution so they can say what they want to. In this way they learn that they can use errors to learn more.

One way to do this is to ask a student to maintain a log of errors in which they write down the wrong way they wrote it, the edited version, and some way they plan to remember it for the future. This also puts the errors treated at any given moment in the learner's "zone of proximal learning". Often something that has been a problem for a long time will suddenly become apparent to the learner as a problem at the point when they are ready to learn it. If they choose the items to focus on there may be more chance of effective correction. (The teacher can also maintain a log either of individual problems or, as is often the case, of general class problems. This list can be the source for periodic whole class mini-lessons on areas of common utility.

Working through the process can be very long, and it is very important for the students to be clear about and comfortable with this approach. From the very beginning they must be told explicitly what system(s) you are using, what the steps are, and exactly what you expect them to do. Also make sure they understand the recursive nature of the "process" itself. First plan an initial class (1-1 1/2 hours) to explain and go through the steps, the process and the objectives by writing something. Explain you are not going to correct errors the first time they hand something in, but rather respond to the ideas. Make sure they understand that this does NOT mean their work is error-free. Put errors in their proper place - at the end.

Steps. Focus on one at a time.

1. **Pre-writing.** Discover/generate ideas - brainstorming, etc.(USE: student skills, experience, imagination; arts, games, talk,...) discussion, free-writing - whole class works together

2. **The first draft.** Individuals write out ideas from step 1
 3. **Feedback.** Read aloud in pairs/small groups/ or with the teacher to determine if the reader/listener understands what the writer wants to communicate (T (or another S) comments with writer in a "conference")
 4. **Revision/second draft.** Individual organizes and selects, adds, removes, etc. from the initial (chaotic) draft, and writes a new version
 5. **More feedback.** (may create a need for another draft by writer)
- ...
- 6?+ **Proofreading.** Check grammar, spelling, punctuation, etc.
(first student(s), then teacher)
 - 7?+ **Publish!!!** after all, people usually write to explore their IDEAS and THOUGHTS, and to SHARE them with other people.

This last is very important in giving students an authentic audience and context for writing. It gives them a goal to aim for. They should be helped to develop their own choice of topics and weaned away from passivity. They must be fully involved in the "project". Actually, students derive a lot of motivation simply from seeing their texts develop into something they never imagined themselves capable of (even in their own language).

To encourage regular writing students must come to understand that writing is not an easy task (and not only because they are learning the language), but neither is it as impossible as they once thought. To do this they have to work through the process and feel successful. For this reason it is vital to get something published as soon as possible. Design some sort of task that can produce quick results early in the year and get a magazine out. This creates another motivation - the motivation of seeing your work displayed for the world to read - it must be good then - no?

Writing is not, or at least should not be, the only test of how much language someone has learned - it's too difficult a skill for that. Real writing, where someone is trying to express their ideas, is much more involved. Is it fair then to use such a difficult test with foreign language learners? In addition, as we have seen, it may not really be an accurate representation of their knowledge. (Certainly the first draft isn't!)

Implementation of this approach is not without problems. Learners used to being passive, or who have little interest in English (let alone writing) may be difficult to train to be more autonomous. One advantage is that, properly done, the learner should come to feel that what is most valued is his/her ideas, and that someone will listen to them seriously. In classes of 40 it will be difficult, if not impossible to respond to writing on a regular basis. Alternative -

train the students to respond to each other (although this also takes some time), or don't collect everything. Use journals regularly and recycle compositions (students write, teacher responds to meaning, students revise, etc.). Accept that you can't correct every mistake in writing and settle for quantity alone. Test language acquisition by other means.

Perhaps the main problem centers around setting our own initial objectives. We have to achieve a balance between the needs of the syllabus and the desire to develop a more autonomous learner. It can certainly be a lot easier to follow a standard syllabus than try to adapt it to 40 individual ones. But somehow this is what we need to do. The problem with the application of the ideas outlined here to EFL is the conflict between our perceived role as "LANGUAGE" teachers and our role as "WRITING" teachers. The question is then, can helping students develop their writing (in any language) help them develop overall as foreign language learners?¹

What helps the writing process become more fluent

Patience - allow **TIME** for fluency to develop it is a gradual process
- allow **TIME** for students to talk about, read, and listen

Respond instead of correcting - Read first for meaning -
- **IGNORE THE GRAMMAR UNLESS YOU CAN'T UNDERSTAND SOMETHING.**
- **DON'T** tell the student what you would do - create/maintain a **DIALOG**

Recycle. - assign fewer compositions but more work on each one.
- teach **MINI-LESSONS** on grammar/punctuation/style
(use student writing from another class as correct/incorrect examples)

Develop SELF/PEER-CORRECTION and CONFERENCE skills

Write WITH YOUR STUDENTS AND share YOUR WRITING - it encourages them to know that it is normal to struggle with writing
(you could keep a journal on the process of teaching the process in your class, or observations of individual students reactions)

don't forget **QUANTITY** may be more important than **QUALITY**.

¹ Special thanks to Gay Brooks whose synthesis and materials presented at the Mediterranean Institute of July, 1991 helped so much in putting many of these ideas and techniques into actual practice.

***** BE VERY CAREFUL WITH CORRECTION !! IF YOU WANT STUDENTS TO WRITE MORE FLUENTLY, GENERATE IDEAS, BE MORE RESPONSIBLE FOR THEIR WRITING (and learning), GIVE THEM AS MUCH FREEDOM AND RESPONSIBILITY AS POSSIBLE - DEAL WITH CORRECTIONS IN A SEPARATE LESSON, AND REMEMBER THE OBJECTIVE IS NOT PERFECT ENGLISH BUT MORE REAL AND MORE COMPLEX IDEAS.**

Bibliography.

- Boice, R. 1985 "The neglected third factor in writing: productivity" *College Composition and Communication* 36/4:472-480.
- Charles, M. 1990. "Responding to problems in written English using a student self-monitoring technique" *ELT Journal* 44/4:286-290.
- Flower, L., J. Hays. 1981. "A cognitive process theory of writing" *College Composition and Communication*, 32/4:400-414.
- Kreeft Peyton, J. 1987. "Dialogue journal writing with limited English proficient (LEP) students" *ERIC clearinghouse*.
- Raimes, A. 1991. "Errors: windows into the mind" *College ESL* 1/2.
- Robb, T. S. Ross, I. Shortreed. 1986. "Salience of feedback on error and its effect on EFL writing quality" *TESOL Quarterly* 20/1: pp.83-93.
- Sommers, N. 1982. "Responding to student writing" *College Composition and Communication*, 33/2: pp.148-156.
- White, Ron. 1987 . *Writing - Advanced*. O.U.P.
- Zamel, V. 1982. "Writing: the process of discovering meaning" *TESOL Quarterly*, 16/2:165-187.
- Zamel, V. 1985. "Responding to student writing" *TESOL Quarterly*, 19/1: pp.79-101.

OUR INTERVIEWS

Gwyneth Fox.

Interviewed by Carmela Pérez.

In her scheduled lecture Winnie Fox gave an explanation of the history of the Cobuild project which is given here as an introduction to the interview she gave for the APAC Newsletter.

G.F. First of all let me introduce the project for those who have not heard of it. The Cobuild project has a twofold objective: to look at modern English and see what is happening to it, and to find ways of presenting the research in a way which could be applicable. The project is directed by John Sinclair, and is being carried out in Birmingham University, under the sponsorship of Collins publishing house, and the School of languages at the University. It is a very computerized project. To fulfill the first objective we found ourselves needing 'real data' of how language was used, and we looked for corpuses of texts. We use both written and spoken British and American English. We extract the language from different newspapers (Times and Educational Times, The Sun...) from the BBC, and thus are able, in the end, to make more authoritative statements about use.

It is a 10 year old project. We made a first publication in 1987, with the Cobuild Dictionary.

The main thrust of the work has been to look at common patterns of English. Our criteria of selection have been: frequency, morphology and utility.

Frequency cannot always dictate because we would find ourselves doing something pedagogically untenable in cases like the verb say. This verb has 1507 instances of the its first form 'say' but 3561 instances of its second form 'said'. Whereas it does give us great insights with the different forms of expressing the future.

For a long time we had waited for an opportunity to invite Gwyneth Fox to one of our annual events. Last year, thanks to the combined efforts of APAC and of COLLINS, who sponsored her visit to Barcelona, we could benefit from her expertise and enjoy a first-hand account of the COBUILD project -the work behind it, its conception, development and results. Carmela Pérez interviewed her for APAC of NEWS.

From a corpus of 4,500 instances the distribution of the different forms was the following:

WILL 57%, GOING TO 14%, PRESENT 12%, SHALL 10%, PRES. PROGRES.8%

C.P. Can you explain what the Cobuild project offers to teachers?

G.F. The Cobuild project represents a more systematic way of looking at language. It offers those things that are particularly important to learners. Those things important to sound English and use language as English people. Basically it contains all the typical uses of words. All statements are based on data from

corpuses. There is also a conscience of the phenomena of collocation and of grammatical structures.

The Cobuild incorporates other aspects of the language, like the following:

- a) It gives information about the fact that certain words are never used with certain grammatical functions. This is the case of a word like 'damages' which is only used as a Subject if the verb of the sentence is in the passive voice.
- b) It reminds us of the fact that the choice of vocabulary is subjective and can contain elements as a sexist bias. This shows clearly in the following example: 'This girl is skinny' instead of 'This girl is thin'.

In the same way as it would give 2 different meanings of the word 'bag'. The first one the literal meaning, and the second one the metaphoric, woman, when one wants to say that you dislike the woman.

So, to summarize, the dictionary wants to "explain" how words are used, it does not want to 'define' words.

C.P. You have talked about corpus grammarians, in your lecture, can you explain what the word 'corpus' entails in terms of a new way of studying the language?

G.F. Yes, it is indeed quite new, as new as the introduction of the use of computers to assist linguistic analysis. It is with computers that we have been able to obtain a great deal of information in a quick way.

Computers have allowed us to pinpoint the typical things of the language, because,

in fact, being a native speaker, one does not notice those uses and choices which are not typical. And so, for instance, in the Survey of English Use, we have seen that a 70% of the futures are made with 'will', so the consequence is that this form will be of great surrender value to any one learning the language. The main corpuses we can work with are The Survey of English Usage (London Education), The Brown Corpus (1 million American and British words) and the Lancaster,Oslo, Bergen LOB Corpus which contains 1 million written British English in exactly the same proportion as the Brown (1960) So it is a bit old, and also 1 million words is not enough, we need corpuses with 20 million words.

C.P. Do you agree with the classification of grammars in the three following types: scientific, pedagogic and students grammars?

G.F. If we take the classification as a) reference grammar, b) pedagogic grammar and c) students' grammars, I think we have gone a bit too far in separating the 3 types. One should aim at a compound of b) and c), because in fact the last type are very simple and not very helpful because they distort the language.

In spite of everything, we, as teachers, do not expect enough from learners.

C.P. How would you describe what classroom language is and what is missing in coursebook language from the perspective of real language?

G.F. I believe very strongly in the use of authentic materials, in the use of real

language.

Not all of your materials should be authentic, but as soon as possible students should be faced with real language and then the teacher ought to make it understandable to them. Alarm bells ought to ring if students do not get any of this. Exposure to natural English. They'll never sound natural if they do not hear natural language. Students should be told to be pleased with what they understand, and not to be bothered with what they do not understand.

C.P. When and how should dictionaries be used by language learners?

A.F. There is a place for both monolingual and bilingual dictionaries. For example, if we take the word 'tulipe', and we look it

up in a monolingual dictionary, it is going to give us the following definition: "a flower grown in", but quite possibly what you want is an equivalent; what you want is a bilingual dictionary. But if, on the contrary, you look up the word 'thing' in a bilingual dictionary it will not help you, because what you want to see is how it is used, not its translation.

Very often, too, what you do with a bilingual dictionary is to check what you found in the monolingual.

But the main comment I'd like to make is that dictionaries are terribly neglected as tools. Teachers should really have more than one lesson a term to make students independent and for that dictionaries are essential.

Carmela Pérez

V JORNADES d'ANGLES

Keeping at it: the 5th Jornades

Girona, 26-28 de Novembre, 1992.

Informació: I.C.E.
C. Migdia, 1, esc. B, 1er pis
Girona
Tel. 22.29.88
Fax 22.74.10

the English theatre company (PREVIOUSLY THREE'S COMPANY)

... is an educational theatre company founded on four years experience in the field of English teaching theatre.

present titles include:-

Fable (escuela primaria)
School Daze (escuela secundaria)
The Adolescence of Life (escuela superior)
Just visiting (adult learners)

Plus for students of business English
Day in the Braces

etc.

etc provides an English language theatre which is stimulating, enjoyable and educational through:-

- plays written for specific levels, needs and ages in which the language, though graded, remains natural.
- each play is accompanied by an educational pack for use before and after the performance.

etc also offers methodology workshops for teachers concerning the practical application of theatre techniques within the language classroom.

for further information contact

Michael Harry,
Etc.
c. Ruiz de Padron 14,
08026 Barcelona
Tel: (93) 347 1593.

etc.

CENTRE DE RECURSOS DE LLENGÜES ESTRANGERES

El Centre de Recursos de Llengües Estrangeres té aquest material àudio-visual a disposició dels professors d'anglès interessats. Consulteu les condicions del préstec.

T. 310.34.56

LLISTAT VIDEOS ANGLÈS

PEL·LÍCULES

Airplane
Amadeus
A Night at the Opera
Animal Farm (guió cinematogràfic)
Animal Talk
A Room with a View (guió cinematogràfic)
Asterix the Gaul
Back to the Future (guió cinematogràfic)
Bananas
Barry Lyndon (guió cinematogràfic)
Born Free
Brief Encounter
Butck Cassidy and the Sundance Kid
Captains Courageous (guió cinematogràfic)
Care Bears to the Rescue
Carve her name with pride
Casablanca (fitxa pedagògica i guió cinematogràfic)
Charlie Brown:Bon Voyage
Charlie Brown:Bon Voyage + Asterix
Charlie Brown:You're the Greatest; Life is a Circus (guió)
Dangerous Liaisons (guió cinematogràfic)
Dark Passage
D.A.R.Y.L.
Death on the Nile
Dial 'M' for Murder (guió cinematogràfic)
Down by Law (guió cinematogràfic)
Driving Miss Daisy
Excalibur
Famous Five
Fawly Towers: Basil the Rat... (guió cin.)
Fawly Towers: The Germans, The Hotel Inspectors... (guió cin.)
Fawly Towers: The Kipper and the Corpse... (guió cin.)
Fawly Towers: The Psychiatrist... (guió cin.)
From here to the eternity
Gandhi
Garfield
Goldfinger
Gone with the wind
Gorillas in the mist
Harold Lloyd (Safety Last)
High Noon
How to Marry a Millionaire (Marilyn)
I Confess
Indiscret
James Dean
Jesucristo Superestar
Johnny Guitar
Juegos de guerra (Wargames)
La mujer del teniente francés (Guió cin.)
La Pantera Rosa
Lawrence of Arabia
Little Big Man
Life of Brian
Mr. Men (vol. 1)
Mr. Men (vol. 3)
Monty Python's (Parrot sketch not included)
Mountains of the moon
My leef foot
Murder by Degree (Sherlock Holmes)
Murder on the Orient Express
My Fair Lady
Nineteen-Eighty-Four (1984)
Notorious
Old Gringo
Oliver Twist
On golden pond
On the waterfront (guió cinematogràfic)
Out of Africa
Paris Texas
Peggy Sue Got Married
Pretty Woman
Pride and Prejudice
Prizzi's Honor
Psycho II
Pursued
Quadrophenia
Raiders of the Lost Arch
Rain Man
Rebecca
Rebel without a cause

Rumble Fish (guió cinematogràfic)
Shane
Sherlock Holmes (The Speckled Band)
Singing in the Rain (guió cinematogràfic)
Sophie's Choice
Spellbound
Strangers on a Train
Supergirl
Superman
Superman II
Sword of Sherwood forest
Tai Pan
Teenwolf
Tess
The African Queen
The bells of St. Mary's
The Big Sleep
The Clue According to Sherlock Holmes
The Colour Purple
The Flistones
The glass menagerie
The Go-Between (guió cinematogràfic)
The Great Gatsby
The Graduate
The Grass is Greener
The honorary consul
The human factor
The jewel of the Nile
The Maltese Falcon
The Natural
The Never Ending Story
The Pink Panther
The Purple Rose of Cairo
The Quiet Man
The Secret Diary of Adrian Mole
The Third Man
The 39 Steps (fitxa pedagògica i guió)
The War of the Worlds
To Be or Not to Be
Treasure of Sierra Madre
West Side Story
Wish You Were Here (Guió cinematogràfic)
Witness
Wizard of Oz
Wuthering Heights
Yes, prime minister : The grand desing.
Yes, prime minister : The key

METODES

All colours, shapes and sizes (ensenyament precoç)
A Weekend Away 1&2 (secundària)

A Week by the Sea 1&2 (secundària)
Barn Theatre (secundària)
Beep TV (1a i 2a etapa E.G.B.)
Bid for Power 1&2 (anglès comercial)
Cuckoo! I i II (1ª etapa d'E.G.B.)
Face the Music (secundària)
Family Affair 1&2 (secundària)
Follow me to San Francisco (secundària)
Grapevine I, 1.2 (secundària)
Grapevine II, 1.2 (secundària)
Grapevine III, 1.2 (secundària)
Here we Come (2a etapa E.G.B.)
Look Alive! (2a etapa E.G.B.)
Muzzy (1a i 2a etapa E.G.B.)
Muzzy comes back (1a i 2a etapa E.G.B.)
Person to Person (secundària)
Play and Say (1a etapa E.G.B.)
Project Video (2a etapa E.G.B. i secundària)
Reporters (2a etapa E.G.B.)
Sherlock Holmes: Blind Man's Bluff (secundària)
Sherlock Holmes : The case of The body in the case (Secundària)
Sherlock Holmes: The Case of Harry Rigby (secundària)
Sherlock Holmes: The Case of Magruder's Millions"
Sherlock Holmes: The Case of Perfect Crime (secundària)
Sherlock Holmes: The Deadly Tower
Sherlock Holmes: The Sitting Target
Sherlock Holmes: The Travelling Killer
Speak Easy (secundària)
Television English (secundària)
The Blind Detective (secundària)
The English TV video (A partir de COU)
The Magic Music Man 1&2 (E.G.B.)
The Visitor (2a etapa E.G.B.)
Two Days in Summer 1&2 (secundària)
Video English 1,2,3,4,5,6, (secundària)
Zoom In (secundària)

MATERIAL COMPLEMENTARI : Autors Famosos

Austen, Jane
Dickens, Charles
Eliot, George
Hardy, Thomas
Lawrence, D.H.
Orwell, George
Shakespeare, William
Shelley
Sir Walter Scott
The Brontës

Woolf, Virginia
Wordsworth

MATERIAL COMPLEMENTARI : Contes Famosos

Beauty Sleeping

Nursery Rhymes

Fairy Tales

. Goldilocks and the Three Baers

. Little Red Riding Hood and Others

Favourite Fairy Tales 1:(1^a i 2^a etapa E.G.B.)

. Puss in Boots

. Rapunzel

. The Four Musicians

Favourite Fairy Tales 2:

. The Emperor's New Clothes

. The Princess and the Pea

. The Ugly Duckling

Favourite Fairy Tales 3:

. Goldilocks and the Three Bears

. Rumpelstiltskin

. Little Red Riding Hood

. The Sleeping Beauty

Granpa (1^a i 2^a etapa E.G.B. i ensenyament precoç)

Sesame Street (Bedtime Stories Songs) (1^a i 2^a etapa E.G.B.)

Sesame Street (I'm glad, I'm Me) (1^a i 2^a etapa E.G.B.)

The man who planted Trees (1^a i 2^a etapa E.G.B. i ensenyament p.)

The Snowman (1^a i 2^a etapa E.G.B. i ensenyament precoç)

When the wind blows (1^a i 2^a etapa E.G.B. i ensenyament precoç)

MATERIAL COMPLEMENTARI : Ciències

Photosynthesis

Reparcelling and land use in Flandes

The Digestive System

Volcano: The Birth of a Mountain

MATERIAL COMPLEMENTARI : Reportatges

Along the Thames 1,2,3

About Britain

An Invitation to London

Australia's animal mysteries

Asia. An Oriental Journey

Britain. Royal Heritage

Egypt: Guest for Eternity

Els Miserables. Stage by Stage

Exploring your Neighbourhood

Glimpses of China

Great Railway Journeys of the World: India

Great Railways: Flying Scotsman

Ian Gibson : Fire in the blood

Invitation to London

Les Misérables

London

People, Places and Planning

Presentació Barcelona Olímpica

Six English Towns: Chichester, Richmond, Tewkesbury

Six English Towns: Stamford, Totnes, Ludlow

Spanish Civil War 1-3

Spanish Civil War 5-6

The Charm of London

The London Heritage

United States Geography: The Upper South

United States Geography: The Great Lakes States

United States Geography: The Heartland

United States Geography: The Lower South

United States Geography: The Mid-Atlantic States

United States Geography: New England

United States Geography: The Mountain States

United States Geography: The Pacific Coast States

United States Geography: Alaska & Hawaii

United States Geography: Southwest

University of Wales

Wales: Heritage of a Nation

When in Spain

MATERIAL COMPLEMENTARI : Informatius de la BBC

1990 : March, April, May, June, July, August, October, December.

1991 : January, February, March

MATERIAL COMPLEMENTARI : Música

The Beatles

Woodstock

Jazz on a summer's day

Police around the world

MATERIAL AUTENTIC :

Motormania (2a etapa d'E.G.B. i primers cursos de secundària)

MATERIALS TV

Off-Air: Spots Super Channel 1,2

Programació Super Channel 1,2

Video Clips 1,2

APAC OF NEWS

CASSETTES ANGLES

METODES

CHATTERBOX, (1), EGB (cicle inicial)
 EARLY BIRD -1 (1,2: CLASS CASSETTE + HOME CASSETTE)
 EARLY BIRD -2 (1,2: CLASS CASSETTE + HOME CASSETTE)
 EARLY BIRD -3 (1,2: CLASS CASSETTE + HOME CASSETTE)
 EARLY BIRD -4 (1,2: CLASS CASSETTE + HOME CASSETTE)
 ENGLISH ON TIME (1,2,3,4), EGB, BUP, FP
 FIRST CERTIFICATE HORIZONS, (1,2) BUP i FP(últims cursos)
 FIRST THINGS FIRST, BUP, FP
 GRAPEVINE
 GRAPEVINE II (1,2) BUP, FP
 JACARANDA,
 JIGSAW ONE (1,2,3,4,5) EGB
 LET'S VISIT OUR FRIENDS, 8è EGB
 MUZZY, EGB
 MUZZY COMES BACK, EGB
 OPEN
 OPEN SESAME/BIRD'S YELLOW BOOK, Cicle Inicial i Mig EGB
 OUR ENGLISH FRIENDS, 6è EGB
 OUR FRIENDS ON HOLIDAY, 7è EGB
 PLAY AND SAY (1,2,3,4,5,6) Cicle Inicial EGB
 PROJECT ENGLISH I (1,2), II (1,2), III (1,2) EGB, BUP, FP
 RED PLANET (Ensenyament Precoç)
 REPORTERS,
 ROAD TO ENGLISH 1,2,3
 SIGNALS
 SNAP I (1,2) Cicles Inicial i Mig EGB
 SNAP II (1,2) " " "
 SNAP
 SNIP SNAP (A, B)
 SPEAK
 STEPPING STONES -I (1,2) EGB (Cicle Inicial i Mig)
 STEPPING
 THE VISITOR (1,2,3,4) Cicle Superior EGB
 TIME FOR ENGLISH, Cicle Superior EGB
 TRIO I (1,2,3) EGB, BUP, FP
 TRIO II (1,2) EGB, BUP, FP
 TRIO
 TRIO PLUS (1,2) BUP I COU

M

ASTERIX AT THE OLYMPIC GAMES (I) + còmic + explotació didàc. BUP
 ASTERIX AND THE GOLDEN SICKLE (I) "
 ASTERIX AND CLEOPATRA (I) "
 ASTERIX AND THE SOOTHSAYER (II) "
 ASTERIX IN SWITZERLAND (II) "
 ASTERIX AND CAESAR'S GIFT (II) "
 ASTERIX THE GAUL (II) "
 ASTERIX AND THE GREAT CROSSING (III) "

ASTERIX AND THE BANQUET (III) "
 ASTERIX AND THE MANSIONS OF THE GODS (III) "
 ASTERIX IN BELGIUM (III) "
 ASTERIX AND SON (IV) "
 ASTERIX IN SPAIN (IV) "
 ASTERIX AND BRITAIN (IV) "
 ASTERIX AND THE GOTHs (IV) "
 ASTERIX IN CORSICA (V) "
 ASTERIX AND THE BIG FIGHT (V) "
 OBELIX AND CO.(V) "
 ASTERIX AND THE CAULDRON(V) "
 ASTERIX AND THE ROMAN AGENT (VI) "
 ASTERIX AND THE CHIEFTAIN'S SHIELD (VI) "
 ASTERIX AND THE NORMANS (VI) "
 ASTERIX THE GLADIATOR (VI) "
 ASTERIX AND THE LAUREL WREATH (VII) "
 ASTERIX THE LEGIONARY (VII) "
 ASTERIX AND THE GREAT DIVIDE (VII) "
 ASTERIX AND THE BLACK GOLD (VII) "
 ASTERIX AND THE MAGIC CARPET (VII) "
 ANNE AND THE FIGHTER BUP, FP (narració)
 ARE YOU LISTENING ?, BUP, FP (comprensió oral)-
 BASIC LISTENING, EGB, BUP, FP
 BASICS IN LISTENING, EGB, BUP, FP
 BETTER ENGLISH PRONUNCIATION I,II (entrenament oral)
 DEATH OF A SOLDIER, BUP, FP, (narració)
 DIARY ANALYSIS.(ROD ELLIS) 1,2 (conferència)
 DANGEROUS JOURNEY, BUP, FP (narració)
 DIARY STUDIES. (ROD ELLIS) (conferència) -
 CHARIOTS OF FIRE, BUP, FP, (narració)
 EARLY BIRD, EGB (poemes i cançons)
 ELEMENTARY PRONUNCIATION (Tree oder Three?), EGB, BUP, FP.
 ELEMENTARY TASK LISTENING, EGB, BUP, FP. (comprensió oral)
 EL HADA MUSICA (castellà-anglès), EGB cicle inicial, conte.
 ENGLISH IN FOCUS (Agriculture), BUP, FP.
 FAVOURITE FAIRY TALES, EGB (narració)
 INSPECTOR HOLT GETS HIS MAN, BUP "
 HOTEL ENGLISH (1,2), BUP, FP (comprensió oral)
 IN THE MOOD, BUP, FP "
 JAZZ CHANTS FOR CHILDREN, EGB
 JAZZ CHANT.FAIRY TALES (1,2), EGB (narració)
 JAZZ CHANTS BY C.GRAHAM
 LA GIMNASIA (castellà- anglès,) EGB (Cicle Inicial), conte.
 LEARNER TRAINING. (ROD ELLIS) (conferència)
 LEARNING TO LISTEN, BUP, FP (comprensió oral)
 LET'S LISTEN, EGB, BUP, FP
 LISTENING PLUS, BUP, FP
 LONDON, EGB (Cicle Superior), BUP, FP (narració)
 LOUND AND CLEAR, BUP, FP, (comprensió oral)
 MARCO, EGB (narració)
 MAKING SENSE, BUP, FP (comprensió oral)
 MONEY FOR A MOTOBIKE, BUP, FP, (narració)

- MORE JAZZ CHANTS , EGB (8è), BUP, FP (comprensió oral)
 NORTHEAST INDIANS, EGB (narració)
 NOW YOU'RE TALKING, EGB, BUP, FP (comprensió i entrenament orals)
 OFF STAGE, EGB (Cicle Superior), BUP, FP (skecht teatre)
 OPERATION JANUS & OTHER STORIES, EGB, BUP, FP (narració)
 OVERTONES, EGB, BUP, FP (comprensió oral)
 PINOCCHIO, EGB (Cicle Mig i Superior) conte
 PLAY IT BY EAR, EGB, BUP, FP (comprensió oral)
 R.ELLIS SPEECH (VIII JORNADES ANGLES) conferència
 RESTAURANT ENGLISH (1,2), BUP, FP (comprensió oral)
 RICH MAN, POOR MAN, BUP, FP (narració)
 SAY THE WORD, EGB, BUP, FP (comprensió i entrenament orals)
 SHERLOCK HOLMES & THE DANCING MEN, EGB, BUP, FP (narració)
 SLEEPING BEAUTY, EGB (Cicle mig i superior), conte.
 SMALL TALK, BUP, FP(comprensió oral)
 SMALL TALK, MORE JAZZ CHANTS, EGB
 SPEAKING OUT, BUP, FP (comprensió i entrenament orals)
 SPEAK UP, BUP, FP (comprensió oral)
 TASK LISTENING, BUP, FP (comprensió oral)
 TELEPHONE TALK, BUP, FP (comprensió oral)
 THE BRIDGE, BUP, FP, (narració)
 THE CHORLEY KIDNAPPING, EGB, BUP, FP (narració)
 THE LAST WORD BUP, FP, (comprensió i entrenament orals)
 THE LONG TUNNEL, BUP, FP, (narració)
 THE MUSICIANS OF BREMEN, EGB (cicle mig i superior), conte
 THE HOUSE ON THE HILL, BUP, FP, (narració)
 THE SECRET DIARY OF ADRIAN MOLE, BUP, FP (narració)
 THE SKY'S THE LIMIT, BUP, FP, (narració)
 THE SNOWMAN, EGB, BUP, FP (primers cursos), conte.
 THE TRUTH MACHINE, BUP, FP, (narració)
 THE WOLF AND THE SEVEN LITTLE KIDS, EGB (cicle mig i superior), conte
 THIS IS LONDON, THIS IS N.Y., BUP, FP, (narració)
 TINTIN: THE SEVEN CRYSTAL BALLS (I) + explot. didact.+còmic BUP
 TINTIN: PRISONERS OF THE SUN (I) "
 TINTIN: THE CRAB WITH THE GOLDEN CLAWS (I) "
 TINTIN: LAND OF BLACK GOLD (I) "
 TINTIN: THE SHOOTING STAR (II) "
 TINTIN: THE SECRET OF THE UNICORN (II) "
 TINTIN: RED RACKHAM'S TREASURE (II) "
 TINTIN: CIGARS OF THE PHARAON (II) "
 TINTIN: THE BLUE LOTUS (III) "
 TINTIN IN TIBET (III) "
 TINTIN: KING OTTOKAR'S SCEPTRE (III) "
 TINTIN: DESTINATION MOON (III) "
 TINTIN: EXPLORERS ON THE MOON (IV) "
 TINTIN: THE CALCULUS AFFAIR (IV) "
 TINTIN: THE BLACK ISLAND (IV) "
 TINTIN: THE BROKEN EAR (IV) "
- TINTIN: THE CASTAFIORE EMERALD (IV) "
 TINTIN: THE RED SEA SHARKS (V) "
 TINTIN: FLIGHT 714 (V) "
 TINTIN AND THE PICAROS (V) "
 TINTIN IN AMERICA (V) "
 TINTIN AND THE LAKE OF SHARKS (V)
 WAY IN A I B : SONGS AND RHYMES, EGB--
 WAYS TO READING, EGB, BUP, FP (comprensió oral)
- CANÇONS**
 BARBARA STREISAND, EGB, BUP, FP
 CATS, BUP, FP
 COMIC RHYMES
 CHILDREN'S
 FAMOUS BRITISH & AMERICAN SONGS, EGB, BUP, FP
 GEORGE MICHAEL, EGB (Cicle Superior), BUP, FP
 ISABELLE ANTENA, EGB, BUP, FP
 HIMNES U.S.A. i URSS
 JIGSAW
 JINGLE BELLS & OTHER SONGS, EGB, BUP, FP
 JOHNNY HATES JAZZ, BUP, FP
 MY ENGLISH SONGBOOK, EGB
 PAUL SIMON, EGB, BUP, FP
 RESUM H^a ROCK, BUP, FP
 RICK ASTLEY-DUNCHAN DHU, EGB, BUP, FP
 ROCK' N' ROLL FOR TEENS, TWENS & OLDIES BUT GOLDIES, BUP, FP
 SEESAW SONGS, EGB
 SONGS & RHYMES FOR THE TEACHING OF ENGLISH, EGB
 SONGS FOR CHILDREN
 START
 THE POGUES, BUP, FP
 XMAS CAROLS
 WELL
 YOUR 40 FAVOURITE NURSERY RHYMES (Ensenyament Precoç i 1er EGB)
- GAMES**
 SEESAW (Cassette 1: Fun and Games)

IV CONCURS APAC. RESULTATS.

CATEGORIA 1. *Classroom Magazine.*

a. PREMI GLOBAL PRIMÀRIA:

Col.legi LA VALL

b. PREMI GLOBAL DE SECUNDÀRIA:

I.B. ANTONI POUS i ARGILA (Manlleu)

3er B i 3er D

Prof. JOAN MITJA VILA

c. PREMI GLOBAL E.O.I.:

E.O.I. - BARCELONA-2

Nivell 1

Prof. LOURDES MONTORO

CATEGORIA 2. *Comic Strip.*

a. PREMI GLOBAL:

Col.legi LLEO XIII (Barcelona)

7è A i 7è B

Prof. ISABEL BALAGUÉ

CATEGORIA 3. *Video.*

a. PREMI GLOBAL:

Col.legi "CASP, Jesuïtes

7è A,B,C,D

Prof. MONTSERRAT MARTINEZ

CATEGORIA 4. *Story telling.*

PREMI GLOBAL:

I.B. MONTSACOPA (Olot)

CATEGORIA 5. *Classroom activity.*

PREMI:

Prof. PATRICIA-MARIA MARTINEZ RICO

APAC ELT-CONVENTION 93 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.

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

YOUR ADDRESS
Telephone(s)

--	--

TITLE OF WORKSHOP

--

AUDIENCE THE WORKSHOP IS DIRECTED TO

--

PRÉCIS (not more than 25 words)

--

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:

A.P.A.C.

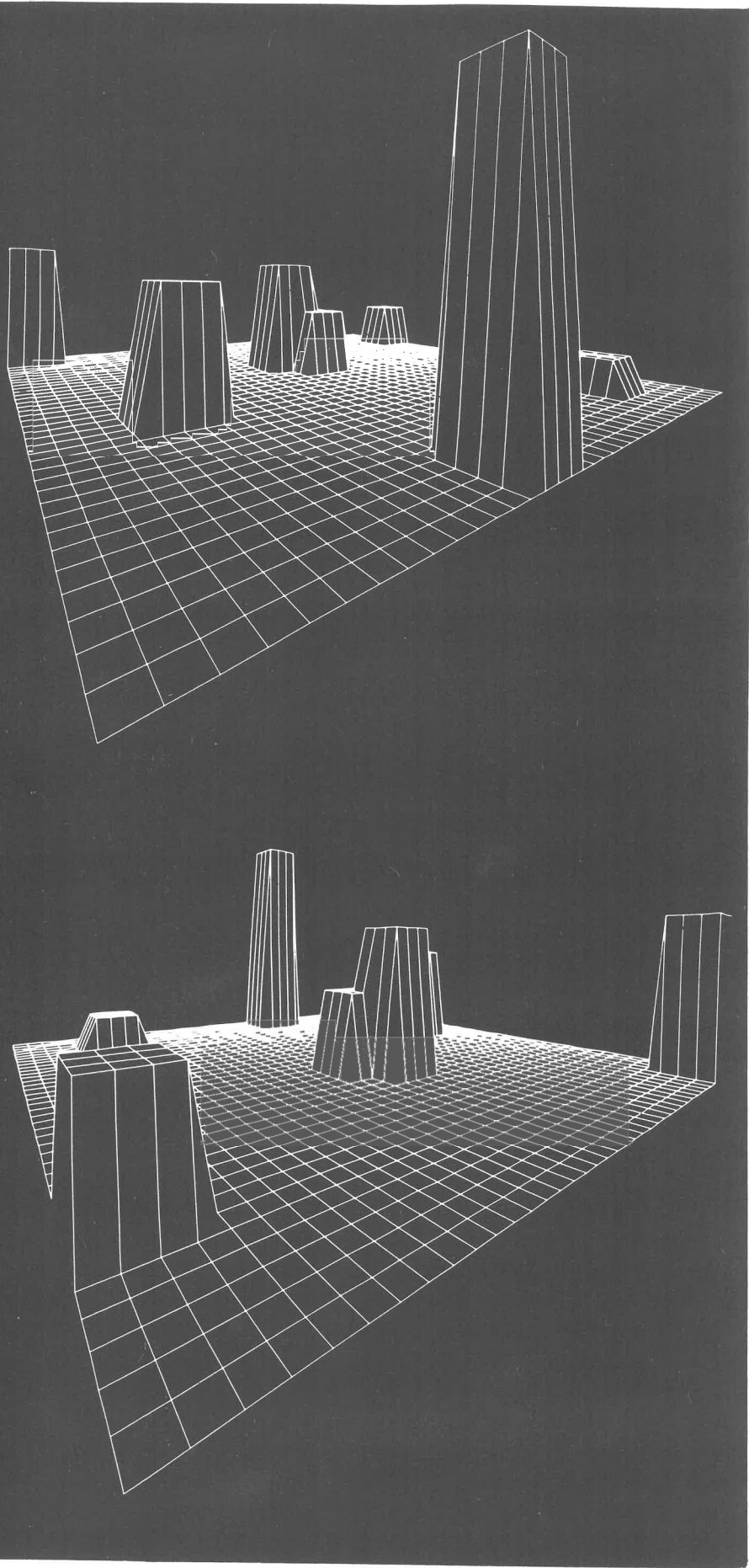
BUTLLETA DE SUBSCRIPCIO

(Escriviu si us plau en majúscules i lletra clara)

NOM I COGNOMS: _____ ADREÇA PARTICULAR: (Carrer, No., pis): _____ Població: _____ Codi Postal: _____ Província o Comarca: _____ Telèfon: _____
LLOC DE TREBALL: _____ ADREÇA: (Carrer, No.) _____ Població: _____ Telèfon : _____ Treballa a EGB () BUP/COU () FP () Escola Idiomes () Facultat () Altres ()
DADES BANCARIES (per domiciliar la quota de soci = 2500) Banc o Caixa: _____ Agència No. : _____ Compte/Llib.: _____ Adreça (Carrer, No., Població, Codi Postal): _____

AUTORITZACIO BANCARIA Banc o Caixa: _____ Agència No. : _____ Compte/Llib.: _____ Carrer i No.: _____ Codi Postal i Població: _____ Senyors: prego a aquest Banc/Caixa que fins nou avís, paguin amb càrrec al meu c.c./llibreta, els rebuts que els presenti l'Associació de Professors d'Anglès de Catalunya (A.P.A.C.). Atentament els saluda. Signatura, Data: _____ de _____ del 19____ Titular del compte: _____ Número del compte: _____
--

Trametre a: **Associació de Professors d'Anglès de Catalunya**
(APAC). Apartat de Correus 22.287 - 08080 Barcelona



APAC

ELT

CONVENTION

1993

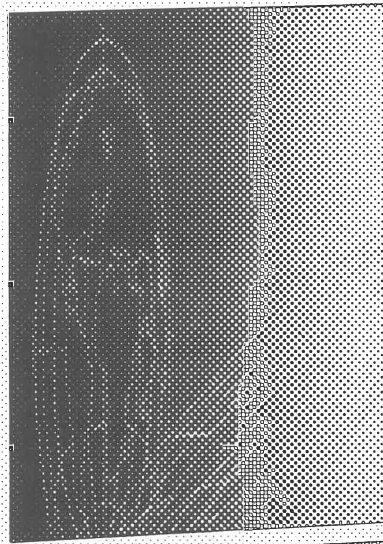
*Modular Thinking:
Catering for different needs
and different contexts.*

Barcelona
25-27 February

TEACHING QUALITY

Students' Book

Matters
Intermediate
Matters



JAN BELL
ROGER GOWER

Longman

QUALITY LEARNING

THE NEW INTERMEDIATE COURSE
FOR STUDENTS OF ENGLISH

LONGMAN ELT



WRITE FOR YOUR FREE INFORMATION PACK TO: THE MARKETING DEPARTMENT,
ALHAMBRA LONGMAN, FERNANDEZ DE LA HOZ 9, 28010 MADRID TEL 5940020