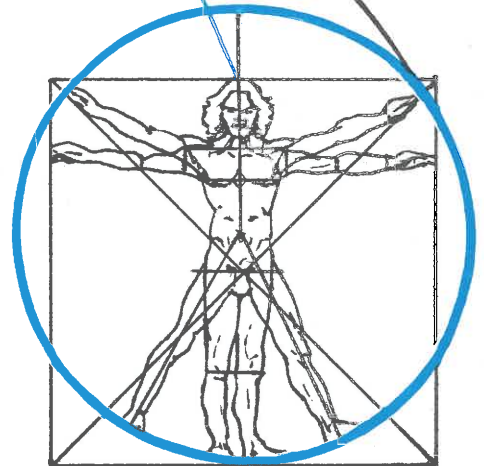
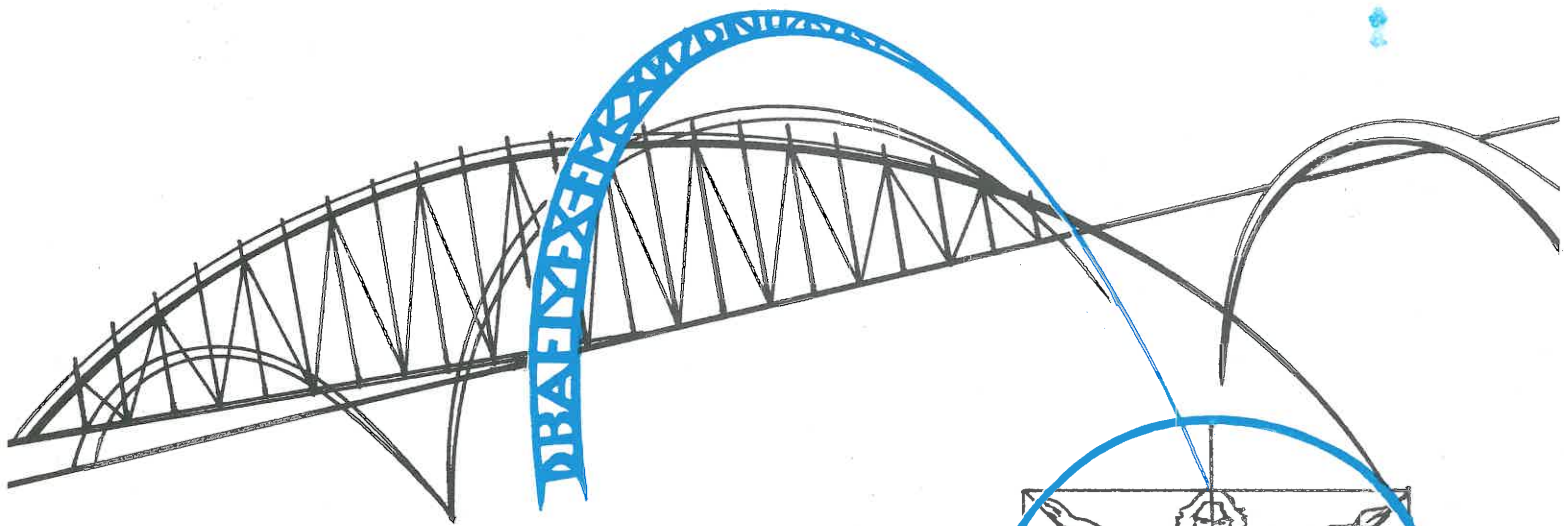


APAC of NEWS

N°18. April-May 1993. Butlletí de l'Associació de Professors d'Anglès de Catalunya



"Everything that we have so far seen to be true of language points to the fact that it is the most significant and colossal work that the human spirit has evolved -nothing short of a finished form of expression for all communicable experience."

Edward Sapir. Language. 1921

APAC of NEWS

No. 18. May 1993.

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ACTES APAC-ELT CONVENTION 1992 (Part-4)

16b

(p. 1-24) (s. separate index on page 16c)

FROM ME TO YOU

Dear APACs,

After a difficult term, and probably waiting for our well deserved annual rest, we present our issue 18 with a new format and a new team. Ramon Ribé has been working hard in too many things for APAC, and it was about time to free him from the responsibilities of the AoN edition. Worried as we were, for the very difficult gap he has left, we have been very lucky with the new enthusiastic APAC members who have volunteered in this period. We are aware of the challenge and wish to keep AoN with the standar it has achieved in the last numbers. We have decided to keep Ramon as the Honorary President of the team of editors. Sorry Ramon, you are not getting away that easily. Your invaluable advice and new contributions will be of great help.

APAC Elections were held in January. Thanks to all those of you who gave us your understanding and support, with your presence or with your votes by mail. There is a reinforced team of people undergoing all the different tasks APAC is getting involved with. Welcome to the newcomers. New blood is new enthusiasm and the team in charge of AoN can be a good example. After the elections assembly there was an interesting round table in which teachers representing different TEFL sectors and levels presented some doubts and initiatives concerning everyday work. The follow-up relaxed debate was enriching and fulfilling. We present a summary written by Carmela Escribà for all those who could not attend.

You will also find the minutes of our annual assembly and APAC account statement.

The **APAC ELT-CONVENTION 1993**, our Jornades after all, were a new success after so many hours of hard work. More than 27 talks simultaneously in every block, some of them

repeated, helped to avoid overcrowding of classrooms and decision making, so difficult so often. We want to thank again everybody who attended, lectured or sponsored the event.

In this number we include the Actes-4 APAC-ELT CONVENTION 1992. All articles sent by speakers in this year Convention will be appearing in the next issues.

We have received a considerable amount of contributions from all parts of Catalonia, other Communities and overseas. That is quite flattering as our "butlleti" has become a reference for many teachers and researchers. Thanks a lot to all our collaborators, who send their contributions completely free. (We couldn't afford to pay, anyway).

Our merit is shared by all the people who made it possible. We are happy to see that our effort has satisfied the needs for news, information and a place where our research can be published. We have a lot of contributions waiting which, eventually, will be appearing in the coming issues. Still, your new ideas and experiences will be welcomed, although we would appreciate that you follow the instructions to send your articles presented on page 28. We are quite busy and it always helps when you send us a diskette and a printed copy.

Look out for this year's APAC CONTEST. Instructions on page 2 and 3.

Our new office is keeping busy with all the necessary arrangements. Nevertheless, Marta is there twice a week to answer all your requests. Remember she is at the office on Tuesdays and Fridays from 16.00 to 17.00 h.

Phone: 317 01 37

Enjoy your holidays.

With love,

APAC.

CONCURS APAC

5è Concurs APAC

APAC convoca el 5è concurs APAC en les següents modalitats:

***Per a alumnes d'anglès de tots els nivells:**

1. Premi APAC Classroom Magazine.
2. Premi APAC Comic Stripe.
3. Premi APAC Video.
4. Premi APAC Story Telling.

***Per a professors d'anglès:**

5. Premi APAC Classroom Activity.

BASES GENERALS

1. Hi podran participar tots els estudiants d'anglès en centres públics o privats d'EGB, FP, BUP, Experimentadors de la Reforma i Escoles Oficials d'Idiomes.
 2. En el cas del Premi APAC Classroom Activity, sols podran participar-hi professors/es de qualsevol centre dels esmentats en l'apartat anterior.
 3. Es podrà participar de forma individual o en grup.
 4. Es presentarà en sobre o paquet tancat. Dins es farà constar:
 - Nom, edat, adreça i telèfon del concursant.
 - Curs (en el cas d'alumnes) i escola.
 - Nom del professor/a (en el cas d'alumnes).
 5. Tots els treballs s'enviaran a: APAC, Gran Via 606, 4t, 2º, E. 08007. Barcelona.
 6. El termini de presentació finalitzarà el 15 de desembre de 1993.
 7. El jurat estarà format per cinc socis d'APAC.
 8. El treballs premiats, podran ser publicats en el bulletí de l'associació- APAC of NEWS - totalment o parcialment, segons les característiques del treball.
 9. Els premis consistiran en lots de material didàctic.
 10. La participació en aquest Concurs implica l'acceptació d'aquestes bases.
-
-

CONCURS APAC

BASES ESPECÍFIQUES DE CADA CONCURS

1. Premi APAC Classroom Magazine.

A. La revista haurà de ser íntegrament en anglès. Pot tenir qualsevol tipus de contingut, si bé es valorarà, a part de la seva elaboració i forma, l'enfocament que es doni a l'estudi de la llengua anglesa (per exemple jocs, exercicis lúdics, etc.)

B. Les dimensions o formats són lliures, si bé la revista haurà de tenir un mínim de 12 planes (portada inclosa)

2. Premi APAC Comic Stripe.

A. El Còmic haurà de ser íntegrament en anglès.

B. El tema del Còmic serà lliure.

C. El format i l'elaboració seran lliures, si bé, però, el còmic haurà de tenir un mínim de 12 planes (portada inclosa).

3. Premi APAC Video.

A. El vídeo haurà de ser completament en anglès.

B. El tema de l'enregistrament serà lliure.

C. Es presentarà en VHS i la seva durada no podrà ser inferior als 15 minuts.

4. Premi APAC Story Telling.

A. El treball haurà de ser íntegrament en anglès.

B. El tema serà lliure.

C. La llargada del treball serà de dues a deu planes.

5. Premi APAC Classroom Activity.

A. L'activitat haurà de ser original del professor/a o grup de professors participants.

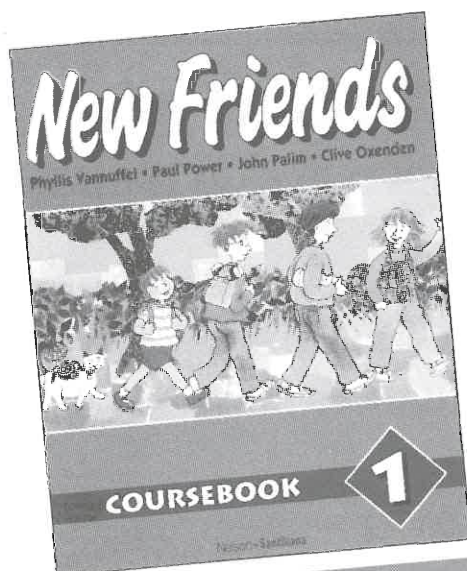
B. Tant l'"skill" a desenvolupar com el mètode utilitzat seran lliures.

C. Es presentarà una explicació de la activitat, especificant clarament els objectius, la durada, la dinàmica a seguir i els materials a utilitzar. Tot això serà exposat en anglès.

Nelson-Santillana

Primaria

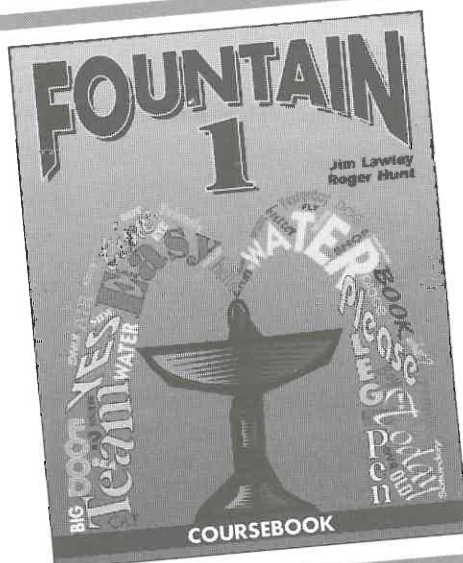
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y desarrollo del vocabulario
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para profesores con menor
o mayor experiencia
en la enseñanza a niños.

Secundaria

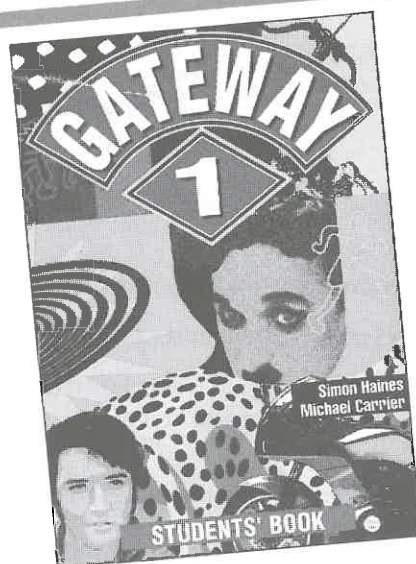
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Recursos novedosos
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en grupos grandes
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Assemblea APAC. 20 de Gener del 1993.

E.O.I. Drassanes. 18h.

Comença l'assemblea amb la salutació del President, Ramón Ribé qui, després de presentar l'acte, cedeix la paraula a la vice-presidenta, Neus Serra, la qual fa un balanç general de l'evolució de l'associació en els darrers anys.

- Els 100 socis del primer any (1988) han passat a 770 el darrer any.

- Aquesta és la tercera assemblea, després de la inaugural (89), i la de les Jornades del 1990.

- Col.laboracions:

-Jornades de Barcelona, Girona i Lleida.

-Week-ends a Barcelona Girona, Lleida (aquest any).

-Premis: hem organitzat quatre concursos.

-Revistes. Fins al moment de celebrar l'assemblea s'han publicat 15 números, el nº 16 es troba en premsa. La publicitat que hi apareix intenta cobrir el ventall més ample possible.

- Ens hem associat a la resta d'associacions de l'estat. FAPIE.

- Desde aquest mes (Febrer) tenim un nou local al c/ Gran Via de les Corts Catalanes, 606, 4rt. 2ª despatx E.

- L'E.I.M. i el British Council actuen com patrocinadors de l'associació; a canvi de un espai de publicitat fixe a la revista ens fan arribar un ajut econòmic.

- Apac col·labora amb l'EIM subvencionant la matrícula de 15 persones pel curs de llengua per a professors d'EGB. Aquest curs té un nivell mig/alt; la col·laboració d'APAC és experimental. En el futur s'estudiarà amb cura el tema dels cursos de metodologia; no volem repetir allò que ja fan altres estaments.

Ramón Ribé pren la paraula per a comentar que com a associació de caire cultural tenim dret a l'exempció de l'IVA, la qual cosa ha suposat una regularització de la situació legal de l'associació.

Afageix que cal tenir en compte que malgrat la poca gent dedicada hem aconseguit fer moltes coses, algunes de les quals no han acabat de funcionar prou bé, sobretot per problemes derivats de la manca d'un local social. Amb el nou local intentarem millorar l'estructuració administrativa de l'associació, tot oferint una atenció més directa als associats, mitjançant la persona que dedicarà unes hores a treballar al despatx, el fax, un telèfon directe, etc..

En l'assemblea del 1990 es va decidir que quan tinguessim un local la quota anual augmentaria 1.000 pts, passant de les 2.500 actuals a 3.500; (cal considerar que les associacions de la resta del país cobren el doble que nosaltres).

- Nova Junta Directiva: La junta inicial de 22 persones ha quedat reduïda a 8. Aquesta Junta haurà de treballar amb més dedicació.

Es presenten els nous membres que es proposen:

Maria González Davies, Maria Toth, Teresa Navés, Carmela Escribà, Rosemary Hancock, Montse Martínez.

Antics membres de la Junta: Neus Serra, Isabel Vidaller, Joan Gumbert, Margarita Ravera, José Antonio Martín.

Absents: Román Landajo, Mª José Lobo, Pepita Subirà.

La tasca fonamental d'aquesta Junta serà la de consolidar allò que s'ha aconseguit fins ara abans d'endegar nous projectes. Durant el segon any podrem llençar alguna activitat nova que anunciarem oportunament.

Votació: Membres presents a la sala: 20. Vots emesos. 18.

Sí: 18; NO: 0; En blanc: 0.

Vots enviats per correu: 23.

Sí: 22; NO: 0; En blanc: 1.

TOTAL: Vots emesos: 41.

Sí: 40; NO: 0; En blanc: 1.

S'aprova la composició de la Nova Junta.

A continuació la tesorera Isabel Vidaller presenta l'estat de comptes. Explica que hem passat el compte de l'associació a la Caixa d'Enginyers degut a les condicions favorables que ens ofereixen. (Veure l'annex).

Ramón Ribé comenta que els moments difícils de les Jornades del '92 ja han passat; amb els fons existents i les quotes de l'any '93 es podran cobrir les despeses. També puntualitza que, a diferència d'altres llocs, la nostre Administració autonòmica no dona subvenció per a associacions com la nostra, la qual cosa fa que rebre fons públics sigui bastant incompatible amb la independència que pensem mantenir per a poder treballar desde l'associació. Quan sigui possible col.laborar amb les Institucions, tot salvant aquesta independència, ho farem amb molt de gust.

A continuació es planteja la demanda feta per alguns alumnes de filologia per a ser membres de l'associació. Es demana l'opinió de l'assemblea.

Ana Aguilar recorda que els alumnes de segon cicle (a partir de 3er.) són diplomats i, per tant, tenen dret a exercir la docència.

J. Antonio Martín comenta que els alumnes de magisteri haurien de beneficiar-se d'una quota reduïda. Potser podria haver una quota "senior" i una quota "junior"?

A la pregunta de com podem saber que una persona te la llicenciatura per a poder exercir, com passa per exemple amb els estrangers, Ramón Ribé recorda l'acord pres en l'assemblea del 1990: "qui tingui dret a exercir la docència".

La Junta recull aquesta inquietud de l'assemblea i es compromet a fer-ne un estudi i a considerar-ne la viabilitat.

S'aprova la nova quota que passa de 2.500 a 3.500 pts per majoria en votació a mà alçada.

S'aprova el canvi de domicili social que passa de l'IB. Vicens Vives al local de Gran Via, 606, 4art. 2ª. 08007 de Barcelona, per majoria en votació a mà alçada.

S'aixeca la sessió a les 19:30 h. i es passa a la taula rodona/ col.loqui: "Hi ha una política de llengües a Catalunya?"

APAC.

Resum de l'estat de comptes presentat per la tesorera.

A 31 de desembre de 1992.

INGRESSOS:

Ingressos de socis:	1.422.500 ptes.
Publicitat revista:	285.400 ptes.
Interessos:	22.372 ptes.
TOTAL INGRESSOS:	1.730.272 ptes.

DESPESES:

APAC of NEWS Impremta:	900.000 ptes.
FAPIE (Federació d'Assoc.)	100.000 ptes.
Colaboració APAC a Jornades, weekends, etc.	275.700 ptes.
Despeses Secretaria, segells etc.	39.000 ptes.
Dietes i desplaçaments	15.267 ptes.
TOTAL DESPESES:	1.329.967 ptes.

Hem acabat l'any amb un **SALDO** de:

400.305 ptes.

(Resta per fer efectiu el pagament de la revista de desembre.)

TAULA RODONA: HI HA UNA POLITICA DE LLENGÜES A CATALUNYA?

Last January 20th 1993, those of us who attended the Assemblea were able to share a most interesting and exciting discussion. After the formal meeting was over (see page...), R.R. presented the topic pointing out that its apparent naive flavour could rapidly fade away if we took into account several implications derived from the present socio-economic situation in Europe.

From January 1st. 1993, just a few days before that meeting took place, Europe is supposed to be one step ahead towards an eventual unified status; in which case, people, that is workers, might move around freely, with the only restriction of employment opportunities in the different countries.

In such a situation, providing language teachers with the legal environment which will protect their rights, while promoting and developing realistic training policies in such a way that all of them are competent enough, when other teachers from any other country in the C.E.E. wish to obtain jobs like the ones they have, should be essential for a sensible government.

In Catalunya there are very good language teachers who deserve more than a few promises now and then. In turn, we should all ask ourselves why we immediately look outwards for ideas and pedagogy. The old belief that foreign is best may not be necessarily true, and more research and sharing our own ideas are the only way at our reach to build up a coherent and comprehensive corpus.

After the importance of the topic had been exposed, a few dear colleagues and APAC fellows, with a relevant position in our teaching and training environment, were asked to pose two or three key questions for discussion from the point of view of the area they were representing.

Thus, **MIQUEL LLOBERA**, representing language schools and Postgraduate courses (UB), started by commenting on pre-service teacher training. He wondered what decisions were going to be taken at a C.E.E. level concerning university diplomas.

Decisions on that field are going to be a key point to regulate domestic markets. Professional standards are going to mark a decisive distance between quality and simple corporative principles.

JOSE ANTONIO MARTIN, who spoke as a Seminari coordinator and as a secondary school (FP and Reforma) teacher, summarized his intervention in three points arising from the fact that vocational training, our F.P., is facing important changes related to the present professional needs:

a) *Are the new MODULS PROFESSIONALS providing students with the appropriate means to be valuable answers to social demands?*

b) *Are the teachers in charge of these Mòduls receiving enough information to enable them update their teaching performance?*

c) *Are the "pràctiques professionals" abroad really useful or are they a bit of a show off?*

After these interesting points of discussion **ANA AGUILAR** from the Inspecció asked the following questions:

a) *Is it not true that educational policy is charging the teachers with the responsibility of deciding what should be taught while forgetting HOW they should go about it?*

b) *Is quality of teaching directly influenced by quantity, namely the amount of resources?*

MARGARITA RAVERA, who was there representing secondary school teachers and teacher trainers, pointed out the importance of in-service teacher training, as teachers have to face challenges which are very far away from what had been dealt with during their university studies. She explicitly defended a training model which arises from motivation versus the present compulsory, official, "prize-giving" training programmes. She concluded by asking:

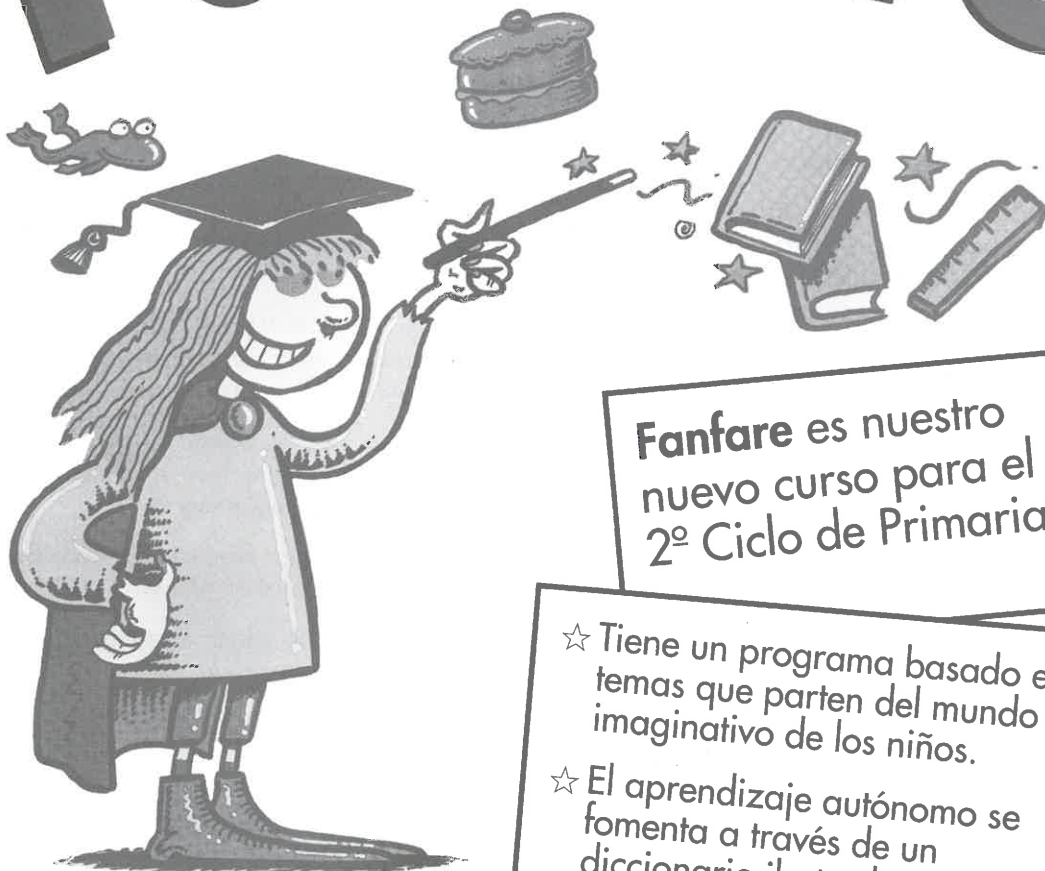
a) *Should training be compulsory at all?*

b) *What role should teachers have as far as their training process is concerned?*

¡Es fantástico! ... ¡Qué es?



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c) *Should training be regarded as a permanent process, rather than a punctual response to a given situation?*

JOAN GUMBERT, who spoke as a primary school teacher and a member of the Inspecció, went back to pre-service training matters:

a) *What should the role of pre-service training, namely Escoles de Formació de Professorat be referring to the introduction of a FL in the early levels of education?*

b) *What will happen with the E.G.B. teachers who are now working in "segona etapa"?*

c) *What are the implications for a school deciding to include three languages in the curriculum from the early stages?*

Finally **RAMON RIBÉ** speaking on behalf of the Universities proposed his points for discussion:

a) *Each educational level fears the next one to be a sort of bunker that has to be conquered after a difficult quest for communication; there are probably another five years to go before we can catch up with European standards.*

b) *Separating university from the other levels might take us to where we were ten years ago?*

c) *Are we not changing the old training system, blamed for being too much based on volunteering, into another centralised one which might kill initiative and eagerness?*

This being the last intervention, these were considered to be the two main lines of thought:

* **TEACHER TRAINING**, both pre-service, and in-service, seemed to be present in every intervention.

* **UNCERTAINTY** may very well be the word to describe how most of us feel about these matters.

(The subsequent discussion was soon rich and full of ideas that we will try to summarize so that you can have a taste of them without making you go to sleep before you finish reading).

1) Pre-service teacher training must be handled very carefully if we want to avoid the same old mistakes. The Escoles de Formació del Professorat and University Departments are already making a big effort improving their syllabi.

2) APAC should have an important role as a community where the "bunker feeling" could be

avoided and researchers from all levels could work together.

With an independent point of view, our Association should be a communication channel both between professionals and with society offering an opportunity to discuss and clarify matters we do not consider to be satisfactory.

3) Changes in our environment demand competent citizens who can work according to the need for a European standard. Language training must bridge the gap between school, colleges and society so that students can cope with professional demands. The new model of F.P. might be on that line, but a lot has yet to be done both from the side of more coherent policies, and from the teachers' deeper awareness of what students will be asked to do.

4) There are training resources available which may help teachers organize their own training process. EGB teachers have been using them for a longer time than our secondary school colleagues, but there is a chance for all of us now -and that includes private (concertades) schools as well. Since the institutional resources are there, why don't we use them? We should ask our representatives in the different training networks for their help with our training and information needs. After all, they are at our service.

Well, that was all for that day, although dozens of ideas could not be expressed because it was already too late. However, we all went home with the feeling that this kind of meetings are extremely interesting, I personally think it is a pity we can't enjoy moments like that more often.

APAC. (CARMELA ESCRIBA).

OUR INTERVIEWS

Martin Bygate was one of the guest speakers at this year's APAC-ELT Convention.

Sean Murphy interviews him.

Martin Bygate works at CALS (Centre for Applied Language Studies) at the University of Reading. His special interests include task-based learning, oral language proficiency, and classroom evaluation. He has worked in France, Morocco and Brazil, and runs seminars in Europe, Africa and Latin America. He is the author of "Speaking" (1987) in the Language Teaching - A scheme for Teacher Education series (O.U. P.)

S: *Is this your first visit to Barcelona?*

M: Yes, although I have visited Spain many times during the past 20 years. I find Spain blend of contemporary society and technology very attractive. I haven't worked in Spain much, however.

S: *What have you been able to learn about the state of English language teaching in Catalonia while you've been here?*

M: Little. Two days is short. The level of discussion in the conference, however, suggest a fairly enthusiastic and sophisticated profession. I am aware of some prestigious institutions, and a lot of teacher education work, which suggests that ELT is in a healthy state here. But some of these impressions are at secondhand.

S: *You say in the introduction to your book "Speaking" that "sophisticated teaching depends very largely on teachers' self-critical awareness" (pg.vii). What advice would you give to teachers who are interested in heightening their own awareness of what goes on in the classroom?*

M: Difficult. I suppose the first thing is to take nothing for granted. We say that "learners need help" - do they? Or "TTT (Teacher Talking Time) should be kept down" - well, I can't think of occasions when this would not be good advice.

And, of course, we have assumptions that we shouldn't take for granted *all* the time, about most of what happens in the classroom. The second thing is confidence. No one is better placed than the teacher to assess what they are doing, and the teacher should take encouragement from the fact that no one has the answers - that awareness actually is a sense of initiative and confidence.

The third major thing is openness. We work in closed boxes most of the time under the often uncritical gaze of our students. Those who understand next best to us are other colleagues, and I think we can gain a lot by sharing ideas, doubts, and above all, watching each other. This is perhaps one of the best ways of developing a *balanced* sense of awareness.

S: *Because of the importance given to developing oral skills in recent years, teachers have worked hard to incorporate more and more oral work to their classes. Yet, in many contexts, we continue to assess our students largely on the basis of their written ability. What ways do you see of resolving this paradoxical situation?*

M: Various developments are possible. One is to use group tests rather than individual ones. A second is to develop the practice of recording students and making recordings. Recordings can be quite short, and don't need to be marked extensively for the exercise to be worthwhile - certainly, it shouldn't take longer to mark a short recording than to mark some kind of written work. At more advanced levels it might even be quicker. I also think that peer observation might be used more often than it is in group work. Finally, above all, some kind of feedback is really needed for students' oral work in class. It "valorises" the work!

S: *In your plenary talk you said that the focus of functional and communicative approaches to language teaching in the last 20 years or so has been a desire to provide and create authentic language in the classroom, and that relatively little attention has been paid to learning theory and language development. Does this mean that in the 10 to 20 years we are likely to see a lot more interest in these issues, and what do you think this will mean for us as teachers?*

M: It is hard to tell what trends research will follow, but certainly an enormous amount of

interest has focussed on authentic discourse and relatively little on development. The few morphemes and structures studied in acquisition research are trivial in comparison. The main trouble with development work is the time it takes to gather the data. But there must be ways of managing this.

I think That teachers would feel much more secure if they were able to say, "look, I know the students are not doing well on this structure, but they've not been learning for long, and in comparison with normal learner profile, their fluency and vocabulary is really good for this number of hours - and the basis is there for the structure in question to emerge quite quickly." This kind of expertise is really one of the basis bits of equipment which we should have in the profession. But the data is not there - and the teacher development courses (far less teaching institutions and schools) just can't help young teachers. And it takes a long time for a teacher to build up this sense of the learner's development proficiency. So I think this area is potentially very important.

S: You seemed to criticise many published courses for not explaining sufficiently the rationale behind speaking activities. How important is it for teachers to explain the rationale behind speaking activities to their students, given that most students have no specialist linguistic knowledge?

M: Very good question! I suppose I'm thinking that learning can be enhance by focus attention. This is part of the assumption underlying the work of Leslie Dickinson on learner self-assessment, or the strategies work of Ellis and Sinclair, O'Malley and Chamot, and Rubin. I agree that, expressed in terms of specialist linguistic knowledge, the information won't make sense to learners. But some focus would. The more technical information, meanwhile, should make sense to teachers.

S: How would you define the notion of 'task'? Why is task-based learning important?

M: I define 'task' as a purposeful activity having a beginning and an end, and using language for its completion. The reason for its importance is: a) that provides a measure of valid classroom activities; b) it places an emphasis on the classroom activity as an analysable unit; c) it contextualises language use.

S: How important do you think it is to distinguish the PRE-TASK, ON-TASK and POST-TASK stages of an activity?

M: These distinctions seem very important in understanding how the teacher can influence learning - in clarifying an aspect of methodology that relates closely to 'real' lessons. We tend to assume that an activity always has to be carried out in a particular way -that there is a pedagogical routine that is required for a given activity. All sorts of methodologies do this, almost in order to build up a ritual. But precisely our ability to be masters of our methodology depends on our willingness to deliberately control different parts of it for pedagogical purposes. This is one of the things learners are not skilled at doing. By thinking about this aspect of methodology, furthermore, I think we are likely to be better able to become aware of the common effects of what we do.

S: How much time , proportionally speaking, do you think should be spent on the different stages of a task?

M: I think this must vary enormously according to the level of the students, the purpose behind the activity, and the students' familiarity with the activity. On some occasions brevity is desirable - on others, it is a waste of an activity not to prepare it, not to think about how it is to be implemented, and not to build on what was accomplished on it.

S: What are your own research interests at this moment?

M: I am interested in exploring how learners work on tasks at different levels of proficiency, and over time, and under slightly different conditions. For instance, how are learners affected by the familiarity of topic or task-type? We are beginning a research project on this at Reading. I am also interested in classroom evaluation, once again at the level of activities in lessons. Evaluation is most worthwhile if it serves teachers, their development, and through them, that of the profession. For this reason, I've been involved in two self-evaluation projects, and this is something which I would like to see done on a more widespread basis. Overall, it is work like this which can be used in developing course designs, and coordinating programmes.

S: Thank you.

LETTERS TO THE EDITORS

We have received different very possitive comments on the APAC-ELT CONVENTION 1993. It is impossible to reproduce all of them in our limited space. Nevertheless, we don't want to let this opportunity pass by without thanking everybody who came to us and showed their support and recognition. Not everything was as we wished, and that is why we want to publish this kind letter from Guy Hill.

Dear Ramón,

I am writing to thank you for the excellent organisation (as usual) of the APAC ELT Convention last week. Would you please also give my thanks to the members of the comitee and particulary to José Antonio Martín and Mireia Bosch for their organisation of the book exhibition, programme and speakers.

As a speaker it was very gratifying to be talking to a large number of enthusiastic teachers; and as a publisher I felt that the location of the book exhibition outside the classroom and on the three floors was ideal. I hope you will be able to continue with this next year.

Finally - and just in case you think I am looking at everything through excessively rose-coloured spectacles! - may I make a couple of comments. ANAYA did not appear on the programme in the list of Editorials Patrocinadores; and presumably our name should have been there as ANAYA contributed a speaker and an exhibition of books. This might be a point to remember for next year.... It was nice to see you again - albeit briefly in the corridor. Perhaps one time when we meet neither of us will be so busy - but I doubt it; It seems to be part of the EFL life!

With my best wishes,

Guy Hill, ELT Consultant

Dear Guy,

Thank you very much for your compliments. We feel very sorry not to have included ANAYA as a sponsor for the Jornadas, but you know this kind of things may happen in the organisation of these events. We will try our best not to repeat the same

mistakes next year. Our aim is improve with each Jornades

We have received a couple of letters from APAC members who have retired recently. They have sent us their regards and congratulations for AoN, which,

"...has kept me in touch with many of the new approaches to TEFL, providing me with excellent and useful information, as well as with many ideas for my everyday work in the classroom. This has been especially important, as I live in "comarques" and it has been especially difficult to attend courses, "Seminaris" or jornadas for different reasons. I am planning a quiet life from now on, but I want you to receive my appreciation and gratitude....

We send our best wishes to all APAC members, and the rest of colleagues although they are not members, who are enjoying the same situation. Thanks for having given us your confidence and a last unnecessary, and probably based on an unavoidable innocent envy, piece of advice: Make the most of it!

Please, identify your letters. Write a clear indication about the person/persons and the section of APAC and/or AoN who could be interested in it. Send it to our new address which can be seen everywhere in this issue. This will help us with our growing and demanding work. Thanks. AoN.

APAC INFO

APAC ELT-CONVENTION 1993.

February 1993.

It was the second time APAC organised the Convention last February; it was the second time we tried and, honestly they were worth the effort. Once again we all had the pleasure to see how approximately one thousand of our colleagues and friends gathered together to share two and a half hectic days full of encounters, experiences and all sorts of lectures and workshops.

This time the organization committee made a big effort to present up to twenty seven simultaneous talks in every time slot, so that with such a vast choice everyone had an opportunity for something useful, new, fun or unexpected. Participants praised the outstanding professional standard of most speakers and the way the Programme had been organised to help in finding the most relevant talks for a given topic. We wanted to smoothe the eternal problem of space we have to face each year, while offering an easier way to find one's way through the Convention. We hope we succeeded and nobody had to give up a certain speaker; in any case any suggestions concerning this issue will be welcome.

APAC whises to thank all those who helped with the organisation, which includes a number of students of the Universitat de Barcelona who were extremely efficient in solving all the problems on the spot, showing their gentleness, no matter how tired or busy they were. Thanks to to all the organizations that contributed to the Convention:

Universitat de Barcelona (Vicerectorat, Facultat de Filologia, E.I.M.); E.O.I. (Drassanes, L'Hospitalet), British Institute; ESADE Idiomes; Institut d'Estudis Nordamericans; Programa d'Informàtica Educativa; Centre de Recursos de Llengües Estrangeres; Ajuntament

de Barcelona; Anaya, Alhambra/Longman; Cambridge University Press; Ediciones SM; Harper-Collins; Heinemann Iberia; International House; Macmillan; Oxford University Press; Prentice Hall; Scott Foresman; Caixa d'enginyers; Codorniu S.A.; and, above all, all those of you who made things easier being patient and collaborative.

In this issue of APAC of news you will find a Call for Papers for next year's convention; we want to start thinking about it right away, so do not hesitate and send us all your comments, suggestions and proposasls to *our new office* (Don't tell me you still didn't know!?) in Gran Via de les Corts Catalanes, 606, 4^o 2^a despatx E. Barcelona 08007, or phone on Tuesdays and Fridays 15-17h (93)317 01 37. Although it is still not working full time, this office will enable a much more direct relationship among us all.

All our love.

APAC

JORNADES DE LLEIDA

Atenció, socis d'APAC, les **JORNADES PEDAGÒGIQUES PER A L'ENSENYAMENT DE L'ANGLÈS DE LLEIDA** tindran lloc al mes de novembre. Al proper butlletí en tindreu més informació.

Al nostre proper butlletí, mes d'octubre, voldriem informar de tots els cursos, seminaris i activitats de formació organitzades a Catalunya. Ja hem fet gestions per poder oferir el màxim d'informació possible. No obstant ens agradaria poder donar un llistat el més complert possible. Si teniu informació d'interés comuniquieu-la, si us plau, a la nostra oficina, trucant-nos o enviant una nota curta i explicativa del que es farà, tipus de professorat a qui pugui interessar, lloc, dia i hora. Es prega la màxima brevetat.

Moltes gràcies. APAC.

WHOSE PLEASURE? WHOSE PAIN?

Matthew Cruickshank

Why is this area of such interest? Almost all teachers I have known spend a large part of their time dealing with writing and more specifically correcting it. You might expect that this would be because of the excellent results that they were obtaining and that both they and their students were satisfied with the use of writing and correction within the English courses. However, whenever I have asked teachers if they are satisfied with the way they use writing they have answered in the negative. Ask them if they see their students learning from the teacher's corrections and whether their students enjoy their writing tasks, and the answer is also negative.

This is not only a great waste of time and effort on behalf of both student and teacher, it is also a terrible missed opportunity. Writing offers students, especially those (like ours) living in an EFL environment, an opportunity to practise and develop their individual English voice. They will do this if they find the activity worthwhile and motivating. Too many of us teachers use writing tasks in a way that is neither of the above.

I called the talk "Whose pleasure? Whose pain?" to underline the fact that in general writing tasks give no pleasure to students or teachers, but only pain - the teacher's pain: spending many hours looking at horrible English and covering it with red ink for no good reason. The student's pain: doing uninteresting tasks as quickly as possible for the eyes of one other person, who does not really want to see it, and then being made to feel dispirited by the visual evidence (red ink) of their linguistic incompetence.

This talk was about 'Correction of Writing' and not about writing in general. I chose to focus on correction because it is here that most teachers see and deal with the results of their students' work. I think that it is a mistake to make correction the end focus of an individual's experiments with the language. Nevertheless I

do think there is an important role for correction, if not the one that is usually assigned to it.

Basic Correction types

I looked at the types of correction most commonly used and the advantages and disadvantages of each. I mentioned:

1. Total correction
2. Using correction symbols selectively
3. Underlining and symbols in the margin

All of these and variations on them have their uses, but they should not be used as the teacher/reader's final comment on a student's written English. This calls for another, more natural type of response.

RESPONDING

Correction is not the only way to give feedback to students' writing. In fact it may be the least relevant. Correction is just one of the many ways to 'Respond'. It is useful to think about what people do when they write in 'real life'. They have a reason to write, they know who they are writing for and in general they do more than one draft. The reader responds to the content of the final draft and does not cover the text in red ink.

When using writing tasks teachers should be asking themselves the following questions:

1. Why are your students writing? Who will read it? Will the students find the task interesting? Will other students read the finished work? Why not?
2. Why are you correcting? What will the students do with your corrections and how many will learn from them?
3. When are you going to correct? Are you going to correct the final draft or a previous one?
4. What obstacles have you encountered with your approach? Could you avoid them? Do you really need to correct at all?
5. What percentage of student mistakes do you try to correct? Non-native speakers of English have an even more difficult time than natives

spotting all the mistakes and may even make mistakes themselves. But the important point here is that correcting all mistakes just makes it even more depressing and unhelpful for student and teacher alike.

Responding to content is more interesting than traditional correction. Was it interesting? Would you have liked to know more about x? Did it read well? Was it complete?

This type of response is far more valuable, and is one that any reader can do, including students. You do not have to be a language teacher to say whether something is interesting, and if students know their written work is going to be read and compared to the other students' work they may well invest more effort in it.

How and when can we correct? (mini-writing)

Correction should be done as part of in-class writing tasks. The objective of the task should be to produce correct English and the correction should take place in class immediately after doing the writing, while it is still fresh in people's minds. This is what I mean by "Mini-writing".

What is Mini-writing?

An in-class writing activity that focuses on accuracy and has immediate correction and feedback. Traditional controlled writing activities can be used here. Given that the purpose of these sessions is to help students write better on the longer tasks, it makes sense to connect subject of the mini-writing with the type of longer writing tasks you are asking them to do. It also makes sense to give them a model to imitate and there are many excellent sources for such models.

What do you do with the writing?

The purpose of mini-writing is to give instant feedback. I personally find it very useful to get students or groups of students to write on transparencies or flip-chart paper. That way it is easy for the whole class to read and follow the correction.

How many types of Mini-writing are there?

As many as you want. All the traditional types of correcting activities can be used here. I like

getting groups of students to correct other students. One very powerful way of making these sessions more memorable and motivating is to make games and competitions out of them.

Have you tried 'Reformulation'?

Apart from just correcting writing, the teacher can reformulate. The teacher reads through the work and without comment re-writes anything that is wrong, leaving the students to draw their own conclusions.

RESPONDING TO STUDENT WRITING

Writing is a Productive skill like speaking. It has certain advantages that speaking does not. Our students can write as much as they wish and it provides a record of their English that can be re-written and studied. In general when dealing with speaking activities we do not interrupt students to correct them, but wait until the end of the activity, or a more appropriate moment to focus on the type of mistakes that students should be able to avoid at that level. We can do the same with writing.

There should be fewer student writing tasks, with a well-understood series of steps, involving several revisions and the editing out of most mistakes before people read the final version. It should be read by several people and the response should be focused on Content (and style), rather than accuracy. Think of how to make the tasks more intrinsically interesting to students. The students can decide which piece of written work is best.

In conclusion, just because we have always done things one way is no reason to continue to do so. If you ask yourself honestly why you correct and whether you achieve what you want to, you may have to re-examine your approach. I once did an experiment with two classes at the same level between October and June. All the students kept diaries, but I only corrected the diaries of one of the classes for the whole year. In the June exams the students who had received no correction did every bit as well and even a bit better than the other group. It is worth thinking about.

E I M

Cursos d'Estiu

1993

L'Escola ofereix dos tipus de cursos:

1. Ordinaris intensius-120 hores (equivalent a un curs normal) 4 hores diàries.
2. Extraordinaris - 40 hores (2 diàries)

Dates:

1. Ordinaris: del 5 al 30 de juliol i de l'1 al 15 de setembre.
2. Extraordinaris: 2.1. 2 h. diàries: del 5 al 30 de juliol.
2.2. 2h. 40 diàries del 5 al 23 de juliol.

Preus:	Membres de la UB	Altres*
Ordinaris:	52.500	68.500
Extraordinaris:	28.200/28.500	38.200/38.500

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Horaris de matrícula:

Membres UB i alumnes de EIM: des del 21 de juny.
Altres: des del 28 de juny.

Matins: de 10 a 13 h.

Tardes: de 16h 30 a 19h 30

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Per a més informació adreceu-vos a l'EIM, Gran Via de les Corts Catalanes, 585. Tel. 318 42 66 ext. 2501 08007 Barcelona

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PLEASURE?... PAIN? ...WRITING by Lidia



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Associació de Professors d'Anglès de Catalunya

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APAC-ELT CONVENTION

1992

**Barcelona
27-29 February,
1992.**

**"Towards Autonomy
Opening New Paths"**

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ESP and SHORT COURSE DESIGN.

Celia Shalom.

Language teachers today, in a variety of settings, are being called upon to design and put on short courses. The aims of this article are to introduce some of the ideas of English for Specific Purposes, including that of student needs, and to suggest one approach to the design of short courses.

What is an E.S.P. Course?

We are not here referring to the field of Extra Sensory Perception, although a teacher certainly needs this in order to be an effective teacher! An "English for Specific Purposes" course has the aim of giving students language instruction for specific use, connected with work or study. The name of the courses usually states this general aim eg. English for Science, English for Doctors, English for Academic Purposes (study skills, reading skills etc), English for Commerce and Banking, English for Computer Users, English for Tourism, and our own English for Academic Conferences at the University of Barcelona.

A working definition of an ESP course might be: a special type of course, often short and intensive in style, where the students want English for use in specific work or study situations. Students have a clear purpose for learning and this purpose can normally be expressed in functional terms. The course is clearly linked to

the students doing something, such as working in tourism or participating in academic conferences. The content of the course is related to performance of occupational or educational roles which the student may be engaged in at the same time as the course is taking place or after the course has finished.

In contrast, we often find it harder to define the aims of a General English course. Because we are usually concentrating on the language rather than the uses to which it is put, the teacher often finds herself or himself textbook-driven, forever trying to teach the 'next bit' of the

A working definition of an ESP course might be: a special type of course, often short and intensive in style, where the students want English for use in specific work or study situations.

English syllabus. Yet language is limitless and the learning of it is not similar to the learning of mathematics or empirical science. We have all come up against the dilemma of criteria of selection of these 'bits' of

language: should it be done on the traditional structural basis (verb 'to be', present simple, present continuous, past simple etc), on a situational basis (in a restaurant, shopping, touring round London etc), on a functional basis (inviting, accepting and refusing, complaining etc), on a processing skills basis (reading, speaking etc), on a thematic basis (the law, ecology, music etc), on a notional basis (time, measurement, difference etc), on a text rhetorical basis (narrative, description, explanation etc) and so on. An ESP teacher, in designing a course, is able to select a number of language inputs (and teaching materials and techniques) from the range of approaches, on the basis of relevance to the aims of the course. From a study of the context in which the students (will) need to operate in English, we try to provide relevant material. The grammar is usually not focussed on any more than necessary as and when it fits in to the overall course based on language for communication. More structured selection and prioritising than in a general English course can result in a tighter, efficient course that students respond well to.

Motivation is a dimension in learning which is being given increasing importance. It has been shown, for example, that a student's reading comprehension will be higher if they are interested in the topic, even if the text is difficult. When students have a limited time to do something that seems

relevant and useful to their career, they are more open to learning. Since the dynamic between students and teacher is a central aspect of the language learning process, a positive attitude on the part of the students will enable teachers to become more effective in their facilitation of learning.

However, some of the very advantages of ESP courses contain the seeds of their drawbacks. The teacher is often called upon to design, or redesign a course which will fit the local circumstances, resources and students. And this usually involves some materials development. Only a limited amount of ESP material exists, in the form of textbooks, which are often not appropriate for the course in mind, and of materials devised by other ESP teachers on various parts of the globe. The ESP teacher thus has to be confident and creative, creating new materials, devising activities in the classroom and adapting existing materials. He or she needs to be able to take risks based on experience and intuition.

As ESP and short courses develop in Spain, the sharing of ideas, materials and course designs will become feasible. The ESP teacher should remember, however, to spend time on that important step of making decisions and adapting material on the basis of local conditions and needs.

Some definitions of terms.

It would be useful at this point to look at a few definitions of terms that are often connected to an ESP approach.

When we use language, we use the spoken or the written mode and employ one or more of the **four skills** to communicate with others. Speaking and writing are productive skills (they involve encoding a message) while reading and listening are receptive (they involve decoding a message). It seems to be possible to break down each of the skills into a number of sub-skills or **processing skills**. The processing skills identified in reading, for instance, include those of anticipation, skimming for gist, scanning, guessing words from context and critical reading. ESP courses often involve an element of skills development where these processing skills are talked about and practised on relevant texts.

Many teachers feel that the use of authentic texts, written or

Only a limited amount of ESP material exists, in the form of textbooks, which are often not appropriate for the course in mind, and of materials devised by other ESP teachers on various parts of the globe

spoken, is more satisfactory than using invented or artificial texts. This seems especially valid when a course helps to prepare a student to use English in a specific situation in the outside world. Rather than approaching texts in a random way, the concept of **genre** may be of use to the teacher and the student. The idea is that all communication is done with a purpose or set of purposes in a specific context, between a number of participants. A menu, a holiday brochure, an advertisement, and so on, all occur in certain settings and each has a number of set forms and conventions. Developing sensitivity to different genre, helping students to ask questions about the function and context of a text, can help them understand language appropriacy in the form of register, formality and rhetorical structure.

Lastly, I would like to mention the **language functions**, sometimes known as **rhetorical functions**. These refer to the purpose someone is using the language for, what they want to achieve with the language. Suggesting, complaining, thanking, describing are all examples of language functions. However, since the functions are things done with the language, they have to be realised using specific words or **exponents**. The function of suggesting, for example, could have a number of exponents including 'What about -ing?' 'Why don't we/you..?'

'Shall we...?'. Introduction and practice of functions and exponents likely to be used in

the contexts in which students wish to operate can be a useful component of a course.

Learner Needs

Trying to define, and to satisfy, learner needs is a central aim of ESP, but it is also basic to the thorough teaching of anything. As shown above, it should be easier to predict learner needs for an ESP course. How, though, does the teacher identify these needs? What should she or he look for?

There seem to be 3 categories of student needs analysis. Firstly there is the question of language proficiency and experience (background information about students' courses, hours of

English and achievement). Secondly, what are their specific language priorities and interests? What are their reason(s) for doing the language course (job related - breakdown/more detail; study related -breakdown/more detail etc). An analysis of the **target situation** can be carried out, by looking at the actual situations of language use we aim to prepare the students for. From this analysis, we can produce a breakdown of skills, functions and topics useful for the course. Finally, we might wish to find out information about individual learner styles and preferences such as their extent of autonomy as a learner, the priority given to being correct as opposed to being fluent, and the amount of

risk taking a student is ready to take.

Needs analysis can draw on a number of techniques including questionnaires, interviews, informal consultation with students or other staff and observation.

Short Course design.

Design of short courses is a complex affair and it is impossible to reduce it to a mere prescription of what should be done by the course designer and when. So many different strands of experience, of professional intuition, of elements of language, of aspects of education, are involved in the process. design. The scheme below shows a possible process of course.

STEPS IN ESP COURSE DESIGN

STUDENT NEEDS AND WANTS <---> SPECIFIC PURPOSE OF COURSE\

ANALYSIS OF TARGET SITUATION \

BRAINSTORM IDEAS \

BEGIN COLLECTING MATERIALS\

IDENTIFY RESOURCES & CONSTRAINTS\

IDENTIFY GOALS OR LEARNING AIMS\

DECIDE COURSE COMPONENTS\

SPECIFY LEARNING OBJECTIVES\

SELECT TEACHING POINTS\

SEQUENCE SYLLABUS, ADD MATERIALS & ACTIVITIES (table noting the following:

 module/learning objectives/teaching points/materials/activity or task

TIMETABLE CLASSES\

PILOT COURSE\EVALUATION OF COURSE\

MODIFICATION OF COURSE DESIGN\

return to beginning

At least one brainstorming session, preferably by a group of teachers, helps in the formulation of possible topics, 'ways in', practice situations, materials and activities. The process of materials collection is worth starting early on, although the teacher will not make use of everything gathered.

The question of resources is obviously crucial: the number of hours available for the course, numbers of students, facilities, contact with similar courses, the methodological approach taken by the language teacher(s). Too often, we try to cram too much into a short course, rather than clearly defining our goals or general learning aims and prioritising on this basis. It might be useful to conceive of goals or learning aims as of two main types, **linguistic** and **non-linguistic**.

The linguistic goals may be broken down into three interconnected components : **language content**, including grammar, vocabulary, pronunciation and exponents, **skills development** which involves processing strategies, and **language awareness** (genre being one approach) of context, appropriacy, rhetorical structure.

The non-linguistic aims include **subject content** (where applicable) and **attitude development**. Thus co-operative learning and student responsibility for learning, often called learner training, may be seen as goals of a course.

Once the overall aims of the course have been identified, one

is in a position to start putting the course down on paper. Course components may be a useful way of seeing the parts of the course, for instance on the conference courses at the university we have **components, or modules**, on presentations, discussion, visual information, pronunciation and vocabulary, social language and listening. The **learning objectives** for the module on presentations, formulated from the student's perspective, include:

At the end of this module/course you will be able to :

* give a ten minute video-recorded presentation, speaking from notes, to a mixed

Many teachers feel that the use of authentic texts, written or spoken, is more satisfactory than using invented or artificial texts.

audience on a subject of your choice.

* structure your talk using conventions of such presentations at academic conferences.

* highlight important information by using devices such as repetition, markers, reference back.

* relate successfully to your audience, in terms of background knowledge,

eye-contact, response to questions.

The **teaching points** are how the teacher intends to break down these objectives in order to provide input and practice. Hence for this module of the conference course, the steps involve :

consideration of what makes a good presentation

speaking from notes to a group: explaining, describing etc

developing awareness of the rhetorical structures and devices available for short presentations

practising the use of these devices

These points can then be sequenced into a logical order, sometimes taking a small step before building to a larger one, sometimes following a present-practice-produce formula, sometimes going back to a teaching point in a different way at a later stage (spiral syllabusing). For more information on the complex area of syllabus type, further reading is necessary.

I do not wish to give the impression that course design - and implementation - are rigid, boring activities that must be done a certain way. On the contrary, there are different approaches to description of syllabus type and models of course design and new contributions will help us all. Certainly, **flexibility** is a keyword, both in terms of putting a course together and in following a syllabus through. Any group of students will develop its own personality, needs and interests and the

teacher who is able to hear these and adapt the syllabus according to her/his judgement will take most advantage of opportunities for learning.

I have not time to go into the whole question of evaluation, save to say that the most central criteria is surely if the learner needs have been met. We are not restricted to the traditional written test in order to find this out : we might use student self-evaluation in conjunction with the teacher, or questionnaires for instance. It is useful if there is some student evaluation of the course itself, and often they make useful suggestions for the next run. The important point is that,

using the information gleaned from the students, other teachers and of course ones own evaluation, one can modify and improve the course design before the next time.

This, then, is one teacher's approach to ESP course design. In this complex process where so many balls are being juggled in the air, we have to trust our own intuition and judgement as teachers and always be open to evaluation and modification of our courses.

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"OTHER CULTURES: A THOUGHT-PROVOKING INGREDIENT IN THE EFL CLASS."

Margarita Caballero de los Arcos

If you are expecting to find some of the latest theories, stop here as this is not for you. I would like to point out that this is not an academic paper. I am not going to give you great theories, merely what is the practical part of an ongoing quest for more motivation and positive attitudes on the part of the student.

Over the years I have been looking for different ways of bringing motivation and active participation into the classroom. There are many ways of doing this, for example, linking English with other subjects (Interlinking), creating challenging activities to develop students' alertness, working with content that touches on their interests and concerns, giving them hands on practical tasks that can be applied straight away, etc., etc..

In this talk I would like to suggest another way of inspiring motivation. The idea is to make the students think about our culture, beliefs, manners, and way of life, by presenting them with elements of other cultures. These can often be very surprising and can lead to deeper thought-processes and therefore, to greater assimilation on the part of the student.

As examples I am going to use certain aspects of three

cultures that are to varying degrees different from ours. These are the cultures of America, Japan and India. The activities I am going to suggest are all different but the underlying idea is the same - to create awareness and stimulate the learning process in every sense of the expression.

1st activity:

AMERICAN VALUES

AIMS:

1. to work on pre-conceived ideas about America and the Americans.
2. to bring awareness about American values and social rules and comparing them with our own.

PROCEDURE:

1. Draw or write anything that comes to your head about America and American values. Compare with our own values.
2. Listen to the tape and tick the pre-conceived ideas Carmen had before going to the States. (English for the 90s 3)
3. Listen to what she thinks about Americans and write down some of the American values she mentions. (English for the 90s 3)
4. Talk about these values and compare them with our values.

5. Read the following sayings and proverbs and group them according to the values they are related to.

PROVERBS AND SAYINGS

1. Group the sayings and proverbs below under these headings.

A. BEING TOUGH

B. COMPETITION

C. FAMILY, MEN/WOMEN

D. WORK ETHIC

E. SAVING/SPENDING MONEY

F. SUCCEEDING ON YOUR OWN

G. TIME

1. Pull yourself up by the bootstraps.
2. Time is money.
3. Eat, drink, and be merry, for tomorrow you die.
4. Every man for himself.
5. That child is the chip off the old block.
6. God helps those who help themselves.
7. A stitch in time saves nine.
8. May the best man win.
9. Blood is thicker than water.
10. Early to bed and early to rise make a man healthy, wealthy and wise.
11. 1st come 1st served.
12. It's a dog-eat-dog world.
13. Behind every successful man there's a woman.
14. Save something for a rainy day.
15. Actions speak louder than

words. 16. Running against the clock.

2. Think of similar Spanish sayings. Here you've got some.

Que me quiten lo bailado
 A vivir que son tres dias
 Que gane el mejor
 Salvese quien pueda.
 Ayúdate a tí mismo.
 Al que madruga Dios le ayuda.
 El tiempo es oro
 Ir contra reloj
 El dinero llama al dinero
 Comamos y bebamos que
 mañana moriremos
 Una acción vale mil palabras
 De tal palo tal astilla
 Detrás de un gran hombre hay
 siempre una mujer

TYPICALLY AMERICAN?

1. Read the text and answer the questions below.

1. Why do Americans object to be called typically American? (find two reasons)

2. Explain the differences between "melting pot" and "salad bowl".

3. What does the writer mean when she says : " America today is swinging back the other way".

4. Is it true that the rest of the world follows America's trends?

5. Think of some trends and fashions Americans have set and we Europeans have copied.

More than most people, Americans don't like to be classified as "typically American". This is probably because they value their individuality very highly. Indeed, the protection and freedom of the individual is

strongly and uniquely built into the American Constitution.

The most obvious reason for this individuality is perhaps that the American society is made up of immigrants from different racial and ethnic origins. Some have long forgotten their country of origin and consider themselves to be pure "Americans". Others are still proud of their vastly different ethnic roots but also feel deeply American. It is this mixture which makes American society so interesting.

Two expressions are often used to describe the mix of American Society- "the melting pot" and "salad bowl". Those who are totally assimilated into the American way of life belong to the former, while ethnic groups who prefer to maintain their own traditions and cultures make up the latter. And both groups consider themselves to be equally "American".

Another objection to the term "typical" is that something might be described as typically American when it is not so any more. It is strange to think that jeans were once considered quite unacceptable by the rest of the world. In the 60s it was said that "Americans take a shower once a day and shop once a week, while in Europe they do it the other way round." Today, of course, this is no longer the case and Europe has taken hold of many social and cultural habits which were once "typically American" such as cornflakes, breakfast

television, fast and frozen foods, etc. In fact, America today is swinging back the other way and the rest of the world follows, as usual, some years behind!

In a nutshell, two generalizations may be safely made. First, Americans tend to be trend-setters in lifestyles. And, secondly, what is thought to be typically American today won't be for long. (From English for the 90s 3)

2. Read the text again, extract the main ideas from each paragraph and summarise the text.

3. Say what each of the words underlined refers to in the text:

- | | |
|-------------------|--------------------|
| 1.this (line 2) | 4. latter (line17) |
| 2.their (line 8) | 5. it (line 20) |
| 3.former (line16) | 6.this(line25) |

AMERICAN vs BRITISH

1. Some American words are different from British words. How many do you know? Complete the grid.

AMERICAN	BRITISH
elevator
.....	petrol
truck
.....	biscuit
transportation
.....	post
railroad

2. Some words though are the same in American and British but the spelling is different. Complete the grid.

2nd activity:

AMERICAN	BRITISH
Color
.....	honour
traveler
.....	theatre
offense
mediaeval

A QUESTION OF ETIQUETTE

2nd Activity.

AIMS:

1. to analyse main idea
2. to guess vocabulary within contest
3. To bring awareness on our own culture by contrasting it with a very different one.

PROCEDURE:

1. Read the following statements and decide on a heading for each group. (The headings below might help)
2. Fill in the gaps with the appropriate word. (The vocabulary at the end might help.)

CONVERSATION	GIFTS AND MONEY	NON VERBAL COMMUNICATION
PERSONAL HYGIENE	BASIC ETIQUETTE	GOOD MANNERS
WINING AND DINING	GREETING	CUSTOM IN THE HOME

- Don't grip the too tightly. Don't expect a strong in return.- Imitate he bows as regards depth and frequency.

- Don'ta door or your seat to a woman. You may embarrass her.- Try to be more polite at home.- Apologize often. - Give effusive thanks for minor matters.

- You can the bowl to your mouth with your left hand.- If you want moreleave some grains in the bowl, otherwise pick them all out and eat them. However, your..... glass or cup shows you want more,, if you don't want any more alcohol leave the glass full.- When taken to a bar, don't to pay or offer to go Dutch, however, reciprocate later with some gifts or another invitation.

- On a house remove your shoes and put on the provided.- Before entering the, look out for the special toilet slippers market WC and change into them. Don't forget to change back into the other slippers once you have left the toilet.- If you are in the toilet and you hear a gentle knock on the door, reply with a counter-knock, otherwise the person outside might think that it is not engaged and push.

- Don't blow your You can sniff as loudly as you want.- If you want to have a wash thoroughlygetting into the bath otherwise refrain from it.

- Express reluctance and initially hesitate to accept abut always accept it in the end. You must never refuse an offered- Don't open thein the presence of the giver. - Treatdiscreetly. Don't open an envelope containing as this can be a sign of lack of trust.- Don't check given in a store as there's a great deal of honesty.- Don't tip anyone as this could be insulting.

- Don't go to the point straight away. Don't be direct or dogmatic.- Don't defend your vehemently otherwise they will just agree for the sake of harmony even though they think differently.- Speak clearly and slowly and try not to raise your Sometimes you will hear "I understand" when the person does not really understand what you are saying but they don't like you to realize that they don't.- Avoid slaping backs or holding others by the arm while talking.

- Keep a distance while talking.

- Don't point to persons or Draw attention by using the whole hand, palm turned upwards.- Don't express affection in publicto small children.- Don't show displeasure.- Keep a calm face and smile.- Don't insist on too eye contact.

VOCABULARY YOU MIGHT NEED TO FILL IN THE GAPS:

toilet, otherwise, open, offer, lift, rice, empty, attempt, change, money, entering, gift, present, money, things, hand, handshake, nose, bath, voice, except, much, viewpoint,

3. While talking about it ask them to explain to you how they do certain things, how they have been told they should behave on certain occasions etc.

3rd activity:

ARRANGED MARRIAGES

AIMS: 1. To provoke thinking
2. To read and get the gist

PROCEDURE:

1. Read these short comments
three young Asians made one
day about arranged
marriages.

2. Write down your own
opinion about arranged
marriages.

3. Read the passages and
extract main ideas.

Would you let your parents choose your husband? How would you feel if it was up to your parents to find the man of your dreams?

This is what some young Asians answered...

" In my religion , the girl usually says when she is ready to get married and then her parents will go round looking for guys who are free."

" I think I'd have to leave home if an arranged marriage was forced on me..."

" It's much cheaper - you don't have to take girls out..."

(See copies).

WOULD YOU LET YOUR PARENTS CHOOSE YOUR HUSBAND?

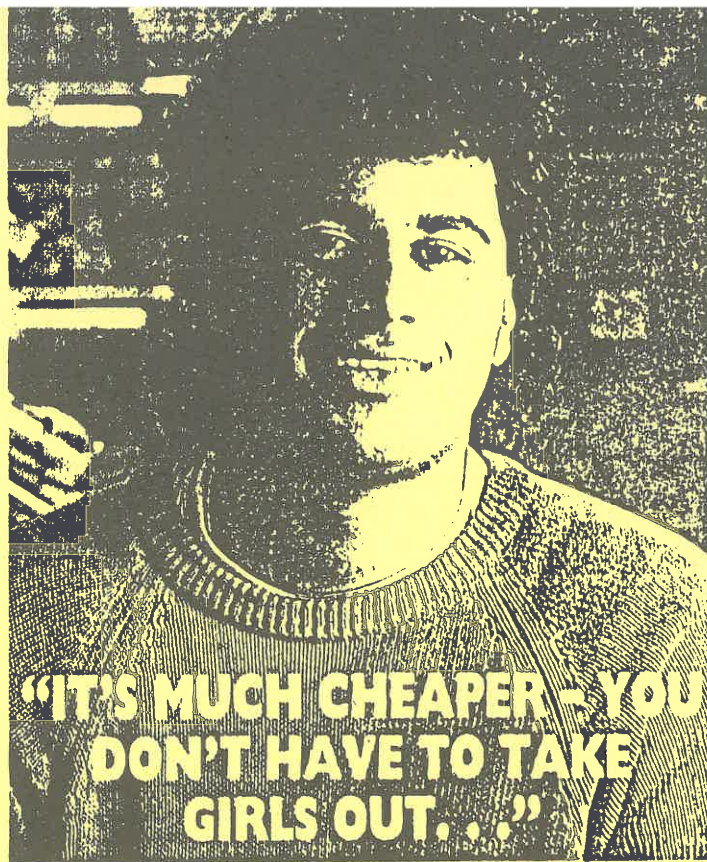
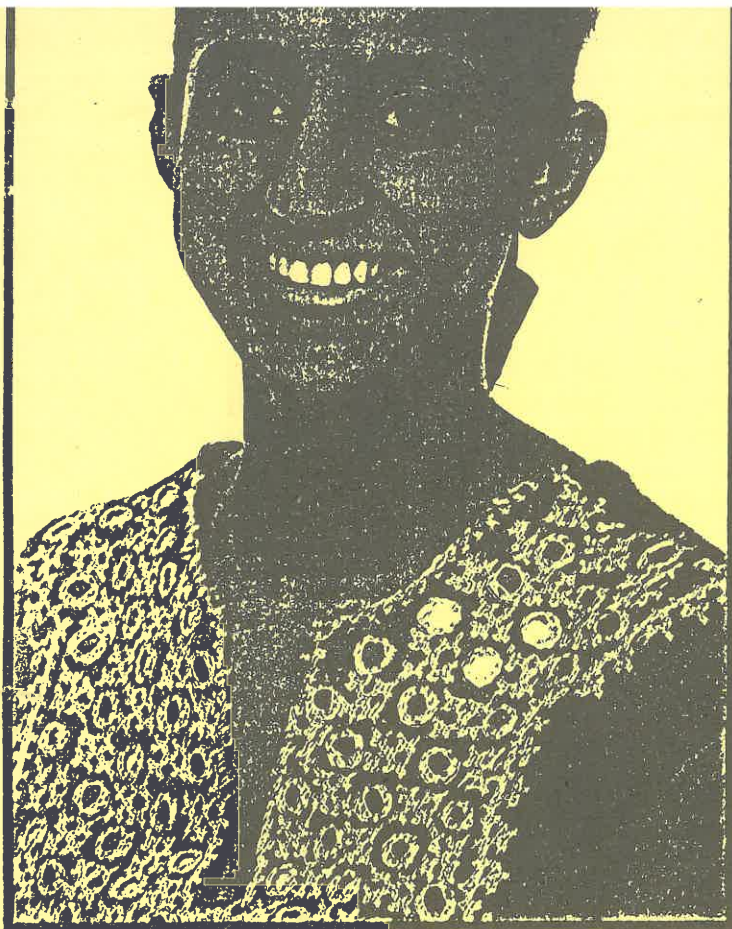
How would you feel if it was up to your parents to find the man of your dreams? For many young Asians, the idea of marrying someone they've only met two or three times is a simple fact of life. We asked three people to tell us their side of the story . . .



**"I GET TALKED
WITH SOME
BORING LITTLE
ACCOUNTANTS"**

**Name: Kuldeep
Channa
Age: 17
Religion: Sikh**

"People in England seem to have totally the wrong idea about arranged marriages. In my religion, the girl usually says when she is ready to get married and then her parents will go round looking for guys who are free. It's a bit like shopping, really! The parents will normally tell other mothers or relatives that their daughter is ready to be married. They'll pass the word on about what she does, what she looks like, her height (that's usually important) and so forth. Family background means a lot. The parents will try to get a good match, then they'll arrange to go to a temple or party and ask the boy's family to take him there. The girl will see him and say whether she likes the look of



him, and if she's lucky she might get to speak to him. After that, if the girl is willing for the marriage to go ahead, but the boy isn't then there's no way it will go ahead, and vice versa. If both are agreed that the match is a good one then the plans for marriage will go ahead. It's usually a short engagement. "Personally, I want to get married when I'm 22 or 23. I want to have a career behind me first because I don't think there's any way I could stay at home and be a housewife. Most of my family know I'm not that type, so they'll try to match me with someone who is also quite modern and Westernised. "In a way I find the prospect of an arranged marriage exciting, maybe because I'm not allowed to go out with boys at the moment. I suppose I will be nervous when it comes to it because I've never even been allowed to kiss a boy or anything. Though we're not allowed out a lot, we're not trapped either. I sometimes go to discos but that's usually if it's someone's birthday party and I get an invite. Some of the girls I know can't handle the culture. They go out with boys and then

go to clubs just to rebel. "Going out with boys can be a really bad thing because it's so easy to get yourself a bad name and when it comes to getting married you'll be branded. I'd never think about going out with somebody or taking a boy home. My dad would go mad, but even so I don't resent that I can never have boyfriends because there's a lot of heartache involved in that. I believe very much in the stars so I want to choose someone with a compatible star sign, because I really do believe that then our marriage will have more chance of success. They used to match people up like that years ago in India. "Looks don't matter to me. I'd rather go out with someone really understanding, but he mustn't be the type who's tied to his mother and wouldn't listen to his wife. My husband would have to like going out . . . I don't know, I suppose I want a dream man. Though I bet in the end I end up with someone boring like an accountant or someone like that. But whoever he is, he'll have to have short hair. I couldn't handle him wearing a turban!"

"I'm not against arranged marriages at all. My two sisters have had arranged marriages and they're both very happy. It's never even occurred to me that I won't have an arranged marriage. "Look, it's much better than having to go out and look for a wife for yourself . . . and much cheaper too, 'cause you don't need to take girls out. My parents will tell their friends that they're on the lookout for a prospective bride for me. If any parents say that their daughter would like to meet me then we go round to the girl's house. All her family are there - parents, brothers, cousins - and so it's one of the most embarrassing situations imaginable. You couldn't imagine how awkward it is. I've only visited two girls in this manner but we didn't really get on so I didn't bother to organise another meeting. "If you do get on with each other then you ask to meet again. It will be back at the girl's house and there will be other people there too. It's all very, very strict. Afterwards, plans are made for the

wedding ceremony. "Like I said, I've only met two girls and I didn't like them. I'm not sure if they liked me but I didn't ask to see either of them again. If I'm ever attracted to a white girl there's just nothing I can do. It's hard to accept at first, but I've had to learn that I won't be marrying anyone outside my own religion. "People say that you won't get on with your bride if you have an arranged marriage but the fact that you get to choose helps you to find the right girl. It's not as if we don't get a choice. I let my parents do all the looking and then I give them my opinion. There's no pressure, certainly for boys, to get married too early. Even girls who tend to get married early aren't pressurised into it if they want to go off and study. Divorce rates in arranged marriages are probably lower than in more conventional marriages. "Some of the younger generation are beginning to question the idea of arranged marriages. They don't want any of it, but I personally don't know of anyone who complains about getting married in this way. I've never felt any pressure from my parents. All the pressure's on them because they've got to do all the leg work. I can honestly say I'm looking forward to getting married. After all, I'm missing out on something by not having a girlfriend or wife, aren't I?"

STORY TELLING AS A CONTEXT FOR THE TEACHING OF ENGLISH.

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Sagrario Salaberri. (Conserjería de Educación. Junta de Andalucía)

Story telling has been a common practice in British primary schools for many years, being considered an important and widely-used educational resource for many reasons, such as:

1) The child gets used to utilizing reading and listening strategies like skimming, scanning, listening for gist, etc, derived from his/her interest to understand and enjoy the story.

2) The child is exposed to a lot of new words which are used in context and normally repeated more than once, thus providing chances to match the new-found term with its meanings.

3) With stories, the child starts to develop his/her literary competence. He/she starts this analytic training by listening both to stylistic devices (reported speech, alliteration, metaphor, emphasis, etc) and narrative strategies (casual and temporal connectivity of events, ellipsis, repetition, suspension, etc). As regards this third consequence, it has been said that the decrease of literacy in contemporary society is a product of the lack of literary training of today's students, accustomed to the passive reception of narratives (like in T.V.) which rarely confront them with the required complexity that leads the way to adult literary competence.

4) To tell stories is an activity which requires interaction between storyteller and listener, between pictures (or other visual aids) and listener, etc. It frequently requires the collaboration of the latter, for example, to guess ending, to change it, etc. it is not, therefore, a static activity devoid of interpersonal communication. Let's not forget, in this respect, the famous Vigotsky's assertion that "*An interpersonal process is transformed into a personal one*", that is, the importance of interaction with others to gain cultural development.

5) Children's stories constitute a powerful motivating factor. If the story has enough appeal, the child's attention is quickly captured and easily maintained, which makes language acquisition much less difficult.

In the field of EFL teaching, the story approach has traditionally been regarded as an excellent vehicle for L2 development. Recently, it has again come into fashion as a result of many factors. To the advantages listed above, which seem to be also relevant in the case of storytelling in a foreign language, we can add a few others, which have definitely gained it a place in the repertoire of EFL suggested teaching activities. One of

them is the growing demand for content in the foreign language classroom, a consequence, among other reasons, of the relative failure of the communicative approach regarding the meaning and verosimilitude of the language used. In such a conventional place as a classroom there is an obvious need to grasp something to talk about, something around which teacher and students can communicate and utilized the target language. In this sense, content-based guidelines for syllabuses have been recently advocated, suggesting the constant, meaningful use of the foreign language both for classroom management and here-and-now situations, as well as the inclusion of devices such as games, contests, and task-based activities like project work. The aim of all this is, as we said before, to provide instructed second language teaching with as much reality as possible. It is this "intention to mean" that makes the new language "stick". This is one of the assumptions, derived from Stephen Krashen's five "input" hypotheses on second language acquisition, which are nowadays beyond dispute.

Besides, storytelling lends itself to the adjustments required to provide this meaningful language input.

The ample variety of stories to tell allows the choice of the appropriate one in terms of difficulty, complexity, length and content. By its own nature, storytelling is primarily a listening activity, which fits into the "period of silence" advised in primary school stages, but it is also susceptible to be based on reading and also to be followed both by speaking activities such as retelling and role-play, and writing exercises as well. It also encourages the students' imagination if we ask them to vary the form or the content. They can predict the end, change it, or even make up new stories which can be heard and exploited afterwards. Finally, there are other advantages

derived from children's completion of their L1 linguistic and cognitive acquisition, like the contextualization provided by the pupils' previous knowledge of stories. In this sense, one of the suggestions of this book is the retelling of traditional children into English.

Storytelling is one of the activities suggested by the new "diseños curriculares" for the reform of primary education in Spain, in their sections on the teaching of foreign languages. This new 8-12 initial stage is viewed as crucial, in the sense that it must become the initial "period of acquisition" during which basics of the new language, in this case English, must be "acquired" following

an unconscious, naturalistic process, characterized, among other things, by the provision of meaningful comprehensible input. The guidelines for this period are not functional or lexical but rather a task or activity-based syllabus which should generate the necessary language and not the other way round. English departments are free to elaborate this syllabus. In this sense, we believe that stories, once the scope of objectives for a given age group or grade level has been determined by the school, can be incorporated to the lesson plans as one of the key activities.

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WHO NEEDS RULES?

J. Shepherd.

INTRODUCTION

When properly trained language teachers give a class, it is a well organised affair. They have thought about their objectives; they have worked out the stages of teaching to be executed and the procedures to be used; they have photocopied a range of items from different text books; they have planned their board work; they have selected visual aids and cue cards; they have sorted out and rehearsed their tape recorder/video/OHP/computer needs; they have checked their timing; they have selected suitable warmers. A well-run class is like a well-rehearsed play: the scenery is in place; the lighting cues are on time; the actor knows his lines.

But learners are not well organised. They struggle through the undergrowth of knowledge like Stanley looking for Dr Livingstone in the heart of Africa; the tangle of information around them makes very little sense; behind every tree there is a surprise and swinging from every liana there is a chimpanzee which startles them. Learning is a dazzling, terrifying experience; it is the process of changing a human being; it is anti-entropic; it is the opposite of laziness; it is rich with demanding love. It is like birth and growth, and just as birth and growth bring pains and anxieties, as well as great happiness, so does learning.

Learning is anti-entropic: it is bringing order where there seemed to be chaos. It is almost as if the subject, once seen as a jungle, is now to be understood as a well-ordered garden. The knowledgeable person recognises it as a garden and sees where the paths are, but to the learner it is a jungle. It is not that he sees it as a jungle, but rather that for him that is exactly what it is. Perception is everything. The teacher's task is gradually to lead the student to seeing that the tangled undergrowth and incoherent interlocking mass of trees, branches and leaves, with animals lurking perilously among them, is really an understandable place, governed by rules (however muddly), and where once the student learns these rules the behaviour of the language becomes clear.

This process of seeing order where there appears to be chaos is what a learner must do; a teacher's job is to help learners understand the underlying rules, remember them, and reproduce them as language.

RULES

NB In this section I talk about what rules are like, not about how to teach and learn them. Please read the last section, "TEACHING LANGUAGE RULES", before you decide

what my attitude to teaching and learning must be.

Let us forget about language for a moment; we will come back to it later.

Most people think of rules as to be obeyed. We see rules as coming from an authority, who is empowered to prohibit and permit. There is someone out there (God, the government, the judiciary, the police, the academy) who decides; it is our job to obey. They authorise everything we do, rather like the famous (and probably imaginary) military dictator, who is supposed to have said:

Everything is prohibited except that which is specifically permitted.

(I hope he remembered to permit breathing; if he didn't, we would all asphyxiate.)

But rules are not just simple orders, it is more complicated than that.

Here are three definitions of rules, taken from well-known dictionaries:

1.A formulation for the observed recurrence, order, relationship or interaction.

2.A declaration or position which is not to be disputed or questioned.

3.An established usage or law, fixing form.

You may say at first that these rules are similar to each other; but examine the definitions more closely; they are very different.

Rule number one is the rule used by scientists, trying to

describe (say) flowers: the way they grow, and the way they reproduce themselves, interacting with the ground, the weather, insects and so on in the process. It is used by any researcher who has collected data and is trying to make sense of it. All researchers are in danger of making neat rules which fit some of the facts; it is so much tidier than trying to take account of everything. But their rules must describe and predict, not impose; and the more powerful they are as predictors, the better they will be.

Rule number two is the voice of authority. Limits must be set on people's behaviour, in a thousand ways: you must drive on the right in Barcelona (but on the left in London); you must not take others' property; you must give value when you serve the public; you must not smoke in petrol stations; you must conform to the rules of the society in which you live. These rules are not up for discussion (except by the community as a whole through its elected representatives); they are to be obeyed. If people do not obey, there are ways of constraining them.

Rule number three is similar to two, except that they are imposed over time, usually by the very people (or their descendants) who obey them. They are "the rules of the club". Every human group has them: the Carlton Club, the Boy Scouts, the boys in form three, the people at the Monday afternoon bridge club, the street gangs of London and New York. It is a way of

showing that you are a member of the tribe. You are not a lone wolf; you are one of the pack.

Here are six rules; which definition does each of them belong to? I think it must be obvious, but if you want to check, my answers are in note 1 at the end of this article.

A-The trustees convene on the third Wednesday of each month.

B-Families in the UK have an average of 1.7 children.

C-Thou shalt not covet thy neighbour's wife.

D-Cyclones occur in the mid-latitude belts of both hemispheres.

E-The evening performances start at 9.00 pm.

F-All monetary instruments over the value of \$10,000 will be declared.

A PARENTHESIS: good rules and bad rules

All three types of rules are valid in the right place at the right time. But like other human activities, rules also have their dark side; there is no limit to human stupidity.

Rule number one includes statistics, of which Disraeli observed: "There are lies, there are damned lies, and there are statistics." There is actually no family living in the UK with 1.7 children.

Rule number two includes "all the spurns which patient merit of the unworthy takes"; oppressive and unreasonable

laws, and the arbitrary arts of police states. It includes "go and see what little Johnny is doing and tell him to stop it."

Rule number three is the "that's-the-way-we've-always-done-it" rule, which is the most mindless possible reason for doing anything - it is almost a reason to change. People who work in offices doing routine jobs sometimes like this rule.

LANGUAGE RULES

And now here are six language rules, from rather different sources, but all valid in their contexts; can you say which of the three rules they correspond to? (I intended there to be two of each, but you may disagree!).

1. "People in our family don't use that word."

2. Stories for children always start: "Once upon a time..."

3. The negative is "did not go", not "do not went".

4. Adjectives normally go before the noun, and do not change.

5. "No, dear, don't say 'I done it', say 'I've done it'".

6. There are seven major classes of past tense forms for verbs.

In your attempt to say which of the three types each rule belongs to, did you find yourself saying something like this? "Well, it depends partly on the rule, and partly on your attitude to the rule. So number 3, for example, could be an observation of recurring events

among native speakers, or it could be an authoritarian statement about language." If you found yourself saying that, you have located a central feature of rules: what a rule is like depends partly on the rule itself, and partly on people's attitude to it.

So as teachers and people interested in language, what should our attitude be? Well, it depends. What is good in one context may not be so good in another. Imagine three contexts where people are working with language:

A.A grammarian describing language, not for language learners but for native speakers, so that we can understand better how our language works. Randolph Quirk writing the Grammar of Contemporary English, for example, or the authors of a grammar of Catalan.

B.A teacher teaching young people to understand and use their first language better. English in England; Catalan in Catalonia.

C.A teacher teaching a foreign language. A teacher in Catalonia teaching people to speak English.

These three situations are quite different, and the people have different aims in each case. Should the attitude to rules (and therefore also to mistakes) be "descriptive", "authoritarian", or "by custom"? What do you think? Should a grammarian be more descriptive or authoritarian? How about a language teacher? And are foreign language learners different from learners learning to handle their own language well?

In the table below (TABLE 1) you have an opportunity to note down your own view, by circling one of the three numbers in each category. For each item, you can circle 1, 2 or 3.

In note 2 I suggest my own solution to this, and give my reasons. You might like to compare your view with mine; do we agree?

FEATURES OF LANGUAGE RULES

Here are three features or language rules which teachers need to think about.

First, is the rule always true, or is it only true some of the time?

Second, does the rule make a strong and clear distinction, or is it a bit muddly?

And finally, is the rule profoundly true, or is it just a rule of thumb - fine as long as you don't take it too far?

IS THE RULE ALWAYS TRUE?

Here is a rule which is always true:

Adjectives go before the noun in English, and do not change.

But how about: "director general" and a few others? Yes, but all the same, the rule is nearly always true. Those exceptions are not important, and it is probably better not to mention them at all to beginners and even intermediate students.

Here is a rule which is sometimes true:

In reported speech, if the reporting verb is in the past tense, then the reported verb also "moves back" one tense.
Example:

"I'm leaving."

He said he was leaving.

TABLE 1

1 = Yes, a lot

2 = To some extent

3 = No, very little

	Description	Authority	Custom
A.Grammarian	1 2 3	1 2 3	1 2 3
B.L1 teacher	1 2 3	1 2 3	1 2 3
C.L2 teacher	1 2 3	1 2 3	1 2 3

But this is only sometimes true; it depends on when the statement is reported, and also on the attitude of the reporter:

"I'm leaving now." What? He said he was leaving now. (It's about to happen).

If the reporter says: *He said he was leaving now*, it suggests, disbelief, or at least doubt. Intonation is also important.

But this is still a helpful rule; just remember that, as so often, it is only sometimes applicable.

IS THE RULE STRONGLY TRUE?

Here is a rule which is strongly true:

You put the subject before the verb and the object after it in statements in English.

Yes, that is strongly true. If you change the word order you may change the meaning of the sentence. It is also nearly always true.

Here is a rule which is not strongly true:

When referring to the future, "going to" links the present to the future (evidence or intention NOW); "will" is more a "pure future".

Well, yes. More or less. But native speakers sometimes don't bother to make this distinction; or they muddle it; or they use some other device to express the distinction weakly. Language teachers still spend too much time trying to strengthen a rule about the future which is inherently weak. You can't write natural

exercises which effectively distinguish between these two kinds of future; the distinction is not strong enough.

IS THE RULE PROFOUNDLY TRUE?

Here is a rule which is helpful, but teachers should remember that it is only superficially true:

"Some" is used in affirmative sentences, "any" in negative sentences and interrogative sentences.

That's a good rule of thumb, but it does not explain sentences like these:

Would you like some more coffee?

I wonder if he has any money.

Sorry for any delay.

Some people didn't like it.

A deeper (and therefore truer) rule would say:

"Some" is used when the noun it modifies definitely exists; "any" is used if the existence of the noun it modifies is doubtful.

The second version of the rule is more accurate, and students may acquire it eventually - but I think it is too complex to be helpful for elementary or even intermediate students.

TWO SPECIAL FEATURES OF LANGUAGE RULES

SHEPHERD'S "SWITCH" EFFECT

This is a very important effect, which language teachers need

to be more aware of as it often occurs in language. I will start with three examples, then try to formulate the rule:

1. An example from verb tenses.

Past tense and "used to":

He went yesterday. Single past event

He used to go every day. Repeated past event

(He went every day)

So "went" is for single events, and "used to" is for repeated events. Yes, but "went" can also be used for repeated events.

2. An example from prepositions.

"In" and "into":

He got in. No object expressed

He got into the car. Object expressed

(He got in the car)

So "in" is used when no object is expressed, and "into" when an object is expressed. Yes, but "in" can also be used when an object is expressed.

3. An example from ability.

The difference between ability and achievement:

He was able to do it. Achievement

He could do it. Potential ability
(He was able to do it)

So "was able to" is for achievement, and "could" is for potential ability. Yes, but "was able to" can also be used for potential ability.

Sheperd's Switch can be formulated like this:

When there are two similar meanings, each with its own language item (two ways of talking about the past, or two ways of referring to ability), one item is used for each meaning, but one only of them can be used for both.

Visually, it looks like this:

- Item 1 meaning A
- Item 2 meaning B

OCCAM'S RAZOR EFFECT (see note 3 on Occam)

Here is an example of this rule:

The use of past and past perfect with "when" and "before":

He had left when I arrived.

He left / had left before I arrived.

The past perfect must be used before "when", because the meaning is not clear if you don't; with "before" it doesn't matter, because the distinction is made by the word "before" anyway.

So Occam's Razor Effect can be formulated like this:

If one item in the sentence makes a distinction, it is unnecessary to make the distinction a second time.

TEACHING LANGUAGE RULES

I am saying that language teachers need greater aware-

ness of the nature of the rules they are teaching; I am not saying that they would teach these rules overtly. But the more teachers know about how language works, the more they will avoid the classic pitfalls of leading students to draw false conclusions, and the better they will be able to equip students to watch out for the pitfalls themselves.

1. Is the rule always true?

Students - being people - like certainties. But you can't have many certainties in language, and you need to find ways of warning students that what you are teaching them "is true as far as it goes", but there will be more complications later.

2. Is the rule strongly true?

The danger here is to try to make too much of too little. Lots of distinctions in language are quite weak, and are not worth making to students except perhaps at a very advanced level, and if they are really interested. Beware of rules which don't work because they are too weak.

3. Is the rule profoundly true?

This may not matter; you can teach - or allow students to deduce from your examples a perfectly good rule of thumb which may be only superficially true, but will take them quite a long way. Later it may lead them into error - or they may become aware of the deeper, underlying rule just by observing samples of language. Such independent observation is an important feature of language learning.

4. Sheperd's Switch Effect

This is a problem for language teachers, because students often say, for example: If you can use "be able to" all the time, why can't I just use "be able to", and don't worry about "can / could / managed to"?

The answer is simple: competent speakers use all the forms - and in fact the forms with less generalizability are often used more. The native speakers of a language may choose to abandon a distinction if they wish (eg the abandonment of "may" for permission, except in highly formal usage); language learners will have to wait for them to do so.

5. Occam's Razor Effect

This is similar to 4, except that students can usually understand, and react well to, the notion that you don't have to say the same thing twice.

Occam's Razor is of special interest to speakers of Latin languages. The subject is expressed by the ending of the verb in Catalan and Spanish, so Occam's Razor applies, and native speakers don't bother to use the subject if it is a pronoun. As a result, students often omit (or misuse) English subject pronouns.

CONCLUSION

As individuals we live and learn; as a species, we learn and live. Our success as living creatures, and the success of our species, depends on our ability to learn. After getting

food and making love, learning is the most important thing we ever do. We do it all the time, from the moment we are born to the moment we die. We learn very fast, and on a very broad front, much faster and on a broader front than any other living creature. Our tool for this is language, by which the information each individual acquires can be turned into symbols and transferred to others, thus making each person's knowledge available to the whole species. Language is the master learning tool; almost everything we learn depends upon it. Language learning and teaching, of our own and other languages, is crucial to our lives.

Learning a new language is difficult. First, you have to learn (say) three thousand words just to have a basic knowledge of the language. If you learn five new words every

day - and remember them -, it will take you two years. Some of them will be difficult to learn because they will have no real equivalent in your own language. You also have to learn several hundred grammatical items, most of them complex with lots of elements contained in them. And some of them will be hard to grasp, because they will work in a different way from your language. Then there will be the expressions, the turns of phrase, which abound in every language; most of them are metaphorical, and the metaphors used in other languages to describe what people observe in their world can be unexpectedly different from your own. The sounds too are different; you will have to learn a different way of using your mouth and throat to produce sounds. Finally, and perhaps most difficult of all, if you want to achieve more than

a superficial knowledge of the language, there are the presuppositions that underlie it. You will have to accept that your own culture is only one of many, that there are ways of looking at, believing about and describing the world which are different from the ones you acquired from childhood. This involves recognising that your unconscious, deeply held beliefs are not the only possible ones; it is an act of surrender, of abnegation, almost of love. That is the most difficult part, and some people simply cannot do it. It is difficult, and can be painful. But it is fascinating and enriching, and after all nothing easy is really worth doing.

John Sheperd

Barcelona

February 1992

Notes

1. Rules. 1: B / D; 2: C / F; 3: A / E

2. My view:

	Description	Authority	Custom
A. Grammarian	1 2 3	1 2 3	1 2 3
B. L1 teacher	1 2 3	1 2 3	1 2 3
C. L2 teacher	1 2 3	1 2 3	1 2 3

Commentary:

1. The grammarians' job is to describe how people use the language; it is not their task to tell us how we should speak. They will be interested in custom, but their main thrust is to describe what they hear and read.
2. L1 teachers use all three to some extent. They must describe language, but they must also tell learners what is customary, and correct them when they are wrong.
3. L2 teachers have little occasion to describe language. What they have to do is to give, and above all help learners to produce correct language. Students need input all the time as to whether they have learnt the forms properly or not; they must be guided by the teacher. William of Occam (1285-1349) is famous for the phrase known as Occam's Razor: "Non sunt multiplicandur entia praeter necessitatem", which means: "Things should not be multiplied more than they need be".

TESTING LANGUAGE THROUGH LITERATURE: ASSESSMENT IN EXTENSIVE READING.

Juan Jesús Zaro. (Universidad de Málaga)

The usual procedure to test reading has been that of reading comprehension by means of question/answers, and in EFL settings like ours, even translation at word or sentence level. Research (Moy and Raleigh 1984) shows that traditional reading comprehension exercises can be answered without a real understanding of the passage in question. Furthermore, reading classes, be it for linguistic or purely literary purposes, provide constant training in this kind of exercises because it is the one favoured by external, standardized tests. This model assumes that knowledge has an objective existence of its own: that, given proper skills on both sides of the transmission, a person who has it can transmit it intact and unchanged to any number of others, while a third person can, from a distant vantage point, set up, supervise and assess the transmission. It further supposes that an effective medium for this transmission and for rendering proof of its reception is the written word.

Most recent researches into reading would deny that "sentences carry meanings". Instead they would insist that "people carry meanings", which poses a completely different perspective. One of

the models derived from this new assumption is inspired in the "reader-response theory" of literary criticism, which values the response of reader over any other "borrowed" answer imposed from outside the reading act. This theory argues that reading a story is an imaginative collaboration between reader and author from which a secondary world is

Research (Moy and Raleigh 1984) shows that traditional reading comprehension exercises can be answered without a real understanding

created. The most fruitful questions about stories arise from the sort of mental activities the readers engage in when they are involved in the experience of fiction. For example, Benton and Fox (1985) suggest that following:

On picturing:

what pictures do you get in your mind's eye of this character, scene or event?

On anticipating and retrospecting:

How did these present circumstances arise?

What do you think will happen next and why?

How do you think it will all end?

On interacting:

What do you feel about this character, setting or incident?

On evaluating:

What do you feel about the way the story is being told?

We believe that this approach, intended for native English speakers, is of limited value in EFL settings, since it implies a considerable sophistication on the part of the student, both linguistic and literary. For high intermediate and advanced EFL students it is, however, a very suitable approach both in language and literature classes, since it may give rise to lively and fruitful discussions, probing the students' literary competence and providing chances to use the target language in a meaningful and creative manner.

The second technique, more appropriate for beginner and low intermediate EFL students, is connected with the "language approach" to literature teaching. Literature in EFL settings combines both its potential to develop the reader's imagination and its being a resource to improve the

linguistic competence of students. From this point of view, it overcomes the problem of finding motivating, meaningful classroom activities by providing content. We divide these activities into:

a) Using straight text:

1. Responding to statements: Make up a list of short statements (some controversial or contradictory) which can stand as overall comments about the piece. Ask pairs of students to work through them and decide which two or three they consider the most important/appropriate.
2. Question-setting: Ask the pupils themselves to make up a number of small questions about the text to which they would really like answers.
3. Making the text: Ask students to underline bits of the text that deal with some thing rather than another or to identify patterns and connections that seem to be there.
4. Finding boundaries: Ask pupils to divide the text into what they think are its sections, describing what makes one section different from the next. It is made easier if you tell them at the beginning the number of sections you think there are, and let them work from here.
5. Drawings and diagrams: This just means asking pupils to present some of the information in a text in some visual form (:a drawing, a flow-chart, a table or a network). This technique could be

used to focus attention on the relationship between characters in a story, or their points of similarity and difference. Another version is the "mind" or "story-maps" useful both in terms of following the story or checking comprehension.

6. Role Plays and Project Work: Here the written material (or some of it) is re-presented in verbal form through role-play, interview to characters or improvised "sketch". Depending on the ability of the class, characters may be role-played by individual class members, by two or three students making a composite character whom they have studied together, etc. Another version is that two characters who don't in fact meet or talk in the story can be projected into a scene where they do.

7. Journals and Logs: Readers are provided with notebooks in which they respond in any way they choose to a story including speculations about how the story will develop, judgements, comparisons with own experience, illustrations of characters, reflections on moments or themes from the book, comments on how the author is writing the story, and make notes about their own experiences prompted by the book.

8. Retelling/ Paraphrase: Retelling is not a simple technique: It requires a close knowledge of a narrative, which must be meaningful and short. It gets better results if we "prepare" the retelling, once students know the story well, by means of story-maps,

key words, key sentences, drawings, etc. We include "paraphrase" because we do not intend students to tell the story using the original words.

b) Using text modified by teacher:

1. Deletion of single words or whole paragraphs: In the first case, this is the very well-known "cloze" test, only that in this case the idea is for the pupils to have an interesting discussion and justify their decision rather than to guess the right word. In the second case, they have to comment on what they think the missing pieces are about.

2. Selective Substitutions: Give a pupil a text telling them that some of the words/phrases/sections have been replaced by different alternatives. The reader's job is to look through and recast any parts in any way they feel would help. The range of possible strategies for substitution -from semantic to purely surrealistic- are considerable.

3. Expansion of key words: Words related to the story, which mean something in it and can be expanded, are given to the pupils, either as an aid to follow the story or as prompts to talk about their function and meaning.

4. Prediction: Divide the passage or short story into instalments choosing the stopping places with care) and give them out one at a time. Ask your students to work out what they think is going to be

in the next instalment by thinking about what's happened in the one they've got. The important question to ask about a particular prediction is: where is the evidence for it?

5. Sequencing: This involves serious doctoring of the text: Make copies of it and cut them into pieces (perhaps para-

graphs, or half-paragraphs or stanzas) Then give all the bits to your students and ask them to assemble the bits into an order which makes sense to them.

6. Summary: Here the written material (or some of it) is represented by the pupils in their own writing, possibly

after earlier work with some of the techniques mentioned above.

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FROM OTHER SOURCES

Simon Nugent has sent us this article, previously published in PRACTICE ENGLISH TEACHING Dec 1986. The illustrations from the coursebooks are a courtesy from Simon and Shuster International Group.

FILLER ACTIVITIES FROM YOUR COURSE BOOK

Terry Tomscha says look no further than your regular language course book for a wealth of classroom activities.

Are you in need of warm-up activities, fillers, or ideas to finish your lesson with? But are you worried about asking for yet another English book? Don't worry!

Here are some ideas that are absolutely free, require little preparation, and come with the compliments of your old, well-worn course book; indeed, any course book, no matter how good or how weak, is virtually a treasure trove of material for you to exploit.

Activities

1. Select an ordinary dialogue from your course book (see example 1). You can choose one that you have done with your students (revision) or one that you are about to do with them (presentation).

Write the sentences up on the board (or on an overhead transparency) in a jumbled sequence. Ask the students in pairs or small groups to organise it logically.

If you have access to a photocopier or a banda machine, you can reproduce the dialogue on paper and cut it up into separate strips of paper. Hand these strips to the students and ask them to put them in order. Afterwards you can work on language or pronunciation.

2. Photo-copy a picture story sequence from your book (see example 2). Divide the students

into small groups and give each group a set of pictures. Each student in the group has one picture, and in turn must describe their picture. From listening to the description, the students must then stand in the order that they think best represents the sequence of the story.

As an alternative the students can place the pictures face down in the order that they think they appear in the story. They then open the book to the appropriate page and turn over their pictures to check their answers.

3. Ask the students to look at the page in the course book that contains the list of the irregular verb forms. In pair they can then quiz each other on the different forms.

Student A gives the infinitive form (looking at the book), and student B then gives the past tense/participle form. After a set time limit, B quizzes A.

Variations could be team quizzes or half the class against the other half.

4. Ask the students to look at a particular picture in the course book such as a picture of a house, a market or a park (see example 3). Let the students look at the picture for one minute. Then, ask them to close their book and write down all of the words they can remember.

This activity can also be done in pairs. A asks B: Is there a ... in the picture?

If this activity is done in pairs, two pictures from the book should be selected.

5. Write down the names of all the characters in the book on the board. Write the name of one of the characters on a piece of paper and give it to one of the students. The other students must try to guess who it is. The students are only allowed to ask 'yes'/'no' questions. For example: Are you tall? Have you got fair hair? Do you live in a flat?

If your course book has no story line you can do the same activity with the students looking at a unit which has definite characters.

6. Choose a page in the book such as a language summary or language focus page. The students study it and then play hangman; limit the choice of words to those on the page.

7. Select two paragraphs from your course book which are familiar to the students (see example 4). In pairs, the students dictate the paragraphs to each other. This not only heightens their awareness of pronunciation but also improves their spelling as well.

Let them open the book on the appropriate page and mark each other's work. If you feel confident about your class, you can let them mark their own work.

A variation of this would be to give the students a picture dictation using a picture in the book (see example 5).

Once they have compared their picture to the one in the book, you can ask them to write an appropriate sentence for each item in the picture. For example: There is a window on the right-hand side of the room.

8. Photocopy a picture in the book and using Tipp-Ex or another masking liquid, block out several small items in the picture (see example 6). Then photocopy the original picture and the altered one together and ask the students to 'spot the differences'.

9. Look in the course book for questions and answers, remarks and responses, and comments and responses. Write out each comment, remark, or question on a separate piece of paper, and hand the slips of paper out to the students. Next the students stand up and walk around to find their 'other half'.

Student 1: How are you?

Student 2: A quarter to three.

Student 3: Where's the nearest bank?

Student 4: What time is it?

Student 5: Opposite the post office.

Student 6: Fine, thanks!

Student 1 must locate Student 6, etc. You will have to prepare as many comments as there are students.

To save preparation time, ask the students in pairs to write an exchange (like those above) on two separate pieces of paper. Collect the slips of paper and let the students select new sentences. They should choose sentences from the book for a useful revision.

10. Take a paragraph, part of a text or an exercise from the book. Put it on the board, an overhead transparency, or on a photocopied piece of paper. Write the paragraph so that it includes gaps or a number of mistakes (see example 7). In pairs or small groups let the students work out what should be in the gaps or what the mistakes are and how they should be corrected. Let them compare their answers with the original.

11. Practise the skill of 'scan' reading by asking the students to look at a pre-selected page. Ask questions such as Who can find the word that means?, or, How many words end in 's'? You could also use your index or table of contents to locate page numbers and chapters. This will also help students familiarise themselves with the book.

12. One final activity which is useful for revision is called 'Jackpot'. Look through the book and prepare questions of graded difficulty. Then put the questions into separate envelopes which have different amounts of money written on them. For example: £25 questions, £50 questions and £100 questions.

Fix the questions to a large board. You can decorate the board with pictures of items such as cars, radios, televisions, and holidays. Then divide the students into teams. They decide which amount of money they want to try for, and the winning team has the most money at the end of the activity.

These are some starter activities; no doubt you will discover that your course book can provide even more valuable lesson material.

Terry Tomscha is a teacher and a teacher trainer who has taught in Japan, Canada, Egypt, Ireland, and the U.K. She was also a member of the English Teaching Theatre. She now teaches at Addison Institute in London.

Example 1

Unit 4d

Exercise 2

Mary Panos, what's your favourite colour?

Panos Oh, red. I like red best. And you?

Mary My favourite colour is green.

Panos And what's your favourite day?

Mary I like Wednesday best.

Panos Wednesday? Why?

Mary Because we've got maths on Wednesday. What's your favourite day?

Panos I like Sunday best.

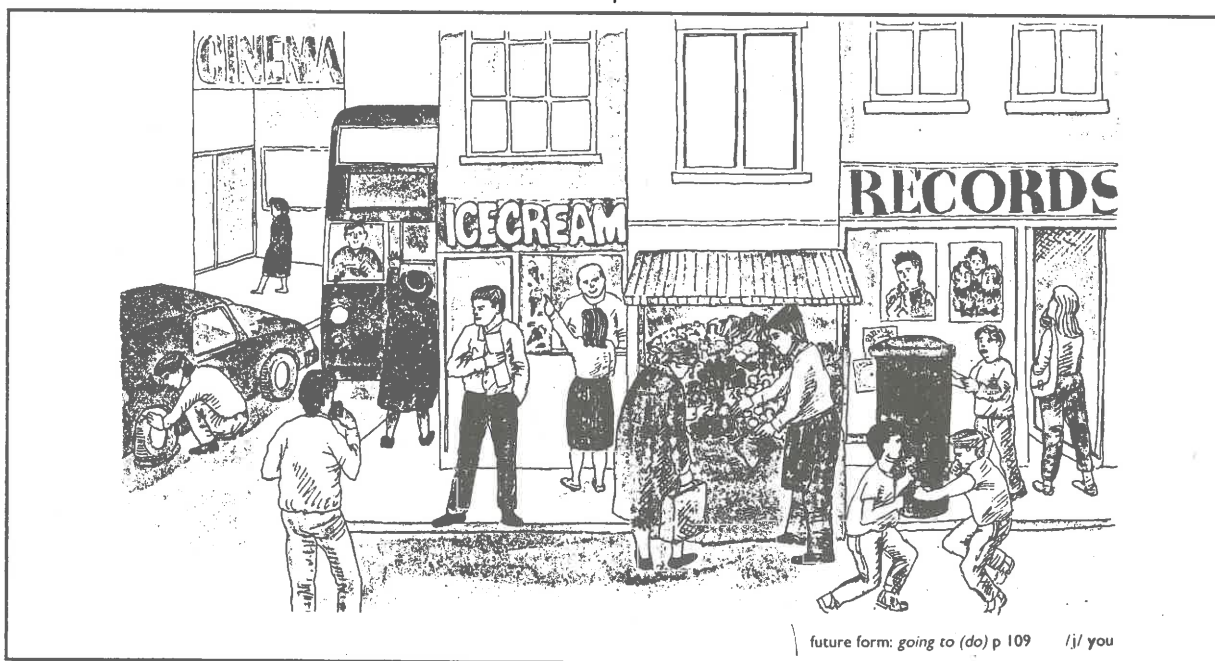
Mary Sunday? Why?

Panos Because we haven't got school.

Example 2



Example 3



future form: going to (do) p 109 /j/ you

Example 4

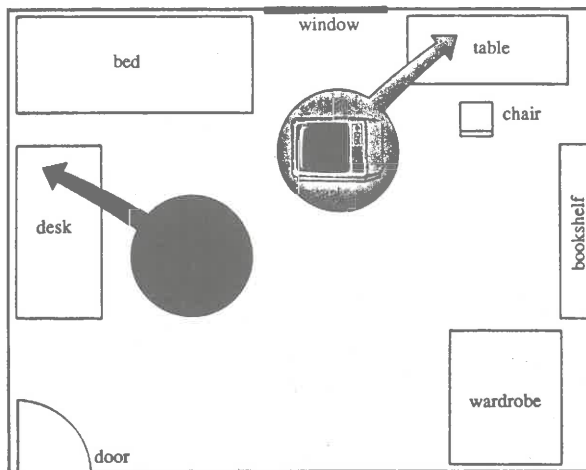


Cyprus has a population of about 670,000 people. The island covers an area of 9,267 square kilometres and is 75 kilometres wide and 330 kilometres long. It rains about 39 centimetres each year and the average temperature is 24.8°C. The highest mountain is Mount Olympus. It is 1,953 metres high.



Sardinia is an island in the Mediterranean sea near Italy. It has an area of 24,092 square kilometres. The highest mountain is Mount Gennargentu which is 1,834 metres high. The island is about 265 kilometres long and 145 kilometres wide and has a population of about one and a half million. The average temperature is about 17°C and it rains 47.9 centimetres every year.

Example 5

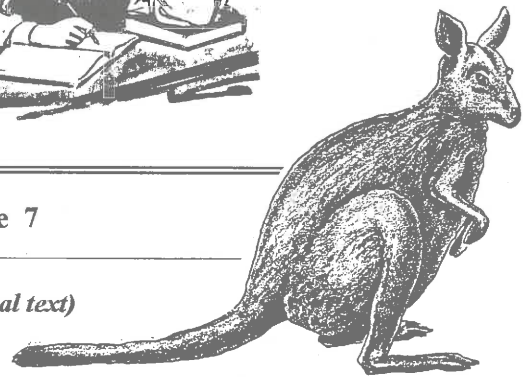


Example 6



Example 7

(Original text)



The kangaroo and the wallaby

The kangaroo and the wallaby look alike. They are from the same family. The kangaroo is more well-known because it is the national symbol of Australia. The kangaroo is about 1.8 metres tall and weighs about 45 kilos. The wallaby is smaller. It is about 1 metre tall and weighs about 23 kilos. Kangaroos are usually red or grey. Wallabies are grey or brown. The kangaroo has a tail which is about 1.2 metres long. The wallaby's tail is shorter. It is about 75 cm long. The wallaby and the kangaroo can run very fast. They can both run about 50 kilometres per hour. Wallabies are friendlier than kangaroos and are very popular in zoos and parks.

(Adapted text)

The kangaroo and the wallaby look alike. They are the same family. The kangaroo is well-known because it is the national symbol ... Australia. The kangaroo is about 1.8 metres and about 45 kilos. The wallaby smaller. It is about 1 tall and weighs about 23 Kangaroos are usually red ... grey. Wallabies are grey ... brown. ... kangaroo has a tail is about 1.2 metres long. The wallaby's tail is It is about 75 cm

All examples taken from "ONE WORLD". Coursebook 1 and 2
They are courtesy of Terry Tomscha, Mark Bambery and
Simon Nugent.

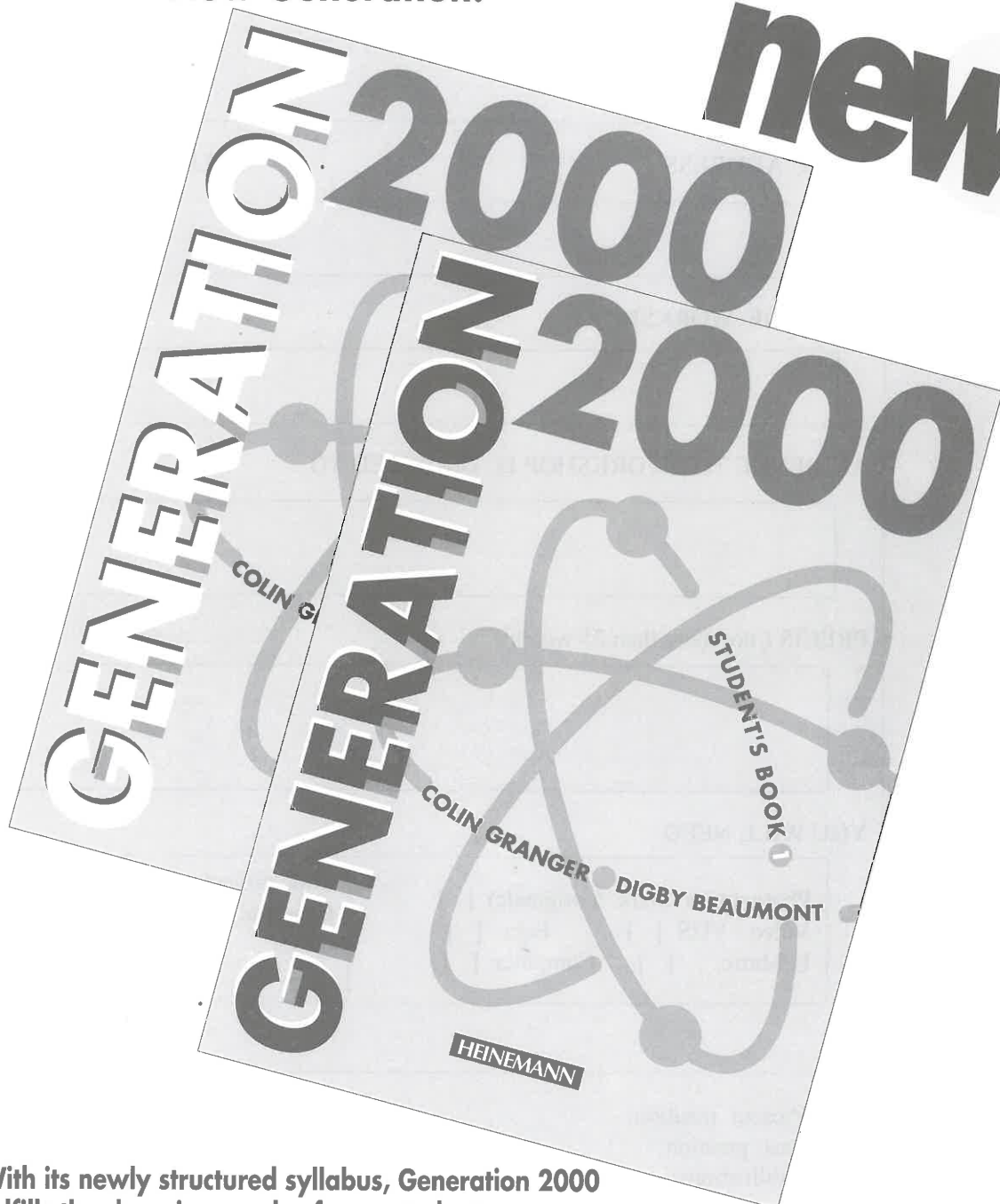
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C.V.

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HOT BOWL OF CHICKEN SOUP

Jordi Roca.

This article sets out another example which attempts to use authentic material successfully in the EFL classroom. The material used is a video cartoon, "A hot bowl of chicken soup", from the popular American children's show "Sesame Street".

The steps that outline the procedure are carefully planned to achieve the aim of the task, which is to help students towards better understanding, and at the same time, relieve them of the fear of facing authentic material.

The following is the video script, in which a man is desperately trying to have lunch in a very busy restaurant.

Man. Er... Waiter. Waiter!

Waiter. (Very busy.) One moment. (After a while.) Oh yes, sir. I'm ready now. What can I do for you?

Man. Yes, I'd like a bowl of chicken soup, please.

Waiter. Very good choice. You've been here before, haven't you? I'll be right back. (Getting into the kitchen.) One bowl of chicken soup, Charlie.

Man. (Talking to himself.) That settles it. I don't know why I keep coming back to this place. This guy gives me a hard time every time I come in here. If there's not one thing, it's another.

Waiter. Here you have your delicious soup. (The waiter dashes off to the kitchen.)

Man. (In despair.) Waiter!

Waiter. Yes, sir.

Man. I can't eat the soup.

Waiter. You can't eat the soup. Why can't... Oh, of course not. I can feel it. It's too cold. I will get you another bowl of soup. I'm sorry, sir.

Man. No, ah... No...

Waiter. (Getting into the kitchen again.) Charlie, a hot bowl this time. O.K.?

Man. (Talking to himself.) Well, that settles it. From now on I'm bringing my lunch to work in a paper sack. Every time.

Waiter. There you are, sir. Have a good and hotty meal.

Man. Yes, but... Waiter! (The waiter has run off again.)

Waiter. Oh, I think it's too hot now. O.K., I'll blow up for you.

Man. The problem is...

Waiter. I forgot the salt, didn't I? Of course.

Man. No.

Waiter. (Impatiently.) The pepper.

Man. No.

Waiter. The crackers.

Man. No, no, no.

Waiter. Oh, then tell me why can't you eat the soup, sir?

Man. Why don't you taste it?

Waiter. Oh, all right, sir. The customer's always right. I shall taste it... Ah, where is the spoon? (with surprise)

Man. Ah ha!

Waiter. Oh, I forgot the spoon (surprised).

Man. You can't eat soup without a spoon.

Waiter. So sorry, sir. There's the spoon. (In an exasperated tone of voice) And next time, when you want a spoon, ask for one.

HOW TO PROCEED DURING THE LESSON

1. I made up a graduated text of the story, suitable for my students' language level, from the dialogue script, and I divided it into 6 parts as shown below.

Not long ago a man went into a restaurant to have lunch.

The waiter was so busy that the man had to wait before he ordered.

When at last the waiter came, the man asked for a bowl of chicken soup.

At once the waiter brought him the soup, but the man couldn't eat it because he had no spoon.

He tried to ask for one, but the waiter thought the man found the soup too cold.

So the waiter took the bowl to the kitchen and brought back a hot bowl of chicken soup.

The man tried again to tell the waiter he didn't have a spoon, and the waiter tried to find out why he didn't eat the soup.

Shouting, the man asked the waiter to try the soup. When the waiter saw the spoon was missing, he apologised and warned the man to ask for one next time.

The students are gathered in groups of six and are given a strip each. They are asked to make up the whole story by reading the strips aloud as many times as necessary.

2. After negotiation and deciding on the right order of the story the strips are collected in and handed out again, making sure that this time nobody gets the same strip as before, so that the students can reinforce their conception of the plot of the story. It's up to the teacher either to suggest this step or practise it as many times as desired. In the end, a handout of the whole account of the story is given to the students.

3. In this step the students watch the video cartoon, with the sound off. In doing so, they match the images to the written language by relating what's on in the video with the language they have just been exposed to. This helps them to acquire a better understanding of the story,

and it also brings some light on as to how the roles are performed.

4. For a more active interaction of the students with the video sotry, I ask them to read their parts, as the corresponding images appear on the screen. Although the students have to read aloud and watch the video at the same time, they cope with it without difficulty. Besides, they also have to decide when to speak or keep silent, as the text does not reveal every detail of the film.

5. Up to this point, and when the students seem to have grasped the essence of the story, they are divided into small groups and asked to write the dialogue they guess the two characters perform.

6. The idea here is very much like the one suggested in point 4; the students read their dialogues aloud while watching the video (sound off). In doing so, they have to decide when to speak or be silent. The images also help them with a more accurate intonation. However, the main point is that the students read and share their dialogues among the groups.

7. Finally, a copy of the whole video-script is given to the students, so that they can compare what they suggested in their dialogues with what is actually said by the characters of the story. This step can be exploited in many ways, but never used to show how far the students were from the original version!

The steps above outline the way I conduct the session in the classroom, and I would be pleased if they gave rise to your queries. I do not want to get into methodological implications for several, or each one of the steps mentioned. It would be too long and out of the scope of this article. It would be enough, for those of you who are stepping into teaching, if it has suggested ideas applicable to your actual teaching situation; and for the experienced ones, points of agreement or disagreement.



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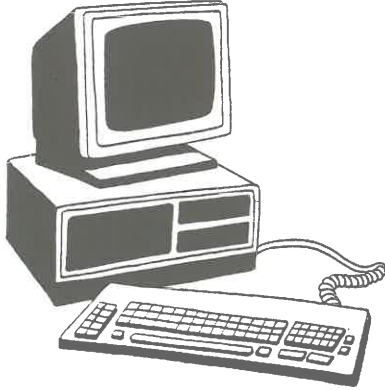
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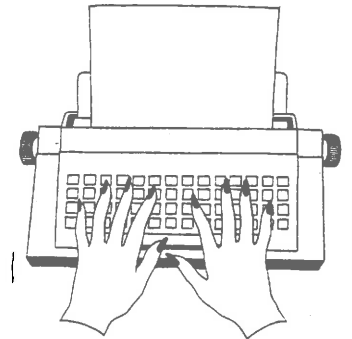
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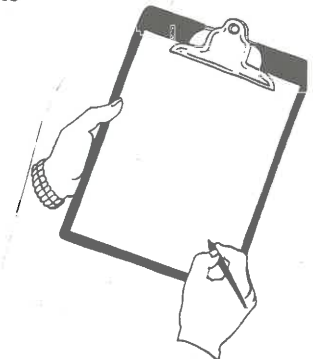
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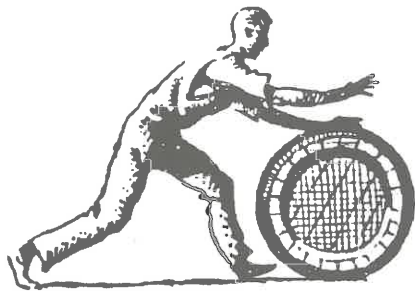


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FULL CIRCLE

BARCELONA'S FIRST BREW-PUB TAKES BREWING BACK TO ITS ROOTS

The process of brewing beer can be traced back to the very dawn of civilisation. The brew-pub or micro-brewery was quite usual in the Middle Ages in Europe, where we can imagine the village ale-wife plying her trade.

In England, ale was made without the addition of hops until their introduction in 1524. From this time until the Industrial Revolution, brewing remained a craft industry.

Even the Industrial Revolution changed only the scale of brewing, not its processes or traditions. Brewing was still an art where brewers used their own blends of the finest raw materials, malted barley, hops, yeast and water, together with their apprenticeship-learned skills to make their unique beers, each with its own characteristic qualities and tastes.

By this century, British tastes still preferred their beer made with top-fermenting yeasts, which tend to give a fruitier taste, whereas most European brewers had adopted the more manageable bottom-fermenting yeasts.

The consumer had, until the 1960's, a myriad of locally-produced ales, each with their own character, each needing

skilled handling from conception to consumption.

The sixties produced instead, take-overs, amalgams, modern management techniques, economies of scale, marketing and advertising. The brewer was no longer an independent artist. Smaller traditional breweries were absorbed by the big six companies, whose interests lay in pasteurised, consistent, bland products with a long shelf-life, which could be kept and sold without traditional skills or wastage.

Traditional beers seemed doomed, until in 1971, a group of enthusiasts founded CAMRA, (the Campaign for Real Ale). Many others rallied to this organisation forming an im-

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portant
pressure
group
which
was to
preserve many
small traditional
breweries and their
wonderful drinks.

The enthusiasm created eventually in the 1980's gave rise to the brew-pub where like in the Middle Ages, an enthusiastic artisan creates his own beers on the same premises as an enthusiastic public samples them. Though this tradition had never

quite died out in parts of the U.K., Germany and Belgium, it now became a vigorous movement practised with great zeal in many parts of the world where it had died completely or never existed.

In 1992, an ale aficionado from



Watch this space for news of the activities and tertulias, starting in September, for teachers and speakers of English! Meanwhile, come and have a pint! We're open!

Liverpool decided to set up the Barcelona Brewing Company in Barcelona, convinced that the Barcelonese would be interested in his products. After a lot of

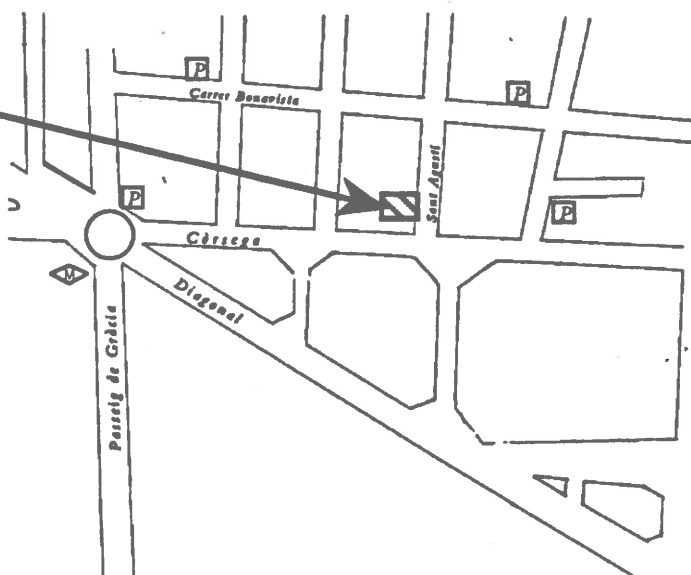
technical, professional and friendly aid, the Barcelona Brewing Company has now opened its doors. (All collaboration to be displayed in the premises, since space is too short here).

In this highly original place, And more! Going to Britain this summer? To London for the weekend? Come and ask for free advice about how to make the most of your trip.

designed to reflect some English motifs in a Catalan environment, to combine ancient and modern decoration, putting it in its historical setting, it is to be hoped that the thirsty visitor will enjoy ale made traditionally from the very best quality natural raw materials. From the public bar, made with natural materials to complement the products offered for sale there, the visitor will be able to admire the beautiful brewplant, and if he has the time and interest, watch the whole, natural, fascinating process of brewing. Or maybe just enjoy a quiet conversation and a lovely pint of Real Ale.



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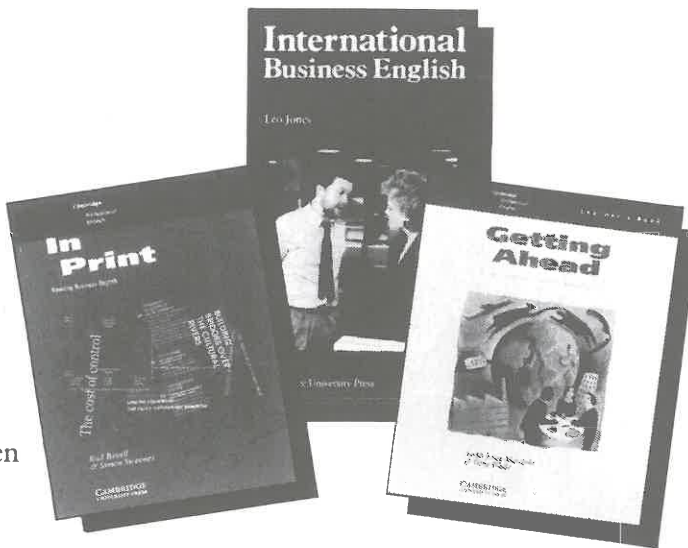


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BRITISH COUNCIL 50TH ANNIVERSARY NEWS

Welcome to the British Council 50th Anniversary! As our main celebration starts in the third term, we thought you'd like a preview of what's to come.

MUSIC

FESTIVAL OF CELTIC TRADITIONAL MUSIC - *more than 50 musicians from Great Britain, Ireland, Spain & France. - at SAT, Centre Urbà and Centre L'Artesa - June*

BRITISH JAZZ IN THE IV MOSTRA DE JAZZ EUROPEU - *Andy Sheppard and his group 'Big Co-Motion', will give a concert at SAT, Centre Urbà - June*

THE SCHOLARS - *an English choral group will give a special concert for the British Council.*

THEATRE

BRITISH DRAMA IN THE FESTIVAL GREC - *Theatre de Complicite will bring their highly popular production, 'Street of Crocodiles'. - July*

CINEMA

BRITISH FILM SEASON AT THE FILMOTECA - *50 important films by the generation of directors who began their work in the 70s and 80s - May/June*

LITERATURE

TALKS BY BRITISH NOVELISTS - *presentations of their latest works by the authors Graham Swift - April; Alasdair Gray - May; and Justin Cartwright - June, at the British Institute.*

EXHIBITIONS

EXHIBITIONS BY BRITISH PHOTOGRAPHERS - *Keith Arnatt at the Palau de la Virreina - June/July; Fox Talbot ("The Father of Photography") at the Institut d'Estudis Fotogràfics - June/July; Hannah Collins, a wide selection of her work at the Centre D'Art Santa Mònica - May.*

Other news.....

BAR SOCIAL CLUB

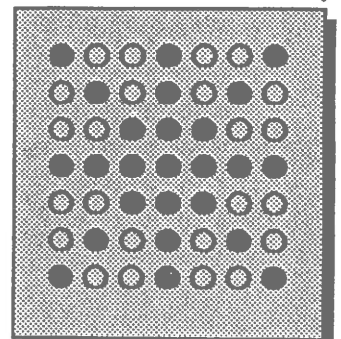
NEW BAR/SOCIAL CLUB - *We are converting the Sala d'Actes into a bar and social club for members of the Institute.*

SUMMER IN BRITAIN

COURSES IN BRITAIN FOR BRITISH INSTITUTE STUDENTS - *as well as the courses we will be holding at the British Institute throughout the summer, we will be offering special courses for our students in the south of England.*

During the third term we will be giving away tickets to most of the anniversary events, as well as organising a party for all the students! We will keep you informed.

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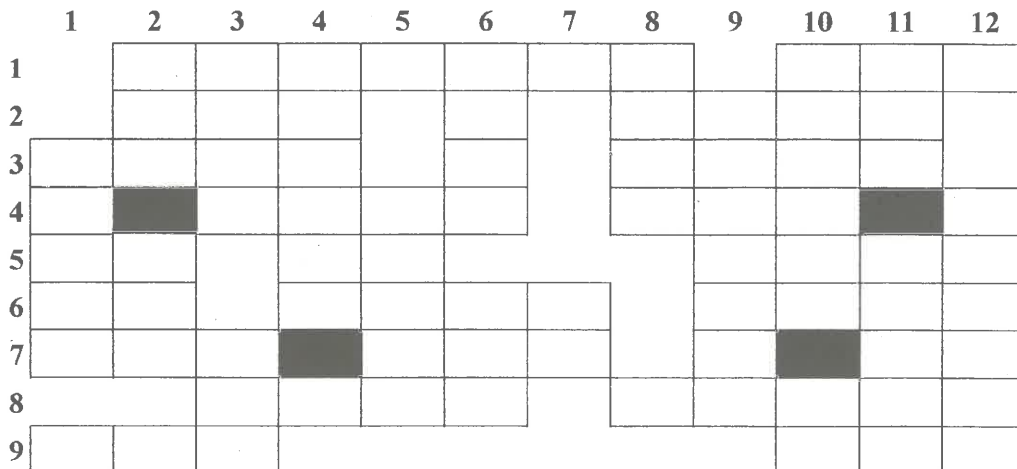
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CROSSWORDS

By Alberto Alvarado.

5è Electrònica

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ACROSS.- 1. The first letter of a name / The best friend of a man 2. A small bed with high sides for a baby / Consonant / The measure of a surface 3. Supreme God of Olympus / The first letter / A covering to hide the face 4. A letter in letter / The part of the body between the head and the shoulders / Very well Known phonographic international company / The first letter 5. Preposition or adverb / Los Angeles /Abbreviation of brothers 6. R (on the contrary) / Condition of rage, fit of madness / A verb similar to leave 7. An animal like a small horse with long ears / The diminutive is Sammy / Sixth letter of the Spanish alphabet/ Third person of singular 8. The joint in the middle of the leg / She does it when she is very sad 9. You use ____ when the sentence is interrogative or negative, if not, you use some / Abbreviation of France.

DOWN.- 1. An African wild animal like a horse which has brown and white lines all over its body / The first letter 2. Water which is so cold that it has become hard / To speak something: to _____ (on the contrary) / Sixteenth letter of the Spanish alphabet 3. A word that is the name of a person, place, animal or thing / The space above the earth that we can see if we look up The plural is themselves / sixteenth letter of the Spanish alphabet 5. Twenty-third letter of the Spanish alphabet / To make something happen (noun) 6. A nation under Saddam's ditatorship / A famous woman: Norma ____ 7. The first letter / Belonging to the person speaking (on the contrary) 8. Not able to walk easily, usually because of a hurt leg or foot / The third letter of the Spanish alphabet 9. A simillar word as stroller, promenader, tripper, wanderer... 10. A strong wish / Do you like coffee? ----- so 11. A tree with a hard wood / Not the same, a different one 12. Eighth letter of the Spanish alphabet / you use ____ in substitution of when, while, because .../

W J P M T O M A T O
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 D T U O I G R Z E I
 B E A N S U G A R P

FOOD AND DRINK SEARCH

Alberto Alvarado.

5è Electrònica

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Try to find 22 hidden words having to do with food and drink.
 If you are able to find them all, you'll get fat, mate.

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