

APAC *of NEWS*

Nº 20. February 1994.

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



"... the key difference between learner-centred and traditional curriculum development is that, in the former, the curriculum is a collaborative effort between teachers and learners, since learners are closely involved in the decision-making process regarding the content of the curriculum and how it is taught."

(David Nunan, 1988)

APAC *of NEWS*

Nº 20. February 1994

CONTENTS

From me to you	1
Premi JOHN McDOWELL	3
Bringing Pop Mags in to the classroom <i>By J.L. Bartolomé.</i>	5
From our sponsors	9
Teaching English through English <i>by Lesley Thompson</i>	10
Our Interviews <i>Montse Català interviews</i> BRIAN TOMLINSON	13
From our sponsors	16

Illustrations by *Gustave Doré (1832-1883)*

ACTES APAC-ELT CONVENTION 1993 (Part-2) (p. 1-32) (s. separate index on page 8c)	8b
--------------------------------------------------------------------------------------------	----

PROGRAMA APAC - ELT CONVENTION 1994
(En pàgines centrals. Pàgines de color).

FROM ME TO YOU

Dear APACs,

Our February issue deals mainly with our annual Convention. The long tradition of meeting once a year, at least, is taking place again. This time, the Convention will deal with one of the main concerns most teachers of English working in Catalonia share: Teacher Training issues and implications. What are we aiming at? How can we tackle the problem? How are the Educational Authorities going to help us to channel our energies without causing confusion and bewilderment, or arousing frustration. Thus, the overall topic: *"In-Service / Pre-Service Teacher Training: Rethinking our Profession"*.

These pages, (*AoN*), are not only read by you, but are also transmitted by word of mouth. This is quite flattering, but it would be more gratifying if our message about everything we consider important for our profession, our daily task, for us as professionals, or for the educational system in Catalonia, had some form of feedback. Remember! We don't have many chances to be heard.

Due to the length of the Convention Programme, which, as usual, is included in the February issue, there are fewer articles in this number. Nevertheless, we enclose the 2nd part of the last year's **APAC-ELT CONVENTION "Actes"**. Very useful ideas appear in this section. Teachers are very frequently worried about our students' input and how to make it comprehensible. Some articles deal with this topic: the acquisition of vocabulary, and ideas to work it out.

We are publishing some articles from Girona, which were sent months ago, after the IV Jornades per a l'Ensenyament de l'Anglès. Sorry for the delay, but our space is limited and we have not been able to include them any earlier.

And now, on a more lighthearted note, an anecdote. Quite a few teachers and AoN' friends have asked us about the origin of the name of our 'Butlletí'. 'APAC of NEWS' has been the name of our magazine since the very first issue, more than six years ago. It is not a spelling mistake, as many of you have probably already guessed, although it might seem a weird name for a magazine for teachers of English.

The first Team of editors, hi, Pere!, hi, Elena!, decided to use the name of our 'Associació' with one of the typical long lists of collective names, some teachers taught us, and made us learn by heart, (don't you remember 'a bunch of keys', 'a gang of robbers', 'a herd of cattle', 'a school of fish' and, obviously, 'a pack of news'...)

So, while playing with the word *APAC*, trying to find a name for a kind of a magazine full of *news* for our colleagues, the name could not be any other than 'APAC of NEWS'. That's the story. That's the name.

Hopefully, you won't find any more serious spelling mistakes in the issue, apart from the unavoidable ones often due to the lack of time and the rush on our way to the printers.

We want to thank all those people who have sent us Christmas Cards or have left a message on the answering machine.

Remember that the "PREMI JOHN McDOWELL" deadline is April, 23rd.

Enjoy the 'Jornades', (we can't help calling them that, can we?), and send us new ideas, contributions, points for discussion, understanding, friendship and some feedback.

Yours,

J. A. Martín.

APAC of NEWS.

PREMI JOHN McDOWELL

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

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**
 - 1. *Viatge + curs d'estiu del British Council a Anglaterra*
- II. **Secció B**
 - A. **Universitat de Barcelona**
 - 1. *Matrícula al Màster d'Ensenyament de Llengües Estrangeres o equivalent*
 - B. **Universitat Autònoma**
 - 1. *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.

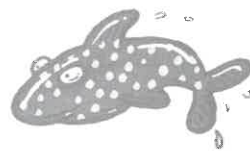
6. Data de presentació dels treballs.

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

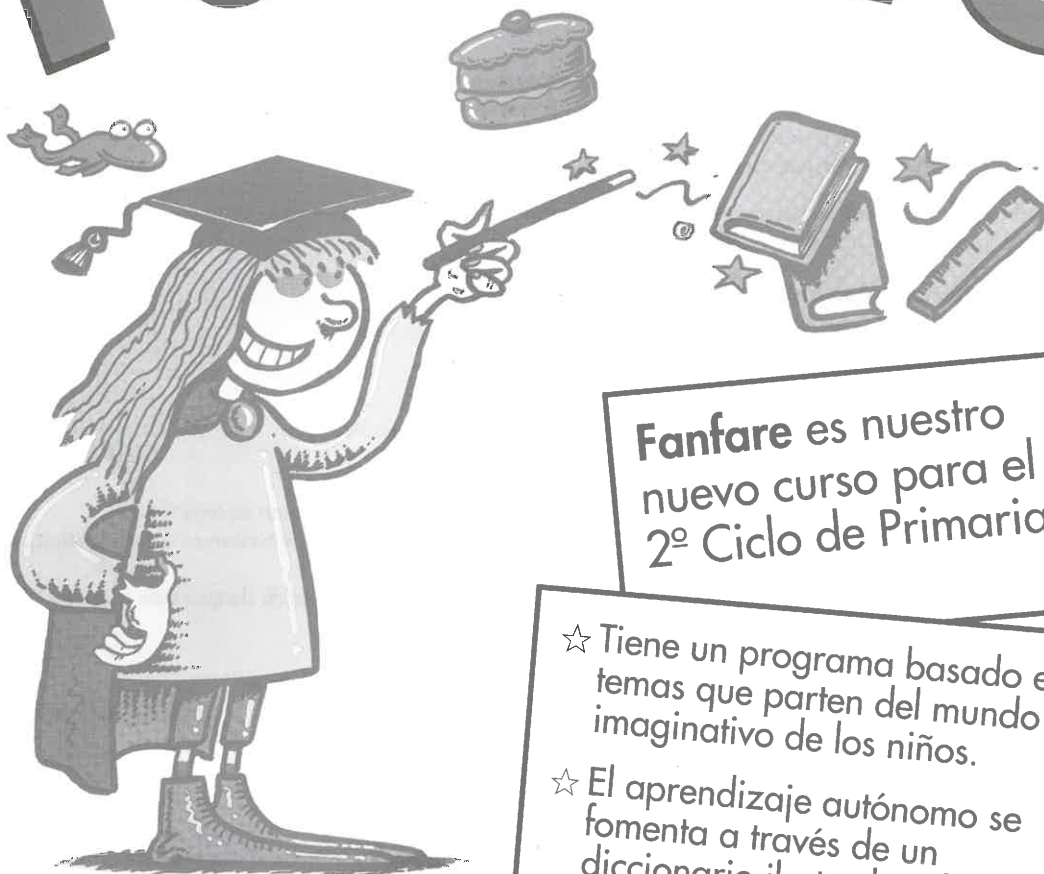
Els treballs s'han d'enviar per correu ordinari a la seu d'APAC,

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

¡Es fantástico! ... ¡Qué es?



Fanfare



Fanfare es nuestro nuevo curso para el 2º Ciclo de Primaria.

- ☆ Tiene un programa basado en temas que parten del mundo imaginativo de los niños.
- ☆ El aprendizaje autónomo se fomenta a través de un diccionario ilustrado y fabricado por los niños.
- ☆ Una gran cantidad de proyectos que combinan el inglés con la plástica.
- ☆ Intercurricular: trata otras asignaturas de la etapa Primaria.
- ☆ Fácil de usar en el aula.



Para más información diríjase a:

Oxford University Press España S.A., Parque Empresarial San Fernando, Edificio E, Escalera B Planta 2ª, 28831 San Fernando de Henares, Madrid.



"BRINGING POP MAGS INTO THE CLASSROOM"

by J.L. Bartolomé. I.B. Montsacopa, Olot

INTRODUCTORY INVITATION

Youth culture is a culture created by pop music, and fanzines are a clear manifestation of it. Pop mags are furnished with a number of items that shape our teenagers' interior (mystical?) world: posters and pin-ups that decorate their bedrooms, badges, stickers and pins to wear on their denim uniforms or again to decorate their school tools (notebooks, folders, bags and cases). A pop mag is also the sort of literature that most of our students enjoy when they are released from the dutiful readers, and what their pop stars do and say or how things fare in their musical cosmos, is often a matter of everyday chat among them.

Pop mags provide language teachers with a big choice of reading and writing material (speaking and project-work should not be disregarded) that can bring fun and motivation into dull classrooms for a while. The exploitation of these materials can make us feel ten/twenty years younger, but there is a big challenge in doing that.

Firstly, teachers should not be outsiders. It is pointless and careless to read those magazines and attempt some innovating classroom activities if we, teachers, do not have a good time as we go through this performance. There is probably no need at all to make ourselves trendy or disguise our personality. Yet we should be both sympathetic and critical. We should be tactful and try not to hurt our students' self-respect through insinuating remarks ("what you read and how you feel about it is childish and silly"). As a matter of fact, our students might retaliate by saying that adult reading like *Hello, Panorama, Interviu*, etc. is just rubbish. Obviously, our students --even the younger ones-- do not share the same musical likes and do not worship the same pop gods or goddesses, and therefore we must be ready to welcome odd views and spread a little bit of tolerance all around the classroom. Last but not least, we must take into account the fact that girls read pop mags more often than boys do (these are more likely to enjoy sports papers). That should give us the possibility to neutralize or balance sexist attitudes and present activities which are enjoyable and suitable for both.

Pop mags may involve 'overtime' for teachers: hunting for English issues at the weekend can drive you crazy (regular subscription is certainly a less painful alternative if you think it is wiser/more practical to carry out this teaching idea for the whole of the school terms, and not for a season): the language of the English publications is pretty hard for beginners and intermediate learners, which means a lot of simplification is to be done. Very often the most enjoyable pages are not very attractive as they have just been xeroxed or stencilled. It is then the teacher's job to think of more attractive presentations.

Personally, working on pop mags has been a rather rewarding experience, even though you can feel a bit disappointed or frustrated at times if things do not go right. The glorious thing about it is that students, on the whole, are unusually helpful and enthusiastic: they bring their own mags and tapes, they do a lot of pair and cooperative work, and they will not refuse the suggestion of producing a classroom magazine of their own, which means further reading, writing and artistic work.

The teachers themselves can learn a lot of living English (not only teenage slang!) and can prove once again that "work and fun can go together". Pop mags are like a jack-in-a-box which supplies brainwaves that teachers can adapt to their own teaching methods.

Here are some samples of my indelible collection.

SPEAKING TASKS

1. POSTERS & PIN-UPS.

Pop mags carry large posters inside. They can be employed to practice the language of physical descriptions, also in an amusing way: put up several posters on the walls and say sentences about one in particular you are thinking of ("My favourite pop star has got short fair hair", "he's got blue eyes", "he's got a sharp face", "he's wearing..."). The students have to guess who the star is.

A couple of further guessing games would be intended to consolidate Yes/No as well as WH-questions. A volunteer stands in front of the board facing the other classmates. The teacher hangs a poster on the wall behind him/her. The student has to find out through a limited number of questions who the pop star/group is ("Is it a man or a woman?" "Does she...?", "How many...", "Where

...?"). It is the job of the classmates to help with the answers.

Life-size posters are more impressive and lively.

2. GUESSING THE RUMOUR.

The cover of pop mags very often show sensationalist headlines that draw the reader's interest. Some of these headlines can be chalked on the board (**Michael Jackson held by police. Why is Martika writing poems to Matt Goss?, Kirk Cameron's ordeal: his snakes are dying**). The students are to take a guess ("perhaps MJ was driving too fast", "Martika must be in love with him", "perhaps Kirk forgot to feed them", etc.) A few students are appointed beforehand to read in the inside pages and report the real facts at the end of the guessing round. Many times the students do not get the gossip right but their suggestions can be more exciting or intriguing than the real facts.

3. "TELL ME A LIE".

The teacher cuts a story or interview about a famous pop/film star into strips which are passed around. In pairs or individually the students read these strips for about three minutes. After that the teacher / a student who has volunteered and knows the whole story plays the part of the star telling about his/her life. Students are to interrupt the story wherever some of the information is wrong and they have to give the right facts.

This is a quick way to check reading comprehension of stories that might be too hard for students to read on their own. It may involve the whole group of students if you like.

4. "THE SILLIEST QUESTION".

The aim of this activity is to get your students to talk spontaneously. magazines are handed out, each student gets hold of one and reads informally for about five minutes. Then they are to challenge, by turns, the rest of the classmates with a silly question ("What kind of food does Jason Donovan hate ", "What is Julio Iglesias' shoe-size?", etc.)

A choice of the silliest questions is written up on the board and comparison sentences can be prompted in order to grade the silliest one. ("I think number 1 is more silly/sillier than number 5"). An alternative activity is to think of very clever questions no one in the class is likely to answer ("What was the job of Sting's father?").

READING-WRITING TASKS

1. "A POSTCARD TO MY POP/FILM STAR".

Some mags carry postcards with the picture of singers and actors (autographs are not unusual). Elementary learners are encouraged, however, to make a postcard of their own (cardboard, glue, postcard-size picture from an old mag). Then an enjoyable guided-writing activity can be tried out.

Dear _____,

I'm your greatest fan.

I've got all your records/I've seen all your films.

I want to ask you, _____
(student's input)

Please, write me back.

My address

.....

The motivating side of this activity is that students may be writing real addresses (home/fan club). These addresses are partly available from their favourite mags. With issue 27 (October 1991) *TV Hits* enclosed a directory with 300 addresses!

2. RSVP.

One of the favourite pages in pop mags is the one in which young readers send a funny sort of letter expecting a reply from readers who share their musical likes. This is certainly a quicker and more straightforward alternative to traditional pen-pal letters.

3. "THE POET'S CORNER".

Believe it or not, teenagers are poetically gifted. One of my favourite literary parties is the one we have on St Valentine's Day. On that day boys and girls write a few lines (rhymes and free verse are equally accepted) which are addressed to the girl/boy they like/find the most popular in the classroom. These poems remain anonymous and are read out. The most popular girl and boy are then invited to recite the best ones.

Marta, I love you more /Than all my words can say/

Please don't shut your door/ Say you'll be mine today

I don't know if it was love at first sight!,

But since I've known you, Jordi, my life is bright.

Occasional contests are exciting. Recently BUP learners challenged each other with "couplets to rock", which were later exhibited and praised. This is one of the winners

Rock'n'roll is like a cloud/When you get in, you cannot go out

4. "AGONY COLUMN".

This is one of the most successful pages in pop mags. Readers write asking for medical/psychological / emotional... even legal advice. The teacher may delete the original answers and let the students think of wise, sympathetic tips of their own.

This writing task is suitable to practice clauses of condition. American mag *Tutti Frutti* is particularly interesting.

5. "THE ABC OF...".

This is hard work, but it pays off, as students develop some elementary note-taking techniques and build up their wordstock. They read a long interview/story about a pop star. After that -pairwork is more suitable- they write down the letters of the English alphabet (A...Z) on a sheet of paper and try to spot meaningful words/information which are arranged in alphabetical entries. The smartest contributions are put together and delivered to the whole of the groups

The ABC of Chesney Hawkes

(suggested by the *TV Hits* interview, August: 1991, p. 31)

Art: his best subject at school

Buddy's Song: he played a part in that film

Cathy Dennis: the girl he'd like to do a duet with

6. "FACT BOX, Cajón de anécdota".

Smash Hits magazine (in both the English and Spanish issues) provides readers with "cut out 'n' keep collections" of international pop stars. These brief files include some particulars like Name,

Birth, Born, Lives, Marital Status, Eyes, Height, Weight, First Hit, Biggest Hit, and three Facts (remarkable events in his/her career).

After reading a couple of pattern "fact boxes" the students try to fill in the blank box of a particular singer whose profile is to be searched for in easy-to-read stories (*I Love English* magazine is advisable for beginners).

The students get used to scanning and again learn to take simple notes.

7. "WHAT IS THE QUESTION?".

Students read an original interview with a pop star (it may be shortened or simplified for elementary stages). In this interview the questions have been deleted. There are two main procedures:

a) students write the questions as if they were the reporters

b) students choose from jumbled questions (some distractors can be added to increase the reliability of this reading task)

8. "SAY IN ENGLISH, PLEASE".

This is an interlinguistic activity intended to encourage learners to do some dictionary work confidently and accurately.

The students first read a story/interview about a pop star in a Spanish magazine. Then the teacher facilitates a simplified rendering in English in which some "strategic" gaps are to be filled in by choosing from three items

(excerpts from interview with NKOTB Jordan Knight, *Smash Hits*, julio-agosto 1990, pp. 13-4)

* *"Pues a veces soy feliz conmigo mismo y a veces, no. Creo que eso le pasa a todo el mundo".*

** *"Sometimes I'm happy with myself, sometimes I'm not. I think thisto everybody"*

a) passes b) happens c) spends

"Me llevo mejor con mi hermano, porque somos hermanos y eso ya significa una relación mas estrecha".

"My best friend is my brother, we are brothers, so we've got a relationship"

a) strait b) closer c) narrower

9. "TWIN LYRICS".

Occasional songs help to make this "pop mag project" more bearable. Some Spanish mags publish the words of recent hits in both English and Spanish. A sheet with "twin lyrics" can be handed out for students to read and compare. Some vocabulary items (verbs, adjectives, nouns) are deleted. The gaps happen to be the same in both languages. Then the students have to take a guess about the missing words, which they write down in a double column. By listening to the song, they can check if their predictions were right or wrong.

10. "REVIEWING YOUR FAVOURITE LP".

Students glue on a sheet of paper the title cover of one of their favourite LPs. Under it they write a short report that can be free or guided (imitating

the style of reviews in pop mags). In a single paragraph the write-up might look at these points:

- * when and where was it recorded
- * the songs that make it up. The title of the LP.
- * the innovations with regard to other records
- * the subjects of the songs
- * the backing (what instruments)
- * its chances to become a hit on the charts

P.S: I forgot to mention in my talk that some pop magazines advertise the possibility of calling up pop/film stars on a special line. I don't really know how it works (our students may know!). It can be overly expensive though (a gimmick?). I also left behind in my frozen mind a follow-up to the "postcard writing" activity, which is in fact a speaking task: students discuss the personality of their favourite star by scanning his/her- autograph. It is a graphological test.

SOURCE MATERIAL & SUGGESTED READING

*Magazines in Spanish: POR CORN, SUPER-TEEN, SUPER POP, SMASH HITS, ASTRO FANS.

"Heavy" fans may prefer RIP or ROCK POWER. Girls may find CHICA, RAGAZZA or TEEN-GIRL particularly enjoyable.

*Most of these are fortnightly publications and are brought out in different languages.

*Magazines in English: SMASH HITS (fortnightly), TV HITS (monthly), TUTTI FRUTTI (American mag published ten times per year).

*Teachers working with adult learners (I'm thinking of EOI colleagues in particular) may find the following publications in English highly motivating: ROLLING STONE (American), NEW MUSICAL EXPRESS, MELODY MAKER (British).



APAC

Associació de Professors d'Anglès de Catalunya

ACTES 2^a part



**APAC-ELT
CONVENTION
1993**

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

**Barcelona 25-27
February - 93**

APAC-ELT CONVENTION 1993

ACTES 2^a part

CONTENTS

The radio broadcast and the listening
comprehension process

by Albert López Guindal

1

Evaluación del aprendizaje del inglés en
niños de cuatro años: influencias de las
actitudes de los padres, profesores y tutores.

*por Mercè Bernaus, Jasone Cenoz,
M^aJ. Espi y Diana Lindsay*

6

IF I HAD WORDS: A few practical ideas
for the teaching of lexis.

by Susan Cleveland

10

Reasons for the neglect of vocabulary

by Brian Mott

13

THE RADIO BROADCAST AND THE LISTENING COMPREHENSION PROCESS

by: *Albert López Guindal.*

GENERAL LISTENING FEATURES

- Listening is the first language skill that learners acquire. What they hear - alongside to what they see through visual back-up - is their main source of the language.

- Listening is only part of the whole lesson time and it is not taught in isolation. So, a listening activity is always fulfilled in combination with one or two more skills, mainly reading or speaking.

- Students are capable of understanding much more English than they are able to produce - not every single word, though!. It is worth remembering that only 20% of what you hear only, is what you remember afterwards.

We all listen in our native language. We never hear all the sounds that form part of oral communication: we don't need to. When it comes to listening to a foreign language, we lose confidence in our ability to make assumptions and use clues and a common problem with students faced with a listening task is that they try to distinguish every word.

If at the end of the listening period, the students have understood what it was about - not every single word, though! - they will get a sense of achievement, which is motivating because it develops confidence in the language learner. For this reason, materials should be easier than the student is able to cope

with. Otherwise, if the task is too hard, time-consuming or complex, exercises can cause harm by frustrating and de-motivating the learners. In other words, the task should be **success-oriented to motivate the students**

-A conventional program may consist of short reports on some topics from a local, national and international perspective, all of which characterized by novelty and authenticity.

the task should be success-oriented to motivate the students

SOME PROS...

- low cost

- the quality of radio broadcasts is at least equal to TV broadcasts

- broadcast audition can be integrated with another activity

- broadcasting programmes focus the listener's attention in the speech

- the radio continues to be the central point of educational transmissions

- the listening comprehension process can be developed through authentic material

- the use and handling of the receiver is not sophisticated

- the student doesn't need previous experience

- the priceless merit of authentic information dwells in that it refers to the present time, is full of vitality and, the cultural background which it contributes in the foreign language class, and it raises the students' motivation.

- Authentic listening lets the teacher keep at some distance and provides free ground for students to confront by themselves with the outside world.

- Complete spontaneity is perhaps one of the best advantages derived from authentic listening programmes.

- The teacher can place the news or topic in its appropriate socio-cultural context. He can help the student with notes on the lexis and the themes of the programmes

... AND SOME CONS

- It is suitable only for medium-to-high and upper levels.

- You can't go back to hear something that has been said, so clarity and, if possible, repetition (recording the programme) are crucial to get the message through.

- Without seeing the speakers it is harder to disentangle the thread of the discourse.

- Wider exposure to listening understanding turns out into a wider listening comprehension of texts, voices, sentences and, sometimes misinterpretations.

- Unless the teacher takes the necessary previous steps, towards a graded complexity of understanding - selection, interpretation and summary, good recordings of authentic conversations have only limited value as bases for listening exercises.

- In recordings of authentic unrehearsed discourse, the language is ungraded and often very difficult,

AND DON'T FORGET...

- In order to be most effective and give useful preparation for real life, listening activities should be very carefully constructed around a task, (task based).

- Learners should be encouraged by achieving success on less complex tasks before moving to the more complex. In L.T. this can only be brought about if they begin by receiving or producing a restricted or simplified sample of the language, or have to perform limited or simple tasks.

- It is advisable that the student gets used to extensive listening - i.e. listening to fairly long pieces of conversation, without breaks or pauses which one way or another alter the "normality" of the discourse. Therefore, the student has to concentrate very hard when he's listening. So, the teacher should be considerate and not overload the students with too long listening periods.

- Sooner or later, every teacher has to prepare additional recordings, either for the more gifted or for the slower students. Therefore, before adapting authentic material for classroom use the teacher should make a

careful selection and editing of sundry different programmes.

- With less advanced students, complete spontaneity can be

**Listening activities
should be very
carefully constructed
around a task,
(task based) .**

slightly neglected on behalf of their understanding.

- Eliciting questions from the students is good practice, as it is more rewarding to reply than to anticipate to the students' questions and doubts.

- Understanding increases when the context is familiar. Therefore, prior understanding of the topic in the mother tongue enables the students to concentrate more deeply in their language, and facilitates the acquisition of lexis and a greater number of grammar structures, specially in the first weeks, which is when the student most needs that. On the other hand, the listener very often has an idea about what he is going to hear. Familiarity of the topic is more relevant than the level of interest

- Introduce as many different voices into the classroom as you can. The more the pupils hear, the better they will be able to speak and write, and make full use of the tape recorder and any visual aids which you have available.

- Students should be given immediate feedback on their task performance. Unlike reading and writing activities, which can delay teacher-feedback to a greater degree, the learning value

of listening exercises is increased if there is immediate teacher-feedback on student performance.

- The dictionary should only be used sparingly. A monolingual dictionary (e.g. BBC English Dictionary) as the main reference, and a good bilingual dictionary only to clarify ambiguous meanings when its meaning is crucial for the understanding of the passage. E.g. somebody knows that an oak is a kind of tree, ok. if it is only background info. But if the passage is about woodwork and you must know the relevant features of oak, you are supposed to know what is the Spanish word for "oak".

THE RECEIVER

The main features of a SW receiver and its environment are a digital/analogue frequency display, antenna, input for

B&W photograph of a SW receiver + antenna

headphones, elements of physics: frequencies, weather conditions

Of current types of audio-tapes in use at present - norma [ferro-chrome], chrome and metal - the most advisable is to be found in the top of the scale amongst the normal bias, the most expensive type, which are usually the best in quality (and slightly more expensive) with an upshot of better quality and less abrasive power. It is worth mentioning TDK, SONY (HF-S), MAXELL (XLI-S), or FUJI. In a short while recordings for ELT purposes will turn to the latest trend in audio systems, DCC (digital compact cassette), DAT (digital audio tape) and MT (mini tape) systems, for the undisputable top quality of their replaying sound, which is crucial

in the recording of the spoken language, mainly in ELT.

You should not forget the exact time of day and adjust your time zone according to the GMT scale (Greenwich Mean Time) which is the standard time used in the world. By the way, a clear reception of a frequency at a given time may not give the same results at a different time.

Low frequencies usually give better results in the morning than in the evening, while the high frequencies are more convenient during the day.

The orientation and the type of antenna are crucial factors in transmission receptions. Before you decide for one particular type of antenna for your SW receiver, you should experiment with different models and positions.

The reception is also improved if the receiver is placed near an exterior window, specially in thick-walled steel or concrete buildings.

If the quality of the hardware is decisive, the room should not be ignored, as there significant factors which may drastically change the quality of reception. That is, reverberation, resonance, poor reception of headphones and unbalanced loudspeaker output are the main factors which you should consider when installing a SW receptor.

ACTIVITIES WITH SHORT-WAVE BROADCASTS AND THE PRESS

Prior to home-made construction of exercises, it is advisable to familiarize with exercises on programmes in English, based on ready-to-use activities from such magazines as BBC English Magazine for learners of English.

Commercialized materials, not linked to any text or coursebook,

also make for good practice and can be manipulated.

1 Counting the news items. After first general listening, note down the number of stories in today's broadcast

Sorting the news. After first listening, tick off which category each item or story falls into. The numbers refer to the order in which the stories are read by the newscaster. You can distinguish where one item begins and another ends by the definite pause in the newscaster's voice.

ITEMS	1	2	3	4	5	6	7	8	9	10	11	12
Government												
Abroad												
Home												
Military												
Culture												
Business												
Economics												
Disaster												
Social												
Religious												
Weather												
Education												
Transport												

2.- Identifying the type of programme. Tune in different radio stations which broadcast in English - remember that you can find the frequencies on the World Radio TV Handbook - and identify the type of programme you want. Make a list of common core phrases in different types of programmes.

- Now identify as closely as possible the place where each story is situated and the person or institution it concerns. If it is not possible to identify one or the other, leave a blank.

ITEM	PLACE	PERSON/INSTITUTION
1		
2		
3		

4 Reacting to the news. What is your reaction to each story? Please tick off.

	Items No.		Items No.
Amusement		Disbelief	
Shock		Worry	
Anger		Excitement	
Great Interest		Disgust	
Interest		Boredom	
No interest		Pity	
Pleasure		OTHERS	

5 Attending to the relevance of the information. It seems logical to arrange a news broadcast with the most important items first and the less important ones placed later. Look at the first FOUR stories in today's broadcast. Are they arranged in what you consider the order of importance? If not, rearrange them, and give your reasons:

New order of importance:

- 1st Story about
- 2nd Story about
- 3rd Story about
- 4th Story about

6 Predicting the news. Can you predict which national and international news stories will be given in the news bulletin - of the BBC? Ss needn't understand every single word.

- Did you hear any news on the radio which do not come out in the newspaper? And how many items did also appear?

Distribute a card to each student. Ask them to write 'I expect to find...' on one side of the card

and to watch the television news in the evening.

After watching the news, each student decides on something they have seen on television that they expect to find in the next day's papers. For example, it could be a story about the Middle East or a picture of the American President looking unhappy.

Once they have decided on the likely story (or picture), the students complete their card. For example:

I expect to find a story about the testing of a new drug

- a) collect in all the completed cards and redistribute them randomly.
- b) Students should change 'expect' to 'expected', turn the cards over, and write 'and I was surprised...'
- c) Collect in all the completed cards, ask the Ss to sit in a circle, and redistribute them randomly.
- d) Someone then reads both sides of their card. This serves as a cue to another student whose card is thematically related and in this way the class reads continuously

until all the cards have been read aloud.

It is very surprising to discover the different prominence/emphases television and newspapers give to the same news item. This activity often gives students a rare opportunity to make their own judgements about an English-language newspaper.

[2.20, p.45, I expected to find... and I was surprised] from Newspapers, by Peter Grundy, OUP]

7 [Radio Reviews 5.4, p.97, from Newspapers, by Peter Grundy OUP],

However, this is only possible if you are in the English-speaking country where you want the information from.

a common problem with students faced with a listening task is that they try to distinguish every word.

8 Guessing the information. Some stories have often appeared in the news before. Other stories appear for the first time. Which stories do you think have not appeared in the news before?

- Item numbers: _____
- You needn't worry when you hear unknown words. Guess the meaning of words through: tone, register, pitch; previous information; putting oneself in the speaker's skin - what would I do if I were the speaker?
 - Find out how many people take part in the organization of the information.

10 Increase of vocabulary.
Choose a topic of your interest
and listen to related programmes.

**You needn't worry
when you hear
unknown words.
Guess the meaning of
words through: tone,
register, pitch;
previous
information; putting
oneself in the
speaker's skin - what
would I do if I were
the speaker?**

- Anticipate the kind of
vocabulary you are going to hear.

- Listen to the next programme
in the same series. Part of the
lexis will reappear each time.

Before the class, you should
record a short bulletin of radio
news containing 5 or 6 themes
which fall naturally into sections.
Then, in class,

- Write the themes of each
section on the BB.

- Divide the Ss into pairs and
ask each pair to select a section
of the news before it has been
played to them. Each pair can
have one section, or in threes.

- Besides playing the complete
broadcast through once, repeat it
with each pair listening for its
own section. Discuss any new
vocabulary whenever necessary.

- Tell each pair to work inside or
outside the classroom. Tell them
to prepare some notes, as the
next stage will be to retell their
section. Circulate, helping where
necessary.

- Ask the pairs to return to form
a group and retell their sections
so that we have the whole news
"rebuilt".

- Normally each section of the
news has two or three characters
in it. You can extend the activity
by asking each pair of students to
enact a role-play or dialogue
based on some of the news items.
It is not necessary for them to
restrict themselves to their
original sections.

And Now The News, by Rene
Bosewitz, from An English
Teacher's Scrapbook, Vol ii, by
Christopher Sion. Pilgrims
Publications, 1986.

INDEPENDENT LISTENING

The best environment to carry
out independent listening is, no
doubt, a self-access centre, as the
degree of motivation looks
higher. However, it is not always
available, and the closer
alternative is one's own home.
When that is the case, the teacher
can run a "class-cassetteque",
consisting of a collection of
cassettes with recorded off-air
programmes, classified by topics.
The teacher hands over the
cassettes, and appoints a
secretary who will fix a
borrowing-lending schedule.

BIBLIOGRAPHY

- BBC Worldwide. (Monthly publication + inset of day-to-day programming and time schedule)
- BBC English Magazine for learners of English
- Les Radios en milieu scolaire Paris: CLEMI, 1988. Réf. 758 Z1105
- Le reportage radio et Télé Paris: CPFJ, 1988. Réf. 00K 00291
- World Radio-TV Handbook. 1993 edition. Billboard Limited. UK

EVALUACIÓN DEL APRENDIZAJE DEL INGLÉS EN NIÑOS DE CUATRO AÑOS: INFLUENCIAS DE LAS ACTITUDES DE LOS PADRES, PROFESORES Y TUTORES

Por Mercè Bernaus. Centre de Recursos Ll Estrang. Barcelona

Jasone Cenoz. Depto de Filología Inglesa. Universidad del País Vasco

M^a Jesus Espi. Depto Psicología Social. Universidad del País Vasco

Diana Lindsay. Inst. de Pedagogía de Lenguas Universidad del País Vasco

INTRODUCCIÓN

En el curso 91-92 comenzaron en el País Vasco y Cataluña dos proyectos de aprendizaje del inglés desde la educación infantil que tienen como objetivo la formación de personas plurilingües que además de conocer las lenguas de sus comunidades tengan competencia en una lengua de comunicación internacional. La metodología de estas experiencias se basa en la adquisición de la lengua por medio del uso y específicamente en la representación activa de cuentos y en la realización colectiva de juegos en inglés (Artigal, 1990). Los profesores realizan sesiones de formación teórica y metodológica y en las dos horas semanales dedicadas al inglés se dirigen a los niños exclusivamente en esta lengua. La evaluación que presentamos analiza los resultados del primer año de realización del proyecto y sus consecuencias son, por lo tanto, limitadas.

METODOLOGÍA

Muestra

La muestra del País Vasco incluye, además de cinco niños elegidos al azar de cada clase de las seis ikastolas que participaron en la experiencia, a los padres, tutores, dirección del centro y profesorado de inglés. También participaron de forma indirecta 95 niños que no aprenden inglés

y que constituyen el grupo de control de euskara.

La muestra en Cataluña incluye a los padres de los niños de 4 años de cuatro escuelas de Barcelona que tienen la misma profesora de inglés. Dos escuelas son antiguos CEPEC y los niños son mayoritariamente catalano-parlantes y dos escuelas son públicas con niños castellano-parlantes. En las cuatro escuelas se hace inmersión de catalán, es decir, la lengua vehicular del aula es el catalán. El nivel sociocultural de los alumnos de las antiguas escuelas CEPEC es de clase media; en una de las escuelas más del 50% de los padres han cursado estudios universitarios y en la otra más del 25%, mientras que en una de las escuelas públicas no hay ningún padre con estudios universitarios y en la otra sólo un 8%. Coincide que los padres que han cursado estudios universitarios son catalano-parlantes y también lo son sus hijos.

Instrumentos de medida

i. Cuestionarios. Tanto en Cataluña como en el País Vasco se han utilizado cuestionarios dirigidos a padres, tutores y dirección de los centros. Estos cuestionarios contienen items comunes que miden aspectos actitudinales e items específicos dirigidos a cada uno de los colectivos: nivel sociocultural y conocimiento de lenguas por

parte de los padres, valoración de ventajas e inconvenientes de llevar a cabo la experiencia por parte de los distintos colectivos, etc. En el País Vasco, los profesores de inglés respondieron a los items generales y a una serie de preguntas sobre su formación académica y específica de inglés.

ii. Pruebas lingüísticas. En el País Vasco se realizó una prueba de comprensión oral y dos de producción oral en inglés. En la primera prueba, que consta de ocho items, se pide al niño que al oír una palabra o frase la identifique eligiendo uno de los dibujos presentados. En la primera prueba de producción oral, que también consta de ocho items, el niño tiene que producir la palabra o frase correspondiente al dibujo presentado. En la segunda prueba de producción oral la evaluadora presenta un escenario y las figuras que aparecen en una de las historias que se han trabajado durante el curso y se le pide al niño que narre la historia. También se realizaron pruebas de comprensión y producción oral en euskara.

En Cataluña no se realizaron pruebas lingüísticas durante el curso 91-92. Durante el curso 92-93 se van a realizar pruebas de inglés y de actitudes en las dos comunidades y durante el curso 93-94 se pasarán pruebas de castellano y euskara o catalán tanto a alumnos que participan

en la experiencia como a grupos de control.

Procedimiento

Los datos relativos a los cuestionarios se recogieron a lo largo del curso 91-92 en el País Vasco y Cataluña. En el País Vasco también se realizaron las pruebas de euskara y a final de curso, una vez analizado el procedimiento de evaluación y los resultados del pre-test, se pasaron las pruebas de inglés que fueron grabadas en soporte audio y video. Durante las pruebas, de aplicación individual, el equipo de evaluación utilizó exclusivamente el inglés al dirigirse a los niños.

RESULTADOS

Cuestionarios y pruebas de inglés. Todos los colectivos relacionados con la experiencia mostraron una actitud favorable hacia la misma. En el País Vasco, sobre una puntuación máxima de 123, las puntuaciones más altas corresponden a la dirección de los centros (105.3) y las más bajas a los tutores (95.8).

Las actitudes, orientación y valoración de las experiencias de los padres de Cataluña fueron muy positivas como puede observarse en la siguiente tabla:

Los resultados de las pruebas de inglés realizadas en el País Vasco se presentan en las figuras 1 y 2. Los resultados relativos a la comprensión oral indican que aproximadamente la mitad de los niños identifica el dibujo al oír la palabra o frase pronunciada por el evaluador, si bien en algunos casos precisa de cierta ayuda. En producción oral el porcentaje de niños que produce la palabra o frase adecuada cuando el evaluador señala los dibujos es menor (29.7%). En la última prueba, la narración de la historia, la mayor parte de los niños sigue la historia y el 51.7% produce palabras o frases sin limitarse a repetir lo producido por el evaluador.

TABLA I

ACTITUDES DE LOS PADRES EN CATALUÑA

El inglés debería ser importante en el curriculum	45.1
Influencia de los padres en el aprendizaje del inglés	85.9
Influencia del tutor en el aprendizaje del inglés	92.9
Influencia de la escuela en el aprendizaje del inglés	91.5
Beneficia al aprendizaje del catalán	59.1
Beneficia al aprendizaje del castellano	52.1
Beneficia al aprendizaje de otras materias	53.5
Beneficia el desarrollo general del niño/a	88.7
Producirá cambios al final de la escolaridad	85.9
A los niños/as de 4 años les cuesta aprender inglés	85.9
El niño/a dice frases en inglés en casa	81.7
El niño/a explica las actividades hechas en clase de inglés	81.7
Valoración positiva de la experiencia de este curso	87.3
La experiencia es más interesante de lo esperado	59.0
El inglés es útil para encontrar trabajo	92.9
El inglés es útil para viajar	92.9
El inglés ayuda a entender otras formas de vida	95.8

(Ver figuras 1 y 2)

Relación entre actitudes y pruebas de inglés. Al analizar la relación entre las actitudes de los distintos colectivos y las pruebas de inglés, encontramos una correlación positiva entre la actitud de la dirección tanto con la prueba de comprensión oral (.2627) como con la prueba de producción oral II (.2911). También existe una correlación positiva entre la actitud de la tutora y la prueba de producción oral II. Sin embargo, las actitudes de los padres y profesores no correlacionan con los resultados obtenidos por los niños. La formación académica y la titulación en inglés no correlacionan o lo hacen negativamente con los resultados en inglés. Por último, los resultados de la prueba de euskara correlacionan

positivamente con los resultados de la prueba de producción oral II (.3667).

CONCLUSIONES

A pesar de las limitaciones que presenta esta evaluación tanto por la reducida exposición al inglés como por la edad de los niños hemos llegado a las siguientes conclusiones:

1. Los colectivos implicados en el proyecto presentan tanto en el País Vasco como en Cataluña actitudes positivas, si bien no se ha detectado todavía una relación importante entre las actitudes y los resultados en inglés. La naturaleza de las relaciones entre las actitudes y la adquisición de una lengua es compleja e indirecta al estar mediatizada por otros elementos no considerados en este estudio como la motivación (Gardner, 1985). Además la poca variabilidad de la muestra, la edad y la limitada exposición a la lengua pueden

explicar que las correlaciones no sean en muchos casos significativas.

2. Los resultados de inglés varían en relación a las distintas medidas, siendo los más positivos los de la prueba de producción oral basada en la narración. Esta variación está relacionada con la contextualización de la última prueba, que es también la que presenta correlaciones más importantes, y muestra la complejidad y multidimensionalidad del concepto de competencia.

3. La correlación entre las pruebas de euskara e inglés puede relacionarse con la hipótesis de transferencia (Cummins, 1979) de las habilidades entre diferentes lenguas y el seguimiento de esta relación puede proporcionar importante información en el futuro.

BIBLIOGRAFIA

Artigal, J.M. (1990) Uso/adquisición de una lengua extranjera en el marco escolar entre los tres y los seis años. Comunicación, Lenguaje y Educación 7/8 127-144.

Cummins, J. (1979) Linguistic interdependence and educational development of bilingual children. Review of Educational Research 49/2 222-251.

Gardner, R. (1985) Social psychology and second language learning. London, Arnold.

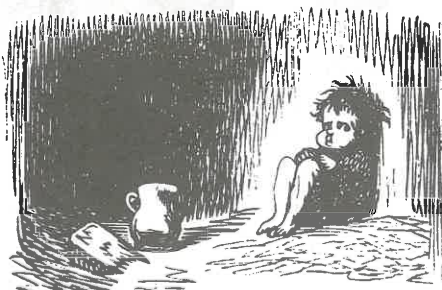


FIGURA 1
COMPRESION Y PRODUCCION ORAL

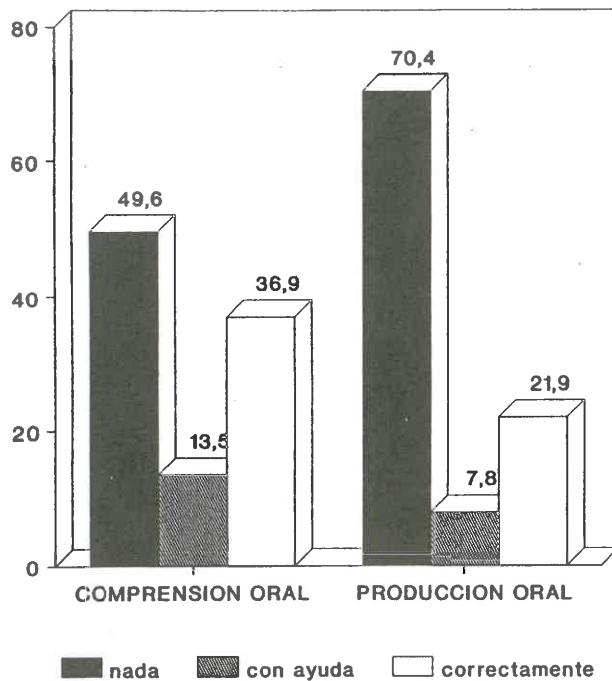
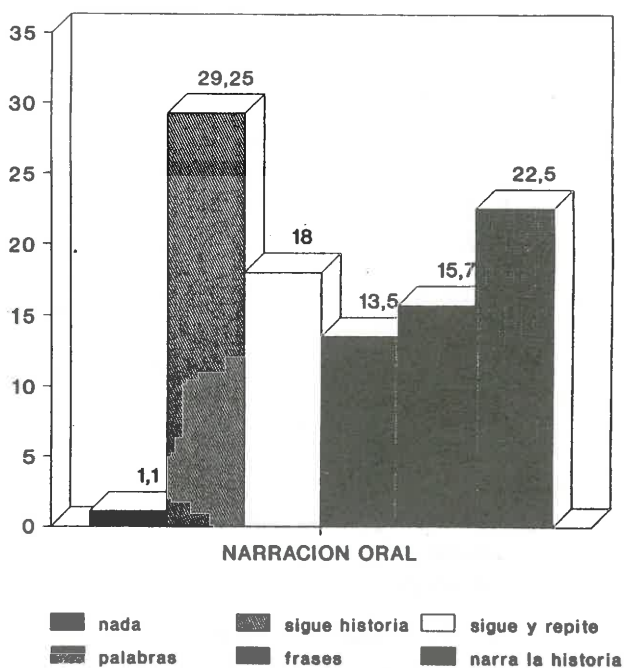


FIGURA 2
NARRACION HISTORIA



IF I HAD WORDS: A FEW PRACTICAL IDEAS FOR THE TEACHING OF LEXIS.

by Susan Cleveland.

Theoretical-Perspective

A brief flick through any book on the history of Foreign Language Teaching will show us that there is nothing new in the teaching of vocabulary. As early as 1690 John Locke was teaching his students vocabulary with the use of pictures and in the nineteenth century Gouin advocated the teaching of vocabulary in semantic sets to aid understanding and retention.

In more recent years, however, the classroom emphasis on structure and syntax caused vocabulary to be somewhat neglected. Fortunately, from the mid-seventies onwards we have seen a change in this attitude, with lexis being given an increasingly important place in the language classroom. Responsibility for learning has been shifted onto the learners and they are being given help with guessing strategies and techniques to aid vocabulary acquisition.

Nagy and Anderson (1984) estimate that as many as 100,000 different word meanings are used in the materials which English speaking children use after 12 years of schooling. Given that advanced text books use word lists of around 4000-5000 words there is obviously a huge gap between the vocabulary knowledge of the native speaker and that of a 'good' Catalan/Spanish learner of English.

But what exactly do we mean when we say that someone "knows" a word? Wallace (1982) suggests that knowing a word will involve the ability to :

1. Recognise the spoken and /or written form of the word.
2. Recall the word at will.
3. Relate the word to the appropriate object/concept.
4. Use the word in the appropriate grammatical form.
5. Pronounce the word in a recognisable way.
6. Spell the word correctly.
7. Use the word in a correct collocation
8. Use the word at an appropriate level of formality ... and
9. An awareness of its connotations and associations.

Richards (1976) offers us a similar list. He proposes that knowing a word will involve an understanding of:

1. Its degree of frequency and collocability.
2. The functional and situational limitations of its use.
3. Its syntactic behaviour (such as whether it is transitive or intransitive, countable or uncountable and under what conditions etc.)
4. Its underlying forms and derivations.
5. Its semantic value

6. Its range of different meanings ("polysemy").

This would suggest that the readily-made distinction made between 'active' and 'passive' vocabulary is an over-simplification of the matter as it ignores the fact that learning a word involves a gradual approximation to its full range of meanings and forms.

Research into slips of the tongue made by native-speakers and into the types of errors made by people with disrupted speech patterns (eg Brown and McNeill, 1966) has shown that words are probably stored in the human brain in semantic sets according to their rhythm and initial sound. In other words when 'searching' for a word one will select the idea, then attach it to its phonetic form. As yet there is no evidence to suggest that words are stored differently by L2 learners. In other words it is assumed that the mental lexicons of the L1 and the L2 are similar, with links made between them.

If this is the case we should perhaps consider the importance of pronunciation and word stress when presenting new lexis and, also, encourage the students to make their own semantic links between words.

Nuller (1956) came up with the magic number of 7(+/- 2) discrete pieces of information which can be retained in the Short Term Memory at any one time. Thus, demonstrating the importance of transferring items to be retained into the Long Term Memory. Although in theory the Long Term Memory is inexhaustible, research has also shown that there is decay if an item remains unused. Thus emphasising the need to constantly recycle vocabulary.

In -The Brain Book- Peter Russell recommends:

1. A 5 minute review at the end of the class.
2. A quick review 24 hours later.
3. A further review one week later.
4. A final review after several months.

Admittedly, this is not always possible, but as teachers we need to be aware of the importance of recycling, and, furthermore of giving the students the opportunity to experience vocabulary in a variety of meaningful activities. Therby, helping them to incorporate the new vocabulary into their mental lexicon.

Indeed, it has been shown that retention of what is learnt is directly related to the level of involvement.

James Kinder (1979) suggests the following (albeit debatable!) figures. Students tend to remember:

10% of what they read; 20% of what they hear; 30% % of what they see; 50% of what they see and hear; 90% of what they say and do.

Although these figures are debatable the message behind them is clear; the more involved the students are in the language process the more they will retain.

So where does this leave us as teachers ?

Surely with a better awareness of the problems facing students when learning vocabulary and of ways in which we can help them in this mammoth task.

Practical Suggestions for the language classroom

In my session at the 'APAC Jornades', I suggested that as teachers we can help in the following ways:

1. By helping the students to become effective independent learners.
2. By giving students the opportunity to use language meaningfully in the language classroom.
3. By helping the students to internalize vocabulary through constant recycling activities

For reasons of time, I concentrated principally on retrieval systems and 'quick' (and very widely used!) games to practice vocabulary. The following is a brief summary of what was discussed.

Responsibility for learning has been shifted onto the learners and they are being given help with guessing strategies and techniques to aid vocabulary acquisition.

Ways of Storing vocabulary

1. In notebooks with translation or explanation and details such as part of speech, -the grammar- of the word, pronunciation, collocation, formality and example sentence (making the example as memorable as possible).
2. Encourage students to have -topic sheets- in a ring binder (eg one page for all the words connected with food). Students then add to this as appropriate.

As a - mind map- of all the words connected to a particular topic area.

3. On cards with the English word on one side and the translation, examples etc. on the other side. Students then can test themselves, arrange the cards in various ways (according to topic, usefulness, difficulty etc.).

If you don't think your students would do this why not organise a class vocabulary box organised along the same lines? This can then be used for revision activities, tests, filling in those extra five minutes at the end of the class etc.

5. Making a picture dictionary (class or individual) using pictures cut out from magazines, students' own drawings etc.

6. Get students to suggest ways of improving dictionaries and then (in groups of three or four) they make a page of their New Improved Dictionary for display in the classroom or for distribution to the other students.

7. Representing words pictorially so that they will stick in the mind

eg -leap- could be represented

L E A P

-fall- could be represented

F
A
L
L

8. . Using sticky-labels (Post-It notes) attached to things in the house, classroom etc.

If all these ideas fall on deaf ears, then the best you can hope to do is impress upon the students the fact that they are responsible for their own learning, and make sure they understand the importance of being methodical in their vocabulary storing and learning.

A few ideas for revising vocabulary.

Activities which involve minimal preparation

1. Get into the habit of keeping a class vocabulary box (adding just a couple of words to it after every class). You will then always have it at hand when you went to test the class as a whole, have students test each other or use it as a basis for other vocabulary exercises.

2. Students have to draw a word (possibly taken from the class vocabulary box?) and other members of the class have to guess what they are drawing. This could be a whole class activity done in teams, a small group activity with one group drawing the word for the other group, or an activity to be done in pairs.

3. Write up 20-25 words on the board that you *would like to* revise. Students have a few minutes to divide them into word groups and explain why they have divided them in that way.

4. Use the game **noughts and crosses** as a class activity (with the class divided into two teams) to ensure maximum motivation in a revision activity.

5. **Stop.** Write up the categories of words you would like to revise on the board (eg food, clothes, furniture, parts of the body, colours, animals, place names etc). Six or seven categories seems to be the ideal.

Then get one student to silently recite the alphabet in English, and another student to tell him when to 'stop'. The students (working in pairs or in groups) have to think of words for each of the categories beginning with the letter which was 'stopped' on.

For example, if the student stops on the letter 'A' possible category words would be :

apple, anorak, armchair, ankle, amber, alligator, Amsterdam.

Groups are awarded points according to the number of correct answers.

6. Round the class word-chaining. Students have to make a wordchain with each new word beginning with the last letter of the previous word.

eg.

applephantoyellowindowwhite, etc.

Make sure there is a time limit otherwise students get bored.

To make it more difficult at higher levels you could limit the types of word allowed (only verbs, only words connected with food, for example).

This game could also be played in teams with members of team A trying to catch out members of team B.

7. Round the class story-telling. Each student in the class is given a word on a piece of paper (possibly a word from the famous vocabulary box). Students then have to tell a story around the class, with each student speaking for a minimum of 45 seconds and incorporating their word. The other students have to listen to see if they can guess the word. (This ensures that they listen to each other. Once again you could do this activity in teams and award points for correct guesses.)

8. Back-writing. A 2/3 minute revision activity at the end of a class. Put students into pairs. Students take it in turns to write a word (using their finger!) on their partner's back. When the word has been guessed correctly the students exchange roles.

Activities which involve preparation

1. A standard crossword of vocabulary which you want to revise.

2. A -pair crossword- of vocabulary on a theme. Each student has only half of the crossword and he has to help his partner to complete the crossword by describing the missing words.

3. Questionnaire or find-someone-who activity to practise specific vocabulary. Particularly useful for practising phrasal verbs.

4. A word ladder. Students work through the clues. Changing each letter of the word at a time.

5. As above but this time instead of providing the students with the clues, give them the answers instead, and get the students to write the clues for a different group.

The advantage of doing it this way is that it involves *less* work for the teacher, students work more actively with the vocabulary since they have to understand everything in order to make up the clues and, by passing their word ladder on to a different group, the students are exposed to even more language.

6. Use words on cards for all kinds of matching activities and games, such as -Snap-, -Pelmanism- etc.

REASONS FOR THE NEGLECT OF VOCABULARY

by Brian Mott. Universitat de Barcelona

For many years up to the 1980's vocabulary was a neglected area in ELT. Pronunciation and grammar were seen as being much more easily analysable than vocabulary because the structure of the lexicon is not so well understood as these other components of language. To start with, the lexicon is a mental construct, whose organization is not so clearly manifest in speech and writing as that of pronunciation and grammar. We can compose the inventory of sounds of a language from samples of speech and we can write comprehensive grammars based on speech or written text, but we are still not sure just how to organize the lexicon. We know that words are stored in the mind in lexical or semantic fields, not in alphabetical order as in dictionaries, but more like a thesaurus, and that these fields are composed of many subsets, but we do not know enough about the precise composition and patterning of these fields. Moreover, whereas the grammatical points of a language and the sounds are finite, we do not know exactly how many words a language may have (most are not in the dictionary) or just how many should be taught and within what time frame.

The vocabulary of a language like English consists of several hundred thousand words. A native speaker can understand 45,000-60,000. But there is a difference between receptive, and reproductive vocabulary. It is claimed that with just c2,000 words you can recognize 80% of the words in any written text.

Because of this imprecise knowledge of vocabulary, it is easier to write syllabuses for pronunciation and grammar, to specify what sounds could be studied or what grammatical items could be covered in a specific period of time.

We know that words are stored in the mind in lexical or semantic fields, not in alphabetical order as in

Although until the 1980's vocabulary was the "poor relation" of ELT, it is a very important part of language and should receive attention in the classroom because, if language is a system of communication, then the lexis is fundamental. Poor grammar and pronunciation may be frowned upon, but incorrect vocabulary, much more than the latter two, may give rise to offence or very serious confusion. Calling somebody *skinny* is not the same as calling them slim, although these words are partial synonyms. Mistranslation of the Italian astronomer Schiaparelli's *canali* as 'canals' instead of 'channels' sparked off a whole series of extravagant ideas about the existence of Martians. On the humorous side, to see the disastrous effect that incorrect lexical choices may have, we need only recall such gems on Spanish menus as *tart of the house*, *revolting eggs* and *rape on the grill*.

Since about 1980 good books on English vocabulary have appeared (see the bibliography for several recommendable items), and a great deal of research is going on with the aim of producing good ELT dictionaries for foreign students. In particular, note Toni McArthur's *Lexicon*, which is the only dictionary in Thesaurus form to provide definitions. This does mean, however, that it has to be selective and offers a smaller range of vocabulary items than a traditional Thesaurus.

WHAT WE NEED TO KNOW ABOUT VOCABULARY TO TEACH IT

Words have to be learned in the company of others - that is the way they are stored in the mind, *not* in alphabetical order, and that is what makes it possible to retrieve them. You forget a word, or anything else, as soon as you turn your attention to a new subject if no associations are set up to jog your memory. So in lexical fields one word may call up another (table and ... = *chair*, knife and ... = *fork*). This is because words are involved in paradigmatic and syntagmatic relationships to one another and we will look at this in a minute.

Even if you are good at learning words, some are harder to remember than others. Ideally you should remember the phonetic shape of a word with the stress pattern, and the spelling, which may be divorced from the pronunciation in a language like English and also the context. This, at least, is a start. Grammatical information, such as whether a noun is countable or uncountable, and whether a verb is followed by the infinitive with to or without to, or by the gerund, can be added later.

If your language has no word which is similar to the one in the target language, and/or the foreign word is longish and has awkward sound combinations, this will make it maximally difficult. For example, if a foreign learner of English comes across the word *catastrophe* and he has no cognate in his native language, he may fumble this item as *castatrophe*. Or perhaps he will only be able to remember the first syllable, *cat...*. Beginnings and endings, particularly beginnings, are easier to remember than the middle parts of long words. But any part of a word even the beginning, is a potential problem. I used to find it difficult to remember whether the square in Barcelona near Plaça Catalunya was *Urqinaona* or *Orqinaona*. Eventually, I got over the difficulty by associating *Urqinaona* with the word *uno*, which also begins with 'u'. Then, every time I was about to use the name, I simply thought of the word *uno*.

The learning of foreign words is assisted by formal resemblance to mother-tongue words - cf. Spanish *gato* and English *cat*, Dutch *tafel*, Italian *tavola* and English *table*. Similarly, English learner of German can usually remember German *Hund*, 'dog', because it resembles English *hound*. This also means that international words, like *television*, *telephone*, etc. and their equivalents in other languages, are easy to remember because of the almost identical form in different languages.

One aid to vocabulary learning that has received a lot of attention recently is the **keyword technique**. On the basis of this method, a Malay word like *pintu*, 'door', for example, can be memorized by associating it with

the mental image of a safety-pin stuck in a door.

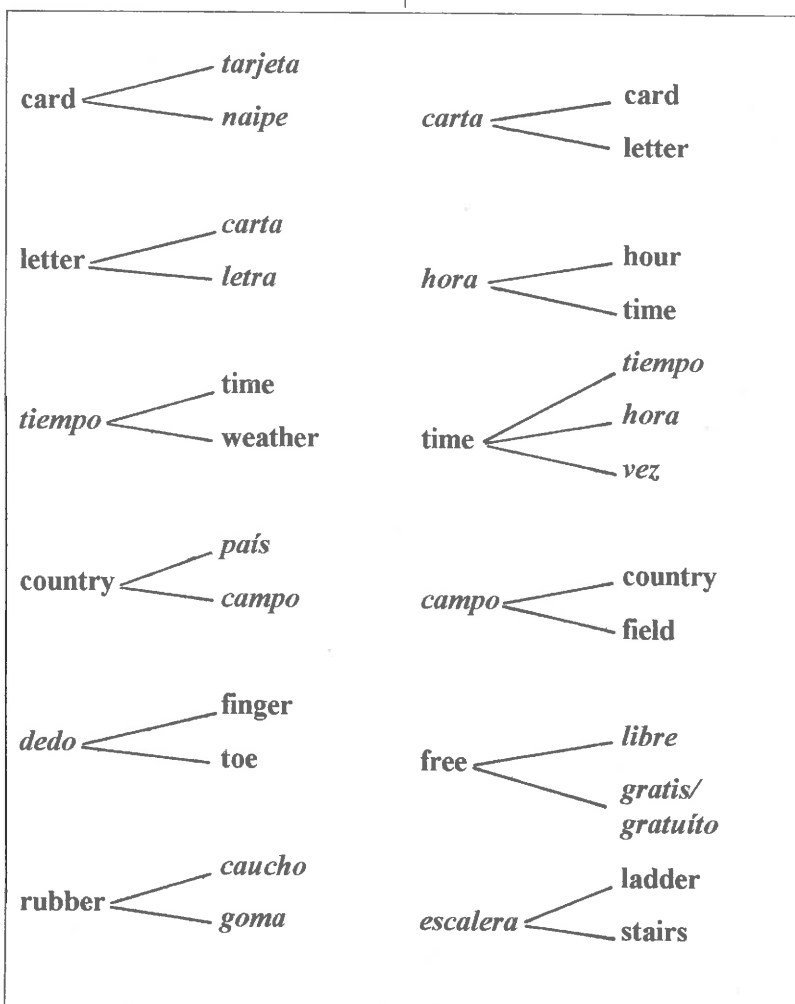
Although formal similarity of words in different languages may be a help in vocabulary acquisition, a word may be "too similar" to another in the same language (other formally or semantically), so that they are always mixed up or only one of the pair is ever remembered. Note such examples from English as *inveigle sb into doing sth*, *inveigh against sb*; *lie*, *lay*; *rise*, *raise* (formal similarity); *prevent*, *avoid*; *injure*, *damage* (semantic similarity).

On the negative side, too, a word may be polysemous, making it hard to remember any of its meanings, especially if these are all closely related. The fact that the English adjective *nubile*

means both 'old enough to marry' and 'sexually attractive' may make it hard for the learner to recall either meaning. In cases like this, and others in which several meanings are involved, it is probably best for the learner to attempt to memorize only one meaning initially (i.e. the most usual sense).

If the meanings of a word are contrary, as is the case of English *sanction* and Spanish *sancionar*, this may present yet another difficulty.

An L2 word may be hard to remember because it has more than one correspondence for the L1 word. Note the following cases from English and Spanish:-



The confusion created by "false friends" is well-known to all language learners. In Spanish, for example, we have *asistir*, *atender*, *carpeta*, *simpático*, *sensible*, *choque* versus English *assist*, *attend*, *carpet*, *sympathetic*, *sensible* and *shock*. Those interested in a comprehensive list should look at the *Barna House English Diary*, published annually by *Barna House* Roger de Llúria, 123, 08037 Barcelona (tel: 488 0080).

The confusion created by "false friends" is well-known to all language learners.

Words unrelated to any known concept in the learner's world, like Spanish *gestor*, *oposiciones*, *almuerzo*; and English *tea-cosy* may not be difficult to remember in themselves, perhaps because they refer to an unfamiliar concept and may therefore stand out from others, but the concept itself may well be difficult to grasp for the foreign learner, and therefore present a memory problem.

Words may also prove to be elusive because of the grammatical constriction in which they are used. Thus, a verb like *prevent* may not be easily retained in the memory because the syntactic complexity of the colligation *prevent sb from doing sth* may brand the word as hard to learn and cause it to be forgotten.

Finally, note that there are certain words that could be called "traps" because their meaning is the opposite of what it appears to be for example, Spanish *oficioso*

means 'unofficial', not 'official', so that a statement like *Se ha anunciado de manera oficiosa* could be rendered in English as it has been unofficially announced.

PARADIGMATIC AND SYNTAGMATIC RELATIONSHIPS

Words are involved in two important kinds of relationships to one another paradigmatic and syntagmatic relationships. In fact, all linguistic units stand in such relationships to one another. Thus, if we take the two English words *pin* and *bin*, we can say that, at the phonological level of analysis, /p/ stands in a syntagmatic relationship to /i/ and /n/, and it stands in a paradigmatic relationship to /b/ (/p/ and /b/ are in a relationship of functional contrast):-

/p-i-n/ /b-i-n/

Similarly, if we take the sentences

I am a man

She is a woman

He is a boy

we can see that the separate elements of each sentence are in a syntagmatic relationship with one another, while *I*, *she*, *he*, and *am*, *is*, and *man*, *woman*, *boy* are all involved in different paradigmatic relationships.

As a further example, we can say that the word *old* is syntagmatically related with the article *the* and the noun *man* in the expression *the old man*, while it is paradigmatically related with *young*, *tall*, or any other adjective that might occupy this same position.

The important PARADIGMATIC relationships of words are SYNONYMY,

ANTONYMY, HYPONYMY and MERONYMY.

Synonymy nearly always means partial synonymy (*broad wide*). The adjective *synonymous* means 'having the same meaning', but in actual fact, as meaning derives largely from context, two words are only true synonyms if they are interchangeable in the same context. As this state of affairs is unusual perfect synonymy, or STRICT SYNONYMY, as it is often called, rarely exists. We can talk of *a broad river* or *a wide river*, but only *a broad accent* is an acceptable collocation, not **a wide accent*. Thus, *broad* and *wide* are in fact only PARTIAL SYNONYMS. Dictionaries of synonyms often lumps such words as *broad* and *wide* together as if they were truly equivalent, but this is misleading.

For the meaning of "synonyms" to be grasped, you have to know the range of items available in the language. For example, in the cline ranging from *hot* to *cold* in English, there are two words in common use, *hot* and *warm*, where Spanish has only one, *caliente*... Words can only be understood in relation to other words in a language, so a Spanish student of English has to learn how *warm* slots into the range of other available temperature words in order to use it correctly and not use *hot* where *warm* is required (e.g. *warm clothes* is correct, **hot clothes* is not).

Each language carves up reality in its own way and lexicalizes (provides a separate word for) concepts which another may not. Thus, Spanish has the two words *rincón* and *esquina* where English has only *corner* and Spanish just has *plato* where English has the two words *plate* and *saucer*.

The ways in which synonyms differ from one another will depend on the following factors:

context: *wide choice, broad shoulders*, etc.

style or register, or degree of formality: *forgive a friend*, but *pardon a subject*, *head* is the normal word, but *nut, noggin and bonce* are slang.

connotation: *politician* can sound more pejorative and less dignified than *statesman*.

degree of technicality: *cut* versus *incision*.

metaphorical use: *joya* can be used metaphorically in Spanish, while *alhaja* cannot.

A knowledge of synonyms is particularly valuable for the English learner of Spanish as it is an error of style in Spanish to repeat the same lexical item in a passage. Thus, a text about a fire will first refer to the incident as *incendio*, then perhaps as *fuego* and, if further synonyms are required, as *desastre, siniestro, accidente, incidente o los hechos*. Note that Superordinate terms are brought into play as the stock of more specific words runs out, so *aparato* can replace *avión*, for example. Where common synonyms of the same register are lacking, a word may be borrowed from a different register to fill the gap: *perro can; zapatos calzado; tren convoy*.

As regards **antonymy**, it should be noted that not all words have an opposite. *Closed* is the opposite of *open*, and *aunt* is the opposite of *uncle*, but what is the opposite of *window* or *door*? Even if the concept exists, an opposite may not be lexicalized in a given language. Spanish has the words *romo* or *embotado* as possible opposites of *afilado*, but these forms are not in common

Use, so *poco afilado* tends to be used instead. Cf. also *profundo* and *poco profundo*.

**The adjective
synonymous means
'having the same
meaning', but in
actual fact, as
meaning derives
largely from
context, two words
are only true
synonyms if they are
interchangeable in
the same context.**

Moreover, words often have more than one opposite. The opposite of the adjectives *dry, strong* and *rough* in the collocations *dry wine, strong cigarettes* and *a rough seat* is not *wet, weak* and *smooth*, but *sweet, mild* and *calm*, respectively.

Hyponymy. A word is a hyponym of another if it is included in its meaning. Thus, *carnation* is a hyponym of *flower*, the latter being a superordinate term. Similarly, *knife, fork* and *spoon* are co-hyponyms of the superordinate *cutlery*, while *spoon* has the hyponym *teaspoon* and *tablespoon*. The importance of hyponymy in the study of the vocabulary of a language is that sometimes a language lacks a superordinate. Thus, Spanish has no superordinate equivalent of English *nut* because '*nuez*' means *walnut* (*frutos secos* is used, but this may include fruits like *raisins*). On the other hand, Spanish has lexicalized the concept *brothers and sisters* in the masculine plural '*hermanos*',

so it possesses a superordinate that English lacks.

Meronymy. Meronyms are words involved in a part-whole relationship. Thus, *nose* is a meronym of *face*, while *branch* and *twig* are meronyms of *tree*. Meronymy provides a good way of presenting vocabulary to students. They can be given diagrams to label, and the vocabulary can either be given, so that the students have to sort it out or they can be asked to look for the words in their dictionaries. A typical diagram found in ELT textbooks is one showing parts of the body.

Syntagmatic relationships. Words have to be learnt in context and, in fact, their meaning is ultimately determined by the context in which they are used. Some are more context sensitive than others, so that there is no shift of meaning, whatever the context, in cases like *Barcelona, the Tagus, nitrogen, chlorine, chair* (and other common objects when unmarked), but many words habitually co-occur with others, and subsequently their meaning stems from this symbiotic relationship. In the collocation *stale bread*, the adjective *stale* may be said to encapsulate the meaning of *bread*, and part of the meaning of *bread* may be said to derive from its association with *stale*. There are all sorts of collocations involving different parts of speech (*to have a bath, to bear a grudge, auspicious occasion, green grass, highly delighted*, and idioms like *to hit the hay, 'to go to bed'*, are also collocations).

The collocational range of some words is particularly wide because they shift their meaning very easily in different contexts. This is the case of English *strong* and Spanish *fuerte* (see exercise 5). In these cases it is sometimes

hard to decide whether we are dealing with discrete meanings which would merit separate definitions in a dictionary entry or whether, when there is a thread running through the meanings so that they merge with one another, they should all be collated under one general core meaning, or just two or three distinct meanings. We do not want to force polysemy onto a word by overspecifying the context and undergeneralizing the word. Carter (p139) quotes Sock, who proposes a numbering system for the main senses that can be clearly distinguished from one another, with subsenses entered as 1a, 1b, 1c, etc. when these meanings are obviously closely connected in some way

As a caveat, it must be mentioned that, when attempting to establish the meanings of a word, we should not be guided by crosslanguage comparisons. The number of meanings of *strong* is not ultimately determined by its possible translation into Spanish, and the number of meanings of '*fuerte*' should not be assessed on the basis of equivalences in English. Meaning is language-internal and must be analysed as such. As a further example, note that it would be wrong to say that *mat* has three meanings because in Spanish it may correspond to *alfombra*, *estera* and *felpudo*. Every language carves up reality in its own way. Thus, Spanish *mesa* may correspond to a range of objects referred to in English by more than one term: *table* and *desk*.

Collocation is very important for language learners. We very often know what words mean more or less by their collocation when we find it difficult to define them. Thus, we can quote the collocation *lean meat* and *unrequited love* even if we would

be hard put to define the adjectives *lean* and *unrequited*.

Polysemy. It is extremely important to impress upon students that words are naturally polysemous. All too often, students are under the illusion that, if a word is put to one purpose, it cannot be exploited for other functions. However, if every discriminable chunk of reality or piece of experience were given its own referent, the vocabularies of languages would be much larger than they are and would place even greater strain on our memory. The striving towards economy in language ensures that words are put to multiple use and also that no two words are invested with exactly the same meaning. Thus, when *mutton* came into English from Norman French, it was not long before it was assigned a different use to its Anglo-Saxon counterpart, *sheep*. The native English word became used to refer to the animal itself, while the foreign word was applied to the meat. There would have been little sense in using the two words as synonyms.

Polysemy can be taught by explaining the metaphorical links between meanings, so that the connection between '*bank*', 'place where we deposit money', and *bank*, 'raised side of river', is at once apparent if we know that banking was first carried out on some kind of raised surface which served as a sort of counter. Similarly, the application of *neck* to both the human neck and that of a bottle is a logical step. An entertaining approach to polysemy (or homonymy) is through jokes (see exercise 8), Jokes tell us a great deal about how the native speakers of a language view reality.

THE NOTION OF CORE VOCABULARY

As vocabularies are so large and seemingly unruly, it is no wonder that teachers have long been in search of a core vocabulary, a basic number of lexical items with which the language learner can get by. A landmark here is Michael West, *A General Service List* (1953), which was used as the basis of the principles underlying *Longman Structural Readers*.

Some tests for core vocabulary are the following:-

1) Core words are involved in more collocations: *bright day/sun/ light / colour/ child / idea; bright and early, brighten up. Cf. luminous.*

ii) Core words are used to define the non-core words: *impudent, insolent, cheeky* will generally be defined by resorting to the core word *rude* e.g. What does *insolent* mean? *Rude*.

iii) Core words are easier to find antonyms for: *fat - thin, laugh - cry Cf. Obese, stout, giggle, snigger.* What is the opposite of *obese*? We would probably go back to *fat* and say *thin*.

iv) Core words are more likely to be superordinates, as core words have generic rather than specific properties: *furniture, flower, vehicle, building.*

v) Core words are less likely to be ostensibly borrowed items, like *cuisine* and *biro* for *cooking* and *pen*, respectively.

WAYS OF ANALYSING MEANING

There are two principal ways of analysing meaning: through COMPONENTIAL ANALYSIS and COLLOCATIONAL GRIDS. Thus, we could distinguish *chair*, *stool* and *sofa* on the basis of the components [BACK] (= 'respaldo') and [LONG] in the following manner. -

	BACK	LONG
chair	+	-
stool	-	-
sofa	+	+

If our pattern of plusses and minusses is different for each item, then we have a sufficient number of components to distinguish them from one another.

When a componential analysis presents problems, as in the case of more abstract words, then we can use a collocational grid. For example, if you were dealing with verbs of seeing, how would you distinguish *spot* from *sight* through a componential analysis. Once the common component [EXPERIENCE WITH THE EYES] is posited, what diagnostic components are there to distinguish these words? We could almost certainly resort to collocations: you *spot* somebody in a crowd, sailors *sight* land, etc.

EXERCISES

Exercise 1 SYNONYMY. Pair off the following words into synonyms; then decide which word of each pair is formal and which is informal, as in the example, and make two lists.

bell, big-headed, bitch, clean, complain, conceited, dash, false, fat, flog, food, ghastly, grind, grub, hurry, mess up, nonsense, obstinate, phone-call, phony, piffle, pig-headed, sell, shipshape, spoil, thick, tubby, unintelligent, unpleasant, work

formal
steal

informal
pinch

Exercise 2 SYNONYMY. Rate the following words on a cline ranging from STRONG to WEAK: bad-mannered, cheeky, discourteous, impudent, insolent, insulting, rude, saucy.

Exercise 3 CONNOTATION. A writer's choice of words greatly influences the reader's attitudes. Change the words in bold type in the following newspaper report to more neutral ones:-

After the football match, **a gang** of youths, some of whom were **brandishing** sticks, **burst into** a supermarket and started **terrorizing** customers. On seeing these **thugs**, some people immediately **ran for their lives**, whereupon the **mob** set about **ransacking** the premises. When questioned about the **invasion**, the manager said that **it was sheer bedlam** and that people were **falling over one another**.

Exercise 4 CONNOTATION. Write down the general connotations that the following words have and, if possible, include some of the personal ones that the equivalent Spanish words have for you:-

cat, dog, tram, Christmas, blood, swimming, cheese, Sunday, red, Englishman.

EXERCISES

Exercise 5 CONTEXTUAL MEANING. Translate the following Spanish sentences into English, paying particular attention to how you render the adjective *fuerte* :-

- 1) La mesa no es suficientemente fuerte para soportar tanto peso.
- 2) Los diarios decían cosas bastante fuertes contra el gobierno.
- 3) ¡Tira fuerte de la cuerda!
- 4) Tu hermano tiene fuertes razones para no querer acompañarnos.
- 5) Hoy sopla un viento muy fuerte.
- 6) Este estudiante está muy fuerte en matemáticas.
- 7) Tengo un fuerte dolor de cabeza; no hables tan fuerte.
- 8) Agárrale fuerte para que no se escape.
- 9) Es mejor desayunar fuerte antes de ir a trabajar.
- 10) Los atracadores se hicieron con una fuerte cantidad de dinero.
- 11) El delincuente padecía desde hacía tiempo fuertes depresiones.
- 12) Las fuertes lluvias provocaron inundaciones extendidas.

Exercise 6 COLLOCATION. Add ten collocations to each column:-

Things move	Buildings wobble	Roads bend
The earth moves	Buildings fall	Rubber bends
The earth rotates	Leaves fall	Rubber burns
Wheels rotate	Leaves turn brown	Flames burn
Wheels spin	The tide turns	Flames dance
The earth spins	The tide comes in	Dancers dance
The earth revolves	Fashions come in	Dancers rock and roll
Some doors revolve	Fashions change	Ships rock and roll
Some doors slide	The wind changes	Ships sink

Exercise 7 COLLOCATION. Divide the words in the list into verbs and nouns and choose the correct collocations.

concern, conclusions, decision, deflate, draw, ego, expound, foretell, future, hole, joy, law, make, manage, mar, quench, repeal, take, theory, thirst

Exercise 8 HOMONYMY and POLYSEMY. Identify the word that provides the homonymy or polysemy which forms the basis of the following jokes and explain the ambiguity that forms the basis of the pun:-

- 1) Why did the car go into the river? To dip its headlights.
- 2) Why did the teacher go to the optician? He had bad pupils.
- 3) What did the traffic lights say to the car? Don't look now; I'm changing.
- 4) Why couldn't the sailors play cards? The captain was standing on the deck.
- 5) What's out of bounds? An exhausted kangaroo.
- 6) Why didn't the sheep-dog pass his driving test? He couldn't make a ewe turn.
- 7) Garage attendant: "Your battery's flat". Driver: "What shape should it be?"
- 8) How can you keep cool at a football match? Stand next to a fan.
- 9) Boy: "Do you notice any change in me?" Mother: "No. Why?" Boy: "I've just swallowed 10P".
- 10) Boy: "I feel like an ice-cream". Father: "You don't look like one".

EXERCISES

Exercise 9. What are the core words in these sets?

- (i) slim, slender, thin, lean, gaunt, emaciated, skinny, scrawny
- (ii) cause, bring about, effect, instigate, precipitate, create, occasion, generate
- (iii) scarlet, vermilion, crimson, maroon, ruby, cherry, red, ruddy

Exercise 10. Put plus signs in the appropriate places on the following grid:-

	[BACK]	[LONG]
chair		
stool		
sofa		

TEST YOUR VOCABULARY. Think of a word in your native language. Now think of another that is related to it in some way and write that down. Now think of another word that is related to your second word and write that down. Keep going for two minutes. It does not matter what you write down as long as there is some sort of connection between the words. You will probably manage 15-20 words in 2 minutes. Now do the same in the foreign language you are learning. Divide your foreign score by your native language score and multiply by 100.

Bibliography

Aitchinson, J., *Words in the Mind*, Basil Blackwell, Oxford, 1987.

Carter, R., *Vocabulary*, Routledge, London, 1992.

Doyle, T. & P. Meara, *Lingo! How to Learn a Language*, BBC Books, London, 1991.

Gairns, R., & S. Redman, *Working with Words*, CUP, Cambridge, 1986.

Jackson, H., *Words and their Meaning*, Longman, London, 1988.

McCarthy, M., *Vocabulary*, OUP, Oxford, 1990.

McRae, J., *Literature with a small 'l'*, Macmillan, London, 1991.

Mott, B., *A Course in Semantics and Translation for Spanish Learners of English*. Promociones y Publicaciones Universitarias, Universidad de Barcelona, 1993.

Mott, B., & M^a Pilar García, *La composición escrita en inglés: método y ejercicios gramaticales*, Publicacions de la Universitat de Barcelona, 1992 (2^a ed.). (Materials docents, 9)

Rudzka, B., et alia, *The Words You Need*, Macmillan, London, 1981.

Rudzka, B., et alia, *More Words You Need*, Macmillan, London 1985.



ALHAMBRA LONGMAN

The First Name in English Language Teaching

come to THE ALHAMBRA LONGMAN stand to see:

New CD ROM interactive materials

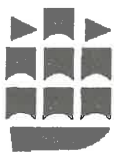
New Dictionaries

New Videos

New Readers

New Coursebooks

for an exciting 1994 with



ALHAMBRA LONGMAN

APAC

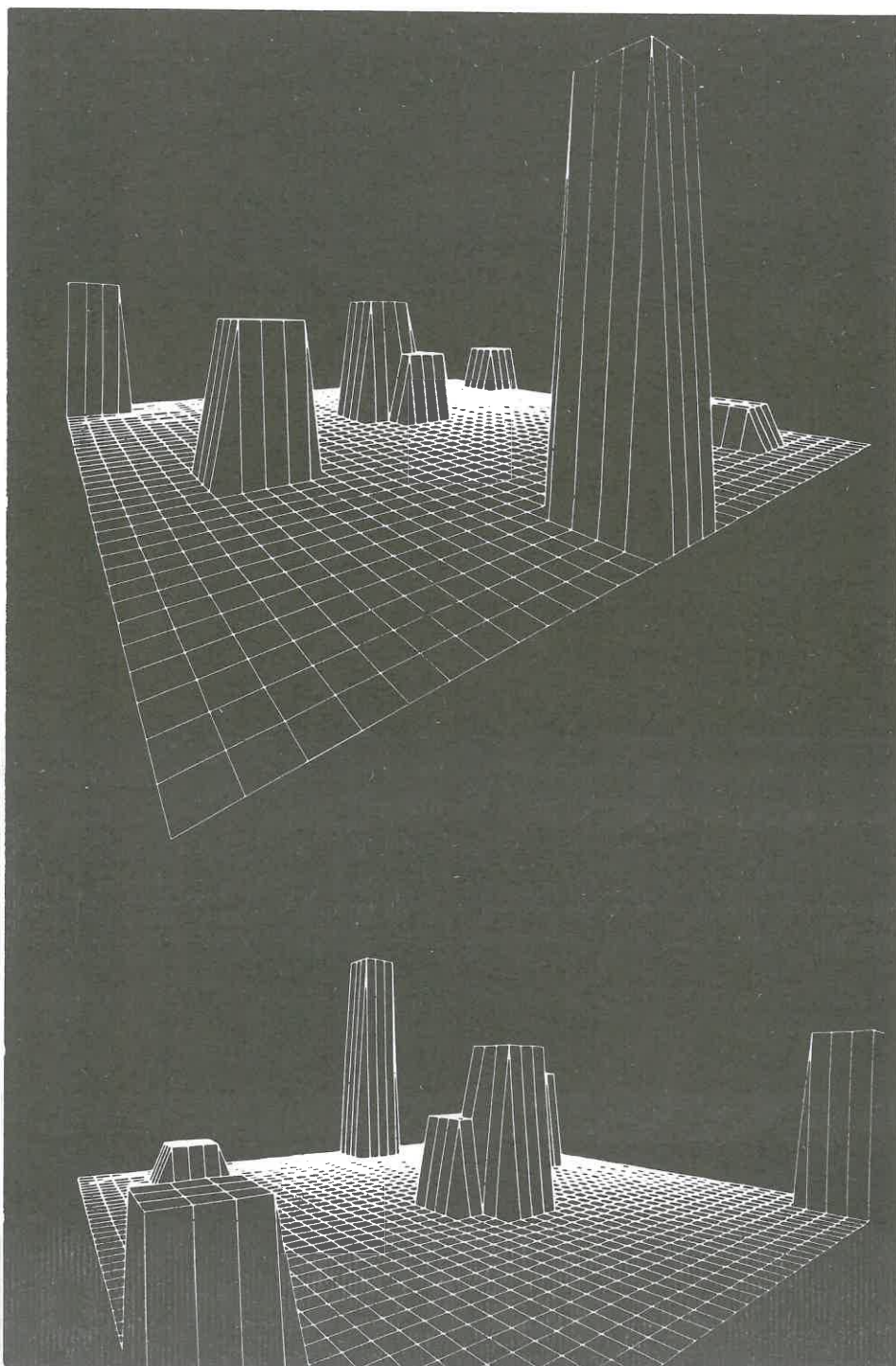
Associació de Professors d'Anglès de Catalunya

ACTES 2^a part

APAC-ELT CONVENTION 1993

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

**Barcelona 25-27
February - 93**



The British Council
Institut Britànic a Catalunya

**CURSOS DE METODOLOGIA PER A
PROFESSORS D'ANGLÈS**

OBJECTIUS DELS CURS

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

*Connectar totes les activitats als canvis que comporta la Reforma i fer-les rellevants a les situacions professionals dels participants.

TÍTOLS DELS CURSOS

Ensenyament per Projectes i Basat en Tasques - per a professors de primària.

Confeció de Materials - per a professors de secundària.

DATES I HORARIS

22 gener - 12 març 1994

Dissabtes 9.30 - 13.45

IMPORT I PAGAMENT

35.000 Ptes.

Mitjançant xec nominatiu a l'Institut Britànic

Nota: Aquests cursos estan reconeguts dins del Pla de Formació Permanent de Professorat del Departament d'Ensenyament de Generalitat.

Per a més informació podeu dirigir-vos a la Sra. Patricia Healey.

Tel.: 209 43 98

TEACHING ENGLISH THROUGH ENGLISH

by Lesley Thompson

REFORMA DE LA ENSEÑANZA¹

"Educación Secundaria Obligatoria

IV. Orientaciones didácticas y para la evaluación

ORIENTACIONES GENERALES

1. *La enseñanza de los idiomas modernos ha evolucionado mucho en los últimos tiempos. Hoy en día no parece adecuado decantarse por unas prácticas pedagógicas cerradas que excluyan taxativamente otras. Sin embargo sí se puede decir que hay caminos más cortos y más eficaces para conseguir el objetivo propuesto en la introducción: desarrollar al máximo la competencia comunicativa de los alumnos en la lengua extranjera. Una cosa parece clara, si la comunicación es nuestra meta final, en el aula habrá que conseguir que los alumnos se comuniquen en la lengua estudiada. No se puede dedicar la clase a hacer descripciones sobre la lengua o actividades pseudo comunicativas y dejar al azar o a la necesidad impuesta por el mundo exterior la comunicación real. Aunque se realicen actividades específicas para el aprendizaje del sistema lingüístico, éstas serán un medio para usar lo aprendido en actividades comunicativas, donde se activen todos los conocimientos especificados en los distintos bloques de forma conjunta. Todo esto quiere decir que en el aula será necesario crear situaciones de comunicación lo más reales posibles.*

2. *La interacción entre el profesor y los alumnos entre sí en el aula es la situación comunicativa más real de todas, por lo cual se empleará el inglés para llevar a cabo dicha interacción. El profesor debe comunicarse con los alumnos y éstos entre sí en esta lengua para llevar a cabo las actividades del aula, para hacer comentarios sobre la escuela y su entorno, para convivir. Esta comunicación se irá estableciendo de forma gradual de la misma manera que se habla a un niño en lengua materna, repitiendo y, expresando una misma idea de diversas formas para hacer más fácil la comprensión, animándole, exhortándole a que use la lengua para la comunicación aunque sea de forma elemental al principio.*

If we accept the above, then we have to think what this communicative use of English means from the point of view of teacher and students. The teacher needs to feel confident that s/he can make full use of all these opportunities that arise in a typical class for using English to organize activities, give instructions or explanations, or simply 'chat' to students. Students on the other hand, need to feel that they can follow all of this without undue demand on them to produce lengthy responses. They will also need to be equipped with a series of phrases to enable them to ask the teacher for clarification or help, and to facilitate interaction in pair and group work.

'Teacher' English - much of it imperatives - will be simple at first, reinforced by gestures, and positive student response will be acknowledged so students know they have understood:

"Open your books at Page 38. That's it. Good. Page 38. Right"

Much of our teaching is made up of just such routine behaviour and language and students will soon come to associate certain words and phrases with certain actions. Our initial aim will be to get our students to feel confident, to make them see they can follow a lesson which is mainly carried out in the target language. If 2 or 3 hours a week is all the exposure our students have to English it seems essential that we use these opportunities to let them hear clear, contextualised English, the 'comprehensible input' which, according to Krashen and others, is the first step towards successful language acquisition.

There are many opportunities in a lesson for using the metalanguage or structuring language typically employed by teachers. The following is a list of suggestions adapted from Tessa Woodward's book Loop Input (Pilgrims):

Teacher tasks

- * Attract attention
- * Start - greet students, socialize, joke
- * Introduce lesson / link with past lesson(s)
- * Deal with different space and furniture arrangements
- * Deal with early and late-comers

¹ Lenguas Extranjeras. Diseño Curricular Base. M.E.C. Abril 1989.

- * Mark changes of phase in a lesson
- * Ask people to do things
- * Thank people
- * Elicit information
- * Praise
- * Evaluate responses, indicate error
- * Explain things
- * Check understanding
- * Move on
- * Suggest / negotiate activities
- * Describe, narrate
- * Handle discipline problems, interruptions
- * Offer and accept help and apologies
- * Move to closure / close
- * Talk about next lesson
- * Take in / give out / set homework

We can use the above as a check list and test our ability to handle the various situations. Most of the above situations can be dealt with in relatively simple language and 'built on' as classes proceed and students' confidence and comprehension improve. The books by Willis and Hughes give practical help with classroom language.

It may of course be necessary to use the students' first language for instructions and explanations which are particularly complex or time-consuming but if this is always done then the students are being given the Hidden Message that the 'serious stuff' must be done in the 'real' language ie. their first language. Instructions can always be written as well as spoken and a particularly complicated series can be given by the teacher in English and summarized by a student or students in the L1. The same goes for discipline by the way - if you always get angry in the students' L1, they'll assume that when you really 'mean' it, English is somehow an inadequate instrument to convey your feelings!.

As for encouraging students to actively use English in class, we can do this in a number of ways. We can put cards on the wall with phrases students need:

What does ___ mean?

How do you spell ___?

What have we got to do?

Could you repeat that please?

Students themselves can make the cards. In order to 'fix' the phrases "How do you spell ___?" or "What does ___ mean?", games can be organized in which pairs of students ask each other questions, using their own words or those provided by the teacher. When students slip into their L1, the teacher can simply point to the appropriate English phrase on the wall.

Students can also be asked to draw up a code of behaviour or 'guidelines' a week or two into the course. In groups, they decide on 4 or 5 'rules' that they want the class to follow and write them down. The class share ideas and extract the 'rules' the majority agree on. These are then put up on the wall and can be altered at any time provided the majority of students agree. The importance of this in connection with use of English is that students invariably include in their Guidelines a 'rule' like this: "We will try to speak English in class" - very useful for the teacher when this is forgotten, particularly in pair and group work!

In relation with said pair and group work it is important that students know and are encouraged to use phrases that 'oil the wheels' of an activity such as: "It's your turn", "I don't agree", "Let's do number three", "I think so" etc.

In more teacher-centred activities, the teacher can 'up' the amount of English used by turning responses in the L1 into English or encouraging the students to do so.

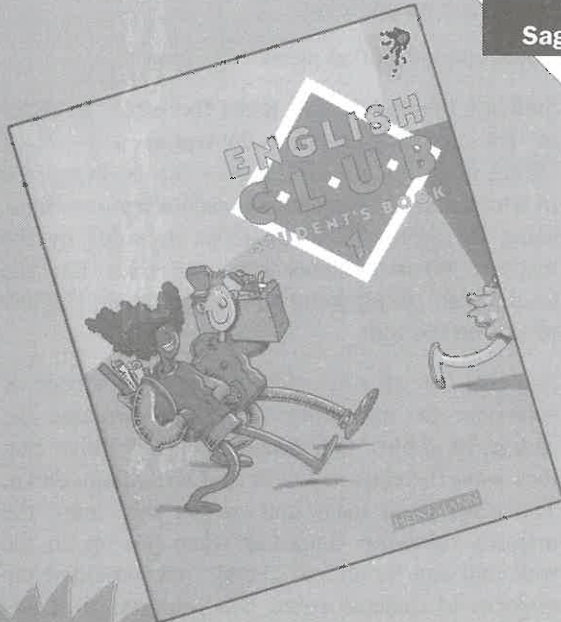
Of course, the best way of showing our students that we are serious in our intentions is to use English as much as possible ourselves in the class. Students who are introduced to this type of teaching usually appreciate the reasons for it very quickly. The earlier the better though many of us have known the frustration of 'inheriting' a class unused to hearing English except in grammatical structures and on a cassette.



ENGLISH

C·L·U·B

Carol Read
Sagrario Salaberri



The highly praised two-part course for the 10-12 cycle.

PUZZLE ADVENTURE STORY

Hidden clues and problem solving add a new dimension to the "comic-book" style language presentation.

ACTIVITY TIME

Rhymes, games, surveys, songs and reading puzzles - a whole range of fun activities which develop skills while recycling language.

ENGLISH CLUB CORNER

The children produce classroom displays, a creative and motivating culmination to each unit.

ENGLISH CLUB,
with its learner centered approach
and highly motivating materials,
has all the ingredients for successful learning.

ENGLISH CLUB
BECOME A MEMBER!



For more information contact:

 Heinemann

Balmes, 191 - 2^a, 2^a • 08006 Barcelona
Tel.: 93/415 90 23 • Fax: 93/415 64 38

OUR INTERVIEWS

BRIAN TOMLINSON is interviewed by Montse Català

Brian Tomlinson is currently working as senior lecturer in applied linguistics at Luton College of Higher Education. Previously, he has worked as a teacher trainer and curriculum development in Africa, South Pacific and the Far East. He is author of a number of textbooks and books for teachers including "Discover English" and "Openings".

1. In my case, I have a language school teacher in mind when thinking about who brought me into the field of language learning first and later to language teaching. How about yourself, what brought you into the field of language teaching?

It was the opposite of my experience. In my experience learning French at school was very negative. I failed to learn French. I was interested in English and my English teacher was an inspiration. After university I didn't know what to do. I did an English degree in Literature. One thing I was convinced I didn't want to do, I didn't want to teach. I got a job in a company called the Metal Box Company in Oxford, in England. My job was actually editing the company magazine. It sounded rather dull so I didn't accept the job and instead I joined VSO -Voluntary Service Overseas. In those days you went for one year. You had to fill in a form saying what you would like to do and where you would like to go. My answer was anything except "teaching" and anywhere except "Africa". So they sent me to Nigeria as a teacher trainer, I had no experience at all. I became a lecturer at the Advanced Teacher Training College in Nigeria. Crazy, but I loved it. It was one of my best years. I enjoyed Nigeria and the teaching. I realized that I made a lot of mistakes. I taught some dreadful lessons at the beginning, but I learnt from my mistakes and I began to enjoy it.

So at the end of that year, I decided to take a job in England. I got a job at a Grammar School in Liverpool. I hated it. It was a really negative experience. I had to spend a lot of time disciplining the students. I succeeded with the academic kids and with the "criminals". I had a class where all my students had criminal records, but I could interest them. We used texts on soccer, sport,

music. No problem. The kids in the middle had no interest. They were antiteacher, anti-school, anti-anything. So I decided I did enjoy teaching but not in England. I did a post-graduate qualification in Linguistics and went back to Africa. I went to Zambia. I was a teacher at a bush Secondary School in a little village. All my friends come from that time and that place. It was after independence. A lot of teachers were foreigners. It was a mixture of different races, but a lot of my friends were Zambians. I'm a soccer fanatic so I organized a local soccer team. So many of my friends were Zambian soccer players. I spent a lot of time drinking beer and playing soccer, and I enjoyed the teaching. After that, I started to move upwards into teacher training, curriculum development and, then, that's my career. I realized I had a passport to the world.

2. In your career you haven't always been in the same teaching contexts. Can you tell us a little about other countries and how things work there?

I actually wrote a chapter in a book about this in Japanese. Well, in fact, I wrote it in English and it was translated into Japanese. My conclusion was: I've worked in 6 different countries and on the surface the systems were very different but under the surface they were all the same. In every case, the school culture was trying to exert control and trying to maintain the "status quo" and created an atmosphere which wasn't conducive to language learning. The worst place to learn a language is a secondary school. And I also found that people of different cultures, e.g. Nigeria, Japan, Indonesia, etc... are basically the same. In any country they have customs which appear to be different, but basically they are interested in very similar things. That's what annoys me when I come back to England, to see how narrow and prejudiced people can be. It is experience that teaches you... The same happens in language teaching. You have to realize that your students are not very different and then you get the same responses from the students... Some overseas teachers in Japan have very negative experiences. They don't like teaching. They find their students dull. The students are as dull as the activity. If the activity is stimulating the students will be stimulated. That's the basic principle. Their culture seems very different, but again they responded to interesting activities. There's a problem because if you are not careful you are guilty of neo-colonialism, where you are imposing your own cultural norms: this is particularly true of language learning.

3. Having worked abroad, what is the most difficult task you have ever been asked to accomplish? What was the highest hurdle you had to jump in any of the contexts you were in and why?

In Indonesia. I was in charge of re-training 50,000 teachers. Originally, the idea was that there would be an Indonesian in charge and I would be the advisor. In fact, they didn't appoint the Indonesian and then they had to rely on me. Initially I was on my own, working for the Ministry of Education. I had ideas like bringing all the 50,000 in a stadium at the same time and me standing in the middle, but then rejected it because it looked rather egocentric. What we actually did in my first year was train teachers as teacher trainers. There are 27 provinces. We selected 3 teachers from each province and trained them to become teacher trainers in Indonesia and sent them to England to do a course there. Once they came back, they were sent back to their schools. There, they became teacher trainers and they held teacher training courses in their provinces, what we called "In-On service". My job then was actually flying around the country monitoring and supervising. In fact, I had to fly to Bali to go to my destinations so I spent a lot of time in Bali, changing planes. We achieved a lot in the end.

All the other projects had been imposed from the top, from academics, linguists, officials. The teachers had no role. This project was different. Some academics didn't like it. The project was for the teachers and done by the teachers, so they invested a lot of time and energy. But in the end it was successful. I was there for 3 years and it is still going on there. They now have a new curriculum, new textbooks, new exams and so forth. As I said, one has to be aware of culture differences. What we did in the end was, at meetings, I put forward some ideas that they either took or rejected. So, in fact, each of the 27 provinces has their own programme with their own differences. So it wasn't all coming from me. I saw my job as a stimulator and gradually withdrew my influence.

4. What are your present interests?

Because of the jobs I've done, mainly teacher training in situations in which I had to do it all, I'm interested in all areas. I'm not a specialist. But at the moment my main interest is in reading, partly because I'm doing a Ph.D. on reading -the role of visualization. And also at the college I'm working in now we are about to start a research project into

materials for beginners. So almost by chance my research is being focused into reading, for monolingual and multilingual groups.

5. Reading is among your priorities in research. However, why reading and not writing? Aren't they closely connected?

All my activities in fact are connecting the two, I agree. A lot of people argue that they are the same process, as mirror image. I have written articles and developed ideas about writing. I am in favour of monitoring the students in their writing. I feel that monitoring rather than marking is absolutely necessary. Feedback has to exist. Traditionally, feedback has been destructive, but I think it has to be positive and focused. Not stopping creativity. Preferably letting students do their own corrections. One of my books is called *Discover English* and it is a series of activities to teach teachers to discover the English language. It includes sections on grammar, vocabulary, cohesion, coherence, a section on error analysis, etc. It came out in 1980 and we are just rewriting it. My grammar lessons are in fact discovery lessons.

6. Among the ways you tackle a text, you seem to enjoy visualization the most. Does it work in all contexts, with all sorts of different texts and for all levels?

I've used it at all levels. It works for descriptive and narrative texts and it works with concrete scientific texts, business texts, describing processes. The problem is when you get into philosophy. I do visualize a mental process, for instance; but not representationally. It's symbolic. However, at the moment, my research is restricted to narrative and descriptive texts, at all levels and at all ages. One problem is the actual making sure that people do visualize. As I said, you can actually instruct them to do it, but some do and some don't. Some people resist doing it, they feel uncomfortable or inhibited. That's why I always ask them to work in groups because there's always someone who enjoys drawing and sometimes it is someone who is linguistically less able so you give them the opportunity to be good at something. One problem is illustrations. In textbooks there is often an illustration, which gives the story away and thus prevents visualization. In other words, it imposes a picture. So I don't let them see the illustrations before reading. I do activities like cut the picture in half or like a jigsaw. Then, I ask them to complete the picture after reading, or filling it with details.

Another possibility is to give them a blurred picture where they have to put all sorts of details after reading. Or even drawing by numbers. We need a piece of paper and a text. Then I make them describe a room from a text, for instance. You draw no.1 where the TV set is, no. 2 where the sofa is, etc... until they have their own picture. I develop ideas from the problems... you gradually build your activities, you don't just sit down and think up activities.

7. If you had to think of other subskills for reading, what would be next on your list?

One of my arguments against most reading materials is that it's all post-reading and that does not help the reader. In some books activities look interesting and useful, but it's too late. They have already read the text. So I put all my energy in the pre-reading and the while-reading. In some of my lessons the reading comes at the end, not at the beginning. So when they are actually reading, they are reading actively and interactively, so the energy goes into preparing them to read. I'm interested in global skills, because even the simplest one-sentence text, actually and especially in a one-sentence text, you have to put a lot back in and the writer assumes that the reader can do it -everything then is not overt. Poetry -since it is very open- I can use it even with the lower levels, although people think it can only be used for advanced levels. Poetry is liberating in many ways, you break the rules. And the most interesting thing is when you ask your students to write their own poetry.

8. Does visualization make sense even if you are working with ESP readers?

Yes. It works better with processes. I did one test which was about the eyes and various exercises you could do with them. A lot is about doing things rather than describing the processes. With abstract texts you can visualize the effects of the abstraction so if they are talking about "love" you can make them draw the effects of it, or, of course, sometimes, what it means. Students can come up with surrealistic images, which actually develop their own selves.

9. For me the approach to a text called "visualization" comes from the need of providing a context to the students, or in other words, as Patricia Carrell would say, by doing these

pre-reading tasks we are fostering the activating of "Schemata". Do you agree?

All the theories, all the schema theorists talk about the process of interaction between the reader and the text, but they don't actually talk about how they can do it. They say we do it but they don't say how we do it. This doesn't help very much. The example of the beach, actually activating the "beach" schema, is making them do it. In other words, it's interesting but not very useful if you can't apply it. That happens too often. They often say it is up to the teachers. I don't like that. I think both teachers and linguists should work it out together. In MA courses, particularly in England, a linguist would come in and deliver a very dense academic lecture and some students would say "Excuse me, how is this applied to the classroom?" and the answer is "I'm sorry that's your job, not mine". I'm not arguing that a linguist should always tell the teacher how to apply it, but she should start them off, guide them and then develop their own ways of doing things. Take it or leave it, that's not very useful.

10. There are people who believe that a text does not have a meaning of its own, but that the meaning is provided by the readers themselves. To what extent do you agree or disagree with them?

I think it is going too far. I think it's a reaction against the people who said that the meaning resides in the text. The text had an original meaning when the writer conceived it, but the essence of it is still there so there's a big overlap between the writer's meaning and the reader's meaning and that overlap meets in the text but then, obviously, because the writer and the reader are different people had different experiences and their actual meaning are different but even the writer's meaning can be different at different times. There is a basic meaning which resides in the text, but it's variable. Basically, a text is alive, and therefore changes. And that's the problem with many books. You can't say that you can give any meaning to any text. So you can't say that any students' contribution to a text is right. I personally encourage various responses but each one should be justifiable by the text.

11. Increasingly, there are new teachers in the field feeling insecure to have to face a class. What would you like to tell them so as to encourage them to make the most of their jobs?

I think I would say two things. "Be yourself", don't feel obliged to a particular methodology, develop an approach which satisfies your personality, your view of the world. It sounds very selfish but if the teacher doesn't enjoy himself/ herself, the students won't enjoy learning either. I think what is more important than preparation of material is the preparation of yourself. Go in with energy. Teaching is all about communicating. The teacher is the spark of the energy so that the first five minutes are very important. You invest this energy and then they can take over and respond. Some teachers overdo the preparation, they go in and they are exhausted. I think that in our job we should never blame the students so if a particular lesson doesn't work, you should worry about it, think about it and reflect how you can make it better next time. We should never say it didn't work because of my students, because they were lazy. It's our *job* to make them interested. So we always have to look at what we should have done to make it better. My advice is to try it three times. If it doesn't work the third time, forget it. Most things work at the third time for some strange reason. Beginning in the job is painful, you can't teach someone to teach. Teacher trainers can guide them but in the end it's got to come from inside. When you come to conferences, the activities you see are the activities that worked, so the new teachers are amazed by seeing all these lessons which work, but it is useful sometimes to remind them that some activities failed totally. Good teaching is all about confidence and common sense.

Thank you very much.

APAC INFO...APAC INFO...APAC

APAC WEEKENDS

As in previous years, APAC will cooperate in the organization of several Teacher Training Weekends around Catalonia:

- Baix Llobregat: 11 & 12, February.
- Lleida: 11 & 12, February.
- Tarragona: 18 & 19, February.
- Tarragona: 4 & 5, March.
- Girona: 11 & 12, March.
- Barcelona: 29 & 30 April.

You will get local info about all these events.

UNIVERSITAT DE BARCELONA ESCOLA D'IDIOMES MODERNES

CURSOS D'ESTIU 1994

L'EIM ofereix dos tipus de cursos:

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

Dates:

Ordinaris: del 4 al 29 de juliol i del 5 al 16 de setembre
Extraordinaris: del 4 al 29 de juliol

OFERTA DE GRUPS

- Alemanys** *Cursos ordinaris de nivells 1 i 2*
(horaris de matins i tardes)
- Anglès** *Cursos ordinaris de nivells 1, 2, 3 i 4*
Cursos extraordinaris de fluïdesa oral de nivells:
post-principiant, intermedi, intermedi-alt i avançat
Cursos de pronunciació
(horaris de matins i tardes)
- Francès** *Cursos ordinaris de nivells 1 i 2*
Cursos extraordinaris de fluïdesa oral de nivells:
post-principiant, intermedi i avançat
(horaris de matins i tardes)
- Italià** *Cursos extraordinaris d'introducció a la llengua.*
(horaris de matins i tardes)
- Rus** *Curs extraordinari de nivell post-principiant*
(horari de tardes)

L'EIM també organitzarà els següents *cursos extraordinaris*:

Curs d'anglès per a congressos internacionals i usos acadèmics (juny)

Curs de preparació per a l'examen de 'Cambridge First Certificate' (setembre)

Curs d'anglès per a usos acadèmics (ERASMUS)
(setembre)

Per a més informació adreceu-vos a la Secretaria de l'EIM

- Gran Via de les Corts Catalanes, 585

(Edifici Central, planta baixa) (tel. 318 42 66 ext.2500)

Horari de finestreta: de 10 a 13 i de 16,30 a 19,30

-Facultat d'Econòmiques, Avinguda Diagonal, 690 (tel. 402 43 31)

Horari de finestreta: de 10 a 14 i de 15 a 18,30

APAC of NEWS

Nº 20. February 1994

APAC of NEWS

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

President d'APAC: Ramon Ribé

Coordinator: José Antonio Martín
Editors: Maria González Davis
Jordi Mateu
Teresa Navés
Maria Toth

Cover design: José A. Martín

Administrative work: Marta

Gran Via 606, 4t, 2ª, E
08007 - Barcelona

Telephone and Fax: 317 01 37

Dip. Leg. B-41180-88

Distributed by: Alhambra Longman

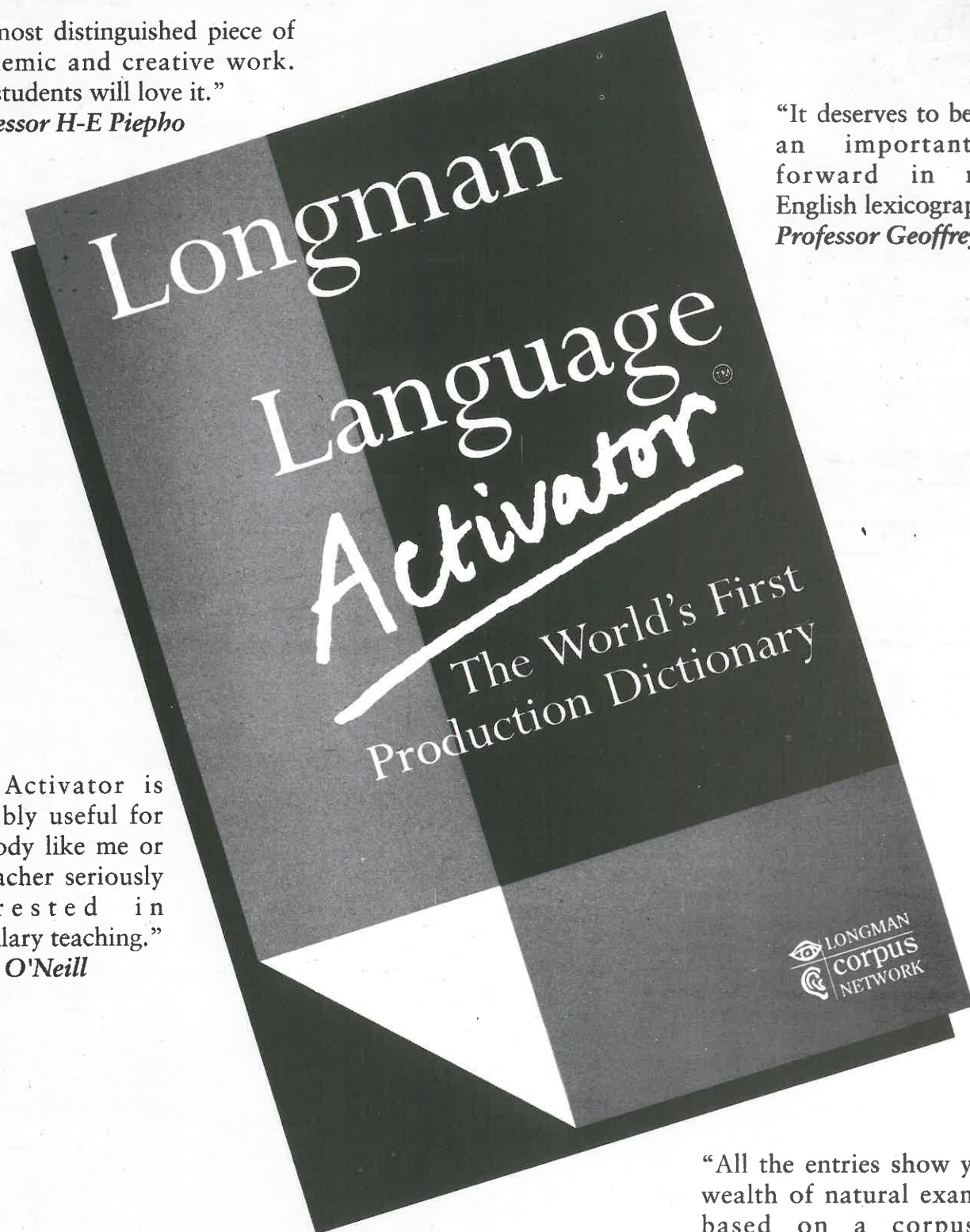
Barcelona, Feb-1994.

“THIS IS THE BOOK THE WORLD'S BEEN WAITING FOR”

Professor Sir Randolph Quirk

“A most distinguished piece of academic and creative work. My students will love it.”
Professor H-E Piepho

“It deserves to be seen as an important step forward in modern English lexicography.”
Professor Geoffrey Leech



“The Activator is incredibly useful for somebody like me or any teacher seriously interested in vocabulary teaching.”
Robert O'Neill

“All the entries show you a wealth of natural examples based on a corpus of naturally-occurring English.”
Professor Gillian Brown

“I am filled with admiration for the thoroughness and clarity with which the text has been produced.”
Martin Parrott, International House

For further information and sample material please write to:
ALHAMBRA LONGMAN, AZDA, PRINCEP D'ASTURIAS, 18
08012 BARCELONA. TEL: 237 4364