



# APAC *of* NEWS

Butlletí de l'Associació de Professors d'Anglès de Catalunya  
Nº 19. November 1993

"Education is an admirable thing, but it is well to remember from time to time that nothing that is worth knowing can be taught."

Oscar Wilde

# APAC of NEWS

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**ACTES APAC-ELT CONVENTION 1993 (Part-1)**

16b

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# FROM ME TO YOU

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Dear APACs,

We have been working hard to get the new issue of *AoN* ready so that this **number 19**, will reach you before our Christmas holidays with no more delay. The last number was ready for printing by the first week of May, but elves seemed to have been involved in the definite arrival of our issue number 18 to your homes. Apparently, printers could not find any time for printing it for more than a fortnight; binding machines went astray; delivery of copies did not reach the distributors for a while; some of these fell ill and the postmen may have decided that our butl.letí was not the first thing to deliver... "...no hemos enviado nuestros barcos a luchar contra los elementos..." is the only feeling we had after so many incidents. The fact is that our magazine arrived after more than two months of having been prepared and many of you were already on holidays. We cannot do anything to avoid these things happening. It is only a bit frustrating. After some very hard negotiations, we are trying to arrange everything so that this will not happen again. But elves are elves... *let's keep our fingers crossed.*

As you can see our team of editors is growing. New colleagues have volunteered to work with us. Welcome home. If you are ready ... *AoN* will greet you heartily.

Some interesting letters have reached the team of editors. Some of them have to do with the kind of materials teachers need and wish to have at hand; but, we have also received reasonable complaints from the publishers who argue about the effort, and costs, of publishing a book and the illegal use some of these materials are put to in the end. We think *APAC of NEWS* is an excellent opportunity for presenting your ideas and feedback about this controversial topic. A group of EGB teachers from the *Escoles Municipals de Barcelona* have done so. Our questions are: Why do teachers bother to organise dossiers, photocopy materials, which is prohibited, and can be prosecuted, or create their own ones when there are so many attractive books, written by experts? Are all these textbooks contextualized to meet the needs of our students in Catalonia, and the legal requirements and

expectations, as well as the needs of students in so many different places all over the world? Do teachers, who photocopy materials, really think of the effort of authors, publishers and distributors and the damage they can be causing?... It is difficult to answer them, and, let's face it, a bit delicate to launch the controversy from these pages, but someone should do it. We expect your understanding and contributions to find a link between the offer from publishers and the Catalan teachers and students needs.

In a separate section, (*coloured pages*) we present the first part of the **ACTES APAC-ELT CONVENTION 1993**. More parts will be published in coming issues.

We would like to remind you that it is highly appreciated when you send your articles in a diskette, with no tabulator, space or any other kind of special arrangement or lay-out. When importing a text through our processor, everything goes wrong and, unfortunately too often, we have to rearrange things word by word, space by space, graphic by graphic.... Some articles, especially when some graphics are included, become illegible and meaningless, and we have to go through patient and delicate '*jig-saw activities*' to reconstruct them. Please, save us from such '*entertainment*'. Sometimes we do something else apart from *AoN*. (*See instructions in page 29*)

New **APAC-ELT CONVENTION** in *February, 24, 25 and 26, 1994*; the last Thursday, Friday and Saturday, as usual. The title for the Convention is: "***In-service/ Pre-service Teacher Training: Rethinking our Profession***". You will receive the pre-programme as soon as it is ready to be sent. The Organizing Committee is working hard to make this event possible, interesting and attractive. We expect your attendance as in the previous years.

We would like to wish you a Merry Christmas and the best for the coming New Year 1994. This is our sixth year we've been going and we hope to have many more.

Yours,

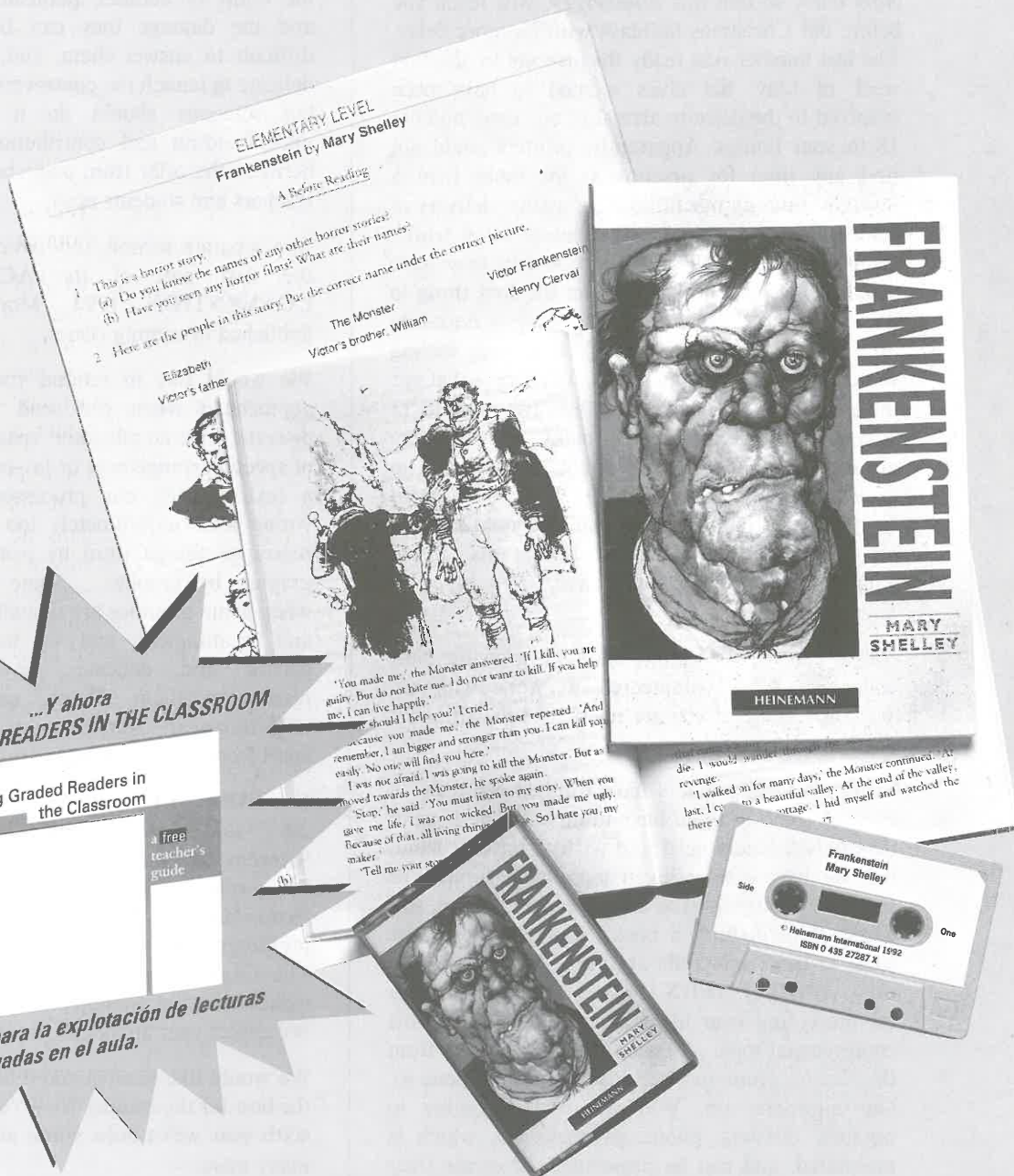
**APAC.**

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"At the still point of the turning world..."

(T.S. Eliot)

Dear APAC colleague,

We take many things for granted in life. In particular, we assume that everybody knows about APAC and its goals. Sometimes, however, it seems particularly important to reaffirm to ourselves and in front of others who we are, where we come from and where we are heading to. This is a good occasion for it and certain developments make it particularly important.

APAC was born with clear objectives. Among other things we wanted:

**1. To promote understanding and cooperation among all the teachers of English working in Catalonia.**

English is a language of unity. A vehicle for international understanding. Penny Ur, our dear guest from Israel, reminded us in one of our annual meetings, that in her country English is the one instrument that allows people from the West bank to communicate with people from the East bank. It is more than that. For us it is a tremendously powerful key to communicating with the whole educated world.

However, in the words of a famous sociolinguist, "languages do not cooperate; they compete." The media -papers, mags, TV, are witness to the fact that, as the world is getting smaller, English is increasingly seen as a language of dominance. Open a paper, switch on a station, and all kinds of cultural products, and above all values, gush forward in an endless monochrome stream. This contradiction is often a source of tension among the general Spanish teaching population. We, professional teachers of English, are loved but also often unloved for our role. And sometimes we have to remind ourselves what this role is.

On the other hand, the EFL world is, as it should be, a huge market. Recent studies show facts and figures. Spain is an important customer. Like in any other FL market, people and EFL institutions wish for as big a slice of the cake as they can get. Textbooks, language teaching posts, conventions, training, values, a variable sense of ownership of the language by teachers and publishers, are episodes of this game. What is our role in all this rignarole?

"En el punt immòbil d'un món que roda.."

(T.S. Eliot)

Estimat amic d'APAC:

De vegades convé aturar-se en el camí per mirar a nord i a sud, per reafirmar qui som -davant nostre i dels altres- i repetir d'on venim i cap a on anem. Fer palès allò que sovint donem per sabut: la finalitat de la nostra associació. Potser els esdeveniments actuals fan avui més necessari que ahir aquesta reflexió.

APAC va néixer amb uns objectius clars. Entre d'altres coses volíem

**1.Promoure la comprensió i la cooperació entre tots els ensenyants d'anglès de Catalunya.**

Ensenyem una llengua d'unitat, de cooperació i comunicació internacional. Fa pocs anys, Penny Ur, vinguda d'Israel a les nostres jornades ens recordava que al seu país l'anglès és l'únic instrument que permet els habitants de la riba esquerra comunicar-se amb els de la riba dreta.

No vivim, per, en un món ideal. En paraules d'un sociòleg d'avui, "les llengües competeixen, no cooperen". I els mitjans de comunicació, diaris, revistes, televisió ens diuen a cada moment que en un món que es fa petit, l'anglès és vist cada cop més com un instrument de predomini cultural. Obrir un diari, engegar la televisió, vol dir obrir-se a una allau monocromàtica de productes culturals i, sobretot, de valors. Això fa que el paper del professor d'anglès, ensenyant d'una llengua internacional, no sigui sempre comprès pels ensenyants d'altres llengües i, en el medi educatiu, pels altres companys d'ensenyament. Els professionals de l'anglès som estimats un dia i desestimats el dia següent. Convé, doncs, recordar quin és el nostre paper.

D'altra banda, el món de l'ensenyament de l'anglès és un gran mercat mundial. Estudis recents ens en donen fets i xifres. Espanya és un dels seus clients més importants. Com en qualsevol altre mercat, persones i institucions volen un bon bocí del pastís. Llibres de text, llocs de treball, convencions, formació de professorat, valors, un sentit de propietat exclusiva de la llengua per part d'alguns nadius i editors, no són més que episodis d'aquest immens joc de tauler. Igual potser que en el terreny d'altres llengües, però a una escala molt més gran. Quin és el nostre paper en aquest laberint?

In APAC, country of origin simply implies more or less fluency in the code, and a variety of pronunciation that contributes to the rainbow of cross-cultural communication. We are promoting a language of rich international understanding. A language through which to convey our own values and world perspective and also to learn about those of others, each of us proud of his or her own variety of educated English -be it Australian, British, Canadian, from New England, Mid-European, or Catalan. In our multicultural and too often strongly biased world this open perspective allows us to love Shakespeare and Whitman, Márquez and Goytisolo, Grass and Kadafis, Atwood, Updike, Pinter and Morrison, with the same passion and without any cultural reservation. It also allows us to approach and love the cultures of the countries where English is spoken as a first language for what they are -rich representations of the world parallel to ours.

In this web of interests, APAC promotes training, not markets. It organizes training events for our teachers and invites institutions to join in the effort, as part of a fair game of cooperation. Some (see our yearly list of sponsors to the APAC Convention) contribute generously. And we are all deeply grateful for it. We also cooperate with them, *when and if* invited.

This is a call to all teachers of English working in Catalonia in whatever context of teaching. APAC invites you to join in a common enterprise and become members. Do not ask yourself, "what can I get from APAC?", but rather "what can I contribute to the Catalan Association of Teachers of English?".

## **2. To promote expert contextualized methodological training.**

Methodological training implies teacher development, not just product consumption. In this process, *the teachers in the field* are the experts.

As new teacher training schemes and regulations emerge, more and more offers for courses are passed on to educational authorities and teachers alike. Some are excellent, some merely adequate, and some are consumed merely for the sake of their official endorsement in terms of promotion. Content and quality control does not exist. Today we want to submit two considerations.

There will always be room for improving the language, regardless of the individual teacher's skills. In this respect, the expertise of the native

Per a APAC, país d'origen implica només una fluïdesa més gran en el codi lingüístic i una varietat d'accent que enriqueix la gama de comunicació intercultural en anglès. Promovem una llengua de comunicació internacional. Una llengua que ens permet expressar els nostres valors i la nostra perspectiva del món, així com copsar la dels altres; que ens permet emprar la varietat culta de l'anglès que ens és pròpia -australiana, britànica, canadenc, de Nova Anglaterra, centro-europea o, senzillament, catalana. En un món decantat, només aquesta perspectiva multicultural ens permet d'estimar amb igual passió i sense reserves en Shakespeare i en Whitman, Márquez i Goytisolo, Grass i Kadafis, Atwood, Updike, Pinter o Morrison. També ens permet d'apropar-nos amb amor a les cultures que parlen anglès com a primera llengua, copsant-les com allò que són -representacions meravelloses del món, semblants o paral·leles a la nostra.

En aquesta teranyina, APAC promou formació, no mercats. Organitza trobades per als professors i convida les institucions a participar-hi en un joc net de cooperació mútua. Algunes (vegeu la llista d'espònsors de la nostra convenció anual) ho fan generosament. Nosaltres els ho agraiem des del cor. I APAC col·labora amb elles (si se la convida a fer-ho, és clar!).

Des d'aquí fem una crida a *tots* els professors d'anglès que treballen a la nostra terra, sigui quin sigui el context de la seva feina. Els convidem a aplegar esforços en una empresa comú. No us pregunteu "què en treuré?", sinó "què puc fer jo pels meus companys d' APAC?"

## **2. Promoure formació de professorat contextualitzada i experta.**

La formació metodològica implica desenvolupament del professorat, no tan sols consum de curssets. I en aquest procés els experts en són els mateixos professors.

A mida que sorgeixen nous plans de formació i noves reglamentacions, es multiplica l'oferta de cursos a l'administració i als professors. Alguns d'aquests cursos són excel·lents, d'altres acceptables i alguns, en fi, són consumits només perquè gaudeixen de suport oficial i tenen efectes de sexenis. El control de contingut i de qualitat és molt minso, si no inexistent. Voldria fer un parell de reflexions al respecte.

Per molt bo que sigui el professor/-a, sempre tindrà necessitat de millorar el domini instrumental de la llengua. Des d'aquest punt de vista, la contribució

teacher of the language is of the highest value. Institutions who offer this kind of service to teachers, whether public or private, should be thanked and deserve success and help by our educational authorities.

On the other hand, methodological expertise is acquired only through instructed personal development in the field and in the specific context of teaching. There is no neutral methodological training beyond universal techniques and the passing on of some generally accepted research findings. These may help the teacher whose job is the teaching of English to adults in a language school. But it is not enough for the teacher in the educational sector, whose job is not only a training endeavour but an educational one. This is a fact of crucial importance.

Training is our first priority. And among our colleagues we have outstanding people. They have developed in the field, have produced materials, are syllabus and evaluation experts, have acquired expertise in teacher training along the years and have shown a vocational calling for this precise job. They have done a wonderful job so far, when no official teacher training plans existed. *These* are the experts in the new reformed cycles. And others are coming up all the time. We have already seen too many give up after a long unfair struggle to make their presence felt by our institutions. Their presence or their absence in the pre-service and in-service training will contribute to the success or to the failure of the new cycles of the "Reforma", making the irreplaceable. But above all, it would be a sad day to see the doors to these teachers and to future Catalan teacher trainers closed simply because our educational system is blind to real contextual expertise and recognizes only big institutions.

Let us discuss channels and finances. Let us ask first for official recognition of our postgraduate studies (which already exist but are ignored) in terms of curriculum and promotion. Let us ask then for cooperation agreements. We all deserve it. It is not too late yet. Maybe there is still time for a little hope. (By the way, this is the leitmotiv for our next Jornades - APAC Convention 1994: *"Pre-service and in-service teacher training. Rethinking our profession."*)

Yours,

Ramon Ribé

President of APAC

del professor nadiu per ajudar a la formació del professor té un valor immens. Les institucions, públiques o privades, que ofereixen aquest servei, mereixen l'agraïment i l'ajuda que calgui.

D'altra banda, l'experiència i el saber metodològics només s'adquireixen a través d'un procés instruït de desenvolupament personal en el context específic d'ensenyament i al llarg d'anys. No hi ha formació metodològica neutra, si exceptuem algunes tècniques comunes i la instrucció en algunes troballes de la recerca. Aquestes coses són útils i poden donar una base al professor d'adults. Per al professor que ensenya anglès en el context escolar, que té una feina educadora abans o alhora que instructora, no n'hi ha prou ni molt menys. I parlem d'un fet crucial.

La formació és ara la nostra prioritat i entre els nostres col·legues del context educatiu hi ha personalitats rellevants, si no excepcionals. S'han desenvolupat en el context adequat, són experts en el disseny de materials o curricular, tenen experiència com a formadors, i al llarg dels anys han demostrat una vocació clara. Han dut a terme una obra admirable, any rera any, des del seu petit recó, quan no hi havien plans ni normatives. *Aquests i els altres professors que arriben a la seva maduresa any rera any* són els experts en els nous cicles reformats. N'hem vist alguns abandonar descoratjats, però la seva presència o absència en els nous plans de formació inicial i permanent serà un factor d'èxit o de fracàs dels nous cicles reformats. Seria un dia trist a Catalunya si veiéssim que les portes se'ls tanquen a ells i a futures generacions per una ceguesa que només permet considerar els pactes polítics institucionals.

Parlem de projectes i de costs, si voleu. Comencem, però, per consolidar el que ja hi ha -estudis de postgrau i de mestratge, els quals encara no han rebut reconeixement en termes de currículum i de promoció docent. Parlem després d'acords de cooperació. Tots, administració i ciutadans ensenyants i ensenyats, ens ho mereixem. Potser encara no és massa tard. Potser hi queda encara una petita excletxa per a l'esperança. (Sabieu que el tema central de la nostra convenció / jornades de 1994 és justament "Formació inicial i permanent. Repensem la nostra professió?").

Cordialment,

Ramon Ribé

President d'APAC

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# PREMI JOHN McDOWELL

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*a la innovació i recerca en l'ensenyament de l'anglès  
(llengua estrangera) i del català (LL1 i LL2).*

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*Institucions col.laboradores (per ordre alfabètic).*

- I. **APAC.** *Organització, coordinació i selecció dels treballs.*
- II. **Direcció General de Política Lingüística.** *Publicació dels treballs premiats*
- III. **Institut Britànic.** *Premi.*
- IV. **Universitat Autònoma.** *Premi.*
- V. **Universitat de Barcelona.** *Premi.*

*Premis*

- I. **Secció A**
  - A. **Institut Britànic**
    - I. *Viatge + curs d'estiu del British Council a Anglaterra*
- II. **Secció B**
  - A. **Universitat de Barcelona**
    - I. *Matrícula al Màster d'Ensenyament de Llengües Estrangeres o equivalent*
  - B. **Universitat Autònoma**
    - I. *Reducció en la matrícula del Màster d'Ensenyament d'Anglès com a llengua estrangera (a confirmar)*
- III. **Seccions A i B.**
  - A. *Mencions honorífiques.*

**Publicació.**

Els treballs que tinguin un format adient, seran publicats per la Direcció General de Política Lingüística. S'estudiarà la publicació de les contribucions no premiades, però mereixedores de menció honorífica o amb un interès suficient. APAC es reserva el dret de publicar la resta de treballs presentats, si s'escau.



## **Bases.**

### **1. Premis.**

Es donaran 3 premis:

-1 corresponent a la Secció A

-2 corresponents a la Secció B

A més, es donaran mencions honorífiques, si s'escau.

### **2. Candidats al premi.**

Poden optar al premi

a) professors de llengua catalana i anglesa de tots els nivells educatius que treballen habitualment a Catalunya, tant del sector oficial com del privat (nivells de primària, secundària, FP, escoles d'idiomes, ensenyament d'adults, universitat);

b) alumnes d'universitat que estiguin cursant el cicle superior.

En el cas de professors estrangers, se'ls considerarà residents habituals amb dret a participar en el premi si porten un mínim de tres anys d'estada a Catalunya.

### **3. Tipus de treball que poden optar al premi.**

a. exposicions d'experiències pràctiques d'ensenyament de llengües.

b. reculls de materials didàctics

c. treballs o projectes de recerca.

Es suggereix una extensió mínima de 20 pàgines mecanografiades a doble espai.

### **4. Àrees de prioritats temàtica.**

Sens excloure d'antuvi cap àrea d'interès ni cap contribució valuosa, es prioritzaran aquells treballs

-de possible utilització transversal, és a dir, que continguin materials o tècniques aplicables tant al català com a l'anglès

-relacionats amb el desenvolupament de l'autonomia en l'aprenentatge de llengua dins i fora de l'aula

-relacionats amb l'ensenyament de llengua dins l'aula

-relacionats amb la formació del professorat

-que cobreixin aspectes transculturals i de contacte entre l'anglès i el català

-relacionats amb perspectives supranacionals o europees d'ensenyament / aprenentatge de llengües

-especialment adaptats al context del moment (p.e. Reforma)

### **5. Jurat.**

Estarà format per

a. un representant de cadascuna de les institucions col.laboradores (Direcció General de Política Lingüística, Institut Britànic, Universitat Autònoma, Universitat de Barcelona).

b. representants d'APAC (Associació de Professors d'Anglès de Catalunya), amb les funcions següents:

1. El/la president/-a de l'Associació

2. Un/-a secretari/-a del premi.

3. 5 representants de nivell-sector:

1 de primària

1 de secundària

1 d'ensenyaments professionals

1 d'escoles d'idiomes i ensenyament d'adults

1 d'universitat

c. 2 professors de català designats per la Direcció General de Política Lingüística.

### **6. Data de presentació dels treballs.**

Per a aquesta primera convocatòria, la data límit de recepció serà el dia 23 d'Abril de 1994.

Els treballs s'han d'enviar per correu ordinari a la seu d'APAC,

Gran Via de les Corts Catalanes, 606, 4rt, 2a, E. 08007 - Barcelona



加拿大亞太區會議

BARCELONA

24<sup>th</sup>, 25<sup>th</sup>, 26<sup>th</sup> FEBRUARY 1994

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## LETTERS TO THE EDITORS

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### A LETTER IN DEFENSE OF TEACHERS' IGNORANCE OR WHY "JORNADES" ARE INDISPENSABLE.

Dear T.,

Some months ago I had the privilege of attending a week-long seminar on language given by Noam Chomsky in the new University of Girona. Mr. Chomsky spent the eight sessions of the seminar proving how little, if nothing at all, we know about the language faculty and how uncertain our knowledge of language development or language acquisition is. What's even worse, he brilliantly argued against all existing approaches (that includes his own, of course) to the phenomenon as being intrinsically wrong and therefore misleading and useless in terms of genuine scientific research. I won't surprise you if I say that by the end of the week we were all anxiously waiting for some rays of hope, for some light that would make our chosen field of study look a little less bleak. Wouldn't Mr. Chomsky, after so much refutation and debunking, give us a break by Friday afternoon? Not so. True, he pointed out the only valid path to follow in language research but no results, no new, coherent explanation was provided.

I don't think any of the participants caught **Saturday night fever** the following day. We were rather left with **The Day After Syndrome**. We felt, still feel, that we -lesser mortals- with much more limited brains than Mr. Chomsky's, were left naked and exposed in front of our daily task. For we, let's face it my dear colleague, earn our living teaching language. That is, we are supposed to know how. And what are we to do but pretend to go about our business as usual? Yet, we are all aware of our shortcomings. We must carry on exploring our partial, limited, often erroneous vision of how language is learnt. We can only depend on our most consistent and reliable source of energy: sharing our limited knowledge or intuitions. That is what "Jornades" are all about. That is what "APAC OF NEWS" is all about.

Sharing burdens and accomplishments; sharing doubts and findings. That is the only "magical recipe" to endure limitation, to overcome The-day-after-Chomsky-left-Girona Syndrome.  
Yours,

*Miquel Berga.*

\* \* \*

### UNA PETITA REFLEXIÓ

Benvolgut professor/a

És ben cert que l'ús d'una fotocopiadora atorga una certa llibertat i un alt grau de flexibilitat en el moment de preparar els materials que hauran de fer servir els alumnes. Sovint hem escoltat queixes que incideixen en l'elevat preu dels llibres, o en el fet que hi ha tants títols en el mercat que resulta impossible conèixer-los tots. Aquests arguments són molt respectables, però ens hem aturat mai a pensar en les conseqüències que comporta fer servir les fotocopiadores indiscriminadament?

\*En primer lloc, voldriem comentar el fet que l'abús d'aquest mitjà pel que als llibres respecta afecta de manera molt directa tant la investigació com la producció de nous títols per part de totes les editorials. D'entre tots els llibres publicats, són aquells que precisament resulten més "llaminers" i interessants els que es veuen sotmesos a l'afusellament sistemàtic per part de moltes persones. La conseqüència d'aquesta activitat és doblement negativa: per una banda, comporta l'encariment dels llibres en qüestió -la rendabilitat d'una edició és directament proporcional al preu i nombre d'unitats venudes-; per una altra, i a llarg plaç, pot suposar l'empobriment qualitatiu i quantitatiu dels nostres catàlegs. En qualsevol cas, els perjudicats sempre seran l'alumne i el professional que hagi d'emprar els materials com a eines de feina.

\*La publicació d'un llibre és la culminació d'una feina d'anys d'investigació, en la qual s'hi veuen involucrades moltes persones: autors, editors, professors i alumnes que s'encarreguen de fer "piloting", dissenyadors, etc. A la majoria de les nostres editorials ens suposa haver de dedicar una mitjana de dos a tres anys d'esforç intel·lectual i econòmic a l'edició d'un llibre. L'objectiu final, però, sempre és el mateix: aconseguir un producte de qualitat, que resulti útil i atractiu a professors i alumnat.

\*Tot sovint es parla de l'acte de fotocopiar bo i utilitzant l'expressió "robatori intel·lectual". Per a tota editorial, qualsevol professor és un autor potencial. La qüestió és prou clara: Com ens sentiríem nosaltres, com a autors, en veure que els

nostres drets es veuen injustament afectats per aquesta situació?

\*Parlem una mica més del preu d'un llibre. És plenament demostrable que, a la llarga, resulta més car amortitzar un llibre fent-ne fotocòpies que comprar el que s'anomena "class-sets". En aquest sentit, sembla evident que la qualitat d'ensenyament també es veu afectada: els editors s'esmercen en produir llibres atractius, mentre que els alumnes agraeixen l'ús d'un llibre com a eina més que un full fotocopat -fora de context- i que sempre acaba llençant.

\*Seguim amb els costos i la gran quantitat de paper que es fa servir. Heu pensat alguna vegada en la "factura ecològica" que presenta el problema? Gaire bé totes les nostres editorials compren el paper que fan servir a empreses que reciclen paper usat. A Catalunya, el paper que generen les nostres oficines es recicla en un cent per cent. Indubtablement, la sensibilització pública davant aquests afers creix en la nostra societat: és per això que "les empreses del ram" procurem donar un bon exemple.

\*Hem volgut deixar com a última consideració d'aquest seguit de reflexions el tema que com a professionals més ens preocupa: estem donant un bon exemple als nostres alumnes quan fomentem l'abús de la fotocopiadora? Hi ha una queixa generalitzada en el sentit que cada cop es llegeix menys; els llibreters ens diran que no es venen llibres... Objectivament mirat, resulta d'allò més perillós tractar els llibres com a objectes susceptibles de fer-se servir en ocasions determinades, quan convingui, i rarament com a llibres en tota la seva dimensió. Personalment, no coneixem cap professor que no arrufi el nas quan ha de llegir un llibre fotocopiat. Són diferents els nostres alumnes?

Cal promoure l'interès per la lectura, i en qualsevol llengua. Tots en som responsables, educadors i editors. Però aquest procés de conscienciació ha de començar per respectar, en primer lloc, el llibre com a eina de feina i de lleure i, en segon lloc, la tasca de moltes persones que dediquen bona part de les seves vides a fer que els llibres esdevinguin estris agradables de fer servir, útils i interessants a l'hora. Fer que això sigui possible està a l'abast de tots nosaltres.

*Editors de llibres en llengua anglesa a Catalunya i Balears.*

## The ideal textbook for children aged 7 -11

*Teachers ideas from - Núria Fossas, Pilar Giménez, and Joana Ferragut.*

*Teacher trainer coordinating the session and editing: Margarita Ravera*

We are a group of teachers from the Escoles Municipals de Barcelona and we are expressing our views on what teaching materials we would like for our classes.

Most textbooks only possess some of the traits we have agreed upon. Why is it so? We wonder if other teachers share our opinions. We would like to know.

### (1) Approach

We think children at this age learn through learning tasks that are motivating and meaningful.

To cope with mixed ability and fit learners' personal interests, learning styles and levels the text book should provide alternative materials and learning tasks for teachers and students to choose from, so that students do not necessarily have to carry on the same task at the same time. If groups are heterogenous why can't tasks be different for different students?

### (2) Skills

The main emphasis should be on listening and reading comprehension and speaking. Special attention should be paid to teaching learners how to improve their listening and reading comprehension strategies.

### (3) Learning Activities

There should be a variety of activities based upon real life dialogues, stories and fairy tales, comics, songs and rhymes, games and realistic reading materials.

Each unit should include: some active learning activities that allow them to move and some quiet activities students can carry on by themselves in class (or at home).

Predominantly we need games but also some more serious type task

Activities should be rather short - three to five per lesson- but not so short that they are finished in a minute or two.

#### (4) Topics of interest.

The materials should deal with topics of interest to children of that age and take into account that they are school children. They like mostly: all sorts of adventure and fairy tales in which children of their age participate, they love comic type presentations; they are interested in animal life, they also like sports. Some curriculum content might be included, such as very simple maths, geography; - countries, capitals, etc. -, PE activities -sports and physical exercises-, or health care -washing, and eating habits-.

#### (5) Class Organization

Materials and learning activities should be designed so that they can easily be used in pairs and small groups. The teacher's book should provide for pair and group organization and large group management suggestions and instructions.

#### (6) Teaching Kit

The teaching kit should include:

A student's book to use in class or at home, made up of short teaching units with a variety of learning tasks with student's instructions written in simple English.

A student's activity book. The work book should not be meant for teacher guided work, it should be meant for self-accessed extension practice mostly individual, but also for pair work. It should contain some quiet activities students can carry on by themselves in class (or at home).

A student's tape- Some of the listening activities -but not all - included in the teacher's tape for self study

A teacher's book - The teacher's book should preferably be edited as a spiral notebook, it should integrate the student's book, (no need for the teacher to use two books) and it ought to incorporate ideas for extension that are not included in the student's book.

The teacher's book ought to include the "segon nivell de concreció" and "tercer nivell de concreció" so that the teacher can judge if the book is adequate to his/her needs or if any changes need to be made. The ideal textbook for children

The teacher's tape with good recording quality, recorded at natural pace and adequate background noises so that it sounds realistic. It should contain a variety of listening materials - more than one per unit.

Posters to illustrate certain lessons should be available, poster-dictionaries could be useful.

An Evaluation kit should be included: teacher's and self-evaluation instruments for initial evaluation and formative evaluation of every teaching unit and sumative evaluation four times a year at least. Evaluation instruments should focus on listening and reading comprehension.

Video- It would be good to have a video to use in class, but video watching for students should be planned to last at least 3 to 5 minutes every session.

#### DON 'TS

1. There should not be focus on grammar. We think that unit contents should not be organized on grammar points.

This means that Teaching Units:

- should not illustrate a particular grammar point. We do not think tasks for children should aim at teaching implicitly some grammar point.

-should not include grammar drills or explicit grammar explanations.

2. Writing can be used, but as subsidiary, it should not be focused upon.

3. Listening activities should not be limited to dialogues, there should be all sorts of listening materials especially stories.

4. Testing should not focus on production but rather on listening and reading comprehension

*Barcelona 1993.*

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.

**UNIVERSITY OF CAMBRIDGE LOCAL  
EXAMINATION SYNDICATE  
ENGLISH AS A FOREIGN LANGUAGE**

**KET AND THE LOOK AHEAD PROJECT.** The Key English Test is an examination in reading, writing, listening and speaking. It is based on the Council of Europe's Waystage 1990 specifications and will be launched from late 1994.

It is a free-standing proficiency test providing assessment at Cambridge Level One. It offers a basic qualification in English and represents a first step for those wishing to progress towards Cambridge Level Two, the Preliminary English Tests (PET), and the rest of UCLES EFL examinations (First Certificate, Certificate in Advanced English, Certificate of Proficiency, etc.)

Look Ahead is a collaborative venture between four of Britain's leading organizations involved in English language teaching and testing: the University of Cambridge Local Examination Syndicate (UCLES), BBC English, The British Council and Longman ELT. It is a basic English language course comprising multi-media inputs of:

- TV and radio programmes (in Spain and other countries)
- Self-study videos and audio cassettes.
- Printed support materials.
- Institutional videos, audio-cassettes and text books; and
- KET and PET tests.

The course consists of 60 TV and radio programmes that will take English language learners through the Council of Europe's Waystage specifications. Key English Tests (KET) is an appropriate assessment for this first block of 30 units. After the full 60 units, the Look Ahead course will have covered the Threshold syllabus for which UCLES Preliminary English Tests (PET) is an appropriate assessment.

The Key English Tests will have three components:

- Reading/writing.
- Listening.
- Speaking.

**Component 1:**

The Reading/Writing paper  
Input on question papers  
Responses on answer sheets  
Time allowed: about 70 / 80 minutes

**Component 2:**

The Listening paper.  
Input on audio-tape/question paper.  
Responses on answer sheets.  
Time allowed: about 20 minutes

**Component 3:**

The Speaking component  
Two-stage oral assessment procedure  
Time allowed: about 8 minutes.

Time of the examinations. It is intended that KET will be offered on fixed dates, similar to those of PET (early spring, May, June and December).

Detailed information concerning content and purposes of the KET, together with specifications relating to texts/topics and functions involved, will be included in the next issue of *APAC of NEWS*

**The British Council  
Institut Britànic**

**CURSOS DE DESENVOLUPAMENT DEL  
LLENGUATGE I METODOLOGIA.**

**Descripció General**

***A qui van dirigits els cursos?***

Aquests cursos estan destinats a professors d'anglès treballant en escoles de primària i secundària a Catalunya.

***On tindran lloc els cursos ?***

Els cursos es faran a l'Institut Britànic, carrer Amigó 83, Barcelona.

***Quina durada tindrà el curs ?***

Cada curs serà de 30 hores.

***Quan es faran els cursos ?***

Els cursos estan planificats per els següents períodes:

1: **del 6 de novembre al 18 de desembre** (dissabte 4 de desembre no hi haurà classe). 6 dissabtes de 9.00 a 14.00 h.

**Titols del primer curs:**

**"Confecció de materials per a professors de Primària"**

**"El Procediment d'Escriure per a Professors de Secundària"**

2. **del 22 de gener al 12 de març de 1994.** (dissabte 26 de febrer ni hi haurà classe). 7 dissabtes de 9.30 a 13.45. El primer dissabte la classe començarà a les 9.15.

3. **del 16 d'abril al 28 de maig de 1994.** 7 dissabtes de 9.30 a 13.45. El primer dissabte la classe començarà a les 9.15.

**OBJECTIUS DELS CURSOS:**

- Mantenir els participants al corrent dels nous desenvolupaments en l'ensenyament del llenguatge i les teories de l'aprenentatge i connectar-les amb la pràctica dins les seves classes.

- Conectar totes les activitats als canvis que hi haurà amb La Reforma i fer-les rellevants a les situacions professionals dels participants.

- Animar els participants a que portin un diari d'alumne que puguin utilitzar com a autoavaluació i autodesenvolupament del llenguatge i percepció d'ells mateixos com a professors i alumnes.

- Desenvolupar la confiança i habilitats dels participants en l'ús de l'anglès com a llengua de treball dins l'aula.

- Oferir als participants l'oportunitat de reflectir i compartir les seves experiències com a professors.

**Preu dels cursos:** Cada curs 35.000 ptes.

**Matrícula:**

Es prega trucar a la Sra. Patricia Healy, Tel 209 43 98, abans de formalitzar la matrícula.

## DID YOU KNOW.....?

by Maria Toth

Many customs and festivals in Great Britain have their origins in a rural and agricultural past. The seasons mark the changes in sowing and harvest times and it is these changes that are still celebrated as annual festivals around the country.

Other celebrations that began as ancient pagan rites were then taken on by the Christian Church and some still persist even today. "Imported" traditions and celebrations, on the other hand, such as 'Mothering Sunday' or the 'Notting Hill Carnival' have also made a great impact on the celebrations calendar.

This section aims to look at just a few of these customs and festivals over a three month period in each issue of the APAC magazine. If there are any celebrations which have been omitted here and you would like to know more about, write to us at APAC!

**JANUARY 1 - NEW YEAR'S DAY**  
**FEBRUARY/MARCH - SHROVE TUESDAY**  
**FEBRUARY 14 - VALENTINE'S DAY**  
**4TH SUNDAY IN LENT - MOTHERING SUNDAY**  
**LATE MARCH - ORANGES AND LEMONS**

**31ST DECEMBER - NEW YEAR'S EVE / JANUARY 1 - NEW YEAR'S DAY**

The clock strikes twelve and people celebrate the arrival of a new year in private parties and in public squares by drinking, linking arms and singing "Auld Lang Syne" (the most famous celebrations of all being Trafalgar Square in London and Tron Kirk in Edinburgh). It is probably one of the greatest annual festivals in Scotland where it is more commonly called 'Hogmanay'.

This festival has its roots in the belief that the new year should begin happily with a break from the past, this is why it is considered bad luck to carry over any activity from one year to the next and why everyone decides on a *New Year's resolution* representing a new beginning. In Scotland and the

North of England, it is vital to ensure that the first visitor in the new year brings luck. These visitors are often known as *first-footers* and although rules governing their appearance vary from place to place, men are usually preferred, the darker the better.

The man should carry a *lump of coal* (symbolising warmth for the New Year), a *mincepie* or a *loaf of bread* and a *bottle of whisky* (representing both food and drink).

**SHROVE TUESDAY - falls between 3rd February and 9th March**

*Shrove Tuesday* is celebrated by eating pancakes (giving rise to its popular name '*Pancake Day*') and some towns hold Pancake races, the most famous of which is celebrated at Olney, Buckinghamshire. The women who take part in the race wear caps and aprons and run a stretch of 415 yards with a frying pan and a pancake. They have to toss their pancakes at least 3 times during the race.

On this day, in medieval and earlier times, all Christians made their pre-lent confessions and it was their last opportunity to eat food in abundance before beginning the privation of Lent. Families would eat the rich foods in their homes, such as, eggs, fat, etc....the main ingredients of pancakes.



**VALENTINE'S DAY - 14th February**

*Valentine's Day* is celebrated by sending *Valentine cards* with anonymous love messages. A more recent development has been to publish these messages in the advertisement columns of newspapers.

The origin of this celebration is not at all clear. On 14 February in the third century, two saints called Valentine were martyred by the Romans. They do not appear to have any particular connections with love or couples, but their day could be a survival of the Roman Lupercalia, a fertility Festival held in the middle of February. Another, quite different explanation of *Valentine's Day* may have been the medieval legend that birds meet on 14 February to choose mates for the coming spring.

### **MOTHERING SUNDAY - 4th Sunday in Lent**

The 4th Sunday in Lent is now called *Mothering Sunday* or *Mother's Day*. Cards, flowers and presents are sent to mothers all over the country. Originally people visited their mother church on this Sunday, the one in the parish of their birth and they often took the opportunity of visiting their own mothers. These family gatherings died away and by the 1930's had disappeared altogether.

After World War II, however, there was a revival in the celebration, often put down to the American influence of the widely celebrated *'Mother's Day'* introduced into Europe by the presence of many homesick GI's during the War. The cross between the 'remains' of the British *'Mothering Day'* together with the American *'Mother's Day'* have given rise to what is now known as *Mothering Sunday*.

### **ORANGES AND LEMONS SERVICE - weekday near 31 March**

*'Oranges and Lemons', say the bells of St. Clements*

*'You owe me five farthings', say the bells of St Martins*

On or near 31 March every year, the *Oranges and Lemons Service* takes place at St. Clement Danes in the Strand, London. This is a children's service attended by the pupils of St. Clement Danes Primary school. The children read the lessons, recite the famous rhyme and they each receive an orange and a lemon.

The origin of the church's connection with citrus fruit probably lies in the fact that it is located near an old Thames wharf that imported fruit. *The Oranges and Lemons Service* was first held on 31st March 1920 when the vicar installed a carillon of bells to play the nursery-rhyme tune. These bells are still rung today.

## THE PRESENCE OF GREEK IN ENGLISH

by *Dolors Pomer. I.B.La Salsareda*

"Change is the manifestation of life in language" (Potter, 1975)

The vocabulary of a language usually shows a clear connection between what happens in the language and external history. Vocabulary grows as time passes. There are different ways to acquire new words. The commonest ones are borrowing and word-formation. English has been a great word borrower. Borrowed words, especially French, Latin and Greek, have enriched English very much.

When a cultural borrowing happens, there is always the possibility of adopting the words associated with it as well. Thus, the history of word borrowing reflects, to a certain extent, the history of culture. One of the languages with an outstanding role as a vehicle of culture is Greek. The relationship between English and Greek is one between English and a language culturally superior. Classical borrowing, both Latin and Greek, has been very important for the English vocabulary. But since the English vocabulary is derived from different sources, it is sometimes a problem to determine which language has supplied a particular word. Thus, when trying to find out which words are of Greek origin, we realize that English has taken Greek words "directly" from Greek and "indirectly" through Latin and French.

**Old English.** The introduction of Christianity in England brought word borrowing to English. With the arrival of The Roman missionaries at the end of the sixth century, words of Greek origin were taken into OE through Latin. Examples of these are: **abbot, angel, baptize, bishop, devil, gospel, monk, priest, prophet, synagogue, synod**, etc. Other Latinized Greek words borrowed were those related to learning and scholarship. Some of these are **gloss, grammatic, meter, paper, prologus, school**, etc.

**Middle English.** From the Middle Ages on, Latin and French are the immediate sources of many loanwords ultimately Greek in origin. Some Greek words introduced in MidE are **melody, ecstasy, tragedy, theatre, thesis, philosophy, harmony, logic, rhetoric, arithmetic, geometry, astronomy and music**.



**Modern English.** The influence of classical languages on English was enormous during the Renaissance and fairly important in the last two centuries with the creation of a scientific and technical vocabulary.

The Renaissance was marked by a revival of the literature and thought of classical antiquity. The English who did not know Greek and Latin also wished to know something about the classics. Hundreds of translations appeared to fill this need. Their authors made free use of many Greek and Latin terms. As a result many Greek and Latin words were absorbed. Latin was a familiar language to the learned Europeans, hence most Greek words entered English through Latin. Some of these are **anachronism, atmosphere, antipathy, chaos, chronology, climax, clinic, critic, drama, dogma, emphasis, enthusiasm, idea, pathetic, pneumonia, scheme, skeleton, system, tactics and theory.**

Examples of Greek words introduced at first hand are **anonymous, catastrophe, criterion, dilemma, ephemeral, heterodox, hoi polloi, idiosyncrasy, lexicon, misanthrope, polemic, thermometer, topic, etc.**

After this extensive borrowing, we have to wait till 1800 for another important increase of the English vocabulary. Since 1800 a revolution in all fields of knowledge, especially science and technology, has taken place. Thousands of new words have been needed in recent times. The majority of these new terms are made up of Greek elements. Greek roots provide a very productive method for coining new words. There is a vast body of scientific terms based on Greek roots. Thus, in the field of medicine such terms as **anaemic, arthritis, appendicitis, bronchitis, diphtheria,**

**neurasthenia** name diseases. Other words are **genetics, immunology, osteopathy, orthodontia, metabolism, antibiotic and hormones.** Technology has also given a great number of new terms: **automobile, aeroplane, astronaut, cinema, microphone, photograph, telephone, television, etc.**

These expressions were not used by the ancients; they are based on Greek roots but the whole formations are English. It is in this way that Greek has made its great contribution to English, the language of international science.

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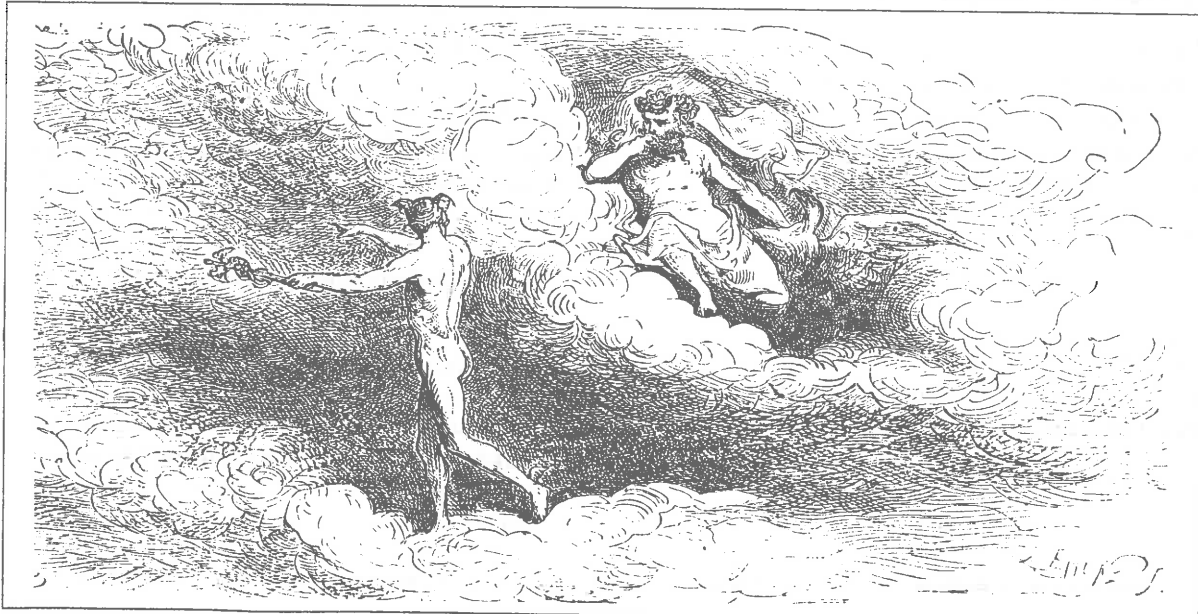
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## SOL.LICITUDS D'AUXILIARS DE CONVERSA.

Us recordem que la sol.licitud d'Auxiliars de Conversa es fa durant tot el primer trimestre. És convenient enviar la mateixa sol.licitud al major número d'organismes possible, especificar a l'última part de la sol.licitud on s'envien les altres i cursar-les als següents llocs:

**-Subdirecció General de Cooperació Internacional.**

Paseo del Prado 28, 2ª planta  
28071 Madrid.

**-Cap de Servei de Professorat d'Ensenyaments Secundaris.**

Diagonal 682  
08034 Barcelona.

**- Direcció General d'Ordenació i Innovació Educativa**

Diagonal 682  
08034 Barcelona.

**-MEC, Delegació de Barcelona.**

C/ Maestro Nicolau 19  
08021 Barcelona.

**Serveis Territorials d'Ensenyament**

(Adreça segons ubicació del centre).

*from Mercedes Esteban. Girona*

## UNIVERSITAT DE BARCELONA ESCOLA D'IDIOMES MODERNS

L'EIM anuncia el començament dels següents cursos:

**CURSOS ORDINARIS INTENSIVS:**  
(FEBRER-JUNY)

Alemany (nivells 1 i 2).  
Anglès (nivells 1 i 2).  
Francès (nivells 1 i 2)

**CURSOS EXTRAORDINARIS:**

Anglès:

- Preparació per a l'examen del First Certificate
- Per estudiants d'Econòmiques
- Manteniment (Nivell intermedi/avançat)
- Usos acadèmics i congressos internacionals.

Rus:

- Curs d'iniciació.

Grec:

Curs per a postprincipiants

També s'ofereix la possibilitat d'incorporar-se als grups d'alemany (nivells 3, 4, 5 i 6), francès (nivells 3 i 4), italià (nivells 2, 3 i 4) i rus (nivells 1, 2, 3, 4, 5 i 6) que van començar el mes de setembre i que encara tinguin places disponibles.

L'EIM anuncia la convocatòria dels següents exàmens:

**PRIMERA ACREDITACIÓ DE CONEIXEMENTS DE LLENGÜES:**

Alemany, Francès, Italià, Rus: dia 31 de gener.  
Anglès: dia 1 de febrer

**DIPLOMA DE SUFICIÈNCIA:**

Alemany, Francès, Italià, Rus: dia 1 de febrer  
Anglès: dia 31 de gener

Termini d'inscripcions: fins el 24 de gener

Especialment destinats a participants de programes d'intercanvi universitari, estudiants i becats de 3r Cicle.

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**Titulació mínima requerida: COU**

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Per més informació adreçe'u-vos a la Secretaria de l'EIM (Gran Via de les Corts Catalanes 585, Edifici Central, planta baixa) o truqueu al telèfon 318 42 66, ext. 2501. Horari de la finestra: de 10 a 13 i de 16,30 a 19,30.

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**OUR INTERVIEWS**


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**ALAN DUFF** *interviewed by Maria Gonzalez Davies.*

*Alan Duff was one of this Year's guests at the APAC "Jornades d'Angles". He is a freelance writer and translator and has worked as a university lecturer in Lubliana Slovenia), and as an assistant English Language Officer for the British Council in Paris. In addition to the books he has co-authored with Alan Maley, he has also written "That's Life!", "The Third Language" (on translation into English), and "Translation". He has recently completed a series of programmes for the BBC World Service, "English by Radio", entitled 'Tiger's Eye'.*

**1. As you said in your talk at the "Jornades", translation is often related with getting things wrong. Do you think this idea is directly related to the fact that translation is seldom -if ever- used as a tool in the language learning context?**

Most of us have been exposed at some time in our education -at school and/or at university- to something which is described as "translation". This usually takes the form of a command: Translate the following sentences/the text below into. . .

It is, therefore, almost exclusively a written activity. The writing is "corrected", i.e. marked for mistakes, and returned to the student. The student (generally) is concerned not with the corrections but with the mark (pass, fail, or borderline case). Nobody benefits from this approach. The teacher spends (wastes!) valuable time in correcting, over and over again, the same -or similar- errors. The student learns very little from the corrections, because the emphasis is on what is wrong, not on what is right. Little, or no discussion is involved.

The whole operation is rather like going to the dentist: **pain**, followed by fear - and immense relief when it's all over.

As long as this fear (of translation) persists, we will never be able to make proper use of translation as an activity which -at its best- can help to develop fluency, accuracy, and flexibility. We should not be surprised if the language teaching fraternity remains reluctant to accept translation as a useful tool in language learning. We have all suffered, in

different ways; what we remember is the pain, not the pleasure. In order to be more widely accepted, translation must become "user-friendly".

**2. It seems to me that we often miss the obvious which is that translation is becoming more and more important in a world which is becoming smaller. Therefore, the usual resistance which translator trainers have to struggle against when they suggest setting up a course is absurd, especially if we consider that many of our students would rather be translators than teachers.**

Yes! As the world is "becoming smaller" - and also becoming so rapidly transformed - the need for translators is growing greater. Many languages which hitherto had been "swallowed up" by the languages of more powerful neighbours (e.g. the languages of the Baltic states, or Slovenian, Macedonian, Albanian, in former Yugoslavia) are now reemerging in full force. The new independent states can now conduct their own affairs in their own language. It is indeed, as you say "absurd", that so little attention be given to the "formation" (or, training) of translators, when so much is given to the training of teachers. In many countries, the proportional ratio of language teachers to translators may be as high as 2:1. (It must be remembered that almost every business, firm or company requires the regular services of translators). Translation is a skill which is clearly - and constantly - required by all branches of the economy. Why should this vital requirement be ignored in language teaching? As you rightly say, not all language students want to become teachers. Many might be happier working as translators. But where do they get their training? . .

In the world of language learning/teaching, translation is regarded more or less as a "First Aid Pack" something you need only in cases of emergency. This is not a correct view. We need translation all the time, not just in cases of emergency.

**3. Do you think one has to be a professional translator to teach translation or use translation techniques in the language class?**

No, I don't think the teacher has to be a professional translator. She/he should be first and foremost a good language teacher who is willing to experiment, to try out translation as a valid language learning approach. (After all, many of the approaches suggested in EFL textbooks -e.g. roleplay and simulation - are often more artificial and less immediately useful than translation techniques). I think the following points are important: i/ The teacher should view translation as

a process of working towards the best solution, and not as a matter of finding the right answer. This will involve discussion & dialogue. ii/ The teacher should be able to listen to the students' suggestions, and to help the class to work towards solutions. iii/ Translation should be seen as a form of language exploration. The students are learning, simultaneously, more about both their mother tongue and about the foreign language. They are not - in the language class - learning to become professional translators. But they are learning skills which will be of practical use in later life, whatever their profession may be. This is why I feel it is so important that translation should not be used for testing, but for developing and exploring language. iv/ The teacher must, clearly, be competent in both languages. However, it is no disadvantage if the teacher is not a native speaker of either L1 (Spanish/Catalan) or of L2 (English/French/German...). What matters is that the teacher should have sufficient command of both languages to be able to engage in the dialogue.

**4. I dare say we have all attended translation classes where most of the time was devoted to deciphering the many nuances and possible translations of one given word. The validity of this approach cannot be denied but, surely, there are other techniques to learn how to translate a text...**

This is the great bane of translation - the constant haggling over individual words/expressions. It is a problem which is not just linguistic but also psychological. (Some people will argue for hours to prove that they are right! Yet, in translation, one is very rarely right, usually just "correct"). This is a problem I have often had to deal with. My approach is roughly as follows:

i/ Do not remove "difficult" expressions from the text merely in order to avoid lengthy discussion. The "difficult" expressions give reality to the text (e.g. "upswing/surge in the economy", or, "offshore investment facilities"), and should be left in place. But they shouldn't be given too much importance. If a suitable translation cannot be found "on the spot", let the matter rest, and carry on. Keep the tempo going; solve what can be solved, and return later to the "tricky bits".

ii/ Do not allow the discussion of specific items of vocabulary to drag on too long. Set a finite limit (2-3 minutes<sup>3</sup>, write up the "problem expressions" on the board, ask the students to reflect upon them, and then move on - possibly to a different activity.

**5. A fact that is often left aside is that translation need not be only interlingual but that it can be intralingual. I would say that the**

**command of the mother tongue is as important as the constant improvement of the target language. Do you agree?**

Yes, I do agree that nurture, improvement... command of the mother tongue is vital to the improvement of foreign language skills. The better we understand the workings of our own language, the more readily we understand the differences between L1 (mother tongue) and L2 (foreign language).

There are many useful activities which can be devised for intralingual (L1-L1) translation, especially in the area of register change, e.g. converting written instructions (use of telephone, gas installations, electric appliances, etc...) from formal to informal speech. For instance, how would you explain to a child in your own language (L1) - what to do "Si detecta la existencia de una fuga de gas". And how would you explain the same to an adult, in either L1 or L2?

I would also like to add that command of the mother tongue is essential for all those who are concerned with drawing up important documents, such as contracts/ agreements, instructions, publicity brochures, technical reports, etc.. (Not to mention the important work of checking/editing translations).

A good translator is someone who can move easily, and with understanding, from one language to the other. This is a very special skill. But why is it so little encouraged?

**6. In my experience as a translation teacher I have often come across the fact that the best translator is not always the best language learner. Translation and language learning require different skills. I would suggest that a good translator should basically have the following characteristics: flexibility, mental agility, a good memory, a wide knowledge of the cultural background of the languages she/he is working with, and, above all, common sense ...**

Yes, I agree that "the best translator is not always the best language learner - and vice versa". It's rather like in music, or in sport - a good singer of "lieder" is not necessarily a good opera singer, and a champion slalom skier is not necessarily a good ski-jumper. And of course, within the profession of translation, we may find that an excellent interpreter is only moderately good at written translation, and vice versa.

I agree with all the skills or characteristics you list for a translator, and would add one further quality - openness of mind and the ability/willingness to deal with different kinds of subject matter.

Incidentally, I think that one of the reasons why

language teachers are often reluctant to undertake translation work themselves is that they are put off by the "loneliness" of the work. However, this is no reason for not trying out translation in the language class, because there it is definitely not a "lonely" activity.

**7. You once told me that "small is beautiful" referring to your interest in minority languages. How many can you translate from? What do you think the situation of these languages is at present?**

...Or, as they are sometimes politely called, "languages of lesser diffusion". Most of my translating work is from Slovene and Croatian, since these are the "minority languages" I know best. I can also make myself understood fairly well in Hungarian. I think my interest in these languages stems partly from a natural liking for the sound - the craggy consonant clusters in words such as Krk or Brnik - and partly from the fact that it is professionally rewarding to work in languages which few foreigners take the trouble to learn. It is precisely because these "smaller" nations are so cut off by their languages that translation is of such vital importance to them. To give just one example: following the brief war in Slovenia, it was said by many that the war had been won not only by military courage but also by words, by language. This tiny country (pop. 2 million) had somehow to explain to the world what was happening, and it did so most effectively - in the "world languages".

I believe that these so-called minority languages are in no danger of disappearing or languishing as long as they continue to be spoken by a people who have a healthy pride in their own cultural identity. In this respect, there may be some similarity between the Catalans and the Slovenes. Their languages are surviving - thriving - not despite but almost because of the close proximity of neighbouring "majority" languages (in our case, German and Italian). Here, in Ljubljana, it is quite normal to meet people who speak two or even three "majority" languages fluently. They do not boast about it, but I think it gives them a sense of quiet satisfaction that they also have their mother tongue - which few foreigners can speak.

**8. Which has been the greatest challenge or most interesting experience you have had to face as a translator and/or translator trainer?**

Probably the most challenging experience I have had as a translator was in June 1991, when the war suddenly broke out here. I had been living in Ljubljana for just over a year, and was still trying to teach myself Slovene. Suddenly one night, at midnight, I had a call from the Ministry of

Foreign Affairs: could I urgently translate a document about the military movements in Slovenia? I was tired. I had no dictionary! - and very little time. By two a.m., the translation was ready. It had to be. After that, I had to translate letters to various well-known figures, such as Lord Carrington, President Bush, Perez de Cuellar..., and then make my way past the anti-tank barricades to the Ministry. During those few months, I learnt a lot about language, a lot about life - and I was glad to be able to do something.

As a translator trainer, my most interesting challenge has been to devise special courses in-service training - for professional translators. This meant dealing with topics and subject areas as different as Legal Language & contracts, Publicity material, Pharmaceutical texts, and The language of Diplomacy! All seminars were conducted in two languages interchangeably - Slovene and English. An exhausting experience, but one from which I learnt much of value. I shall never again be frightened by a legal contract!

**9. Would you mind telling us about your work at the moment? What are your plans and projects?**

I should first explain that, by profession, I am a freelance writer and translator, and have been for over 20 years. Although I am not a teacher, I have written several books for language teachers. To some people, this may seem odd: "How can you write books for teachers if you don't teach?" My answer may sound arrogant, but it is not intended to be: "Mozart wrote operas, but (as far as we know) he was not a singer".


I mention this only because I feel that nobody can claim to be fully competent in all branches of the language profession teaching, translating, editing, writing ... I try to do what I think I am best at, which is writing. With a sigh of relief, I can say that I have just completed one of the hardest tasks I have ever tackled: a BBC series of Drama & Language programmes designed for the Indian sub-continent. This series - "Tiger's Eye" - will be broadcast everywhere from Katmandu to Karachi to Colombo ... And now that the writing is over, I can get back to "everyday" life, which means mainly translation. But I think I'm lucky, because, whatever I do, it's all equally interesting.

Thank you.

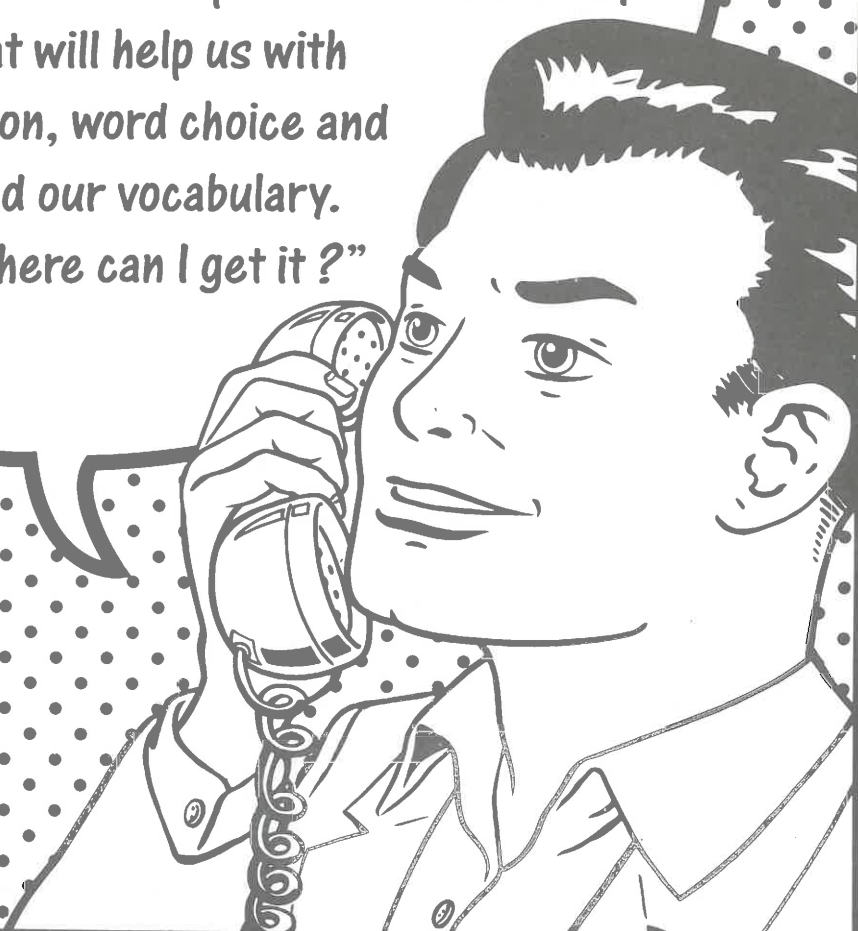




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## OUR INTERVIEWS

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*L'Oficina de Cooperació Educativa i Científica amb la C.E., és una unitat del Departament d'Ensenyament, enquadrada, des de la darrera reestructuració del Departament, en la Direcció General de Promoció Educativa. Ofereix un servei que ens afecta directament en molts aspectes i que no sempre ha estat aprofitat. El seu Director, Frederic Company, ens ha rebut per explicar el seu funcionament.*

*José A. Martín li ha fet la següent entrevista.*

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**J.A.M.-** *Què és exactament l'"Oficina Europea", com se l'anomena col·loquialment a l'àmbit escolar?*

**F.C.-** L'"Oficina Europea", que en realitat és l'Oficina de Cooperació Educativa i Científica amb La Comunitat Europea, és una unitat del Departament d'Ensenyament de la Generalitat de Catalunya que pretén portar tots els temes d'Europa d'una manera especialitzada, tant des d'Europa cap a Catalunya, com de Catalunya cap a fora.

Des de l'any 86 fins ara no hi ha hagut cap organisme dedicat exclusivament a això. El fet que es digui Educativa i Científica és molt important perquè de totes les tasques que tenim hi ha un apartat bàsic d'estudi, recerca i investigació que suposa més d'un 50 per cent dels temes que tractem. La resta és la informació, l'acció.... Però creiem que una bona part de la nostra feina ha d'estar dedicada a la investigació.

En Principi no pensàvem que els temes internacionals i de relacions amb els països veïns arribessin a ser tan importants. En primer lloc, a nivell global europeu, els temes econòmics eren els més importants, els temes culturals no eren primordials. El que ha passat és que la crisi que enveïx Europa va portar a una reflexió sobre la importància que tenen els recursos humans, i es va considerar que s'havia d'invertir molt més en aquests recursos per poder resoldre la crisi. En segon lloc, el tema de l'educació estava reservat als estats. No hi havia una política comunitària educativa. El que passa és que la força de la vida mana, i el sector educatiu és cada vegada més internacionalitzat. La tercera raó és una conclusió lògica de les dos anteriors. No hi ha més remei que una cooperació internacional. Aquesta conclusió es veu recollida en dos punts del tractat de Maastricht, on es considera convenient posar les bases per a una col·laboració entre tots els països de la Comunitat.

Per poder portar endavant tot això, es reconeix el paper de les regions. Es considera que s'ha de respectar la diversitat com a font d'enriquiment cultural. En el tractat

es dona un paper molt important a les regions que tenen una participació bàsica en la gestió, organització i desenvolupament del tema per raó de la seva proximitat al ciutadà.

**J.A.M.-** *De qui depèn l'Oficina? Com està estructurada i quines tasques desenvolupa?*

**F.C.-** Durant la legislatura anterior depenia directament del Gabinet del Conseller. Des de la publicació del decret de reorganització del Departament, té les mateixes funcions però està adscrita a la Direcció General de Promoció Educativa. Aquesta D.G. es crea per introduir en el sistema tot allò que encara no està en el teixit del Departament i que són conseqüència directa de les necessitats aparegudes amb el tractat de Maastricht i l'aplicació de la LOGSE. Tenim tres grans serveis en aquesta D.G.:

-El servei encarregat de canalitzar les relacions Escola-Treball, que, tal i com es demana a la llei, hauran d'estar dins la nova organització del sistema educatiu.

-El tema de la promoció europea, que tampoc estava integrada plenament. És important que aquesta dimensió europea de l'escola sigui part íntegra del sistema cap a l'any 2000, quan la reforma sigui plenament implantada.

-L'ensenyament a distància, que permet que la formació sigui part fonamental del desenvolupament personal i professional durant tota la vida, i no tan sol una etapa que es viu durant una determinada edat.

**J.A.M.-** *Quins serveis pot oferir l'Oficina a un professor/a a Catalunya i, especialment, a un professor/a de llengua estrangera i als seus alumnes, que normalment ens demanen tot tipus d'informació relacionada amb viatges, estades, estudis, etc. en països europeus? Quins altres serveis ofereix per als no professionals de l'ensenyament.*

**F.C.-** L'Oficina té una sèrie d'àmbits d'actuació que promocionen activitats.

i: Activitats d'informació, difusió i promoció.

ii: Activitats de cooperació internacional.

iii: Organització i gestió de recursos

iv: Estudi i recerca.

v: Activitats formatives.

vi: Suport tècnic.

i: Donem informació sobre tota la temàtica de què volem oferir a la comunitat educativa. Informació del que s'està fent a la resta d'Europa en el referent al que es fa a cada país, com en tot el referent a la voluntat de fer coses en comú. Oferim, doncs, tres nivells d'informació: a) Informació a l'Oficina de manera personalitzada, tant sigui un alumne de secundària, catedràtic o polític. b) Intentem participar en tot tipus d'activitats, com pot ser la vostra revista, conferències, jornades, etc. en què importi l'àmbit europeu. c) Participació en revistes, publica-

cions, etc., com pot ser *Sistemes Educatius a Europa*, un llibre de consulta que explica com funcionen els sistemes educatius europeus, editat en 4 llengües. Aquest fet ofereix un vocabulari de referència sobre la denominació original del que significa cada model. Va ser la nostra primera obra, editada en 1990. Una altra publicació és l'*Eurodiccionari* que té altra dimensió, la d'apropar tota la terminologia al ciutadà. Durant aquest any la C.E. ha creat un vocabulari no intel·ligible per al ciutadà i la nostra intenció és clarificar dubtes mitjançant un instrument adequat de consulta. Aquestes han sigut les dos obres més importants. Hem fet també obres més pràctiques, com el *Repertori Europeu de Cursos Universitaris d'Estiu*. Volem que la seva publicació aparegui cada any actualitzada. Respon a la demanda d'informació que tenim contínuament sobre les possibilitats de realitzar cursos sobre temes tan diferents com l'atenció sanitària, el sistema bancari a un determinat país, o el disseny de joies. Aquesta és la nostra tasca informativa de difusió i promoció.

ii: Activitats de cooperació internacional. La Generalitat i el seu govern, que és líder reconegut del regionalisme a Europa com a marc d'apropament de les institucions a l'individu, ha estat treballant força a la C.E. Hi ha un grup de regions amb les quals tenim una relació privilegiada i aquí tenen molta importància els veïns, des de Languedoc-Roussillon fins l'Aquitania. Totes les regions que estan a una i altra banda dels Pirineus i que formen part de dos grans grups *Euroregió* i *Comunitat de Treball dels Pirineus*. Quan el govern estableix relacions amb aquestes regions nosaltres anem al darrera per poder organitzar intercanvis d'alumnes, de professors, d'informacions, etc. Això és prioritari. Després hi ha altres regions que tenen factors comuns, amb preocupacions comuns econòmiques, culturals, etc. Entre altres podem esmentar Gal·les i Escòcia, amb un sistema educatiu diferent del sistema anglès, per exemple. Altres regions com a Waden-Buttenberg, Lombardia... tenen aspectes econòmics comuns i nosaltres intentem materialitzar aquests acords polítics en realitzacions concretes. Això ha convertit totes aquestes regions en una mena de "lobby" en la C.E.

iii: Activitats d'organització i gestió. En aquests darrers anys, fora del programa Erasmus d'àmbit universitari, els altres programes de la C.E. d'intercanvis i visites educatives i culturals han provocat expectatives que no es corresponien amb els fons dels que disposàvem. A tall d'exemple, pel programa Arion, que implica visites mútues d'especialistes de l'educació, teníem tan sol 14 beques a l'any, el que és evidentment insuficient. Això es pot aplicar també al programa d'intercanvi de professors "lloc de treball per lloc de treball", del que tenim al voltant de la dotzena de beques a l'any. El nombre de beques és molt més petit que la demanda.

També garantim altres gestions de la Comunitat com la presentació de programes de la C.E. i l'organització de congressos sobre temes que l'afecten. Esperem que en haver introduït dos articles nous al tractat de Maastricht sobre la dimensió cultural i educativa de la C.E. els recursos augmentin considerablement.

iv. Les activitats d'estudi i recerca. Aquestes són difícilment quantificables i no es veuen, però són bàsiques per a tota la resta de les nostres activitats. L'Oficina s'alimenta d'aquestes tasques i ens ha portat a una demanda de col·laboracions amb altres països membres de la Comunitat que no sempre s'han reflexat. Per exemple, s'ha fet una recerca sobre l'actitud i el coneixement dels estudiants davant el tema de la C.E. No cal explicar exhaustivament els resultats, però es gratificant rebre una actitud general positiva i un coneixement bastant complet sobre el seu sistema estructural i de funcionament. S'han fet també recerques sobre la formació professional, sobre els punts semblants i diferències en diverses regions i organismes comunitaris.

v. Les activitats formatives pretenen, d'entrada, que el sistema porti a la gent a assumir una sèrie de valors, coneixements i habilitats sobre la ciutadania europea. Una primera habilitat és el coneixement de llengües que, evidentment, és responsabilitat d'altres organismes. En comparació amb altres països, amb més tradició hi ha un dèficit considerable. Per això defensem l'ensenyament i la possibilitat d'estudiar les llengües de la comunitat. Això el considerem bàsic, però creiem que hi ha una sèrie d'actituds i valors humans que es poden aprendre a l'escola, el que es diu aprenentatge multicultural.

Hi ha també un altre aspecte de cara al professorat, relacionat amb les regles de joc, els programes i les lleis que haurà de conèixer una persona per a moure's a la C.E. Nosaltres fem activitats puntuals. Europa no és, ni ha de ser, una assignatura. Ha de ser una participació transversal a l'educació. Per això, de vegades, participem a cursos del Pla Permanent de Formació del Professorat. De cara als alumnes pretenem animar i ajudar els alumnes de Secundària amb uns cursos que es diuen *Formació Europea per a Alumnes de Secundària*. Són *EATPs* o *crèdits* que ofereixen professors des de diferents vessants: ecològiques, històriques, lingüístiques, etc.

Apart d'això, el personal tècnic de l'Oficina participa en diferents cursos de post-grau que introdueixen aspectes sobre la dimensió europea de l'ensenyament.

Altra tasca que assumim és la de donar ajut tècnic a diferents unitats del Departament quan reben visites d'altres països.

*J.A.M.* - *Quines competències no té aquesta Oficina que estiguin cobertes amb altres organismes de la Generalitat relacionats amb les llengües i cultures estrangeres. Es a dir, seria inútil adreçar-se a vostès per a...*

*F.C.* - *No es poden demanar beques personals. Hi ha una institució que és la CIRIT per donar ajut a organitzar estades d'estudi i recerca individual a l'estranger. Aquí es pot venir a buscar informació, parteners quan es vol organitzar un intercanvi,...* Hi ha molts centres que ja han fet intercanvis per aquesta via. El que no podem oferir són beques de post-grau. Si hi ha projectes interessants si que es pot intentar solucionar-lo. En



aquest sentit, fem referència al *Repertori*(1) que és una resposta a una demanda de formació individual per part de moltes persones que ens han visitat

**J.A.M.- M'imagino que haurà fet vostè un balanç del treball dels darrers anys, que em consta ha estat més aviat intens. Quin és aquest balanç?**

**F.C.-** El balanç penso que està fet amb l'exposat fins ara. Des de la creació de l'Oficina aquests han estat anys de creixement. Els resultats es poden quantificar en les actuacions realitzades. Voldriem haver pogut satisfer totes les expectatives i necessitats dels professionals i no professionals de l'ensenyament, però encara els recursos són limitats.

**J.A.M.- Té alguna estadística dels serveis que le seva Oficina pot prestar durant un període de temps concret, diguem-ne d'un any? Es podrien quantificar?**

**F.C.-** Rebem més de 1000 visites per any. Al voltant de 1000 alumnes participen en intercanvis gestionats directament per nosaltres. Som 6 persones treballant a l'Oficina. Estudiem documents sobre el tema continuament. El resultat del nostre estudi i recerca és la informatització de uns 5200 documents des de l'any 88, el que suposa uns 1000 documents a l'any, llegits, organitzats i informatitzats. La nostra intenció és obrir aquesta base de dades en el futur, el que pot suposar una base documental i de recerca important per a investigadors sobre el tema, ja que tot aquest moviment d'intercanvi cultural parteix de 1986. Si es pot organitzar, en el futur es podrà consultar tot el nostre treball via informàtica per qualsevol persona interessada.

**J.A.M.- Quin és el futur de l'Oficina? Quins projectes té a curt, mig i llarg termini?**

**F.C.-** Les actuacions a curt i mig termini no són diferents a les que hem anat realitzant durant aquests anys de creixement. El projecte estrella és que puguem esdevenir una unitat EURYDICE de la C.E.

**J.A.M.- Què és això?**

**F.C.-** No es pot cooperar sens el mutu coneixement. Aleshores existeix una xarxa a la C.E. que és EURYDICE, una sèrie d'unitats que participen directament en l'organització, planificació i extensió dels programes de la C.E. A Bèlgica hi ha dos unitats, el mateix que al Regne Unit... L'únic país que també està descentralitzat és l'estat espanyol, però només té una unitat EURYDICE a Madrid. Si Barcelona disposés d'una unitat EURYDICE es podria obtenir més informació de la C.E. i s'obriria la porta a una participació més concreta en la concepció i l'avaluació de programes d'iniciativa comunitària. Ara tenim la gestió de programes, però no intervenim en els al tres aspectes de la seva concepció i avaluació. Si poguessim ser una unitat EURYDICE ens possibilitaria en aquests aspectes. No tan sols participariem en els programes, també aportaríem les nostres idees en la seva concepció i en la seva organització. Sens dubte és la millor xarxa de la

comunitat. Tots els demés aspectes serien una conseqüència d'aquest.

**J.A.M.- La meua relació personal i professional, com a professor d'anglès, amb aquesta Oficina ha estat sempre satisfactòria, i recomanaria, sense cap reserva, a qualsevol company/a que vulgués informació sobre els temes tractats abans que s'adreces a la direcció i telèfon assenyalats. Però vostè, Sr. Company, quin balanç personal fa del seu treball i del desenvolupat pels seus col·laboradors?**

**F.C.-** Balanç..., s'ha fet força, considerant els recursos dels que hem disposat. Sempre hi ha un regust de què es podria fer més. El que sí volem deixar clar amb aquesta conversa és que l'Oficina està oberta a tothom. Volem estendre la idea que Europa és moltes més coses que no viatjar. Les meves maletes també viatjan i no se n'enteren de res. És necessari tenir una mobilitat mental. Tenim coses bones aquí i tenim una certa voluntat d'exportació. Idees molt interessants d'alumnes i professors es poden exportar perfectament, aportant molt a la idea d'una Europa de tots. També podem rebre el que es fa a altres llocs. Hi ha una idea avançada d'Europa i això és el que es pretén expandir.

*Ha estat molt amable, moltes gràcies per tot.*

José A. Martín-93



Generalitat de Catalunya

Departament d'Ensenyament

Direcció General de Promoció Educativa

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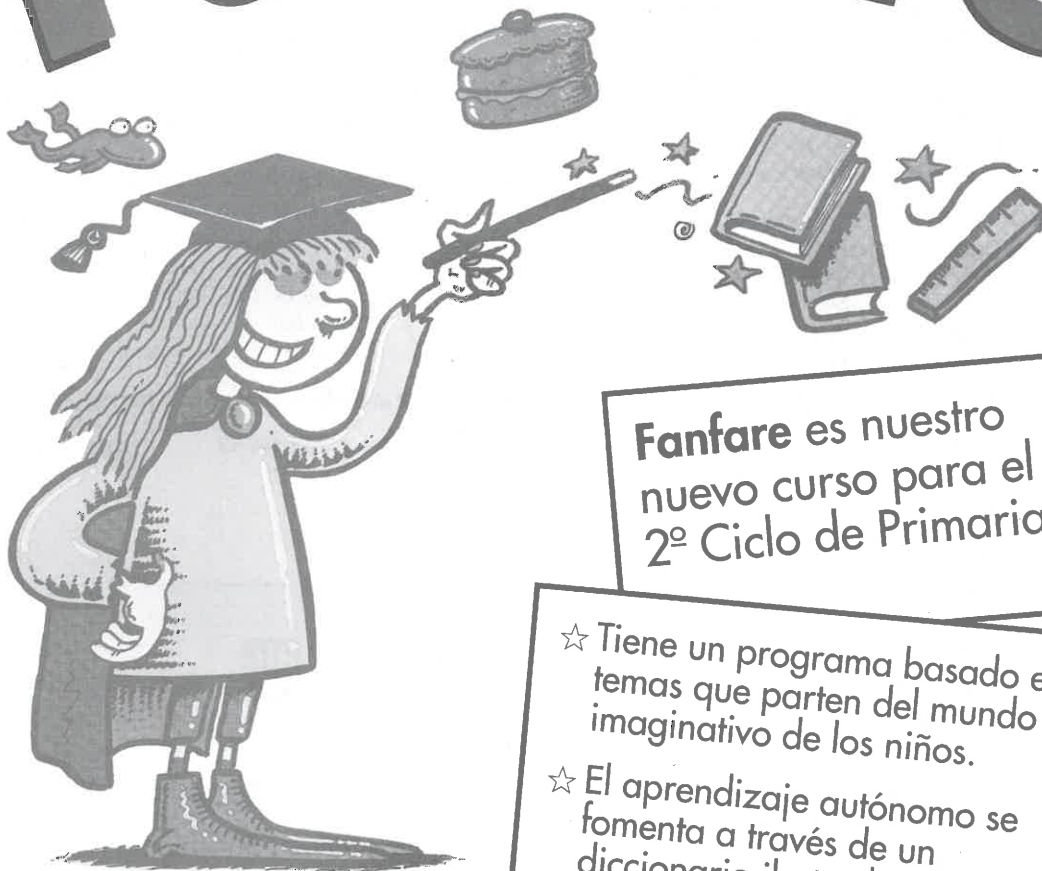
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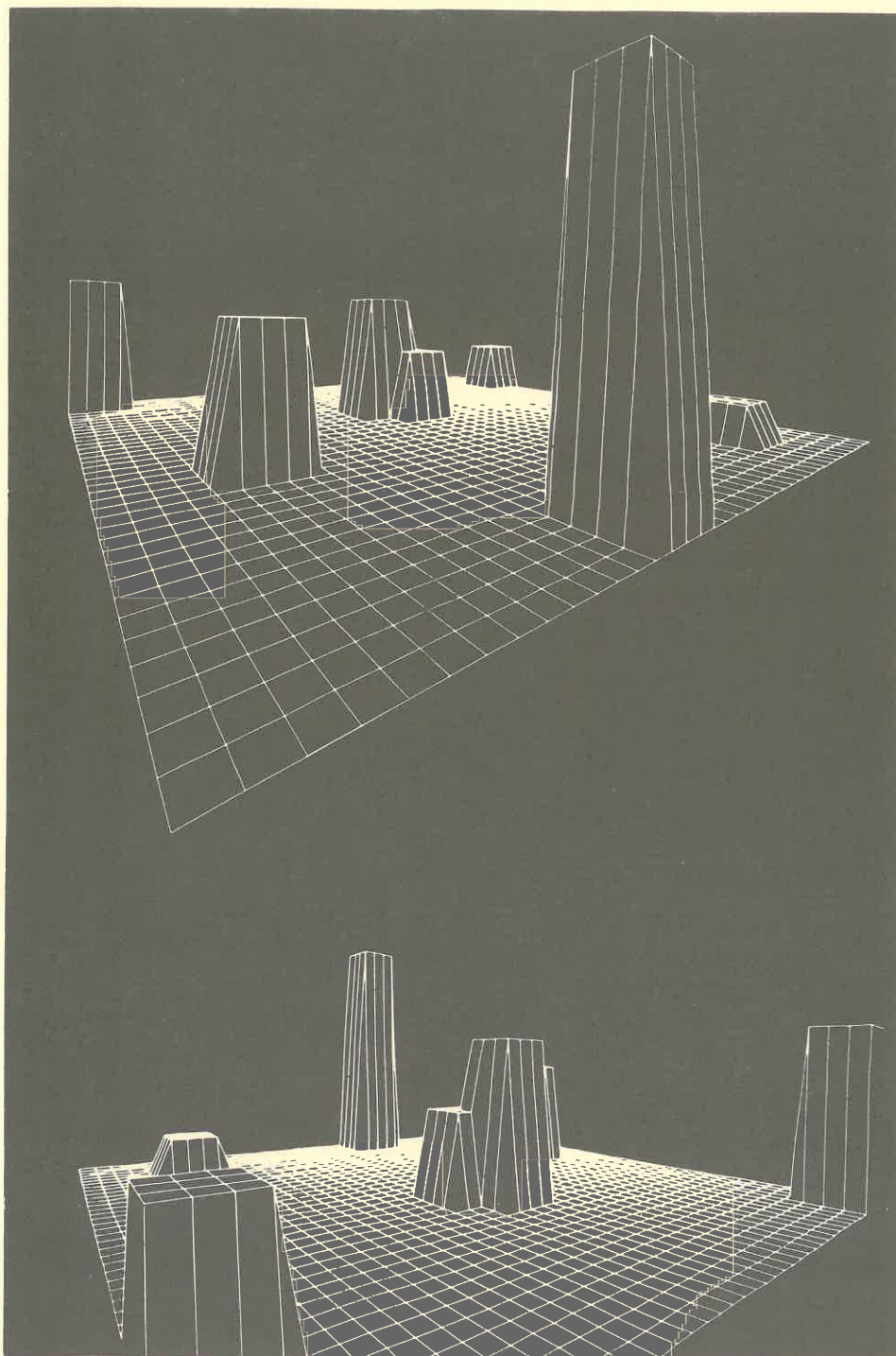
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## ACTES 1<sup>a</sup> part



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## NEW WORDS IN ENGLISH

Isabel Verdaguer. Universitat de Barcelona.

Language is in a permanent state of renewal and change. The vocabulary of a living language is never stable; it is always changing, as words are constantly being added and lost. The words which are used, and especially those which are acquired, in a particular period, faithfully reflect the social conditions, the culture, the political events, the way of live the influences, and the experiences of the speakers of that language. For this reason we can say that language is the mirror of society. Whenever there is an innovation - new objects, ideas or scientific discoveries - there is a need for new words. The quick development of science and technology and the rapid changes in social conditions in the latter part of the twentieth century obviously affect the rate of renewal of the vocabulary of English. The aim of this paper is to present the types of word-formation which are prevalent today, and illustrate them with some of the words that have been coined in the last decades.

When a word is needed a language can acquire it by borrowing a term from another language, applying a word-formation strategy, changing the meaning of an old word, or creating a new word *ex nihilo*. Creation *ex-nihilo*, from scratch, is now very rare. The trade name *Kodak* is the example which is often cited to illustrate this strategy. *Kodak* first appeared in the *U.S. Patent Office Gazette* in 1888, and

according to its inventor, George Eastman, it is "a purely arbitrary combination of letters, not derived in whole or in part from any existing word".<sup>1</sup> Other examples are the trade names *Nylon* and *Orlon*.

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**The aim of this paper is to present the types of word-formation which are prevalent today, and illustrate them with some of the words that have been coined in the last decades.**

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English has an extremely rich vocabulary, owing partly to the fact that it has always accepted loan-words from other languages, and partly to its power to create new words using native resources. Throughout its history English has adopted words from languages with which it has come into contact: from Latin, Old Norse and a few words from Celtic in the Old English period; from Norman French and the languages of the Low Countries in the Middle English period; from Latin, Greek, French, Italian and Spanish during the Renaissance and from innumerable languages since then.

Moreover, English speakers can coin new terms very easily to suit their needs. Many new words

derive from old terms and have been formed by combining existing items into new units, combining them with affixes, changing their word class or abbreviating them. The following sentence, which appeared in the *Sunday Times* (16 June 91), well reflects the power that the English language has to generate new words: "Last week a new word entered the political lexicon: 'Majorism'"<sup>2</sup>. And some days later *The Independent* (22 June 91) quoted the following words uttered by Gordon Brown, British Labour Party's spokesman for trade and industry: "'Majorism' has become the first 'ism' to become a 'wasm' in only three days".

New words can generate derivatives, especially if they are popular. *Yuppiedom*, *yuppiland*, *yuppiness*, *yuppification*, *yuppify* and *yuppyish*, among other words, derive from the successful new acronym *yuppie* (young urban professional). So popular was *yuppie* in the eighties that it was abbreviated to *yup*, which, in its turn, formed new derivatives (*yupspeak*, *yupmobile*...). Variations on the theme *yuppie*: *yuffie* (young urban failure), *buppie* (black urban professional), *woopie* (well-off older person)... also show the success of the coinage.

Some word-formation strategies have been highly productive throughout the history of English. Affixation or derivation and compounding have been the prevalent ones. Besides these processes, there are others which are at present increasingly productive: clipping, blending, and abbreviation.

**Derivation.** The addition of prefixes and suffixes to a basehas

been very common from the earliest stages of English. Many affixes which are in use today survive from Old English (-ness (*happiness*), -dom (*kingdom*), -ful (*helpful*)). Some of them -th, for example, can be found in current words (*warmth, health*) but are no longer used to produce new formations. The negative prefix *in-* (from Latin), which usually appears added to bases of classical origin, as in *insane, illogical, irrelevant*, does not appear to be productive either. On the other hand, the negative prefix -un (from OE *un*) is still one of the most common prefixes (*unfriendly, ungreen, unwaged, unleaded...*) and has even replaced *in-* in some cases (the old word *impopular* has now been replaced by *unpopular*).

Other highly productive affixes are:

*anti-* "in opposition to" (*anti-psychiatry, antilinguistics, antihero, antiplay, anti theatre, anti-choice...*),

"preventing, neutralizing" (*antifreeze, anti-lock brake...*);

*pro-* "in favour of" (*pro-family, pro-choice, pro-life...*)

*post-* (*post-bang, post-boomer, post-viral syndrome, post-feminist, post-modernism...*)

-ize "to cause to become" (*africanize, marginalize, containerize, pedestrianize...*)

-ism "discrimination against" (*ableism, ageism, fattism...*)

"system or body of principles" (*Majorism, Leninism*)

-ette "female" (*majorette*)

"small" (*superette, launderette*)

"inferior" (*leatherette*)

**Pseudo-suffixation**, as Lass calls this process,<sup>3</sup> is now very popular. It consists in using the

second part of a word as a suffix to form new terms. The typical example is *-burger*, which comes from *Hamburger* a shortening of *Hamburger steak*, from the place name Hamburg. *Hamburger* has been misanalysed as *ham+burger* and *-burger* used to generate new words (*cheeseburger, fishburger, beefburger, vegeburger*). It sometimes occurs as an independent form (*Burger King*), too.

-(a)thon, meaning a large-scale event or activity, comes from *marathon* and has created, among others, *telethon, workathon, sellathon, shop-a-thon, bikeathon*.

-aholic "addicted to", from *alcoholic*, has been used to form *workaholic, sexaholic, shopaholic...*

-gate, derived from Watergate, has been widely used since 1972 to refer to scandals: *Irangate, Conragate, Camillagate...*

**Compounding** has always been a highly productive process in English, since it is a characteristic word-formation strategy of Germanic languages. It was very common in Old English, but it suffered a decline in Middle English as a consequence of the Norman Conquest. It flourished again with the Elizabethans, and it is still one of the major WF strategies. In our days there are some forms which are used in a large number of compounds. Among the most popular combining elements, we can find: *alternative* (*alternative society, alternative birth, alternative energy, alternative medicine, alternative technology...*); *free* (*alcohol-free, cholesterol-free, corn-free, milk-free, sugar-free, CFC-free, salmonella-free...*); *ware* (*hardware, courseware, freeware, middleware, vapourware...*); *line* (*helpline,*

*parentline, talkline, linkline, chatline...*); *designer* (*designer scarf, designer jeans, designer water, designer knitwear*); *friendly* (*user-friendly, planet-friendly, reader-friendly...*); *babble* (*technobabble, Eurobabble, ecobabble...*)

Among other compounds which have been coined recently and which reflect our society we could mention *acid house* "a type of disco music"; *break dancing* "a style of dancing"; *baby buster* "a person born in the generation after the baby boom"; *couch potato* "a lazy person who spends leisure time watching television"; *convenience food* "food which is sold ready-to-eat"; *convenience store* "a shop that has extended opening hours and is conveniently placed"; *junk food* "food that has little nutritional value"; *jet lag* "a feeling of exhaustion experienced by travellers after a long jet flight"; *red-eye* "an overnight flight"; *wheel clamp* "a device which is locked to a wheel of an illegally parked car"; *fast track* "competitive lifestyle"; *head-hunting* "the recruitment of executives"; *prime time* "the peak viewing time on TV"; *skydiving* "the sport of parachute jumping, in which one performs acrobatics in mid-air before opening the parachute"; *bum-bag* "a small bag which is attached to a belt and is worn round the waist"; *bag people* "homeless people who carry their possessions in a shopping bag"; *cardboard city* "an area of a city in which homeless people live in shelters made from cardboard boxes".

**Neoclassical compounds.** Whereas in a compound both elements are generally independent words, neoclassical compounds have at least one

element of Latin or Greek origin which cannot occur as a free item. On the other hand, these forms carry a "higher density of lexical information"<sup>4</sup> than affixes and can combine with each other. Some of the most popular ones are:

*bio-*, from Greek *bios* "life", was first used in scientific terminology, but it now appears in many current terms (*biodegradable*, *biowar*, *bioyoghurt*)

*eco-*, from Greek *oikos* "house" was also first used in science (*ecoclimate*, *ecosphere*, *ecosystem*), and is now used in non-technical terms which refer to the environment (*eco-activist*, *eco-disaster*, *eco-awareness*, *eco-tourism*, *eco-friendly*)

*tele-*, from Greek *tele* "afar" (*teletext*, *teleshopping*, *teleshopping*, *telebanking*, *telecommute*, *teleconference*, *telemeeting*, *telemarketing*, *telecottage*)

**Conversion**, whereby an item changes its word-class, is also a common way of producing new words in the English language, which can easily turn nouns into verbs or verbs into nouns. A *show*, for example, comes from the verb *to show*, and *to nurse* from the noun *nurse*. Recent coinages include: *buyout* "the purchase of a company", which has been formed on the verb *to buy out*; *burnout* "loss of energy and apathy, usually caused by overwork" formed on the verb *to burn out*; *makeover* "a complete remodelling" comes from *to make over*.

**Clipping**. The shortening of a word by removing some part of it is not a recent process: in 1564 *gentleman* was shortened to *gent* and in 1599 *cousin* to *coz*. In the early eighteenth century *mobile*

was reduced to *mob*. In contemporary English, however, clipping is a much more popular method of producing neologisms. Among other recent examples we have *sitcom* (situation comedy); *des res* (desirable residence); *neo-con* (neoconservative); *noov* (nouveau riche); *bio* (biography); *high tech* (high technology); *soap* (soap opera); *rehab* (rehabilitate), *diss* (disrespect).

**Blending**. A blend is a sort of compound which is usually formed by joining together the beginning and the end of two other words. *Twirl* (twist + whirl) (1598) is an early example of this process. Lewis Carroll made use of blends, which he called portmanteau words in his "Jabberwocky" poem: *chortle* (chuckle + snort) has been accepted in the language and *galumph* (gallop + triumph) is another well-known example.

In our time blends are extremely frequent and popular. Recent examples of portmanteau words are: *advertorial* (advertisement + editorial); *affluential* (affluent + influential); *animatronics* (animated + electronics); *breathalyser* (breath + analyser); *faction* (fact + fiction); *infomercial* (information + commercial); *infotainment* (information + entertainment); *chunnel* (channel + tunnel); *magalog* (magazine + catalogue); *monergy* (money + energy); *parasailing* (parachute + sailing), *fantabulous* (fantastic + fabulous).

**Acronyms** are words formed from the initial letters or from syllables from other words. Although this type of contraction or abbreviation existed in the Middle Ages (e.g. for exempli gratia), it has been a highly productive strategy since World

War I, especially for names of organisations. Some linguists make a distinction between initialisms or alphabetisms, which can only be pronounced as sequences of letters - for example *CD* (Compact Disc); *PC* (personal computer) - and acronyms, which can be pronounced as words: *grumpies* (grown-up mature professionals); *dinky* (dual income no kids); *hep* (high earning potential); *nab* (no-alcohol beer); *lab* (low alcohol beer); *nimby* (not in my back yard)... The popularity of such abbreviations is so great that hybrid forms, which combine letters and numbers, have been created: *WP4U* (Word Perfect for you)<sup>5</sup>.

The vocabulary of a language can also be extended through changes of meaning. Each sense-shift creates a new word. In our age, computers have not only contributed many new words to the English vocabulary (we have seen those with *-ware*, for example, but have extended the meaning of many others: *mouse* (which has produced a number of compounds: *mouse-button*, *mouse-controlled*, *mouse-driven*), *save*, *abort*, *virus*...). The following are examples of other words which have recently acquired a new sense: *cocooning* "spending one's free time at home with one's family", from *cocoon*, "protective shell"; *light* "containing few calories", *massage* "to manipulate (figures, statistics) so that they appear to be better or more acceptable", *zap* (TV) "to change channels by using the remote control device" is a specialized use of the sense "to move quickly", but it appears to be also influenced by another meaning of the word "to attack or destroy".

Euphemisms have also made innumerable recent additions to the English vocabulary. The

present economic recession has generated a great number of euphemisms for the firing of employees. Among others we have: *outplacement, redundancy elimination, negotiated departure, workforce imbalance correction, voluntary resignation, career-change opportunity, work force adjustment, schedule adjustments, personnel surplus reduction...*

The feminist movement must also be taken into account. In their attempts to achieve a non-sexist language, feminists favour terms which include both women and men instead of using the masculine form to cover both. Thus, *spokesman* becomes *spokesperson*; *statesman*, *statesperson* and *chairman*, *chairperson*. *Wimmin* is a feminist respelling of the word *women*, and *herstory* was coined in the early seventies in response to traditional "history".

In conclusion we can say that derivation and compounding are still highly productive strategies. Moreover, other processes such as clipping, blending and acronymy, even though they are not new, have contributed innumerable, and often informal, additions to the English vocabulary in the last past years. Our age has been compared to the sixteenth century, when English was greatly expanded. However, in the Renaissance most new words were borrowings, whereas now, although loan-words continue to enter the English vocabulary, English is making a much

greater use of its native resources.

The examples given mirror the values, concerns and advances of our time. They belong to different fields and areas of interest. Technological and scientific developments (anti-lock brake, courseware, freeware, mouse, teletext, telemeeting), political scandals (Irangate), life style (junk food, red eye, jet-lagged, yuppie, cocooning), business (outplacement, massage), youth culture (break dancing, acid house), the woman's movement (statesperson, herstory), sports (skateboarding, skydiving, parasailing), entertainment (cocooning, couch potato,

telethon), ecology (ungreen, unleaded, eco-awareness, eco-tourism) and the unification of Europe (Eurobabble) are some of the areas in which new terms have been coined in the last decades. They are now popular, but some will probably be short-lived, especially those which are informal. However, it is often difficult to explain or control why one word survives and another dies out. Only the passage of time will give us the linguistic perspective necessary to know which ones will live on.

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<sup>1</sup> Quoted by H.L. Mencken (1945). *The American Language: Supplement I*. New York, p. 342.

<sup>2</sup> Italics mine.

<sup>3</sup> R. Lass (1987): *The shape of English*. London, p. 210.

<sup>4</sup> L. Bauer (1989). *English Word-formation*. Cambridge, p. 215.

<sup>5</sup> I am grateful to P. Guardia for bringing this form to my attention.



## LEARNER'S PERCEPTIONS ON LEARNING LANGUAGES: a proposal for action research

*Elsa Tragant. Universitat de Barcelona*

This paper is written with the aim of giving teachers the necessary tools to start some research on their own learners' beliefs. With this objective in mind, we start off with some reflections on what characterizes beliefs and on the factors that influence them (1. "Introduction"). We then turn to a section where we discuss why the area of beliefs may be important in the second/foreign language classroom (2. "The Rationale"). The next two sections are there to help teachers design and analyze their own piece of research. The former (3. "The Tools") gives a methodological background, while the latter (4. "A Framework") is a taxonomy of learners' beliefs. In the fifth and last section (5. "Closing remarks") we suggest in what ways the area of beliefs may be useful even for teachers not interested in doing any action research.

### 1. Introduction

Most of our students hold a number of beliefs about how to learn languages. Even people who have never gone through the experience of learning a second or foreign language are likely to have a say as to what the main factors are in learning a language. For example, the beliefs that children are better language learners than adults or that an outgoing personality makes a better learner are quite common in our society. Sometimes, as in these two examples, beliefs seem to be quite widespread and opinions unanimous; at other times beliefs

tend to be quite divergent. One example is the case of two learners of Catalan, Neil and Kukovic. Neil thinks that learning is a matter of being active, whereas Kukovic thinks that the best is letting the language sink in.

That some beliefs are widespread and others are not, is not hard to understand if we look at what

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**This paper is written with the aim of giving teachers the necessary tools to start some research on their own learners' beliefs.**

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factors contribute to the shaping of these beliefs. Some of these factors (i.e., upbringing and socio-cultural background, schooling in general and previous educational experiences in learning the language) (Willing, 1988, p.5) are a product of how environment affects the subject, and thus contribute to people sharing some beliefs. On the other hand, other factors (i.e., individual's innate psychological and cognitive make up, person's perceptions of weak and strong points) (Willing, 1988, p.5) are less likely to be affected by experience, and thus contribute to the difference in people's beliefs.

From the contact with our students, we as teachers become familiar with their points of view and as time passes get a more refined idea of what these views are. Statements such as, "my students don't see the connection between listening and speaking" or "my class in 1 BUP believe every word in Spanish has a translation into English" are a product of a teacher's perceptions of his students' beliefs. However, these perceptions may well go no further than a comment to a colleague in the staff room, and when they influence what we do in class they usually do so in an unconscious manner. By contrast, the view that this paper takes is that dealing with students' beliefs in a more systematic and explicit manner than is customary for some teachers is a worthy task. For those teachers willing to put this proposal into action the following sections are intended to be a potential guide.

### 2. The rationale behind

Before dealing with how you can get at your students' beliefs, we will first discuss why getting into contact with them is something beneficial both for the teacher and the student. From the teacher's point of view, such knowledge can be informative in that it can help him get a better understanding of his students' actions (for example, the strategies they use). Let's go back to one of the two learners of Catalan to illustrate this point. Kukovic's teacher might have understood why he was so frequently unparticipative and quiet in class, after knowing

about his "theory" that language needs to sink in slowly and that, according to him, listening to the language was a better way to learn than speaking it.

In familiarizing himself with his students' beliefs the teacher will also get a better understanding of those students' learning needs, especially in a learner-centered curriculum. This is so because students' perceptions of their needs are likely to be influenced by implicit or explicit beliefs of theirs. Neil, the other student of Catalan, tells us he needs to study the verbs first. After talking to him we discover an opinion of his whereby verbs are the skeleton of languages. So it is not so much that Neil feels he is weaker with verbs than with other aspects of the language but that he feels that learning the verbs will be a more productive endeavour. One other advantage for the teacher is that formally approaching students' beliefs can facilitate a negotiation about how learning is organized in the classroom. The teacher who is in contact with his students' beliefs becomes aware of the discrepancies between his belief system and that of his students and organizes the learning experience with that mismatch in mind<sup>6</sup>.

Having students articulate their beliefs can be a positive experience for language learners themselves as well. First of all, by making their beliefs public and by discovering that other students have different beliefs will make learners be more reflective and more flexible with their belief system. For example, the belief that a language can be learnt in two or fewer years<sup>7</sup> can cause some frustration among most learners who will find that a language takes more than that to learn. Through discussions on aspects like this about the

learning of the language at hand the teacher may be contributing to the student setting more realistic goals for himself. But having students question and revise their belief system is even more important if we are a kind of teacher who wants to empower the student in such a way that he gradually becomes less dependent on formal instruction. If, in the long run, students need to be capable of organizing their own instruction, being in contact with their beliefs will facilitate the process.

### 3. The tools

In getting ready to do some research on your students' beliefs, one of the first decisions that you will have to take will be that of methodology. The types of questions that can be asked the student to elicit his beliefs differ in two aspects: the degree of open-endedness/closedness and the degree of directness /indirectness of the questions being posed. An example of a closed item would be asking your students to respond to a statement such as "learning a foreign language is different from learning other school subjects" where the learner needs to say to what an extent he agrees with the statement at hand. On the other hand, posing the learner a question like "what is your opinion about the role of the teacher in the language classroom?" would illustrate an open-ended question. Even though the above two types of questions differ in degree of open-enedness, both question the learner directly on the issue which is of interest to us, beliefs. Another possibility is to ask learners less directly with the hope that in the course of the interaction the student will produce a number of beliefs in a less structured, more naturalistic manner. One way of doing this

is, for example, to elicit from learners which learning strategies they think are useful or appropriate and why. In trying to give an explanation of their strategic behavior students are likely to indirectly articulate their beliefs.

A number of authors have elicited beliefs from students by using questionnaires or interviews differing in their degree of open-endedness and structure (open/closed). You may want to examine these works before deciding which methodology suits you best to carry on a survey of students' beliefs in your context. Horwitz (1987) developed a questionnaire with closed items and direct questions. Block (1990) asked direct questions but he did so in a more openended fashion. Wenden (1987) held fifty-minute interviews where she indirectly asked students about their learning experiences in context with the hope to get some beliefs. I include an excerpt from one of her interviews so that you get an idea of the kind of discourse students generate -I have italicized the lines where a belief is expressed:

"When I first came, I spent most of my time walking. I only walked and listened to the people speaking and went to museums and interesting places. I wanted to know where I was (...). Little by little I lost the fear of everything foreign and I became accustomed to the sound. *It's very important to get the sound and to keep it and then to transfer everything to thinking.*" (Wenden, 1998, p.10)

There is no need to say that each of the above-mentioned procedures seems to carry its advantages and drawbacks. Horwitz' structured questionnaire has the advantage of being a tool with which you can get a wide

range of information from a large amount of students in a short time. However, detractors of structured questionnaires would say that by getting information in this way we are influencing students' answers, putting in students' mouths ideas that they would not have uttered by themselves. In semi-structured interviews (Block, 1990; Wenden 1998) on the other hand, the protocols that one eventually gets seem to be more truthful. Nevertheless, something that one need not forget is that semistructured interviews are time consuming. Wenden reports fifty mentions of beliefs out of twenty-five ninety-minute-interviews, an amount of time not all full-time teachers can afford to take.

One option to get the best out of these two methodological procedures would be to complement them. I suggest that in the first stage one makes use of semistructured tools. The personal interview with students is an option, but learner diaries and class discussions could very well serve the purpose you would be seeking at a preliminary stage of a research project of this kind: to get a general impression of your students' beliefs in a rather naturalistic manner. I am not proposing that, in following this proposal for action research, you formally analyze all students' diary writing or that you intend to formally interview all thirty students in class -but rather that you choose to examine a sample or carry out class discussions in an informal way. In choosing a sample of students for this preliminary stage, it is encouraged to take learners that seem to be different in terms of their proficiency, learning strategies, behavior, etc. in order to better capture a wider spectrum of the students. Also,

taking those who seem more articulate may be a wise choice.

After this rather open-ended preliminary stage, the next step would be to try to write out a more structured measuring tool, using the data that you got from semistructured means as the primary source of information. Following this procedure will not only give you a good idea about the beliefs most of your students have before you actually write the questionnaires, but will also help you see how the students from the sample articulated them. In this way, you can word the questionnaire in a manner that is easily understood by the wider population for whom the questionnaire will be directed, thus making it easier for your students to fill in.

#### 4. A framework

At some point during the collection of your data, it might be helpful to look at at least one categorization of beliefs by others. The taxonomy of beliefs that will be presented here comes from cognitive-developmental theorists. I will not mention other fields (e.g., ethnolinguistic

vitality theory) that have also tackled this topic of beliefs, though they can be helpful for those who would like to pursue this topic (see Block 1990 and Riley 1989).

By presenting a taxonomy my objective is to give you a quick tool to be able to classify the beliefs that you observe and get from your students. Most probably, however, the present taxonomy will not cover all of the beliefs that you will find, in that case, you will have to create new categories<sup>8</sup>.

The science that deals with learners' knowledge about their own cognitive processes is called metacognition and was initiated by Flavell in 1979. A component of metacognition is metacognitive knowledge, the part of our world knowledge where we store information about people as cognitive processors, thus what we have addressed here as students' beliefs. According to Flavell, "metacognitive knowledge consists primarily of knowledge or beliefs about what factors or variables act and interact in what ways to affect the course and

Table 1

Taxonomy of metacognitive knowledge (adapted from Wenden, 1987)

Person knowledge:

a. intraindividual and interindividual factors:

- learning style, proficiency (present level, progress)

b. universal cognition:

- cognitive and affective properties (age, aptitude, intelligence, motivation, personality, socio-cultural factors, cognitive and learning style)

Task knowledge:

a. need for learning

b. task demands

- difficulty

- purpose

c. nature of content to be learned

Strategic knowledge:

a. strategies one uses

b. usefulness of strategies

c. general principles underlying approach of strategy

outcome of the cognitive enterprise (1979, p.907).

He proposes three categories of knowledge about cognition (person, task and strategy) in describing human memory. What follows is Wenden's (1987, 1991) adaptation of these three variables to second language learning<sup>9</sup> (see Table 1 for an overview).

Person Knowledge. It is about the learner's beliefs about himself and other people as cognitive processors. What he comes to believe about himself is called intraindividual differences. Statements from learners' interviews usually include beliefs about what the student learns best and how he learns best (learning style) as well as opinions about one's level of proficiency and progress (self-assessment). Examples of such statements are: "I have a good memory". "I become shy when I speak English", "What encourages me a lot is that I've noticed I'm doing better and better". Kukovic, one of the two students of Catalan, says that listening has always been his strong point. All these statements are about one's self-concept as a learner or speaker of a second/foreign language.

Another dimension of person knowledge is the learner's perception of how he compares with others (interindividual differences). Neil, the other student, said that he spoke more quickly than Kukovic. Other learners have said: "I have a better memory than him", "He is more motivated than I am".

A third and last dimension of person knowledge is the set of beliefs or generalizations that one develops about humans as learners (universals of cognition). These beliefs may be about age ("Adults can continue learning

languages all their lives"), language aptitude ("Some people have a special gift for languages"), personality ("Outgoing individuals are better language learners"; "personality does not make any difference in learning a language", as well as

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**...the teacher will also get a better understanding of those students' learning needs, especially in a learner-centered curriculum.**

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other cognitive and affective factors.

Task knowledge. This knowledge, accumulated through contact with different tasks, permits the learner to predict the kind and amount of processing that an individual task will require. Task knowledge concerns information on (a) the tasks that require conscious learning, (b) task demands and (c) the nature of the content to be learned.

(a) Knowledge about the tasks that require conscious learning. This is knowledge of when there is a need for deliberate learning. Neil considered that he needed to study the verb tenses and thought that vocabulary and pronunciation did not require deliberate studying ("You can get that -vocabulary and pronunciation- by listening and practice alone").

(b) Knowledge about task demands. This includes the perception that not all cognitive enterprises are equally difficult, as evidenced in statements like "Spelling is one of the major difficulties when learning

French", "Speaking is more difficult than writing", "Reading is easier than listening". For Kukovic, grammar requires a special effort, a type of effort that learning to understand and learning pronunciation do not.

This knowledge also includes awareness of the purpose of the task or task goals. This is the perception that one same piece of information may require varying amounts of cognitive activity depending on what the purpose is in performing a task. For example, the awareness that recalling the gist of a story is less demanding than recalling the exact wording or that recognizing something is easier than recalling it.

(c) Knowledge about the nature of the content to be learned. This is a broad category including knowledge about the nature of the language itself, the nature of communication and the four skills. Here are some examples: "The word is not isolated. It is in the environment of other words", "Some words don't have the same meaning in different languages", "Having a conversation with a group is more difficult than speaking with just one person", "Listening success is entirely a responsibility of the person who listens", "In listening comprehension, one does not need to understand every word".

Strategic knowledge. This category includes awareness of (a) how one learns and performs tasks, (b) the usefulness of particular strategies as well as (c) the learner's general principles to approach learning. All these aspects of strategic knowledge are reflected in the following quotation from a learner:

"I've listened to the recording and I've tried to translate it into French. But first, this takes too much time, I don't think it's very

efficient. Then, as a result, I concentrate too much on individual words and sentences, and I forget the general idea. In fact, I've stopped doing this." (Holec, 1987, p.150)

The student who uttered the quotation above, was conscious of the strategy she had used ("decoding"). In her words, there is the implication that listening too much to isolated words is not as useful as listening for the meaning as well. This statement seems to respond to a general principle of hers -that learning a language does not only entail learning about form.

Other statements expressing general principles are : "Learning a language is hard work", "I try to eliminate my native language so the idea and the word are almost simultaneous (...) It is the best". "Imitation without full understanding is beneficial". "Being mentally active is better than just letting the language sink in". "This is the most important think to learn. To ask always".

Before concluding this section on the three categories of metacognitive knowledge, it needs to be noted that these have been presented in isolation for the sake of clarity. Nevertheless, in practice you will notice that these three variables are in close connection. This interconnection is evidenced in some of the learners' statements, which usually concern combinations of two or three of these types of variables.

One last remark concerning the three variables. As one must have noticed in reading some of the learners' statements presented above, metacognitive knowledge is fallible. That is, the personal beliefs that learners hold about themselves and about the factors that affect the cognitive

enterprise are sometimes wrong, inaccurate, or "outmoded".

#### 5. Closing remarks

Throughout this paper I proposed that you do some research on your learners' beliefs. The different sections have been an attempt to provide you with the information to get started on the project. However, whether you decide to do a small-scale study on this topic or not, the reflections that reading this paper will probably have triggered in you may still be valuable, since in practice many teachers need to confront mismatches between their own beliefs and those of their students (either explicitly or implicitly).

Besides, it is my opinion that there are a number of topics around the theme of "learning a language" (one of them being beliefs) that are generally under-exploited in the language classroom, maybe under the assumption that learners will not be interested. Nevertheless, I have the feeling that adult learners may not actually see talking about the experience of learning a foreign language as something out of place. Maybe they can even find it more relevant than talking about other more commonplace topics (e.g., food, travelling, abortion, the death penalty etc.).

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## TO DO A MAGAZINE IN A FIRST LEVEL OR NOT

(Workshop: 2 sessions)

By Lourdes Montoro

The answer is ... yes!, of course, why not?. And so, we will closely follow up a first year of an English syllabus during the first semester - needless to say that both communicative and grammatical objectives are taken into account (\*During the workshop, attendants were exposed to examples of students' written production, and were asked to produce their own pieces of writing. By the end of the sessions, they were expected to have their own sample magazine, which hopefully, was going to provide them with the basics for a future project of their own).

Adjustment of a textbook syllabus to a magazine project is one of my secrets for success in the project. (\*Attendants were originally provided by a specific first year syllabus which was hardly modified).

Here is the final syllabus as well as some of the articles which were suggested during the workshop:

### 1. Names

Verb: to be present simple

Question words: Who?, what?

Possessive adjectives

Demonstrative pronoun: that

Magazine:

- Introduction of the group by including photos or caricatures of themselves, using My/ his/ her/ our/ their name is/are..."

- Guessing at names of famous people: "Who is that?" "It's Johan Cruyff".

- Guessing at names of well-known sights around the world: "What is the name of that mount" "It's Mount Fuji" or "It's called Mount Fuji".

### 2.. Greetings and Goodbyes

Verb: to be simple present

Demonstrative pronoun: this

Days of the week

Question word: how?

Magazine:

- Comic strips where characters, famous or not, greet, say goodbye or thank each other.

- Wordsearch with the days of the week

## Attendants were originally provided by a specific first year syllabus which was hardly modified

### 3. Nationalities

Verb: to be present simple all forms

Countries and nationalities

Question word: where?

Magazine:

- World map and photos or drawings of things or animals which are typical of certain areas (kangaroos, crocodiles, petrol, rice...) while asking: "Where are kangaroos/is rice from?" "They are/It is from..."

### 4.. Objects

Articles

Plural nouns

Prepositions of place: in, on

Colours

Demonstrative pronouns: those, these

Magazine:

- A questionnaire referred to some pictures where there are objects partially drawn.

Readers must match them with names which are listed below: "What is this/that / are these/those?" "It's a tent/they are bicycles".

- Hiding objects, which have been shown before, in the previous picture: "Where is the tent?" "It's on the bicycle / in the backpack". Readers who know how to respond to the exercise above and this one, can enter a competition by filling in a form. (see 5)

- The meaning of colours. Students paint a color and write a list of nouns which are commonly related to those colours. E.g.: green=hope; red=passion...

### 5. Personal

Information

Names, addresses, cardinal numbers, age

Question words: How old?

Magazine:

-(From 4) Those readers who wish to enter the competition must complete a form answering questions about their name,

surnames, title, marital status, address, telephone number and age.

### 6. Skills and Abilities

Modal: can (ability)

Modifiers: quite, very

Adverbs of degree: well, not at all, a little

Magazine:

-A psychologist multiple choice test on how skilfull we are. Responses must correspond to certain points, which readers sum up at the end.

Conclusions are included as well: "You can do practical things well/quite/very well". "You cannot play adventure sports at all", "You can perform a little", etc.

### 7. Family

Verb: have got

Genitive s

Verb: to be past simple

Question words: How many?

Magazine:

-Description of a popular TV family: Roxanne's, the Monsters', Neighbours'... including photos and genealogical tree. E.g.: "Roxanne has got...; Roxanne's daughter is..." The title of the article can be: "How many relatives have they got?". The character's family can be compared to the one they have in real life.

- Brief biography of an artist who is still alive: "Tom Selleck was born in Detroit. His first wife was called Jackie Ray. His first TV appearances were in Bracken's World and the Sackets. The Sackets was a great hit. He is well known for the series Magnum P.I. He is married to Jillie Mack and they have got a baby daughter".

### 8. Jobs and Lifestyles

Present simple

Prepositions: for, with, in, at

Magazine:

- Latest gossip about famous people and their daily life in the first or third person: E.g.: "My/her/his name is..."; "I/she/he work/works for / live/lives with/in/at ..."; "My children are ... / we ..."etc.

### 9. Likes and Dislikes

Present simple

Object pronouns

Verbs (e.g.like) followed by the -ing form

Adverbs of degree: very much, not much

Magazine:

-Looking for penpals. E.g.: "My name is Tom Brown and I come from Atlanta, the United States. I am eighteen years old. I am a student of Spanish here. I like camping and playing sports, especially cycling. Do you like Madonna? I love her. I have got many photos and posters of her. I am also interested in photography. I enjoy eating salads and lasagna very much.

Please write to me here at my address in Atlanta and tell me about your life in Barcelona. I hope that we can be penfriends and we can visit each other's olympic city some day".

### 10. Places

Prepositions of place: in, on, outside, near

Compass points

Adjectives

Magazine:

- Description of a dream-like spot in the world: "Oahu is a beautiful

island in the south-west of the United States on the Pacific Ocean. It is far from America or Asia. It is a very exotic and fun place to live. It. Honolulu, its capital, has many historical buildings, museums and monuments. It is most famous for its statue of King Kamehameha and Waikiki beach".

### 11. Times

Present simple with fixed times

Prepositions of time: at, on, in, from, to

Magazine:

-Pamphlet about opening and closing times in Barcelona: bowling centers, theatres, cinemas, musical bars, discos, skating-rings...

### 12. Routines

Present simple

Adverbs of frequency

Position of adverbs

Linking words: then, after that, after

Magazine:

Matching famous characters' routines (Sherlock Holmes, Snow White and the seven dwarfs, James Bond, Mickey Mouse, Yogui Bear, Beauty and the Beast...) Adverbs of frequency as well as the above-mentioned linking words must be included.

### 13. Journeys

Preposition: by means of transport

From and to with place and distance

Conjunction: because

Question words: How long?, How far?, Why?

Magazine: -.10 multiple choice questions in a test about general truths: "How long does it take

from Barcelona to New York by plane?"; "how far is the Vatican City from Rome?"; "How do most people in Holland get to work?"; Why is "smiles" the longest word in English?", etc.

**14. The home**

There is/There are

Pronoun: any

Magazine:

- Description of typical homes in different cultures: Japanese, Caribbean, Turkish Kenyan...

**15. Present activities**

Time adverbials: now, at the moment

Magazine:

-A Wally-like picture in which all the actions characters are doing are inquired about: "Can you say what everybody is doing? You have got 5 minutes".

**16. Prices**

Question words: How much?

Modals: can, could (requests)

Modal: would (request) I'd like

Demonstrative adjectives

Indefinite pronouns: one, ones

Magazine: . Advertising: "How much could you pay for that car?"

The blue one is \$..... "/ "Can I have that house?" - I often wonder -..." / "I'd like to go to Seychelles. How much is that?..." / "Can I help you? We have it all... Anything else?... We have it too". etc.

**17. Food and drink**

Some, any and no with countable and uncountable nouns

Verb: need

Magazine:

-Telling the difference between two pictures. A story can be

made up: "Terri, a baby sitter, would like to bake Fudge brownies. She has got all the ingredients on the table. After spending an hour on the phone, she realizes that some ingredients are missing. Can you find which ones? Do you know why?" (There should be a clue in one of the drawings: a kid sneaking out...)

**18. Location**

There is/There are (revised)

Prepositions of place

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**So, take my word  
and imagine your  
stage is a  
mirage-like  
laboratory where  
your most creative  
dreams may come  
true, always under  
the spell of  
enthusiasm and  
constant work.**

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Magazine:

-Completing a map where only streets have been placed, and following directions to the facilities in the neighbourhood: "There is gas station in the corner of Bloomfield Road and Claremont Avenue. There is a bus stop opposite the bank in Parker street..." etc.

**19. Weather and seasons**

Mixed tense revision

Verb to be past simple

Months and seasons

Magazine:

- Writing today's weather in some capitals of the world, making reference to yesterday's, and including tomorrow's.

- Placing American holidays in the context of a whole year: Labour Weekend, Halloween, Thanksgiving, Christmas, Easter...

**20. Past events**

Past simple

Past time adverbials: yesterday, last week

Magazine:

-Writing the first chapter of a soap opera, or an everyday story: "It all started in a classroom at the E.O.I. Barceloneta. It was five o'clock in early October of 1992. Lourdes went to class with her candy jar. Her students sat down in a circle, and one of them, upon request, blew a symbolic balloon, which passed from one another, carrying therefore everybody's expectations for the year. Somehow students' sample magazines came along too; some music started to be played, and..."

Needless to say that I have just included some ideas, bearing in mind that following the syllabus was my first priority. By now, many more should have come to your minds: interviews, horoscopes, movies, crossword puzzles, surveys... I encourage you not to forget that the inner you, if you keep learning to openly trust yourself and others - that's my second secret - will let you know when time for flying in class comes up. As the Broadway musical says "Anything goes". So, take my word and imagine your stage is a mirage-like laboratory where your most creative dreams may come true, always under the spell of enthusiasm and constant work.

Jornades '9



## LANGUAGES IN THE EUROPEAN COMMUNITIES.

by *Elisenda Franquesa*

Languages in the European Communities are very important. The European Community, despite the relatively small number of its Member States, has more official and working languages than any other institution in the world.

The rules governing the languages of the European Community are laid down in the Treaty of Rome (that is the Treaty establishing the European Communities), whose article 217 states that "The rules governing the languages of the Community shall, without prejudice to the provisions contained in the rules of procedure of the Court of Justice, be determined by the Council, acting unanimously."

This article is expanded in Regulation 1/58 of the Council which determines the languages to be used by the EEC and whose article 1 reads: "The official languages and the working languages of the institutions of the Community shall be Dutch, French, German and Italian."

These first four languages have become nine, due to the subsequent accessions. Denmark, the United Kingdom and Ireland joined in 1973, Greece joined in 1981 and finally, since then, Spain and Portugal in 1986. It was only in 1973 that the terminological distinction between "official" and "working" languages became effective as Irish was made an official but not a working language.

As for Luxembourgish, this language only became an official

language of Luxembourg in 1984 (this country having two official languages at that time, French and German). The situation in this country is quite complicated: in fact, trilingualism is a "fait accompli". In any case, Luxembourg has never asked for Luxembourgish to become an official and working language of the European Communities.

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### **The European Community, despite the relatively small number of its Member States, has more official and working languages than any other institution in the world.**

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As far as Irish is concerned, only primary legislative texts (that is, the Treaties) are translated into Irish, but not secondary legislative acts (Regulations, Directives, etc.). Article 155 of the Act of Accession of Denmark, Ireland and the United Kingdom states that "The texts of the acts of the institutions of the Communities (secondary Community legislation) are published and are authentic in the Danish and English languages, as well as in the four existing languages. But, on the other hand, the text of the existing Treaties "drawn up in the Danish, English and Irish languages shall be authentic under the same conditions as the

original texts of the Treaties." (article 160)

The Irish language enjoys other prerogatives as well: it appears in Community passports, in Community driving licences and is an optional subject at the European Schools set up by the EC.

So, the rules governing the languages of the EC are of a political nature and can only be adopted unanimously by the Member States. This means that, whenever a new country joins the Community, its language does not become automatically an official or working language. Accessions are acts of international law and everything must be negotiated.

The Community thus differs from all other international organizations, such as the UN or the Council of Europe, which use only a limited number of languages for communication between their Member States. It is the only international organization to have adopted the principle of "full multilingualism" as, up to now, all the languages enjoying the status of official language throughout the territory of one Member State are likewise official languages of the Community.

The language question is of a very delicate nature: there has been and there is a contradiction between the need to satisfy each state's demands for equality of treatment on the one hand and, on the other, the need to meet technical and legal requirements and reduce costs, which can only

be achieved by restricting the number of languages.

Until the First World War, French was recognised as a kind of "official European Diplomatic language " in the Hague Convention of 1899 and 1907. With the Treaty of Versailles and the League of Nations, English also took a role as an international language.

Since then, the number of languages used internationally has increased to include Russian, Spanish and Chinese. This is the United Nations system. The United Nations has 160 Member States.

In recent years, Arabic has also come to be considered as an international language. Rule 51 of the Rules of Procedure of the General Assembly of the United Nations, adopted in 1951 and amended in 1973, reads: "Chinese, English, French, Russian and Spanish shall be the official and the working languages of the Assembly, its committees and subcommittees. Arabic shall be both an official and a working language of the General Assembly and its major committees."

There is then clearly a trend towards multilingualism at the level of the international community. However, there will never be full multilingualism as, according to a recent estimate by the Académie Française, there are 2796 languages in the world (we will not enter into the question of what constitutes a language).

The Council of Europe, which has 27 Member States, functions with only two official languages: French and English. But it has started to allow the oral use of other languages. We are speaking here of the Council of Europe, whose seat is in Strasbourg and has nothing to do with the

Council of the European Communities in Brussels or with the European Council. The first of these involves meetings of national Ministers, the second is the European Summit when the Heads of State of the twelve Member States of the Communities meet twice a year. The Council of Europe allows for the oral use of languages other than French and English but, in that case, the representative in question must himself provide for interpretation into one of the two official languages. In the Consultative Assembly, the rules provide for the use of German and Italian in the deliberations of the Assembly and its committees. (Rule 17 of the Rules of Procedure).

This approach is similar to the

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**This principle of full multilingualism is one of the basic principles of the European Community and cannot be given up.**

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one found in the UN. Rule 44 of its Rules of Procedure states that "Any representative may make a speech in a language other than the official languages. In this case, he shall himself provide for interpretation into one of the working languages. Interpretation into the other working languages by the interpreters of the Secretariat may be based on the interpretation in the first working language."

This is what is called "relay".

So, as said at the beginning, of the world's 360 international organizations (30 world-wide, 50 intercontinental and 280

regional), the EC has the greatest number of official and working languages.

Let us see another aspect of this full multilingualism. Article 6 of the Council Regulation 1/58 states that "The institutions of the Community may stipulate in their rules of procedure which of the languages are to be used in specific cases."

This is normally taken to mean that, in exceptional cases, the Council may deliberate on drafts which have not been translated into all the official languages.

Article 29 (4) of the Rules of Procedure of the Court of Justice reads "Where a witness or expert states that he is unable equately to express himself in one of the languages referred to in paragraph 1 of this article [that is, all official languages], the Court or Chamber may authorize him to give his evidence in another language. The Registrar shall arrange for translation into the language of the case."

And, in the Rules of Procedure of the European Parliament, we find several examples of the significance of this "to be used in specific cases", for instance, Rule 79 (2) states that "Speeches delivered in one of the languages shall be simultaneously interpreted into the other official languages and into any other language the Bureau may consider necessary."

So, as we have seen, even if the number of languages is limited to nine, there is, in fact, a certain amount of flexibility, allowing for the use of unofficial languages in certain circumstances (visits of Heads of State, for instance). In fact, several Community institutions, the Commission, for instance, occasionally make use of unofficial languages (Catalan, for instance) when publishing

information. Catalan was also used at a meeting of the Committee on Petitions when it met in Barcelona some time ago.

Why has the Community opted for full multilingualism? The answer is simple: the UN and the Council of Europe address their Resolutions to their Member States, while the Community addresses its citizens or nationals, and not only specialists as lawyers, businessmen, etc., but also the layman. The solution chosen guarantees the cultural independence of and also respect for all of us. Decisions taken by the Community institutions very often directly affect citizens and firms in the twelve Member States. The Community is constantly generating a body of law which is directly applicable in the Member States. No one can be obliged to learn foreign languages, and it would be difficult for a person to comply with laws and regulations drafted in a language he doesn't know. Moreover, if there weren't any official versions, there would be plenty of unofficial translations with all the dangers that would imply. Competition would be totally distorted if firms had to compete in an environment where some of the languages enjoyed a privileged status. Community law must be understood by all nationals of the Member States, irrespective of their language and nationality and it must be understood in the same way. Moreover, it must reach them at the same time.

But what happens with existing legislation prior to every accession? Well, every time a new country joins the EC, the whole body of legal acts existing from the very beginning are translated into the new official language (if there is one) and published in the form of a special

edition of the Official Journal. In the case of Spain, this legal body is made up of 17 volumes.

This principle of full multilingualism is one of the basic principles of the European Community and cannot be given up. This was one of the conclusions reached by the European Parliament in a Resolution of October 1982, when the possibility of adopting restricted or asymmetrical systems was studied.

Is it possible to maintain the

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**The Commission has launched several research programmes to develop computerized translation systems, especially the Eurotra system, recognised now as being too ambitious.**

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present situation? At the moment, with 10 official and 9 working languages, the number of possible combinations amounts to 72 (9 x 8). If a new accession implies a new language (which would not be the case for Austria and Switzerland, for instance), the progression would be huge: 10 languages would mean 90 combinations, 11 languages 110 combinations, 15 languages 210 combinations.

There are solutions to a situation that has been described as "potentially explosive":

- either the suppression of the principle of full multilingualism with all its implications,
- or the reorganization of the translation services with the

introduction of new tools to help translators.

According to the head of the Multilingualism Unit of the Commission of the EC, there will be no problem. The Community will be able to work in as many languages as necessary, provided that there is an effort at rationalization. There is a need to develop automatic translation which will be able to avoid a lot of repetitive work.

At the moment, at the EP, agendas are being translated by machines and at the Commission, invitations to tender (one of the most boring and repetitive documents to translate) are translated by machines with no correction whatsoever. Just imagine that every year the Commission's translators used to translate as many as 30.000 of these invitations to tender, which meant 240.000 translations into the other eight languages. At the same time, considerable savings are made. Even if the cost of the translation services is high, they represent only a very small part of the total Community budget.

Of course, machines will never be able to replace human translators (touch wood), but if they are able to do the most boring jobs for us, we have to be very grateful to them. Of course, the most usual example of a translation made by a machine (the Biblical phrase "el espíritu es fuerte pero la carne es débil", turned by the machine into something like "the wine is good but the meat is lousy") means very little: a machine cannot think, but it is able to repeat infinitely what is duly fed into it.

The Commission has launched several research programmes to develop computerized translation systems, especially the Eurotra

system, recognised now as being too ambitious.

Meanwhile, it has developed its own machine translation system, Systran, which currently covers 11 pairs of languages (six from English, four from French and one from German).

Of course, at the same time that it respects the right of individuals to use their own language, the Community also encourages the learning of foreign languages throughout Europe: the LINGUA programme is aimed to promote knowledge of the nine Community official languages plus Irish and Luxembourgish. The Erasmus programme encourages the mobility of students and teachers specializing, among other things, in linguistics and translation. Very recently, and in view of the possible new accessions and agreements, the Communities began encouraging its officials to learn what may be the new official languages: Swedish, Finnish, at the moment, and also Russian.

Is this full multilingualism always respected? It is true that for reasons of urgency, budgetary reasons, capacity of the services or others, not every single text is translated into all languages, although important texts always are. In some committee meetings, there is only interpretation into some of the languages and this has aroused the protest of some Members.

Staff meetings, for instance, are always held in French, a kind of "lingua franca", which is also the administrative language. In the Court of Justice, with 10 procedural languages, and because of the secrecy of the deliberations, these are held in French to avoid having to use interpretation.

Let us concentrate now on the translation services of the various institutions of the European Communities. Each of the institutions has its own language services, which include translation, interpretation and terminology. Although they are not specifically linguistic, we must not forget the proof readers at the Publications Office, as they do a very important task in harmonizing the texts published in the Official Journals.

Translation services do not work

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**Translation doesn't  
escape the  
contradiction,  
common to a lot of  
human activities,  
that it is despised  
when done badly,  
and is taken for  
granted when done  
well.**

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in the same way in the different institutions. Translators in the Court of Justice must be lawyers as their texts are quite specialized. The Commission has the largest translation service in the Community: in 1991, it had about 1000 translators and revisers. They are divided into seven thematic units, which, in turn, are divided into nine linguistic sections. Five of these thematic units are in Brussels, the two others in Luxembourg. As it is the Commission that proposes "laws", they translate very specific texts, usually long. This is the reason why they are divided in thematic units: they certainly need a certain amount of specialisation. The Council of Ministers, with its seat in Brussels, has about 550 translators and revisers who

translate texts of a more political nature. Moreover, being the institutions with legislative and decision-making power, both the Commission and the Council have created a body of lawyer-linguists whose task is to ensure the equivalence of the legal aspects of the different linguistic versions. The Court of Justice, with a body of about 200 translators, who translate legal texts, the Economic and Social Committee, in Brussels, and the Court of Auditors, in Luxembourg have small translation services and translate quite specific texts. The European Parliament has a body of about 450 translators and revisers. We translate all kinds of texts on every possible topic, so we are not as specialised as in the Commission. In fact, there was a proposal to divide us into thematic units too, but it was rejected as our work is of a more general nature, which means that you can be translating from as many languages as you can and about as many subjects as you can imagine: ecology, budget, agriculture, political matters, social affairs, human rights, administrative matters, etc. It may be a little exhausting at certain busy moments but, at the same time, it is very challenging and keeps you awake and alert.

Let's concentrate on the European Parliament. A translation division is made up of 47 translators (one head of division, one linguistic advisor [both of them LA3], about 30 revisers/ principal translators [LA5] and about 15 translators [LA7]).

And after seeing this, what is the function of all these people? It is easy to imagine what the functions of the 2 LA3 are, as they are the persons who organize the division, distribute the work, are in charge of all

administrative matters as well as of the coordination of linguistic affairs; translators classified in LA7 translate and are revised, principal translators translate without revision and revise texts translated by other translators and revisers should, in principle, do just revision.

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**Even if Babel is the symbol for confusion, today the diversity of languages is renowned as one of the factors of European democratic integration.**

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Translation is a humble job. The best thing for a translator is to pass unseen. What is the aim of a translator (any kind of translator)? To suppress the obstacle of the language, of course. If a translator manages to make his text pass as an original, we can say he has succeeded. The motto for a translator should be something like, as somebody said, to excel in not being seen, that is to pass unnoticed. Is this satisfactory? Can a person be satisfied with a job where, in principle, there is no recognition, where people only remember him when he has made a mistake or when a translation is recognised as being bad?

Translation doesn't escape the contradiction, common to a lot of human activities, that it is despised when done badly, and is taken for granted when done well.

Apart from some very important literary translators, whose work is recognized and praised, no one remembers the others. Again, can this be satisfactory? My answer is: it is, if you like your job. Translation implies a lot of research, a lot of silent work. Translation is also solitary work. Whether you do it at home or in an office, YOU are alone. And you need to be like that. Working in an institution like mine means, at least, that you work inside a division, quite close to other people from other nationalities, and this is, in any case, quite enriching.

On the other hand, as Kundera said, the new Europe will be done with translators: it would not be possible otherwise. A translator's task is to bring the Community closer to the citizen whose life will be directly affected by the legislation the Community generates every day. Even if Babel is the symbol for confusion, today the diversity of languages is renowned as one of the factors of European democratic integration. In fact, there have always been translators and translations. The richest languages, as Manuel Alvar says, are the ones into which texts were translated very early. Spanish learnt a lot from the texts originally written in classical Greek, Latin and Arabic. In fact the poorest languages are the ones which have been more isolated, the ones which have been less in touch with external linguistic sources. When Umberto Eco refers to the prosecution of political unity in Europe, he says that it is necessary to put our hope in a polyglots' Europe. According to him, the translator is somebody who has a profound respect for the original text and a deep love for his mother tongue and one

who seeks to build an equivalent. Through translation, our language becomes richer, understands itself better. So, even if I said that translation is a humble job, it is also an important one. Without translators, communication would not be that easy and messages would not pass through.

What qualifications must a translator have? Well, I think that it is evident that he must have a deep knowledge of the languages he translates from and of the culture of the countries where these languages are spoken. But, what is at least equally important, not to say most important, he must have a thorough knowledge of his own language and this is sometimes forgotten.

Every language has not only its own words and expressions but also its peculiar syntax and philosophy. If these are not respected, a translation will always be recognized as such. And here I would like to point at a danger that we, translators living and working abroad, run. While we can easily acquire a better knowledge of other languages, our mother tongue runs the risk of getting impoverished or, at least, of becoming a little bit out-of-date.

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**he [the translator] must have a thorough knowledge of his own language and this is sometimes forgotten.**

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It is important to fight against this and this fight must be fully conscientious. On the other hand, new words are created every day

and, as we are not allowed to invent a translation for them, it is very necessary to read constantly and to remain alert to keep up-to-date.

Going back to our institutions, we are lucky to be able to get in touch with the authors of the texts, as there is always the possibility of getting some additional explanations on certain points which are still unclear after a careful reading of the text. This is, of course, not usually possible when translating literary texts, especially if the author is dead!!!

Let's go now to the way translators are recruited in the European Communities. Although the conditions vary from competition to competition and from institution to institution, in general, translators are recruited in LA7/6, which is a career bracket, and appointed in LA7. As we have already seen, this is the lowest level in the career. Their duties will be to translate into their main language from at least two other official languages, documents relating to the work of the European Communities. As far as the General Conditions are concerned, candidates must be nationals of one of the Member States, they must have fulfilled any obligations imposed on them by the laws concerning military service, they must have a university degree ( usually five years of studies) or an equivalent professional experience in the field of translation. As far as the knowledge of languages is concerned, they must have a perfect command of their main language and a thorough knowledge of two other official languages of the European Community (duly proved). Knowledge of other languages is desirable (most translators translate from more than two

languages). There is an age limit, usually fixed at 40, which does not apply to candidates under special conditions and which is raised in some cases.

Then a list is drawn up by the Selection Board, made up of officials of the institution of a grade at least equal to the one for which the competition is open.

The candidates must take written

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**The Community institutions offer also the possibility for young university graduates to spend a minimum of one month and a maximum of six in one of the language services as a trainee.**

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compulsory tests, which include: objective tests, (psychotechnical), two translation tests and an essay on a topic usually related to European affairs.

Then there are optional written tests for other languages (maximum two). The European Parliament allows the use of dictionaries in translation tests, but other institutions don't.

Finally, there is a compulsory oral test intended to check the candidate's general knowledge as well as his knowledge of current affairs with particular reference to Community issues.

The successful candidates are put on a reserve list and they are called on when there are vacant posts. When called, they are appointed probationary translators and have to spend a probation period of nine months

after which they are appointed officials.

Apart from these translators, a good deal of work is assigned to external or freelance translators. Even if the number of translators in every division may seem huge when seen from the outside, very often the work load is so big that we cannot cope with it internally.

The Community institutions offer also the possibility for young university graduates to spend a minimum of one month and a maximum of six in one of the language services as a trainee. The purpose of traineeships is to enable the holders to add to the knowledge they have acquired during their studies and to familiarize themselves with the activities of the institutions. They usually work under the supervision of a tutor who will guide them in this first real working experience.

## IS ENGLISH A SUBJECT "PER SE" OR JUST AN INSTRUMENT FOR LEARNING OTHER SUBJECTS IN THE CURRICULUM?: A CONTENT-BASED EXPERIENCE IN A SECONDARY SCHOOL

by *Teresa Lopez and Elena Arruga*

The gradual introduction of the curriculum renewal in secondary schools in Spain carries a reduction in the number of hours of subject matters that is traditionally employed in BUP1 and FP1, with an increase in the number of subject matters, the school timetable of the student remaining the same. Consequently, the content of subjects in the curriculum is compressed and the level of knowledge reduced. Therefore, traditional teaching does not appear viable and a very ample interdisciplinarity amongst the different curriculum subjects seems to impose itself in order to maintain actual levels of content. It is considered that subjects such as foreign languages could be used as instruments or vehicles with the aim of learning the content of other disciplines. In the view of these objectives it would be necessary to present the needed linguistic contents to help the student to work with the foreign language -English- in a first stage. And in a second stage, to present the contents of the subject-matter together with the linguistics and communicative exponents from the foreign language which will be necessary to the student to work with the subject matter contents using the foreign language as an instrument or vehicle.

Due to the aforementioned, we believe that if we teach our English subject as it is taught in

BUP -that is to say as general English-, it is not going to be very useful for the students of our module 3 -Food Industries-, this is why we pose interdisciplinary work with subjects intimately related to the theme of nourishment.

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### **This way of teaching is an integrative approach between the second language and the content of other subjects of the curriculum of the student.**

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And we have decided, in consequence, to use English as a vehicle of transmission of knowledge of the subjects mentioned above and as a vehicle of communication of the students' work and ideas.

To carry out this task we devoted ourselves to study experiences from countries with a large number of foreign students -North America, Canada and Australia -who have to effect their studies without being proficiency in the language in which the subjects are taught and who have great problems in achieving the objectives of the curriculum established by the

teaching authorities. These teaching experiences, that integrate the content of subjects in the curriculum and the linguistic objectives, were designed to palliate the tremendous failure undergone by these students. This new teaching approach has been called by some as content based instruction.

This way of teaching is an integrative approach between the second language and the content of other subjects of the curriculum of the student. It is effected by means of themes/topics or centres of interest, texts and tasks pertaining to the content that is not linguistic and always with the intention of the acquisition or widening of cognitive and academic skills that are essential for an effective assimilation of the content (2).

This approach also strengthens the idea of the student as centre of such instruction and it gives greater importance to previous learning experiences that the student incorporates and tries to increase (3).

In this context, the activities of the class of language are specific to the subject being taught and they should be directed with the aim of stimulating the student to think and learn using the second language. Such activities should be carried out in pairs -same level and different level- and in small groups, learning also in

such ways as cooperative learning strategies.

The subject must always be authentic, which obliges the student not only to understand the information but also to interpret and evaluate it.

When designing a course of these characteristics, the means by which the content will be integrated into the objectives of the second language must be born in mind and as a result the curriculum and the subjects must reflect this general design. The content has to prioritise or dictate the selection and sequence of the language items to be taught, not reversely. Using a thematic content strange to the language as a starting point, the materials employed in class will have to be adapted and/or elaborated. It should be stressed that with this approach the language will be taught having in mind its use in the thematic context and not in a purely decontextualised grammatical sense. However, it should be pointed out that its formal learning will not be neglected.

As a fruit of all these reflections, it was decided to carry out an experience with module 3 (Food Industries) in our educational institution, trying to observe up to which point the students were capable of assimilating the content of a subject using the foreign language as an instrument for this learning and at the same time improving their knowledge and skills in the foreign language.

The students pertaining to these modules have passed the non obligatory secondary education and are interested in introducing themselves into the working world by means of these modules, which implies a rather strong motivation. The students of this year proceeded from the first

university years (7 female students), from COU(4) (6 female students) and from FP-2 (5) (3 students, one female and two males). Ages ranging from 18 years (the youngest) to 24 (the oldest), with a mean of 20 years. It should be remembered that the schedule for these students is very tight as they have to alternate the work in laboratories in food industries -as part of their curriculum- in the morning and classes in the afternoon. The total number of hours of the module is 1.200, distributed as 200 for the work in food industries and the remainder for the theoretical part in which the English language has a very small part (60 hours distributed in 2 hours weekly).

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**The content has to prioritise or dictate the selection and sequence of the language items to be taught, not reversely.**

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A study was effected of the needs and interests of the students with the collaboration of the teachers of each subject matter with the object of knowing the strategies and techniques to be used by the students on finalising the course and starting their working life (communicative needs in order to be able to teach functions and exponents in the foreign language).

This represented a search for authentic material existing on nourishment in English at the university, from the teachers involved in the module, from commercial food firms, public institutions and specialized publishers.

The next step was the elaboration of the material which had to contain the concepts of the discipline to be learnt and potentiate the strategies and techniques to be used.

In order to know the different levels that could exist in the group a placement test was presented. The class group was divided into those students with no knowledge of English -but with knowledge of another language: for example French- from now on Group A and those who had knowledge -either little, medium or high-, as Group B.

As there were different linguistic levels in the group, it was decided to potentiate the use of learning strategies such as inference, generalization, paraphrasing, mime, etc.

At the same time a real working situation was simulated by promoting group work -three or four students- and pair work, nevertheless, individual work was not neglected. The composition of these groups underwent changes so that different systems, opinions and paces of work could be learned and a rapid atmosphere created.

Before starting the experience, Group A was given a basic knowledge of English so that they could discreetly handle the materials and so not become demotivated and abandon the experience. Nearly two months (2 hours weekly) were dedicated to this instruction and to the elimination of their great anxiety that had a mentally blocking effect.

As they acquired greater confidence, the grade of difficulty of the materials was also increased. The members of this group, unlike those of Group B, were allowed to form their own



working groups as they considered fit in order to obtain a more relaxed atmosphere in class and this was achieved at the end of the first term. Afterwards the same rules as for Group B were applied. In Group A their previous experience was greatly worked on so the students could see that the knowledge they contributed to the foreign language allowed them to understand the meaning of many texts, so calming their anxiety and greatly motivating their work.

The students used strategies and skills which they were familiar with in their mother tongue. They also used previous schemes already interiorised and which simply sprouted automatically when recalled.

The materials they were given proceeded mainly from the industry, a circumstance that has propitiated their elaboration and adaptation. With this we have aimed to introduce the students to texts that they will sooner or

later encounter in their working life.

We give a thematic unity to each unit and the exercises -after a comprehension stage- follow the pattern of controlled exercises leading to final exercises that are not controlled but consist of small tasks connected with laboratory work, to be presented both orally and written in dossiers.

Oral correction was never effected whilst the student presented the oral exposition but notes were made and commented on with the student who could hear the recording of her/his exposition done in class. Written correction of exercises was effected in detail, so observing the formal deficiencies in the use of the language made by each student. Work in groups is combined with individual tasks.

By means of the dossiers and exercises it was also seen if the student managed to assimilate concepts of the subject of

instruction as well as linguistic concepts.

Written opinions were requested of the students about how they felt with this teaching approach. In principle, they appeared satisfied -they noted that they were learning the foreign language and reinforcing their previous knowledge while at the same time they were acquiring new knowledge from the instruction material and the English language-.

However, the experience has not concluded, greater information is necessary, not only on behalf of the students, but also from the teachers who integrate the group that teach module 3. This same experience must be repeated with other groups of students in order to be able to know if this new approach is useful for the students and so employ it with confidence. We are in an initial stage and there is still a long road ahead.

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### Notes

1. BUP is the abbreviation for secondary education and FP is the abbreviation for vocational studies.

2. Short, D. (1991) Integrating Language and Content Instruction: Strategies and Techniques, Washington, D.C., National Clearinghouse for Bilingual Education.

3. Crandall, J.A. et al (1989) Content-Based Instruction in Second and Foreign Languages, Washington, D.C., Center for Applied Linguistics.

4. COU is the last year of the non compulsory secondary education. It is compulsory to begin any university studies.

5.

FP-2. Vocational education has two cycles. The first (Fp-1) which is compulsory education -last two years- and the second (Fp-2) which is non compulsory and lasts three years.

## ENSENYAMENT DE L'ANGLÈS A PARTIR DE TEMES DE LA HISTÒRIA D'ANGLATERRA.

**Autors: Jaume Barallat Barés, I.B. "Santa Eulàlia"**

**i María Asunción Martínez de Osaba, I.B. "Emperador Carles".**

El treball que presentem ha estat realitzat per un professor d'Anglès i una professora d'Història amb l'objectiu de reforçar el coneixement de la llengua i aprofundir en el món mental de les persones que utilitzaven l'anglès com llengua vehicular.

Utilitzem quatre tipus de materials:

- Textos d'historiadors britànics actuals.
- Fotocòpies de gravats en blanc i negre.
- Diapositives d'artistes de l'època.
- Textos literaris i poètics d'autors de l'època amb esperit crític i capaços d'analitzar la societat en la qual vivien.

Creiem que el mètode pot ser d'interès per a tots els professors d'idioma.

En quant a la història d'Anglaterra hi ha diverses èpoques suggeridores. Per ordre cronològic serien:

- El temps de les Croades.
- La Guerra dels Cent Anys.
- L'època d'Elisabeth I.
- Cromwell
- La Revolució Industrial.
- L'època victoriana.
- L'Imperi Britànic.

-Els anys seixanta.

En el nostre cas hem treballat l'època de la Revolució Industrial; i els resultats han sigut bons a Cou Diürn.

Hem intentat fer el mateix treball a la classe de Història Contemporània de Cou Nocturn, però els resultats no han sigut tan bons degut als diferents nivells d'anglès dels alumnes i també perquè el procediment és poc compatible amb les P.A.U. (des de l'angle de la Història).

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**Pensem que el mètode que proposem és vàlid per a tercer o Cou (futur Batxillerat) sempre que el nivell de coneixements d'anglès del grup sigui homogeni.**

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Pensem que el mètode que proposem és vàlid per a tercer o Cou (futur Batxillerat) sempre que el nivell de coneixements d'anglès del grup sigui homogeni.

A continuació expliquem els procediments utilitzats per nosaltres i que, òbviament, el professor pot utilitzar segons les seves necessitats.

**A) Objectius en coneixements (interdisciplinars Anglès-Història)**

1. Que l'alumne pugui comprendre<sup>10</sup> textos escrits en anglès sobre Història Social i Econòmica.

(Justificació: n'hi ha una gran demanda social. I n'és una prova el fet que molts professionals adults necessiten urgentment aprendre l'anglès per comprendre textos del camp econòmic, empresarial o social-polític de la seva especialitat, però no troben l'oferta social d'un servei adequat).

2. Que l'alumne sigui capaç d'interpretar informacions de l'àmbit de la Literatura (Blake, per exemple) i de l'Art (diapositives d'autors anglesos) per contextualitzar una època històrica tan determinant com la Revolució Industrial anglesa, que hi està reflectida. Dit en altres paraules: ensenyar a veure les obres d'Art com a expressió del món mental que va donar lloc a la Revolució Industrial anglesa (i viceversa).

3. Que l'alumne sigui capaç de copsar missatges escrits en anglès utilitzant un centre d'interès (en aquest cas la Història) aliè a la pura Gramàtica; mètode amb el qual la comprensió lingüística (i a la llarga també la fluïdesa d'expressió) es va assimilant per via inconscient i d'automatismes (en aquest cas lingüístics)<sup>11</sup>.

4. Que l'alumne millori en l'expressió escrita en anglès (a base de resums i síntesis de lectures) -Nivell Alt-

5. Que l'alumne millori en l'expressió oral (gràcies a la tècnica de la dramatització de personatges de l'època) -Nivell Alt-.

6. Que l'alumne sigui capaç d'entendre relacions de causalitat o, més exactament, variables parcialment o totalment dependents d'altres factors donats, via interpretació de gràfics (oferta-demanda, demanda-preu, etc.).

#### **B) Procés o mètode general a seguir**

-Donar un esquema cronològic i una breu explicació de l'època (S'ha de tenir en compte el nivell de l'alumne per decidir explicar-ho en català o en anglès).

-Donar una sèrie de textos (gràfiques i estadístiques incloses) en anglès. Els textos anglesos seran d'historiadors actuals o bé d'economistes de l'època (Adam Smith, Ricardo), pensadors (Malthus) i escriptors coetanis (Blake) o posteriors, però que reflecteixen la Revolució Industrial (per exemple Dickens).

-Usar també unes tècniques de treball de l'alumne basades en la dramatització per posar en escena la vida d'aquella època a nivell oral.

-Passar diapositives d'artistes de l'època reveladores d'aquella societat (El món artístic com a expressió d'un món mental i social).

-Passar pel·lícules de vídeo en anglès sobre l'etapa estudiada.

#### **C) Adquisició d'Actituds i valors per part de l'alumne**

1. Que l'alumne prengui consciència de la importància de conèixer uns fets i unes obres en l'idioma dels seus propis protagonistes (Conseqüentment:

descobrint de la interdisciplinarietat de les llengües i la història).

2. Que l'alumne prengui consciència de la importància de comprendre la llengua d'un poble per poder apreciar la seva obra i la seva forma de ser.

3. Que l'alumne sigui conscient de la necessitat d'una formació històrica basada en fonts de primera mà per tal d'adoptar una posició crítica pròpia.

4. Que l'alumne prengui consciència de la importància de la creativitat i el factor imaginatiu per reconstruir una època determinada -de fet també ho és per a la investigació i el descobriment científic- (es parlarà després de la dramatització).

5. Llançar l'alumne a l'ús d'una llengua d'un gran "status" dintre d'Europa i del món, fent-li vèncer els seus complexos emocionals d'inseguretat gramatical que són la causa principal de la seva paràlisi en el progressiu mestratge de la llengua esmentada.

#### **D) Avaluació**

S'avaluaran:

-Comprensió de textos anglesos referents al fenomen industrial.

-Composicions i síntesis personals sobre els mateixos.

-Lectura d'obres d'art com a expressió del món mental que va donar lloc a la Revolució Industrial (i viceversa).

-Capacitat d'expressió oral en "actings" que posin en escena aquelles històries. En l'avaluació final es pot aconsellar l'ús de senzilles caracteritzacions o disfresses (un barret estrambòtic, un bigoti, una bata, etc) que els serveixin de "màscara" per vèncer les seves inhibicions al

entrar en la personalitat inventada d'un altre.

(En aquest sentit seria molt útil poder disposar d'una filmadora de vídeo que permetria als propis alumnes adonar-se "in situ" de la crítica que els fa el professor per a una espècie d'auto-avaluació).

#### **E) Primera aproximació en vistes a una divisió en "Units" i a una possible temporització d'un material per a un trimestre**

Es donaran, com s'ha dit, textos en anglès (amb les seves respectives introduccions, explicacions o aclariments posteriors), "actings", diapositives d'art, passades de pel·lícules sobre el tema en vídeo. I tot amb les correspondents explicacions, aclariments, preguntes, temps dedicat a semiavaluacions no sols en "actings", sinó també en síntesis personals escrites per l'alumne, etc (a més de l'avaluació final ja esmentada).

#### **a. Llistat de temes donats en textos<sup>12</sup>**

1. Introducció i esquema general sobre la Revolució Industrial anglesa.

2. La revolució demogràfica. Malthus.

3. Les "enclosures" i la revolució agrícola.

4. Revolució en transports: carreteres, vies fluvials, inicis del ferrocarril (en funció de l'adquisició de mercats i primeres matèries, que és el tema següent).

5. Comerç i diners.

6. La indústria del cotó i la siderúrgia.

7. Impacte de la revolució industrial sobre el paisatge rural i urbà. Fenomen de la urbanització.

8. El marc ideològic: el Liberalisme econòmic. Adam Smith.

9. Canvis socials, tipus de treball i forma de viure del treballador. "Trade Unions".

10. La dona en aquell moment històric.

11. El nen. Explotació del treball infantil. Visió que en té el poeta Blake.

12. La política ("Reform Bill", etc) i les guerres napoleòniques.

13. La societat vista a través dels seus artistes plàstics.

b. Llistat d'escenificacions possibles

1. Diàleg entre un granger propietari d'una "enclosure" i uns amics en un "country party" explicant com els va el negoci i quins passos han donat per fer fora als antics camperols.

2. Treballadors de fàbrica desesperats per por a l'atur davant la vinguda d'una màquina nova i que es confabulen per destruir-la (els ludites).

3. Un diàleg entre nens "chimney sweepers" (escura-xemenecies). Aquest "acting" es pot proposar després d'haver comentat l'obra del poeta Blake.

4. Diàleg en una taverna entre mariners anglesos de la Royal Navy parlant del bloqueig napoleònic a què està sotmesa Anglaterra i la problemàtica que els crea en els seus obligats desplaçaments.

5. Diàleg entre dones de miners parlant de la feina i sou dels seus marits, dels seus fills i d'elles mateixes per poder tirar endavant la casa; i també fent una descripció de les seves cases i feines domèstiques, etc. (Aquest diàleg es pot plantejar després d'haver introduït algun text sobre

la condició de la dona, el treball infantil, etc.).

6. Diàleg lliure sobre el tema que més els hagi impressionat o agradat (En poden sortir uns quants: sobre viatgers, pastors protestants, artistes de vida bohèmia en contrast amb la racionalització -i bestialització- del treball a les fàbriques).

c. Tècnica a seguir en el treball de dramatització

És una tècnica que hem experimentat i sabem que funciona molt bé. Però s'han de seguir estrictament una sèrie de passos si volem que cada "acting" es realitzi en una classe de 50 minuts (sobretot les primeres vegades en què encara no han adquirit pràctica):

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**les expressions que han dit amb gran força emocional no s'obliden ja més, especialment si hi ha hagut moviment i acció -per efecte de la lateralitat esquerra del cervell-**

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1. Divisió ràpida en grups de dos, tres, quatre o màxim de cinc persones.

2. Cada grup selecciona i perfila l'escena que volen representar i el rol que tractarà de viure cadasc (sense entretenir-s'hi massa): uns 10 minuts.

3. A continuació improvisen -en català- l'escena de la manera més viscuda possible (posant-hi gest, mirada i, si pot ser, moviment i acció). Aquest pas té la funció d'ajudar-los a ells mateixos a concretar totalment el seu rol i saber exactament allò que volen

dir: **sovint no surten les paraules perquè no se sap allò que es vol dir** (i se suposa que parlant en català -llengua que es domina- aquest problema queda més reduït i més soluble): l'"acting" pot arribar a tenir entre 5 i 10 minuts.

4. Seguidament -sense escriure res!- cada un dels components pensa, en dos o tres minuts de silenci, com es diu en anglès allò mateix que ha dit el propi interessat abans en català: 3 minuts.

5. Acte seguit executen en el seu anglès (probablement defectuós), el mateix "acting" que abans havien improvisat en català: entre 5 i 10 minuts.

6. Es fan mútuament una correcció molt ràpida (poden preguntar al professor també dubtes molt puntuals d'expressions quotidianes, no de frases rebuscades -que se'ls ha d'advertir que han d'eliminar-). Sols en aquest pas es permet que escriguin alguna petita correcció: l'"acting" és un exercici oral i no escrit<sup>13</sup>. Durada uns 5 ó 6 minuts. Fins ara van uns 35 o, màxim, 40 minuts.

7. En aquest punt el professor els pot requerir que facin la representació davant d'ell o de tota la resta de la classe. Només cal que puntui -negativament- aquells que han perdut el temps. Si treballen, els surt bastant bé -fins i tot al principi- i, a més, hi disfruten i els és un estímul per al futur. Consells que se'ls ha de donar abans d'aquesta "performance" final: que posin tota la vida i passió possible (gest, mirada, acció) en aquelles frases seves que ells mateixos han inventat i que tractin de no perdre el fil argumental ni la vida per culpa d'una paraula que no recordin (la poden dir, com a excepció, en català). Es dóna, de fet, la

coincidència que en un "acting" amb gran força emotiva i creadora les paraules els vénen amb els gestos!

(Efecte pretès: les expressions que han dit amb gran força emocional no s'obliden ja més, especialment si hi ha hagut moviment i acció -per efecte de la lateralitat esquerra del cervell<sup>14</sup>).

Efecte afegit: Ells mateixos es queden sorpresos de la seva creativitat i fluïdesa inconscient de l'anglès.)

d. Us de diapositives sobre obres d'art

#### 1) Justificació<sup>15</sup>

L'aula de diapositives permet un aïllament i una concentració molt més intensos que els donats en una aula normal. Hi ha uns quants factors:

-La foscor intimista del local.

-Un possible fons musical.

-El fet conegut de no ser vist pel professor i pels mateixos companys, fa superar la timidesa i facilita els comentaris espontanis i relaxats.

Tots aquests factors els hem pogut comprovar personalment durant més de vint anys d'utilització de les diapositives a les classes d'Història i de la Història de l'Art.

#### 2) Possibles mètodes o tècniques

a) Posar la diapositiva durant un període de temps molt curt.

Els alumnes han d'explicar la seva primera impressió: inquietud, tranquil·litat, angoixa o, en el cas d'un retrat, la personalitat del retratat (tot en anglès, naturalment).

b) Utilització de la diapositiva per a una explicació artística.

En aquest cas el professor anirà assenyalant els elements. Això és

útil a la classe d'idioma per ensenyar el vocabulari específic artístic (Arquitectura, Pintura, Escultura). Demana una bona preparació per part del professor.

c) La diapositiva utilitzada com la representació d'un document històric: els paisatges i les escenes ens envien a una època de la qual són cronistes els pintors. El professor ha de conèixer el valor artístic de l'obra i, a més, el seu valor testimonial: perquè es va fer l'obra? Quin contingut ideològic i simbòlic té? (per exemple: exaltació de l'autoritat del rei, valors religiosos, crítica social, etc).

d) Comentari lliure.

L'alumne contempla durant una estona una obra i pot inventar un conte basat en ella o parlar de les sensacions que l'obra li ha produït.

e) Un muntatge.

El professor o els alumnes seleccionen una sèrie d'obres que aniran passant de forma consecutiva amb comentaris i un fons musical.

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### L'aula de diapositives permet un aïllament i una concentració molt més intensos que els donats en una aula normal.

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#### 3. Possible exemple de diapositiva:

La diapositiva es titula: El Contracte Matrimonial. L'autor és William Hogart. Està reproduïda a la pàg. 222 del llibre de Homan Potterton, National Gallery, Edit. Océano, Barcelona, 1982.

Estan representats l'Aristocràcia i la Burguesia i els seus respectius vicis. Forma part d'una sèrie, tal i com acostumava a fer Hogart.

#### E) Possible exemple de treball a classe sobre uns textos: Poemes de William Blake.

Aquests poemes expliquen, de forma molt intuïtiva, l'impacte de la Revolució Industrial anglesa sobre la població i al mateix temps resalten el seu cost humà i defensen els qui en van ser les víctimes més frapants: els nens.

Un motiu més ens ha mogut a escollir aquests poemes: el seu caràcter senzill, gramaticalment parlant: frases curtes i oracions coordinades (no subordinades), juntament amb un vocabulari molt accessible a un adolescent.

El simbolisme de Blake es nodreix de la natura malgrat haver viscut ell tota la vida a Londres. El seu ideal és una terra mare que nodreix en la qual l'home viu en un permanent estat d'innocència, estimat pel Creador. El nen jugaria amb els núvols i viuria en verds i solejats prats. Però el Mal s'esmuny sota la forma d'un tigre feroç ("Tiger, tiger...") o d'un cuc que, insidiosament, penetra al cor de la rosa i la mata.

El seu esperit sensible va ser colpit per la visió dels grisos i bruts carrerons de Londres de l'època, plens de personatges amb vestits estripats i nens famolencs. Al mateix temps, i al costat, creixien grans fortunes beneïdes per l'Església Anglicana Oficial. Blake era un místic, però -com molts homes del seu segle- tenia sentiments anticlericals.

A Blake va tocar viure temps de canvis: va créixer al mateix temps que creixia la Revolució Industrial; va conèixer la Revolució Francesa i va simpatitzar amb ella com molts

compatriotes seus, intel·lectuals i poetes. Cal considerar, a més, que Blake va ser contemporani de Goya.

Blake era massa avançat per als seus contemporanis. Per aquest motiu les seves obres varen romandre pràcticament oblidades fins a meitats del segle passat.

El treball el podem basar en l'edició en facsimil de SONGS OF INNOCENCE AND OF EXPERIENCE (Oxford Univ. Press. London, 1970).

Possibles poemes per analitzar:

1. HOLY THURSDAY (Dijous Sant) -Gravat 33.

2. THE CHIMNEY SWEEPER -n.37-

**G. Anàlisi d'un text sobre la situació de la dona escrit per un historiador anglès, Trevelyan**

El text s'ha pres literalment i sense retallar-lo perquè ens sembla que l'alumne ha de conèixer tot allò que l'autor opina sobre el tema. En aquest cas el tema escollit és la dona.

Es tracta de llegir el capítol 16 (pàgina 499-508) del llibre de Trevelyan English Social History (A Survey to six Centuries, Chaucer to Queen Victoria). Edició Pelican Books, 1972.

Es un llibre escrit per a un públic culte, però no especialitzat. És accessible al nivell d'un alumne de Batxillerat (amb unes poques consultes de diccionari).

La part que volem introduir és el CHAPTER SIXTEEN: 1793-1832. COBBETT'S ENGLAND. WOMEN AND THE NEW WORLD.

S'ha de repartir els text entre els alumnes i explicar algunes característiques del llibre. El mateix títol del capítol ens dona un coneixement sobre la forma de treballar de l'autor. Aquest, al

intentar aproximar-se a un públic variat, no es refereix a canvis econòmics i socials, sinó que fa referència a personatges de l'època coneguts dels lectors. Es com si un historiador català ens parlés de l'època d'Ausias March.

L'alumne farà una primera lectura en silenci, prenent notes d'allò que li pugui semblar més important. Això li pot portar un quart d'hora. Després hi haurà un debat paràgraf per paràgraf.

En funció d'aquest debat el professor ha de tenir clar allò que ens vol mostrar l'autor.

Una vegada dintre d'aquest procés, veurem les interaccions entre els canvis econòmics i socials i tractarem de fer un balanç de la condició de la dona segons la descriu l'autor:

-Treballadora: jornalera del camp o de fàbrica.

-Senyora (Lady): ociosa u ocupada en treballs polítics, filantròpics o literaris.

-Ama de casa i dona de treballador.

-Prostituta.

L'autor no parla del gran exèrcit de les serventes que feien possible l'ociositat de les dames de classe alta o mitja alta. Tampoc fa cap crítica de la doble moral burgesa, tot i que parla de la mentalitat que feia caure en la prostitució a les joves que havien tingut una "relliscada".

Cita exemplars excel·lents de dones posteriors al temps del nostre estudi: les germanes Brönte i Florence Nightingale, fundadora d'un cos especialitzat d'infermeres, modèlic per a la infermeria de tot el món.

Aquests aspectes i uns altres que l'autor cita són molt suggeridors: la vida de les senyoretes educades als internats i que aprenien només francès i piano i no feien

en absolut cap mena d'exercici físic, en franc contrast amb la vida que portaven les noies treballadores del mateix lloc i temps.

Tot això pot donar peu a discussions i "actings" molt interessants.

Malgrat tot una de les principals crítiques que fariem a Trevelyan sobre el tema de la dona és la manca d'una referència adequada al diferent tracte rebut en qüestió de sous entre home i dona; ni tampoc a la transformació en els models de família que s'opera sota l'impacte de la Revolució Industrial i que afecta extraordinàriament la condició de la dona.

**H. Possibles destinataris d'aquestes reflexions**

Una última paraula sobre el professorat al que aniria destinat aquest material. Dues menes de professors:

a) Els especialistes en Filologia Anglesa, als quals s'ofereix tot un camp obert i unes perspectives d'ensenyament de la matèria partint d'un centre d'interès ben diferent d'aquell de la pura gramàtica.

b) Els especialistes en Història o Història de l'Art, sempre i quant tinguin un cert nivell de domini de l'anglès parlat encara que no estiguin res interessats en gramàtica (cada vegada es dona més l'intel·lectual que té aquest coneixement de l'anglès). Aquest professorat pot prendre consciència que, mentre explica temes d'Història, té també grans possibilitats d'ajudar els seus alumnes en l'anglès mitjançant la tècnica de la immersió.<sup>16</sup>

**Bibliografia**

**A) Bibliografia sobre diapositives**

Donem una petita mostra de llibres que el professor d'anglès pot utilitzar per fer el comentari de diapositives. El llistat que donem està fet en funció que pugui ser vertaderament útil al professor abans que ser un llistat exhaustiu i teòric.

-Berger, René, El conocimiento de la Pintura (tres Vol), Noguer, Barcelona, 1976. Aquests llibrets, de fàcil lectura, ajuden molt a la comprensió del llenguatge pictòric; i els seus suggeriments es poden aplicar a qualsevol obra d'Art.

-Autors varis, Catálogo de la Exposición "Pintura Británica de Hogart a Turner", Museo del Prado, Madrid, 1988. Aquest llibre conté reproduccions de quadres dels més famosos pintors britànics i els comentaris són bons.

-Potterson, National Gallery de Londres. Colección Grandes Museos del Mundo, Edit. Océano, Barcelona, 1982.

-Parris y Leslie, Constable, Pictures from the Exhibition, Edit. Tate Gallery, London, 1991.

-Venturi Lionello, Cómo entender la Pintura, Edit. Destino, Barcelona, 1988.

-William Blake, Songs of Innocence and Experience.

**B. Bibliografia sobre la Revolució Industrial**

-Smith, Adam, The wealth of Nations, Penguin, London, 1982.

-Berg, Maxine, The Age of Manufactures, Industry, Innovation and Work in Britain. 1700-1820, Fontana Press, London.

-Deane, Phyllis, The First Industrial Revolution, Cambridge University Press, London, 1990.

-Hobsbawm, Industry and Empire, Pellican, London.

-Marjorie i Quemmell A History of Everyday Things in England, Batsford Ltd., London, 1961. Aquest llibre, malgrat la seva data una mica antiga, té unes il·lustracions molt bones sobre aspectes de la vida quotidiana així com de les màquines que es van inventar en aquella època.

1 -Simple comprensió oral o escrita en anglès (Nivell baix). -Comprensió+Expressió oral i escrita en anglès (Nivell alt).

2 Ens remetem a un article que tenim publicat a la revista "L'Ensenyament de les Llengües Estrangeres"-Recursos Didàctics.6 i que es titula "Com s'aprèn una segona llengua segons alguns lingüistes".

3 El llistat es completarà sobre la marxa d'acord amb les necessitats sentides (o preparació real de l'alumne) en temes que podran insistir en els aspectes d'escriptors literari-poètics, històrics o econòmics i demogràfics, etc. De totes formes el llistat que a continuació citem no es pot ampliar excessivament si es posa el límit d'un trimestre i es té en compte que hi ha d'altres activitats (dramatització, passades de diapositives amb explicacions, passades de pel·lícules, composicions escrites).

Els textos complementaris que es podrien donar haurien de ser de lectura no tan treballada a classe, però el control de la qual es fes en una espècie de semiavaluació o control setmanal o quinzenal.

Alguns temes es poden tractar a la classe d'Història, donada la seva complexitat. En tal cas s'utilitzarà la llengua vernacle, però explicant la terminologia tècnica en anglès.

4 A més que, de no ser així, no hi ha materialment temps d'executar-lo davant del professor o dels altres en una hora de classe (sobretot al principi en què no tenen pràctica, i que **és quan ells tenen més tendència a voler recolzar-se en un paper escrit com en una espècie de crossa protectora davant les seves pors i inhibicions a llançar-se a parlar en una altra llengua**).

5 En aquesta hipòtesi es basa la teoria tan eficaç sobre aprenentatge lingüístic anomenada "Total Physical Response". En parlem tangencialment en l'article nostre abans esmentat.

6 La idea d'utilitzar imatges i obres d'art dels artistes de l'època ens ha sorgit del seminari d'Història d'Art dirigit pel professor Fernández Arenas a "Anthropos".

7 En un principi aquest estudi pretenia abarcar tots els aspectes de la Revolució Industrial. Al fer una anàlisi més d'aprop, mitjançant una posada en pràctica, hem pres consciència de tot allò que podrien donar de sí alguns textos i la possibilitat, fins i tot, de dedicar un curs sencer d'anglès tractant d'aquest tema (tot i que s'hauria de discutir i madurar més el projecte). En tot cas és un suggeriment que nosaltres volem fer.

## Wanna find out about Merlin, the Wizard and

### **L a T r i b u?** (Performance)

by *Lourdes Montoro*

Great! Here we go. Hope you'll enjoy our story:

"Once upon a time, there was a teacher who enjoyed encouraging students to be happier while learning. They would publish magazines and newspapers, record radio programs, carry out surveys in Railway stations, prepare classes with the music they liked, arrange snacks American-style, or, just, on behalf of fun. PERFORM PLAYS.

From 1986 to 1989, her students in 3r B.U.P. were asked to write plays in "their neighborhood English", as she used to say, bearing in mind that they were to be put on stage and filmed in the

gymn at the end of the academic year. In her opinion, some of those students especially stood out in the class group, and so, from 1987 on, she dared to go a step further, and approached them with another proposal: extending their scripts during the Summer holidays, in order to perform for schools during the following year. And they did. After their first year (87-88), already in the auditorium of the school, those students, as well as others, agreed on going on with the same project, adding up a more challenging step: adapting and rewriting the dialogues of well-known pieces of literature, which they have been performing on their own stage and others, both in Barcelona, and county since then.

By now, you should have realized that part of the uniqueness of their group is that it is only composed of students of English. They are aged 17-22; some are enrolled in the E.O.I. Barceloneta - where the above-mentioned teacher has been working since 1991 - and others are ex-students of hers, from her previous High School. To be or having been a student of hers is a sinequanon condition to become a member of the group, an element which she insists on considering totally magical and therefore especial.

As I said, the group invents, adapts or rewrites their scripts, always bearing in mind that their performances must help teenagers and kids to acquire more English and have another type of learning experience in school. The group fits in the line of Didactic Theatre, offering Elementary schools, Vocational and High Schools and Language Schools their scripts, so that students can work on them before attending their performance, as well as a series of complementary classwork including some of the following exercises: true-false, multiple choice, fill-in-the-blanks, crossword puzzles, questionnaires, ..., which students must do back in their classrooms, after having seen their plays.

Along these 6 years, they have presented:

\* Alladin and the Marvellous Porró, 87-88.

\* The Time Machine, 88-89.

\* The King's New Clothes and The Nightingale (H.CH. ANDERSEN), 89- 90.

\* The Chocolate Box (AGATHA CHRISTIE), 90-91.

\* The Canterville Ghost (OSCAR WILDE), 91-92.

And have acted for: Centre d'Estudis Ramar, Centre Montserrat-Xavier, Col.legi Amor de Dios, Colegio Corazón de María, Col.legi Nostra Senyora dels Desamparats, Col.legi Públic Gayarre, Escola de pràctiques nº 2, Escola Pineda, Escola Proa, E.T.P. Hostafrancs, Escoles Minguella, Institut Antonio Machín, Institut Can Jofresa, Institut Cristòfol Ferrer, Institut Duc de Montblanc, Institut F.P. Provençana, Institut I.E.S. del Vallès, Institut Jaume Balmes, Institut Montserrat, Institut Parc de l'Escorxador, Institut Pau Vila, Institut Ribot i Serra, Institut Tècnic Lestonnac, Institut Vilomara, New Horizons Language Centre, and Saló de la Infància i la Joventut.

L a T r i b u has counted on the following students: BEGOÑA AGUILERA, MONICA ARMAN, \*ANNA AYMAMI, \*NACHO CLEMENTE, NURIA COMA, M. ANGELES DAZA, JOAN MANEL DURAN, ELISEO FERNANDEZ, \*MARTA GUITART, \*ROBERT GONZALEZ, JORDI IZQUIERDO, MARTA LOPEZ, \*JOAN LOPEZ, JENNIFER LOVORN, \*ALEIX LLOP,



RAUL MATA, CARME MARIN, JESUS MARIN, OSCAR MARIN, ISABEL MEMBRIVE, SANDRA MEROÑO, \*ANNA MIRALLES, ANA MONTORO, MERÇE SALMERON, ORIOL SANCHEZ, MAITE SAURI and \*CARLES VENTURA (preceded by \* = present member of the group).

And ... What about Merlin, the Wizard? ... You must be wondering? Oh yes! This is their little masterpiece so far, and present play for 92-93, which they were honored to present on the occasion of the APAC-ELT Convention 1993. Did you say you can't remember the plot? Did you say you couldn't attend it? Oh! Oh! ... Don't worry, though.

I did. So I'll tell you: Arthur is a mischievous boy who only wishes to be a squire. But history has another destiny awaiting him: to be the king of England. Merlin, the Wizard, will be responsible for such honorable task. After many drawbacks, including a witch, the boy... oh, oh! I'm being told not to go on ... hmmm ... you better see it yourselves..."

By the way, they will be performing till May, from 15:00 to 16:00h. Did you know that? ... Their price? Oh, so symbolic!: just 250 ptes per student... Ah! And they perform both at their theatre: **Ateneu Montserrat**, Torre Damians, 6 in Sants-Montjuïc quarter, as well as visit schools elsewhere. You

said you'd like to have more information: possible changes of time, reservations, etc. Oh! certainly. They have a morning line for that at 339 58 52 too.

Well, I guess, this is all I can say. I know, I know, you are expecting the fairy tale ending, that usually goes with good stories. I haven't forgotten. Here it comes: and they lived happily ever after." ... Night ...

JORNADES'93

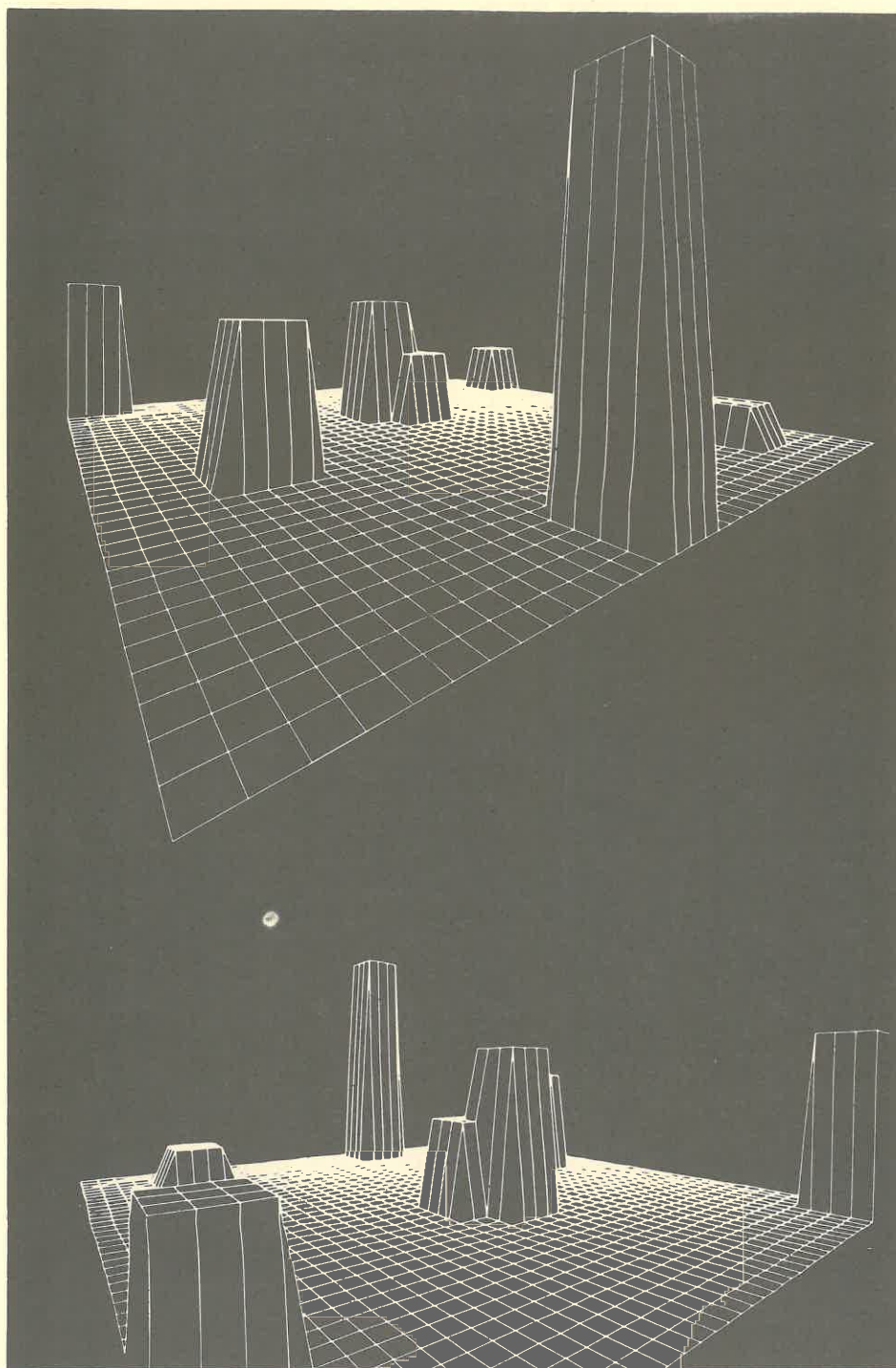


by Gustave Doré, ('Two Hundred Sketches')

# APAC

Associació de Professors d'Anglès de Catalunya

## ACTES 1<sup>a</sup> part



**APAC-ELT  
CONVENTION  
1993**

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

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**Barcelona 25-27  
February - 93**

## USING ADVERTS AS A STIMULUS TO VOCABULARY BUILDING

by Rosa Parramon. I.B.Pompeu Fabra, Martorell

### 0. Introduction

#### 0.1 General Idea

In the last few years many "EATPs." have appeared, and some have been converted into 'Crédits variables'. An "EATP" we follow at our Institute is "20 Ways of Practising English" (This is the third year!). The last term of this "EATP" is devoted to seeing some versions of English discourse like poetry, comics, adverts, etc. Here we would like to explain the section related to adverts. This was developed as follows: During the first and second term, we sometimes recorded the students voices so that they were able to listen to themselves in order to correct their mistakes (pronunciation, lexis, structure). On observing that the students paid great attention to their production, we -the teachers- developed more sophisticated techniques using the video to achieve the results we wanted.

#### 0.2 Conditions and Aims

First of all, this mini-project is intended for 3rd. YEAR BUP since the vocabulary, at times, can be complex. The ideal number of students is between 12 and 25. The principal aim is to practise the lexis connected with adverts, mainly adjectives -which have to be appealing enough to convince the public-, including intonation. The secondary aims are to practise the structures of imperatives, comparatives and superlatives, and the function of giving advice, while making use of the four skills: writing, reading, listening and speaking. This project lasts about four or five sessions of one hour each.

#### 0.3 Materials and Equipment

The materials used by the teacher are: British newspapers and magazines, and also British adverts recorded on tapes and video-tapes, and a camera to film the video.

We believe that this activity, being part of an "EATP", can be quite informal, and may produce unexpected material from the learners. Getting the students to watch themselves the video is one of the best ways of heightening the students' self-awareness.

Although the project is divided into three parts: Press, Radio and Television, one of these sections (Radio?) can be omitted according to the students, the level or the time given. It won't make any difference to the final aim.

### 0.4 Previous Activity

Before starting this mini-project, a handout (appendix 1) is given to every student. This handout is a TV survey to be filled in at home during a period of one or two weeks. The purpose of this survey is to motivate the student and to prepare him/her for the last step of the project. While the student is watching the adverts, he/she should comment on the TV adverts with his/her family. Parallel to this survey, the students can start the activity in the classroom. It doesn't matter if one activity is done at home and another in the classroom during the same period, since one is the introduction to the other which is done a bit later.

### 1. Press

1.1 Bring adverts taken from magazines or newspapers to class. Make sure the adverts have no pictures or drawings; the brand name or make of the product should also be left out.

1.2 Every student gets two adverts, and reading through them, he/she should guess the type of product and, if possible, the brand name or make too.

1.3 On a card, students should write a) the advantages of using the product and b) the disadvantages of using other products. Comparative and superlative structures may appear at this stage.

1.4 In pairs, students try to convince their partners about their products. Keep the conversations brief. They should use structures like:

- Do you know that/what.?

-Comparative/Superlative

-You must/should.....

-Don't forget that.....

-You'll.....

### 2. Radio

2.1 For the second session, bring four stimulating pictures to class. In fact, these pictures must be the motive for four different adverts.

2.2 Each student has a copy of these pictures and should write as many adjectives and phrases as

possible describing the picture. After a while, students make groups of four and compare the adjectives they have written.

2.3 Write about twelve invented brand names or makes on the blackboard so the students can choose the most suitable one for each picture.

2.4 Listen to a couple of adverts. They are advertising two products shown in the pictures. Students guess which the products are. Compare answers in groups.

2.5 Focus on the adverts. In the case of the first advert, the students listen and write the missing words using the actual written advert. With the second one, students do the same, except that now some words are changed instead of missing.

### 3. Television

3.1 For the third session, show around 20 advertisements recorded from British TV.

3.2 Students watch the adverts twice. Teacher gives a handout on which half of each advert is written (appendix 2). There are twelve adverts in total. Previous explanation of difficult vocabulary.

3.3 Each student should guess: a) the order of the advert in the sequence; b) the product and what it is for; c) where the stresses are in each advert.

3.4 On blackboard, teacher brainstorms as many adjectives, nouns and verbs as possible in three columns.

3.5 After another viewing, in pairs students try to produce the other half of the advert written on the handout.

### 4. Feedback

4.1 The feedback of this mini-project is the production of an advert per group of two or four students. Suggestions for adverts can be: car, drink, camera, shampoo, computer, washing-up liquid, watch, chocolates, etc.

4.2 In the classroom, students plan the advert and write the actual words. They hand it to the teacher for correction and rehearse the advertisement.

4.3 The next class, each group performs the advert with the necessary back-up, while the teacher makes a video of them.

4.4 The whole class watches the video and decides which the best advert is. The winner receives a prize.

4.5 Follow up

Students should look for the mistakes in phonetics and structure in the adverts they have produced in order to correct them. Once the mistakes are corrected, the whole class repeat the word or sentence. Comments on the experience with the students.

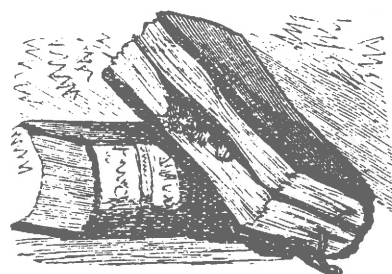
#### (APPENDIX 1)

#### TV SURVEY

- 1.- What products are advertised?  
a) Food    b) Drinks    c) Clothes    d) Others
- 2.- Are there people speaking...?  
a) all the time    b) some of the time    c) never    d) singing
- 3.- How many people are talking in each advert?  
a) One    b) Three    c) Six    d) Ten +
- 4.- When the people speak, are they ...?  
a) in conversation    b) describing  
c) advising    d) explaining
- 5.- Is there any music?  
a) 70%    b) 50%    c) 20%    d) None
- 6.- What sort of music?  
a) Classical    b) Rock    c) Soft    d) Heavy
- 7.- Which age group is the advert intended for?  
a) Children    b) Teenagers    c) Adults    d) Elderly
- 8.- Are these adverts for men or women?

---

- 9.- Which adverts do you prefer?  
a) \_\_\_\_\_  
b) \_\_\_\_\_  
c) \_\_\_\_\_
- 10.- Why?  
a) \_\_\_\_\_  
b) \_\_\_\_\_  
c) \_\_\_\_\_



(APPENDIX 2)

TV ADVERTS

1) - Write the order of each advert next to it.

2) - What is advertised in each ad?

- What sort of product is it?

3) - Underline where the stresses are in each ad.

a) In 1970 Ad number \_\_\_\_\_

one man took a giant leap

for mankind

At the time it seemed

almost impossible

to believe in finding

oil in the North Sea

Brand name/make \_\_\_\_\_ Sort of product \_\_\_\_\_

b) Ah... Ad number \_\_\_\_\_

Decisions Decisions

sort out one little problem

and along comes another

Like choosing which options

drink to enjoy next

B N/ M \_\_\_\_\_ Sort of product \_\_\_\_\_

c) This is the Captain of your ship Ad number \_\_\_\_\_

Calling

It's time to get a snack on board

And no stalling

B N/ M \_\_\_\_\_ Sort of product \_\_\_\_\_

d) I was very dubious Ad number \_\_\_\_\_

being a dancer....

And you know

if they work for me,

they are bound to work

for anybody else

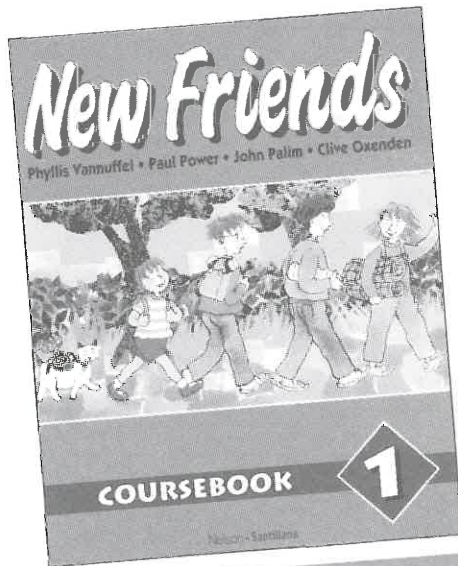
B N/ M \_\_\_\_\_

Sort of product \_\_\_\_\_

# Nelson-Santillana

**Primaria**

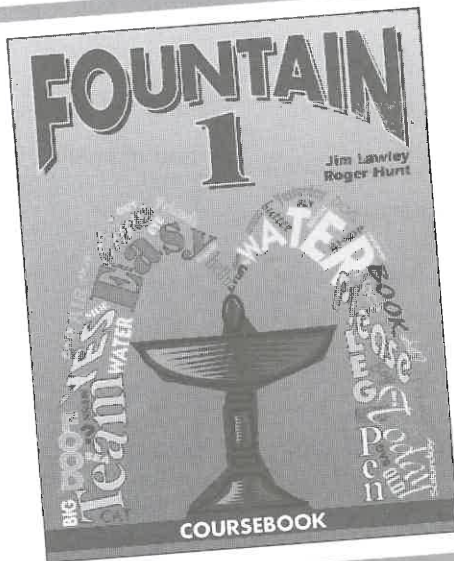
**New Friends**



*Comunicación, actividades y desarrollo del vocabulario para niños de 8 a 11 años. Proceso didáctico flexible para profesores con menor o mayor experiencia en la enseñanza a niños.*

**Secundaria**

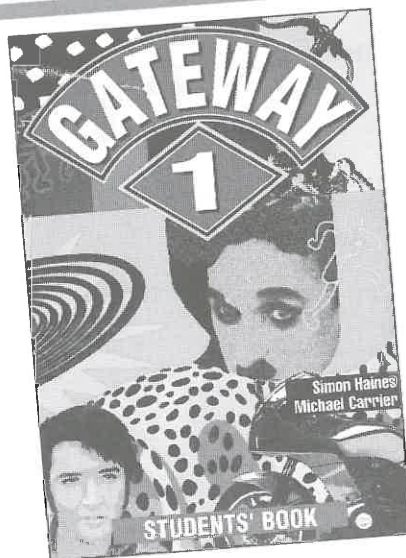
**FOUNTAIN**



*Progresión muy controlada. Recursos novedosos para fomentar la autonomía del alumno en grupos grandes de distinto nivel. Comunicativo, motivante, fiable.*

**Jóvenes-Adultos**

**GATEWAY**



*Diseño claro y revelador de los contenidos. Programación rigurosa que dosifica el conocimiento del sistema y la práctica comunicativa. Ofrece recursos para el trabajo en pequeño grupo. Personaliza la comunicación.*

**Nelson:** Jovellanos, 3 (Pral. 1º B)  
08001 Barcelona  
Tel. 412 52 60 Fax 317 37 24

**Santillana:** Entença, 182  
08029 Barcelona  
Tel. 419 47 57 Fax 410 79 47

## 💡 Contributions to *APAC of NEWS*

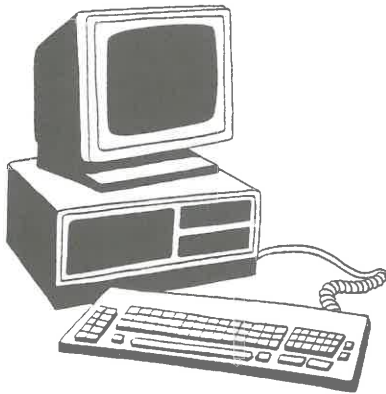
Our APAC colleagues need you. Use our bulletin for sharing your thoughts, your experiences, and for letting everybody know about the activities you, your colleagues, or anybody else organize in the area where you live.

All contributions are welcomed. They are read and then given a priority order. However, if you want your article, classroom activity, report, letter to the editor, etc. to be printed in *APAC of NEWS* as soon as possible, these instructions can accelerate the process.

### ◆ If you own a computer or have access to it.

-Send a copy of your contribution on an ordinary disk . Both standard formats are welcomed.

3.5"  or 5.1/4"  floppies.



-Always include a printed copy of it.

*PCs.* Recommended wordprocessing formats: **WordPerfect** or **ASCII** for PC compatibles.

If you are using a different program, like Framework, Word, Microsoft Works, etc., please save the document in standard ASCII format (all modern wordprocessors include this option). Include also the original document indicating which WP program you have used. If you do not have computer skills (or do not own a PC), ask a colleague to type it for you.

*MACs.* **MacWrite**, **Word**, and **WordPerfect** are usually OK.

If you are using a different program, like Fullwrite or Claris Works, see what is said for PC compatibles in the previous paragraph.

-If your article contains graphics, send a quality copy of them.

### ◆ If you do not have access to a computer.

The process will be, of course, slower as your contribution will have to be retyped. Do not despair, though.

-Send a clearly typed copy.

#### Reminder

Always use a new ribbon (if we are lucky we will be able to scanner the text and avoid endless typing and correction hours).



☆☆☆

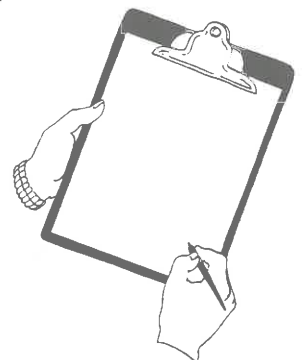
Include a photograph of you (size: DNI / passport). This is not a condition, but may help give our bulletin a more personal and human dimension. Let us launch you to fame!



Contributions are accepted in English, Catalan, and Spanish. If you feel inclined to use a different language, please include an abstract (about 20 lines) in one of these languages. Contributions are usually accepted. If for any reasons one were not appropriate for our bulletin, we would communicate it to the author and, if possible, suggest alternatives.

Send your masterpieces. letters to the editor, communications, ideas, or modest suggestions to

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Gran Via de les Corts Catalanes, 606, 4rt, 2on E  
08007 - Barcelona



## VIDEO PEN-PAL

by *Patricia-María Martínez Rico.*  
*IB Sant Andreu. Valdaura.*

We all know how difficult it is to find contacts for possible exchanges between our students and English-speaking students.

Probably they're not interested in coming to Spain because, they don't know her. I thought it would be a good idea to show them the city they could visit.

There's also the problem of showing how someone is in a photo. I remember my exchange when I was 19. There was no possible comparison between the photo the British girl sent to me and reality. It can be much more positive showing their possible pen-pals as they actually are. A video tape makes it possible. (1)

Technique provides us with some devices we can use in the classroom. A Video camera can be available, if the school hasn't got one, from the teacher, as in this case, or borrowed from somebody else in the school, or it can even be rented.

After presenting this idea to my students they seemed very motivated. They began suggesting ideas for preparing the video, and I must say the it is the result of their enthusiasm and collaboration.

### *Steps to follow.*

#### ONE

Prepare a diagram of the aspects to be recorded in the video

- 1.-Introduction.
- 2.-Students' self-introductions.
- 3.-A presentation of the school -  
The Headmistress -The Teacher of English  
-The building -The Spanish Educational  
System.
- 4.-A presentation of the city.

#### TWO

Each one prepared a self-introduction following this guideline:

- Name
- Date and place of birth
- District where you live
- Work/study
- Hobbies
- Why study English
- Reasons for having a pen-pal
- Why this video idea can be interesting

The teacher corrected the rough copies. Then, they memorised it and said it before the camera. I must say they did it as true professional TV newscasters, looking at the camera and, what is more, "acting" as newscasters.

#### THREE

I told them to prepare a presentation of the city. I asked them what aspects of Barcelona could be included. They brainstormed their ideas with great enthusiasm as I was writing them on the blackboard. Then, they grouped them with signals (\* + Ç) as some were interrelated. The result was:

#### **Barcelona. Brochure outline.**

- a.-The setting: -mountains  
-beach
- b.-Monuments: -Gothic  
-Modernism. Gaudi.  
-Others
- c.-Parks
- d.-Typical walks: -Rambles  
-Others
- e.-Transports: -Traffic problems  
-public transports  
-The "belts"
- f.-The districts festivals (Grec..) g.-Barcelona by night.
- h.-The Olympic Games.

Some aspects were prepared by just one student. Others in pairs.

"I first heard about the primitive idea from Richard LaRose at the Summer Institute held at ESADE (Barcelona) last year.



They had never written on topics such as Art, Architecture or Tourism, so they went to the Tourist information Office asking for brochures and leaflets on Barcelona but written in English. From them, they selected the information they needed on their topics.

First, there was the task of reading and selecting the specific and unknown vocabulary. For example, Encarni and Marta, who wrote about the monuments, selected the following vocabulary items:

*facade, Gothic, Chamber of Commerce, headquarters, brick, Catalanian, sculptural, monastery, Romanesque, cloister, abbot, apsets, transept...*

Once they had the vocabulary, they had to write down the ideas that came to their minds related to their topics. Then, the ideas had to be arranged in a coherent way to make the outline, this guideline was developed in a text written in an OHT(2).

Each text is projected in the OHP (3). Now, this process must be followed :

**1st.-** Line by line, the students say which mistakes there are and their probable corrections.

**2nd.-** The teacher underlines the mistakes that the students haven't seen.

**3rd.-** The students may try and find out why they are mistakes

**4th.-** There is the final text with all the corrections; made in a different colour. Then, it is written by themselves in a word processor for the last review from the teacher.

**3.2.-** When we got to this point, we thought it would be interesting to send them not only the video but also a brochure containing these texts with illustrative pictures.

**3.3.-** They selected pictures to illustrate the leaflet.

---

(2) OHT: Overhead Transparency  
(3) OHP: Overhead Projector

## FOUR

One Sunday morning we met to film some views of the city while reading the texts they had prepared.

## FIVE

Then, there was the technical part: arrange the video shots to make the video structure coherent with the brochure. This was done by my husband. So all this experience came out to be costless, except in time.

## SIX

The video, the brochure and the students' addresses were sent to a school in England. We are looking forward to receiving their video.

## SEVEN

They fill in the following *ACTIVITY ASSESSMENT PAPER*. Depending on its results, the teacher may change some aspects of this activity.

### ACTIVITY ASSESSMENT PAPER

Name: \_\_\_\_\_

- 1.-What's a pen-pal to you?
- 2.-What's a video pen-pal?
- 3.-What advantages has having a video pen-pal?
- 4.-What do you want him/her for?
- 5.-How do you think an exchange can be interesting?
- 6.-How can it help you improve your English?
- 7.- Have you learnt anything from this activity?
- 8.-What part of it did you enjoy most with?

## CONCLUSION

Several aims have been reached:

-Open up the possibility of an exchange that may put these students in contact with the culture of the country whose language they have been studying for years. They may begin exchanging letters, and that, no doubt, will encourage them to improve their written English.

-The use of the English language for giving information. That's hardly perceived by them inside the context of the classroom.

-The use of this foreign language for communication, and enabling therefore the possibility of understanding between different peoples.

(IMPORTANT: Escriure en majúscules sense sobrepassar el límit de les caselles.)

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AUTORITZACIO BANCARIA

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Senyors prego a aquest Banc/Caixa que fins nou avís, paguin amb càrrec al meu c.c /llibreta els rebuts que els presenti l'Associació de Professors d'Anglès de Catalunya (A.P.A.C.)

Atentament els saluda, (Signatura:)

Data: de de 19

Titular del compte

Número del compte

# **APAC of NEWS**

**Nº 19. November 1993**

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## **APAC of NEWS**

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

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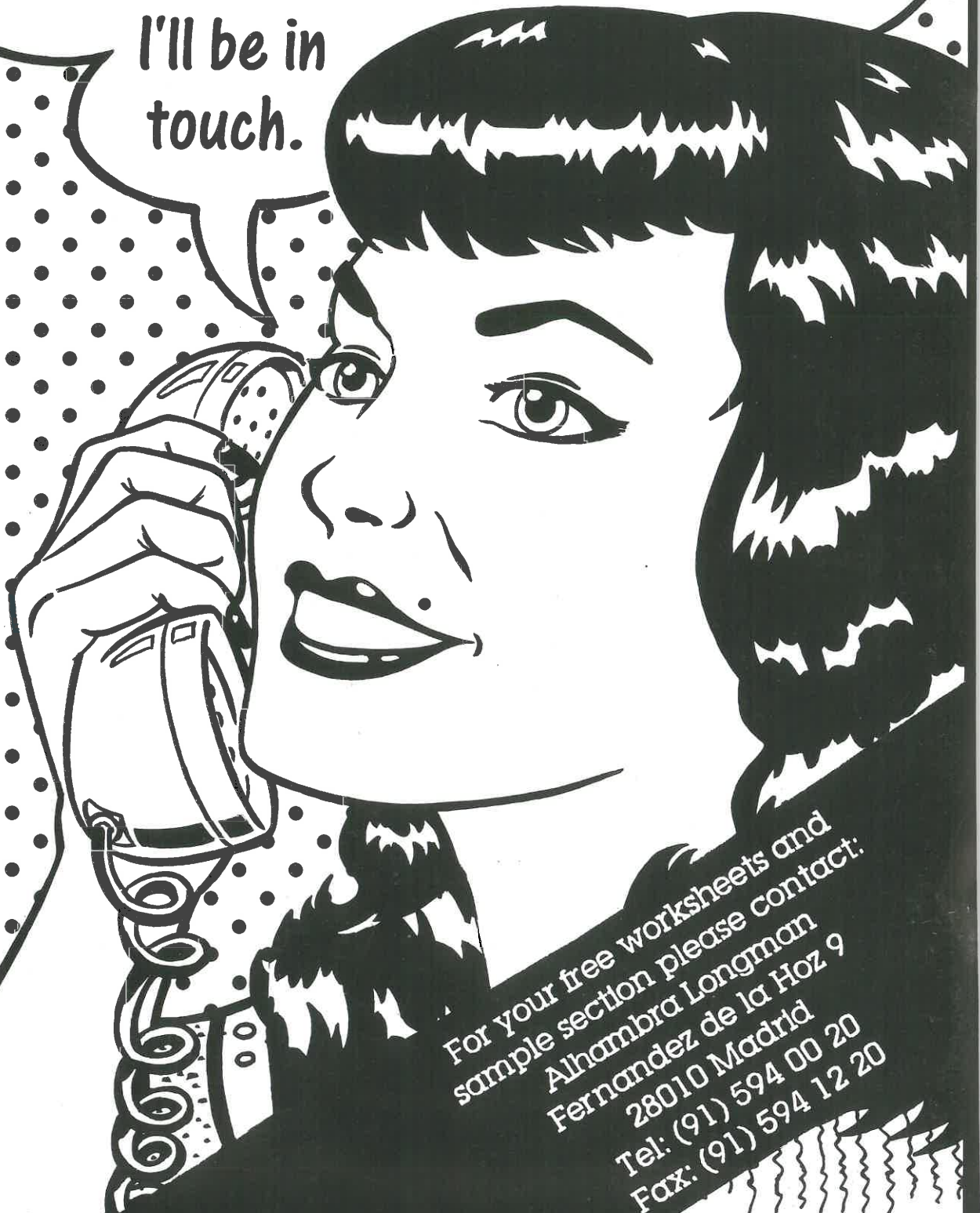
*Barcelona, Nov-1993.*



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