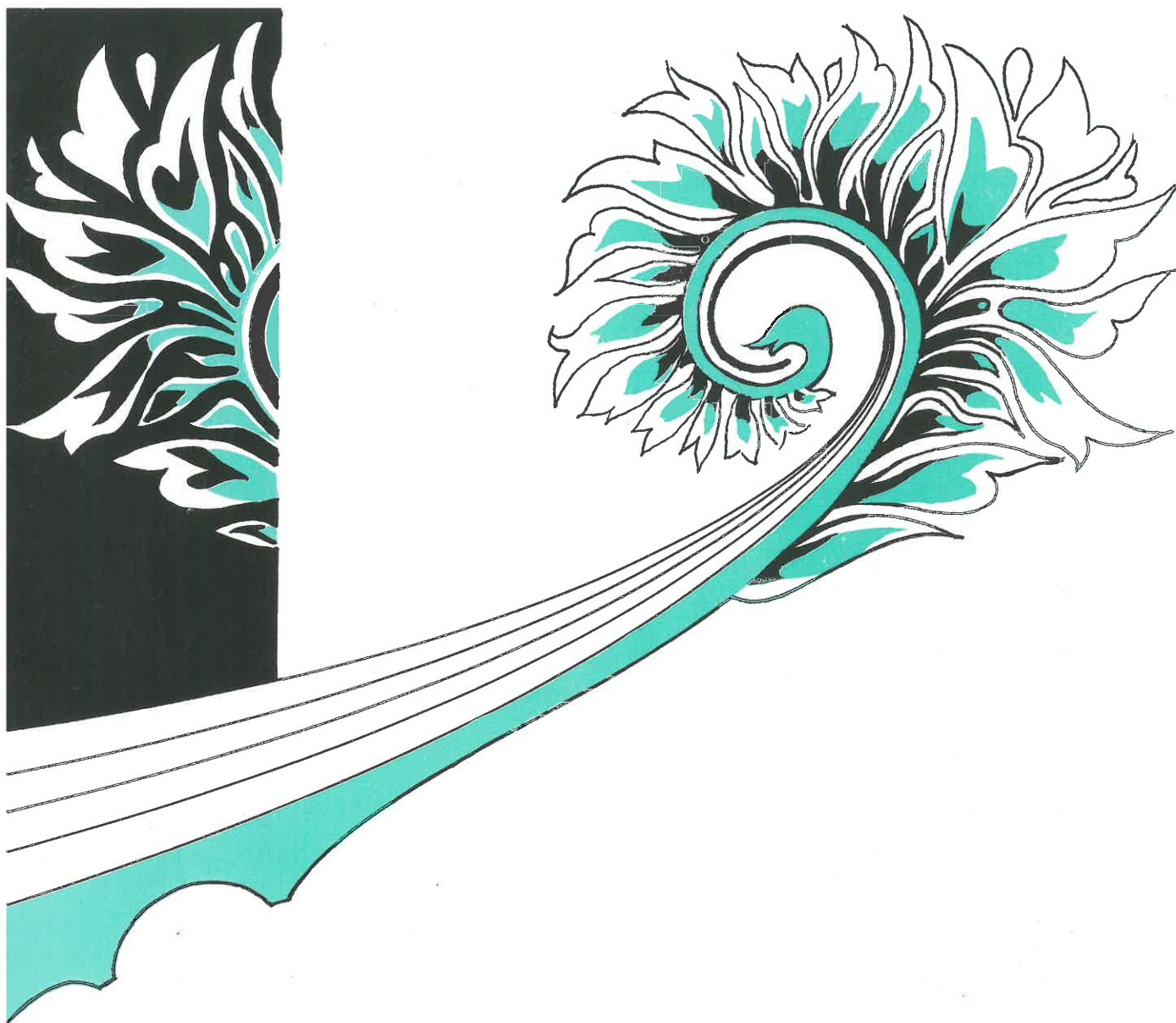


APAC *of NEWS*

Nº 21. Maig 1994. Butlletí de l'Associació de Professors d'Anglès de Catalunya



"Life is like playing a violin solo in public
and learning the instrument as one goes on"
Samuel Butler

APAC of NEWS

Nº 21. May 1994

CONTENTS

From me to you	1
Convocatòria Eleccions APAC 1995	2

ESPECIAL 'JOHN McDOWELL':

Qui fou John Mc Dowell <i>per Ramon Ribé</i>	3
John McDowell <i>per Daniel Casany</i>	5
A letter to John <i>per Núria Vidal</i>	6
...still sadly missed... <i>by Lesley Denham</i>	9
Premi John McDowell <i>per Daniel Cassany</i>	9
Sobre John <i>per Mireia Bosch</i>	10
In memory of a colleague and friend <i>by Ramon Ribé</i>	11
Homenatge a John McDowell <i>per Carles Duarte i Montserrat</i>	13
Carta a un ex-col·lega <i>per John McDowell</i>	17
Acta d'atorgament del Premi JOHN McDOWELL 1994	22

APAC INFO	14
From our sponsors	16
Our Interviews	
M ^a Cristina Riera interviews DR. GÜNTER GERNGROSS	23
Montse Llovera i Maria Salvador interview TOM SHARPE	25
"APAC of NEWS ELT REVIEW" <i>by Maria González Davies & M^a Luz Celaya, José A. Martín i Margarita Ravera</i>	30
Did you Know...? <i>by Maria Toth</i>	31
From our sponsors	32

Illustrations by *Gustave Doré (1832-1883)*

ACTES APAC-ELT CONVENTION 1994 (Part-1)	16b
<i>(En pàgines centrals de color)</i>	
(s. separate index on page 16c)	

FROM ME TO YOU

Dear APACs,

After our Convention in February, we want to come to you, once again, with some news, articles and different contributions we have received before our longed for and well deserved summer holidays.

The "Jornades-94" were a real success, if we consider the number of teachers who attended (*around 900 people*); the quality and involvement of so many speakers (*130 specialists*); the Institutions, publishers and companies who contributed and sponsored part of the event (*over 40 different institutions and companies; more than 180 people considering all those who were at the stands, publishers and editors*); the Organizing Committee (*15 APAC members*) and a large group of collaborators, teachers and students (*about 100 people*). It is not easy to organize such large group of people continuous movement, change of rooms, unexpected problems and so many little things which had been thought over and over again to avoid last minute weird situations. Everything ran smoothly. It would not have been possible without your co-operation, active participation and understanding. The feedback was impressive. Thanks a lot to all of you who shared the experience and contributed to make the annual **APAC-ELT CONVENTION** become one of the most important events of this kind in Spain and in Europe.

Nevertheless, some problems appeared when the personal attendance card had to be stamped by our collaborators. Remember that this was an unavoidable condition for our convention to be considered within the "Pla de Formació del Departament d'Ensenyament". This is something everybody will benefit from.

APAC is organizing some more events all around Catalonia in collaboration with some publishing companies. The idea is to de-centralise the teaching training activities and offer the possibility of taking

part in TT-Weekends to all those teachers who do not live in Barcelona.

This issue includes some unexpected contributions. The popular and successful novelist **TOM SHARPE** was interviewed for **APAC of NEWS** by Montse Llovera and Maria Salvador, when he was spending some time writing in Llafranch. We include some other interviews. We have received some positive feedback about them ("fresh", "entertaining", "interesting", "easy to read"...among others). If you come across a relevant person connected to our field, your interviews will be always welcome. Mind you, we cannot always include them immediately. Be patient, please.

There is also a new section we have created, in collaboration with the Association of "Editors de llibres de Llengua Anglesa a Catalunya i Balears". It is called "**APAC of NEWS ELT BOOKS REVIEW**". We have reached an agreement with different publishers who will supply us with the new books on ELT and we will offer you some reviews written by specialists in this field. The books will be kept by APAC. We expect to build up an interesting, rich and large collection in the coming years. This means *a hell of a lot of extra work*. So... volunteers will be greatly appreciated.

Remember that the actual "**JUNTA DIRECTIVA D'APAC**" was elected for a two year period. The new elections will be held during the first term of 1995. There's not long to go, before the elections. We have been working for **APAC** long enough; it's about time we had a rest. New people mean new ideas and energy. *Could you give it a second thought?*

Enjoy your holidays. You will be hearing from us at the beginning of the new course 1994-95.

Yours,

José A. Martín
APAC of NEWS

Teacher of English at a German Technical Vocational School seeks Spanish colleague interested in preparing a student exchange. The communal language would be English, there would be a small technical project that both groups would be working on. The first exchange could take place at the end of the academic year 1994/95. Please contact:
Hans-Jürgen Bauer, Isselstrasse 32, 64297 Darmstadt, Germany. Tel. 49 6151 591901

ELECCIONS

**Eleccions per a la nova
Junta Directiva d'APAC
Febrer - 1995**

*Presentació de candidatures fins
el 30 de novembre de 1995*

*en Gran Via 606, 4t, 2º, E
08007 - Barcelona
Tel. i Fax: 317 01 37*

Qui fou en John McDowell?

per Ramon Ribé

Estimat company d'APAC,

Fa més de dos anys que en John ens deixà. Avui, abril de 1994, dia de Sant Jordi, hem tancat la rebuda d'originals que han estat presentats al premi que honra la seva memòria. Potser aquest és -d'entre molts possibles- el millor homenatge que podíem retre-li; però res no substituirà la seva presència entre nosaltres.

Molts el vam conèixer i tractar personalment, com a col·legues i amics. Hi ha, però, tota una generació de professors més joves que no van tenir aquesta sort i que només en saben el nom, perquè APAC i d'altres institucions no volen que s'oblidi. A tots els qui el van conèixer i a aquells professors que mai van tenir aquesta sort, però que són ensenyants il·lusionats per la seva feina, estan dedicades aquestes pàgines. En elles reproduïm breument el resum d'algunes de les contribucions presentades per tota una colla de companys en una taula rodona organitzada pel Dr. Josep M^a Jaumà a la Universitat Autònoma de Barcelona durant el curs 1992-93. Hem pensat que entre totes aquestes paraules -les que aquell dia es van dir- potser atraparem una mica del seu esperit, d'allò que el féu el gran professional, l'excel·lent company i el símbol de col·laboració que fou per a tots nosaltres.

En el número 13 d'APAC of NEWS, gener de 1992, vaig escriure

It was impossible to know John and not love him dearly. He was always respectful, warm, helpful and infinitely generous. John loved Catalonia, spoke our language like the best of us, and had become a living symbol of the best style of Anglo-Catalan cooperation and brotherhood. The legions of teachers trained by him during his many years as Pedagogical Advisor for the British Council in Barcelona,

and as a teacher trainer for the Departament de Política Lingüística de la Generalitat de Catalunya, will find him irreplaceable.

Vivim en un país de grans professionals de l'educació, rarament reconeguts. És just que de tant en tant fem una pausa en el camí per a mirar-nos en aquests models i construir el mostre demà. John fou un d'ells.

A ell doncs, aquest homenatge breu i sobri. El nostre és un món ple d'informació. Tanta, que sovint la ignorem. No ho feu avui, si us plau. Llegiu aquestes pàgines. Diuen coses petites, però importants. Són mesurades i sòbries. Com diu un dels nostres poetes,

Tenim, a penes,

el temps de dir les coses

de cada dia.

Mesurem bé els silencis,

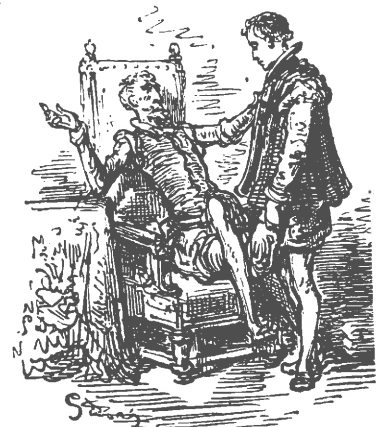
i els gests, i les paraules.

(Martí i Pol, a *L'àmbit de tots els àmbits*).

Afectuosament,

Ramon Ribé

President d'APAC

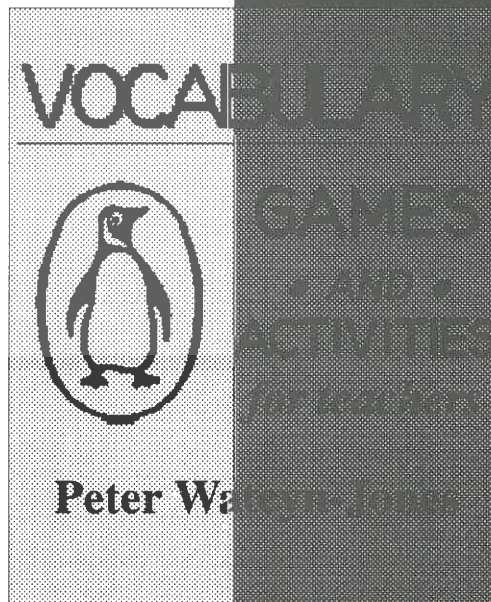




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JOHN McDOWELL

per Daniel Cassany

John McDowell va nèixer a Belfast el 1947, fill d'una família escocesa. Va passar la infància al comptat de Down (Irlanda del Nord) i va anar a Glasgow a estudiar lletres a la universitat (llengües modernes: anglès, francès, castellà, i també llatí, literatura i fonètica). El 75-76 va fer un màster de formació de professors de llengua anglesa al Universitat de Manchester. Abans havia passat quatre anys a Madrid fent classes d'anglès, i també va poder fer alguns viatges per l'Espanya més de postal (Andalusia, Sevilla per la Setmana Santa, Castella...). Alguna vegada havia recordat d'aquella època que "no s'havia sentit còmode per aquelles terres".

El 74 va arribar a Barcelona per ensenyar anglès a l'Institut Britànic. Després del parèntesi del màster, s'hi havia reincorporat com a cap d'estudis, i en anys successius hi realitzaria tota mena de tasques: formar el professorat, planificar els estudis, organitzar activitats culturals, muntar dependències i aules noves, o engegar un dels primers centres d'auto-aprenentatge - ara tan de moda! - que hi va haver a Catalunya. també va ensenyar didàctica de l'anglès a les universitats Central, Politècnica i Autònoma, va participar en nombroses jornades sobre l'ensenyament de llengües arreu Europa, i va assessorar algunes editorials britàniques. Molts hem pogut millorar el nostre anglès amb llibres seus: Basic Information, Basic Listening, Listening Plus, Open Line... I per totes aquestes activitats ha estat reconegut i és recordat en el món de l'ensenyament de l'anglès.

Però encara és més important la dedicació que va tenir per al català. El 83 la Direcció General de Política Lingüística el va fitxar per fer-se càrrec de la formació

dels professors de català per adults, arran l'aparició del **Digui, digui...** Més endavant seria coautor de les pàgines de premsa d'aquest mètode, que es van publicar a tots els periòdics del país. Encara va tenir temps d'escriure molts articles sobre didàctica en català (revista COM) i un llibre: Cop d'ull. El paper decisiu que va tenir en la renovació didàctica al nostre país és indubtable i ha estat reconegut públicament en més d'una ocasió. Ha estat un dels professionals que ha fet més per introduir les metodologies comunicatives en l'ensenyament del català.

Com a persona se sentia català arrelat a aquesta terra. Va voler conservar sempre el nom de "John", però parlava català tan bé com un nadiu i li molestava que algú, amb cara ingènua, en veure'l alt, ros i d'ulls clars, li preguntés com havia après a parlar en català. (Més encara: el seu castellà, amb un innegable accent català delator, havia irritat més d'una vegada algun col·lega de la península). Va viure la transició de ben aprop i al costat dels partits de més a l'esquerra; també va dedicar un estiu a ajudar els sandinistes de Nicaragua; i li sabia greu no poder votar a casa nostra.

Va voler que se l'incinerés a Barcelona i que les seves cendres retornessin a la terra de l'Empordà, una terra que estimava de forma especial.

Va morir el 17 de gener d'enguany, després d'una llarga malaltia. Els seus alumnes, els seus col·laboradors, els seus amics, els seus companys, el tindrem sempre en el record.

(Publicat a Crònica d'Ensenyament, 43, febrer de 1992).



A letter to John

by Nùria Vidal

Questió fo enfre los ulls e la memòria de l'amic, car los ulls deïen que mellor cosa és veer l'amat que membrar-lo, e la memòria dix que per lo remembrament puja l'aigua als ulls e el cor s'enflama d'amor.

Ramon Llull

Llibre d'Amic e Amat

Estimat John,

Com moltes altres vegades hem tornat a donar voltes al perfil del professor, aquesta vegada per definir-lo en un marc de renovació pedagògica. Recordo que en la teva darrera carta feies un llistat i ens comentaves com al començament dels cursos de formació es donava més importància a la preparació tècnica i lingüística dels professors mentre que darrerament es tendia a valorar aspectes més humans com podien ser la simpatia, la paciència, ser una persona oberta... i no ser conflictiu entre d'altres. Al plantejar-nos el nostre paper dins el canvi he recordat aquell llibre que vas regalar-me ja fa molts anys i que encara avui em diu coses: Teaching as a Subversive Activity. M'el vas donar perquè sovint feia propostes esbojarrades a les trobades de formació del Britànic els dimecres a la tarda. Es cert que les meves posicions eren una mica "epatants" però volia tenir en compte l'existència dels alumnes. Jo et deia que els adolescents necessiten "canya" i que no ser un professor conflictiu no volia dir que no pogués ser provocatiu. M'adonava que sempre que provocava als alumnes obtenia respostes insospitades que anaven molt més enllà del que qualsevol de nosaltres hagués pogut imaginar. En aquest mateix llibre he trobat un llistat de propostes que ja sé que no compartiràs del tot però em sembla un text interessant per "provocar" el debat. Te les copio i en comento algunes:

1. Declare a five year moratorium on the use of all textbooks.

Since with two or three exceptions all texts are not only boring but based on the assumption that knowledge

exists prior to, independent of, and altogether outside of the learner, they are either worthless or harmful. If it is impossible to function without textbooks, provide every student with a notebook filled with blank pages, and have him compose his own text.

2. Have English teachers teach maths, maths teachers English, social studies teachers science, science teachers art, and so on.

One of the largest obstacles to the establishment of a sound learning environment is the desire of teachers to get something they think they know into the heads of people who don't know it. An English teacher teaching maths would hardly be in a position to fulfil this desire. Even more important, he would be forced to perceive the subject as a learner, not a teacher.

3. Transfer all the elementary-school teachers to high school and vice-versa.

4. Require every teacher who thinks he knows his subject well to write a book on it.

In this way, he will be relieved of the necessity of inflicting his knowledge on other people, particularly his students.

5. Dissolve all subjects, courses, and specially course requirements.

This proposal, all by itself, would wreck every existing educational bureaucracy. The result would be to deprive teachers of the excuses presently given by their failures and to free them to concentrate on their learners.

6. Limit each teacher to three declarative sentences per class and fifteen interrogatives.

Every sentence above the limit would be subject to a twenty-five-cent fine. The students can do the counting and the collecting.

7. Prohibit teachers from asking any questions they already know the answers to.

This proposal would not only force teachers to perceive learning from the learner's perspective, it would help them to learn how to ask questions that produce knowledge.

8. Declare a moratorium on all tests and grades.

This would remove from the hands of the teachers their major weapons of coercion and would eliminate two of the major obstacles to their students' learning anything significant.

9. Require all teachers to undergo some form of psychotherapy as part of their in-service training.

This need not be psychoanalysis; some form of group therapy or psychological counselling will do. Its purpose: to give teachers an opportunity to gain insight into themselves, particularly into the reasons they are teachers.

10. Classify teachers according to their ability and make the lists public.

There would be a 'smart group' an 'average' group and a 'dumb' group. Lists would be published... ..by virtue of what they know in relation to what their students know.

11. Require all teachers to take a test prepared by students on what the students know.

Only if a teacher passes this test should be permitted to teach.

12. Make each class elective and withhold a teacher's monthly cheque if his students do not show any interest in going to next month's classes.

This proposal would simply put the teacher on a par with other professionals, e.g. doctors, dentists, lawyers, etc...

13. Require every teacher to take a one-year leave of absence every fourth year to work in some field other than education.

Such an experience can be taken as evidence that the teacher has been in contact with reality at some point in his life...

14. Require each teacher to provide some sort of evidence that he or she has had a loving relationship with at least one other human being.

If the teacher can get someone to say, 'I love her (or him)', she should be retained. If she can get two people to say it, she should get a raise.

15. Require that all the graffiti accumulated in the school toilets be reproduced on large paper and be hung in the school halls.

Graffiti that concern teachers and administrators should be chiselled into the stone at the front entrance of the school.

16. There should be a general prohibition against the use of the following words and phrases: teach, syllabus, covering ground, IQ, make-up, test, disadvantaged, gifted, accelerated, enhancement, course, grade, score, human nature, dumb, college material and administrative necessity.¹

No te les comentarè una a una tot i que m'agradaria dir-ne alguna cosa. Ja saps què penso dels llibres de text. Poc tenen que veure amb la realitat dels nostres alumnes perquè no els impliquen, ni els fan prendre decisions tot just han de respondre les preguntes que es formulen sobre els temes que es tracten i sovint no els

interessen en absolut. Recordes aquell llibre que utilitzava cap al final dels 70s, All's Well ? Els meus alumnes i jo el vàrem gaudir força tot i que ben aviat vaig començar petits projectes inspirats en alguns dels temes del llibre i poc a poc vaig deixar-lo per fer tot allò que els alumnes plantejaven o volien aprofundir. És difícil, saps, estar pendent dels interessos dels teus alumnes i de la diversitat que tenim a les aules i no poder trobar uns materials que ens facilitin la tasca de preparar les classes. Tindrem tants grups que si no treballem en equip no ens en sortirem.

Tambè estem bastant angoixats amb els nous requeriments formals. Que si Projectes Curriculars de Centre, que si programacions d'àrea... Molts de nosaltres pensem que aquestes preocupacions ens restaran energies per concentrar-nos en el nostre objectiu primordial: els nostres alumnes. Ja sé que em diràs "aneu a poc a poc"... ja saps que soc una mica impacient!

M'agrada molt el punt número 7. Quan soc capaç de plantejar una pregunta a la qual no hi tinc resposta penso que entenc el problema, encara que no pugui resoldre'l. Sovint els meus alumnes m'han sorprès amb respostes inesperades, plenes d'imaginació.

Tambè veig important poder gaudir d'un any de llicència. Malauradament aquells companys que l'hem pogut fruir hem hagut de fer una recerca o un treball relacionat amb la nostra tasca docent. M'haguessin agradat tant fer teatre i anar per les places dels pobles fent riure i plorar a la gent! Imagino que m'hagués fet créixer com a persona més que no pas donant voltes als "projectes" que tot i que en gaudeixo necessito oblidar-me'n de tant en tant.

Es fa tard, ja no et comento res més, et sembla que podrem aprofitar alguns d'aquests plantejaments?

T'he escrit en català perquè sempre que et penso em surt així. Només em queda dir-te que l'ibiscus que vaig plantar al jardí de casa s'ha fet molt gran i cada vegada que s'obre una flor me'n recordo de tu i d'aquell te a la teva terrassa un matí de juliol mentre una flor d'ibiscus s'obria i tu deies "que intens, tanta bellesa i tant breu!". Ara ho entenc.

Una abraçada, fins sempre!

Núria



¹ ostman, N. and Weingartner, Ch. (1981 edition) *Teaching as a Subversive Activity*. Penguin Education.

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...still sadly missed...

by Lesley Denham:

British Council

Every time I open my filing cabinet I am reminded of John and the help he gave me during my first years as a teacher trainer. Notes in the margin of reading texts, minutes about meetings of the SAC (Self Access Centre) team, comments on new text books and ideas for forthcoming talks are all there as evidence of a man who, despite his busy schedule, always found time for a 'chat' in his office.

His work at the British Council started long before I arrived there and many of my colleagues will remember with respect his contributions as an Assistant Director of Studies, as co-ordinator of the RSA Diploma course, and as manager of the Self Access Centre. He also devoted a lot of time to the training of Catalan teachers of English and organised the COTE course for non-native teachers and many others talks and workshops to help Catalan teachers get together and support each other in their jobs.

Catalunya was very special to John and the Catalan language was one adopted as his own. In fact, during the years I knew him, I only once heard him speak Spanish and it sounded very strange. At one time, he even gave Catalan classes to teachers at the British Institute using a book he knew very well - 'Digui Digui'.

It's no exaggeration to say that all over Catalunya John is still sadly missed.

Lesley Denham:

British Council.

PREMI

JOHN McDOWELL

per Daniel Cassany

Dos anys després de la seva mort, l'empremta que ens va deixar el John continua forta. De fet, els qui vam aprendre d'ell molt probablement seríem ben distints si no l'haguéssim conegut. Dos anys sense veure'l ni parlar-hi fan oblidar que el que saps i fas li deu molt.

Em pregunto què hauria pensat ell de saber que originaria un premi d'innovació i recerca en l'ensenyament de llengües. Tan lúcida i fi com era, algun comentari irònic n'hauria nascut. El que segur que hauria aplaudit és una iniciativa per fomentar la recerca en didàctica, i per donar estatus i prestigi a una disciplina nova, a la qual les facultats i les universitats miren encara des de dalt - i arrufant el nas!

El llegat més important que tinc d'ell és, ben segur, aquesta estimació per la didàctica de la llengua, per la feina dels mestres d'idioma dins l'aula. M'agradaria que aquest premi servís per perpetuar aquest sentiment i que els estudiants i mestres d'avui s'animessin a treballar en aquest camp, a trobar-hi tots els estímuls que poden fer sentir-se professionalment satisfet.

Daniel Cassany



Sobre John.

Per Mireia Bosch.

Vaig conèixer en John McDowell fa molts anys, pràcticament quan ell va arribar a Barcelona per incorporar-se a l'Institut Britànic. Encara que, al llarg dels anys, la nostra relació va deixar de ser estrictament professional per convertir-se en una relació d'amistat, aquí us parlaré d'ell com a professional.

A l'època en què ens vam conèixer, jo era cap del departament d'anglès de l'Escola Oficial d'Idiomes de Barcelona. Com a tal, havia de mantenir contactes institucionals amb l'Institut Britànic i la persona a la qual m'havia d'adreçar era precisament en John McDowell. Era normal que hi hagués aquest contacte entre l'escola i l'Institut, però durant aquella època les relacions institucionals van anar més enllà de les col·laboracions rutinàries i de cortesia. L'interès de'n John per obrir noves vies de col·laboració entre els dos centres va fer, per exemple, que poguéssim tirar endavant un curs de preparació per al Certificat d'Aptitud de l'EOI. Aquest curs s'impartia a l'Institut Britànic com a curs complet, però a l'EOI també s'hi feien classes de metodologia i les corresponents pràctiques per a persones que no volien o no podien fer tot el curs. Encara que aquestes classes eren responsabilitat de formadors de l'Institut Britànic, van servir com a primer contacte i estimul per al professorat de l'escola interessat en la formació de professors.

El que acabo d'explicar és només una mostra de que va ser l'actitud de'n John respecte de la nostra escola. Us en podria dir més coses, com que fins i tot quan ja l'enfermetat l'impedia anar a la feina, encara ens va fer d'intermediari per resoldre qüestions puntuals. Però el que crec que cal remarcar és que, amb ell, les portes de l'Institut Britànic van estar sempre obertes a la col·laboració i a l'intercanvi d'idees. I naturalment, també les portes de l'escola van estar obertes per a ell ja que ens feia sentir que, per part seva, hi havia un genuí interès a col·laborar i a fer-ho amb respecte, sense prepotència. Estic segura que tots els que van treballar amb ell en diferents àmbits van poder constatar aquest interès seu per millorar i prestigiar l'ensenyament a Catalunya comptant sempre amb els nostres propis recursos humans.

En general, però, la meua relació professional amb en John es va desenvolupar al marge de les institucions i al voltant de dos projectes diferents, encara que en certa manera complementaris: d'una banda, l'elaboració de materials per a l'ensenyament de l'anglès i de l'altra la creació d'un centre d'autoaprenentatge de llengües. Ambdós projectes ens van permetre abordar des de diferents angles un tema que ens atreia molt: el de l'autonomia i formació de l'aprenent.

En el cas de l'elaboració de materials didàctics, la col·laboració va ser molt estreta ja que ell formava part de l'equip. Em consta que tots els que integraven aquest equip pensen, com jo, que vam ser afortunats de poder treballar amb en John i ser testimonis de la seva creativitat i de la facilitat amb què materialitzava idees de manera entenedora tant per a professors com per a alumnes.

A la mateixa època, en John estava encarregat de la creació del Self-Access Centre de l'Institut Britànic. Tant ell com jo portàvem temps parlant de la idea i de la possibilitat de poder arribar a fer-la realitat. Ell va poder dur a terme el projecte primer, i en el seu moment, el Self-Access de l'Institut Britànic va ser un centre modèlic que, segons vaig poder constatar personalment, era conegut a molts altres països per professionals interessats en qüestions com autoaprenentatge i autonomia de l'aprenent.

Però en John no es va limitar a treballar en el seu Self-Access. Tenia fe en l'idea i no va deixar mai d'encoratjar les persones que se li acostaven per demanar-li ajuda, informació o consell: mai va negar-se a transmetre i compartir el que sabia, tant amb amics com amb col·legues. En el meu cas, puc dir que em va ajudar molt tant en termes materials com compartint els moments d'il·lusió i desànim davant les dificultats de tirar endavant el projecte de Centre d'Autoaprenentatge de l'EOI de Barcelona.

Ell en va seguir tot el procés però, malauradament, el seu estat no el va permetre assistir a la inauguració. Més endavant, però, em va demanar que l'hi portés i així ho vaig fer. Va ser l'última visita que va fer a l'escola però no l'última vegada que vam parlar del centre i d'activitats relacionades amb ell. I la veritat és que encara ara trobo a faltar el no poder-li comentar el que fem i els plans que tenim.

En John tenia una gran capacitat per engrescar-nos a fer el que ens il·lusionava fer. A tots els que ens hem vist prematurament privats de la seva companyia ens queda l'estimul per a continuar fent la nostra feina com ell hauria volgut que la féssim i, fins a un cert punt, com ell mateix l'hauria volgut fer. Personalment, no se m'acut millor manera de mantenir viu el seu record.

In memory of a colleague and friend.

by Ramon Ribé

When trying to remember somebody, we often have a tendency to turn this person into a reality that never existed. We invest him / her of the qualities we would like to possess ourselves or the ones we would like to find in the people around us. This is, of course, easier than gaining perspective. By doing so, we turn them into cold statues of impossible perfection or of impossible ugliness, but we totally divest them of humanity. There are so many of these well-meant but fake portraits around, that we could probably write a second and much improved version of J.L.Borges' *The Book of Imaginary Beings*. Today, however, we want to remember our dear colleague John McDowell as he really was. Let me consider briefly a few aspects of his personality and of his professional career.

The first objective fact is that we remember him, whereas consciously or unconsciously we have collectively chosen to forget others. I am not sure that John was aware of his effect on other people, but as the very human person he was, it is highly likely that he would have loved it.

The fact is that, whatever we may want the others to believe, there are two things we all expect from life: we all want to be appreciated, even loved, and we all want to be remembered. So, we do many things in our personal and professional areas to secure this double objective. If not successful, we will bitterly identify with the poet John Gay's epitaph in Westminster Abbey:

Life is a jest, and all things show it;

So, what makes some people be remembered? I am not in a position to generalize, but in the case of John I would select two things:

-a commitment to his profession.

As you know, he excelled in many aspects it. He was an excellent teacher of the language, probably also a good administrator, certainly an expert teacher-trainer, and a good materials writer. He did not choose to specialize in just one single area, but he embraced this profession as a whole. There may be better linguists, perhaps better teacher-trainers or even materials writers. But, as a global teacher, as a whole person, it is infrequent to find many examples of teachers with such global competence in all the skills that go with our profession. And this gave a human dimension to his personality, which is a rare fact in our competitive academic world.

I suppose that we all keep a picture of our ideal teacher in mind, the image we would like to be remembered by. If I were to select a text that described mine, I would choose that passage from Updike's book *The Centaur*:

"How to express the quality of his teaching? A thorough mastery of his subject, an inexhaustible sympathy for the scholastic underdog, a unique ability to make unexpected connexions and to mix in an always fresh and eye-opening way the stuff of lessons with the stuff of life, an effortless humour, a by no means negligible gift for dramatization, a restless and doubting temperament that urged him forward ceaselessly toward self-improvement in the pedagogic craft - these are only parts of the whole. What endures, perhaps, most indelibly in the minds of his ex-students (...) was his more-than-human selflessness, a total concern for the world at large which left him, perhaps, too little margin for self-indulgence and satisfied repose. To sit under Mr Caldwell was to lift one's head in aspiration. Though there was sometimes -so strenuous and unpatterned was his involvement with his class- confusion, there was never any confusion that indeed 'here was a man'. (...)"

Maybe this is not the most accurate portrait of John's personality, but it certainly bears a close resemblance to the dual dimension of his character as I have mentioned before. And this leads me to the second trait I want to comment on.

-a commitment to the people around him.

He worked for a prestigious foreign institution where he could have kept to himself, remained aloof in his post. Using Robert Graves' words:

I, an Ambassador of Otherwhere

To the unfederated states of here and there

Enjoy (as the phrase is)

Extraterritorial privileges.

Instead, he chose to be one of us. Not many people know that he had a degree in Castillian Spanish when he came, and no knowledge of Catalan. Living in a bilingual country, he could have survived on that single skill. Yet, he chose to learn our language and he excelled in it. When it came to professional merits, he did not make any differences between British and Catalan. He followed the local developments in our field and tried to

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promote whatever he thought valuable. In this way he became a reference point for the future, a symbol of what cooperation may mean in a European multicultural setting.

He saw the birth of our association with sympathy, though, fully aware of chauvinisms, cultural prejudices and of failed experiences in other countries, more than once expressed his doubts about our capacity to set up a solid assembly of both native and non-native teachers of English alike. I used to reply that Catalonia would set an example for others to follow. I am sure that now that our Catalan Association of Teachers of English has reached 900 members, gained general support while maintaining its openness and independence, he would be proud of what we have accomplished and that he would be among its leaders.

Two words have consistently appeared throughout these considerations. One is mastery, the other respect and love. This is, of course, a subjective interpretation of facts. But one which I am sure is shared by many of us who have chosen to gather here today and honestly honour his memory.

There is a third word I have mentioned: commitment. We all tread carefully in life. It is a risky world, full of prejudice, full of vested interests. So, we keep to ourselves, whisper things, very often choose not to say fundamental truths which are necessary for our collective professional life, avoid committing ourselves to causes, in a selfish effort to survive in a competitive world. As D. Thomas said many years ago,

Being but men, we walked into the trees

Afraid, letting our syllables be soft

For fear of waking the rooks,

For fear of coming

Noiselessly into a world of wings and cries.

(D. Thomas, Being but Men)

Let me suggest that maybe John's memory is a good one for us to keep. In his own quiet way he loved people, he loved his profession, he served causes. Maybe simply because of these three things, it is only fair that John's memory lingers in our minds for a long time yet.



HOMENATGE A JOHN McDOWELL

per Carles Duarte i Motserrat

Cap del Servei d'Assessorament Lingüístic

Entre les persones que intervenen avui en aquest acte d'homenatge a John McDowell de segur que sóc qui va tenir menys ocasions de fer-hi amistat. En l'època en què John McDowell va col.laborar amb la Direcció General de Política Lingüística jo treballava a l'Escola d'Administració Pública de Catalunya. Vam coincidir en ben poques ocasions, però em vaig tenir prou per adonar-me que John McDowell tenia una personalitat brillant i engrescadora i que parlar amb ell resultava una experiència enriquidora i estimulant.

I precisament tinc interès a explicar aquí que la meua relació personal i professional amb John McDowell va ser escassa, en primer lloc, per evitar malentesos i per fer justícia a les intervencions de les altres persones que m'han precedit en l'ús de la paraula, i, en segon lloc, i sobretot, perquè quedi ben clar que no és pas una ferma amistat amb John McDowell el que dóna sentit a la meua presència en aquest acte, sinó el reconeixement i l'homenatge que la institució que aquí represento vol retre a una persona que va col.laborar amb nosaltres amb entusiasme i amb encert, un excel.lent pedagog que va fer una tasca molt valuosa per a la nostra institució.

Des de que vaig assumir les funcions com a cap del Servei d'Assessorament Lingüístic de la Direcció General de Política Lingüística de la Generalitat de Catalunya, l'any 1989, vaig poder percebre fins a quin punt John McDowell era una persona estimada i admirada per les persones que hi treballaven i com havia estat benèfica la seva influència en el nostre treball en aspectes com el mètode multimèdia *Digui, digui...*, la formació de monitors, la formació del professorat o els centres d'autoaprenentatge. Una prova d'això que us dic és que han vingut a aquest acte diverses persones del meu servei que van col.laborar activament amb John McDowell i han vingut assumint, a més, la representació dels altres companys, perquè és unànime el sentiment d'estimació i de reconeixement que suscita a casa nostra la figura de John McDowell.

Gràcies, John, pel teu mestratge i pel teu suport. El teu record apareix i apareixerà fermament vinculat a la nostra feina. El teu nom serà dit sempre amb afecte i admiració a casa nostra.

APAC ELT-Convention 1994

Durant l'última setmana de febrer vam celebrar la nostra convenció anual -Jornades Pedagògiques APAC- sota el títol *Pre-service and in-service teacher training. Rethinking our profession.*

Aquest any hem tingut forces novetats. Una és la d'haver comptat amb el reconeixement del Departament de Formació del Professorat, pel que fa a les hores assistides. Per aquest motiu vam organitzar un servei de trenta-tres estudiants de filologia anglesa de la U.B. que segellaven els carnets a la sortida de les conferències i tallers. El control de

les hores fou la condició posada per al reconeixement. Ens preocupava que això retallés l'espontaneïtat i l'entusiasme d'altres anys. Creiem reflectir el sentiment dels assistents, expressats a través de les enquestes, en afirmar que ha estat el contrari i que hem comptat amb la comprensió i la col.laboració de tots els professors assistents.

A les més de 200 contribucions programades es van afegir aportacions valuoses d'última hora el divendres de 18 a 20h, que es van veure ateses massivament. El nostre agraïment als qui van venir de lluny, especialment als professors Chris Candlin (Sydney), John Sinclair

(Birmingham), Leo Van Lier (Monterey, Cal.), Penny Ur (Israel), Nick Ham (UK), Chris Kennedy (Birmingham), Ian Badger (UK), Simon Greenall (UK), Brian Tomlinson (UK), McRae (Nottingham), Sue Parminter (UK), Sarah Philips (UK), Paul Radley (UK), Wendy Superfine (UK), Hans Jürgen Bauer (Alemanya), Sue Mohamed (UK), Norman Whitney (UK). També a tots els companys i companyes d'arreu de Catalunya i la resta del país. La contribució d'altres autonomies ha estat molt important (Balears, Canàries, València, Andalusia, Galícia, País Basc, Aragó, Navarra, Múrcia, Madrid). A les institucions que van col.laborar amb nosaltres: Universitat de Barcelona (Rectorat, Facultat de Filologia, Divisió I, Dep. de Filologia Anglesa), Escola Oficial d'Idiomes-Drassanes, British Council, Escola d'Idiomes

Moderns (UB), Centre de Recursos de Llengües Estrangeres, Ajuntament de Barcelona, ESADE, International House, Institut d'Estudis Nordamericans, Alhambra Longman, C.U.P., Grupo Anaya, Harper-Collins, Scott-Foresman, Collins Cobuild, Heinemann Iberia, MacMillan, Nelson, O.U.P., Santillana, S.M.Cruïlla. Als estudiants de la UB, que estigueren amatents a totes les necessitats i esdeveniments.

Fa unes setmanes van estar enviats els certificats amb el còmput d'hores als assistents que van entregar el quadern groc d'assistència. Aquells que no van entregar-lo i no van recollir el certificat general l'últim dia, el tenen a la seva disposició al despatx de l'Associació.

És l'entusiasme dels nostres socis el que fa possible any rera any aquest esdeveniment que segons alguns dels nostres convidats (Brian Tomlinson) és únic al món per la seva barreja de qualitat acadèmica i de formació, contribucions, companyonia, aire festiu i entusiasme i professionalitat dels participants.

Dear Mr

I was very pleased to have been invited to the APAC Convention and want to express my admiration for the quality of the representations at the JORNADES and the perfection with which the convention was prepared and organized. It was a great pleasure to experience the smoothness with which all the necessary details were attended to.

(...)

Yours sincerely,
Hans-Jürgen Bauer

El número 2 de ELTS (English Language Teaching in Spain) és a la nostra oficina a punt de ser enviat. Possiblement l'haureu rebut abans d'aquest número d'APAC of NEWS. Com en el número 1 s'hi publiquen 2 articles de cada associació. Si volem posar aquest país nostre en el mapa de l'ensenyament de l'anglès, aquest tipus d'esforç col.lectiu és el que necessitem. És l'esperit del compartir -la màgia del *sharing*- entre les associacions germanes. Totes les contribucions en forma d'articles són benvingudes. Recordeu-ho.

ELTS

Premi JOHN McDOWELL

A l'hora de tancar aquest número 21 del nostre butlletí APAC of NEWS, s'estaven jutjant els treballs -nombrosos i de qualitat-, que s'han presentat al premi John McDowell. Recordeu que aquesta iniciativa d'APAC compta amb el

suport de la Direcció General de Política Lingüística, de l'Institut Britànic i de la Universitat de Barcelona i de la Universitat Autònoma, i que els premis són molt interessants.

Important!

Esteu interessats en la compra d'ordinadors compatibles PC, impressores o d'altres perifèrics informàtics de qualitat? Per acord signat el mes de gener, els socis d'APAC poden ara gaudir de les mateixes condicions que la casa DATA - S E R V I S (Muntaner, 54. Barcelona) té per a la Universitat Politècnica i per a d'altres institucions d'ensenyament. Utilitzeu

el vostre carnet de soci. APAC està negociant altres ofertes de diferents tipus per als nostres socis. Si teniu suggeriments, envieu una nota a la seu d'APAC.

Informàtica

From us to you,

We, the teachers of English who live and work out in the sticks (sometimes in a forgotten but lovely country environment), enjoy being put in the picture of events through the valuable contents of APAC of News. Although we do not live in a city, we have opportunities to meet. Time is of essence, but we are quite active, especially when encouraged by some of the comments made. At all times we keep our ears open to the news from elsewhere, sometimes even passed on by word of mouth and above the noise of the students during breaktime. Also, during our meetings in Vic to discuss our training issues, we, the teachers from OSONA, have often realised that many of the problems and some of the issues raised by APAC, are, in fact, typical of teachers everywhere. This is very gratifying and we do not feel so neglected when in our meetings we discover that on most topics all fish are swimming in the same direction .

From Osona with love

Yours,
Montse Callís
MANLLEU (Osona)

Dear APAC president,
We want to send a word of thanks for the APAC-Cambridge seminar. We realize how much effort there was behind that event. It is not everyday we have the opportunity of listening to such informed and interesting people as David Numan, Andrew Littlejohn and Diane Hicks. Thank you for your presentation. We felt proud. For once, we had wit, wise words, and humour during an official opening.
Yours sincerely,
Un soci d'APAC.

APAC Weekends

APAC: Let us reciprocate. Thank you for your kind words. Also, remember, that APAC has cooperated with other publishers -mainly Heinemann Iberia and O.U.P. , in organizing many other weekends along the year. Teachers from different parts of Catalonia have benefitted from them.

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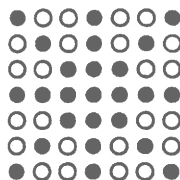
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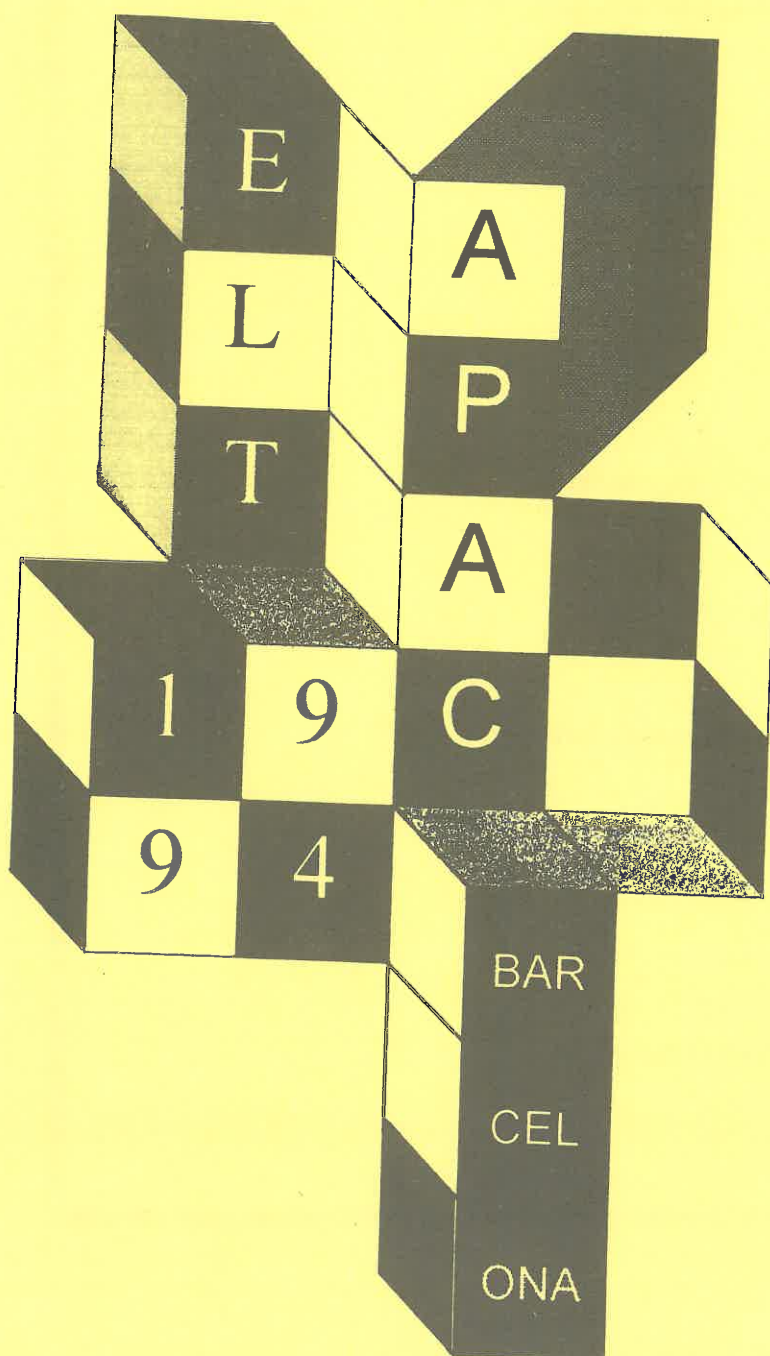
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CONTENTS

Motivation and acquisition of a third language at the age of four <i>by Mercè Bernaus</i>	3
The use of puppets in the primary EFL classroom <i>by Wendy Superfine</i>	7
English through video <i>by Maria José Bello Polo Ana Coll Araño Isabel Trilla Alonso</i>	10
Diversitat i autocontrol <i>by Natàlia Maldonado Isabel Muriana</i>	17
The easiest and cheapest way to create a self-access <i>by Manuel López Cruells</i>	21
A write-read comment exercise in class <i>by Mary E. Farrell</i>	22
Dialects, translation and language teaching: facing the challenge <i>by Maria Pilar Godayol i Nogué</i>	24
Building bridges: Literature and the EFL student in a learner-centred curriculum <i>by Miquel Berga</i>	28
What do Phisics and History have to do with teaching English? <i>by Hans-Jürgen Bauer</i>	29

MOTIVATION AND ACQUISITION OF A THIRD LANGUAGE AT THE AGE OF FOUR

Mercè Bernaus

Centre de Recursos de Llengües Estrangeres

INTRODUCTION

Josep M. Artigal is coordinating a pilot project of introducing a third language in schools which pupils are taking an immersion program in Catalan (Catalonia) and Euskera (Basque Country) since 1991-1992. In Catalonia the Centre de Recursos de Llengües Estrangeres has been evaluating this experience in 4 schools in order to see the possible correlations between students' motivation and English learning as well as the implications that the learning of a third language may have on the acquisition of L1 and L2. In other words, might the learning of a third language help the students to acquire L1 and L2 or might it inhibit the acquisition of these languages?

The first measure we took in this study was parents' attitude (Bernaus et al. 1994). The second measure was correlations between attitude/motivation and English achievement. The third one: correlations between attitude/motivation, English achievement, Catalan achievement and Spanish achievement will be dealt with in the near future.

In this third step we will have 2 more schools as a control group. In those two schools the pupils do not learn a third language. This will enable us to contrast the results obtained in L1 and L2 achievement by the pupils who learn a L3 and those who do not learn a third language.

In this paper we present the second step, that's to say correlations between attitude/motivation and English achievement.

METHODOLOGY

SUBJECTS

	N. of PUPILS	BOYS	GIRLS
SCHOOL A	6	3	3
SCHOOL B	12	6	6
SCHOOL C	6	3	3
SCHOOL D	6	3	3

The pupils are 4/5 years old. The four schools are State Schools. Schools A and D are attended mainly by Catalan speakers, and the pupils come from middle and middle-lower class families. Schools B and C are attended by Spanish speakers, and the pupils come mainly from worker class families.

DESCRIPTION OF THE TESTS

ENGLISH TEST

English Comprehension - the test administrator has some drawing cards and s/he names the items or the sentences one by one, when the pupil recognizes the card s/he takes it. 8 cards should be identified, eventhough there are more than 8 cards

English Production - the test administrator has 8 drawing cards and s/he takes one card and asks the pupil 'what's this?' or 'what's s/he doing?'

The pupil should produce the answer

Story Telling - the test administrator tells a story.

The pupil moves the characters in the 'scenario' and makes them act and speak as the test administrator tells the story

ATTITUDE/MOTIVATION TEST

In order to evaluate the pupils' attitude/motivation we performed a questionnaire that intended to evaluate the pupils' attitude/motivation towards the English teacher, towards the class and towards the English language learning.

Also their tutor and their English teacher gave a mark on attitude/motivation to each pupil from 0 (the least motivated) to 5 (the most motivated).

DATA COLLECTION

During the second term the tests were administered to a sample of pupils in order to verify if the tests were well-suited or not for those pupils.

After making some changes we validated the tests and during the last term of the school-year we administered first the attitude/motivation test, and a month later the English test.

We took the pupils out of the classroom one by one and we tested them individually. The English test was tape-recorded.

THE RESULTS

The English test

Diagram 1 (in the Appendix) shows the results of the English test with the median obtained by the whole group of pupils. As it is shown, the pupils obtained the best marks in the 'story telling', which tested English language comprehension and production. The lowest marks were those of the section called 'production', in which the pupils answered the question 'what's this?' to each item presented to them.

The attitude/motivation test

Diagram 2 (in the Appendix) shows the results of the attitude/motivation test, as well as the marks given by the tutor and the English teacher, with the median obtained by the whole group of students.

The results are very similar, there are no great differences between the grades given by the tutor, the English teacher and the test administrator. Nevertheless, there were some differences between the schools. In some of them the test administrator gave the pupils higher marks than the tutor and the English teacher.

Correlations between motivation and English proficiency

In order to analyse the correlations between pupils' motivation and English proficiency we performed some ANOVAS (Analysis of the variance), Multiple Correlation Analysis, and Regression Analysis.

In the ANOVAS we took the school as the dependent variable and as independent variables we had two groups of variables: a) the ones related to motivation, and b) the variables related to English proficiency. The motivation given by the test administrator was the only independent variable that showed significance.

The Multiple Correlation Analysis showed significant correlations between the motivation measured by the tutor, the English teacher and the test administrator. There were no significant correlations between the different sections in the English Proficiency Test (English comprehension, production and

story telling), but there was a significant correlation between the motivation measured by the test administrator and the English Proficiency Test (story telling). The following table shows the results obtained in this analysis:

MULTIPLE CORRELATIONS

	Attitude (tutor)	Attitude (E.teach)	Attitude (test ad.)	English (comp.)	English (prod.)
Attitude (E.teach)	.7281**				
Attitude (test ad.)	.5621*	.4195			
English (comp.)	.1050	.1710	-.0248		
English (prod.)	.1496	.0855	.3282	.4488	
English (story)	.2980	.4004	.4939*	.2788	.2307

*p<.05; **p<.01

E.teach.= English Teacher; test ad.= test administrator; comp.= comprehension; prod.= production; story= story telling

The Regression Analysis presented some significant correlations between motivation and English proficiency, as well as between the different sections of the English Proficiency Test (between English production and English Comprehension), and between the motivation measured by the tutor, the English teacher and the test administrator.

The following table shows the results:

REGRESSION ANALYSIS

DEPENDENT VARIABLE	INDEPENDENT VARIABLES	R Square
English production	1. English comprehension	.20140
English comprehen. and production (story telling)	1. Attitude(test adminis)	.24390
Attitude(test adm.)	1. Attitude(tutor)	.31579
	2. English prod. & comp.	.43287
Attitude(Eng. teach)	1. Attitude(tutor)	.53017
Attitude(tutor)	1. Attitude(Eng. teach.)	.53017
	2. Attitude(test admin.)	.61011

3) there are also significant correlations between pupils' attitude/motivation (measured by the test administrator) and pupils' English language proficiency (section: story telling, that measures English language comprehension and production)

As stated in the introduction of this paper, we wanted in this second step of this study to evaluate the possible correlations between attitude/motivation and English proficiency, that proved to be significant. In a near future we hope to verify the hypothesis that the introduction of a third language at the age of four does not inhibit the acquisition of the first and the second language.

As it is shown some of the dependent variables are explained in more than 50% by some independent variables (the ones related to attitude/motivation), and also in this case the dependent variable 'story telling' from the English Proficiency Test is explained by the independent variable 'attitude/motivation' measured by the test administrator, as in the correlation analysis, where significant correlations were also shown between these two variables.

CONCLUSIONS

From the results obtained by the analyses performed it is shown that:

- 1) there are significant correlations between pupils' English language comprehension and production
- 2) there are significant correlations between the attitude/ motivation measured by the pupils' tutor, the pupils' English teacher and the pupils' test administrator

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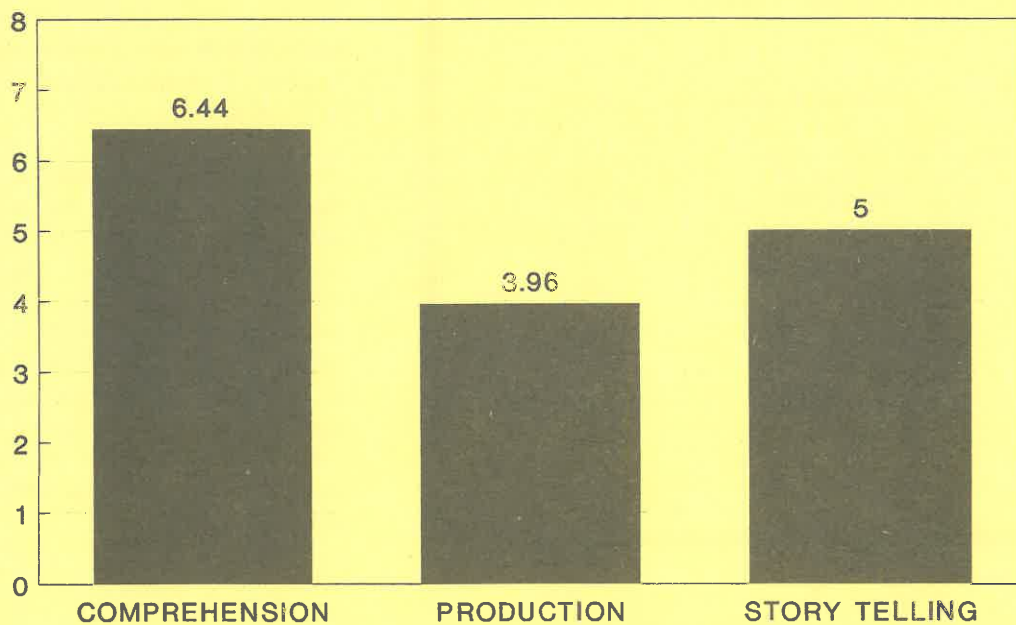
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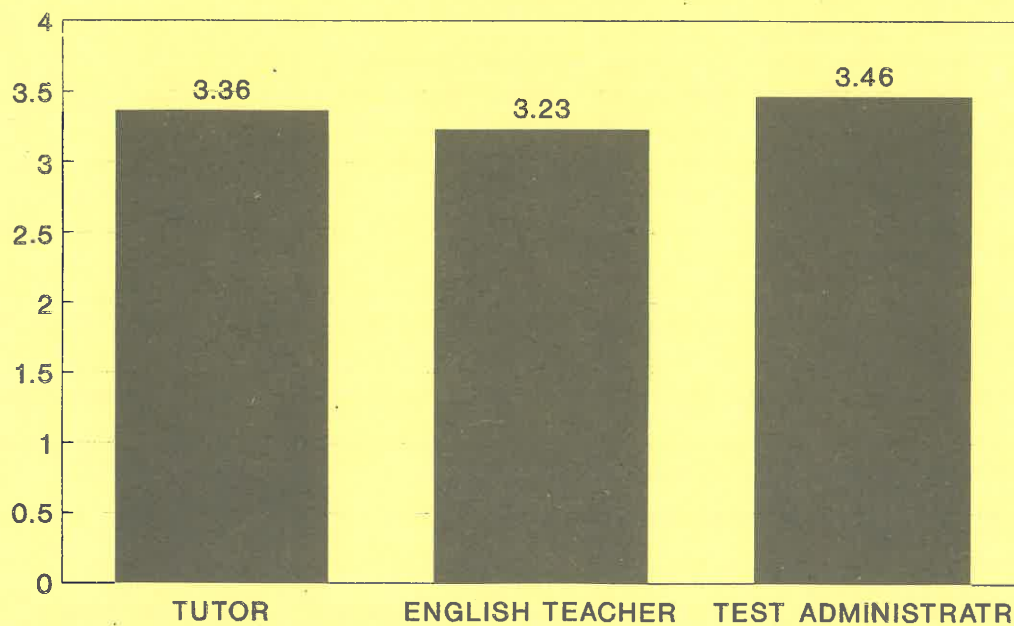
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DIAGRAM 1 ENGLISH TEST



Story max. 6/compr.& prod. max. 8

DIAGRAM 2 ATTITUDE/MOTIVATION



Maximum grade 5

THE USE OF PUPPETS IN THE PRIMARY EFL CLASSROOM

Wendy Superfine
Primary Teacher Trainer U.K.

In this workshop we will be looking at ways in which puppets and drama can be used in the EFL/ESL classroom. First we ask ourselves why we use puppets and then look at some practical activities and ideas for language use. (Participants divide into pairs)

Why we Use Puppets in Primary EFL?

* For Motivation - It is fun, so the pupils will try to speak or listen without inhibition.

* For Meaning - The pupils will try to understand what is happening so they listen with a purpose.

* For Fluency - In the desire to communicate with the puppets the children will build up a flow of language, learning new words as the play unfolds.

* For Language Familiarisation
Play acting with puppets helps the children to become aware of the sound of the foreign language practising new vocabulary etc.

* For Communication - Listening and responding to the puppets makes even the most shy child become involved.

* To Link with Other Subjects in the Curriculum Puppets can be used in most topic areas of the curriculum.

It is an accepted fact that young children learn best when they are enjoying a subject and most children enjoy the use of puppets in play acting. Knowing how to introduce play acting into the primary class is a useful skill for the EFL teacher.

It is important for the children to know exactly what is expected of them.

Puppetry is a teaching technique which needs guidance and careful organisation. The making of puppets and performing with them helps even the most inhibited child to learn to speak and even make mistakes. Ideas for stories can be thought up by using a variety of puppets.

Ideas for Language Use.

There are no hard rules as to how you can use puppets. They have a particular theatrical function but they are representative of a character and when using them in the EFL classroom we are really looking for ways of encouraging role-play in the form of another character. If the teacher can also take part in a pupil production if there is room, he/she can act as a guide and informant. If the teacher is using puppets to present language items, the children can practise with any form of simple puppet. Language items such as the third person are easily demonstrated eg

"What's he got in his hand?"
However, the intention to present the language item visually in a fun and meaningful way can be obtained by making the material simple, helping the children when they need it. With children who can read, presentation can be based on a short story or dialogue which can subsequently be acted but ensure that it is not too difficult.

An exchange is the shortest form of dialogue. One person says something (for example) "What are you doing?" another person responds eg "I am reading".

This simple act of communication is the logical starting point for teaching children with the use of puppets. An exchange with perhaps four different verbs would form the basis of a fifty minute lesson.

An exchange can be presented complete from the beginning of the lesson or it can be built up during practice using Wh questions -

What, when, where, why, whose, which

can all be used in this way.

Yes/No questions

Negatives can be made into part of an exchange eg one puppet contradicts another.

A "You're writing"

B "No I'm not writing, I'm reading"

A simple exchange of this kind may probably be all a class of beginners can handle until they develop some fluency. For more advanced children the dialogues can be built up.

Practical Activities - Ways of Using Puppets

1. The first way is for the teacher to take puppet characters into the classroom and to get the children to talk to them or do activities with them. eg An idea is to have a puppet of a forgetful witch as an example for the story of "Meg and Mog" by Helen Nicoll. She needs help in collecting special ingredients for her magic spell which she has forgotten how to make. If the children have heard the story first it will help them to remember what she put in her magic potion. The children quickly

lose their inhibitions about language when correcting her - they ask her questions or disagree with her. A whole story can be performed in which the audience plays an important role.

2. The second approach is where the children make their own puppets. This helps them to feel more involved with the characters they have made themselves. While making the puppets they are working as individuals, listening to instructions, making creative decisions, bringing each character alive through the use of voice, language, movement and animation.

In the second part of this approach they work with other children to create a story. This requires many verbal skills such as negotiating, experimenting and structuring meaning. And of course it ultimately leads to performing the story or play which is all about communicating successfully.

The children set themselves the problems and always seem motivated to solve them. Such is the magic of the puppet.

It is the puppet not the child who appears to be making the mistakes. The child does not feel guilty and is therefore freer to take risks with the language.

Instant Puppets which can be Used With Young Learners

1 Hand puppets which can be made by drawing a face on your clenched up fist.

2 Finger puppets draw a face on a card and stick it on your finger or draw around the shapes and add pieces of material to make features etc.

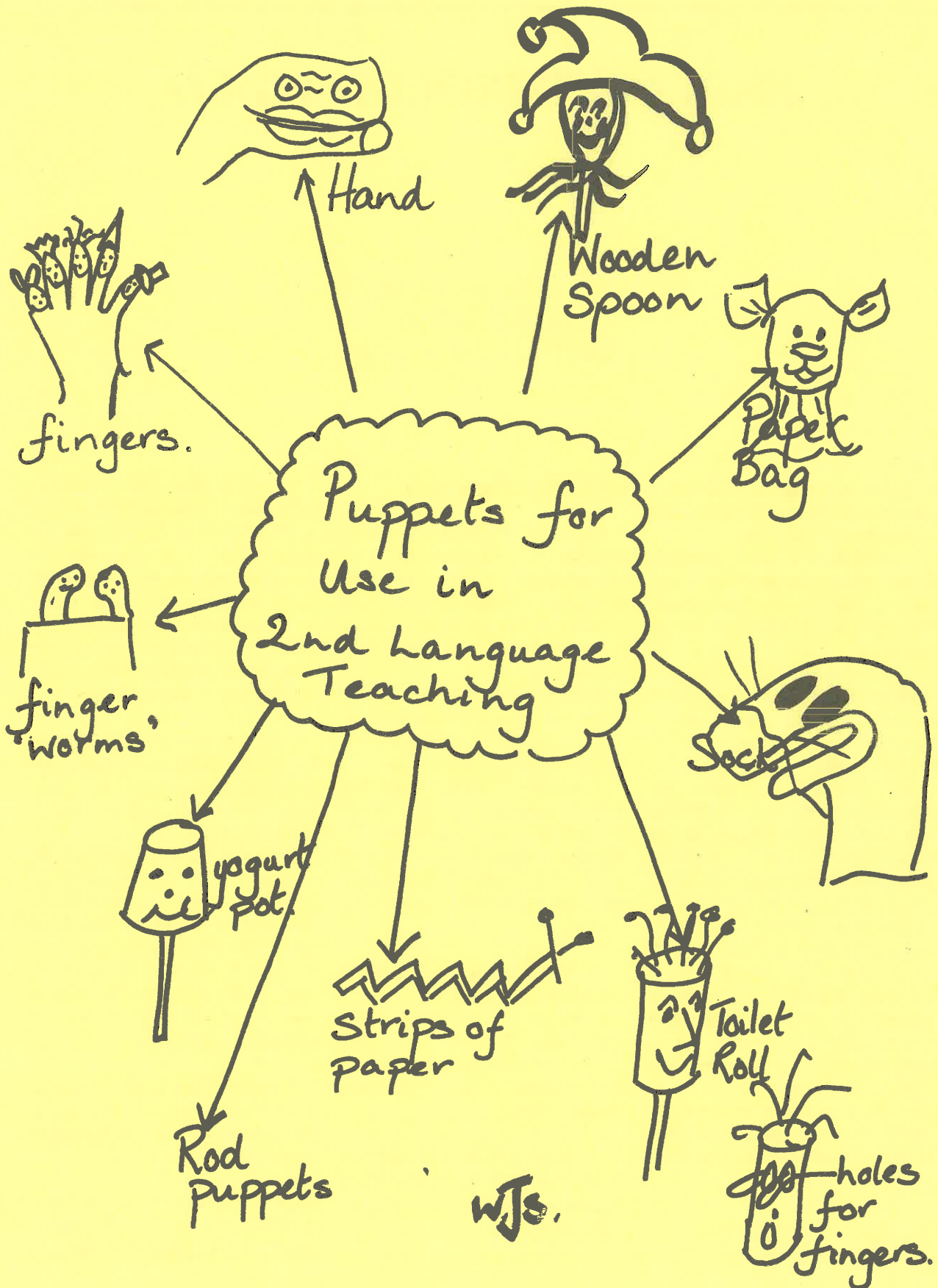
3 Wooden spoon puppets.

4 Paper bag puppets. Draw a face on a paper bag and tie it around the hand with help.

The most important thing to remember when using puppets for language teaching is the fact that the features of the character play an important part in bringing out the person behind the puppet.

Puppets can be made from almost any material, stiff white paper, wooden sticks, lollipop sticks, coloured crepe paper, pins, tape, glue, crayons or felt-tipped pens, polystyrene balls, easily manageable material like felt and a pair of scissors.

There are no hard and fast rules as to how you can use puppets but you can develop some of these ideas to suit your situation.



ENGLISH THROUGH VIDEO

MARIA JOSE BELLO POLO
ANA COLL ARAÑO
ISABEL TRILLA ALONSO

El treball que proposem, adreçat a alumnes d'Anglès d'ensenyament secundari, consisteix en:

- l'explotació de materials àudio-visuals "autèntics", és a dir, que no' hagin estat especialment dissenyats per a l'aprenentatge de l'anglès.

- l'elaboració de propostes metodològiques per tal d'incorporar la utilització del video com a instrument de l'aprenentatge de l'anglès a l'aula.

- la utilització del video per enregistrar gravacions elaborades pels alumnes com a eina que permet desenvolupar la capacitat comunicativa de l'alumnat, la seva imaginació i capacitat creativa.

L'elecció de materials "autèntics" ve donada pel fet que s'acosten més a la realitat de l'alumnat i li permeten accedir a un tipus de materials que poden resultar massa difícils, i per tant frustrants, si no van acompanyats d'una utilització i explotació adequada.

No tots els materials utilitzats han de ser en anglès, sinó que es poden aprofitar produccions fetes en altres llengües o sense so.

OBJECTIUS DIDACTICS

Aquest treball planteja una sèrie d'objectius educacionals i instrumentals, i una sèrie de pràctiques metodològiques que afavoreixen el tractament de la llengua com a un mitjà de comunicació.

Aquests objectius es poden concretar de la següent manera:

1) Estimular la utilització dels materials àudio-visuals a l'aula.

L'experiència demostra que l'ús dels materials àudio-visuals incrementa la motivació de l'alumne, desenvolupa els seus coneixements generals, i afavoreix una major sensibilitat i perspectiva cultural.

2) Desenvolupar la capacitat comunicativa de l'alumne.

La utilització correcta de material audiovisual "autèntic" afavoreix l'adquisició de la llengua i ajuda a desenvolupar la capacitat comunicativa.

3) Afavorir el desenvolupament d'una sèrie d'estratègies necessàries per a comprendre i processar informació.

La utilització de materials audiovisuals "autèntics" permet l'ús de l'anglès com un vehicle idoni per ajudar l'alumne a comprendre i processar informació, ja que la imatge posseeix un enorme poder per a comunicar un missatge i ajuda a comprendre millor els elements paralingüístics que acompanyen l'expressió verbal.

4) Afavorir el desenvolupament de les quatre destreses bàsiques en l'aprenentatge, comprensió oral, comprensió escrita, expressió oral i expressió escrita.

No s'ha d'oblidar la importància de la imatge com a motivadora de l'expressió verbal i la possibilitat d'utilitzar un determinat document com a punt de partida per a integrar les quatre destreses. És a dir, el video és una eina molt útil com a base de treball per a fer un ensenyament globalitzat.

5) Desenvolupar en els alumnes la capacitat d'anàlisi i d'interpretació dels mitjans de comunicació àudio-visual.

Es a dir, l'alumne ha de ser capaç d'identificar i valorar els mitjans àudio-visuals (programes de la

televisió i pel·lícules) com a grans productors de missatges verbals i no-verbals i interpretar-ne el contingut en relació amb els valors de la cultura pròpia i comparant la seva amb altres cultures.

6) Afavorir l'ús creatiu del vídeo

Els alumnes aprenen els passos necessaris per elaborar un programa i enregistren els seus propis programes tenint com a base un programa televisiu, com per exemple noticiaris o anuncis, o elaboren un sketch basat en una seqüència d'una pel·lícula treballada a l'aula.

7) Optimitzar la utilització dels materials àudio-visuals a l'aula.

A vegades els professors desconeixen les possibilitats del vídeo. Per això, pretenem donar una sèrie de pautes i orientacions, que examinin les múltiples possibilitats d'utilització del vídeo a l'aula i les tècniques a aplicar segons el tipus de document, per tal d'explotar les imatges i el text de la manera més variada i completa possible.

SELECCIÓ DELS MATERIALS

Es molt important l'elecció dels materials a utilitzar. Cal tenir en compte els següents criteris:

- elecció d'un material adequat relacionat amb la vida, experiència i interessos dels nostres alumnes
- nivell de llenguatge en consonància amb el nivell de competència lingüística de l'alumnat, per tal de disminuir el grau d'ansietat i de maximitzar la comprensió de l'input. Encara que els textos autèntics poden resultar difícils, molt sovint la imatge ajuda a comprendre el text. En tot cas, cal dissenyar tasques que siguin adequades al nivell lingüístic i diversitat de l'alumnat.
- control sobre la durada del material a utilitzar. Es a dir, segons el tipus d'explotació que es proposa,

variarà la duració del material. La correcta explotació de pocs minuts de vídeo poden ser suficients per a una classe d'una hora.

d) flexibilitat dels materials, és a dir, seqüències que permetin diferents tipus d'explotació, segons la diversitat del grup-classe.

e) valors educatius dels materials seleccionats per tal que contribueixin al desenvolupament lingüístic de l'alumne, siguin una font d'informació i alhora afavoreixin la seva formació integral.

TIPUS DE MATERIALS

Es poden treballar diferents materials com: pel·lícules, noticiaris, anuncis, documentals, vídeo-clips ...

EXPLOTACIÓ DELS MATERIALS

La majoria de les seqüències de vídeo poden ser utilitzades amb diferents objectius que variaran segons el tipus de seqüència i els objectius a aconseguir. Es poden contemplar els següents:

- Comprensió global del text: és important que els alumnes observin el vídeo d'una manera activa i que siguin capaços d'entendre el missatge global utilitzant text i imatge.

- Comprensió precisa d'una part del text.

- Adquisició de vocabulari: activitats relacionades amb la seqüència.

- Comprensió dels elements visuals de la seqüència: activitats diverses centrades en la imatge.

- Estructures gramaticals i funcions: hi ha seqüències que són molt útils per a introduir i explotar determinades estructures gramaticals o determinades funcions: comprar en una botiga, fer una entrevista etc.

- Comprensió oral i expressió oral: activitats de predicció del que es veurà, activitats centrades en el guió de la seqüència o activitats de debat o discussió sobre la seqüència.

-Comprensió i expressió escrita: es poden fer activitats centrades en comentar o resumir la seqüència, activitats creatives que tenen com a punt de partida l'input visual, activitats de traducció i de comprensió escrita basades en textos relacionats amb el contingut de la seqüència.

-Referències culturals: activitats centrades en diferents aspectes culturals que comparin la pròpia cultura amb altres cultures.

TÈCNiques D'EXPLOTACIÓ DELS MATERIALS AUDIO-VISUALS A L'AULA

Hi ha diverses tècniques d'explotació que es poden utilitzar:

a) Visió global de l'escena

Els alumnes han de contestar preguntes de comprensió global, o completar un text amb forats, o identificar determinades funcions o fer un resum de l'escena.

b) Visió silenciosa, sense banda sonora.

Aquesta activitat es pot utilitzar per tal que els alumnes facin prediccions sobre el que es diu o el que passa o per centrar-se en aspectes visuals, com descripció de personatges, descripció de situacions, del lloc on es desenvolupa l'acció etc.

c) Només banda sonora, sense imatge.

Els alumnes endevinen l'escenari, l'acció i la situació a partir de la banda sonora

d) Utilització de la pausa i congelació de la imatge.

Aquesta tècnica permet explotar més en detall una determinada situació o personatge.

e) Visió parcial.

Un grup escolta la banda sonora sense veure la imatge i un altre grup

Actes-1 APAC -ELT CONVENTION 1994

veu la imatge. Després posen en comú el que han vist o escoltat i tracten de reconstruir l'escena. Aquesta activitat és molt útil amb els spots publicitaris.

MODEL DE FITXA D'EXPLOTACIO I ACTIVITATS D'APRENENTATGE

A continuació presentem un model de fitxa d'explotació utilitzat en aquest projecte. En aquesta fitxa es contemplen aspectes tècnics i psico-pedagògics. Els objectius són els de donar informació tècnica sobre el material i donar orientacions pedagògiques d'explotació a l'aula. També s'inclouen les fitxes de treball d'activitats a realitzar amb els alumnes (worksheets) i el full de respostes.

1. FITXA TÈCNICA

S'indica d'on prové la gravació i la seva durada, així com altres aspectes d'interès.

2. FITXA PEDAGOGICA

S'indiquen els següents aspectes:

Nivell: especificació del nivell al qual va adreçada l'activitat.

Tipus de visió

Objectius

- Objectius psicopedagògics
- Objectius lingüístics

Materials utilitzats

S'especifiquen els tipus de materials utilitzats, per exemple: vídeo, textos, còmics etc

En alguns casos també s'inclouen altres materials complementaris que no han estat elaborats per aquest equip i s'indica la seva procedència. Aquests materials es poden utilitzar a criteri de la professora.

Activitats d'aprenentatge

- Activitats preparatòries prèvies a la projecció del vídeo

b) Activitats a realitzar durant la visió del vídeo

- Activitats de comprensió oral
 - Activitats d'expressió oral
 - Activitats de comprensió escrita
 - Activitats d'expressió escrita
- c) Activitats o treballs posteriors a la projecció del vídeo
- Projectes o treball ampliat que té com a base una seqüència o algun dels elements del vídeo

3. DESENVOLUPAMENT DE LES ACTIVITATS

4. FULL DE L'ALUMNE

5. FULL DE RESPOSTES

Per raons d'espai només incluirem alguns d'aquests aspectes.

Mr BEAN

Es tracta d'una sèrie britànica composta per capítols de 10 minuts aproximadament, generalment sense diàleg i protagonitzats per Rowan Atkinson. El capítol seleccionat transcorre en uns grans magatzems a on el protagonista s'ha traslladat per a comprar diversos objectes. La seqüència seleccionada té una durada de 7 minuts. Nivell elemental.

DESENVOLUPAMENT DE LES ACTIVITATS

1- La professora introdueix el tema i pregunta als seus alumnes on es poden trobar certs objectes, és a dir el nom de la botiga on els comprarien el pa, el diari, una camisa... Després la professora dona l'equivalent necessari en anglès en aquells casos en què els alumnes no coneguin la paraula adequada.

2. La professora introdueix el vídeo i explica als seus alumnes que Mr Bean està comprant en uns grans magatzems plens de cartells i avisos. Ells han de prendre notes i descriure tots els que recordin. La

professora escriu a la pissarra els més importants i els els explica.

3. La professora proposa als alumnes que imaginin Mr Bean mirant el directori dels magatzems per trobar la secció adequada. Amb el vocabulari que han après han de confeccionar el directori on s'indiquen les diferents seccions d'uns grans magatzems.

4. La professora pregunta als alumnes si es recorden de quines coses ha comprat Mr Bean i els pregunta en quina secció creuen que les ha comprat.

5. Els alumnes elaboren un petit diàleg entre un comprador i l'encarregat d'informació d'uns grans magatzems. El comprador vol saber on pot trobar certes coses: un llibre, unes sabates, llençols, joguines... hi haurà una cosa per cada parell d'alumnes.

6. Una vegada que els alumnes han trobat la secció corresponent han d'anar-hi i parlar amb el venedor. Per tant, han d'elaborar un diàleg que també representaran davant de la classe.

7. Els alumnes elaboren un projecte sobre les compres que es poden fer a Barcelona, les diferents botigues que s'hi poden trobar, els grans magatzems... Treballaran en grups i el seu treball s'exposarà a la classe.

FULL DE L'ALUMNE MR BEAN

1.- When you want to buy something you can go to different shops or you can go to a department store where you can buy practically everything. Do you know the name of the different shops in English?

Where can you buy bread?

Clothes?	Records?
Books?	Shoes?
Tools?	Newspapers?
Cigarettes?	Pens?
Toys?	Rings?
Sweets?	Tables?
Threads?	Fridges?
Food?	Make-up?
Drinks?	Sheets?

2.- Mr Bean is going to buy some things at the department store. The place is full of notices, signs... How many can you remember?

3.- Mr Bean is looking at the store directory because he wants to do some shopping but he doesn't know where he can buy everything. Can you help him? Write down the name of the different departments he can see there:

4th floor:

3rd floor:

2nd floor:

1st floor:

Ground floor:

Basement:

4.- Can you remember what Mr Bean bought at the department store? Where do you think he bought everything?

5.- Write a dialogue between the information assistant and a customer who wants to know where he can buy some things. for instance: a book, a pair of trousers, a cigar, a table, needles and thread, a saucepan, a shirt, a record, some sheets, a pen, a suitcase, a necklace, a comb...

6.- Now that you know where those things can be found, write a dialogue between the customer and the shopkeeper.

7.- Design and produce a project about shopping in Barcelona. You can talk about different shops, the most important department stores... You can illustrate it with drawings or photographs.

YAMOMANO- SONG OF THE FOREST

Yamomano és un musical compost per dos professors de música de l'escola secundària St Augustine's school de Billington, Lancashire i interpretat per 200 alumnes d'aquesta escola. Aquest musical tracta sobre la destrucció de la selva tropical i reflexa l'impacte d'aquesta destrucció sobre la tribu Yamomano, que viu a la selva tropical. El cantant Sting fa de narrador. La seqüència té una duració de 9 minuts i 30 segons. Nivell elemental.

DESENVOLUPAMENT DE LES ACTIVITATS

1er dia

1. La professora introdueix el vídeo i explica als alumnes que escoltaran una part del musical que reflexa la vida d'una tribu que viu a la selva tropical, els Yamomani. L'entorn i la supervivència d'aquesta tribu estan amenaçades per la destrucció de la selva tropical.

2. Els alumnes observen la primera part del vídeo i contesten les preguntes de l'activitat 1 (fitxa 1).

3. A continuació observen les imatges mentre escolten la primera cançó i contesten les preguntes de l'activitat 2 amb l'objectiu de descriure com viuen els indis Yamomani. Els alumnes tornen a observar la seqüència i la professora demana les respostes dels alumnes oralment i introdueix el nou vocabulari utilitzant la pausa per tal de congelar la imatge.

4. Els alumnes escolten la segona cançó. Posteriorment la tradueixen i fan un exercici de vocabulari. Finalment la canten tot escoltant la banda sonora del vídeo.

2on dia

1. La professora introdueix el tema del còmic i els alumnes contesten oralment l'activitat 1 (fitxa 2). A

continuació els alumnes fan un exercici de comprensió escrita.

2. Els alumnes redacten un paràgraf sobre la vida dels indis Yamomano utilitzant la informació obtinguda en el musical i en el còmic.

FULL DE L'ALUMNE

YAMOMANO - THE SONG OF THE FOREST

FITXA 1

Activity 1

Watch Sting performing the narrator of the musical and answer the following questions:

- 1) How long have the Indian tribes lived in the Amazon jungle?
- 2) Who is the largest and the oldest tribe?
- 3) Do they live in harmony with their environment or do they damage it?

Activity 2

Watch the images which illustrate the song and answer the following questions:

- 1) Where do the Yamomani live?
- 2) What's the weather like?
- 3) What are their houses made of? And the roofs?
- 4) How many families live in each house?
- 5) Do they hunt animals?
- 6) Do they grow vegetables?
- 7) How do they travel?
- 8) What do they eat?
- 9) Do they wear a lot of clothes?
- 10) How do they spend their free time?

Activity 3

Read the lyrics of the song "We're forest people".

We take our food from where it grows

Wild honey, wild rice and avocados
Brazil nuts, pawpaws, passion fruits
Potatoes and cassava roots

Vanilla, peppers and manioc
And the syrup mangoes

We take from the forest all the game we wish
with bows and arrows hunt for fish
A casserole of manatee
a delicious joint of peccary
a caiman chop or a turtle egg
make a satisfying dish

The forest gives us fuel for the fires we light
to keep us safe in the dark of night
The jawbones of piranhas are the knives for our bananas
We use the trees for medicine and for weapons when we fight
The food of the gods is the food we know

We take from the trees where the red pods grow
We add some aromatic spice
and stir the mixture gently twice
And when we've brought it to boil
we've a cup of hot cocoa

Now find the name of

6 fruits 3 vegetables
1 cereal 5 animals

Can you add some more items to these lists?

FITXA 2
Activity 1

Look at the title and the pictures and answer the following questions:

- 1) What is the text about?
- 2) What do you know about them?

Activity 2

Read the cartoon. Use the information in the cartoon and the things you know about the tropical forest and the Yamomani to say whether the following sentences are True (T) or False (F)

- 1) The Amazon jungle is a small territory.
- 2) The Yanomano tribe has lived in the rainforest for thousands of years but now they are in serious danger.
- 3) People from developed countries are destroying the rainforests. They use bulldozers to build new roads

and chainsaws to cut down the trees.

- 4) Only the men work in the Yamomani tribe.
- 5) Half of all the species of butterflies, birds, flowers, trees and insects live in the rainforest, but a lot of them are disappearing.
- 6) A lot of medicines we use contain rainforest products.
- 7) The Yamomani people are destroying the rainforest because they are hunting too many animals, they are cutting down the trees and extracting valuable minerals.
- 8) The world's carbon dioxide pollution will increase if we destroy the rainforest.
- 9) Modern life in the first world depends on rainforest products like minerals, wood, medicines and rubber.
- 10) If the rainforests die, the environment will be seriously damaged.

WHAT'S YOUR RELATION WITH YOUR TV ?

Anunci produït per TVE dirigit a l'audiència infantil sobre la importància de ser més selectius a l'hora de veure la TV.
Duració aproximada 35". Color.
Nivell elemental.

DESENVOLUPAMENT DE LES ACTIVITATS

1. La popularitat de l'anunci al país fa que la seva presentació sigui innecessària. Els alumnes veuen, doncs, l'anunci d'entrada.
2. La professora repartirà un full on hi ha unes frases sobre la situació presentada i els alumnes han de dir si són TRUE/FALSE.
3. A continuació veuen l'anunci per segona vegada i transformen en veritables les frases falses.
4. La professora els fa preguntes sobre la situació i els en demana opinions senzilles. Un cop acabada

l'activitat oral els alumnes escriuen les respostes al full de l'alumne.

5. Els alumnes centraran la seva atenció en el missatge i el traduiran a l'Anglès.
6. Els alumnes fan una llista de totes les activitats de lleure que es poden realitzar en comptes de veure la TV. Finalment completen un diagrama de vocabulari sobre hobbies.

FULL DE L'ALUMNE

WHAT'S YOUR RELATION WITH YOUR TV?

1. Are these sentences TRUE or FALSE ?

1. The boy is playing with his dog.
2. The boy and his dog are watching the telly.
3. They aren't enjoying themselves.
4. The dog takes a basketball to the boy.
5. The dog takes a sailing boat to the boy.
6. The dog plays with a bicycle in front of the TV set.
7. The dog is trying to catch the boy's attention.

2. After watching the video answer these questions.

1. What kind of things does the dog do to catch the boy's attention ?
2. Is the boy interested in what his dog is doing ?
3. Is he interested in what he is watching on TV ? Do you remember what is he watching ?
4. What do you think he says to his dog ?
5. Do you think the dog is happy ? What about the boy ? Why?

3. Here you have the message of this commercial. Work with your partner and translate it into English.

" Hay muchas cosas que puedes hacer en lugar de ver tanto la televisión.

4. Now write a list of the hobbies and spare activities that you know.

**THE GUARDIAN:
APPEARANCES CAN BE
DECEPTIVE**

Anunci sobre el diari Britànic The Guardian de Paul Weiland. 1985. Duració 30". Blanc i Negre. Nivell intermedi.

DESENVOLUPAMENT DE LES ACTIVITATS

L'anunci està dividit en quatre seqüències molt ben definides; per tant el desenvolupament de les activitats es farà d'acord amb elles.

Primera Seqüència

Els alumnes, després de veure la primera seqüència :

1. Descriuen el personatge i la situació.
2. Fan prediccions sobre el que ha passat.
3. Escolten el missatge de la veu en off. La comprensió acurada d'aquest missatge es deixa per al final de l'activitat, per tal de no tallar el fil conductor de les imatges.
4. Tracten d'endevinar el tipus de producte anunciat.

Segona Seqüència

Els alumnes, després de veure la segona seqüència :

1. Descriuen el segon personatge.
2. Descriuen el que està passant.
3. Fan descripcions sobre el desenllaç final.
4. Escolten el segon missatge.
5. Fan prediccions sobre el tipus de producte anunciat i discuteixen les eleccions anteriors.

Tercera Seqüència

1. Els alumnes comproven si les seves prediccions, pel que fa a la història eren encertades.

2. Resumeixen oralment la situació presentada.

3. Escolten el missatge final de la veu en off i, per grups, decideixen quin és el producte anunciat.

Quarta Seqüència- Visió Integra

1. Després de veure quin és el producte anunciat, la professora els fa preguntes sobre les seves eleccions, coincidències i natura del producte. En el cas que la desconeguin, la professora els explicarà que es tracta d'un diari seriós de la Gran Bretanya.

2. Els alumnes veuen l'anunci en la seva totalitat.

3. Escolten el missatge íntegre amb l'ajuda de l'script que la professora els lliurarà. en aquell mateix moment.

4. En grups, discuteixen sobre el que han vist i escoltat.

5. Escriuen un paràgraf descrivint la situació observada.

6. Finalment la professora els presenta una sèrie de diaris Britànics que classificaran en dues categories : premsa seriosa i premsa groga.

FULL DE L'ALUMNE

**THE GUARDIAN:
APPEARANCES CAN BE
DECEPTIVE**

1- Talk to your partner and write down a list of possible products for the advert that you have watched.

2. Here is the script of the commercial.

"An event seen from one point of view gives one impression."

"Seen from another point of view gives quite a different impression."

"But it's only when you get the whole picture you can fully understand what's going on."

Listen carefully and see if you have any problems of vocabulary Write down the words you consider most useful .

3. Write a paragraph describing what was going on in the advert you have just seen.

4. Do you know any British Newspapers ?

Here you have some of them : Work in groups and divide them into two categories : Serious Newspapers and Tabloids or Sensationalist Newspapers.

THE GUINNESS VIDEO OF RECORDS - THE LUNAR CONQUEST

The Guinness video of records , Virgin (1988) és un documental sobre alguns dels rècords mundials. La seqüència seleccionada de 2 minuts i 30 segons de duració i tracta sobre la conquesta de la lluna. Nivell intermedi.

DESENVOLUPAMENT DE LES ACTIVITATS

1. La professora introdueix el tema i sol·licita informació dels alumnes sobre la conquesta de la lluna.

2. Els alumnes observen el vídeo i completen le graella. Els alumnes comparen les seves respostes per parelles. La professora demana les respostes i les escriu a la pissarra.

3. Els alumnes observen el vídeo una o dues vegades més i completen les preguntes. La professora utilitza la pausa en els llocs necessaris. Un cop finalitzades les respostes es discuteixen oralment.

4. Els alumnes completen el text amb la informació obtinguda. Si hi ha temps, és pot fer un treball de revisió de l'ús del superlatiu i de la veu passiva, demanant als alumnes que escriguin per parelles un record mundial real o inventat. Aquest treball es pot demanar com a deures.

FULL DE L'ALUMNE

THE GUINNESS VIDEO OF RECORDS

1. You are going to watch two human achievements in the history of the lunar conquest. Watch the video and complete the chart.

Name of spacecraft/Achievement/
Date

- 1.
- 2.

2. Now watch the sequence of the Apollo 10 and complete this text:

Apollo 10 descended feet above the surface of the, the man had ever come to another

3. Watch the sequence of the Apollo 11 and answer the following questions.

- 1) Where did Apollo 11 blast off?
- 2) Write the names of the three astronauts?
- 3) Write the name of the command module and the luna module.
- 4) Who was the first human being to set foot on the moon?
- 5) At what time did he reach the moon?
- 6) The lunar conquest was seen by millions of television viewers who felt a great emotion when they saw it. How do you find this documentary? Do you like it? Are there any images which surprise you?
- 7) The success of the Apollo 11 mission is considered one of the greatest achievements of mankind. Can you think of others?

4. Complete the following text about the lunar conquest.

Neil command pilot of the Apollo 11 mission became the man to set foot on the on the Sea of Tranquility on

21...../ His first as he stepped out of the "one small step for a man, one giant leap for mankind" were heard on radio and television by millions of all over the world. He was followed out of the Luna Module by Edwin, while the Command Module piloted by Michael orbited above.

Eagleat 20.17 and 42 sec on 20 July and lifted off at 17.54 on 21 July, after a stay of 21 hr 36 min. The Apollo 11 had blasted off from Cape Cañaveral, Florida at 13.32 on July and was a culmination of the US space programme.

The success of the Apollo 11 mission shared by millions of television is one the achievements of mankind.

The Guinness
book of records

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DIVERSITAT I AUTOCONTROL

Natàlia Maldonado
Isabel Muriana

Poden els alumnes de primer cicle de secundària obligatòria ser conscients del seu procés d'aprenentatge i controlar-lo?

Podem oferir un marc adient on les diferències individuals trobin resposta?

Quina organització i quin material hem de compartir?

Si ens remetem a les consideracions generals sobre l'ensenyament de l'anglès en el disseny curricular, veiem que la resposta a les dues primeres preguntes ha de ser afirmativa.

-L'organització del síl·labus ha de tenir l'alumne com a centre i veritable protagonista, més que no pas al professor (learned-centred) i tendir a afavorir l'autonomia de l'alumne i a fer-lo capaç de controlar el seu propi procés d'aprenentatge.

-L'alumne no solament és el veritable protagonista de l'activitat de la classe, sinó també un element actiu en el procés organitzatiu i de presa de decisions.

-L'activitat de classe hauria de seguir un model d'independència creixent respecte del professor i portar l'alumne a treballar més i

més pel seu compte, individualment i en grup.

-Cada un dels alumnes ha de poder participar en totes les activitats del curs i assolir un conjunt d'objectius comú, malgrat ho faci amb graus d'intensitat i de complexitat lingüística diferents.

-Les activitats de classe han de ser flexibles a fi d'adaptar-se a maneres de treballar diferents i afavorir la participació creativa de l'alumne.

La qüestió que se'ns planteja com a ensenyants és com aconseguir-ho. Les tasques fonamentals, pel que fa al mestre, seran crear les condicions adequades per a l'aprenentatge, estimular l'alumne i mantenir el seu interès i això es definirà en el seu "way of teaching": syllabus, methodology, materials and resources.

Per crear les condicions adequades hem de partir de la diversitat dels nostres alumnes i del context. La diversitat a la classe de llengua estrangera ve donada per unes variables que el mestre no pot modificar: edat, intel·ligència, aptitud i actitud, motivació, personalitat, estil cognitiu i interllengua dels aprenents. El context ve donat per unes altres variables que també hem d'assumir com són el nombre de nens per classe, les oportunitats que tenen per usar aquesta llengua i l'entorn social en general.

Amb tot aquest preàmbul arribem a la tercera pregunta plantejada a l'inici:

Quina organització i quin material hem de compartir?.

Les escoles Francesc Aldea i Marquès Casals de Terrassa hem treballat l'àrea d'anglès

conjuntament des de fa uns quants anys i pels actuals nivells de setè i vuitè d'EGB (primer cicle d'ESO) hem dut a terme una experiència que ens sembla dóna una resposta satisfactòria.

ORGANITZACIÓ DE L'AULA D'ANGLÈS

El nucli d'aquesta experiència és un treball dins de l'aula d'anglès que es basa en els següents principis:

-self-access facilities Oferir un material autocorrectiu, d'accés voluntari i graduat per dificultats.

-learner awareness. Oferir pautes de reflexió i autoavaluació per tal de potenciar la consciència del propi aprenentatge i facilitar en l'alumne l'ús de diferents estratègies d'aprenentatge.

-uses of language. Oferir situacions per practicar les diferents skills.

Dediquem una hora de l'horari setmanal a aquest tipus de treball perquè partint d'un enfoc comunicatiu de la llengua, pensem que les classes de llengua anglesa han d'oferir situacions d'ús de la llengua sense oblidar el treball d'altres aspectes com són la memorització, la pràctica de drills, estructures, algunes reflexions gramaticals, etc.

Així doncs la nostra experiència, consisteix en dividir l'aula d'anglès en cinc racons de treball. Tres d'ells corresponen a tres habilitats (skills), el quart treballa vocabulari i el cinquè és un espai lúdic. Tenim els següents racons:

- LISTEN AND DO
- SPEAKERS' CORNER
- READING CORNER
- TEST YOUR VOCABULARY
- LET'S PLAY

ENGLISH CORNERS EVALUATION

Student's name:..... Class:.....

READER'S CORNER			
Name/Title of the Text			
Book			
Magazine.....			
XX XX	GOOD	QUITE GOOD	BAD
* She/he understands the general meaning			
* He/she answers comprehension questions			
* USE OF ENGLISH + He/she tries to speak in English about the reading.			
* OBSERVATIONS:			

CARACTERÍSTIQUES DEL MATERIAL	QUÈ HA DE SABER L'ALUMNE?	ORGANITZACIÓ DELS ALUMNES	AVALUACIÓ I AUTOAVALUACIÓ (fitxa 3)	PAPER DEL MESTRE
Per crear el material dels diferents racons, vam considerar les següents condicions.:	-L'alumne ha de conèixer el tipus de material que trobarà a cadascun dels racons. -Les possibles activitats que pot desenvolupar en cada racó (fitxa 1).	-El grup- l'asse es divideix en tants grups com racons hi ha. -Els alumnes s'agrupen de manera espontània i els grups resulten heterogenis.	-Al final de cada sessió l' alumne autoavalua el treball que ha fet mitjançant una pauta. -En cada sessió també guarda en una carpeta el treball fet.	-En aquest tipus de situació d'ensenyament-aprenentatge, el paper del mestre és: ajudar, orientar, aconsellar.
-Material atractiu que reculli els interessos dels alumnes.	-L'alumne té la possibilitat de fer aportacions sobre el funcionament, les activitats,...	-A cada sessió treballen en un racó diferent.	-En acabar les cinc sessions, el mestre ho recull i es fa una avaluació oral.	-Previàment al treball en els racons, els alumnes s'han familiaritzat amb el material, per tant la presència del mestre només és necessària en el speakers'corner.
-Autocorrectiu que permeti un funcionament autònom.	-Ha de saber que pot escollir.	-Al final de cinc sessions un alumne haurà passat per les diferents propostes de treball.		
-Graduat per dificultats que permeti a cada alumne treballar en el seu nivell.	-Ha de completar una fitxa d'autoavaluació de la feina feta al final de la sessió.(fitxa 2) -Ha de poder ajudar, col.laborar, incidir en la feina dels seus companys.			
-Self-access material que faciliti l'accés voluntari dels alumnes.				

VISIO DE L' ALUMNE

Res millor per acabar que transcriure alguns comentaris fets pels nostres alumnes valorant el treball fet al racons

"Son cinco corners y cada semana cambio. Es más divertido".

"Repaso lo que yo quiero"

"Lo que está bien es que hay diferentes "corners" y aprendo más. Hay uno que a mí me gusta bastante y es el de "reading". Allí cojo libros o revistas y aprendo muchas cosas que me interesan sobre animales, sobre música y cantantes. También me gusta el de juegos porque son los mismos que los españoles pero en inglés. Este verano jugué al battleship con unos extranjeros en el camping."

"Cuando hago "speaking" trabajo siempre en parejas y hablamos en inglés.

"Es otra manera de aprender a parte de los libros"

READING CORNER

1.-IN THIS CORNER YOU CAN FIND DIFFERENT TYPES OF ACTIVITIES.

- A.-BOOKS**
- B.-MAGAZINES.**
- C.-READING ACTIVITIES.**

2.-REMEMBER THE COLOUR CODE

- GREEN.....EASY**
- BLUE.....INTERMEDIATE**
- YELLOW.....DIFFICULT**

3.-CHOOSE THE READING DEPENDING ON YOUR LEVEL.

4.-BEFORE READING.

- A.-Look at the pictures.**
- B.-Read the title.**
- C.-Try to predict what is going to happen.**

5.-WHILE READING

- A.-Don't worry if you don' t understand all the words.**
- B.-Try to understand the GENERAL MEANING.**

6.-AFTER READING

- A.- If there are some activities on the worksheet, do them.**
- B.-Correct the activities.**
- C.-Show and tak about the activities or the book with your teacher.**

D.-Fill in your self evaluation test

READING CORNER

1.-TITLE

2.-THE BOOK IS

EASY INTEREDATE DIFFICULT

3.-THE BOOK OR THE ACTIVITY IS

FUNNY BORING

4.-I' VE UNDERSTOOD

*THE STORY
ONLY SOME PARTS
NOTHING*

5.- I LIKE

*THE CHARACTERS
THE STORY
THE PICTURES
.....*

6.- I MUST REVISE

*VOCABULARY OF
.....*

THE EASIEST AND CHEAPEST WAY TO CREATE A SELF-ACCESS.

Manuel López Cruells
Ext. Bat. Dalmau Carles, Girona

Having students of different levels in our classrooms is something very normal specially in 1st. of BUP. One of the ways of dealing with a multi-level classroom is to work in a self-access centre.

A self-access has many advantages both for the student and for the teacher:

For the student:

- It encourages learner choice, responsibility and autonomy.
- It allows for individual needs, interests and motivational factors.

For the teacher:

- The flexibility of a self-access centre allows multi-level classes.
- Lets the teacher move away from being an instructor.
- Saves a great number of photocopies.

In a self-access different students of various levels can work on their own and at their level of English. Students are also able to work on the part of the language they prefer to improve.

To create our self-access we began looking for different activities, then we classified them into various types such as listening, vocabulary, grammar, reading, computer and video. Each one of these activities was put inside a plastic folder with a colour sticker

on it(the colour sticker is used to differentiate the different types of exercises). Each activity has its own instructions. It is very important to write these instructions in a very clear and simple way so that the students do not need the teacher to understand them. When the students have finished an activity, they must look at the back of it and there, they will find the solution to the exercise. After correcting, if there is any doubt, they can ask the teacher for help.

We control all the work done in the self-access with a special grid where the students keep a record of all the exercises they have done. In this grid they have to write the date when the exercise was finished, the type of exercise and the number each activity has. Using this grid the teacher and the students have a very exact control of the amount and type of work done.

Students usually work individually or in pairs depending on the type of activity. We normally use the B hour for the self-access work.

All students need a training process to work in a self-access. They have to learn how to choose the activities they are going to work with, they have to be able to choose the exercises according to their needs, likes and dislikes. They must keep a balance of the different types of activities, e.g. some choose too

many listening exercises and no vocabulary ones. Another important part of the training process, is that pupils have to be trained to correct the exercises on their own, without looking at the answers before finishing the exercise. They must realise about the importance of being honest about it, if they copy the answers it will be to their own detriment. They also have to learn to discover the reason why they have made mistakes when correcting the exercises on their own.

Working in this way the role of the teacher changes completely, our lessons are not teacher-centred any more. The teacher's role here is to supervise, help and give advice.

Here is the budget we had the first school year we began the self-access:

BUDGET:	
-PLASTIC TRAYS, 4 UNITS	
500 X 4 =	2000.
-COLOUR STICKERS, 4 COLOURS...	
15 X 4 =	60.
-PLASTIC FOLDERS, 300.....	
20 X 300 =	6000.
-TAPES, 3 UNITS.....	
165 X 3 =	495.
-HEADPHONE, 1 UNIT.....	
300 X 1 =	300.
-VIDEO TAPE, 1 UNIT.....	
900 X 1 =	900.

TOTAL.....	9755 ptes.

A WRITE-READ-COMMENT EXERCISE IN CLASS

Mary E. Farrell

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Audience: For secondary school students and adult language learners.

Abstract: Quick compositions force the writer's hand and mind just as the popular "Quick-painting contests" do for the artist. There is a 15-20 minute time limit on a given topic, which the writer must describe, then render his/her impression of it in words on page. When the students finish up, there is immediate teacher-class feedback on the randomly chosen samples.

Workshop: "She paints them the way they are, I paint them the way I see them."
...an eight-year-old girl

Outline: Brief Introduction

Run-through by participants

1. As themselves
2. As their students

Evaluation and comments on the procedure and its possibilities

Introduction

My experience as a writing-style consultant for articles in English to be published in international journals, and my own need for such help when writing in other languages, has taught me that there is a real need for practice in writing coherently with grace and clarity in a language which is not your habitual one. I encourage learners of all ages to write down what they think they think because the words on the page do not always turn out to be as clear as words on sound waves.

Only guided practice gives us the freedom to say succinctly and interestingly what we mean. It is

like playing the violin. So this exercise is a writing practice exercise. It is also practice in becoming more precise in our awareness of things, people, events, in fact, everything available in our environment. Precision comes through stating our perception as well as our ideas and feelings regarding them. Remember that express is related to the Spanish word "exprimir."

Writing is actually a relatively recent privilege for many. In the past it was at one time a career allowed to only educated elite. The ones who ruled were the ones who could read and write. The mandarins, for example, were those who according to the Portuguese *mandar*, or by association with the word in Hindi *mantri*, Sanskrit, *mantrin*, councilors or those who had a say in ruling.

Before incorporating the quick-composition system into the class procedure, it is a good idea to give the learners some background in the history of writing. The notion of historical as well as individual privilege assists in compensating for the effort needed in surmounting the incumbent difficulties of writing, even in one's own language. A good little book, entertaining and easy to read, is *La Invención de la Escritura* by Béatrice André (Madrid: ediciones S/M, 1986.) In its 71 pages both

text and illustrations show how writing was hard come by, unruly, yet finally under control only 3,300 years BC. That means that it is relatively young within the 40, 000 or so years of human existence.

Listen to this brochure about learning to write effectively in Spanish.

What does the existence of such an offer mean? (This is not a rhetorical question.)

Those who can write, not only the absolute literate, but the functionally literate, are the ones who have some degree of control over information and our daily more complex communication. This teachers know, yet often the students do not reflect on it before a writing exercise. So the effort seems disproportionate to the results. Actually such practice in the foreign-language class contributes to the development and carry over of skills to other areas where systematic or creative writing is required.

Carry over. That is how this idea came to me. By way of metaphor, one of our facilities for survival. When the chimp reaches out, extends its arm with a stick, it is using the concept of horizontality. It is applying metaphor to enhance existence. We, too create and invent by giving old or other tools new uses. So the concept of a quick-composition came to me from

observing artists turn out some very good quick paintings in the contests called *Concurso de Pintura Rápida*. A contest is a social event with rules for individual participants. A class situation is also a social event with individuals learning. It is a double challenge. Each student produces a composition within the time limit. Then the group judges the best out of three randomly chosen samples.

The overall aim is to maximize skills of observation, organization of thoughts and feelings about a given topic, and how to put them on paper clearly and efficiently, in this case in English. Secondary aims include putting this type of session into the language-building continuum throughout the school year. The long-term aim is to improve students all-around creativity, ease and confidence in writing as a skill in itself as well as the possibility to manage English for future use in whatever profession one chooses. It goes without saying that writing well helps on exams in the even nearer future.

Procedure

First of all, we take time to set up the routine. The students, depending on their level of competence, are informed either in English or in their common language. If possible, I project a transparency of the actual rules of a real contest. (Transparency of painting rules). Then I explain how this idea can be transferred from the art of painting to the art of writing. We examine the rules to select the one we can adapt to our purposes. This way, the students get an inkling of the conscious use of metaphor as transfer.

For the contest framework we shuffle the index cards with the students names to choose a secretary and the timer/score keeper. These

students can write if they wish; however, their compositions will not enter the pool this time around. Their job is to take objects around for students to smell or touch, to time the writing, to collect the finished compositions face down, to shuffle them, to put them in a pile on the teacher's desk for the innocent hand to pick out three samples. These two student aids will then write the chosen compositions on the blackboard. The class will vote on the best one (General criteria for excellence should be pre-established by the teacher and the students). Then the winner can be named, since the compositions are handed in with identification numbers not names.

The secretary will also keep a list of new vocabulary, expressions, idioms, grammar points mentioned in the follow-up commentaries at the end of the contest. The minutes with the results will be kept, dated and passed on to the future secretary for review and further practice in other types of class sessions. The individual students, even those whose papers have not been judged, should keep their compositions in a folder in order to follow up on their own progress. Their paper will eventually come up for judging. Thus the corrections and/or new material will not be a one-night stand. The content has continuity.

The actual contest works according to the rules established by comparison with the rapid-painting rules. The work will be as anonymous as possible. The composition will have two parts: a description and a personal reaction or impression. This generally means two short paragraphs. The topic should be as challenging as the students limits allow. They are most interesting when all of the senses are given a chance to be enticed into observation. Objects

can be unfamiliar sounds or exotic music, spices and herbs, different textures, unusual combination of things and, of course, common everyday things.

Rules

- #1. Format: margins, paper size, ink color (to keep anonymous)
- #2. Theme suggested and prepared by teacher the first few times, by previous winners later on.
- #3. Two parts: 1)Description 2) Interpretation
- #4. DNI
- #5. Time depends on level and resources, 15-20 minutes.
- #6. Criteria: correctly written, professional not sloppy presentation, vocabulary and grammar range and a risk at being creative, but accurate.
- #7. A boost in final evaluations if the teacher deems appropriate.

Results

The results should be positive as far as the enhancement of writing abilities of organization, presentation, and the use of acceptable spelling, mechanics and paragraph delineation are concerned. The students should eventually be pleased with seeing their own development by looking back over the collection of compositions they have saved. The results should be talked over and evaluated as a system at the end of the term. Students can observe themselves learning. Naturally, to keep the rhythm of such exercises at a lively pace, this very sort of exercise can be done as a part of the final mark, a mark which will surely be much better than had this system not be used throughout the year. With this exercise of performing quickly and efficiently within certain formal limits of time and format, the quick composition will eventually have become second nature to the student-writer.

DIALECTS, TRANSLATION AND LANGUAGE TEACHING: FACING THE CHALLENGE.

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Outline:

1. What is a dialect?
2. Why do we study dialects?
3. Different types of dialects:
 - 3.1 Regional dialects
 - 3.2 Social and ethnic dialects
 - 3.3 Genderlects
4. Dialect influence in written language and writing dialect for literary purpose
5. How can translators translate dialects?
6. Bibliography

1. WHAT IS A DIALECT?

According to language academics, the word dialect is a neutral label to refer to any variety of a language which is shared by a group of speakers. Languages are manifested through their dialects, and to speak a language is to speak a dialect of that language. Moreover, as Walt Wolfram states in his interesting book entitled *Dialects and American English*: "...it is important to understand that socially favored or standard varieties are every bit as much of a dialect as those varieties by isolated, socially disfavored groups whose language differences are socially stigmatized" (1991:2). So, the answer is that everybody speaks a dialect.

2. WHY DO WE STUDY DIALECTS?

As a manifestation of human behavioural differences, dialects may be studied because they provide the opportunity to extend social scientific enquiry into language, a quite natural application for fields such as history, anthropology,

sociology, psychology and geography.

There are a great number of reasons why people find dialects an attractive field of research. If we are interested in different manifestations of human behaviour, then we are likely to be intrigued by the differences of behaviour revealed in language.

3. DIFFERENT TYPES OF DIALECTS:

- **REGIONAL DIALECTS**

Regional variation is one of the most transparent factors associated with dialects, and there is a well-established tradition for studying regional varieties of any language, especially English. Linguists have long debated the place of regional dialect studies in the research of language variation.

One of the initial questions about the regional dialects of any language is: How many dialects are there?. It is difficult to answer this question because boundaries between dialects are often difficult

to determine and differences that set apart regional varieties are not easy to establish.

• **SOCIAL AND ETHNIC DIALECTS**

According to Walt Wolfram, "The traditional sociological approach to social status differences isolates a set of objectified socioeconomic characteristics in which individuals are ranked in some way. Typical variables include occupation, level of education, income, and residency, with ranked levels within each variable" (1991:92). William Labov in his book *Sociolinguistic Patterns* (1983) also agrees with the sociological stratification of society as regards education, income and place of residence.

One of the most important contributions of the study of social dialectology is the importance that social classes play in language change. Language change originates in particular social classes and then spreads from that point. Which social classes are most likely to originate language change? It seems that upper classes originate change and other social classes follow their lead.

Moreover, from a sociolinguistic point of view, what is popularly identified as ethnicity might be difficult to separate from other social factors such as region and social class. For instance, the notion of Jewish English has a strong regional association with New York City English (Wolfram, 1991). Ethnic groups tend to form subcultures within the larger culture, and part of this definition can be manifested in linguistic differences.

Finally, not all linguistic structures which correlate with social status

differences in a speech community are patterned in the same way. Different linguistic variables may align with given social status groupings in many ways.

• **GENDERLECTS**

There is ample documentation of the fact that in many societies the speech of men and women differs. Peter Trudgill in his interesting book *Sociolinguistics: An Introduction to Language and Society* exemplifies this fact saying, and I quote, "In many accents of American English it has been found that women's vowels are more peripheral (more front, more back, higher, or lower) than men's" (1983:78). Whereas dialectology traditionally considered the sex of the speaker a secondary factor, another perspective treats gender as a primary variable in language variation. To sum up, the differences between women's and men's language within a given social and regional community can also become a focus.

But, what are the differences between men's and women's speech that warrant the label *genderlect*? According to Robin Lakoff's recent book *Talking Power: The Politics of Language* (1990:204), some of the differences are the following. The list does not include how women and men are spoken about, regional or status variables or nonverbal differences. Moreover, the list highlights features of women's speech contrasted with men's speech, following the tradition in which men's language is considered as the base for comparison with women's language.

CHARACTERISTICS OF WOMEN'S LANGUAGE

Robin Lakoff, *Talking Power: The Politics of Language* (1990:204)

1. Women's intonational contours display more variety than men's.
2. Women use diminutives and euphemisms more than men.
3. Women make use of expletive forms (adjectives not nouns or verbs and, in that category, those expressing emotional rather than intellectual evaluation) more than men: *lovely, divine*.
4. Women use forms to convey impreciseness: *so, such*.
5. Women are described as using "hedges" more often than men do. These hedges typically lessen the force of a statement; for example, the use of words such as *well* in *Well, I don't know what to do* or *sorta* and *kinda*. "Hedges" may also include the use of tag questions. However, this claim about the more frequent use of tag questions by women has been disputed.
6. Women use intonation patterns that resemble questions, indicating uncertainty or need for approval.
7. Women's voices are breathier than men's.
8. Women are more indirect and polite than men.
9. In conversation, women are more likely to be interrupted and less likely to introduce "successful topics".
10. Women's communicative style tends to be collaborative rather than competitive.
11. Women tend to be more careful to be "correct" when they speak, using better grammar and fewer colloquialisms than men.

4. DIALECT INFLUENCE IN WRITTEN LANGUAGE AND WRITING DIALECT FOR LITERARY PURPOSE

On the one hand, spoken dialect forms may be unintentionally manifested in writing by a vernacular dialect speaker, but on the other hand, there is another side of dialect in writing, the one which is deliberately represented in literature. There is a well-developed tradition in which writers attempt to portray characters through dialects. There are a number of reasons why an author would want to represent intentionally some aspect of a dialect in a literary work. Dialects have been used for comic effects, and they have also been used for the representation of a person's speech that is appropriate in terms of a particular regional and social background. It would be incongruous for Mark Twain's Huckleberry Finn to speak like a standard English-speaking adult instead of a rural southern adolescent. The representation of dialects in literature is quite tricky because a balance must be kept between presenting a credible version of a dialect and holding the reader's attention. What follows is Walt Wolfram's account of his personal experience as regards literary dialects:

"My own introduction to literary dialects as a high school student was not a very happy one; I found these written versions of dialect overwhelming and confusing, so I simply skipped or skimmed such passages. It was not until I started studying dialects myself that I realized that most literary representations of dialects were actually quite selective and conventionalized, and that there was much more that could have been done in an authentic written portrayal of dialect" (1991:262).

Geneva Smitherman's book *Talkin'and Testifyin'* (1977), puts forward a different perspective of dialect; she considers Black English as legitimate a form of speech as British (R.P.) or Standard American English, which can lead to another perspective of writing as regards Black English novels.

There are different levels of language variation that should be contained in a literary dialect, but the most difficult level to represent is phonology, which must be reflected through the spelling.

One of the traditional ways of representing dialect in spelling is through the "eye dialect". Walt Wolfram gives us a practical definition of it:

"Eye dialect typically consists of a set of spelling errors that bear no resemblance to the phonological differences of real dialects. In fact, the reason it is called eye dialect is because its appeal is solely to the eye of the reader, as opposed to an attempt to capture genuine phonological differences" (1991:262).

Another traditional way of representing dialect in spelling is the created conventions for dialect writing. However, literary spelling conventions do not differentiate between eye dialect and real dialect differences, and sometimes we find both traditions combined in the same word.

Furthermore, some authors choose to represent dialect by ignoring phonology and concentrating on grammar and vocabulary. But they resort to selective grammatical and lexical features of dialects rather than attempting to use structures based on descriptive dialectology.

5. HOW CAN TRANSLATORS TRANSLATE DIALECTS?

As many writers, when using dialects, fall into stereotypes based on a mixture of personal experience with people and conventional structures taken from other authors' literary representations of dialect, and as many writers very familiar with dialects are not completely faithful to dialects in writing, how can a translator translate dialects of languages which are not his or her mother tongue into his or her language? How can a translator find the exact equivalent? How can a translator differentiate the varieties of dialects in literary works? Is it possible to reproduce the literary representation of regional dialects found in *The Adventures of Huckleberry Finn*?

First of all, we have to bear in mind Nida's priorities in the process of transfer, in his book *The Theory and Practice of Translation* (1973:167):

I. At all costs, the content of the message must be transferred with as little loss or distortion as possible. It is the referential, conceptual burden of the message that has the highest priority.

II. It is very important to convey as well as possible the connotation, the emotional flavor and the impact of the message. This is harder to describe than the first, and even harder to accomplish, but it is very important.

III. If, in transferring from one language to another the content and connotation of the message, one can also carry over something of the

form, one should do so. But, under no circumstances should the form be given priority over the other aspects of message."

geographical dialects (or even social dialects) by selecting words and forms from different dialects in the target language, in a way that reproduces a language nobody speaks.

And is it possible to transfer a dialect following the above suggestions? I am afraid we have to accept that the problems of translating dialects are diverse and complicated, and the solution is far from being found in present theories of translation. There follow some other suggestions:

In the first place, I would say that it is hopeless to translate dialects which are linguistically too far removed from us such as the dialects in the Bible; it is not advisable to try to "bridge" such a dialect gap.

In the second place, it is recommendable for a translator to have the help of a qualified linguist so as to transfer the "communication load" dialects carry, as Nida states. It often happens that translators have attempted to solve the problems of

In the third place, it is also advisable, if you cannot count on a specialist, to enlist the help of a native speaker of that dialect or a dialect close to it, in order to understand and transfer the content and the impact of the message produced to the original reader. The greatest success would be to be able to reproduce the phonological variations without ignoring grammatical and vocabulary structures.

Finally, it is an inescapable fact that some dialects are extremely complicated to translate and sometimes the translator has no time to look for a specialist or a native speaker. So he or she has to rely on intuition to tackle the problem.

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BUILDING BRIDGES: LITERATURE AND THE EFL STUDENT IN A LEARNER-CENTRED CURRICULUM

Miquel BERGA

Newspeak, or "Nineteen Eighty-four" for that matter, is a nightmare, a satire on some of the trends that Orwell detected in his own society and in world politics in the 1940s. But the Principles of Newspeak -and I wouldn't like to stretch the comparison too far- sometimes reminds me of EFL. Hasn't the emphasis on so-called communicative activities that has presided over EFL teaching in the eighties boiled down to a pedagogical practice too often obsessed with risk taking? To an alarming decrease of intellectual ambition in our classrooms? Are we really, condemned to a teaching of language limited to functional, basic exchanges for everyday situations, or are we to use language -foreign language- as a splendid tool to extend our students' range of thought? Are we supposed to shrink vocabularies, to eliminate subtlety for the sake of safe, boring, down to earth communication? Many may feel the system is pushing us to that sort of role; the role of resigned teachers managing a gradual lowering of standards. It seems sometimes, we are expected to be just efficient instructors of basic education,

"...Reduction of vocabulary was regarded as an end in itself, and no word that could be dispensed with was allowed to survive. Newspeak was designed not to extend but to 'diminish' the range of thought..."

The Principles of NEWSPEAK
(G. Orwell)

keeping students happily busy fulfilling enjoyable basic demands. abdicating our right to stimulate thought and to challenge young people's intellects. And, yes, the wind seems to be blowing this way but we are, more than ever before, given full responsibility for our class curriculum. So, it is still our personal decision to go one way or another and it seems to me that it is not only possible, but convenient and necessary, to offer our students complex, challenging, subtle materials. Materials such as poetry. The aim of the session was to show how poetry can become a reasonable, perhaps wonderful, resource in our classes. To show how poetry can be used as a powerful tool for language learning while developing the learners perceptions of it and helping them to explore and express these perceptions.

We explored the possibilities of five poems for use in the classroom, suggesting activities focusing on language points and stimulating student response* to the real-life

situations presented in the poems. We discussed activities to be used before, while, and after reading the poems. We, finally, came up with a list of possible follow-ups for each poem that

could easily lead to ambitious projects.

Bearing in mind Orwell's initial quotation a kind of motto for our workshop was suggested: **Poetry versus EFL Newspeak**. We, then, produced a checklist on why to use poetry in EFL classes which included, among others, the following statements:

- It offers genuine samples of a very wide range of styles and registers at many levels of difficulty
- It is open to multiple interpretations and can, therefore, stimulate genuine interaction
- Few things are as memorable as poetry
- Few memories live so long
- It is a powerful stimulus to the student's reflective thinking
- Poems touch upon non-trivial areas of experience
- It has face-validity
-
-

The workshop ended with a discussion on the materials and bibliography available on the subject.

WHAT DO PHYSICS AND HISTORY HAVE TO DO WITH TEACHING ENGLISH?

Hans-Jürgen Bauer

The presentation was aimed at English teachers in upper Secondary Education, at Universities and possibly in Vocational Schools. The aim of the presentation was to present a teaching unit which assumes an **interest** in the world of technology on the part of the learners and an **openness** to deal with basic aspects of technology on the part of the teacher. The interest in the world of technology does not, however, presuppose any technical expertise - the technical comprehension assumed remains within those aspects of basic physics which are commonly taught to 14 to 16 year old students. The historic dimension is the development of steam power as the "motor" of the industrial revolution in England.

The traditional approach to using a technical or scientific content in an English language course takes the learners through a number of routine steps. At first they are presented with a text describing particular aspects of technology. The text is read and comprehension checked by means of a set of questions appended to the text. Selected grammatical and lexical features are then highlighted and serve as the basis for language

exercises. Variations to this formula include replacing the reading text by a listening comprehension text and by replacing the comprehension checks by a transfer exercise: the learners are, for example, asked to complete a diagram or table according to the information given in the text. Other variations concern the grammar and vocabulary exercises insofar as not selected linguistic features of the text serve as a springboard for exercises but aspects of the informational content: The information is (merely) used as contextualization for exercises in grammar or lexis which are not necessarily prominent features of the text.

It is a viable approach, one to which an alternative does not seem to present itself readily. The shortcoming of such an approach is, however, that it does not fully involve and exploit the learners' technical curiosity or competence for the benefit of the language learning process. Learners of English at upper secondary Education or Universities have already acquired a considerable expertise in fields other than language learning. They have already had several years of physics,

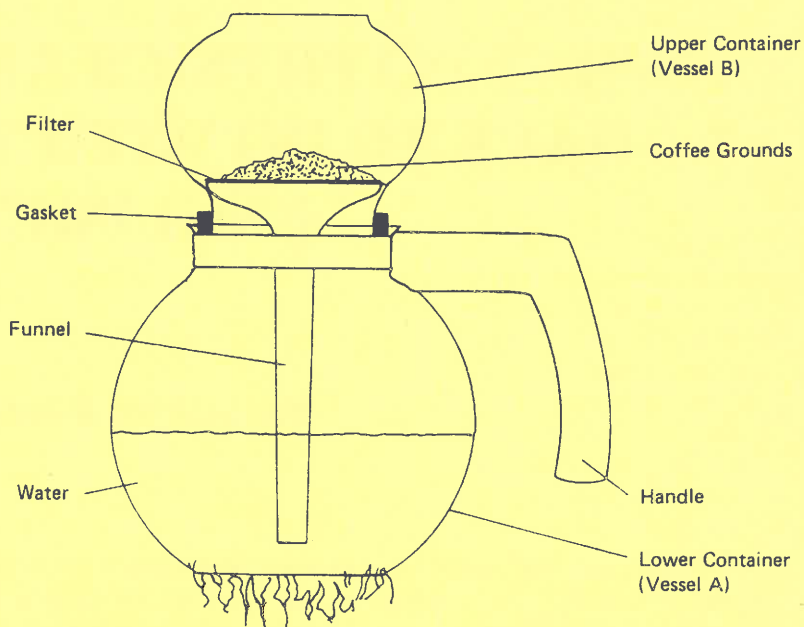
they may have already chosen a technical field of studies and if they are at a Vocational School, aspects of technology are the main focus of their formal education. Rather than fully involving this expertise into the language learning process, their involvement is "reduced" to the (passive) text comprehension part. Once comprehension is achieved and the learners' technical curiosity satisfied the shift in focus to the relevant linguistic features is accompanied by a drop in involvement of technical curiosity. The focus on important language functions such as, for example, "Describing a Process" or "Explaining Cause and Effect" usually pays but scant tribute to the learners' technical expertise: The exercises are designed in light of which linguistic structures or vocabulary are intended to be learned and not meant to engage the learners' technical expertise.

The approach the presentation wanted to illustrate differs from the one just described in that the focus on informational content is not set apart from the focus on linguistic aspects. The linguistic aspect is not tagged on to the informational aspect but is an integral and instrumental part of understanding,

analysing and describing content information. The learners are not confronted with a more or less complete representation of a particular aspect of technology but are taken through a series of steps that build up and expand their linguistic competence in a process of developing the linguistic representation of a particular aspect of technology. Focus on technical expertise and focus on linguistic competence are not set apart but alternate constantly, one depending on the other. The following first steps of a longer unit will serve as an example.¹

The unit starts out with the drawing of a simple coffee-maker. After the vocabulary necessary for referring to the coffee-maker (such as vessel, container, gasket, etc) has been introduced the learners are asked to describe the process of brewing the coffee in individual, disconnected sentences. The combined effort of the participants and the help of the teacher will produce the following result.

- The fire is lit.
- The water in vessel A heats up.
- The water in vessel A boils and becomes steam (evaporates).
- Pressure on the water surface of vessel A increases.
- Pressure forces the water up the funnel and through the filter.
- The heat is turned off.
- The steam in vessel A condenses.
- A partial vacuum is created in vessel A.
- Atmospheric pressure acting on the water in vessel B forces the water through the filter into vessel A.
- The coffee collects in vessel A and is ready to be poured.



It is important to note that the purpose of the exercise goes beyond the introduction of the relevant vocabulary. It also establishes a common understanding of basic facts of the properties of steam and atmospheric pressure. I do not wish to imply that learners at that level are not familiar with the effects of evaporation and condensation of steam, although it may occasionally happen, the importance here is to activate this understanding and bring it into foreground. Already at this stage, however, there is usually a lively exchange of ideas, as invariably some learners will say that the steam rises through the funnel into the upper container where it condenses and mixes with the coffee grounds. But this cannot be the case, the steam merely provides the necessary pressure to force the boiling water into the upper vessel. This "misunderstanding" is very beneficial for not only does it give rise to a natural and lively exchange of ideas but it also ensures that the

process is firmly understood by every participant.

In the next step the teacher asks the students to name all the sentence connectors with causal or temporal meaning that can be used to link the individual sentences into a coherent description of the coffee making process. They are written on the blackboard, if necessary completed, and their syntactic values are explained. In pairs the students now write a coherent description of the process making sensible use of both the individual sentences and the sentence connectors. The results are compared and, if necessary, corrected.

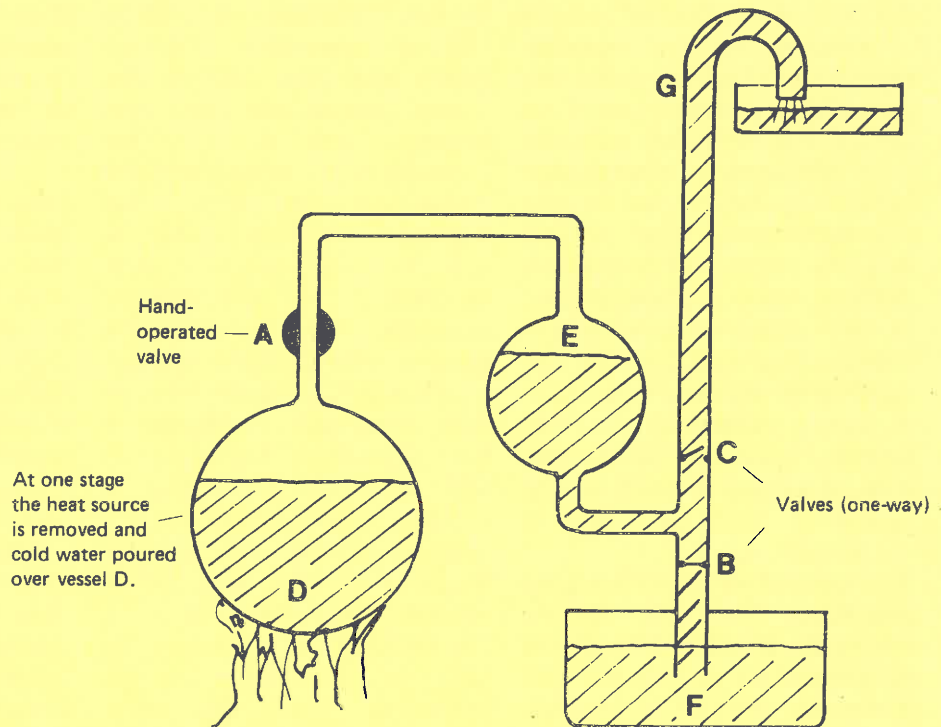
In the next step the students are given the drawing of a rather ancient type of water pump which the teacher explains was used to drain water out of mines in the late 17th century in Southern England. In the drawing the water in container F represents the water in the mine which would have been pumped up to container G. Now groups of two or three get together

¹ The unit is taken from a booklet published by Spain's ICC partner in Germany, the Deutscher Volkshochschulverband, Publikationsabteilung; Holzhausenstrasse 21; D 60322 Frankfurt. Title: English for Technical Purposes: Sample Materials and Exercises, 1988; BstNr:73/0148

and work out a description of alternately producing and condensing steam to produce a pumping effect.

It is evident that the pumping process is not immediately apparent. This difficulty is intended because the students must now bring their technical expertise to bear upon the solution of the problem. They are, however, aided by what has been worked out in the previous step: Both the basic technical facts and the necessary linguistic repertoire has been introduced and it is now "only" a question of applying it to the new task. Presenting and comparing the group results on the OHP will almost inevitably lead to rather animated discussions of the respective solutions, for it is not quite clear which purpose the hand operated valve A served.²

It is only at this stage that the students are first confronted with a text describing a technical process, in this case the description of the follower of the pump just described and the predecessor of what came to be known as Watt's steam engine. The text is accompanied by a drawing which facilitates understanding the description. The students' task is now to compare drawing and text and to find the



part (or parts) mentioned in the text but missing in the drawing.

Basically the engine consists of a large metal cylinder fitted with a piston which is connected by means of a chain to one end of a massive beam, pivoted in the middle and coupled at the other end to a mine pump. The cylinder is filled with steam from the boiler underneath and when the piston has reached the top of the cylinder, having been drawn up by the weight of the piston of the pump at the other end of the beam, the supply of steam is cut off, a jet of cold water is sprayed into the cylinder and the steam condenses, leaving a vacuum under the piston. Atmospheric pressure

then drives the piston down and when it reaches the bottom of the cylinder the condensing spray is turned off, the supply of steam is turned on again and the cycle recommences. The cold condensing water is supplied from a small container near the top of the engine which is continually refilled by means of a small pump driven by the motion of the great beam. The used condensing water plus the condensed steam are drained out of the cylinder through a valve and pass into the boiler.

(Cardwell, D.S.L., Technology, Science and History, Heinemann, 1972, p.66/67)

² The hand operated valve was closed once most of the water in E was driven past the open valve C into the head tank G. (This prevented steam from escaping the system.) Now the fire was turned off and water was poured over vessel D to cool it and thus condense the steam and create a partial vacuum in A. Valve A was then opened and the vacuum exerted a pulling force on the remaining water in E. Water was now drawn from F past the open valve B into vessel E. Now the process started all over again.

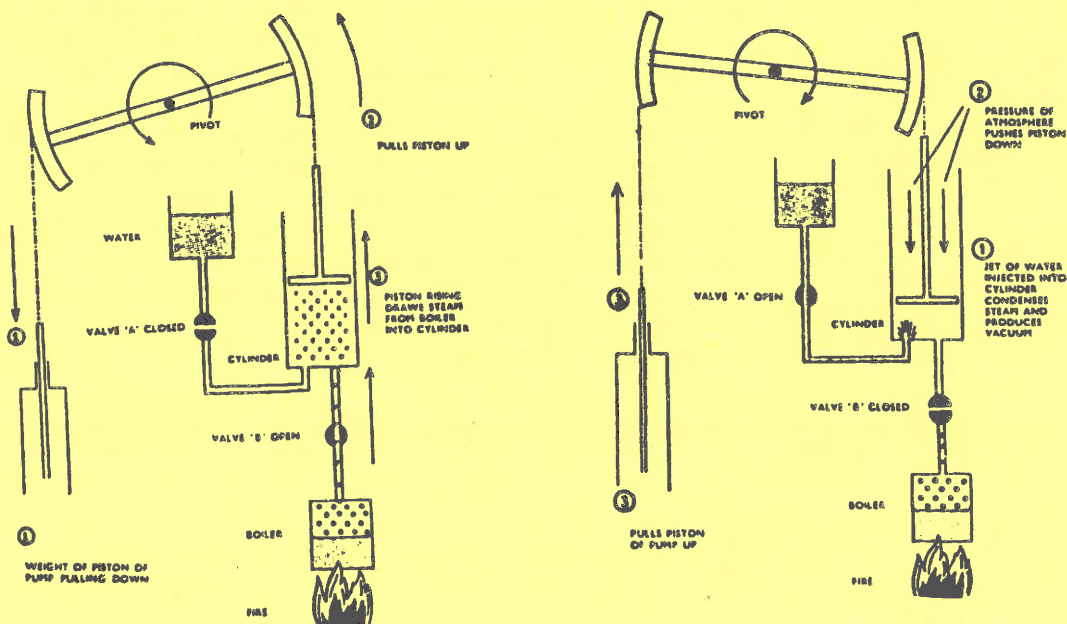
Both in terms of lexis and in terms of structures the text somewhat exceeds the level of complexity present in the previous steps but it is unlikely that the students will have major difficulties in understanding it and completing the task: Most of the basic lexis, some of the structures and most of the technical details have been dealt with already. In the following steps various technical details are discussed and the linguistic repertoire extended in a manner similar to the one described so far until the unit ends with a description of a more modern version of power generation by means of steam.

Activities and comments during the presentation as well as the discussion after the presentation can be summarized as follows. One aspect was, as could be expected, the technical difficulty. Language teachers are commonly educated in a humanistic tradition which disregards the world of technology. They thus often have only scant knowledge of physics and an understandable apprehension against venturing into fields they do not feel at home in. There is,

however, absolutely no problem with this uneasiness. Learners usually appreciate a certain role reversal: they do not expect their language teacher to be in full command of the technical/physical details, in fact, they enjoy "teaching" their teacher. And the step by step approach with alternately understanding, discussing and describing the technical content affords so many occasions for the learners to show their competence, to engage in lively discussions that it may be well worth for the teacher to overcome his/her uneasiness. I rarely experience such authentic discussions in the more literary oriented language classroom. The liveliness and authenticity can lead to a "problem" with interference from the native language - especially during group work. It is, however, a well established fact that in the teacher centred classroom the average students gets less than a minute of "talktime" per contact hour. Knowing this I personally feel I can be fairly lenient with accepting the native language during certain

phases. The emotional involvement creates such a positive learning environment that I regard the use of the mother tongue during certain phases as a minor problem.

Some participants felt that the text which accompanied the drawing was too difficult. It is not easy, I agree, but that is true for every authentic text. And there must come a time when learners of English are confronted with unabridged authentic texts. More students study subjects related to technology, science and history, than literature. It may be justified to include into one's language course also authentic texts taken from those fields - especially if the content information is prepared, if "reading" is embedded in other productive activities and if the students find the content information intellectually challenging.



CARTA A UN EX-COL.LEGA

per John McDowell

Estimat amic,

M'ha agradat molt rebre la teva carta i saber que tot et va bé, tant en la vida professional com en la personal. Quan fa, ara, que vas deixar de fer classes? Deu ser un bon grapat d'anys perquè recordo que va coincidir amb aquella explosió d'entusiasme general per l'enfocament comunicatiu que et va acabar defraudant i fent fugir de la professió.

Durant aquests anys les coses han canviat força i trobo que van sortint moltes vies per anar progressant en l'ensenyament; vies que fan que els alumnes aprenguin millor i, a més a més, vies que fan molt més estimulants la feina per al professor. Te n'explico algunes, i -qui ho sap?- pot ser que tornis a fer classes algun dia! Però, és clar, el sou no puja gaire i el reconeixement social i professional encara menys. Però, malgrat això, crec que la professió t'ofereix una feina intel·lectualment i afectivament estimulants i et mantens al dia de les noves tendències i recerques. Per això et vull explicar com està el panorama ara.

Estratègies d'aprenentatge.

Una de les dimensions de l'activitat a la classe que trobo més estimulants i profitosa és la preocupació actual per ajudar l'aprenent a desenvolupar les seves pròpies estratègies d'aprenentatge. Aquesta dimensió es coneix normalment per formació de l'aprenent i constitueix avui en dia per a molts professors i alumnes un aspecte molt important entre totes les activitats que es porten a terme a la classe. Jo mateix vaig portar a terme durant dos anys una experiència pràctica per integrar la formació de l'aprenent a la classe, i els resultats van ser molt positius.

La formació de l'aprenent té en compte els resultats dels molts estudis realitzats en els últims anys sobre com s'aprén, quines estratègies fa servir el bon aprenent, com podem ajudar cada aprenent a desenvolupar les estratègies que li seran útils tenint en compte que cada aprenent és un individu diferent. Requereix, per tant, que el professor

ampliï el seu rol perquè, a més a més d'ensenyar la llengua, faci també un paper instrumental per ajudar l'aprenent a descobrir com aprendre i a estar més informat sobre la llengua. Crec que t'interessaria moltíssim; et donaria la possibilitat d'apropar-te molt al procés d'aprenentatge, cosa que sempre vas trobar a faltar en les teves classes amb tantes activitats que tu en deies "trivials".

Una de les dimensions de l'activitat a la classe que trobo més estimulants i profitosa és la preocupació actual per ajudar l'aprenent a desenvolupar les seves pròpies estratègies d'aprenentatge

L'objectiu principal de la formació de l'aprenent és ajudar les persones a ser aprenents més efectius. Aquest és un objectiu tremendament ampli, però es basa sobre uns principis específics d'aprenentatge:

* Totes les persones aprenen d'una manera altament personal, i estratègies diferents funcionen millor o pitjor per a diferents aprenents, així que...

* s'hauria d'ajudar els aprenents a parlar de les seves estratègies amb els altres i a comparar-les, i fins i tot

a experimentar amb noves estratègies;

* els aprenents aprenen el que volen aprendre. En tenir el tipus d'informació que normalment només poseeix el professor -com funcionen els processos lingüístics, com fixar els objectius de l'aprenentatge, com fer servir el material pedagògic, etc.- sabran millor què volen aprendre i com;

* els aprenents aprenen sovint més dels seus companys quan treballen junts d'una manera independent que no pas del professor;

* en saber més sobre el procés d'aprenentatge, els aprenents aprendran millor.

Ja es comença a notar en els últims materials i llibres de text la incorporació de propostes pràctiques per a la classe que inclouen la formació de l'aprenent com una dimensió més de l'aprenentatge. Crec que és una dimensió molt important, no només com a eina per fer que l'alumne aprengui millor, sinó com a manera d'incrementar la seva pròpia estima. Si en vols saber més, de tot això, et puc recomanar un parell de llibres molt llegibles! Per tastar una mica les recerques sobre estratègies d'aprenentatge, podries

agafar A. Wenden i J. Rubin, *Learner Strategies in Language Learning* (1987), Prentice Hall International. I per una visió de les possibilitats pràctiques a la classe et recomano L. Dickinson, *Self-instruction in Language Learning* (1987), Cambridge University Press.

Centres d'autoaprenentatge

Si acceptes que un dels objectius principals és desenvolupar les estratègies d'aprenentatge de l'alumne i ajudar-lo a ser més independent, veuràs quin potencial té el concepte d'autoaprenentatge i els anomenats centres per autoaprenents. Autoaprenentatge vol dir que l'aprenent pot assumir per si mateix decisions sobre:

- què ha de fer: els objectius que vol assolir, els aspectes de la llengua que vol treballar, etc.
- el material que farà servir
- com pot fer servir el material que ha escollit.

Això no vol dir que el professor desapareix, sinó que canvia la seva funció. En comptes de ser el dirigent de la classe que ho decideix tot, té la funció d' aconsellar sobre com aprendre, a sobre com descobrir com aprendre millor.

Crec que la introducció dels centres d'autoaprenentatge ha significat un salt en la qualitat de la nostra feina com a professors i en la nostra pràctica diària a la classe. La feina ara és anar descobrint millors maneres d'integrar la formació de l'aprenent a la classe i veure com definir més exactament el rol del "professor/tutor/conseller" al centre d'autoaprenents. Si en vols saber més, hi ha informació al llibre de Dickinson que t'he mencionat abans. I també pots veure molts centres en funcionament en Barcelona. L'últim és un gran projecte de l'Escola Oficial d'Idiomes, on porten més d'un any dissenyant un centre d'autoaprenents que s'obrirà al públic al gener de 1991. Abastarà diferents idiomes i l'organització del centre tindrà en compte tot el que t'he explicat aquí en aquesta carta.

També et podries posar en contacte amb l'Enric Castro a l'IB Baldiri Guilera, al Prat de Llobregat, on està desenvolupant un centre d'autoaprenents per a alumnes de secundària. Fa un treball molt

rigorós, i el seu projecte promet resultats importants a l'escola.

Tasques com a unitat d'organització del programa.

Hem deixat enrera els programes de llengua que es basaven en una anàlisi exhaustiva de totes les estructures de la llengua, que després ensenyàvem als alumnes d'una manera sistemàtica i progressiva (recordes com ho odiaves, això?). El problema d'aquest enfocament era que donava tota la importància al domini de la forma i oblidava l'ús de la llengua. A més a més, fragmentava la llengua en una sèrie de peces, i cada peça s'havia d'entendre i d'aprendre abans de continuar per la següent de la llista. Amb l'enfocament comunicatiu es volia canviar l'èmfasi en la forma per donar protagonisme a l'ús, i vam aprendre a analitzar la llengua en termes de funcions i nocions. Aquest fet va significar un gran avenç en l'ensenyament de llengües, i encara té un paper importantíssim a jugar-hi. Tanmateix, l'enfocament comunicatiu pateix d'un dels defectes de l'era estructuralista:

fragmentava la llengua i la divideix en una sèrie d'elements per aprendre progressivament. I si considerem que el nostre domini de la llengua depèn més d'una visió holística, d'uns processos més globals, entendrem que molta gent pensi que l'ensenyament de la llengua s'hauria de basar en un enfocament més globalitzador. Crec que tu ho vas veure quan treballaves de professor, i si vas deixar les classes, va ser en part per això.

**la idea és que es planteja als
aprenents una tasca o un
projecte (que pot durar el temps
d'una classe, el temps d'una sèrie
de classes o tot un trimestre). El
centre d'atenció és la tasca i no
la llengua. De fet, la llengua que
aprendran els alumnes surt de la
mateixa tasca en un procés
creatiu de comunicació per
completar la tasca o el projecte.**

Però les coses van canviant.

Actualment existeix tot un moviment que intenta programar les classes sobre tasques (o projectes). Hi ha moltes maneres diferents de portar a terme aquest enfocament, però la idea és que es planteja als aprenents una tasca o un projecte (que pot durar el temps d'una classe, el temps d'una sèrie de classes o tot un trimestre). El centre d'atenció és la tasca i no la llengua. De fet, la llengua que aprendran els alumnes surt de la mateixa tasca en un procés creatiu de comunicació per completar la tasca o el projecte. És una mica com si s'hagués preparat la classe al revés: es plantegen les activitats, i la llengua que trobaran o que crearan els alumnes depèn de la tasca i no al revés, com

normalment ocorre. Si vols saber-ne més, ho tens molt fàcil perquè hi ha persones aquí a Catalunya que treballen i fan recerca amb aquest enfocament. La Núria Vidal realitza una experiència que està tenint resultats pràctics i tangibles a l'Institut de Batxillerat a Vilanova i la Geltrú i treballa molt estretament amb en Ramon Ribé del Departament d'Anglogermàniques de la Universitat Central.

els professors d'anglès en general s'organitzen en associacions professionals amb l'objectiu de promoure la interacció entre els professors, estimular iniciatives de formació, etc. Existeixen associacions a totes les comunitats de l'Estat espanyol i aquí, a Catalunya, l'APAC (Associació de Professors d'Anglès de Catalunya) fa una gran quantitat d'activitats, a part de publicar una revista per als seus socis.

Formació del Professorat

Una de les coses que et molestaven molt eren els plans de formació per a professors. Els trobaves molt controlats des de dalt, molt dirigits, basats en una sèrie de tècniques que havien de funcionar per a tothom, sense una reflexió més lliure i ampla per part dels professors, que són, al cap i a la fi, els que realment s'enfronten amb l'ensenyament diari. Depenien dels anomenats "experts", i no dels professors que es posen cada dia a la primera línia de foc. Doncs, bé. Tot això s'està canviant, i ara hi ha un moviment cada dia més potent que planteja la formació des de baix, des dels mateixos professors que organitzen la seva pròpia formació segons el que perceben ells mateixos. T'explico alguns aspectes d'aquest canvi perquè tinguis una idea de per on va.

Quan tu feies classe, totes les investigacions i directrius per als professors sortien de les facultats, dels departaments de lingüística aplicada, i les institucions oficials muntaven cursos de formació per als seus professors basats en aquestes directrius.

Ara això està canviant. Més i més sovint, els professors mateixos, especialment els que ja tenen experiència, s'organitzen per estructurar la seva pròpia formació sense l'aixopluc (i la burocràcia) de les institucions oficials. Es formen grups d'interès específic en què els professors desenvolupen la seva recerca, organitzen trobades per intercanviar idees o per convidar els experts que els interessin. A Anglaterra existeixen grups d'interès sobre tecnologies, autoaprenentatge, formació del professorat, formació de l'aprenent, etc. i els grans congressos tenen en compte que ja existien aquests grups, i hi adapten la seva organització.

Aquí, a Catalunya i a l'Estat espanyol també es nota aquest moviment de grups de professors que formen les seves associacions deslligades de les institucions oficials. A Barcelona existeix un grup d'interès específic sobre centre d'autoaprenentatge amb una vitalitat notable. Hi ha professors de francès, anglès i català. A part de reunir-se regularment per avançar en la seva recerca del tema, ja estan organitzant un congrés sobre centres d'autoaprenentatge, que tindrà lloc a Barcelona al gener de 1991. Si en vols saber més et podries posar en contacte amb l'Escola Oficial d'Idiomes.

Dins d'aquesta línia, els professors d'anglès en general s'organitzen en associacions professionals amb l'objectiu de promoure la interacció entre els professors, estimular iniciatives de formació, etc. Existeixen associacions a totes les comunitats de l'Estat espanyol i aquí, a Catalunya, l'APAC (Associació de Professors d'Anglès de Catalunya) fa una gran quantitat d'activitats, a part de publicar una revista per als seus socis.

Però em sembla que també les institucions tenen en compte aquests canvis, i a les seves trobades i jornades donen més protagonisme als professors. Les jornades de setembre d'aquest any per als professors de català, per exemple, se centraven més en les intervencions dels professors que sobre l'input de conferenciants convidats.

Però dins del tema de la formació hi ha encara un altre aspecte que t'agradaria. Em recordo sempre d'aquella graella que vam preparar sobre "quines coses necessita un bon professor?" Te'n recordes?



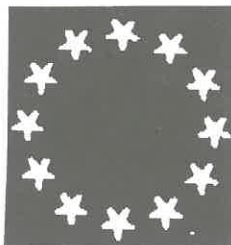
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1

simpatia
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aspecte agradable
confiança en un mateix
capacitat per comunicar-se
capacitat per organitzar-se
flexibilitat
tenir una veu agradable
ser una persona oberta
ser un líder
no ser conflictiu
...

2

saber:
tècniques per a la classe
com s'aprén
fer servir el vídeo
fer servir el cassette
gramàtica
com avaluar
preparar material
quin material existeix
...

Tu sempre deies que les coses realment importants per al professor eren les de la primera columna, però que als cursos de formació només fèiem les de la segona. I per tant, no s'estaven formant professors eficaços. Doncs bé. Ara hi ha tot un interès per com s'han de tractar els punts de la primera columna, i fins i tot, en un departament universitari s'hi treballa (Rood Bolitho, a Plymouth). Crec que t'hi trobaries molt a gust.

Hi ha tantes altres petites coses que et podrien interessar que no sé com acabar aquesta carta. El tractament de la gramàtica t'interessava molt i ara hi ha un nou interès. Parlar de gramàtica podria semblar com tornar enrera, però no. Això seria

impossible. De fet, només podem interpretar i modificar les coses del passat, però tenint en compte el que ha passat després. La nostra visió de la gramàtica mai no podria ser la mateixa de quan tu feies classes, per exemple. Doncs bé, hi ha entre alguns grups, especialment entre les persones que fan recerca sobre l'aprenentatge de segones llengües, professors que sí aconsellen l'ensenyament de la gramàtica, però no com a informació per aprendre en aquell moment, sinó com a manera de sensibilitzar l'alumne en l'estructura de la llengua i per facilitar-ne l'adquisició més endavant, en el moment adequat per a l'individu. Per més informació sobre aquest aspecte, podries tornar a mirar els llibres de Krashen i Rod Ellis que sé que tens en la prestatgeria. També et podries posar en contacte aquí en Barcelona amb Michèle Pendanx, que ha fet una investigació molt notable sobre la consciència lingüística i l'aprenentatge de les llengües estrangeres a Catalunya. És un tema aplicable perfectament a l'escola, i val la pena apropar-t'hi.

**...hi ha entre alguns grups,
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manera de sensibilitzar l'alumne
en l'estructura de la llengua i
per facilitar-ne l'adquisició més
endavant, en el moment adequat
per a l'individu...**

Doncs bé, ja t'he donat alguna idea de com van les coses. No et vindria de gust tornar a la professió, en comptes d'estar tot el dia fent negoci, venent coses? Ja sé que tu sempre deies que anar amunt i avall fent classe era una mica com vendre paquets de llengua; però ja que estàs ficat de veritat en el món dels negocis, no em diràs que és el mateix, oi?

Bé, t'envio una forta abraçada, i fins ben aviat.

John

PREMI JOHN McDOWELL 1994

Acta d'atorgament del premi

Data: 18 de maig de 1994.

Membres del jurat:

Carmelita Caruana

Miquel Llobera

Montserrat Gimeno

José Antonio Martín

Ramon Ribé

Pepita Subirà

Elsa Tragant

Mireia Bosch

Lluís Ràfols

Alan Reeves

Els membres del jurat han decidit atorgar el premi "John McDowell 1994" als treballs següents:

- 1r. Premi:** "The Man who Planted Trees" de *Damia Bertomeu et altri.*
- 2n Premi:** "How to Transform our Class into a Pizzeria" de *M.A. Norau.*
- 3r Premi:** "Recull de material didàctic" de *Rosina Nogales.*
- Accèssits:** "Poetry for Language Learners" de *Bill Phillips.*
"English Through Video" del *Seminari d'anglès I.B. Narcís Monturiol.*
"Aquells anys de l'EGB" de *Adriana Miquel.*
- Menció honorífica:** "Freddie Mercury's living on my own" de *Núria Vidal.*

Barcelona a 18 de maig de 1994.

OUR INTERVIEWS

M. C. Riera interviews

DR GÜNTER GERNGROSS

Dr Günter Gerngross is a professor of English at the Pädagogische Akademie in Graz, Austria and teaches EFL methodology at Graz University. He has been teaching children, teenagers and adults for more than twenty years. He is also involved in teacher training in Austria and has run teacher training seminars in Germany, Slovenia and Hungary. He has co-authored course books for primary and secondary schools. The primary course Conrad and Company will be published by Longman in 1993. His most recent publications together with Dr Herbert Puchta are Creative Grammar Practice, Longman 1992 and Pictures in Action, Prentice Hall 1992. He is especially interested in classroom research and presently runs a research project sponsored by the Austrian Ministry of Education together with Herbert Puchta at the primary school of the Pädagogische Akademie in Graz.

1. One of your workshops has dealt with "multisensory story-telling with beginners", and I understand that by "beginners" you mean "children at a beginner level". Can you explain what the multisensory approach means and what its advantages are? Do you think that it can be so powerful and effective with adolescents and adults?

A multi-sensory approach to language teaching means that the teacher uses, whenever possible, visual, auditory and kinaesthetic channels when teaching words, chunks of language or texts. Much of the approach is based on James J. Asher's Total Physical Response method. The basic idea behind the approach is the realization that learners of all ages learn much better when they are able to anchor language input in a multi-sensory way. Our experience is that beginners can easily understand and retain stories when they are presented in such a way. I do not see any reason why adult learners shouldn't also profit from such an approach.

2. What is the importance of teaching grammar? Can or should you avoid it? Are grammar rules of any use for most language learners? Are there any ways you can make grammar more relevant to learners?

It is impossible to avoid teaching grammar. The question is just how. I personally do not think that rules really help learners to improve their oral and written competence in the foreign language. What research has shown is that learners are helped to remember chunks of language and using instincts about regularities or language patterns. As a consequence it is extremely important that there is sufficient exposure to the foreign language. It is, however, also necessary to practise structures and teachers have been doing that for a long time. When we look at books offering activities to practise grammar we realise two things. First the activities are contextualized. We have moved away from isolated sentences. Secondly they exploit the learners' creativity. In our activity book we follow an approach that contains four steps: 1. a lead-in activity, 2. the presentation of a model text containing the structure the teacher wants to teach, 3. the creation of texts by the learners and 4. the presentation of the learners' texts.

3. Is it possible to practise the skill of speaking with a mixed-ability group of forty students?

I don't see any reasons why the skill of speaking couldn't be practised with a mixed-ability group of forty students provided that the teacher has access to activities that stimulate communication (information gap activities etc.) and provided that the learners follow one basic rule: to stick to the foreign language whenever possible.

4. The issue of autonomy and awareness does not only relate to learners. We teachers must also be aware of our own needs, in our own specific context (age + level + needs of learners, country, reasons for learning English...). Can you suggest any ways we can make all the theory and research in applied linguistics we have at hand more relevant to our own situation?

There is no easy answer to this question. I strongly believe that what happens in the classroom, at the chalkface, should always be the starting point of discussions and in-service training. The most successful workshops I have been involved in have been those in which the teacher trainer taught children/teenagers in the classroom with the participants of the workshop watching. Even if the lessons did not go well the process triggered a host of questions which could be worked on later. In most of those workshops teachers worked together from two to four days thus profiting not only from the expertise of the teacher trainer, but also from their shared experience.

5. How do you think language learning and language teaching research should be carried out? How can you connect it with actual work in the classroom? Do you think all teachers can do some research ourselves -however little or modest -in our classrooms? Can you give us any suggestions?

I think that a global concept of any teacher also being a researcher is naive. I certainly do not think that teachers lack the motivation or intelligence to carry out research, but I know from personal experience that classroom-based research is extremely time consuming. Let me mention one small example. In our own small project on learner strategies that we are carrying out at our primary school we teach two hours a week. Each of us has four hours at his disposal and we find it difficult -timewise- to make do with four hours a week. Recent literature: Dick Allwright and Kathleen M. Bailey: Focus on the Language Classroom, Cambridge University Press 1991.

6. What are your present interests?

Teachers in Austria have been using our very successful course English for You and Me since 1985 and we are presently writing a course which, we hope, will even surpass it.

7. In your opinion, what are the parameters that most influence the acquisition of a foreign language in a specific country (e.g. the acquisition of English in Spain or a non-English speaking country?)

The most important parameters: 1. The acceptance of the need of teaching and learning foreign languages by the population of a respective country. An example: The reunification of

Germany has made lots of people all over the world aware of the fact that about 100 million people speak German as a mother tongue. This has resulted in a sharp increase in demand for German courses worldwide. It is also our job as language teachers to do some PR work for the teaching of foreign languages since a united Europe will require people to communicate in more than one foreign language.

2. An effective system of teacher education and in-service training.

3. Reasonable syllabi and motivating language courses including cassettes.

8. This has been your first visit to Barcelona. What is your impression as regards the level of English and the interest of the teachers you have met at the "Jornades"?

My impression was that the teachers' level of English is very high and I have been very impressed by the motivation and interest the participants showed. It was really enjoyable to work with them.

Thank you very much.

M.C.R. 1993.



interview

TOM SHARPE Writing in Llafranch

Tom Sharpe first became known in our country in the middle of the 80's through his successful novel "Wilt". Henry Wilt is an assistant lecturer at the Fenland College of Arts and Technology. He tries to teach literature to Gasfitters, Plasterers, Bricklayers and Plumbers with notable lack of success. In this book Sharpe produces a deeply cutting satire of society and of human relationships. In other books, such as "Porterhouse Blue" he uses ludicrous situations to criticize the Education System, and in "Riotous Assembly" and "Indecent Exposure" he viciously attacks apartheid.



Text:
Montse Llovera
Maria Salvador
Photographer:
Josep Piferrer

Tom Sharpe was born in 1928 and educated at Lancing College and at Pembroke College, Cambridge. He did his National Service in the Marines before going to South Africa in 1951. He had a photographic studio in Pietermaritzburg from 1957 until 1961, when he was deported. From 1963 to 1972 he was a lecturer in History at the Cambridge College of Arts and Technology and in 1986 was awarded the XXXIIIème Grand Prix de L'Humour Noir Xavier Forneret. He is married and lives in Dorset (England).

He chose Llafranch to write his latest novel because of its peace and beauty. He arrived late for the appointment due to an over indulgence in our local wines the night before.

It is very helpful to write in a place where you don't understand anything anybody says because if you don't understand what people say, you can attribute virtues to them which they don't possess, and you can invent relationships between them. Someone once told me a story about two men who went into a shop. The shop boy shouted up to his mother, "There is a gentleman from Bisbal and a man from Palafrugell". And that's the point! I'm told that people from Bisbal are very snobby and have their noses in the air while the working people all live in Palafrugell. Well I'm not sure about that, but it's the sort of thing you get told.

He came here from Barcelona, by chance, and liked it. It was the second

time that he had been here. When the waiter came, he immediately asked for A-I-G-U-A, in Catalan, and smiled. He kept smiling all the time.

Do you select your subjects or do your subjects select you?

It's like day dreaming. You write down ideas and the process of writing produces ideas, and slowly something comes. I don't describe people at all in my books. I leave it to people's imaginations! They create their own world themselves. There's no two worlds in my books.

But your books are a caricature of society...

It's accurate, it's my view. If you take "Wilt" and what happens, I was the teacher in the Tech. I looked out of the window at all those piles being built, making those holes and I thought, "What happens if you put somebody down there?" It's known in England that in the motorways there are bodies under there! and when you drive to Barcelona you may be sure that you are driving over somebody's grave!

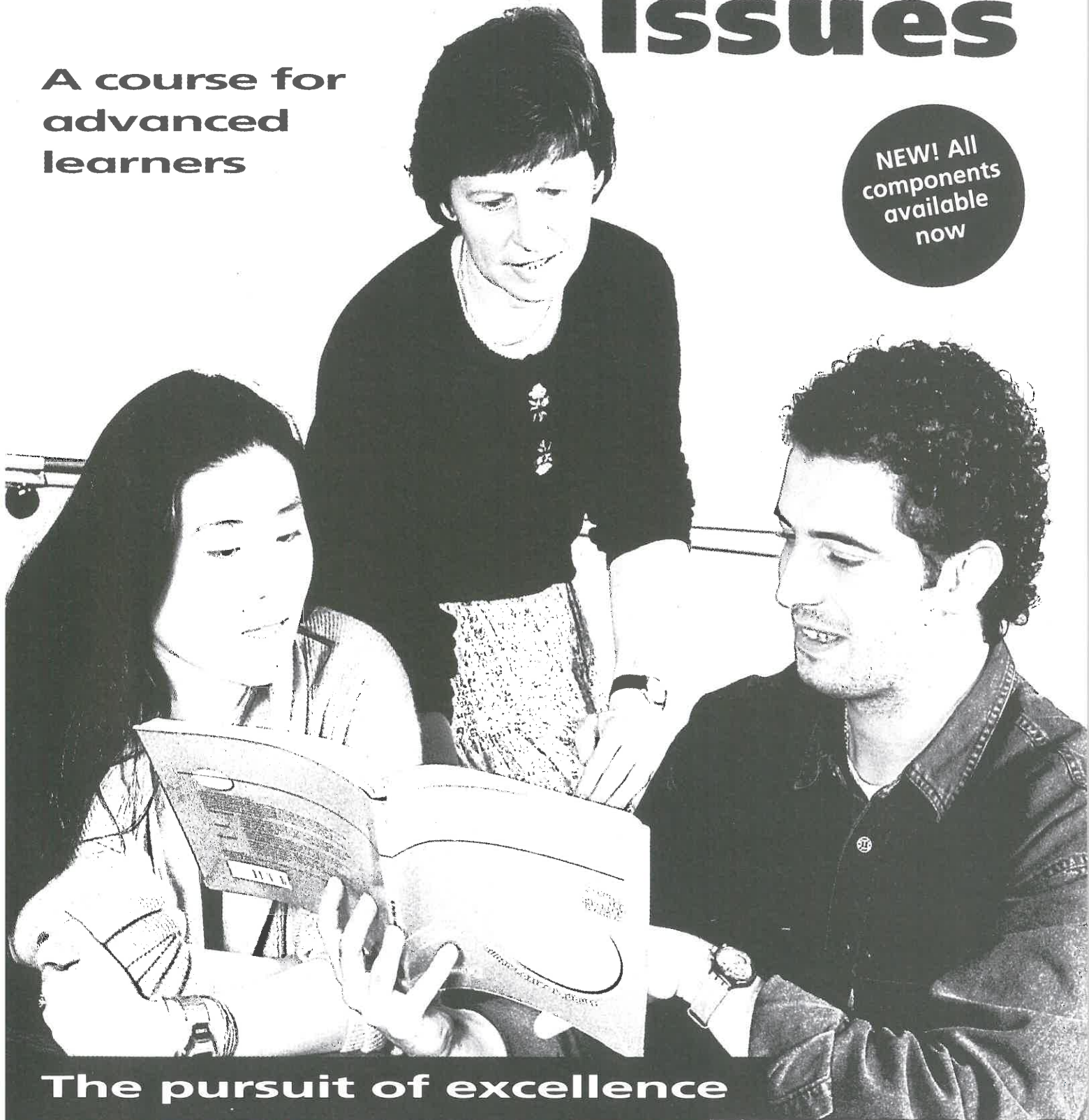
Language

Gillian Porter-Ladousse

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ALHAMBRA LONGMAN



Do you laugh while writing?

Yes, but I can't believe it actually. Usually I think ... you can't write this, it's too awful !

And he laughed.

Just before meeting him, we were talking about the sexual references in his books. Now we dared to ask him:

The sexual references in your books may be described as quite unusual. You seem to be able to make people laugh about things that are not normally spoken about. How do you view that?

I look for contrasts in everything. Life is full of contrasts!

I remember once, when I worked in a chemist shop in South Africa, a woman would come in and order 20-30 condoms from Pat at the counter. On the other hand a man came up to me and said "I want some "Crepe de Chine". "This is a chemist shop" I said, "We don't sell "Crepe de Chine", you need a cloth shop". He replied "No, no!, what I want is a packet of "Crepe de Chine!". "We don't sell "Crepe de Chine", do we Pat?" where upon all the women in the shop looked at him. His face reddened and he shot out!

Another contrast came when the King of Denmark was very ill and dying. I was in the Marines at the time and we

practised the Death March every day for a fortnight. And every morning, as we marched up and down, the officer would say "I've got some bad news men, the king had a better night, last night". And then he would come again and said "Last night he had a bad night and he's worse". And we all cheered and said "Hurray".



The reporters listening to the writer

And we went off to Denmark and we had a wonderful time! A third contrast concerns a Jew, a really ugly one. He was a caricature. Your first impression was "Dear God, thank God Hitler didn't see him! He was a caricature of the most appalling sort, but in fact he was a very cultured man, highly intelligent and extremely civilized. He was a good example of stereotyping, a good example of first impressions and a good example of contrasts.

In your criticism against society, do you want to transmit your ideology, your philosophy of life?

There's bound to be a

philosophy, isn't there? For decisions aren't always made for their own reasons. I wrote a story once about an old lady who lived next door to a police station. It was a serious story but if you twisted it round, it wasn't. She wanted to complain about torture, but instead of that she wrote to the commandant and said, "Dear Mr commandant,

I'm a little old lady and I like to have my siesta in the afternoon, but I can't get to sleep because of all these awful noises coming from your cells!"

She wasn't complaining about torture! She was complaining about not getting her sleep!

You see, my philosophy is a mixture of hedonism and stoicism. It's pessimistic.

And as he said that, he looked far out to sea, and then, at the people walking on the promenade. Just then, a woman went past with a poodle. She was submerged in chiffon and silk. He didn't know her, and he didn't know the rest of the people on the promenade either, to him they were all just foreigners, but in his novels he is capable of making them talk and act in the most amazing way.

And if you read him, he can make you love them, and laugh at their antics, and perhaps most of all, think deeply about all that they do.

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"APAC of NEWS ELT BOOKS REVIEW".

R. Ribé i N. Vidal.

Project Work, Step by Step.

Heinemann.Scotland. 1993.

(94 pàg.)

by *María González Davies & M^a Luz Celaya*

At last a book does not adopt the 'guru' stance, but allows you to select what is relevant to your situation and to take your own time. It is clear that the authors are in direct contact with the classroom and with the teaching: their suggestions come from first hand experience with common sense solutions to real problems, such as the controversial issue of the mother tongue in the classroom.

The book offers you all the guidelines to carry out project work in class (the Reforma is here and projects have been found to be the best way to teach in 1994). The subtitle to the book does not cheat you, since it is indeed a step by step description. Just a glance at the Contents gives you an exact idea of the sequencing of a project. The introduction is set around realistic questions, especially those about the relation between project and coursebook, which makes it agile and near the teacher. This principle is carried out across the book through the presentation of examples, the use of very clear language and its organization into short chapters, which make both reading and consulting easy for the teacher.

A characteristic that will be especially appreciated by teachers is the practical basis of project work: Golden Rules, pages to photocopy, a list of techniques and explanations under orientative headings, and a Glossary. And for many of us, the importance given to language accuracy (or did you think that projects imply no grammar teaching?).

The last pages are devoted to assessment. *Can-do, want-to* and *need-to* objectives allow a more holistic approach to assessment of both the process and the product of projects. Students are seen as intelligent people who can achieve mature results when guided adequately: "... a teacher's development, learning and enjoyment, do not depend on our reaching the end of the road. They are in the process itself - a result of all the episodes we encounter and the experience we draw from them (p.91)."

Herbert Puchta and M. Schratz.

Teaching Teenagers. Model activity sequences for humanistic language learning.

Longman. Singapore. 1993. (135 pàg.)

by *José A. Martín*

Now and then I usually stroll about the local specialized bookshops to have a look at the novelties. There is always something attractive and informing. If the book is associated with a name, I spend some time thumbing it to get a real idea of the contents. While doing it with Puchta and Schratz's delight I thought: "this is the book I've been looking for for ages".

What the authors include is a group of units (nine as a whole), organised and explained around the following considerations: a summary of the unit's aims; the language areas and skills covered; the time it takes; the level and size of the trial class; the material used, the background and rationale and the sequence of activities to follow.

Up to now, there is nothing new. But when you see through, and beyond, the activities, and the method behind, thought and prepared for teenagers, with their probable likes, wishes, desires, inhibitions, identifications, group social inclination, and the necessity for a global personal development, one comes easily to the conclusion that this book can be really handy in a Secondary Education environment.

Examples, which are given in each activity, show us that this is not only theory. There is a statement based on the belief that '*cooperative independence in learning*' is something the '*successful and socially well-integrated learner*' should possess. This is always a long-term goal which requires a '*continual, patient and thoughtful motivation*' from teachers. By sharing their feelings, giving each other (teacher and students) feedback in a non-judgmental way, getting involved in the discussion and negotiation of instruction processes, fostering language ability and social skills simultaneously and building bridges between what they want to learn, and what they should learn, and their world of thought and experience, the authors present examples of realistic, and probably efficient, '*model activity sequences*' for real '*humanistic language learning*'. Read it if you have the opportunity. It's a pleasure.

Barry Tomalin & Susan Stempleski

Cultural Awareness

**Oxford Resource Books For Teachers
Oxford University Press. Hong Kong, 1993.
(160 pàg.)**

by *Margarita Ravera*

useful to: practicing teachers who want complementary activities or need to create "crédits variables" related with culture in English.

contents: all sorts of activities to deal with cultural contents and to exploit realia.

age: teenagers and older students

level: adequate for 2nd year students on; elementary (not beginners!) to advanced

format: complementary activities, projects, "credits variables".

teacher's extra work: to adapt the activity to your particular situation.

Students love talking about cultural contents related with England and English speaking countries, but those contents cannot be included in a textbook because the facts change: the news are different, songs get old fashioned, and you want to deal with events that have just occurred. The resources book is excellent to give you ideas of how to exploit real facts and how to use them to improve cultural awareness in the FL. There are a lot of good ideas, some of them new, some not so new, but it will help any teacher who wants to use authentic materials and authentic tasks.

Tim Murphey

Music and Songs

**Oxford Resource Books For Teachers
Oxford University Press. Hong Kong, 1992.
(151 pàg.)**

by *Margarita Ravera*

useful to: practicing teachers who want complementary activities or need to create "crédits variables".

contents: exploit songs and music in the FL.

age: all ages

level: all levels

format: complementary activities, "crédits variables".

teacher's extra work: to adapt the activity to your needs, look for songs, etc.

If you want to exploit your students musical interest to teach them English and are afraid you may waste time if you do, you are sure to find ideas in this resources book. You just need to find a song your students will like and look for the appropriate activity. It also includes plenty of non musical activities that use music as a topic.

Rod Ellis

The Study of Second Language Acquisition.

Oxford Applied Linguistics

by *Margarita Ravera*

Useful to: teachers or researchers interested in theoretical findings. It is of no direct application to classroom teaching.

Contents: Explaining Second Language Acquisition.

The new book by Rod Ellis contains, as is usual for this author, a lot of reports on research findings. Ellis includes a chapter on external factors which explain language acquisition, another on internal factors; it includes a chapter on learner's language, another on individual differences, and a special chapter on classroom second language acquisition. I think its organization is most suitable.

I have had no time to read it all, I am not sure it is a book you can read, but rather a book where you can look for whatever information you may need; and whatever information I have looked for, I have had an answer, not easy to find, but it was there.

ATENCIÓ APACs!

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

de Girona tindran lloc els dies:

23, 24, 25 i 26 de Novembre de 1994.

DID YOU KNOW THAT...?

by Maria Toth

THE HIGHLAND GAMES - Scotland, during the summer.

The Highland Games became a popular event during the middle of the 19th century under the reign of Queen Victoria and now take place all over Scotland. There are between 60-70 Highland Games celebrated throughout Scotland in the summer months.

Most of the games are opened with a large parade of pipers together with displays of Scottish Highland dancing. The sports include running and hurdle events, "tossing the caber", "throwing the hammer" (throwing an iron ball on the end of a chain), and "putting the stone" (throwing a heavy weight as far as possible).

"Tossing the caber" is probably one of the most difficult and characteristic of all the events at these Games. It entails tossing or throwing a long pole so that it moves through a vertical semi-circle and lands directly in front of the thrower in a straight line. In this particular sport, it is the direction of the throw that is important and not the distance the caber is thrown. "Tossing the caber" is said to have originated as a means of moving felled tree-trunks in valleys over ravines.

BOYS' PLOUGHING MATCH - 3rd Saturday in August - Orkney

In this festivity, children up to the age of 14, dress up as 'horses' and 'ploughmen' and wear brightly-coloured decorations. The 'horses' are usually boys or girls wearing harnesses that have been decorated with flowers, ribbons, etc. and they are judged for their appearance and their harness. Many of the decorations are handed down from one generation to another.

The 'ploughmen', all boys, each have a miniature plough and take part in a competition on the beach. Each 'ploughman' has to make a straight, neat and unbroken furrow which is then judged by the adult ploughmen.

The origins of this competition are unclear. It originally took place at Easter so that it may well have been a Spring ploughing celebration. Some sources claim that a local ploughman made a miniature plough for his son to practise in the fields and it is from here that the custom began.

MORRIS DANCING

Morris dancing can be widely seen in many festivals throughout the United Kingdom in the summer. The most common form of morris dance, originally from the

Cotswold region, consists of a group of 6 dancers. The dancers, dressed in white, are decorated in ribbons, bells, and rosettes and wave handkerchiefs and clash sticks while they dance.

The name 'Morris' dancing is thought to come from the 'Moorish' lands of Northern Africa or Moorish medieval Spain. Some historians believe that the dancers, who sometimes blacken their faces, do so to represent Moors. But, why this should be so is not known. Morris dancing was probably a pre-Christian fertility rite and the bright ribbons and handkerchiefs are said to ward off evil spirits. This is why the dances are also thought to bring luck.

SWAN UPPING - 3rd full week in July from Monday to Thursday. The River Thames from Sunbury to Pangbourne.

In Great Britain, the swan is royal property and all swans on open waters belong to the Royal Family. The only exception to this are the swans on the River Thames as they are either owned by the Vinters Company, the Dyers or the Queen. Both the Vinters and the Dyers were awarded swan-rights on the River Thames in the late 15th century and even today there is still an annual swan voyage up the Thames to make sure cygnets (baby swans) are marked according to their owners.

During the third full week of July, this colourful swan voyage sets off from Sunbury, the first 2 rowing boats belong to the Queen and sport a banner with the royal initials, the men are all dressed in red jerseys. The next 2 boats belong to the Vinters Company and their Swan Marker is dressed in green. The last 2 boats belong to the Dyers and their Swan Marker is dressed in blue.

All of the swans that they come across as they move up river are 'upped', pulled onto the boats or held on the river bank to check their beaks. If there are no markings, this indicates that the swan belongs to the Royal Family and all its cygnets have their wings clipped to prevent them flying too far away from the Thames and they are then set free. But if the swan's beak has a single nick (Dyer's birds) or 2 nicks (Vinters birds), their cygnets are marked in the same way.

The swan voyage continues to Pangbourne stopping at different places at night along the river. When it reaches Windsor Castle, the tradition is that all of the men on the boats stand and salute the Queen.

One of the original reasons for the preservation of the swan was that it was then eaten at special banquets. The Vinters and Dyers still have swan at their company dinners once a year.



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3 B	9 a 13'30 h.	Econòmiques
3 C	16 a 20'30 h.	Edif. Central
3 D	16 a 20'30 h.	Econòmiques
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4 B	16 a 20'30 h.	Edif. Central

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Nous alumnes (prèvia prova): des del 27 de juny

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Proves de nivell:

El nous alumnes, així com els antics alumnes que aprovaren el nivell inferior al qual volen accedir abans de 1992, hauran de fer una prova de nivell el dia 27 de juny o bé el dia 30 de juny a les 10 h. o a les 17 h. (sala de professors de l'EIM). Les places s'adjudicaran per ordre rigorós d'arribada.

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Nº 21. May, 1994

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