

Associació de Professors d'Anglès de Catalunya

A P A C
of

NEWS

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VII CONCURS APAC

**Teenage Poetry in a
Material World.**

by J. L. Bartolomé

**APAC ELT
CONVENTION 1995**

"None of us knows what the next change is going to be, what unexpected opportunity is just around the corner, waiting a few months or a few years to change all the tenor of our lives."

Kathleen Norris
"Hands full of living"



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Otorgamentent del VI PREMI APAC

Els membres del jurat han decidit cocedir el VI Premi APAC corresponent a la categoria **Classroom Activity** a **Mercè Agudè**, professora d'anglès de la Institució " La Miranda", de Sant Just Desvern.

Enguany el premi és dotat amb un lot de llibres de lectura i diccionaris gentilesa de les editorial Heinemann, Longman i Oxford University Press.

La resta de premis han quedat vacants.

Nou Horari d'oficina.

Des d'aquest mes de maig l'horari d'atenció al públic de la nostra oficina (**Gran Via, 606, 4rt, 2ona, E. 08007 Barcelona. Tel.-Fax 317 01 37**) serà més ampli. A partir d'ara serem a la vostra disposició tots els **Dilluns, Dimarts, Dimecres i Divendres de les 15.30 a les 17.30.**

From Me to You

Dear APAC members,

Welcome to the first issue of the new format APAC magazine. We hope you like it. What we wanted to produce was something eye-catching that enticed you, our readers, to pick it up and become engrossed in its contents. We can only keep our fingers crossed and hope that this is so! Our sincere thanks go to Alex Rojo, who designed it. The publication of the magazine would not be possible without the invaluable help of our assistant Eva González. Eva is at the office in Gran Via (n° 606, 4rt, 2ª, despatx E) on Monday afternoons between 15.30 and 17.30 if you need to see her. At other times you can leave a message on the answering machine -Tel. 317 01 37.

Apart from publishing summaries of talks from the "Jornades" we want to include more of your own articles. Being a magazine written for teachers and by teachers, we would like APAC magazine to contain short accounts of things that you have done in your classes with your students that have worked successfully and that could be of interest to others. A lot of talented ideas are often found gathering dust on teachers' shelves at home or remain forgotten on diskettes, forlorn and abandoned. Remember, short and practical articles are what we need, so please get writing!

Details about the exact procedure for sending material to APAC magazine is on page 50.

We would also urge you to volunteer to review the wealth of TEFL materials that publishers donate to us and to write a short impressionist review on them. Please let us know if you are willing to take part in this interesting contribution. Lots of new, exciting material is being published all the time and it's a good opportunity to get a preview of what's currently on the market.

In order to co-ordinate the editing of our magazine and to select material suitable for our needs, we now have a team of helpers from Lleida, Tarragona and Barcelona, representing various teaching situations. They are as follows:

From Barcelona: Anna Cole (private language schools), Rosemary Hancock (private language schools), Teresa Naves (universities), Victoria Pizarro (primary schools).

From Tarragona: Carme Tinocco.

From Lleida: Montse Irun (secondary schools), Assumpta Vila (E.O.I.s)

As a team of people living in different parts of Catalonia and working in different teaching situations we hope to provide you with what you want to find in your magazine, so please write to us with your suggestions and send us as much material as you can!

At the time of writing this first epistle we have all just come back from our Easter break - revived and refreshed, I hope. By the time you receive the magazine the end of yet another academic year will be in sight and a well-deserved summer holiday will be on the horizon!

"This is summer, unmistakably. One can always tell when one sees schoolteachers hanging about the streets idly, looking like cannibals during a shortage of missionaries."

Robertson Davies "The Tabletalk of Samuel Marchbanks"

Remember that our next magazine will come out in October so if you can spend some moments in summer and send us material to reach APAC by mid-September we would be forever grateful! To conclude, I wish you all the very best for a wonderful summer holiday.

Yours,

Rosemary Hancock.



n° 24

May 1995

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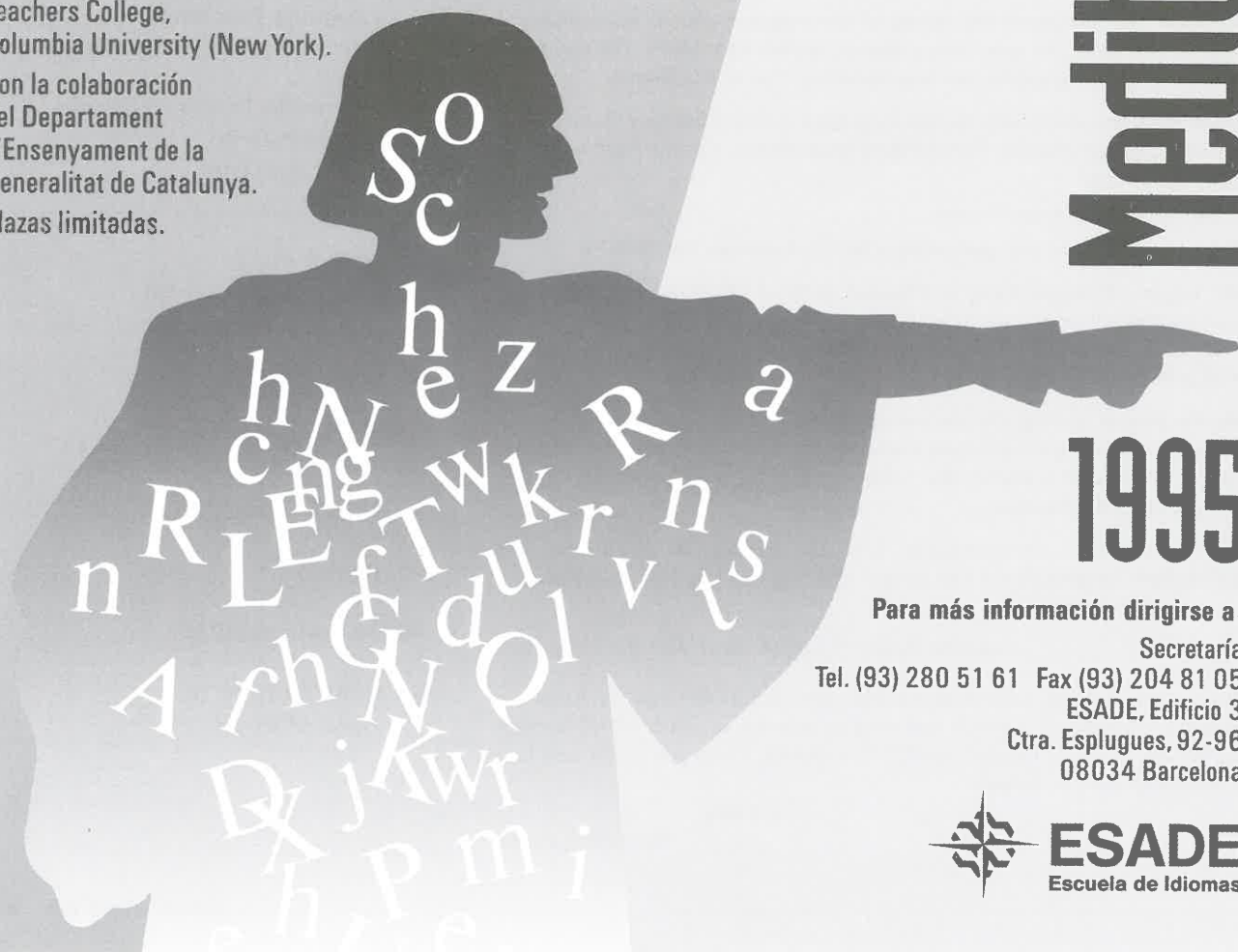
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ESADE
Escuela de Idiomas

Acta de l'Assemblea d'APAC del dia 23 de Febrer de 1995

Dins del marc de les Jornades d'Anglès, que fou convocada en el butlletí de l'APAC del 21 de maig de 1994. A fi de renovar la Junta existent, Ramon Ribé, president de l'associació, va agrair la col.laboració de totes les persones que havien format part de la Junta i en nom de totes, la va despedir dels assistents ja que en aquell moment s'acabava el seu nomanament i es donava pas a noves candidatures.

L'única candidatura presentada va ser l'encapçalada per Isabel Vidaller com a presidenta, qui va llegir el nom dels components de la Junta abans de procedir a la votació:

-PRESIDENTA: Isabel Vidaller

-VICE-PRESIDENT: José Antonio Martín

-SECRETÀRIA: Neus Serra

-TRESORERA: Neus Figueras

- VOCALS:
- Rosemary Hancock, que serà l'Editora del Butlletí.
 - Mireia Bosch, que coordinarà les jornades amb Ramon Ribé i coordinarà el Premi John McDowell.
 - Ramon Ribé, que, com ja he dit, coordinarà les jornades i les relacions institucionals amb les Universitats.
 - Mercedes Esteban, que continuarà coordinant el premi APAC i tindrà les representacions, amb Neus Serra, d'APAC a Girona.
 - Joan Gumbert, que treballarà i coordinarà els centres d'interès de primària junt amb Pepita Subirà, Maria José Lobo, Victoria Pizarro i Carme Tinocco.
 - Montse Irún i Assumpta Vila coordinaran els centres d'interès de secundària.
 - Teresa Naves serà la responsable d'informar-nos sobre beques i programes europeus.

Del recompte de vots emesos va resultar que, de 70 vots:

70 — sí

0 — no

0 — blanc

Un cop proclamada la nova Junta per unanimitat, Isabel Vidaller, com a nova presidenta, prengué la paraula per agrair a Ramon Ribé la tasca valiosíssima portada a terme per ell des del dia de la fundació de l'associació i que ha fet que l'APAC fos el que és ara. Afirmà que Ramon Ribé era una persona difícil de substituir i que agraeix el poder seguir comptant amb ell com a membre de la Junta.

Passà a explicar les funcions dels diversos membres de la nova Junta, formada per professors de primària, de secundària i d'E.O.I., d'universitat, d'escoles privades de llengües i professionals no docents en l'actualitat.

La nova editora del Butlletí serà Rosemary Hancock juntament amb l'equip format per Victòria Pizarro en representació de primària, Montse Irún de secundària,

Assumpta Vila representant de les E.O.I.s i Teresa Naves de les universitats. Com us heu adonat, hem intentat que hi haguéssim representants de tots els nivells d'ensenyament. També s'ha aconseguit que APAC estigui representada a tot Catalunya amb la incorporació de delegats a Tarragona (Carme Tinocco) i a Lleida (Assumpta Vila i Montse Irún).

Ens hem proposat la creació d'uns grups d'interès pels quals fer animar a treballar conjuntament aquells professors amb un interès comú. Una vegada tinguem definida la forma de donar sortida al treball en comú i la financiació, ho donarem a conèixer per mitjà de l'APAC of News.

Convocarem anualment el Concurs APAC, donant-li una major difusió i millorant els premis. Recordeu que al número 23 del passat mes de febrer, surten les bases d'aquest concurs junt amb les bases del Premi John McDowell que APAC coordina.

Mitjançant la revista us mantindrem informats en un futur pròxim de l'evolució dels temes següents:

-Organització d'una escola d'estiu per professors de primària i ESO.

-Serveis de préstec de llibres, cedits per editorials, les ressenyes dels quals van sortint al butlletí i que ens agradaria tenir a l'abast de tots. Al mateix temps, us anirem animant a que feu ressenyes dels llibres que tenim al nostre fons editorial.

-Un horari més ampli a l'oficina per donar millor informació i poder recollir i canalitzar les noves idees aportades pels socis.

Finalment, després de donar les gràcies per la seva assistència a tots els presents, es passà a precís i preguntes, que foren les següents:

-Necessitat de més contacte amb els associats.

-Més sessions de formació al llarg de l'any.

-No oblidar els tallers sobre E.S.P. a les jornades.

José Antonio Martín, com a vice-president, prengué la paraula per dir que si bé el format de les jornades no es pot canviar, es procurarà buscar les sol.lucions per poder organitzar més trobades i formació puntual, tot i que es necessita la col.laboració de tothom de la Junta, així com la de tots els associats.

I no havent més punts a tractar, a les 20h s'aixecà l'assemblea que havia començat a les 19h.

Barcelona, 22 de febrer de 1995

Neus Serra, secretària.

By
J.L. Bartolomé

I.B. Montsacopa. Olot

Teenage Poetry

IN A MATERIAL WORLD

This experience took place before Spring 1994 at Institut Batxillerat Montsacopa in Olot and it involved all the teachers of the department.

We realised that our students were very fond of music and we tried to attract their attention towards poetry through a great variety of poems: haikus, epigrams, limericks, quatrains, couplets, sonnets, nonsense poems, etc.

We wanted to demonstrate that students were able to write sensible poetry in such a material world. They were not only successful but also showed some sort of aesthetic pleasure.

Students may have more qualities than we, the adults, have and this activity is a sample of what teenagers think. This experience was a learner-centred one and took into an account differentiation because each student wrote at his/her level. We helped our students to experience a poem with their minds and increased their communicative power as they expressed their own feelings on many topics.

STAGE ONE. HANDING OUT MODELS

We provided the students with some input material that could be both motivating and meaningful from their point of view. We chose the "magic" date of "Sant Jordi" instead of the 14th February of the British Isles. Some Valentines were useful to us to start the ball rolling with simple COUPLETS (two lines rhyming together):

Roses are red, violets are blue
Sugar is sweet and so are you

In another class, we supplied the students with QUATRAINS (four lines rhyming AABB, ABAB) and we read them in class:

God made the bees
The bees make the honey
We do all the dirty work.
The teachers make the money

On another occasion, we chose a LIMERICK, a popular form of short, humorous, often nonsensical

usually rhyming AABBA:

There was a young fellow named Hall
Who fell in the spring in the fall
It would have been a sad thing
Had he died in the spring
But he didn't — he died in the fall

There was also room for EPIGRAMS, a short clever amusing poem. Here is a well-known one by Coleridge:

Sir, I admit your general rule
That every poet is a fool
But, you, yourself, may serve to show it
That every fool is not a poet

Coleridge

Among students, it may be funnier to write an ACROSTIC poem. They were dedicated to one of the readers of the year: **White death, The Great Gatsby**. Here, we bore in mind their previous knowledge before reading this poem.

Reading you was both terrific and nightmarish
Endless dreams of ash does your charming face recall

Birds would not sing over the cottage of hatred and scorn

Entertaining your guests was your chief delight
Cold were your true feelings to men
Clouds of dark hair will seal your grave
Ants will kiss and suck your bitter stony heart

JLB

NONSENSE poems are mainly intended to experiment with the sound and colour of the language and develop for rhythm:

Me (if you weren't you, who would you like to be?)

PAUL MCCARTNEY NAPOLEON
LEONARDO FIDEL CASTRO
GAUDI SPIELBERG

ROUSSEAU EINSTEIN
RODOREDA DU MAURIER

ANDY WARHOL MICHAEL JACKSON

A HAIKU is a Japanese poem (three lines of five, seven and five syllables respectively). It contains some references to nature and it refers to a specific event that is happening now, not in the past.

Gold, brown and red leaves
All twirling and scattering
As the children play

Finally, we showed them some FREE poems. One of good one to motivate them is that one by Miroslav Holub:

Go and open the door
Maybe outside there's
a tree, or a word
a garden,
or a magic city

And we could add that the student will probably find a poem if he/she opens the door of imagination.

STAGE TWO: WRITING

We started making the students write a simple couplet. Then we supplied the students with dictionaries. We made them write at least one couplet. Here, we must observe that it may be useful to help the students with rhymes. We made the students aware of musicality and poetry reading. It would have been excellent if we had had a rhyming dictionary. However, the WEBSTER dictionary provided us with this tool and it was of great help to students. We also recommended them to take notice of the rhymes of songs.

In another class, we told them that they had to write a quatrain. It did not matter whether the poem was not an excellent one or not as not everybody has the talent to write a poem. Despite that, we must state that some students whose level of English was not high, made a great effort to write poems with care and sensibility.

Finally, they wrote any poem of any rhyme and we encouraged them to do it through a poetry contest. And they

started being qualified bards sharpening their pencils in order to write good poetry.

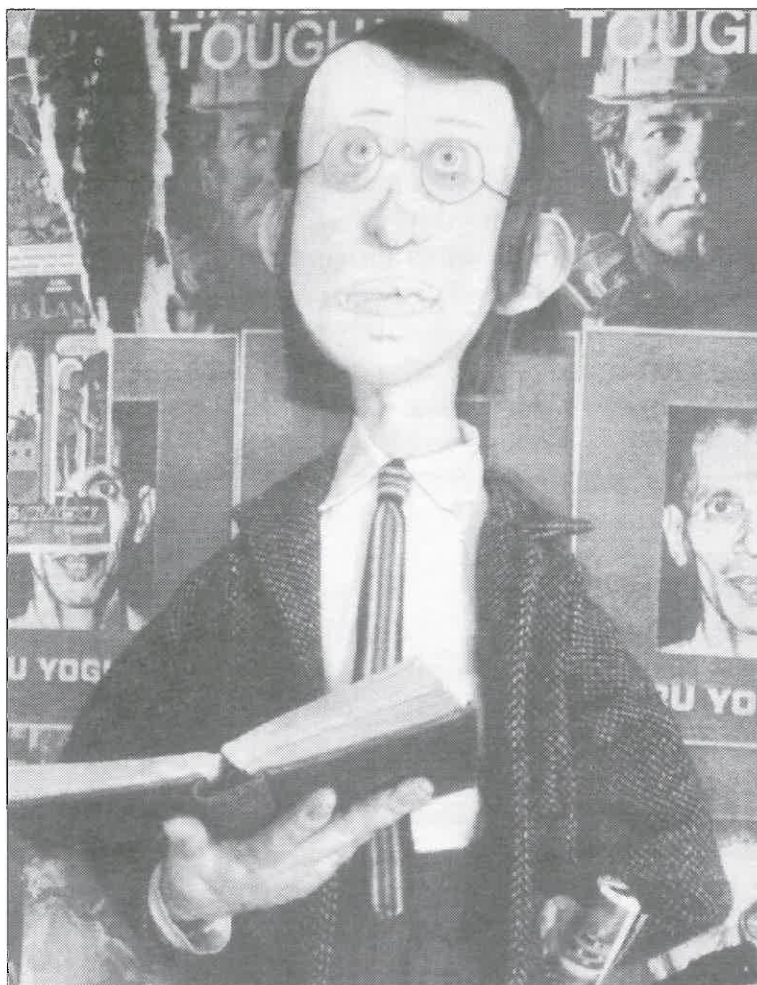
STAGE THREE: POETRY CONTEST

Here each teacher collected the poems of each student and selected those which thought could be more interesting formally and semantically. Then all the anthologies of each teacher were given to the rest of the staff through photocopies and we all decided which the best ones were. Finally, each teacher typed his/her poems and displayed them on a noticeboard.

The D-day came and all the teachers of the department together with others who knew English ticked the best ones having in mind the form and the content. Those which had the most ticks were the winners.

We must thank sincerely the collaboration of Alhambra Longman, Oxford University Press and Heinemann because they gave us readers for the awarded poets.

We think that this experience has been both stimulating and enjoyable and most students will probably retain this exciting material in their memories.



APPENDIX OF POEMS:

The winners of the contest were these ones, but there were also others with enough quality to be published: As you can see, the topics were: love, friendship, school, memories, life, death, nature, family, writing, caring, loneliness, sharing, Aids, war, seasons, etc.

COUPLETS

Tulips in the garden, tulips in the park
But the two lips I love best are the lips in the dark

Sandra Tijeras COU D

QUATRAINS

I meet you as a stranger
I know you as a friend
I hope we meet in Heaven
where friendship never ends

Toni Núñez 3 D

LIMERICKS

There was an old woman called Ann
who one day lost her man
she became sad and fat
crazy and completely mad
She started to drink and sank

Esther Morchon 2 D

EPIGRAMS

The teacher asked me a poem
Oh dear! This will be a problem
I've been working hard all night
And I hope this will be all right

Eva Torres 1 A

ACROSTIC

A is for Andrew, he is my friend
L is for Lily, she is my girlfriend
B is for Brian, he is my brother
E is for Esther, she is my mother
R is for Roger, he is my son
T is for Tricia, she is my aunt

Albert Belsa 1 B

Nature's power

Sing and love because it's time to do it
Under a centenary tree I listen to the birds and
Many things come to my mind
My happiness and my dreams are all what I have
Everything is perfect but suddenly the fear of
death
Returns me to the world

Admire the falling of the leaves
Until the sun projects pink and violet colours in
the sky
Then I try to do the same in a paper
Using Everything I can get. It's useless
Men try to imitate nature but
Nature's power is stronger than ours

Teresa Auli COU F

FREE POEMS

AIDS

Our life was going up and down
it was changing every day
We thought we could control it...but
everything has gone away

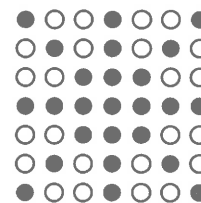
We aren't looking at the future
we are remembering the past
still trying to live the present
thinking it's going too fast

Raquel Puig 2 B

We were running through the puddles
of the streets
far from the gossip of everybody
as if we were guilty lovers
looking for a hideaway to make
our love nest

we used to gaze at the horizon
while our hearts throbbed with excitement
We were in the seven heaven and
I thought it could last forever
But the magic is long-lost
and I'm still there lovelorning and
remembering details of the past

Clàudia Pujol COU D



We are pleased to present Alan Pulverness' review of a book he recommends: **Context and Culture in Language Teaching** by Claire Kramersch. We want to acknowledge OUP -publishers of the book- in allowig us to publishthis review wich they originally published in April this year.

Alan Pulverness has a First Class Honours degree in Comparative Literature and Applied Linguistics from the University of East Anglia. He has wast experience as a teacher trainer, tutor and course director wich he developed in teaching institutions in several European countries as well as in Brazil. He has four publications to his credit to date and has contributed to diferent EFL publications. He has also taken part in fourteen TEFL conferences.

Alan Pulverness has recently been in Barcelona, invited by the British Council, visiting Universitat de Barcelona, Universitat Autònoma, Universitat Rovira i Virgili, Universitat de Lleida and ICE Girona, to deliver a talk on "Using Literary Texts". This was the first of a series of conferences the British Council will be organizing for university students and teachers of English. As the first experience was very successful, we are now planning to invite two other speakers to visit the Catalan universities next academic year.

We hope you enjoy The article wich follows, And that in future you will be able to attend one of the conferences we will continue to organize.

Carmelita Caruana
Director Teaching Centres

Context and Culture in Language Teaching

BY CLAIRE KRAMSCH

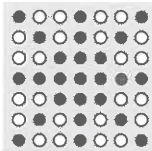
Oxford University Press 1993. 295 pp.
L13.20 ISBN:0 19 437187 5

Book reiew by ALAN PULVERNESS

In *Strategic Interaction* (1987) Robert Di Pietro, discussing the teaching of literature as discourse, invokes the Russian literary critic and theorist, Mikhail Bakhtin: "According to Bakhtin, there are many voices to be heard in a piece of creative literature. The reader chooses among these voices within the specific set of circumstances of each act of reading. Bakhtin argues convincingly that dialog lies at the heart of all human creativity with language." (1987: 12) Although Bakhtin dies as recently as 1975, his work did not begin to appear in translation in the United States until the 1980s and it is only since the publication of *After Bakhtin* (1990) by David Lodge that his work has begun to have some impact in the UK outside departments of literature.

In her book, Claire Kramersch makes a case for Bakhtin's concept of the dialogic nature of language in general a cornerstone for a "dialogic pedagogy" of foreign language teaching and learning. She cites Bakhtin in "Discourse in the Novel" (1934-1935) as follows: "Language is not a neutral medium that passes freely and easily into the private property of the speaker's intentions; it is populated -overpopulated- with the intentions of others. Expropriating it, forcing it to submit to one's own intentions and accents, is a difficult and complicated process." (1981: 294) This view of language has very far-reaching implications for the teaching of foreign languages and Kramersch's intention is nothing less than "an attempt to redraw the boundaries of foreign language study".

The springboard for her argument is a powerful anecdote concerning the inappropriate use of a single German word (Herausforderungen - challenges) by an American engineering student, who is presenting a poem to her fellow-students in order to comment on the way in which the class is being taught. The point of the story is that the student's problem is cross-cultural rather than lexical, since German educational discourse would not recognise the American concept

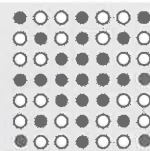


of education as challenge. Kramersch rejects what she calls the “dubious dichotomies and deceptive symmetries” of the pendulum swings which have characterised the recent history of language teaching theory (structural vs communicative, analytical vs experiential etc). In place of the conventional assumption that foreign language teaching is directed towards the acquisition of particular forms to express universal meanings, she describes a “philosophy of conflict”, centred on the semantic and cultural space which separates the learner’s language and experience from the language and experience encountered in the foreign language classroom. Using the kind of examples which will be familiar to anyone who has lived for any length of time within a foreign speech community (apologising for failing to close a door; responding appropriately to an invitation), she demonstrates how cross-cultural tension is produced when the learner attempts to insert his/her own text into a foreign context. In a dialogic perspective, learning a foreign language becomes a process of discovery and experience, in which the learner experiments, negotiates and, crucially, engages in dialogue, in order to find his/her own way of being in the foreign language context. For Kramersch, the key to this process is Bakhtin’s concept of “double-voiced discourse” - a means of establishing “ways of talking and thinking [learners] share with others and which [at the same time] are unique to them” (p 27). Foreign language pedagogy, however humanistic and learner-centred its orientation may have become, has always been driven by the single-voiced discourse of the individual learner gradually approximating to an idealised version of the native speaker’s language - a process, at best, of accommodation and at worst, of self-effacement. A dialogic pedagogy, by contrast, would be one driven by constant exploration, establishing what Kramersch calls “third places” - a dialectic process in which the learner’s role is akin to that of the participant observer in anthropological fieldwork. In Michael Byram’s description, the learner’s aim “must be to participate in [the foreign culture] and experience it from within, as well as observe it and understand it from without” (1989:49).

The major part of Kramersch’s book examines the significance of context and culture in foreign language teaching within a dialogic approach. In successive chapters, she focuses on the teaching of spoken and

written language, on the use of stories, literary and non-literary authentic texts and on cross-cultural learning. Drawing on the work of Hymes, Halliday and Goffman, she outlines the multiplicity of contextual factors which govern both the choice and the interpretation of linguistic forms. As Kramersch points out, this goes well beyond what many teachers vaguely mean by the assertion that they teach language “in its social context” (p 34). A range of extracts from lesson transcripts illustrates convincingly how failure to attend to contextual feature - both by teachers and by students - can (and frequently does) produce classroom exchanges in which meaning is misinterpreted and impatience or frustration ensues. Kramersch uses a series of case studies to demonstrate ways in which learners can be sensitised to context. It is less a matter of new methodology - the task-types involved will all be familiar to experienced teachers - than a new attitude to how we make meanings. The difference in classroom practice is realised through a change in the balance of power between teacher and learners: spaces have to be created in which learners can develop awareness of variable discourse features. Kramersch uses stories as the basis for many of her proposals. Stories can be told and re-told from different points of view, to different audiences, with different purposes and different temporal or spatial settings. Students can be encouraged to reflect explicitly on the subtle shifts that language undergoes as a result of such contextual variations. In this way learners are empowered to participate fully in that “difficult and complicated process” of finding their own voices in the foreign language - becoming, in Bakhtin’s terms, “a person who knows how to work language while remaining outside of it” (quoted in Lodge 1990:7).

Thus far, Kramersch’s suggestions conform with current ideas about language awareness and learner training. What an ELT readership may find more difficult to respond to is the approach she advocates when dealing with texts - both literary and non-literary. Her proposition is that meaning resides “not in the written or spoken text, but in the dialogue between the learner and the text”(p 177). Taking terms from Rosenblatt (1978), she contrasts efferent reading with aesthetic reading. In efferent reading “the primary concern is what the reader will carry away



from the text" (p 123), whereas in aesthetic reading what is of paramount importance is "the understanding of someone else's experience" (ibid). Clearly, most EFL procedures are concerned with carrying things away from texts, whether the prize is new language or improved reading skills. Kramersch maintains that literacy in a foreign language "includes the capacity to perform both efferent and aesthetic reading" (p 128). This viewpoint suggests a model of language education as opposed to language training, which will probably be better understood by teachers of English in state education outside the UK than by their colleagues in language schools.

In her introduction, Claire Kramersch acknowledges the influence of Halliday's view of culture as permeating "the very grammar we use, the very vocabulary we choose, the very metaphors we live by" (p 8) and this version of culture informs the entire book. The penultimate chapter, "Teaching language along the cultural faultline", extends the dialogic principle to deal specifically with the issue of the cultural dimension of language learning. The image of the learner who is simultaneously operating within and standing outside the language is replicated in the way Kramersch sees the learner's relationship to the foreign language culture. Cultural learning is no longer a matter of absorbing objective facts about a "target culture" or even of teaching cultural awareness. Rather, it is a process of cross-cultural education, which involves a Janus-faced perception of both the learner's cultural context and the cultural context of the foreign language. Intercultural understanding is arrived at by means of defamiliarisation with the former as well as familiarisation with the latter.

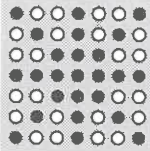
Claire Kramersch's book deserves to be widely read. It is cogently argued, passionately engaged and written in a highly accessible style. Kramersch is not one of those applied linguists who elaborates a theory and leaves it to the practitioners to translate the theory into classroom methodology. Her theory is constantly substantiated with practical examples, often from her own experience. Teachers who are already involved in using literature or in cultural learning will find a book particularly stimulating, though it should be of great interest to any experienced language teachers. What is perhaps more exciting about Kramersch's writing, however, is its sense of political commitment, typified in the following extracts: "Teachers know well the

variability inherent in the educational context and the impossibility of capturing this variability in any methodological way. They either compensate in enthusiasm and personal commitment to a new method what they lose in global understanding; or they minimize the conflict between methods, styles, and goals, and settle for the so-called 'eclectic' middle ground". (p 2) "Learners have been seen up to now mostly as consumers, customers of various teaching methods that promise to endow them with enough native-speaker speech patterns, conversational habits, and dinner-table manners to grant them an entrance ticket into and ensure their acceptance by the target culture [...] ...learners will find ever new ways of making their own hypotheses, of understanding (and misunderstanding) cultural material, of using the foreign language to express their own unique meanings. In sum, educational thought underestimates the incredible resources, both affective and cognitive, of the 'popular culture' of the classroom." (pp 236-237)

Alan Pulverness
November 1994

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When the Teacher Training course is over... Post Course Tasks or the Proactive Cup of Coffee

By Liz Atkinson

At the end of a teacher training course the course participants are always asked for feedback. Personally I always find it useful to order my thoughts on a course I have just participated in. But as well as looking back over the course to see what was accomplished, why don't we spare a thought for the future?

We are always happy (and grateful!) when the group dynamics are good. Towards the end of the course there is usually the mutter "lets meet up for lunch/dinner/booze up/a coffee" at some specified time after the course. Why not suggest that the meeting is used as a way of extending and consolidating the course?

You could share your experiences of ideas or techniques learnt on the course. No doubt it was said at some time or other on the course "Wonderful idea, must use it sometime.... sometime..... s.o.m.e.t.i.m.e. This time make a resolution to use it within a specified period of time - say, before the cup of coffee - and everyone can report on it.

One way that you can do this is with the non-observing observation. You can describe your lesson to a partner, in detail. Edge states that we learn by speaking: by trying to put our thoughts together so that someone else can understand them. (Edge 1992:6)

Peer observation can be very instructive but frequently difficult to arrange.

"Observation" using a tape is a good way of getting feedback for yourself on you own classroom language. If you have a colleague who you feel confident with, swapping tapes can be a useful way of "observing". Some things to concentrate on are:

- voice, clarity and delivery
- clear instructions

- teacher initiation and student response
- types of questions - open ended, yes/no, display questions

You can learn a lot from listening to the tape.

You may be able to prolong both the usefulness of your course and the help from a supportive group of like minded colleagues by meeting regularly for feedback and reflection. Practical things that can be swapped and shared are:

- ideas for visual aids
- materials that you have written
- authentic materials that you have exploited

You might consider sharing a subscription to a professional magazine. If you live near each other it is certainly worthwhile making a list of all your collective reference books - often quicker to get at than your institutes's library.

The important thing is/was that you have had the luck to meet up with a group of fellow professionals in order to share a learning experience. But why should all the learning and groupwork finish on the last day of the course?

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ACTES APAC

ELT Convention '94

C O N T E N T S

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by Tom Maguire

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EFL Classroom**
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By
Tom Maguire

VISUALISATION

A Decisive Skill

I'd like to invite you to relax and read a short story, imagining the scene in your head.

Up to your neck in it.

One stormy winter night a young farmer was trudging home from work. Suddenly he heard faint cries of help which he finally found were coming from the bottom of a deep well.

'Who's there?' he shouted down over the side of the well.

'It's me!' replied a teacher who had accidentally tumbled head first over the edge three hours before.

'Don't worry, I'll get you out,' called back the farmer cheerfully.

'Follow the rescue instructions on the board beside the well. Be quick about it because the water in here is rising,' bellowed up the teacher.

'I can't read,' moaned the farmer, 'but don't fret I'll soon have you out.'

'For God's sake hurry up, the water is around my waist. But don't you dare try to get me out without following those instructions - to the letter!' yelled the teacher's testily.

'Well, you'll have to teach me to read, won't you then,' responded the youth.

'I've been down here for four hours,' said the teacher, 'I'm freezing and the water is now up to my neck. Just look at the words on board, spell out the letters to yourself one by one and do what they say. You'll soon get the hang of it. Hurry up now!'

Now answer the following questions :

- Q1. What time of day was it?
- Q2. What about the weather?
- Q3. How old was the teacher?... And the farmer?
- Q4. How was the teacher dressed?... And the farmer?
- Q5. Can you describe the background area?
- Q6. Describe any noises you heard.
- Q7. Did you feel any emotions while reading?
- Q8. Were there any smells in the story?

Look back at answers 3 to 8. There was no textual information about these questions. So if you have answers to these questions you were filling in the

picture for yourself. Congratulations on your visualising powers!

You now know what visualisation means.

...learning to “see content in their minds”. This is the key to high school graduation and the ticket to “doing college”.(1) MICHAEL GRINDER.

Michael Grinder the NLP education specialist states baldly that the key to success in school is the capacity to visualise, that is, make pictures in the mind’s eye.

This idea has been independently confirmed as regards reading by another researcher, Brian Tomlinson, who has conducted studies in Japan on reading skills and visualisation. Tomlinson found that people who created pictures in their head while they were reading a book had less difficulty when asked to recall the story.

He also found that it was easy to boost recall in other students simply by reminding them to visualise while reading.(3)

If visualisation is such a major skill it might be worthwhile to understand it and teach it to our students. Our basic question is : how can we enable students to visualise, that is make mental pictures from words?

CINEMASCOPE

In answering the questions to the introductory story of this article you have already experienced and practised right-brained visualisation : making pictures from words.

You now have the opportunity to enhance your visualisation powers by learning to see pictures in greater detail. This activity is important to tests of Reading comprehension because, as both Tomlinson(2) and Grinder noticed, comprehension questions about a text basically require readers to recall their pictures.

Why not try this activity on yourself before trying it on the students.

-Hand out the following text. Tell students that after their reading they’ll be answering some questions.

-Remind them to picture the scenes in their mind.

DINOS

This is the story of an eccentric multimillionaire who wanted to create a new kind of safari park where the animals would walk about freely. However, this was no ordinary zoo, it would be home to prehistoric animals which could be

brought to life again using their own DNA found in a fossilised mosquito.

The park owner invited his two grandchildren and some scientists to visit the dino park before it was opened to the public. They began their trip in electric cars but soon everything turned into a prehistoric nightmare when the computerised security system of the park failed, the electricity was cut off and man-eating prehistoric monsters escaped.

One of the most terrifying monsters was the tyrannosaurus rex. It escaped and found the occupants in electric cars which, of course, couldn’t move. Some people were finally able to elude the tyrannosaurus only to meet up with velociraptors. These creatures were not only carnivorous, they were also intelligent. They were so clever, and hungry, that they quickly learned to open doors to eat humans.

However it’s only fiction because in the end you know that you won’t be attacked by a tyrannosaurus on the way home.

- Pair students and get each one to ask his/her partner the following questions and note down the answers :

Keep still while asking the questions.

WHAT COLOURS CAN YOU SEE?

WHAT SIZE IS THE VIGNETTE?

WHAT IS IN THE BACKGROUND?

WHAT IS IN THE FOREGROUND?

IS THE PICTURE STILL OR MOVING?

ARE ITEMS MOVING IN THE IMAGE :
FAST/SLOWLY?

ARE YOU IN THE PICTURE OR A DETACHED
OBSERVER?

WHAT CAN YOU HEAR?

WHAT NOISES IN PARTICULAR CAN BE
HEARD?

ARE THEY LOUD OR SOFT?

ARE THEY RHYTHMIC?



WHAT TEMPO DO THE SOUNDS HAVE?
(FAST? SLOW?)

WHICH PART OF THE PICTURE ARE THEY
COMING FROM?

WHAT'S THE TEMPERATURE IN YOUR
PICTURE?

IS IT A STRESSFUL SCENE?

DESCRIBE ANY EMOTIONS YOU FELT WHEN
READING THE EXTRACT.

HAVE YOU ANY FEELINGS ABOUT THE
PICTURE?

Spoken Debrief There are three sections :
Visual/Auditive/Kinesthetic?

-From which section did you get most
information? : Tell your partner this is his/her predo-
minant representational system.

-From which section did you get least information?
Tell your partner this is his/her weakest
representational system.

These exercises encourage learners to use detailed
visualising in their reading and, hopefully, in other
learning areas. The proof that students have really
learned to learn is exactly this, that they are able to
transfer their skills to other areas. To promote
transfer the exercise material should gradually be
raised until it is slightly above student level. It is at this
point that transfer is effected³.

This type of exercise also encourages students to

Our basic question is : how can we enable students to visualise, that is make mental pictures from words?

pay more attention to their senses. This is the root of
learning to learn in the widest sense : learning about
yourself.

A DAYDREAM

Probably the most natural way of visualising is
daydreaming. This intuitive skill can be exploited for
language-learning purposes too :

- Tell listeners to get into a comfortably relaxed
position.

- Explain that you are going to help them do
something normally frowned upon: Daydream!

- Write the title on the board : An Encounter

- Say that they can close their eyes if that helps
them imagine the scene better.

Read the text slowly and clearly. (To help
visualisation keep still.)

“You are at the beach... it’s a beautiful day... Feel
the warm sun... the gentle wind... Touch the sand
round you... it’s summer... you’re on holiday... How do
you feel inside?... Now listen to all the sounds... those
near and those far off... Are they loud or soft?...
Where are they coming from?... Can you hear voices?
What are people saying?... Look around... What
colours can you see? What can you see near you?...
and in the distance?... You see someone... the person
comes up to talk to you in English... Describe your
friend... What do you both talk about?... You stay on
the beach for a few more minutes... You feel relaxed
and ready to talk about your experience on the
beach... Now it’s time to return to class.”

I found my pupils quite willing to read their
daydreams out loud after writing them down. In this
way they could censor anything they did not want to
share. It is unwise and disrespectful to force pupils to
retell visualisations in public if they really prefer not
to. This should be avoided.

Daydreaming sessions can also be used as
prediction exercises before reading a text. The
teacher helps students explore their own pictures of
the text content using a daydream. Students then read
the text and compare their point of view with the
scenes conjured up by the text.

With a class that is receptive to daydreaming
activities the teacher might even use a dream to
influence students’ self-confidence in English by doing
a five-minute session where students visualise
themselves successfully doing a Listening or Reading
exercise in English.

Daydreaming is similar to brainstorming, though
more developed. It is yet another way of
circumventing the analytical left brain and freeing the
imagination. If the exercise seems unusual it is
precisely because in teaching we generally use
predictable, analytic activities which address the left
brain, especially in secondary schools.

For more examples of daydreaming see
bibliographical reference⁴.

THE MUSICAL WAY

Another way of drawing on students’ creative
facet and bypassing the critical left brain is to visualise
using music as a stimulus.

For this activity I chose a piece of music that
appealed to me and that I thought might evoke
impressions in some of the students. It was an
instrumental piece from the soundtrack of the film
“The Princess Bride”, scored by Mark Knopfler and
featuring him playing the guitar. On the board I wrote
Note down what you see/hear/feel. I asked my classes
to relax and listen to the music while letting their
minds play around with the images, sounds and
feelings that the piece suggested to them. Once the

music stopped they were to write out a composition using the pictures, sounds and sensations that it had conjured up.

It was a surprising experience in several ways. After two minutes into the piece one fifteen-year-old suddenly got up and rushed out of the classroom in tears. This was rather off-putting as you can imagine. I was never told exactly why this happened but I had little doubts after this that some students' brains are capable of summoning up overwhelming feelings. So use this experience with care.

I incorporated the left-brain here too by giving students this guide to sentence structure, just before they began writing : SUBJECT +VERB +(OBJECT) +(ADVERB)+CONNECTOR +SUBJECT +V +(O) +(ADV).

I also reminded them to check some specific grammar points after writing.

The written results were imaginative pieces of writing. The most eye-catching quality of them for me as an ELT teacher was their unusually high degree of grammatical correctness and rich vocabulary. Did this right-brained concentration on their senses make them focus on meaning, by-passing their left-brained grammar monitor? The result, in any case, was certainly high quality grammar and expression.

SPELL IT OUT

The NLP specialist Robert Dilts proposes a spelling strategy(5) which is claimed to have a success rate of 97% with poor spellers. I include it here as a parting shot so that you can divulge it to anyone with spelling problems. Dilts' insight is that efficient spellers visualise words well so this is what poor spellers ought to be taught to do by following this sequence :

1. Place the correct spelling of the word in front of you.

2. Close your eyes and think of something familiar and relaxing. When the feeling is strong open your eyes and look at the correct spelling.

3. Move your eyes up and to the left and picture the correct spelling in your mind's eye. (See helpful hints,if necessary)

4. Look up at your mental image and write down the letters you see. Check what you have written against the correct spelling. If incorrect go to step 1.

5. Look up at your mental image and spell the word backwards. (Write the letters down from right to left). Check the spelling. If incorrect go to step 3.

Helpful hints

A. Picture the word in your favourite colour.

B. Make unclear letters stand out by making them look different to the others in some way. e.g.

bigger,brighter,closer...

C. Break the word into groups of three letters and build your picture three letters at a time.

D. Put the letters on a familiar background. Picture something like a familiar object or a movie scene then put your letters on top of it.

E. If it is a long word, make the letters small enough so that you can see the whole word easily.

F. Trace the letters in the air with your finger and picture in your mind the letters you are writing.

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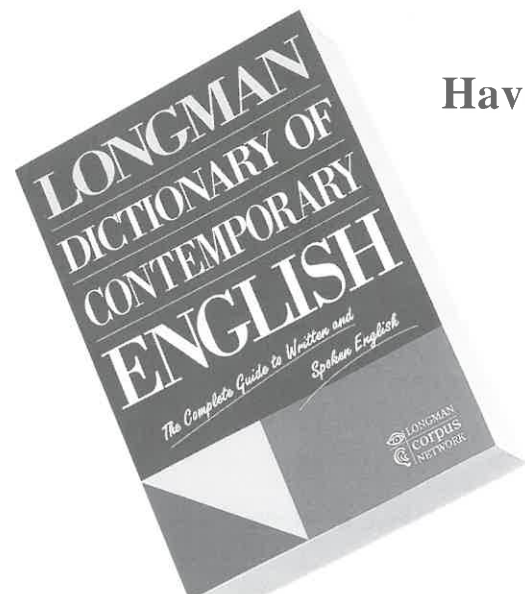
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NLP is described by one of its founders as a systematic way of learning how to learn. Instead of using an external, behaviourist approach to learning, NLP concentrates on techniques to help learners change inner subjective experience: the way we perceive our world.

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WORD FOR WORD
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By
Wendy Superfine

Primary Teacher Trainer

The use of story in the EFL Classroom

WHY USE PICTURE STORY BOOKS FOR EFL TEACHING?

1. **STORIES ARE MOTIVATING:** the children cease to be listeners and viewers and become participants, co-narrators, even co-authors in their new language.

2. **STORIES ARE A STARTING POINT FOR:**

Reading-recognising letters and words.

Writing-making own books.

Drama-making own plays, puppets etc.

Conversation- a valid means to reach the linguistic objectives and consolidation of the four skills: speaking, listening, reading and writing.

3. **STORIES** allow the teacher to introduce or revise new vocabulary and sentence structures which will enrich their thinking and speech.

4. **STORIES** create opportunities for developing continuity in the curriculum, as they can be chosen to consolidate learning through topics used across the curriculum.

5. **STORIES** can be used to reinforce conceptual development in the first and second language eg colour, size, shape, time etc.

6. **STORIES** develop strategies for learning English (eg guessing the meaning of new words, training the memory, making and learning to use dictionaries, organising key words in order to write the story.)

7. Listening to stories develops the child's listening and concentration skills by using:-

- a) Visual clues with the use of pictures and illustrations
- b) Their general knowledge
- c) Their personal experience

The advantage of picture book stories is that the fluent English teacher can add dialogue and detail to enhance the story.

8. Many picture story books contain a lot of repetition which helps to retain the ESL and EFL learners' interest and the opportunity to assimilate the general idea of the story before having a full understanding.

9. Some stories can be used in conjunction with the BBC series (eg Words and pictures).

Picture story books have different characteristics. Their themes cover fairy, folk, fantasy, animal, real and imaginary social situations at home and school. I am using examples of picture story books as opposed to story books without illustration. When presenting these stories the teacher may like to tell the story and may use only the pictures to illustrate it, or the teacher may wish to read the story or if there is a recorded version of the story the children can listen to a tape cassette accompanied by the book, as can be found in the Ladybird recorded stories. English can easily be taught through stories which children hear and read in their Mother Tongue. They may be told these stories at home or in their community centre or church and are sometimes easily available in local libraries or in the school library. Many stories used in learning English are drawn from European traditions. Through these stories they will be introduced to the traditions and values of the culture they are learning. If the story is translated from the Mother Tongue the children have enormous resources to draw on because they know the story and its pattern. Stories can be used to provide variety and extra language practice by supplementing a course book. If for example you have just covered a unit in your course book you may like to read an animal story such as "Mr Gumpy's Outing" or "Chicken Licken" or if you have just covered a unit which has introduced a particular language function such as asking for information using Yes/No and "Wh" questions you may like to read a story like "Where's Spot?" which also includes the use of prepositions (eg in, behind, inside etc.) Storybooks

Many stories used in learning English are drawn from European traditions. Through these stories they will be introduced to the traditions and values of the culture they are learning.

can also be used as an alternative to the coursebook, six or seven stories could be worked on throughout the year. This would mean four to five weeks could be spent on each story for two lessons per week. In this way, a storybook provides the starting point for all kinds of related language activities.

CRITERIA - We must now look at how we choose the picture - storybooks suitable for EFL teaching.

THE USE OF PICTURE STORY BOOKS IN PRIMARY ESL AND EFL TEACHING.

CRITERIA FOR SELECTING SUITABLE PICTURE BOOK STORIES

1. The story should be enjoyable and written in a natural, memorable style with strong rhythm cadence and alliteration.
2. The story line should be simple - suitable to the learning standard of language proficiency. The learners should be familiar with 70 - 75% of the vocabulary and grammar structure in the text.
3. It should be an action story with the description left to the pictures.
4. The story should contain short dialogue exchanges to stimulate speech activity to provide for drama activities.
5. The story should be cumulative and contain a lot of repetition.
6. The story should be short enough to be told in one session.
7. The illustrations should be clear, attractive, colourful, relate to the text and support the childrens' understanding and appropriate to the age of the pupils. They should depict life in the target culture.
8. If possible, to accompany the story with a rhyme action song or verse. eg "Old MacDonald had a Farm" with "Mr Gumpy's Outing".

These criteria suggest the characteristics of fairy stories. However, not all fairy stories are suitable, as traditional fairy stories are linguistically archaic so a modern version of the story is essential - as most stories have been updated it is usually possible to find

a modern version. The diversity of situations in which English is taught as a second or foreign language does not restrict the use of the picture story book. With large groups "Big Books" are more visible eg David Vales' "Story World" is an example using fairy stories and produced for the primary EFL classroom. I have selected stories with a "cumulative - repetitive structure". This is based on the idea of repeated similar actions which therefore involve a lot of repeated language with slight variations as the story unfolds. This allows the children to guess what is coming next and to join in and feel pleased that they have guessed correctly. When selecting stories for lower primary ESL/EFL traditional fairy stories are often told in a rhythmic way which makes it fun for a young child to join in. Eg "The Little Red Hen", "Little Red Riding Hood", "The Great Big Enormous Turnip", "Chicken Licken", "Three Billy Goat's Gruff" etc.

The cumulative aspect is found in picture book stories where the characters come to help one by one or to be with the main character and when the next action takes place the story teller has to remember to add a new name to the list of characters involved. This is a challenge and the children love spotting the mistakes made by the teller either deliberate or real mistakes and showing how well they remember the list.

THE GREAT BIG ENORMOUS TURNIP

The first example of an effective use of this is the story of the "Great Big Enormous Turnip" which seems to be a Russian folk tale collected and retold by no less a person than Tolstoy. The version I have used is by Helen Oxenbury published in 1968 by Collins Publications. I'm sure you know the story - it continues with the cumulative repetitive action "The old man pulled and he pulled and he pulled" and it continues with a new character coming to help each time to pull up the turnip until the tiny mouse tips the balance and the turnip flies out of the ground and they all make turnip soup for supper.

When listening to a story in a foreign language children rely heavily on their eyes to help them understand, therefore the use of visuals and other support for listening is very important for their

comprehension and enjoyment of the story. Therefore, using a suitable video can be of great value if used in a structured way.

Language features used in this story include the imperative - "We must pull up the turnip"

Tense - simple past

Modal verbs - could not pull it

Interrogative - Yes/No questions "Wh" words

Comparatives - Big, bigger, biggest.

THE USE OF "WORDS AND PICTURES"

These stories I have mentioned are shown on BBC Schools programmes and are suitable for Beginners as young as 5 years and for children up to 9 or 10 years of age. I have recorded these programmes but some stories are available on cassette from the BBC Education Service.

There are numerous activities which can be developed from this story many of which I have listed in my article in the issue of "Jet" magazine October, 1992.

Cumulative-repetitive stories can usually be analysed into sections.

Narrative structure of cumulative repetitive stories:

1. Starting point.
2. Event/action.
3. Addition of character or action.
4. Punch line or end of story.

TWO DIFFERENT TYPES OF STORY USED

- A) Stories in dialogue form.
- B) Stories based on folk tales, providing multicultural authenticity, natural repetition, and speech pattern practices.

The "Little Red Hen" by Margaret Zemach fits this dialogue structure.

Young children love hearing stories over and over again. If the language teacher gives the students the story 3 or 4 times within the teaching year the different exponents of requesting and refusing can be used at each retelling as they learn different ways of saying "Who will help me?" or "How about helping me?" "Not me" or "Sorry I can't just now"

Another example of this repetitive structure is "Chicken Licken" from the popular Ladybird series, it

is retold by Vera Southgate and is a good example of an old fairy tale with an easy-to-read text. This series also has accompanying cassettes with music and sound effects. This is not meant as a teacher substitute but for non-English teachers to improve their performance or for the children to listen to at home. I am sure you know the story it is very good to mime or act. The figures can be used as puppets and a real acorn can be used to knock the chicken on the head. The story can be told by introducing the characters all except one, naming each character. All the characters have rhyming names related to their real names which provides reinforcement in the use of vowel sounds in English. Other photocopiable activities using this story can be found in the "Words and Pictures" Teachers Book accompanying the schools programmes these can be adapted to suit the level of English of the children you are teaching.

Another farmyard story which fits this cumulative repetitive criteria is "Mr Gumpy's Outing" published in 1970 by Puffin. It builds a story one step at a time. The language is also simple enough for ESL/EFL young learners.

When we look at the text, the words "don't flap", "don't muck about" need explaining that they have two meanings and in Mr Gumpy's boat the words mean more than they say. The illustrations that accompany the text are artistically done enforcing the message that squabbling spoils things.

The "Frog and Toad" stories by A Lobel are very old favourites published in 1970 by Puffin. They are written in simple language in the past tense with a concentration on the communicative action between two humanised creatures which are also used on the "Words and Pictures" series.

A link can be made with subjects across the curriculum by the careful selection of stories using the following themes.

MATHEMATICS: telling the time, numbers, counting and quantity, measuring.

SCIENCE: the life cycle of insects, animals space, how seeds grow.

HISTORY: prehistoric animals, understanding time and chronology.

GEOGRAPHY AND THE ENVIRONMENT: shopping in the local area, parks, sports and games using an atlas, weather, cultural studies.

ART AND CRAFT: drawing, making masks, hats, cards, clocks, collages, puppets.

MUSIC AND DRAMA: singing songs, playing

Picture books often give children their first impression of various ethnic or racial groups. It is therefore necessary to choose books which portray characters of both sexes and all races, and colours in a wide range of occupations and from a variety of socio-economic backgrounds to give an inoffensive portrayal of the world.

instruments, role playing, miming.

Mathematics - eg "Spot" Books by E Hill published by Puffin.

Science - eg "The Hungry Caterpillar" by E Carle published by Puffin and "The Bad Tempered Ladybird" also by E Carle.

History - "Trog" stories by Ben Butterworth published by Nelson

Other excellent books available from the BBC for use with a Farm Topic are: "Farmer Duck" by Martin Waddell and Helen Oxenbury, "Farmer Joes Hot Day" by N Richards and W Zimmerman and "Daisy" by Brian Wildsmith are suitable for advanced young learners. Another BBC series called "Watch" also covers subjects such as - The Kitchen and the bathroom which can be used in a topic about "Homes."

It is broadcast for Mother Tongue English speaking children, using a story and topic theme, it is therefore more suitable for more advanced young learners.

BOOKS FOR MULTICULTURAL CLASSES

There are many books available now which are illustrated with black or Asian children for use with English Mother Tongue children or EFL/ESL teaching. Picture books often give children their first impression of various ethnic or racial groups. It is therefore necessary to choose books which portray characters of both sexes and all races, and colours in a wide range of occupations and from a variety of socio-economic backgrounds to give an inoffensive portrayal of the world. There are many stories which have been taken from various language groups and translated into English for ESL/EFL teaching.

Other books which are useful for young ESL/EFL learners are recommended in the English Schools National Curriculum for The Infant Schools - Key Stage I

Where's Little Brown Bear?

Grandpa by J Burningham

Rosie's Walk by P Hutchins

Sam's Sandwich by D Pelham

The Jolly Postman by J Burningham

Where the Wild Things Are by M Sendak

Ideas for using some of these books and many others can be found in "The Storytelling Handbook" by Gail Ellis and Jean Brewster.

Another favourite which you may know is "We're Going on a Bear Hunt" by M Rosen and Helen Oxenbury published by Walker Books which is an activity which can be done by the whole class.

Many of the stories can be made into shape books or concertina books. The children make individual story books or class story books with each child making their own page of the story in picture or written form.

I hope these ideas will help develop other ideas which may be better suited to your situation. The main point of sharing these ideas, some of which I haven't talked but I have put out for you to study, is to show that many story books written for Mother Tongue English speaking children can be used in the ESL/EFL classroom and provide a versatile, enjoyable and rich source of language.

REFERENCE BOOKS FOR TEACHERS

Brumfit C., Moon J. & Tongue R. (1991) **Teaching English to Children from Practice to Principle**. Nelson.

Dunn O. (1984) **Developing English with Young Learners**. Modern English Publications.

Ellis G. & Brewster J. (1991) **The Storytelling Handbook for Primary Teachers**. Penguin.

Gervie E. (1979) **Story as Vehicle** Multilingual Matters.

Graham J. (1990) **Pictures on the Page**. NATE.

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Jones A. & Buttrey J. (1970) **Children and Stories**. Blackwell.

Marshall M. (1982) **An Introduction to the World of Children's Books**. Grafton.

Marriot S. (1991) **Picture Books in the Primary Classroom.** Paul Chapman.

Meek M. (1977) **The Cool Web.** Bodley Head.

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Rosen H. (nd) **Stories and Meanings.** NATE.

Rixon S. (1987) Ed S Holden English at the Primary Level. From the British Council Sorrento Conference.

PICTURE STORY BOOKS RECOMMENDED FOR PRIMARY E.S.L./E.F.L. TEACHING

Ahlberg J. & A. (1973) **Burglar Bill.** Heinemann.

Ahlberg J. & A. (1978) **Each Peach Pear Plum.** Viking Kestrel.

Ahlberg J. & A. (1986) **The Jolly Postman.** Heinemann.

Ahlberg J. & A. (1989) **The Jolly Xmas Postman.** Heinemann.

Burningham J. (1977) **Come Away from the Water.** Shirley Jonathan Cape.

Burningham J. (1989) **Oi, Get Off Our Train.** Red Fox.

Burningham J. (1991) **Aldo.** Red Fox.

Burningham J. (1984) **Time to Get Out of the Bath.** Shirley Jonathan Cape.

Burningham J. (1984) **Grandpa.** Jonathan Cape.

Butterworth N. (1989) **One Snowy Night.** Picture Lions.

Carle E. (1970) **The Very Hungry Caterpillar.** Picture Puffin.

Carle E. (1975) **The Mixed-Up Chameleon.** Picture Puffin.

Carle E. (1977) **The Bad Tempered Ladybird.** Puffin.

Craft R. & Blegard E. (1974) **The Winter Bear.** Collins.

Hill E. (1980) **Where's Spot?** Puffin.

Hill E. (1981) **Spot's First Walk.** Puffin.

Hill E. (1993) **Spot's Walk in the Woods.** Puffin.

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Hutchins P. (1970) **Rosie's Walk.** Puffin.

Hutchins P. (1991) **Tidy Titch.** Red Fox.

Inkpen M. (1989) **The Blue Balloon.** Hodder and Stoughton.

Keats E.J. (1966) **Whistle for Willie.** Bodley Head.

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Lobel A. (1973) **Frog and Toad Together.** World's Work

Lopshire R. (1969) **I am Better Than You.** World's Work.

Moon C. (1982) **The Three Little Pigs.** Ginn (From Once Upon a Time-set of four).

McKee D. (1980) **Not Now.** Bernard Anderson Press.

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CUMULATIVE REPETITIVE STORIES

Burningham J. (1970) **My Gumpy's Outing.** Puffin.

Lobel A. (1970) **Frog and Toad are Friends.** Puffin.

Oxenbury H. (1968) **The Great Big Enormous Turnip.** Collins.

Southgate V. (1981) **Chicken Licken.** Lady bird.

Zemach M. (1983) **The Little Red Hen.** Puffin.



La enseñanza del inglés en primaria: Problemas y soluciones

Las ideas que apuntamos a continuación fueron discutidas en el taller impartido en las Jornadas de APAC de febrero de 1994. Aquí las indicamos de manera más esquematizada pero con la ventaja de presentarlas mejor sistematizadas.

Uno de los grandes problemas a los que nos tenemos que enfrentar aquellos que queramos impartir inglés a los niños de primer ciclo es el de la *globalización*. El inglés dentro de Primaria - aunque sea impartido por profesores especialistas - forma parte indisoluble del resto de los contenidos y los niños de edades tempranas no son capaces de distinguir las distintas asignaturas que conforman su currículum escolar.

Con la incorporación precoz de la enseñanza del inglés y la falta de investigación sobre la integración del currículum de Primaria de muchos países europeos y americanos, los profesores temen no poder cumplir con las tareas globalizadoras y no están muy seguros de que en los libros de texto existan esas actividades (temor no muy infundado). Los nuevos textos que se están diseñando en España están tratando de "vender" la idea de que sí las contienen y que hay que tener cuidado con lo que viene de Inglaterra, porque allí no se funciona con contenidos

Es imposible saber los contenidos que un niño de esta edad aprende en una clase de inglés. Lo que sí se sabe es que aprende más cuando se siente parte del proceso.

de procedimiento y de actitud, que son los que ayudan básicamente a que el niño globalice. Creemos que habrá que tener mucho cuidado con el material que se ponga a la venta proceda de donde proceda.

Habrà que realizar análisis críticos de las actividades para ver si facilitan la globalización. Entre los elementos a estudiar tendremos que fijarnos si son

actividades que posibilitan, sirven de apoyo y facilitan tareas con más potencial comunicativo. Además habría que considerar si efectivamente son:

Significativas: es decir, actividades que se ajustan a los conocimientos que el niño de esa edad ya posee y a sus experiencias; que son inteligibles y tienen sentido desde su entorno.

Útiles y con un fin: es decir, actividades en que el alumno se ve implicado en hacer algo con la lengua; que implican un reto.

Variadas: actividades que están en relación con los bloques de contenidos y desde distintos puntos de vista.

Globalizadoras: que permiten la globalización y que están en relación con las otras áreas curriculares de Primaria¹.

En su libro sobre la Reforma, el Director General del Ministerio de Educación español, César Coll, explica que "se insiste ahora en que para hacer un aprendizaje profundo debe tenderse a la globalización, que los principios de una didáctica globalizadora son los que mejor responden a las exigencias del aprendizaje significativo"². Esto implica una atención especial a los procedimientos y actitudes. Como el mismo Coll destaca no se trata de explotar centro de interés comunes a todas las áreas, sino de ejercitar praxis educativas que utilicen el mismo tipo de contenido de procedimiento y de actitud.

También es importante la consideración de que se debe trabajar con actividades en las que los niños realicen el tipo de ejercicio al que están acostumbrados en otras áreas (dibujar, recortar, pegar, descifrar, analizar, comparar) y teniendo en cuenta aspectos lúdicos. Con esto se pretende dar cumplimiento a la recomendación del currículum de Inglés de Primaria de España que dice: "Es fundamental plantear las actividades de aprendizaje en un contexto lúdico y distendido, durante los primeros años de contacto con la nueva lengua"³.

Los niños que comienzan a aprender una lengua extranjera tienen unas necesidades muy específicas. Resulta muy insatisfactorio dar a los alumnos de Primaria, nativos o no nativos, un programa centrado exclusivamente en la lengua o en una **destreza aislada**. Al contrario, hay que ofrecerles una situación

de aprendizaje integral en el que el desarrollo de los conocimientos de la lengua extranjera sean parte del aprendizaje que tiene lugar en el aula. Más aún, es imposible saber los contenidos que un niño de esta edad aprende en una clase de inglés. Lo que sí se sabe es que aprende más cuando se siente parte del proceso. Adquieren más lengua cuando se les permite experimentar por ellos mismos y realizan aprendizajes significativos dentro de actividades centradas en el alumno.

Los ejercicios de estricta práctica lingüística tienen poco sitio en la clase de Lenguas Extranjeras en Primaria. Sería una pérdida de tiempo preguntar a niños de 8 y 9 años cosas como **“Are there any pencils on the desk?”** o **“Are there any boys and girls in the class?”** con el propósito de enseñar preguntas con *are there*. Los niños ni aprenden ni adquieren la lengua extranjera de esta manera. Como dicen autores como P. Rigg y D.S. Enright⁴ entre otros, los niños no aprenden a través de la “exposición” y práctica de estructuras, lo hacen inmersos en un proceso *global*. Y somos los profesores los que debemos ofrecer esa globalidad.

Consideramos que hay que evitar las presiones para obtener resultados. Estamos ante un proceso lento en el que hay que olvidarse de:

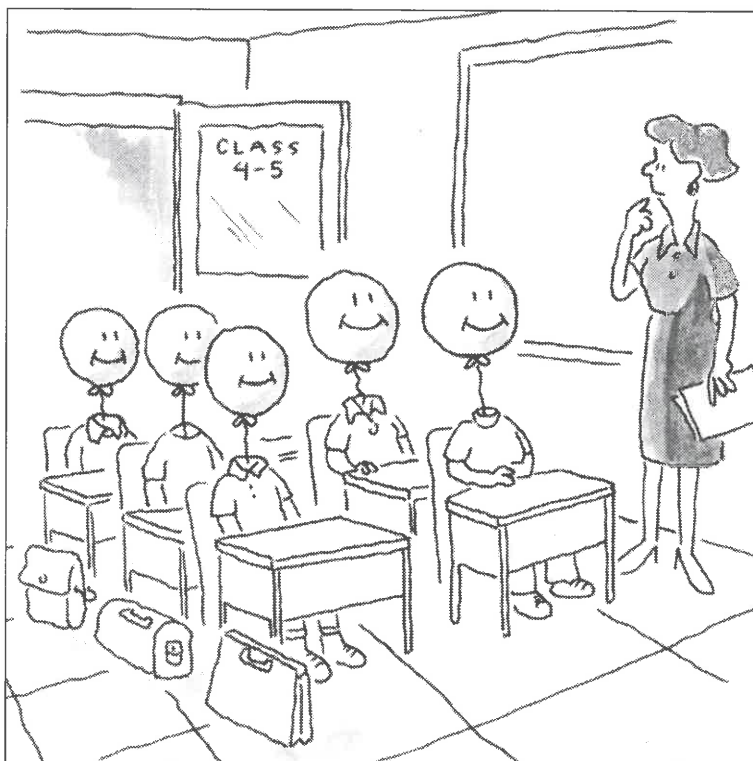
- 1) la necesidad de cumplir un programa estricto.
- 2) que los padres quieren oír a sus hijos “palabras en inglés”
- y 3) que la Administración quiere ver un progreso inmediato.

Si nos dejamos influir por estos factores, el inglés de Primaria estaría abocado al fracaso. Si se obliga a estos principiantes a producir lengua inglesa inmediatamente, se potenciará el tipo de alumno que odia el inglés en el resto del currículum de enseñanzas no universitarias. Los niños que intentan aprender inglés lo mejor que pueden y fallan en producir porque su fase de interlengua se halla en un período no productivo, pierden interés, no les resulta significativo lo que hacen y abandonan.

A los niños hay que dejarlos aprender (adquirir una segunda lengua) a su ritmo. Los objetivos propuestos para la Primaria no deberían ser impuestos. No hay que olvidar que recientes trabajos en la investigación de segundas lenguas reconocen la importancia del **“silent period”**⁵. Éste es necesario para la introducción de conceptos lingüísticos a través de una variedad de actividades y *de experiencias prácticas e intelectuales*.

Nuestros alumnos de Primaria ganarán confianza y motivación si aprenden en un marco en el que las actividades se conviertan en el elemento central. Deberían ser animados a buscar soluciones por sí mismos, a ser personas creativas, a que utilicen su imaginación: en definitiva, a que se sumerjan en el mundo de la segunda lengua de una forma autónoma y motivada. Deberían poder expresarse sin miedo al error y comprobar, de forma implícita, que se les exige solamente su desarrollo intelectual dentro de la nueva lengua⁶.

De esta forma, los profesores estaríamos construyendo la sólida base de un buen aprendiz de una lengua extranjera, tan necesario en nuestro contexto educativo actual.



NOTAS:

1. En el taller se analizaron las actividades globalizadoras de *Think in English* de P. Bazo, M.R. Hernández y M. Peñate publicadas en Oxford University Press.
2. Coll, C. et al. (1992), **Los contenidos en la Reforma**. Santillana. Pág. 110.
3. Diseño curricular base. Educación Primaria. MEC 1989. Pág. 325.
4. Rigg, P. and Enright, D.S. (eds) (1986), **Children and ESL: Integrating Perspectives**. TESOL.
5. Ver Craig Chaudron (1989), **Second language Classrooms**, Cambridge University Press, entre otros.
6. En este punto se analizaron las tareas de aprendizaje de la serie **Fanfare** publicada por Oxford University Press.

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Assesment of oral skills

Introduction

This paper is a report on a quasi-experimental study designed to investigate relationships between instruction and feedback in the development of the oral performance of foreign language learners. The subjects were young Spanish learners of English (age 14-15) receiving instruction for three months of one school year in the I.B. Parque de Lisboa (Alcorcón). They have very little contact with English outside the classroom. They represent relatively low levels of foreign language development.

I could neither choose my students nor the course objectives and content since the teachers of my department had to follow the syllabus approved by the Ministry of Education and the material used by the students must conform to this programme.

Therefore I thought that the best thing to do was to adapt some aspects of the instructional styles available bearing in mind that it was important the teacher did not push her/his own ideas; students should share their knowledge, feelings, insights and so on. This was the first reason why students were asked an opinion questionnaire (see Appendix I).

Students' age, interests, background and needs, what they liked and disliked, hated or loved in general about English, as well as ways of being assessed was essential to create opportunities for learning.

I wanted to find out ways of making the English course more motivating for them and for myself; because I believe that teaching, learning and testing are interrelated and must go together. I cannot impose my views; I let students discuss to make them more aware and more independent.

With this questionnaire I learned to focus my course on communicative activities and tasks either orally or in a written form, because they did not like drilling for its own sake, they hated repeating the same thing with no communicative purpose; they did not like meaningless activities.

When teaching emphasis was given to fluency and communicative interaction, students were encouraged to use all means at their disposal to get their message

across, because that was what they seemed to be interested in.

Secondly, what I did was to plan a series of activities designed to test my students' oral skills which had been selected and planned with very simple and realistic objectives; bearing in mind the limited photocopying facilities, the resources available, the cassette recorder, the pressure of time; and I was more interested in testing their grasp of discourse rather than their knowledge of discrete items of grammar.

Oral communication tasks: role play, question and answer, picture interaction and interview.

The reason why I chose these ones was because I wanted to assess my learners' performance in a way which was consistent with my style of teaching and the characteristics of language in use. By using these activities I implemented discussions, role play, pair work and group work which gave students the opportunity to state opinions, ask and answer questions, agree or disagree, describe, expand on ideas and so on, to help students learn how to communicate in the foreign language. The goal of the course was to allow the student to use the foreign language for communication.

I. OVERVIEW OF THE WHOLE TEST

I designed the test, as a whole, aware of the local conditions and constraints, and as a natural complement to my teaching programme. The aim was not to demonstrate skill in doing language exercises, but to show the standard which the students had reached in relation to other students at the same stage on the contents of the official programme after six months teaching them.

I wanted to check on students' progress in learning and to use it for remedial work. The test gave immediate feedback to the students and the results gave the pupil enthusiasm and morale as well as frustration to the weak student.

This paper is a report on a quasi-experimental study designed to investigate relationships between instruction and feedback in the development of the oral performance of foreign language learners.

This test, in general, was communicative in the sense that the students were interacting face to face, showing interest and one of the interlocutors was communicating something the other did not know.

“...communicative testing must be devoted not only to what the learner knows about the second language and about how to use it (competence) but also to what extent the learner is able to actually demonstrate this knowledge in a meaningful communicative situation (performance).” Canale and Swain (1980)

The test must reflect communication when the teaching has been done in that way.

“A communicative test measures what the learner can actually do in English...tests which will provide convincing proof of the ability to use the language in ordinary situations.” Morrow (1981).

The test consisted of a role play where the learner was asked to take on a particular role and to imagine himself in that role in a shop. It is a learner-learner interaction and students got very involved with great spontaneity and creativity (see Appendix 2).

The second section of the test was question and answer. Here students were given written cues and they had to give the information they were asked for and also ask the teacher for those same things. It was a student-teacher interaction and it was not as natural as the role play (see Appendix 3).

The next part of the test was picture interaction. This was designed to test more interaction and fluency than accuracy. I was interested in how students in groups were able to react to magazine cut outs and pick out the relevant information, ask questions and make statements (see Appendix 3 A).

And the last section was the interview. It was a direct, face to face exchange between learner, interviewer and interviewee. The idea, giving them a questionnaire, was to help them to maintain control and take the initiative, as well as to allow the learner to develop his/her proficiency, rather than just give

straight question to straight answer. What came out is commented further on (see Appendix 4).

2. DISCRETE POINT VERSUS INTEGRATIVE ASSESSMENT

Discrete points attempt to measure separately the learners' knowledge and command of individual items in such areas as grammar, vocabulary, pronunciation, the writing system, etc. Learning units can be individually tested. Integrative tests attempt to assess the learners' capacity to use different language skills at the same time.

As far as my project is concerned I think the test should reflect my teaching and that is why I am going to make the test truer to life. More like language in use. Morrow (1977) points out that the use of language in a communicative situation has a number of features which are not measured in conventional language tests. My test is going to be more communicative employing either discrete point items or integrative items.

We will see that validity is increased by using many bits all at the same time in a contextualised way. In the interview for example I am making an overall assessment of the success or failure of the whole communication. In contrast, in the question and answer that I am testing is the accuracy of production of specific items.

I wanted to assess progress and the aim was to find out how much each student and the class had learnt of what had been taught, and therefore to provide feedback on students' progress to both teacher and students.

The analytic method of marking was used for the three first parts i.e. the role play, question and answer, and the picture interaction activity, because my focus was more on the mastery of receptive skills, and I wanted to increase the test reliability. In the interview, the general impression will be used because my focus was on communication even though this general impression was influenced by accuracy, appropriacy, fluency and factors like repetition,

hesitation, etc.

Only one marker will mark both the objective and the subjective test type, because it was difficult in my school to have a second live assessor. This was one of the reasons why the impression mark influenced by fluency, ability to communicate, style, naturalness of speech and so on was combined with the score from an analytical scheme.

3. INDIVIDUAL SECTIONS

3.1. Role play

The aim of this activity was to get students to talk by getting them to improvise freely within the context of a shopping situation. This situation portrayed real people behaving in a real world. Students had a relevant context and in pairs they had to play the role of a grocer and a shopper. They had instructions on a card.

Student A had a list of articles and prices and had to sell 10 products to student B who had the same list of articles and prices and had to decide which 10 things he/she needed and how much of them. He/she tried to buy at least 5 things. He/she had \$30. He/she could go to two shops or buy everything from student A. In case he/she decided to buy in two shops then there would be 3 students as grocers and 1 as a shopper.

All of the students chose to buy from student A and it was agreed that the test would be in pairs. So this was a paired communication test in which the objective was to assess the students' performance on the notions and functions of quantity, asking for things, giving reasons and describing, and the vocabulary area of food. The structures involved were: a, an, some, any, there is/are/was/were, I need, I'll need, I'd better have, I know I need, adverbs of time, what about, let's see, what else, hardly any left, how much, how many, a little, a few, none. The aids they needed were role cards.

3.1.1. Assessing the students

Students were to be rated from one to four as follows:

1. Unsatisfactory

2. Fair
3. Good
4. Very good

The criteria were to see the quantity of communication, the amount of relevant information that the students succeeded in conveying; the complexity and appropriateness of the students' utterances; the pronunciation, stress and intonation; meaningful contribution; self initiation; participation; fluency and group interaction. I wanted to test how accurate, correct; how fluent, natural, continuous; appropriate, in the sense of register my students were.

I wanted to assess progress and the aim was to find out how much each student and the class had learnt of what had been taught, and therefore to provide feedback on students' progress to both teacher and students.

3.1.2. Process

On the day of the test the students were paired at random, just before they received the instructions. During the test itself, the students were turned towards each other so that the teacher-examiner became the observer of the situation. The evaluation was done during and immediately after the test. I had a checklist of things to be looking for:

- a) questions
- b) verb tenses
- c) can he/she inform/explain?
- d) who initiates, emphasizes to make a point?
- e) was he/she logical, appropriate?

It was a game-like and a challenging task, each student needing to get or sell something from his/her partner. They were free to take decisions about what and when to ask.

3.1.3. Test reliability

I wanted to create an interesting communicative situation that was familiar to the students, but was scoring reliable? I think that the lack of another examiner was compensated for by the checklist I had, to help me evaluate each student according to the same criteria and the retest they had to do weeks after the first time. I was not interacting, which made for greater objectivity, keener observation and allowed me more mental space to consider the evaluation. There were 30 students and only 4 had to

repeat the test in a different way. The task was a bit different. The result was unsatisfactory, that was why they repeated it. The questions and verb tenses were OK but the quality of communication, the relevant information and appropriateness were very poor.

3.1.4. The validity

“The validity of a test was related to how well the test did what it was supposed to do, to inform us about the examinee’s progress toward some goal in a curriculum...or to differentiate levels of ability among various examinees on some task.” J. Oller (1979, page 4).

In fact, its face validity, both for the students being tested and myself, was high; it seemed real. Students cooperated in getting the task done, challenging and stimulating each other at the same time. Both students had to ask questions, inform and explain: both had to initiate, emphasize, etc.

3.1.5. Test practicality

This test was fairly practical within the limits of time and budget, regarding the economy of administration and scoring. As the students did virtually all the talking, almost twice, as many could be examined effectively in the same amount of time.

I had the checklist at hand and the rating scale, so I was marking simultaneously and this saved me a lot of time. Its preparation was economical because we had used a similar role play as a teaching activity. The materials were not very expensive, just the role cards which were photocopied easily and rapidly.

3.1.6. Test scorability

It must be well organized, the scoring format must be easy to use, the categories must be clearly defined, and the test can be graded easily.

3.2. Question and answer

The following activity I have planned to test was a student-teacher and a student-student interaction based on a question and answer focus. How they gave personal details and how they talked about every day activities were evaluated. Students were given a card stating tasks which they had to perform. At the same time the examiner had another card with the following notes:

- a) Ask learner if he/she forgets any of the information he/she has to give.
- b) Interrupt the student to make interaction more

natural and to make him deviate from original plan, and find out more about each point.

- c) Ask for clarification of points at the end of learner’s contribution.

My intention in this test was to evaluate the oral performance of my students, trying to reduce the degree of subjectivity. I wanted to pay attention to the degree of correctness, relevance, speed of response and pronunciation.

	0-2	3-4	5-6	7-8	Maximum
Correctness of forms	many errors	some errors	no errors		6
Complexity	poor	average	above average	excellent	8
Relevance	poor	average	above average	excellent	5
Speed of response	poor	average	above average	excellent	4
Pronunciation	poor	average	above average	excellent	2
TOTAL					25

3.2.1. Marking criteria:

Having this table was easy and could be rapidly filled in. These five categories contained no mention of understanding because comprehension was to be assumed throughout. This test was done twice in order to see the students’ progress and increase the test reliability, and allow weaker students a second chance.

In terms of practicality, it was not very practical, it took a long time in marking afterwards because it was recorded and I did not have time to work as the exam was in progress; it was an interaction between student-examiner-student.

3.3. Picture interaction

The aim of this activity was to test the students’ oral performance in groups of three. I wanted to see if they were able to create sequences with connectors and if they had learnt what had been taught in order to diagnose which had not been learnt well.

3.3.1. Description of the activity

In groups of three they had to mill about the classroom and write whatever was suggested by the different pictures, look at each other’s ideas and put

down what they thought was missing. It involved the use of descriptive language and suggestions. It was contextualised and referred to a particular situation.

3.3.2. Marking

I was interested in their fluency. Students were grouped at random and had to complete the task in front of the teacher-examiner. The evaluation was done during the test.

The aspects of language and communication which I wanted to test were vocabulary, group interaction, meaningful contribution and participation.

To mark it I had written a list with a scale of levels:

- 10 points: no errors
8 “ : occasional misuse
6 “ : not very frequent misuse
4 “ : limited vocabulary
2 “ : vocabulary so limited and so frequently misused that listener must rely on own interpretation.
0 “ : comprehension impossible

3.4. Interview

And finally, this was the last activity I planned for the project. Students had been interviewing foreign people in Madrid since the end of October. They were used to this kind of activity as a learning process but one day I asked them to record the interview and hand the tape in because that would be a test for the second term.

The actual test took place on the street interacting with English speaking people. They had a questionnaire as a basis to interview the people. After listening to all of them I realized that its face validity was very high and it appeared to be a good choice for an oral testing situation, and the test reflected the syllabus on which it was based: How to make questions in the present, past and future. Likes and dislikes.

All the above discrete points are put in use, using them at the same time, and I attempted to assess the learner's capacity to use many bits in the context of normal conversation. I did not use analytical criteria but an impression mark to assess having in mind accuracy, fluency and appropriacy. With regard to accuracy, an intelligible pronunciation, grammar and vocabulary were accepted.

Fluency was more important in the sense that if the student got the message across and made himself

understood without searching too much for a way to say what he/she wanted to say, then a high mark was awarded. Regarding appropriacy, I was not looking for sophistication; I accepted expressions like “repeat”, or “please repeat” or “could you repeat please?”. I was worried about being reliable using an impression mark and not having a second tester; but having it recorded I could mark and remark under this scale:

- good speaker
- modest speaker
- limited speaker

Three markings were made: the first time a general impression was awarded. The second I paid attention to the communication pace and integration, and the third time after a week to compare the results and I could say that this system increased the reliability of the test.

3.4.1. Evaluation scale

Grammar

- good* no major errors
modest occasional major errors
limited frequent errors

Pronunciation, stress and intonation

- good* occasional errors
modest frequent errors
limited many errors

Comprehension

- good* understands 100-90%
modest “ more than 50%
lost

Participation

- good* frequent
modest moderate
limited almost nil

Fluency

- good* smooth
modest frequent hesitation
limited no fluency at all

Pair/group interaction

- good* listened and responded
modest I dominated the discussion
limited topic not discussed

4. WHAT I DISCOVERED

On the whole the experience has been positive not only for the students who have gained confidence and motivation when testing oral skills. They have felt

The students knew that the main part of the test was in their hands and this gave them greater confidence; they were active.

quite pleased with themselves, enthusiastic and even had fun taking the test. It was a new experience for them or some of them to be playing the role of a grocer, a journalist, to inquiry about himself and reflect interacting with other students and teacher.

Much of the interest was generated by the way in which the interaction was set up. The students knew that the main part of the test was in their hands and this gave them greater confidence; they were active. I learned that it was easier to achieve reliability through discrete points as in the question and answer activity and that objective scoring increased it. I used some discrete points for checking in detail, quickly, accurately and objectively, but mainly integrative points to make an overall assessment of the whole communication. It was also found that the method of marking was extremely important and went along with this kind of test.

In the role play it was noticed that less time was wasted if the two students to be examined together were seated on opposite sides of the room and given their slips of paper 5 minutes prior to the test, just as the two students before them were about to begin. This gave them a chance to read the instructions carefully and think about what they were going to do, getting themselves psychologically into the context described.

On the whole, students asked for more information than the instructions called for. They tended to provide information that went beyond what they had been specifically asked for, thus making the exchange more real. In addition, there seemed to be more experimentation, greater spontaneity when the students were talking to each other. They were expected to complete the task and some students went up and down in their performances during the test especially in the interview due to the unpredictability factor; but some tended to get so involved in the task that they continued the conversation. Others kept on asking questions without caring what the answer was, such as:

Pupil: *Are you going to visit other parts of Spain?*

Answer: *Yes, I am going to Marbella, Segovia ... what about you? Do you like travelling?*

Pupil: *Are you going to come back?*

There was a willingness to communicate, there seemed to be experimentation, spontaneity and less blocking when doing it face to face than when doing similar things in class. The better students performed better and some weak ones performed much better than was to be expected on the basis of what they had been doing in class! Students who had not done well in the course and whose English was poor were motivated to perform, but found that they lacked the basic vocabulary, structures, verb tenses and functions they needed to perform well. They did not feel comfortable at the end of the test.

The second time the test was done, they did well on questions and verb tenses but the quality of the communication was poor and so the global evaluation was the same: unsatisfactory. If an analysis were made of the performances of those students who scored very good -10- on the test, I think it could be said that they were very good listeners and that their responses were appropriate; that they were logical. They made clear connections and were able to inform and explain as well as initiate, emphasize and persuade. There was a high level of involvement.

My students have all evaluated their testing experience as a learning one and very positively. They considered that they were practically and closely exposed to the language and they felt gratified at the confidence the teacher placed in them.

5. CONCLUSIONS

The tests, in general, were designed to eliminate teacher participation in the evaluation process, thereby giving more time and responsibility to the students to conduct meaningful communication. The conversation format was selected because it was a

One of the important things I learned from the project was the need to be practical, realistic and modest in my aims and accommodate my way of teaching to my way of testing.

valid situation in which most students use their foreign language. My students have all evaluated their testing experience as a learning one and very positively. They considered that they were practically and closely exposed to the language and they felt gratified at the confidence the teacher placed in them.

My evaluation of the experience was also positive. It has been very interesting to check students' cooperation and it was very rewarding to be seen more as a helper than as an examiner; this orientation of the students being the centre has made me create very useful materials to be used in my classes and those of my colleagues.

A very relaxed atmosphere has been established and were much closer as people who were sharing a common task, and in fact, the experience of recording the interview has proved worthwhile. I felt more at ease listening to students' performances in the quite of my home, it provided me with more accurate and convincing evaluation for the student.

Tapes provided good feedback for the students. We spent some sessions assessing their own performances and correcting their own errors and this was valuable. In order to evaluate my students' progress I have to say that the improvement in motivation and morale has caused an improvement in my students' mark.

One of the important things I learned from the project was the need to be practical, realistic and modest in my aims and accommodate my way of teaching to my way of testing. Topics studied in class were used for evaluation and this proved to be useful in motivating all group members to participate in the discussion and prevent one or two students from dominating the conversation. In the future I will give my students more choices of activities and materials whenever possible, especially when it comes to the weaker students, so as to increase their self-confidence as well as their motivation.

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APPENDIX I

Appendix A

STUDENT OPINION QUESTIONNAIRE

NAME (optional)

Antes de rellenar el cuestionario responde a lo siguiente:

1. Me gusta el Inglés
2. Me gusta el inglés a veces
3. No me gusta el Inglés

Quiero saber simplemente como te sientes aprendiendo Inglés. Por favor, lee cada frase y mete en un círculo SI o NO según tu opinión o da la información adecuada:

1. Me gustaría hablar muchos idiomas
2. Repetir algo una y otra vez es la mejor forma de aprenderlo
3. Sería más fácil aprender un idioma si te enseñaran a leer y hablar al mismo tiempo
4. No me interesa aprender otro idioma
5. Me gustaría ir a Inglaterra
6. Aprender Inglés es una pérdida de tiempo
7. Inglés es más fácil que las otras asignaturas
8. Es más fácil comprender al profesor que al radio-cassette
9. Siempre comprendo lo que me dicen cuando me hablan en Inglés
10. El Inglés es demasiado difícil para mí
11. Me gustaría verme con nativos
12. Hablar es más fácil que leer y escribir Inglés
13. Me aburre el repetir una y otra vez la misma palabra
14. Es más importante hablar que escribir o leer
15. ¿Qué te gusta más al aprender Inglés?
16. ¿Hay algo que no te gusta al aprender Inglés?
17. ¿Te gusta trabajar en equipo?
18. ¿Te gusta representar y hacer obras teatrales en Inglés?
19. ¿Te gusta que te lo den todo hecho o descubrirlo tú?
20. Respecto a la evaluación, ¿te gustaría hacerla en grupo o en pareja? ¿o prefieres individualmente?
21. Comenta cómo te gustaría ser evaluado

APPENDIX 2

Rolecards

ROLEPLAY

A:GROCER

Look at the list of prices you have and decide which 10 products you sell. Please, give your best service to B.

B:SHOPPER

Look at the list of prices you have and decide which 10 things you need and how much of each you want. Try to buy at least 10 things. You have \$30.

PEPE'S

The cheapest supermarket in town, This week's special bargains.

a loaf of bread	\$0.70	
a fruit tart	\$0.99	
a packet of sandwiches	\$1.15	
a cheese roll	\$0.75	
a litre of milk	\$0.60	
a tube of sun cream	\$1.75(small)	\$3.00(large)
Sugar (brown)	\$1.10/2kgs	
Rice (long grain)	\$0.80/kg	
Biscuits	\$0.35/packet	
Eggs	\$0.90/dozen	
Cherries	\$0.75/kg	
Bananas	\$0.85/each	
Tomatoes	\$0.65/kg	
a film	\$2.85	
a bottle of antiseptic	\$0.89(small)	\$1.45(large)
a packet of aspirin	\$0.85(small)	\$1.75(large)

FISH

Haddock/cod \$2.20/half kg.

MEAT

pork chops \$1.25/half kg.

OFF-LICENCE

Scotch Whisky \$12.50

Spanish wine \$ 6.75

The retest was as follows:

A. Your mother has sent you to the grocer's. She has given you 2.000 ptas. This is your shopping list: milk 3 litres, eggs 1 dozen, bread (sliced) 1 loaf, biscuits 1 packet, sugar 1 kg.

B. You are a grocer. Here are some of the things you sell and the price: eggs 110 ptas a dozen, sugar 169 ptas/kg, milk 85 ptas/l, bread 45 ptas a loaf, biscuits 156 ptas a packet.

A goes into your shop. Speak to A.

APPENDIX 3

Question and answer

1. Introduce yourself to the examiner. Give him all the information you can about yourself.

Tasks: Give personal details: name, place of origin, occupation, age, domicile, place of study, family, personal insights about your present and past experience.

Converse with your partner.

2. Tell your partner about your free time activities. Give as much information as possible.

Tasks: Talk about your every day activities and comment on them saying if you like, love or hate them. Give reasons for your statements.

Appendix 3 A

Picture interaction

Mill about looking at the posters on the walls of the classroom and write down words, sentences or phrases suggested by each picture or magazine cut out. A description of it is expected as well an activity related to your personal experience in the past, present or future. Gather together with two other students at random, discuss your opinions and finish with a proposal to be carried out by the group.

APPENDIX 4

Interview

You can have these notes for the interview. Ask questions to an English speaking person. Find out this kind of information and other you may be interested in. Interaction is paramount, try to communicate with him/her. Please, record your interview.

Name
Nationality
Age
Occupation
Length of stay in Spain/in...
Accommodation
Likes & dislikes
Languages spoken
People met
Places visited - own opinion
Places to visit
Others

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C O N T E N T S

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A Pot-Luck Cooking Contest Four Skills in One Project

The word “potluck” usually means “whatever the family meal happens to be”. In the United States potluck is usually applied to a party, that is, to a gathering of friends and/or family around a meal; and it is understood as a reunion in which each of the people attending it brings some dish to be shared with the rest.

The Pot-Luck Cooking Contest presented here certainly refers to a gathering of people, in this case, of students and teachers, in the context of a school. The idea came out while trying to devise activities for a Cultural Week at Escola d’Idiomes 2 de Barcelona. I wanted to create something theatrical and real at the same time. A colleague of mine, wanted to have an event involving food... Snacks, I thought..., since the activity was to take place in the late afternoon; the idea of organizing a cooking contest came to my mind, and I easily convinced him; the project was started right away.

I am very much involved in project work, and I wanted to take the chance of planning out such an activity to put previous ideas of mine in practice, and learn from the experience; the event needed a certain shape, as to grammar (imperatives were to be practised) and communication (the 4 skills were a must for me), beside the crosscultural dimension the contest was naturally going to have by itself.

Needless to say that the organization of the Contest demanded a major brainstorming, as to different aspects. One thing was clear: the cooking contest was to be based on snacks, whether salty or sweet. Appetizers and desserts were going to be it. If possible, they ought to be related to the Anglosaxon culture. However Catalan or Spanish snacks were to be finally accepted.

Another fact was that the event was going to be open to all students at school, ranging from beginners to advanced, and, no matter what, it was going to be led by me in English. Well, that was a fact; the rest that went through my mind is explained through ten steps, which are as follows:

1. Advertising (leaflets, info for teachers...) (reading)

The idea of organizing a Cooking Contest had to be advertised, first to teachers, who obviously have a direct influence on students, and secondly, to students, who needed to know that something out of the ordinary was to happen at school.

Teachers found out about the contest by receiving a pamphlet informing about the steps which were going to be followed (coupons to enter contest...) and the event itself.

Students received a leaflet about the cultural week which mentioned the event. With that in mind they could ask teachers about it, and get excited as well.

2. Designing a Coupon to enter the contest (reading and writing)

I designed a coupon to enter the contest; it included their names, the classroom they belonged to, the name of the snack, and the recipe. It had the logo of the school for cultural events, and a visual aid referring to catering.

Those students interested in participating had to hand in the coupons themselves either to my partner or me. Their teachers could, of course, correct their English, but we were always going to be in close contact with them, as to expectations and organization.

3. Reviewing vocabulary (reading, writing, speaking, listening)

Students reviewed and/or learned vocabulary as to catering and food either with their teachers, the organizers, and/or by themselves.

4. Decoration of premises (reading, writing)

Once the location where the event was to take place was appointed, drawings from a pictorial dictionary were enlarged, and colored with crayons. They looked kind of naïve. The names of the utensils

and food were copied underneath.

Balloons and garlands were also used as a general party decoration.

5. Jury. Clothing and arrangement

(speaking, listening)

The jury was to be composed by teachers; some gladly offered to be members; they were provided with aprons, and chef's hats.

The jury was asked to sit on one side of the class, facing the whole area, contestants, and public.

6. Contestants. Presentation of dishes

(speaking, listening)

The contestants were sitting in a circle. Each of them had a number. Prior to their presentation, they had been asked to be theatrical: to be dressed in special outfits, and perform a short roleplay, introduce their dish as if they were on TV talking to everyone at the other end of the screen, or do as they felt like it.

Contestants and dishes were introduced by me while the contest was taking place.

7. Public. Arrangement (listening)

The public, was sitting in the middle of the circle, so they had to turn their chairs, and face the contestants to follow the presentations. It was good that the audience was being kept busy while attending an event which some might think it only included "free food".

8. Sampling + drinks (speaking)

Samplings of the snacks were handed in, first to jury members, who noted down their preferences, and later to the public. Some students played hosts/hostesses, and so helped serving.

Drinks were on the house, so as to speak, and the English Department offered tea for all.

9. Cookbooks (reading)

If you recall step 2, you will know that contestants were asked to hand in their recipes along with their coupons; all the recipes became part of a cookbook which was arranged before the contest, and given to all: contestants, jury and public, after it.

10. Awards and Certificates (reading)

The jury kept their votes as secret; the awards (graded readers and comics), as well as certificates of participation were provided during the official evening when participants of all school cultural activities were

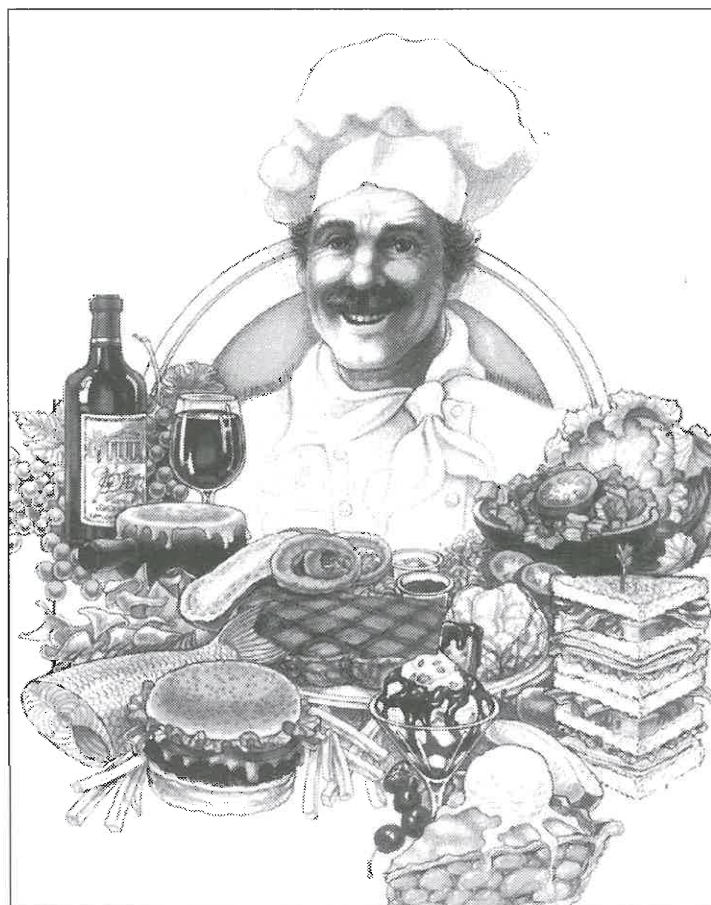
acknowledged. As to the Pot-Luck contestants, there were ties as to taste, effort, usage of English, theatrical presentation, ... and so they were all awarded.

As you can see, the first cooking contest at school had been, I dare say, a success. A lot of students attended it, more than ever expected when a Cultural Week is on, and no classes are in session. A group of students of English, who had been participants that previous year, decided to organize the same contest the following year. Another hit. The German Department also adopted the idea, and has carried it out ever since. No doubt you can do it too, and develop the work either in your class or as an all-school project. You have got some guidelines now. You may follow them. Remember that imagination is always within you, if enthusiasm is there too.

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By
Mary Farrell

Students make tests and exams. Creative writing

Introduction

The idea I am going to share with you first occurred to me by accident. When I gave mini-tests or quizzes to check on the students' progress in memorizing the so-called irregular verbs or in differentiating the pronunciation of the -ed endings, I found that with such large groups and such proximity, the students copied, for one, and that secondly, they usually did not have a clue about what the tenses or verb forms they had learned were all about. This I realized was that often tests were incoherent collections of sentences extrapolated from contexts, or that they all tested the same form. In any case, there was little thinking or relating of those forms to actual usage.

Not only that, but that most quizzes and tests are a bore. A bore for the teacher to cut and paste, and a bore for the students to take, and a further bore for the teacher to correct. So I began making up three quizzes A,B and C to use as check points on learning, all the while controlling the distribution of different tests so that looking over at a partner's paper would be useless for the copier, who is often just insecure.

At first, I used the system of making up miniature stories, dialogues and even short poems to test the ten weekly irregular verbs on our chart or at the back of nearly any grammar book or dictionary. Raymond Murphy's **Essential Grammar in Use** (CUP, 1990, 1994) is my favourite, since he groups like irregulars as I do in order to show the students how this was once regular grouping around the basic Germanic use of strong and weak verbs. I would mark off ten verbs on the list; we would practice them in class using the chart, then as a game, then whenever those particular verbs appeared in a reading passage.

After the practice sessions, and hopefully home study, I would pass out the A, B and C quizzes that I had invented. This were usually silly, even somewhat infantile because they are easy to make up on the schemata or skeleton stories we all seem to have in our background. These stories or dialogues, being apparently easy in context, proved especially non-threatening by not relating to realistic events or the

over-worked topics necessary in all language learning experiences.

These quizzes usually contained ten blanks for the ten verbs to be tested, or sometimes an added few from previous verbs on the list. To vary at times I added an extra point or two to give extra credit for the mark. Later on I branched out to make up narrative or dialogic quizzes on other grammar points such as the comparison or adjectives or adverbs, and so forth.

Having gone through a few months of such creativity, I began to run out of ideas. The thought came to me to have the students make up such quizzes and tests for and among themselves. That way they would be learning about their own learning, what was being tested, and even why. They might have a good time inventing within the limits of the point to be tested, and they could work in teams to prepare such material for other teams. Depending on the mobility of the class furniture as well as the number of students, they could work in teams of two or in groups of three or four.

Procedure for the creative-writing experiment

To start this experiment, and it is always in the experimental stage, I reminded them that I had been inventing and creating the three quizzes to check up on their memorizing the verb forms and understanding when to use them. We talked about language learning being accumulative, a commonplace often overlooked by the test taker. In fact, the more language material they remembered as they went along, the more creative their inventing could be. We talked about making a test reliable, and testing what we had learned not extraneous things to trick people. We also talked about making a test quick to take and quick to correct. Therefore, it had to be simple, clear as well as contextual.

The accent on accumulation and review had been obvious in my quizzes, so if anyone had paid attention, they would have observed how the system grew and could become more interesting due to a greater range

of material available to the learners. The questions we put up on the board were:

- 1) What is being tested?
- 2) Do we really know what we think we know?
- 3) What can be included as far as vocabulary and grammar points common to the group learning program?
- 4) How much can be put into a 10-point quiz that will last between ten and fifteen minutes of class time?
- 5) How can the test be designed for efficiency and not to allow for overlapping of possibilities in the answers? Of course, this set of items is difficult for the teacher as well, but it's challenging to try to work within these limits.

Creative writing is fun for some and frightening for others and off the wall for others. It involves risks, mistakes, false starts, revisions. In short, trial and error. That is why pair and group work is supportive. The schemata for making up stories helps: situation or problem, possible solutions and guesses at solutions, and a final resolution. Other possibilities are in our storehouse of experience as well: jokes, anecdotes, reports, descriptions, and so on. Almost everything involves verbs, their tenses and aspects, but not always in the limited ways we expect to produce in our experiment. Yet many artists of all sorts have produced interesting work within limits. This point could be developed with examples offered by the teacher. So the idea of limited material should be set in a positive light. In fact, it could even be reassuring, for both teacher and learner have something to stick to.

As the students begin, awkwardly, to try to make up such tests, they can have the itinerant teacher as consultant to give hints and suggestions. If they make up a quiz-story, for example, they can have a margin of one to three words or expressions that might be new to their classmates. These are allowed if they put an asterisk next to the new item and explain it in a footnote for clarity. Once they get a testing story or dialogue together -this could take one whole class hour or more the first time- they call the teacher to okay it as correctly written. They could hand these exercises in as homework, if the teacher has the time to correct them. Or they could hand them in for the teacher to evaluate during the class period during which time they can study something else.

When the tests are corrected and ready, the teams exchange quizzes, do them, hand them back,

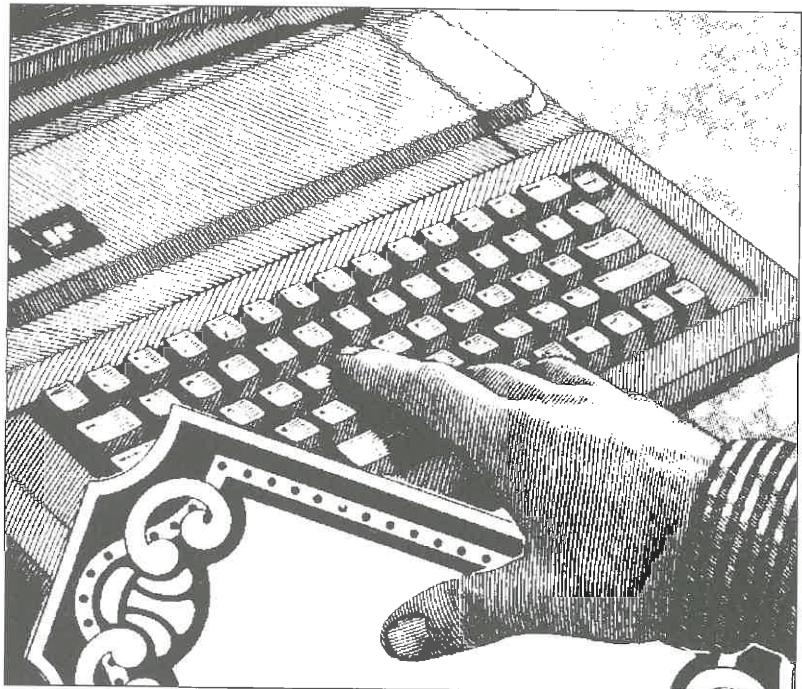
and correct each others' performance on the material to be tested, that is the ten, to fifteen, to twenty items. Eventually this activity could be used for marking. The teacher collects them with an ID number for the maker and one for the test-taker. The bookkeeping becomes more agile with practice. Students are willing to help make lists and put the grades next to the numbers. Their curiosity about the others' progress is always a factor to take into consideration.

Incidentally, this system can work with both younger learners and adults, although adults are often more reticent about taking risks or making up what seem like simple or silly narratives. It might help to set up a short scale of value for creative writing, such as general interest through

- a) suspense,
- b) a strange twist,
- c) as colourful vocabulary as possible, and
- d) an ending coherent with the rest of the story or dialogue, or even poem.

The scope is restricted, but it needn't aim low. Then, the team members should edit and critique each others' work within a generous atmosphere. Life is tough, though. That means

- 1) rough draft, even though short,
- 2) revision and revision again to check spelling,



punctuation and blank spaces with the tested item clearly indicated, and

- 3) the final draft to pass muster as a test.

The themes can be and become as varied as the learners' experience and imagination allow. For

example, for passive and active voice: What does it mean to be an artichoke or a strawberry as heard from each voice? Or the affirmative and negative questions: A cross-examination by two lawyers as so often seen in American films. Or for modals: What can a turtle do alone in a flat when the family is at work and at school? There are countless possibilities.

Styles can be mixed: dialogue, description, narration and lyric. Tricks for adverbial connective tissues can be listed on the board: first, then, before that, afterwards (not after), after that, next, suddenly, finally, etc. All of these suggestions help because being creative is often a scary proposition. Recall the writer's block or the painter's blank canvas. At first, it seems impossible, especially given the material -a mere set of quizzes on ten verbs; however, it later becomes a game. To keep a record of the process, students might save their work, both the quizzes they invent and the ones they take, in a portfolio. At the end of the year they can see how far they have come. In addition, they can use this material to study based on their own successes and error analyses. The teacher might include material from the creative-writing quizzes on mid-term and final exams. Thus reinforcing greater interest on the students' part to maintain their portfolio.

Concluding remarks

The aim of this type of exercise is, of course, for the students to engage in their own learning by learning how to test their progress. It also provides a class activity which will result in material actually to be used for some purpose, that is, real tests for a mark. The creative part is to help recall what has been learned previously and to put it into some kind of action. Besides being an exercise in controlled associative thinking, it should be fun. But like certain kinds of fun such as sports or music, it takes discipline and practice.

In theory, everyone can eventually learn that writing is trying, inventing, scrapping and trying again. The grade received on the final versions put into practice as tests for the class, tests on delimited material, gives incentive of a sort to be interesting, amusing and accurate. As teachers you will find that making up such quizzes yourselves puts you on the same track as your students.

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APPENDIX. Some examples.

1. Quiz on the strong or irregular verbs from SHOOT to STEAL. (Present simple, past simple; continuous future will & going to; modals). Narrative & Dialogue.

CAMPING AND THE BEAR.

(15 points + 1 extra)

"It is a fantastic weekend. Let's go camping", said Petra and Pili. So they (sit down) to plan their trip. They opened a map of the Pyrenees. "I'll (show) you my favourite places," said Petra. "We can (sleep) under the stars. We can (sing) as loud as we want", said Pili. "We can (spend) hours walking and when we (shut) our eyes, it will be very quiet." "Wonderful," they (say).

The next day arrived. They (set up) their tent at the camp site. They had a splendid day. At night they (sleep) very well. In the morning they walked into the forest. All of a sudden, they (see) a big brown bear. They (run) as fast as they could. Then, they (hear) a bang. The park warden (have shoot) the bear because it was always (steal) the campers' food. Pili and Petra couldn't sing. They (shut) their eyes and (stand) still. They were safe, but very sad.

2. Quiz on the strong or irregular verbs from SWIM to WEAR. Dialogue.

THE PRINCESS, THE POOL AND THE POISON.

(10 points)

"Oh! poor me," cried the princess. "Look at my pool!"

"Croak! Croak!," cried the frog.

"Who are you?," said the princess.

"I'm Squatty, the green and brown frog."

"Why (be) you (swim) in my pool?"

"This (be) a pond," said Squatty.

"This (be) a pool," said the princess. "I (swim) here when it isn't dirty."

"Princess, here is the pool cleaner. It has poison in it. Be careful," said the gardener who (be wear) a sun hat.

"Tell the gardener to (throw) the poison into the

bin," croaked Squatty.

(Frogs don't talk, (think) the princess)

"OK," said the princess. "You (have win)"

Then, they (swim) in the pool-pond for a while.

All of a sudden, Squatty's green and brown skin (tear). There (stand) a miniature prince next to the tall princess.

3. Quiz on the strong or irregular verbs from LEND to PUT. Narrative.

THE WITCH, THE WIZARD, THE BROOM AND THE HARLEY. (10 points + 3 for old verbs)

One day the old witch (be lie) in the sun. Witches don't usually lie in the sun, but Wilma was different. Her husband Willy Wizard (be sweep) the kitchen floor. So she (have) no means of transportation. Willy always (make) the kitchen very clean with her great big broom.

Then Wilma (have) an idea. She (light) her pipe and began to (put) her idea into a plan. She (know) that Willy (lose) his temper the last time, but she (do) not (mean) to (let) that stop her. She (get up) silently and forgot about her broom. First she (leave) Willy some money for gasoline. Then she (drive away) on the beautiful Harley-Davidson motorcycle.

4. Quiz on verb group: drive, ride, rise, write; beat, bite, hide. Narrative.

COMPOSING. (10 points + 1 extra)

Jane was a composer. One day she (decide) to write a popular song. She (get) into her car and (drive) and (drive) through the city. She (hear) the rhythms of the city during the day. She (go) home and (write) and (write) She tapped on her desk; she (beat) on her table like a drummer.

Her song (come) from (ride) around the city streets. It (rise) and (fall) like a symphony not like a popular tune. She was disappointed.

Then she (decide) to write another song. This time she (ride) her bicycle in the country. She (hear) the birds and insects, but she could not see them. They (hide) from her. They were afraid of people. She called to the animals to come out to sing for her. She said that she did not (bite). Finally, the birds and insects (come) out to sing.

The second song was simpler than the first one. It was quieter. It (have) more melody. It was lovely and easy to sing. It would be a popular song.

5. Quiz on: be like, look like, feel like, smell

like, sound like, act like. Past tenses. Narrative.

THE MOLES UNDER GROUND.

(10 points. 2 extra)

The mole family was working very hard to make their tunnel. They wanted it to () a palace with many rooms. They () busy beavers. The earth (do) not () a construction site because moles don't use hammers or drills. But the earth () rich earth in the spring. The moles were pleased with their work. Their ramifications () the ramifications under a fortress or castle. For them it (do) not () anything, since moles cannot see. But they () monarchs in their new construction under ground.

6. Quiz on: be like, look like, feel like, smell like, sound like, act like). Present simple. Dialogue.

THE JACKET. (10 points. 2 points each answer)

Helena: Look at that jacket! It () a wet dog.

Bob: It () a wet dog, too.

John: I don't like the colour or the smell.

Meg: Well, it's my coat, and I like it.

John: Is it made of rat?

Meg: Rat! It doesn't () rat or wet dog. It feels soft and lovely. You are all () envious people, and you () like fools anyway.

7. Quiz on the contrast: Like (preposition vs like (verb). Write the grammar use under the word. Dialogue.

LET'S MAKE A PIZZA! (10 points)

Anita: Let's make a pizza!

Nanette: I adore pizza. I mean I like it a lot.

Joëlle: What kind of pizza do you like?

Nanette: I used to like Napolitan pizza.

Joëlle: What's it like?

Nanette: Well, you know. It's like flat bread with black olives and anchovies. Hmm!

Anita: I like the kind of pizza that is flat and crispy and oval with tomato sauce and sardines. It's like pizza but called 'coca'.

Joëlle: I don't like pizzas like your pizzas. I like giant American pizzas with cheese that forms strings.

Anita & Nanette: She's crazy. She likes the strings of cheese and not the pizza.

By
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Translation in language teaching ?

I. Introduction.

The main aim of this paper is to propose a limited reconciliation between translation and language teaching in EFL. As Alan Duff says in his book *Translation* (1989:6): "Translation can be introduced, purposefully and imaginatively, into the language learning programme". So, we are moving into the field of pedagogical translation, translation as a method of gaining access to the meaning of the foreign language, translation as a means of stimulating language learning, translation as an extra activity in practising and perfecting languages -as we use drama, reading, games, conversation, literature and/or writing.

As Amparo Hurtado Albir notes in her article "La traducción en la enseñanza comunicativa" published in *Cable* (1988), translation in language teaching embraces two quite distinct aspects.

On the one hand, there is the translation of texts where we can distinguish between direct translation, that is, translating into the mother tongue of the student, and inverse translation, in which translation into the foreign language is used as a way of learning.

On the other hand, there is translation as a way of understanding the foreign language, for instance "internal translation", bilingual dictionaries or the teacher's explanatory translation. Before exploring these questions in greater depth, it is necessary to define some terms, specifically "internal translation" and "explanatory translation". Firstly, "internal translation" is the method that the beginner uses to deconstruct and construct the foreign language based on his/her own mother tongue. Secondly, "explanatory translation" is a means of allowing and checking the comprehension of new concepts given that a long-winded explanation in the foreign language could upset the rhythm and concentration of the class, and doubts could remain regarding understanding of the sense. Foreign language teachers normally use "explanatory translation" as a way of saving time.

It is worth remembering that translation was one of the main techniques used in traditional language

teaching. Materials consisted of endless lists of translated vocabulary, grammatical analysis and direct and indirect translation of texts without any coherent methodology or extratextual information. As a result, the use and abuse of translation in language teaching devalued this method to such an extent that it was effectively dismissed as a means of teaching for many years.

Therefore, I would like to propose a re-evaluation of the role of translation in language teaching, always bearing in mind that, as Amparo Hurtado says (1988a:43): "el proceso de traducción es un proceso interpretativo dinámico en tres fases: comprender-desverbalizar-reexpresar". In other words, translation is governed by the same principles as unilingual communication: comprehension and expression.

2. Reasons for using translation in language teaching.

First of all, translation helps to develop basic abilities in language learning, especially mental agility, memory, and linguistic precision and clarity. It encourages the student to search for the proper word given a very specific context.

Secondly, translation leads the student to speculate, argue and defend his/her idea. Furthermore, it is not necessary for the student to work alone or simply with the written work: he/she can work in a group and can find a collective oral solution in class. Therefore, we are not talking about a solitary or boring activity, rather the opposite.

Thirdly, the translation of texts is also an exercise in linguistic accuracy because it improves the comprehension of the written word in the original language, the search for equivalence and written production in the target language. At the same time, it can be a way of stimulating parallel activities with other disciplines and teachers within a linguistic framework.

Fourthly, translation leads to an analysis of the contrasts between the two languages you are working

in. Thus, the grammatical potential, and the lexical and semantic structures are explored, and the strengths, weaknesses and linguistic capacities of the two languages are discovered. Moreover, it helps the student to understand the structural divergence of the languages and to discover that, represent two different windows onto the world.

Fifthly, translation invites the student to investigate the sociocultural weight that lays hidden behind the words and the central importance of external factors.

Lastly, we shouldn't underestimate the possibility that the translation of texts in a language class could encourage some students to immerse themselves in the world of professional translation. If this happens, translation can become a useful source of knowledge for their professional future.

All the reasons we have outlined lead us to argue for the rehabilitation of translation in the foreign language class whilst at the same time they require us to develop the technique of translation and to suggest alternative techniques as well.

3. Essential qualities for a teacher who wants to use translation in language learning.

Alan Duff, interviewed by María González Davies (APAC of News, November 1993), stated that, in his point of view, it was not necessary to be a professional translator to use translation in language learning. But, the teacher, first and foremost, must have a good command of pedagogical techniques as well as being prepared to experiment with new methods with his/her students. Below, we will indicate some important points which should be taken into account by teachers who want to use translation in class.

To begin with, foreign language teachers who wish to incorporate translation into language classes should be the first to appreciate the difference between the objectives of pedagogical translation (translation as a teaching tool) and professional translation. On the one hand, the aim of professional translation is to transmit the complete meaning of a text which is perfectly understood. As Jean Delisle states in his book *L'analyse du discours comme méthode de traduction* (1980:42), "el traductor professional no tradueix els mots i les frases in abstracto sinó que tradueix textos reals, destinats a un públic". On the other hand, the aim of pedagogical translation is essentially didactic. It is used in language teaching and the target group is made up of the students and the teacher, that is, a very restricted public. So, in this

sense, translation is not an end in itself but rather a means.

Further, teachers should see translation as a process of working towards the most appropriate solution and not with the objective of achieving an exact translation; something which can lead the group into discussion.

In addition, teachers should listen to the students' suggestions with the aim of finding the optimum collective result. It is a student-centred style. The objective is to help the student to explore the process of translation, assisting him/her to find for him/herself the best expressions to use in each context.

We should add that translation must be considered as a form of linguistic exploration. Teachers should recognize that this doesn't prepare the student to perform professional translation but it is a method with purely linguistic objectives, in other words, it is a second language learning strategy.

Finally, it is taken as read that teachers have a good command of the two languages they are working in.

4. Methodological principles for translating in a foreign language class.

We should emphasise that the rehabilitation of translation in language teaching has limits which should be clearly stated. The first consideration is that when using translation in language classes, we should aim to translate the sense, in such a way that translation is seen as a dynamic process of interpretation which is made up of three distinct factors: understanding, deverbaling and re-expressing (Lavault, 1985; Hurtado, 1988a; Grellet, 1991). That is to say, one must understand the deep sense of the original text, one must separate the essence of the idea from the words and, finally, one must find the most appropriate form of expressing it in the target language.

We should also point out the necessity of creating specific objectives for each activity. In terms of "internal translation", the aim is to encourage the student to overcome the common feeling of translating word for word. The student must get used to translating the sense.

Regarding the translation of texts, we should point out that it is simply one exercise amongst many others which can be used to practise and perfect language. If the texts which are selected include elements which are characteristic of the language, they not only increase the understanding of the original text, encouraging the search for equivalent phrases in

the target language, but they also clarify specific linguistic problems in the original language. For example, in an EFL class we could choose English language material, which included words ending in “-ing”, “-en”, “-ed”, articles, compound words, “if” clauses, passives, adverbs, prepositions, false friends, etc., depending on the content of the unit that was being worked on and the level of the students. We could also work on formal texts, colloquial texts and idioms to increase their knowledge of variety of styles and registers. The criteria for selecting texts are limited by the needs of the group in question and the imagination of the teacher.

Summarising, focused translation in language teaching can be a parallel activity in a foreign language class. In the sphere of EFL, we must draw attention to Alan Duff's splendid book, **Translation** (1989), a book of exercises designed exclusively for EFL teachers who want to introduce translation into the classroom. The author presents a wide range of ready-to-use exercises.

5. Selected material.

As the main aim of the paper is to propose a definite but limited reconciliation between translation and language teaching, we would like to conclude by suggesting a number of activities for using in EFL classes. It must be remembered that the selection of material should always be determined by the level and the needs of the students, and the other material being studied at the time.

ACTIVITY 1

- AIM: Practice in the use of articles.
- MATERIAL: Film titles.
- METHOD: Prepare two lists of film titles. Divide the class into two groups and give each student their list. Each group divides into pairs. The student translates the titles, being careful with the articles. Then, the students compare their solutions with their colleagues in the same group. Finally, the activity is repeated exchanging the lists with the other group. To finish, the teacher shows the commercial translation and starts a debate.

- LEVEL: Beginners, pre-intermediate.

ACTIVITY 2

- AIM: Practice in the use of the passive.
- MATERIAL: Sentences taken from notices, signs, etc.
- METHOD: Divide the class into three groups, distributing the material in such a way that each group has one sheet of sentences. The student has to find a context for each sentence and then suggest an equivalent in Catalan/Spanish. Once they have finished, the students compare their solutions with those of the rest of the group.

Finally, once they have reached an agreement, they repeat the exercise with material from the other groups.

- LEVEL: Intermediate.

ACTIVITY 3

- AIM: Practice in the use of the past (simple past, past continuous, past perfect).

- MATERIAL: Cards with different situations for three different people.

- METHOD: A role play called the “interpreting game”. Divide the class in groups of three people. The teacher distributes cards with different situations. Student A doesn't understand English, student B doesn't speak Catalan or Spanish and student C is the interpreter. So, student C must translate to student A what student B said in English.

- LEVEL: Intermediate.

ACTIVITY 4

- AIM: Practice in the use of Spanish/Catalan subjunctive.

- MATERIAL: Sentences which, once they have been translated, contain subjunctives in Spanish or Catalan.

- METHOD: Prepare two lists of sentences. Divide the class into pairs (students A and students B) and give each student their list. First, the students translate their list of sentences individually. Then, student A dictates his/her list of sentences in English to student B (inverse dictation), and the other way round. Finally, they compare their solutions.

- LEVEL: Intermediate.

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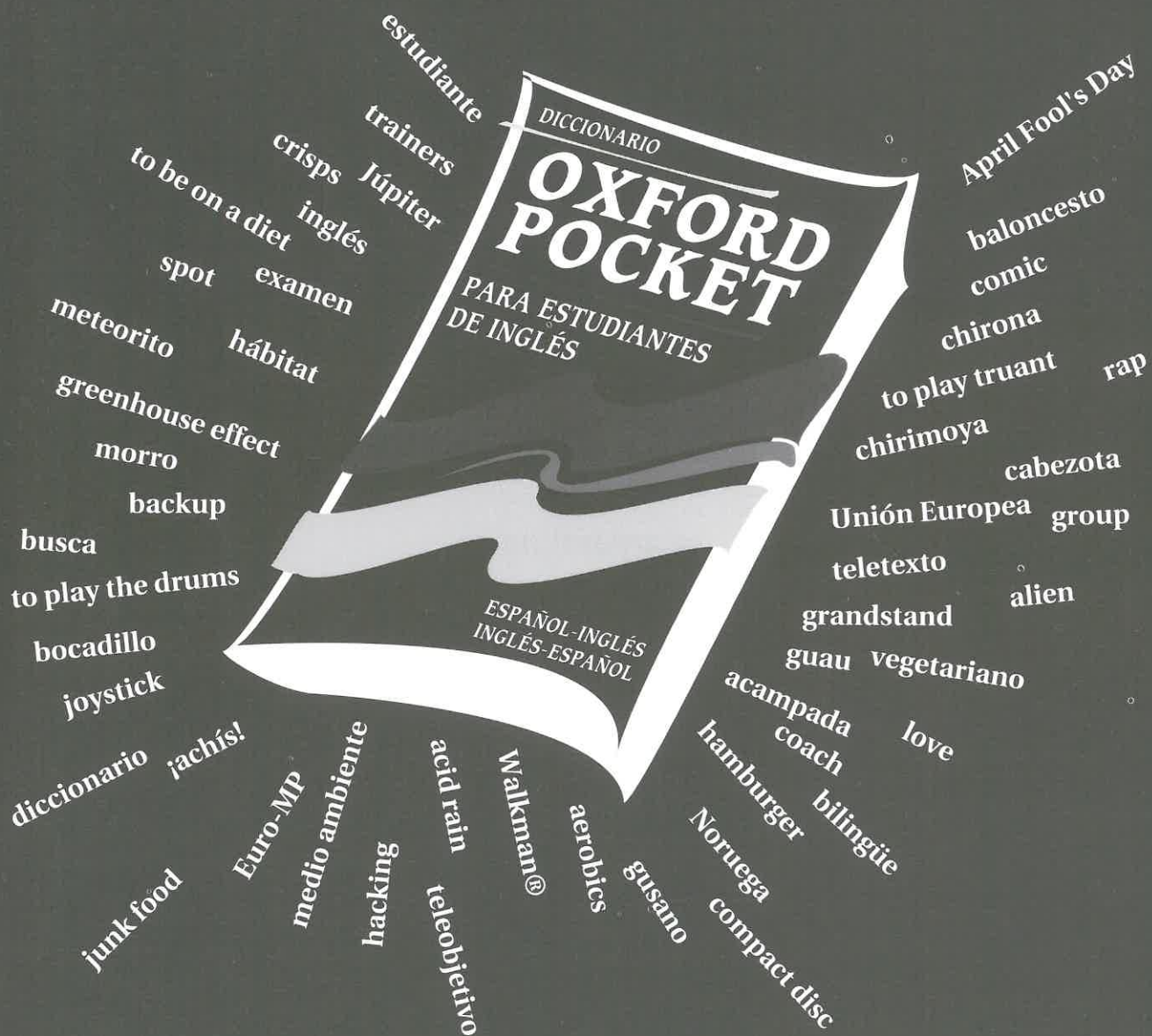
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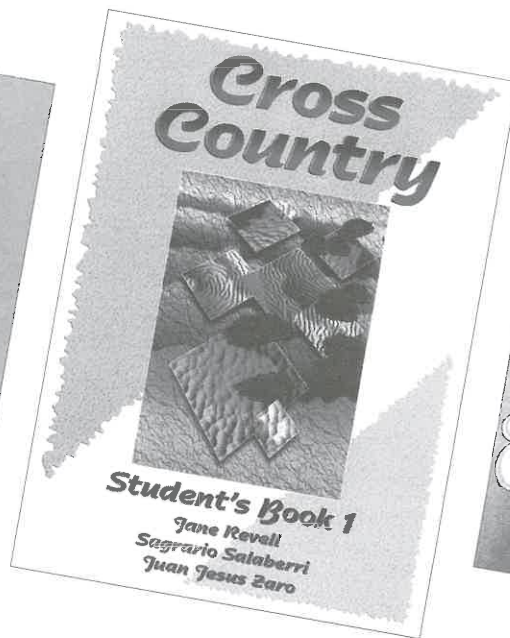
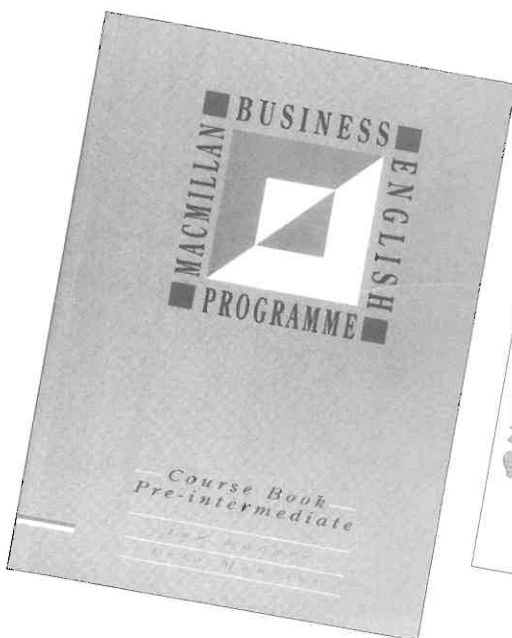
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Professorat agrupat segons el nivell d'ensenyament.
Els grups es mantindran durant tota la quinzena.

11.30-12.00: Esbarjo

12.00-14.00:

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Creative Grammar Practice

BY GÜNTER GERNGROSS AND HERBERT PUCHTA
Longman, 1993

Book Review by Rosa Maria Rofes

This book belongs to "Pilgrims Longman Resource Books" series which has proved to be of great help in the field of ELT. An introduction gives the reader the necessary guidelines about how to use the book in the classroom. It also points out the benefits which

teachers and students can get from putting into practice any of the ideas. A detailed index will help the teacher to find the activity he/she is looking for quite easily.

The book consists of four parts which are: basic phrase patterns; tense, aspect and voice; question form and complex sentences. Each part has a varied range of activities which are meant to work

on a particular grammar point in each instance.

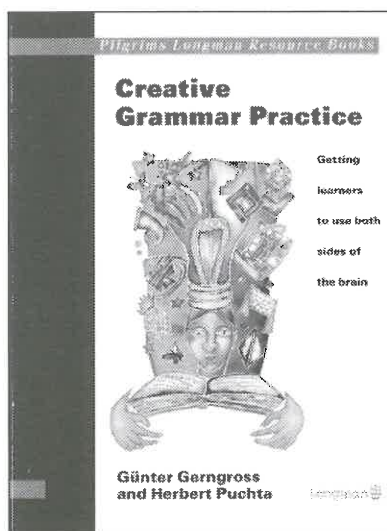
The book has succeeded in selecting and grouping most of the rather difficult grammar structures to be taught in the classroom. Besides, it is a source of reference for any teacher when he/she has to deal with those boring, unpleasant points of grammar.

The majority of activities are planned to last a session of teaching and some of them can go on for even two sessions. Almost all the ideas suggested in the book have these features in common:

- . previous preparation on the part of the teacher using transparencies and the OHP; flash cards and paper strips.

- . the use of texts which are brief in most cases and they are presented following the pattern of a poem. Sometimes there is even some rhythm and rhyme. The techniques to work with the texts are basically: jumbled words and sentences, filling gaps and guessing.

This book has plenty of activities which are the key to training students to use their brains, memory and, of course, to learning English in a funny way.



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

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4. Premi APAC Story Telling.

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B. El tema serà lliure.

C. La llargada del treball serà de 2 a 10 planes.

5. Premi APAC Classroom Activity.

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

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

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

Contributions to



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

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

If you own a computer or have access to it:

- Send a copy of your contribution on an ordinary disk.
Both standard formats are welcomed: 3.5" or 5.1/4" floppies.
- Always include a printed copy of it.

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

If you are using a different program, like Framework, Word, Microsoft Works, etc, please save the document in standard ASCII format (all modern wordprocessors include this option). Include also the original document indicating which WP program you have used.

If you do not have computer skills (or do not own a PC), ask a colleague to type it for you.

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

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

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

If you do not have access to a computer:

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

- Send a clearly typed copy.

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

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

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

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

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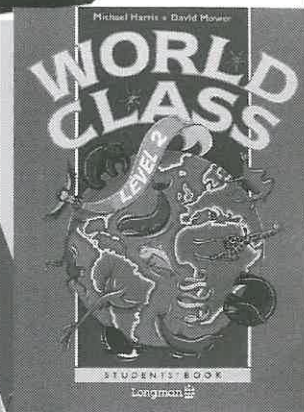
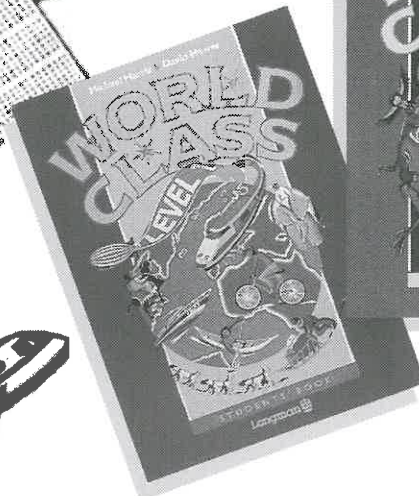
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