

NEWS

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SHALL I ?

by Adela Martínez García

II PREMI JOHN MCDOWELL

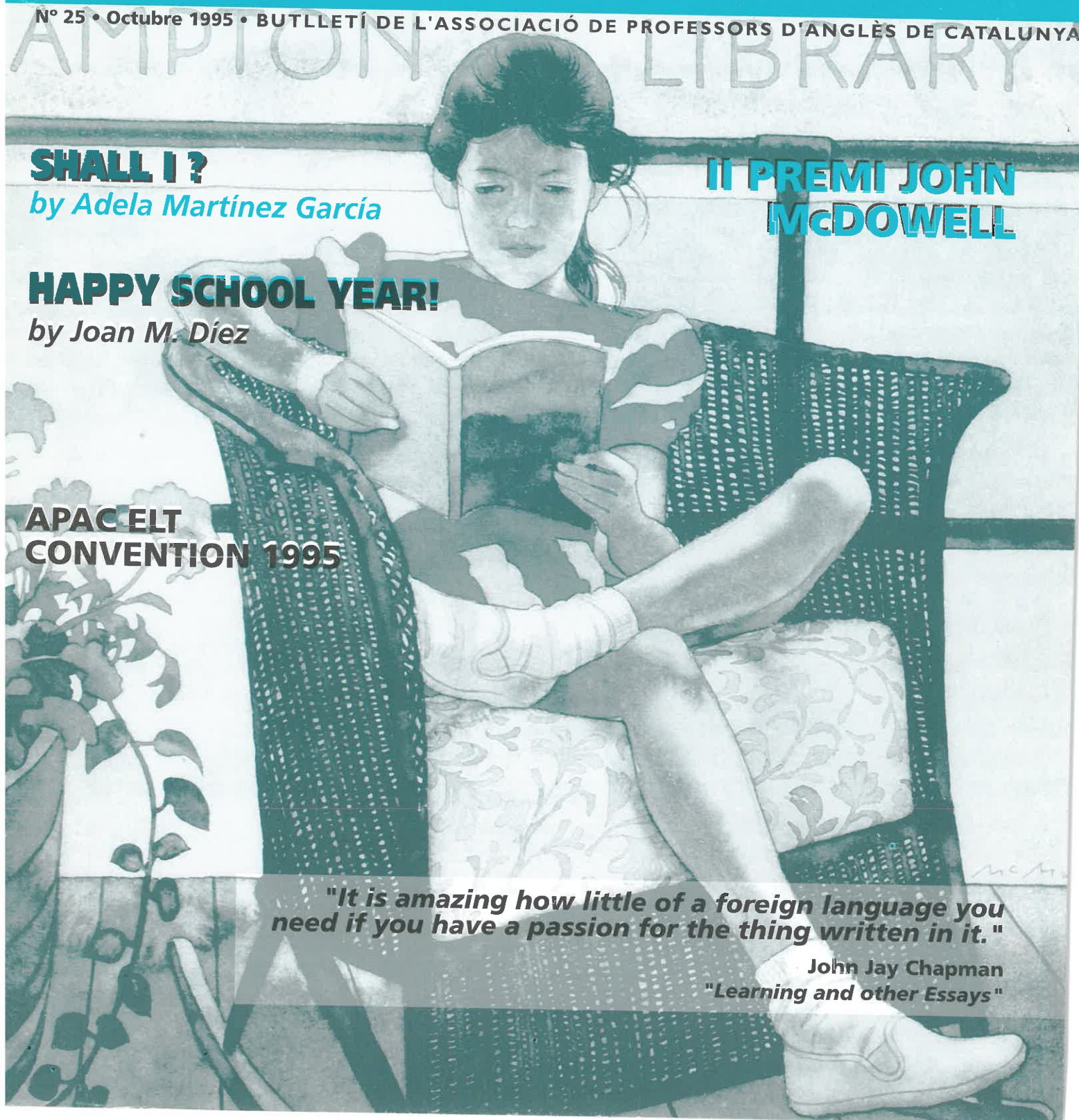
HAPPY SCHOOL YEAR!

by Joan M. Díez

APAC ELT CONVENTION 1995

"It is amazing how little of a foreign language you need if you have a passion for the thing written in it."

John Jay Chapman
"Learning and other Essays"



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ATENCIÓ:

En el darrer número del nostre butlletí, en concret a la secció "**How to Send your Contributions to APAC of NEWS**", hi figura una errada en la transcripció de la direcció de la nostra seu. On diu *Gran Via de les Corts Catalanes 696*, hi hauria de dir *Gran Via de les Corts Catalanes 606*. Lamentem les molèsties que aquest fet hagi pogut ocasionar-vos. Per qualsevol problema en l'enviament de les vostres contribucions poseu-vos en contacte amb nosaltres. Gràcies.

From Me to YOU

Dear Apac members,

Welcome to the second issue of our new format Apac magazine. We do apologize most sincerely once again for the rather large number of printing errors in the first issue and hope that this will not happen again! Let's put it down to teething problems!

You will, I hope, have returned safe and sound from a much-deserved summer holiday, feeling more rested and relaxed, even if you didn't travel very far afield - they do say that a change is a good as a rest, anyway. By the time you receive this issue, you will be well and truly back in the swing of things, teaching away as though the summer had been a figment of your imaginations! Whether you are working in the same place, or have moved on to pastures new, I do wish you all a happy and enriching new academic year!

September is for people like us in the teaching profession what January is for other mortals; I mean a time for making new academic year resolutions, connected both with our professional and our personal lives. Let's hope that this year we can find the balance that suits us by allowing ourselves time to fulfill ourselves professionally and personally.

At this point, I would like to urge you to find a smidgen of time to get in touch with us and send in your offerings. What we are interested in receiving is short accounts of activities that you have found successful with your students, comments on course books and supplementary material you have found interesting or any news (should I say 'gossip?') about colleagues and friends in the local EFL world.

We hope that you enjoy this issue - we have tried to include material of interest to teachers in different situations: primary, secondary, private language schools, etc - so, if you feel that you and your teaching situation are being neglected, please let us know. Remember that our telephone and fax number is 317 01 37.

Have a very good academic year 1995-96.

Yours,

Rosemary Hancock



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October 1995

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Benvolguts Apacs,

Confio que després de les vacances d'estiu estareu en forma per començar el nou curs acadèmic, així com per realitzar els preparatius de la reforma que ja tenim en portes.

M'agradaria recordar-vos que el dia 1 de desembre acaba el termini del Premi John McDowell, que esperem rebre les vostres aportacions.

També desitgem fer-vos present que el termini del Premi APAC s'ha prorrogat fins al 15 de desembre, ja que volem atorgar-lo durant les Jornades d'APAC 96. Penseu que no cal que siguin treballs extraordinaris; volem rebre el fruit del vostre esforç per tal que serveixi per a estimular els altres professors, ja que és molt més fàcil utilitzar una tasca feta per un professor en circumstàncies semblants a les nostres. Per la vostra participació rebreu un premi per a vosaltres i per a la vostra escola.

I penseu que el fet que es publiqui al butlletí són mèrits!!!

Aquest any APAC col·laborarà amb les Jornades de Tarragona que es fan per primera vegada al novembre del 95, així com les de Lleida, que es celebren al gener. Finalment esmentar que enguany organitzem l'APAC ELT Convention 96 els dies 29 de febrer i 1 i 2 de març.

Molt cordialment,

Isabel Vidaller

Presidenta d'APAC

PRIMERES JORNADES

de Llengües Estrangeres a Tarragona

Anglès, Francès, Alemany, Italià

23, 24 i 25 de novembre de 1995

Organitza: Departament d'Ensenyament de la Generalitat de Catalunya.

By
Joan M. Díez Clivillé

Level: Lower Intermediate

HAPPY SCHOOL YEAR!

The main aim of the activity is to discuss school life in a new and amusing way. You could use it to break the ice at the first meeting with your students.

To begin with, tell the students that the teachers in the English Department have written a letter to welcome their 'clients' at the beginning of the academic year. Give them a copy of 'your' letter. When students have read it, check general comprehension. Alternatively, this could be done as a listening comprehension exercise.

The letter includes 10 odd sentences (which contain some nasty pieces of advice). Can the students spot them? Have they noticed the irony in

them? Discuss the contents of the letter. If you play your cards right, you will find out what your new students think of school and homework; the activity will also give you an insight into how they regard our role of teachers. Their past experiences, their opinions and their feelings should help you plan the most successful course ever. Good luck to you all!

The teachers in the English Department have written a letter to you. Read it through.

Dear students,

To begin with, let me welcome you most sincerely and wish you a don't come to class happy school year.

Please, do not think your teachers are monsters in a haunted house, ready to be lazy torture you to the limit. We are human beings and we want you to be happy and make a lot of noise prosperous, now and ever.

Both teachers and students must eat and smoke during the lessons co-operate and try to understand one another. We assume you are here to learn. We'll certainly help you forgetting your books and stationery. We are experienced professionals. Trust us!

We work hard for your benefit, so please, do not make a nuisance of yourselves. We do not like to be disturbed. Do not sleep in your laurels, either. It does not work. God helps those who never do your homework help themselves, they say.

You do not have to be geniuses to pass the course. But you must write graffitis everywhere pay attention to what your teachers say and do as you are told. It usually helps if you kick the paperbasket are constant and well-organized. Well begun is half done.

If there is something you do not understand forget it, tell us at once. If you are not happy in class be late, let us know as well.

Welcome to school once again. Good luck!

By
Adela Martínez García

Universidad de Málaga

SHALL I?

o la introducción a la lengua extranjera como juego para niños entre seis y nueve años y con diferentes niveles.



INTRODUCCIÓN

El marco teórico que engloba el proceso de adquisición y aprendizaje en los niños de estas edades es el siguiente: adquieren y elaboran conocimientos de la lengua extranjera espontáneamente, inconscientemente, sólo por inmersión en la lengua, sin reflexionar sobre la lengua término, proceso que se da en etapas posteriores. Salaberri(1993) dice al respecto que la adquisición espontánea del niño hace que resulten favorables todas las situaciones de inmersión en la lengua extranjera que faciliten la exposición de los alumnos/as a informaciones comprensibles, aunque el nivel de producción sea inferior al nivel de comprensión. La clase es el único contexto real y auténtico y la interacción con los alumnos la estrategia que nos servirá como punto de partida con la primera función: 'Shall I?' El proceso de asimilación pasa primero por una etapa de silencio, por una etapa en la que el alumno responde físicamente a lo que le estamos diciendo, pero no habla en la segunda lengua:

“En las primeras etapas de adquisición o aprendizaje de la lengua extranjera, es importante no forzar a los alumnos/as a producir respuestas verbales ya que aún no poseen recursos lingüísticos suficientes.” Salaberri(1993:3).

El proceso es igual que en la lengua materna. La clase proporciona el contexto social en el que recurriremos reiteradamente a ciertas funciones básicas que crearán un corpus, es decir una 'rutina' intencionada; esa rutina será lo que el aprendiz irá asimilando y produciendo oralmente. Nuestro enfoque se basa en las teorías psicopedagógicas (Cfr. Vygotsky, Bruner, Dewey, Stenhouse) relacionadas con el 'Natural Approach' (Cfr. Krashen & Terrel, Richards and Rodgers) ya que la comprensión de lo que se escucha y el uso comunicativo de la lengua se consideran primordiales y más directamente con el

método de Respuesta Física Total (Cfr. Asher) puesto que la interacción se basa, usando las palabras de Salaberri, en que los alumnos/as dan respuestas no verbales en situaciones de comunicación oral. Son los propios alumnos/os los que deciden su grado de implicación por lo que se hace en el aula y los que regulan sus propios logros; nuestro objetivo que su contacto y experiencia de la lengua extranjera sea cada vez mayor.

Entre los escolares de seis y nueve años puede haber intereses diferentes a la hora de motivarlos para que aprendan una lengua extranjera, pero de lo que no nos cabe duda es que hay un interés común: *jugar*. Y es al aspecto lúdico al que vamos a recurrir, como estrategia nuclear, para montar en torno a ella toda la dinámica del inglés como segunda lengua, por ejemplo, con un grupo de alumnos en clases extraescolares.

Al diseñar las tareas, se ha de tener en cuenta que los alumnos vienen con el cansancio de toda una jornada escolar a cuestas y que la clase de inglés tiene que romper la dinámica seguida hasta entonces, por lo tanto debe ser como un recreo, una fiesta, o una reunión de amigos. La interacción del niño con el profesor y con sus compañeros juega aquí un papel muy importante.

Dos aspectos muy importantes para los niños a esta edad son: en primer lugar, que tengan muy claros los objetivos de cada clase, es decir, lo que van a aprender ese día en concreto, por ejemplo: “Vamos a aprender a decir dónde están las cosas porque las necesitamos para jugar al escondite” y en segundo lugar la participación activa y dinámica en el aula.

El reconocimiento individual de lo aprendido conlleva una gran dosis de motivación y esto se da cuando el alumno al participar individualmente es el protagonista de la clase. Para poner estas ideas en prác-

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tica no hace falta tener muchos materiales. En nuestro caso, con los únicos materiales que contábamos eran nuestra imaginación y una alfombra grande que había en la parte trasera de la clase.

I

I. PRIMEROS PASOS DEL MÉTODO: SHALL I ?

El primer día de clase se les pregunta a los alumnos que quién sabe palabras en inglés y les decimos que hay que levantar la mano y decir: ‘Shall I?’ y decir la palabra. A partir de ahora se les enseña el vocabulario de la clase de tres en tres, cantando, coreándolas, o con ritmo de ‘rap’ y el alumno que antes se siente capaz levanta la mano y repite solo. Con el tiempo los más tímidos se van incorporando y al final toda la clase participa.

I.1. Momento de socialización en el aula.

En segundo lugar, se les enseña la lengua instrumental que se va a utilizar en el aula, o sea, a presentarse: ‘I’m María’, ‘He’s Daniel’, ‘She’s Nuria’. Se les pregunta, primero en castellano y luego en inglés: ‘What’s your name?’ y ellos contestan. Cuando lo han dicho simultáneamente en las dos lenguas unas 6 ó 7 veces ya sólo les preguntaba en inglés y ellos responden. Después de 4 ó 5 clases les podemos sugerir que hacer un juego que consiste en decir en la lengua término lo que sepamos y el resto en castellano; la respuesta suele ser: ¡Biieeennnnnn! . Se aprovecha la oportunidad para decirles y a partir de ahora: ‘Great!’. Se les puede enseñar nuevo vocabulario, por ejemplo, los saludos y cuando se ve que son capaces de decirlos solos se les propone hacer un juego: se pide un voluntario y casi toda la clase suele levantar la mano diciendo: ‘¡Yo!, ¡Yo!’ ‘les preguntamos cómo se dice ese ‘Yo!, ¡Yo!’ en inglés y ellos responden: ‘Shall I?’. El primero que lo pide en inglés sale a la pizarra. A partir de ahora ha quedado establecida la dinámica de la clase. El juego tiene como

objetivo a) favorecer la empatía entre los alumnos y b) que aprendan a decir : ‘I’m.....’, ‘He’s’, ‘She’s.....’. El primer voluntario sale a la pizarra y dice: ‘I’m María’. A continuación el segundo que se ofrece voluntario diciendo: ‘Shall I?’ sale y dice , ‘I’m Daniel’, ‘she’s María’. El tercero debe decir su nombre y el de los demás voluntarios que están en la pizarra: ‘I’m Mercedes, she’s María, he’s Daniel...etc.’, hasta que sale toda la clase. Con éste juego, los alumnos aprenden todos los nombres de los compañeros y al profesor le dan la oportunidad de conocer a los extrovertidos, a los tímidos para luego buscar un equilibrio e intentar encontrar la manera de prestarle más atención a aquellos alumnos, que por sus características especiales, la necesitaran.

I.2. La repetición como estrategia de aprendizaje.

También se observa que **a los niños de estas edades no les importa repetir y repetir una misma cosa, siempre que se les presente como una actividad dinámica y divertida**, con lo cual los más lentos se van incorporando poco a poco y llega un momento en que los que poseen un proceso de aprendizaje más ágil lo han memorizado para siempre o han adquirido lo que Abbott y Wingard, basándose en otros autores como Rivers, llaman: ‘Long term memory’ mientras los segundos se encuentran en una fase posterior de memoria momentánea o ‘short term memory’ al final de curso llegan todos a saberlo por igual. En cada lección se repite como un ritual el vocabulario aprendido, por ejemplo los números, los días de la semana, las partes del cuerpo, los objetos de la clase, o incluso oraciones enteras. Todo se disfraza de juego, pero por supuesto el juego no se repite, a la siguiente clase el profesor pregunta: ‘What’s his name?’, ‘What’s her name?’ y la clase entera responde; a continuación lo hacen uno o varios voluntarios.

I.3. Las situaciones reales de la clase como herramienta de aprendizaje.

Todas las situaciones de clase pueden ser explotadas para aprender, por ejemplo, en el

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momento que un alumno pide permiso para hacer algo se le indica cómo se dice en inglés, se hace que lo repita, a continuación lo repite toda la clase y a estas alturas los alumnos lo que están pidiendo es aprender vocabulario para poder ampliar su campo comunicativo, a partir de ahora piden permiso siempre utilizando: ‘May I.....?’.

1.4. El léxico como instrumento de interacción en el aula.

El léxico es crucial y puede cambiarnos el tema que se lleva preparado para explicar ese día - porque los alumnos estén interesados ese día en aprender ciertas palabras - En estos casos, con habilidad, se procura mantener las fórmulas que se tenga planeado explicar. A pesar de llevar cada día un plan de clase con la reseña y el contenido de las tareas tanto instrumentales como posibilitadoras, siempre se procura la mayor interacción en el aula, y después de saludar a los alumnos y preguntarles cómo están (esta parte de la clase es como un especie de ritual que se repite cada día) se procura captar el ambiente y las inquietudes de la clase, su estado de ánimo, qué les interesa ese día en concreto y ver si a través de ello podemos engarzar las actividades que llevamos preparadas. Muchas veces se encuentra uno con la grata sorpresa de que se puede enseñar otra cosa porque ellos nos la están dando en bandeja. Recuerdo un día que llevaba preparados los materiales para hacer un encolado de un zoológico y después introducir ‘there is’ y ‘there are’ y uno de los alumnos me dijo muerto de risa: ‘Miss, there is one pareja in this class’, y toda la clase se reía a carcajadas. A continuación lo induje a que me preguntara: ‘How do you say pareja in English? Escribí: ‘couple’ en la pizarra y para mi sorpresa siguieron preguntando: ‘How do you say novio/novia/marido/mujer/madre/etc..’ al final el encolado fue para prac-

ticar ‘there is’ y ‘there are’, pero no en el zoológico, sino en familia. Se repiten las palabras en grupos de tres, p.e.: ‘mother, father, son’ una y otra vez, los alumnos que consideran que ya son capaces de repetirlos solos van levantando la mano, y cuando quedan pocos sus propios compañeros hacen que lo repitan de una forma tan natural que todos quedan satisfechos y ni siquiera se dan cuenta que hay algunos que les cuesta más aprender. Además, al repetir en coro, los tímidos se apoyan en los más lanzados y está comprobado (Cfr. Krashen) que los estudiantes de una lengua aprenden más de sus propios compañeros que del profesor, porque el grado de empatía es mucho mayor. A continuación se hace una lista con los nombres sólo en inglés y cada alumno tiene que dibujar su familia y ponerle los nombres, en la clase siguiente se puede hacer un encolado con revistas sobre la familia y se cuelga en la pared. En fases sucesivas se hace un árbol genealógico. Se pasa a otro tema y sólo en clases posteriores damos los animales, y en vez de hacer lo del zoológico, se dibuja en cartulinas familias de animales que después se recortan en forma de cartas y que pueden servir para hacer muchos juegos, por ejemplo, para practicar otras estructuras como: ‘Have you got ...?’, ‘Pass me...’.

II

I. REACCIÓN DE LOS ALUMNOS ANTE LA CULTURA DE LA LENGUA EXTRANJERA.

Los niños están muy motivados por saber lo que hacen los niños de su edad en los países de habla inglesa. Si le pedimos su opinión también reaccionan con mayor interés, por ejemplo, si se les pregunta si quieren que se les cuente lo que hace un niño inglés de su edad durante un día contestarán que sí. Se aprovecha esta especie de historieta para familiarizarlos con la cultura inglesa a grandes rasgos, con las comidas y, sobre todo, con la diferencia de horarios.

1.1. Los saludos.

El objetivo es repasar los saludos y además a decir: ‘in the morning, in the afternoon, in the evening, y at night’. Cuando ya han repetido varias veces los saludos se les dice ahora vamos a jugar a las adivinanzas, si vamos por la calle y vemos a un amiguito nuestro y son las diez de la mañana: ‘¿Qué le decimos? / What shall we tell him?’ Corean la respuesta correcta y se continúa ¿Y si son las doce in the morning? y así hasta que repasan todo.

1.2. El léxico que los alumnos poseen.

Primero se hace un sondeo entre los alumnos del grupo para saber qué vocabulario dominan, y en segundo lugar un juego: nos sentamos todos haciendo un círculo en la alfombra y cada uno va diciendo una palabra, mientras el profesor toma nota de las palabras, y pasa el turno al siguiente, el que repite queda excluido del círculo y gana el último que se quede al que todos le cantan: 'For he's a Jolly Good Fellow'. Este juego, a medida que avanza el curso se ve haciendo más difícil, por ejemplo, en una segunda ronda el profesor dice: 'Ahora números, días de la semana, meses del año, estaciones, puntos cardinales, los animales, cosas que haya en la clase, ropas, vehículos, colores, tamaños, colores/ tamaños más objetos (...)', y al final podemos llegar a preguntar incluso cómo se pide permiso para abrir una ventana.

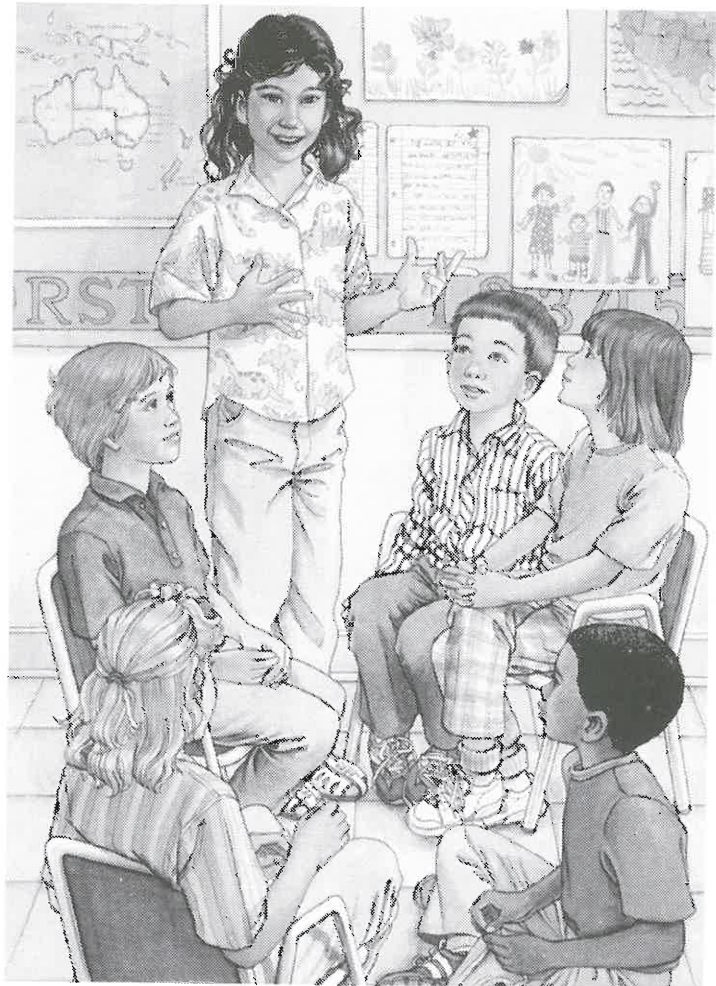
1.3. Reacción de los alumnos ante la escritura.

Hasta ahora los alumnos sólo han asociado objetos y palabras escritas de forma pasiva, pero nunca han escrito en inglés. En jornadas posteriores se escribe la fecha en la pizarra y se deja que ellos la descubran. Tanto en esta actividad, como en todas las que se realizan en la clase, se les da libertad para que cada uno la escriba en su cuaderno o no, se observa que al cabo de 6 clases todos la copian y al principio de la octava clase, sobre todo los mayores, te dicen: 'Shall I write the date on the Blackboard, Miss?'

1.4. Breve introducción a la fonética.

Para ampliar el léxico no se escatima estrategia alguna, una buena introducción es enseñarles que en inglés una misma vocal tiene distintos sonidos. Para que den sus primeros pasos dentro del campo de la **fonética** les cuento un cuento de una familia que había decidido ponerles a sus hijos nombres muy cortitos, que ellos habían sufrido toda su vida con nombres tan largos como '**Double U**' y '**Double L**'. Tuvieron cinco hijos, la primera era una auténtica llorona que siempre se estaba quejando: /ai, ai aiii/ entonces le pusieron 'I' y que nosotros pronunciamos /ai/ al segundo hijo le encantó como un niño andaluz escribió el nombre de su hermana la llorona y pidió a sus padres que le pusieran 'A' y que nosotros pronunciamos /ei/ ; el tercer hijo imitó a su segundo hermano y pidió a sus padres que le pusieran 'E' y que nosotros pronunciamos /i/ el cuarto vástago era muy independiente y no quiso parecerse en nada a sus hermanos, se llamó 'O', que nosotros pronunciamos /ou/; el quinto se sentía muy próximo al anterior, decidió ponerse un nombre que se pareciera a su cuarto hermano, pero que también tuviera relación con su hermana -que siempre se estaba quejando-, se llamó 'U' que nosotros pronunciamos /ju:/. El cuento,

del cual hemos hecho sólo una breve reseña, -hasta que salen los cinco hijos-, se puede contar con anécdotas colaterales y con toda serie de detalles. A medida que le voy contando este cuento, que es de mi invención, voy escribiendo la vocal y su pronunciación fonética al lado, después nos aprendemos una canción con las vocales. Una vez que los alumnos dominan las vocales se empieza con las consonantes a base de historietas y anécdotas también, les pido a los alumnos que le pongan música al abecedario por grupos y es muy divertido lo que puede salir; un grupo lo compuso con ritmos de rap y al final el resto de la clase lo eligió para aprenderse así. Este tema también se va haciendo más complejo a medida que avanza el curso, por ejemplo, cuando ya los alumnos se han aprendido los objetos de la clase se puede jugar a las adivinanzas preguntando a la clase: "There is a thing in this class beginning with the letter C". y responden: 'Is it a carpet?' y contestan con respuestas cortas. Al principio el profesor dirige el juego, en clases sucesivas, el niño que ha adivinado, es el que sale a dirigir el juego. Los alumnos demuestran un gran entusiasmo por continuar con el juego pero no lo hacemos más de dos o tres veces, porque así conseguimos mantener el interés para hacer distintas variaciones con el mismo juego a medida que avanza el curso.



1.5. Dar órdenes

Con el método de 'Respuesta Física Total', del que se ha hablado en la introducción, enseñamos a dar órdenes. La alfombra al fondo de la clase, o las colchonetas de gimnasia nos permiten que los alumnos puedan moverse, sentarse e incluso tumbarse. Allí se llevan para enseñarles el imperativo, se empieza con órdenes muy simples: 'Sit down!', 'Stand up!' y 'Walk!' cuando se han aprendido estas tres órdenes les enseñamos más en tandas de tres, p.e.: 'Run!', 'Jump!', 'Stop!' y así sucesivamente: 'Walk!', 'Touch the window/door /blackboard'; o con los colores: 'Touch something blue/purple/ etc.; o con las partes del cuerpo: 'Touch your legs/ arms/hair'. Se pueden hacer competiciones y el que lo hace el último o se equivoca se va descalificando. Otra alternativa es el juego de 'Simon says.' Cada vez las estructuras son más complejas y los niños pasan de ejecutar las órdenes a darlas. Al principio el profesor elige un niño para que dirija el juego, ésta es una oportunidad magnífica para hacer salir a los más retraídos, y a continuación repite el juego el que ha ganado.

1.6. Dónde están las cosas, los tamaños, las formas y los materiales.

Por ejemplo con los mismos juegos que se hacen en la introducción a la fonética se pueden ampliar al enseñarles dónde están las cosas, (in, on, under, near, between, behind, in front of, in the middle, on the right/left, next to, far, etc.) los tamaños (tiny, small, big, huge, etc); las formas (round, square, etc); los materiales de los que están hechas las cosas (plastic, wood, leather, etc) Si se les dice que queremos aprender esto porque los necesitamos para tal juego, ellos no se lo piensan y hacen todo lo posible por aprenderlo. Lo que no motivaría a un niño de seis años es que le digas que lo que está haciendo le va a servir para cuando acabe la carrera o para consultar tal bibliografía que está en inglés.

1.7. Las canciones, poesías y juegos de palabras.

Son una estrategia que se adapta perfectamente a sus campos de interés, sirven para reforzar los conocimientos adquiridos y del mismo modo que en el campo visual, el niño necesita varias representaciones gráficas del mismo concepto hasta que llega a comprenderlo totalmente, en el campo auditivo también necesita repetir las mismas estructuras en distintas combinaciones. Con este tipo de alumnos, si se les da lo que les gusta, pueden repetir hasta la saciedad sin cansarse, incluso cuando alguna actividad, no se ha realizado por algún tiempo, uno de ellos viene y te la recuerda. En un curso de 80 horas ellos mismos pueden componer tres o cuatro canciones con los

números, dos con las vocales, dos con el abecedario. son muy apropiadas para este nivel: 'London's burning', 'Are you Sleeping?', 'Three Blind Mice', 'Three Blue Pigeons', 'The Animals went in one by one', 'Happy Birthday'. El pasado de los verbos lo aprenden sin dificultad con canciones como: 'I had sixpence'. 'There were ten in the bed', 'Old MacDonald had a Farm'.

1.8. Los cuentos y el video.

Contar cuentos como recursos de aprendizaje, además de motivar al niño, tiene innumerables efectos positivos. Zaro y Salaberry (1993) afirman al respecto:

'El empleo de la literatura como recurso para la enseñanza de lenguas extranjeras ha cobrado un destacado protagonismo recientemente. Por su capacidad para sugerir y estimular la imaginación que pueden despertar y sobre todo, porque proporcionan un contexto rico y significativo, los materiales y actividades desarrollados a partir de textos literarios constituyen un inmejorable vehículo de aprendizaje.'

Aparte de desarrollar en el niño la capacidad de seguir el hilo de la narración y adquirir la noción de causalidad, los autores ya mencionados señalan que el relato de cuentos, además de ser útil en términos lingüísticos, favorece: el entrenamiento en estrategias de audición (listening for gist), la adquisición de nuevo vocabulario, el desarrollo de la competencia literaria del alumno, el intercambio comunicativo, la motivación y por último el estímulo y el desarrollo de la imaginación. Los cuentos sólo se cuentan como tareas instrumentales o mejor dicho posibilitadoras (Cfr. Rivers (1989), Nunan (1988), Ribé(1987), por utilizar la terminología de Estaire y Zanón (1990). Para este apartado es muy útil el libro **Contando Cuentos de Zaro y Salaberry** (1992). Son el 'comprehensible input' del que nos habla Krashen. El video les entusiasma, por ejemplo, algunos programas para niños grabados de la TCC, pero se fraccionan en periodos de diez minutos y se combinan con otros documentales como el la familia real inglesa, este último sólo cinco minutos. Se pueden utilizar textos orales difíciles como son 'Los Simpson', y si se les enseña y se les dice que son para los mayores, no para ellos, se motivan más. Con éstos se puede hacer una competición: la clase se divide en dos grupos, se pone el video un minuto y al pararlo un grupo dicen las palabras que han entendido y se gana un punto por palabra y si el grupo contrario ha captado alguna más, la dice, y se apuntan los puntos. En el turno siguiente es al revés y así, hasta llegar hasta siete turnos cada uno. Al final, se aplaude o canta al ganador. El video tiene muchas más posibilidades que aún nos quedan por explorar, al igual que el teatro y sobre todo los

La combinación de ejercicios, al igual que la imaginación de los niños es infinita. Muchas veces son ellos los que inspiran o directamente sugieren tareas concretas. El secreto: desempolvar nuestra niñola interior, volver a tener entre seis y nueve años y dejarla que vuelva a jugar.

cuentos ya que el hábito de la lectura, aparte de ser una pieza clave para el aprendizaje en general, lo es para desarrollar tanto el vocabulario como la riqueza comunicativa (Cfr Nunan (1989); Smith (1978); Stanovich (1980); Carrel et al. (1988)).

2. UNA CLASE EN EL PATIO DEL COLEGIO.

Esta es una de las actividades que tiene mucha aceptación, en ella se repiten muchos de los juegos que se hacen en el aula en la alfombra, pero al ser al aire libre tiene otras connotaciones agradables ya que los alumnos relacionan el 'salir al patio' con 'tiempo libre' y 'recreo' y además es posible hacer una serie de actividades que en clase no son viables, como por ejemplo, jugar con la pelota. Los alumnos se ponen en círculo a una distancia de metro y medio cada uno y al principio se les enseña una orden, p.e.: 'Pass me the ball!' La pelota va pasando de mano en mano, hasta dar dos o tres vueltas y se está seguro que todos repiten correctamente; a continuación se deshace el círculo y los niños tiran la pelota al primero que dice: 'Pass me the ball!' . Se hace lo mismo con: 'Throw me the ball!', 'Catch the ball!', 'kick the ball!'. La gradación de contenidos va aumentando a medida que los alumnos aprenden las distintas órdenes por ejemplo, en una segunda etapa tanto el que arroja la pelota como el que la coge tiene que decir lo que está haciendo: 'I'm passing/ throwing/ catching/ kicking the ball'.

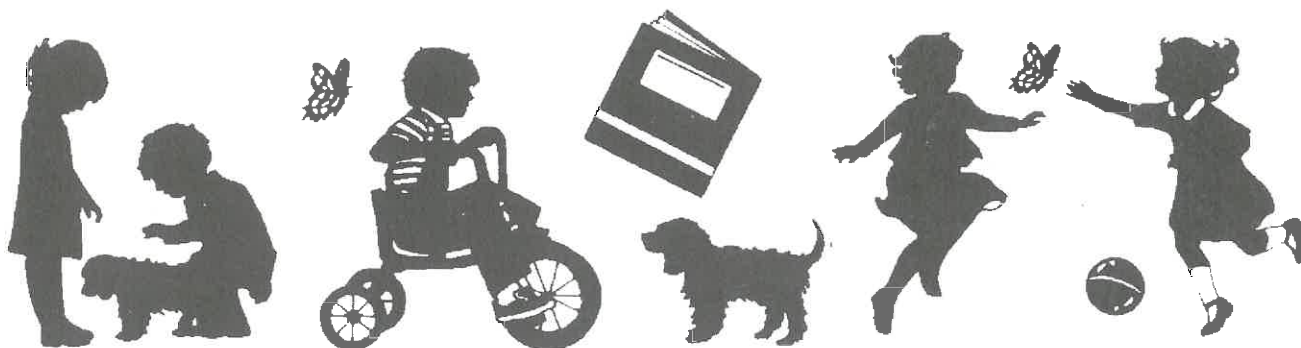
Otro día se pone a un alumno en el centro, y al mismo tiempo que los demás están diciendo lo que están haciendo, el del centro lo dice en tercera persona: 'He's passing/ throwing/ catching/ kicking the ball'. Al final siempre se acaba con un ejercicio de li-

bertad de movimientos y con frases de expresión libre. Incluso los alumnos inventan frases: 'Sit on the ball!', 'Hide the ball in Daniel's school bag!'. Otras veces se ponen de pie en fila, y con las piernas abiertas, tienen que pasar la pelota por arriba, por abajo por la derecha, por la izquierda. A algunos alumnos la noción de derecha e izquierda les cuesta trabajo, si son muchos se puede empezar el ejercicio con una variable más fácil: 'Up! Down! Outside! Inside!'. Simplemente son ejercicios de repetición oral disfrazados de patio de recreo y de juegos.

En clases sucesivas se puede dibujar un gran cuadrado con una tiza en el suelo y empezar diciéndoles que ejecuten las órdenes que ya conocen pero presentándoles como novedad: 'Outside the square! Inside the square!' por ejemplo: 'Sit inside the square!', 'Sleep inside the square!', 'Touch Angela's skirt inside the square!', cada vez la pirámide cognoscitiva se va elevando, e incluso se llega a hacer ejercicios de gimnasia al igual que ejercicios basados en la imaginación de fantasía de los niños, ejercicios de expresión corporal. Así se dice: 'We are building a wall on the square', o 'We are blowing a huge balloon altogether'.

El cuadrado se convierte en círculo, en rectángulo, etc. Con el rectángulo les encanta un ritmo que ellos se inventan repitiendo distinto número de veces: 'One step to the front, one step to the back, two steps on the right two steps on the left.'

Todo lo expuesto anteriormente no es fruto de la fantasía, aunque esté impregnado de ella, sino de la experiencia de dos largas décadas de impartir docencia en este nivel. Suelen aprender en un curso, además de las estructuras y funciones básicas unas 800 palabras. Quiero sólo reseñar la punta del iceberg de lo que estos ejercicios pueden dar de sí. Lo difícil es



combinarlos presentándolos a los alumnos primero, de forma divertida y jugando con los parámetros tiempo y variedad para que siempre se queden con ganas de repetirlos. Como ya se ha dicho antes, los niños tiene una **infinita capacidad de repetición** pero siempre y cuando no se les queme exponiéndolos a un ejercicio hasta los límites del aburrimiento.

La combinación de ejercicios, al igual que la imaginación de los niños es infinita. Muchas veces son ellos los que inspiran o directamente sugieren tareas concretas. El secreto: desempolvar nuestro/a niño/a interior, volver a tener entre seis y nueve años y dejarlo/a que vuelva a jugar.

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7è concurs APAC

APAC convoca el 7è concurs APAC en les següents modalitats:

Per a alumnes d'anglès de tots els nivells:

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

Per a professors d'anglès:

- 7è Premi APAC Classroom Activity.

BASES GENERALS

1. Hi podran participar tots els estudiants d'anglès en centres públics o privats d'EGB, FP, BUP, Experimentadors de la Reforma i Escoles Oficials d'Idiomes.
2. En el cas del Premi APAC Classroom Activity, sols podran participar-hi professors/es de qualsevol centre dels esmentats en l'apartat anterior.
3. Es podrà participar de forma individual o en grup.
4. Es presentarà en sobre o paquet tancat. Dins es farà constar:
 - Nom, edat, adreça i telèfon del concursant.
 - Curs (en el cas d'alumnes) i escola.
 - Nom del professor/a (en el cas d'alumnes).
5. Tots els treballs s'enviaran per correu ordinari a: APAC, Gran Via 606, 4t, 2^a, E. 08007 Barcelona.
6. El termini de presentació finalitzarà el 15 de desembre de 1995.
7. El jurat estarà format per cinc socis d'APAC.
8. Els treballs premiats podran ser publicats en el butlletí de l'associació -APAC of NEWS- totalment o parcialment, segons les característiques del treball.
9. Els premis consistiran en lots de material didàctic.
10. La participació en aquest Concurs implica l'acceptació d'aquestes bases.

BASES ESPECÍFIQUES DE CADA CONCURS

1. Premi APAC Classroom Magazine.

- A. La revista haurà de ser íntegrament en anglès. Pot tenir qualsevol tipus de contingut, si bé es valorarà, a part de la seva elaboració i forma, l'enfocament que es doni a l'estudi de la llengua anglesa (per exemple jocs, exercicis lúdics, etc).
- B. Les dimensions o formats són lliures, si bé la revista haurà de tenir un mínim de 12 planes (portada inclosa).

2. Premi APAC Comic Stripe.

- A. El Còmic haurà de ser íntegrament en anglès.
- B. El tema del Còmic serà lliure.
- C. El format i l'elaboració seran lliures, si bé, però, el Còmic haurà de tenir un mínim de 12 planes (portada inclosa).

3. Premi APAC Video.

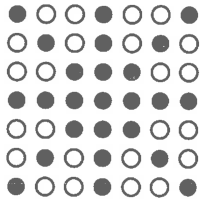
- A. El vídeo haurà de ser completament en anglès.
- B. El tema de l'enregistrament serà lliure.
- C. Es presentarà en VHS i la seva durada no podrà ser inferior als 15 minuts.

4. Premi APAC Story Telling.

- A. El treball haurà de ser íntegrament en anglès.
- B. El tema serà lliure.
- C. La llargada del treball serà de 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.



Letter Writing A Dying Art?

By Paul Michael Kelly

Teacher at the British Institute since October 1989

With the advent of the telex, fax and the electronic mail internet system, it would seem that the days of the hand written letter are over. However, the skills that letter writing requires are equally as valid for the modern forms of communication as they were for the 'old'. In the following essay I will look at a few suggestions for making this traditional classroom/homework activity more stimulating, and at a number of possible correction techniques.

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REASONS FOR WRITING

One of the problems that we face as teachers is motivating students to undertake a writing task; for example asking them to write a descriptive letter of themselves to an imaginary penfriend in London that they are supposedly going to meet for the first time next summer is

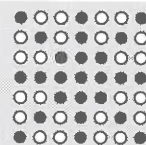
not particularly inspiring. However, we know that letter writing in English is a skill that students must master if they are to pass exams and succeed in their careers. How can we make such tasks, and the many other writing tasks we ask our students to do, appear more authentic?

THE INTERNAL AUDIENCE

You are no doubt a very popular teacher but, let's be honest, no matter how much preparation you and your students spend on each writing task, asking your students to write to you all the time is not very motivating. Simply by instructing our class to write anonymously, collecting in their work, redistributing the letters randomly and asking the students to identify the author of the letter we have given them from the information contained in it, writing a descriptive letter gains a new focus. This exercise can be further extended by getting classes to write to each other or even to classes in neighbouring schools.

THE EXTERNAL AUDIENCE

Letters are a writing vehicle that by their very nature demand an 'audience' other than that of the teacher. Furthermore, they can be used as a means to an end rather than as an end in themselves. Students working on projects can research their topic by writing to organisations,



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institutions or experts, asking for information that will aid them in the completion of their task. In years of recession companies such as British Airways, BMW, Coca Cola, IBM, Suzuki, Virgin etc are more willing than ever to promote themselves; the nations of the world use their embassies to paint a very attractive self image and have a lot of printed material on hand to help them do so. At the very least the White House will acknowledge your letter and give you a run down on the President's latest political moves. NASA, NATO, UNESCO, the FBI, the BBC etc are always keen to explain what they do with the public and private funding they receive. There isn't a Hollywood film star who would risk offending a fan (and paying film goer) by not sending a signed photo and covering letter.

CHOOSING THE EXTERNAL AUDIENCE

Of course writing to any of the above depends very much on you judging your students' interests correctly. It also requires long term planning if you are hoping to use any material received in future project work (large companies tend to be the fastest repliers even if you write to their headquarters in the US or Japan. Embassies come a close second). Furthermore, you will need to do quite a bit of research yourself to get a comprehensive list of addresses together (spend an afternoon in the British Council library). However, even when taking the initial increased workload into account, my secondary school colleagues have always talked positively about their 'letter writing' experiences.

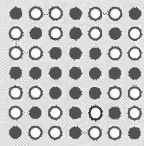
PREPARATION

When, where and with whom, if with anybody, should the letters be written? The ability to write accurately and say exactly what you mean in an organised and clear way first time around is a skill that is possessed by very few people. I imagine there are even fewer people who can do it in a foreign language, thus we need to provide our students with enough time for writing and give them support; two things which the classroom and their class mates can provide.

All good writers do some or all of the following things before writing;

- brainstorming,
- selection of content,
- organising and sequencing,
- writing a first draft

Finally, production of the letter, composition etc is arrived at. However, tell your students that, on their own, they are going to work methodically through these preparation stages in class and, no matter how interesting or motivating the aim of the activity may have appeared at first, you will have definitely put some off them right off! Yet, by use of collaborative writing/preparation in class, the students will go through the aforementioned processes without realising that they are actually doing them. If we imagine that a group of three or four students are writing a letter to the Harley Davison factory in Milwaukee, USA to ask for information to help them with their project on the history of motor bikes they will work through the above outlined



NASA, NATO, UNESCO, the FBI, the BBC, etc are always keen to explain what they do with the public and private funding they receive. There isn't a Hollywood film star who would risk offending a fan (and paying film goer) by not sending a signed photo and covering letter.

steps unconsciously. First, discussion will take place on exactly what they really want to achieve with their letter (brainstorming). Secondly, they will discard ideas originally thought of and add new ones (selection). Then they will decide which points to give more importance to and which to relegate to a second plane (organisation and sequencing). They are then ready to write the first draft.

CORRECTION

This leads us onto one of the least popular words in teachers' vocabulary; correction. Just seeing that word printed on the paper no doubt conjures up images of mountains of exercise books that have to be waded through in the evenings and at weekends. However, although there is no point in pretending that we can do away with correction, there are ways in which we can try to help our students avoid making errors in the first place.

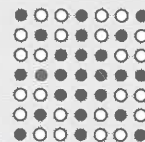
AVOIDING ERRORS

At the risk of stating the obvious, preparing

the students adequately for the task you wish them to complete is essential, and this cannot be done if you have not prepared yourself. Teachers can often become more interested in the 'theme' and forget about the 'mechanics', which results in students making mistakes that could have been avoided. Thus before embarking on any writing project it might be a good idea to run through a list of pre-classroom presentation questions to make sure the whole idea has been thought through properly. Such a list could include some of the following points;

- A) What form will the written work take (a letter, a composition, a report etc)?
- B) What language will the students need to use (grammar, functional language, vocabulary etc)?
- C) What materials will I use as a model/models?
- D) In what context will the writing be set (a letter as part of research for a project, a letter to a class mate, a letter to a film star etc)?
- E) Who will be the audience for the writing?
- F) What type of classroom work will be involved (pair work, group work, teacher led etc)?
- G) What instructions will I give to the students?
- H) How long do I expect the activity to take?
- I) How will I correct it?

When answering question (E) it was worth remembering that the more real the audience is, the more motivating it is for students to aim for perfection in their work. Writing a letter requesting information about something a student is really interested in, should eradicate the careless mistakes that the familiar format of writing to imaginary people produces.



CORRECTION BY THE STUDENTS

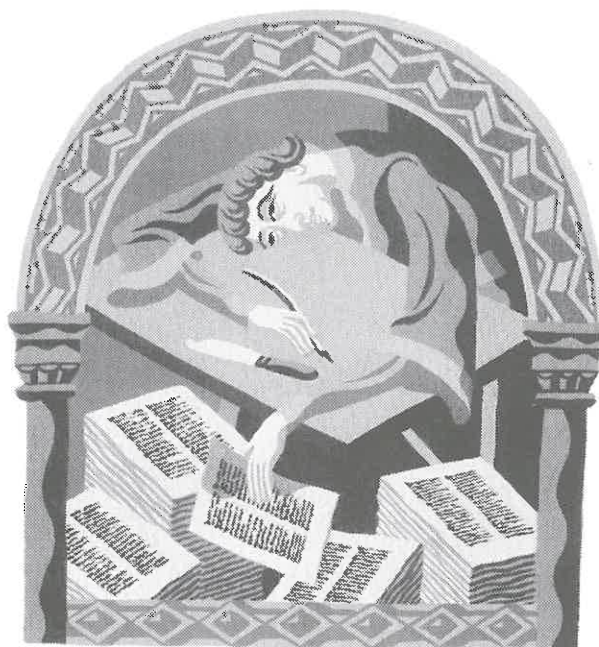
A further incentive to produce correct work is peer group correction. Instead of collecting in the students first drafts of their letters immediately, you could redistribute them amongst the groups and ask them to comment on the grammar, the vocabulary, the layout, the content etc. of their class mates work. Such an exercise need not only focus on the negative; students can also be asked to highlight what is good about each other's work.

CORRECTION BY THE TEACHER

Which brings us to the final question in the list above; how will I correct it? Your students will want you to look at their work before sending off their letters, so they will have to be collected in. But before doing so you might tell students that you will only be correcting one or two aspects of their work; the layout of the letter, the functional language used, a particular grammar point etc. Or you might correct it using a correction code, thus getting students to focus on, and think about, the mistakes they have made. Such methods of correction may meet resistance at first, but in the long run they should give good results. The traditional method of correcting every mistake made often means that the teacher returns the work covered in demoralising red ink; rather than leading the student to reflect on the mistakes he/she has made, it is more likely to produce a negative attitude in him/her towards writing.

Finally, before handing back the corrected first drafts, you could select a few of the mistakes that have been made in the letters, write them on the board and ask the students to correct them. You could choose mistakes that have been caused by first language interference, by 'false friends', that

The more real the audience is, the more motivating it is for students to aim for perfection in their work.



are related to a particular grammar point etc. You could write up correct and incorrect sentences and ask the class to decide which are which, thus turning the exercise into a game. You could even write a list made up entirely of correct sentences and explain why they are useful for letter writing purposes. Thus, when you hand back their corrected work, the students are mentalised to write the final draft.

Then, all that remains to be done is to choose how to send the letters, whether by post, by fax, by E-mail....!

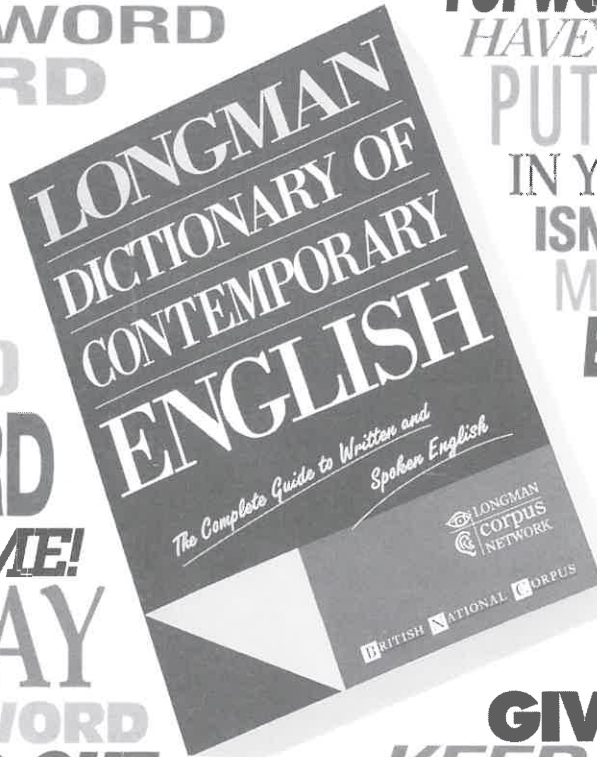
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YOU'LL NEVER BE LOST FOR WORDS AGAIN

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WORD FOR WORD
SEND WORD
IN A WORD
WORD PERFECT
FIND WORDS
HAVE A WORD
GIVE MY WORD
WORDS FAIL ME!
WORDPLAY
JUST SAY THE WORD
PUT THE WORD OUT



PUT WORDS INTO HIS MOUTH
HAVE THE LAST WORD
PUT INTO WORDS
IN YOUR OWN WORDS
ISN'T THE WORD FOR
MAN OF FEW WORDS
BELIEVE A WORD OF
DON'T BREATHE A WORD
HAVE A FEW WORDS
A WORD IN YOUR EAR
THEY HAD WORDS
WORD GETS AROUND
GIVE THE WORD
KEEP MY WORD

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Universidad de Sevilla

Mixed Ability IN EFL STATE SYSTEMS

1. Defining and Distinguishing Mixed Ability

We will assume that all classes have mixed ability, so it is a matter of degree. Second, mixed ability is also relative to the criteria used. Third, we will define mixed ability as:

generally, referring to classes where there is recognition of a significant range of abilities in terms of some criterion/ yardstick of use and/ or learning, requiring different treatments.

Mixed ability is not the same as diversity, which is neutral with respect to capacities. Furthermore, some individualized and/ or autonomous activities may be introduced to cater for mixed ability, diversity or other factors.

2. Mixed Ability in the Language Class

If we assume certain capacities to be mixed, what are they? Are they mixed in terms of the class or the individual? Some of the capacities relevant to the language classroom are listed in Table 1. Even though it is the language capacities that will usually be overtly assessed, we should not underestimate the importance, however implicit, of the others. The non-language attributes may be recognized as non-gradable and thus included under diversity.

Within the L2 language entry, we can identify learning and use categories in broad activity types, as in Table 2, with contingent variability across contexts. However, different variables result in different ranges of ability. If any are significant, they should be

identified, usually diagnostically, along with their possible causes. These would be given priority, since coping with mixed ability across the board is hasardous.

3. The Causes

Given the definition of mixed ability, differing levels along a dimension are due to different learner factors and institutional ones. The teacher can influence institutional decisions on grouping and the criteria used for advancement in the system, which would reduce pressures in class. Obviously, if there are no criteria for advancement, more mixed ability will result. Likewise, there will be greater ranges of ability along those dimensions that are not assessed (e.g. oral ability). In the classroom, the teacher should try to identify the major areas of ability range and their causes.

4. The Effects

Even though there are socio-psychological benefits of planned ability mixes for collaborative learning, there are various difficulties created by mixed ability, for schools, teachers and learners. The school has to resolve potential conflicts in learner development and assessment, apart from the administrative questions that different groupings should suppose. In addition to these questions, the teacher has the pressures of catering for differing motivational or learning factors and facing classroom interactional imbalances. For the learner, mixed ability can result in frustration or boredom, on the one hand, and feelings that there are inconsistencies and injustices in assessment, on the

TABLE 1

CAPACITIES		CLASS	INDIVIDUAL
Language	L 1		
	L 2		
	L 3		
General Intellectual / Academic			
Dramatic / Humorous			
Artistic			
Social (affective)			

Mixed ability is not the same as diversity, which is neutral with respect to capacities. Furthermore, some individualized and/ or autonomous activities may be introduced to cater for mixed ability, diversity or other factors.

	learning (style)	knowledge (breadth)	correctness	fluency
dialogue -listening -speaking				
monologue listening				
writing				
reading				
exercises				

TABLE 2

other.

5. Solutions

Some institutional solutions may reduce the range of ability, leaving little more than learner diversity to be resolved. However, where a range of capacities is identified (or predicted), the question is whether the teaching goals should be divergent, to increase the gap, or convergent, to reduce the gap. Probably, the most logical answer is both. That is, converge on the basic core abilities and diverge on the peripheral ones.

We will leave aside non-communal activities such as group/ pair/ individual self-access, home study and project work, all of which allow divergence (see Prodromou, 1992). For communal activities, we can distinguish supervised tasks and teacher-fronted ones. There are two real options for grouping: by interest/ friendship (Gower & Walters, 1983) or by level. In the former case, we usually need to encourage collaboration with divided information tasks and distributed roles, so that no one learner either dominates or abdicates (Buckley, Samuda & Bruton, 1978). In the latter case, we presumably need tasks that are open-ended around a core, so that all the learners complete what is essential. Two simple examples of pairwork tasks are included in Appendix I. The first would be appropriate for pairs of learners of differing levels, and the second for different pairs of the same level. Additional tasks can also be included, such as those included on reading in the Teachers' Notes of Bruton & Broca (1993).

Teacher-fronted tasks are completed by everyone and the tasks having a general appeal is a sine qua non. An example of a writing task is given in Appendix 2, where there is a controlled, a guided and an open-ended part. The first two paragraphs could be prepared in class and the learners should be

encouraged to use dictionaries, which is a leveller. Each part would receive different types of feedback, which in turn can vary according to learner.

In reading texts, different or even additional tasks can be set, but probably more constructively, learners can be asked to prepare questions which they genuinely want answers to, either on language, comprehension or opinion. For listening, learners can opt to use different props, such as pictures or varying amounts of text, apart from selecting different tasks, on the same recording. However, most listening practice tasks are probably most effectively completed by learners independently, at their own pace. Differing tasks and amounts of information are necessary for such activities as dictations or cloze tests as well.

However, there are also the mechanics of teacher-fronted oral interaction, which teachers have to manage. Some of the variables here would include clear instructions, seeking out what learners have understood and not only what they have misunderstood, grading questions and expected responses, giving learners time, prompting and probing, nominating and controlling responses, acknowledging humour and encouraging student-student exchanges to include everyone. By focusing on genuine meaning, learners tend to become involved, so that discourse becomes collaborative, out of mutual interest. This is the same whether the activity is preparatory for a task or in response to one.

6. Conclusion

Unless the critical factors are isolated and the necessary decisions identified, the solutions to mixed ability will be inappropriate. Some communal tasks should allow convergent and divergent goals to be realized.

Where a range of capacities is identified (or predicted), the question is whether the teaching goals should be divergent, to increase the gap, or convergent, to reduce the gap. Probably, the most logical answer is both. That is, converge on the basic core abilities and diverge on the peripheral ones.

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APPENDIX 1	<p>1. You give your partner the first statement. S/he asks a 'why' question, you give the answer & so on.</p> <p>-Dracula was sad. (Why was Dracula sad?) -Because he hates blood. -Because he HAS to drink it. -Because he is a vampire. -Because another vampire kissed him. -Because she fancied him. -Because he had false teeth. -Because he bit a skeleton.</p>	
	<p>2. Put the following in dialogue form: (you start).</p> <p>-You ask your partner what date s/he wants the wedding to be. -You want to know why your partner has decided to marry someone else. -You complain that if you had known, you would have bought a lollipop factory.....</p>	<p>2. Put the following in dialogue form: (your partner starts).</p> <p>-You have decided to marry someone else. -Because s/he owns a sweet shop and you are addicted to lollipops. -CONTINUE</p>

APPENDIX 2	<p>PIRANHA!</p> <p>Fill in the blanks with one word or more:</p> <p>Piranhas are fish found.....</p> <p>They have developed a method</p> <p>..... their prey to satisfy their great appetites for</p> <p>..... Since they travel, they can..... to skeletons in a matter of</p> <p>They have bodies,</p> <p>..... heads, and their jaws are with teeth.</p> <p>Put these sentences in order and elaborate on them:</p> <ol style="list-style-type: none"> 1.We were there on an expedition to study the wildlife, which was one of my parents' hobbies. 2.We did not manage much sleep and were up before sunrise. 3.We set off up the swelling river as the dawn broke and the birds woke the rest of the forest with their screeching. 4.Once I had a terrifying experience with piranhas. 5.We stayed in a dreadful hotel with only a single fan battling against the sticky heat in the bedroom. 6.I went with my family to Manaus, way up the Amazon in the thick tropical forest. <p>Complete the narrative:</p>
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By
Janet Robinson and Ana Leeds

"A RainBOW SURPriSe"

This workshop, presented on Friday afternoon at the APAC Convention, was comprised of five different activities devised to be used with younger learners. Although all five are related to each other by belonging to the theme of colours, three of them are more directly interrelated as they are sequenced together. We have tried to suggest some ideas of how to work a theme globally and at the same time motivate those younger learners with activities that are meaningful and attractive for them. Our suggestions we feel fulfill some of the more difficult objectives proposed in the Reforma, which urges us to use communicative activities and task centred classes.

Our workshop opens with a game called 'Pass The Parcel' adapted to our own objectives to teach the specific vocabulary: red, green, blue, black, white and bright.

We have previously prepared a parcel or two (depending on the number of people): First we have to obtain as many sweets as learners there are, divided into the six colours. (Bright being more difficult could be represented by multicoloured ones). Our sweets are then wrapped in specially prepared white paper which has the names of the colours written underneath sticky transparent plastic. The writing is left on the inside of the wrapped sweet.



They are then put in a white box with the word Here! written in capital letters on the top. This box is subsequently wrapped up in ten layers of coloured tissue paper (two layers for each of the five colours) and two layers of shiny wrapping paper for bright alternating them carefully.

Our learners are made to organize their chairs in a circle (the children would do it on the floor) and the parcel is passed from hand to hand accompanied by a 'chant' which is any appropriate phrase like: 'It's red; Now it's blue; or look it's red again'. When we call stop, the one in possession of the parcel has to take

off the layer and peg it on an appropriately prepared washing line.

When all the colours have been discovered and chanted, the one who has taken off the last layer will probably say after being encouraged 'It's here!' He/she is then told to open up the box and amongst Oohs and Aahs will give out the wrapped up sweets while we ask what the wrappers say. After reading each one our learners are then told to peg up their wrappers on their appropriate pegs and given a small piece of coloured paper coinciding with the colour of their sweet which they are then allowed to eat. What better way is there to internalize a concept than eat it?!!

We have tried to suggest some ideas of how to work a theme globally and at the same time motivate those younger learners with activities that are meaningful and attractive for them. Our suggestions we feel fulfill some of the more difficult objectives proposed in the Reforma, which urges us to use communicative activities and task centred classes.

After that we tell the learners to find everybody who has the same colour as them. 'I'm green. What are you?' and sit down ready to listen to a story. This is our own adaptation of 'Brown Bear, Brown Bear, What do you see' written by Bill Martin; Jnr., illustrated by Erick Carle and published by Picture Lions. We only use our specific colours and use our own flashcards in black and white of the animals. We indicate that the groups have to listen to the story carefully and stand up when they hear their own colour and sit down when they hear another. Thus, we hope, ensuring concentration and active listening.

After the story we proceed to hum the music of the song "Green Green Green", repeating it two or three times in different tones of voice (loud, soft) and to different sounds (La la or dom, dom etc.). Then we sing the words of the first verse. We then identify each colour to its profession (black-miner, red-fireman etc.) and sing all the song. Our learners are then encouraged to try and join in together. This they do easily as the tune is very catchy (we were told that there is a Catalan equivalent of the melody) and then each group is encouraged to practise its own part.

Green, green, green

*Green, green, green, is everything I'm wearing,
green, green, green, my only clothes shall be.
Why do I always dress myself in green?
Because a forester is the one I love.*

*Blue, blue, blue, is everything I'm wearing,
blue, blue, blue, my only clothes shall be.
Why do I always dress myself in blue?
Because a sailor is the one I love.*

*Red, red, red, is everything I'm wearing,
red, red, red, my only clothes shall be.
Why do I always dress myself in red?
Because a fireman is the one I love.*

*Black, black, black, is everything I'm wearing,
black, black, black, my only clothes shall be.
Why do I always dress myself in black?
Because a miner is the one I love.*

*White, white, white, is everything I'm wearing,
white, white, white, my only clothes shall be.
Why do I always dress myself in white?
Because a baker is the one I love.*

*Bright, bright, bright, is everything I'm wearing,
bright, bright, bright, my only clothes shall be.
Why do I always dress myself in bright colours?
Because an artist is the one I love.*

We then produce crepe paper streamers in our six colours and invite our learners to dress themselves up in their own colour and sing their own verse of the song dressed up in the streamers and making a kind of Carnival parade across the class.

Our interrelated activities end here and so, after catching breath, we move onto another where we aim to revise vocabulary of colours, parts of the body, actions and spacial concepts (prepositions) by the use of balloons of several colours.

We offer each learner a balloon making sure they enunciate the colour they prefer. 'Which colour do you want?' 'I want a pink one'. From then on we lead into a sensorial experience with the balloon: 'It's soft; It's made of rubber; You can stretch it etc.' and our learners are carefully guided to blowing up the balloons doing it in a very highly organized and rigidly disciplined way, at the same time.

We then begin to play (using T.P.R.) with the balloons, saying first the different colours and making their owners perform different actions like going in or out of the circle or putting the balloon up or down etc. Everybody can play by putting the balloons in different places (parts of the body, spacial concepts) using each other or individually. We invite them to look through the balloons to see the world in their colour. We ask them what we can put in a balloon or lastly amidst quite a lot of hilarity each one of us turns our balloon into something else.

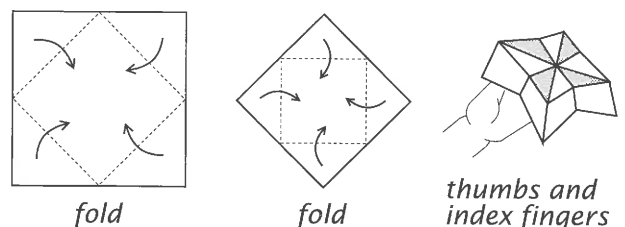
This session is then followed up by a pass the balloon race when each one who has the colour called has to sit on and burst it.

Subsequently we produce imaginary 'Magic' balloons and we repeat some of the processes but move onto actually turning into balloons and moving like them. Thus we turn our activity into a complete corporal experience by covering from the real to the

imaginary and from the rigidly guided expression to create free movement.

Afterwards our corporal expression is followed up by a directed manipulative activity where our learners are guided into making an object called a 'Colour Number Surprise'.

We explain, step by step, by giving precise instructions how to fold a squared piece of paper to make a kind of mouth that is manipulated by our two thumbs and index fingers.



Each one of the eight resultant central triangles is marked with a different colour and underneath the fold are written eight different sentences like: 'You're beautiful' or conversely 'You're a fool' etc. which have been copied from a 'brainstorming' written on the blackboard. Each one having closed their eight preferences.

With this object we can then play in pairs. 'What number do you want?' 'I want seven'. The colour number surprise is closed and opened seven times.

What colour do you want? 'I want red'. Then the flap is opened up and the judgement is read.

'I love you'

Our workshop ends with this activity and we hope with the same satisfaction felt by our younger learners when they go home with their 'present' to play with their friends and relations at My Colour Number Surprise!

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Per
Aida Micó

HOW TO APPLY FOR A "BORSA D'ESTUDIS"

RESUM DE LA PONÈNCIA

La ponència es va estructurar en els següents apartats:

- Què és una borsa d'estudis?
- Motivacions per a demanar una borsa d'estudis.
- Elaboració del projecte.
- Planificació del viatge.
- Resposta dels alumnes.
- Memòria.

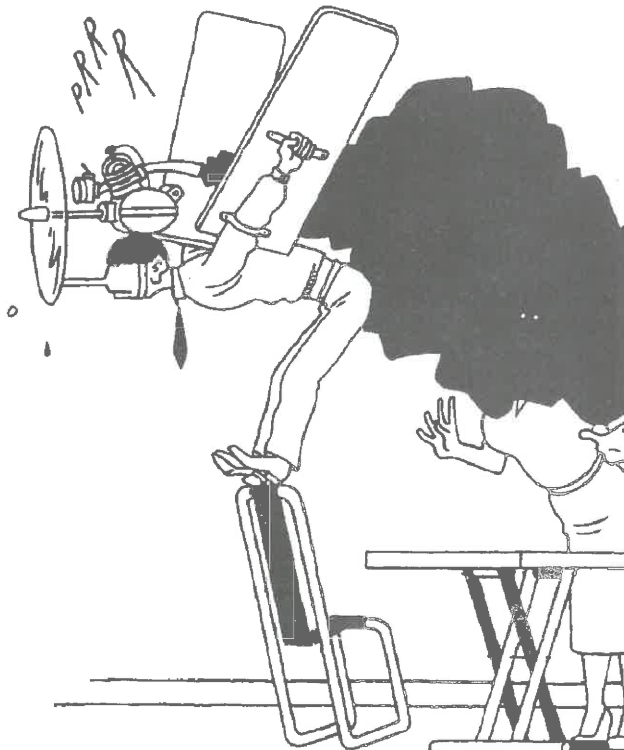
QUÈ ÉS UNA BORSA D'ESTUDIS?

- QUÈ ÉS?

Beca que concedeix el Departament d'Ensenyament per l'aprenentatge actiu de l'idioma (estada en el país). No cobreix tot el pressupost.

- QUI LA POT SOL·LICITAR?

- EGB (Cicle superior)
- Formació Professional
- Ensenyaments Artístics
- BUP
- COU



Alumnes del mateix curs, cicle o nivell educatiu. Nombre d'alumnes no inferior a 20 (poden agrupar-se centres de la mateixa comarca o municipi)

- QUI ELS HA D'ACOMPANYAR?

Dos acompanyants professors del centre. Poden ser més. Un com a mínim ha d'impartir l'idioma. La borsa es concedeix als alumnes. S'estipula una quantitat de diners per alumne i dia.

- QUÈ CAL PRESENTAR?

-Dades: centre, país, modalitat d'allotjament, centre d'ensenyament estranger, calendari, acta del Consell Escolar, nom dels alumnes i professors, etc.

-Projecte pedagògic del viatge (Complementació pràctica del programa escolar)

PROJECTE:

Objectius i planificació de les activitats d'aprenentatge:

- Realitzades
- A realitzar

Metodologia emprada:

- Memòria: Cal presentar-la en tornar del viatge.
- Pressupost.

MOTIVACIONS PER A DEMANAR UNA BORSA D'ESTUDIS

Motius personals (situació familiar i d'altres). Alumnes amb els que es treballa a gust i disposats a treballar. Centre que respon i dona suport a iniciatives d'aquest tipus. Edat dels alumnes molt adequada. Grup mixte de 7è. i 8è. amb les següents implicacions: els alumnes de 7è. continuaran al centre el curs vinent i "l'obligació" de treballar en un projecte pel fet de ser un grup mixte.

ELABORACIÓ DEL PROJECTE

Explicació de com es va conduir el projecte a l'aula. Rol de la mestra i dels alumnes en l'elecció del tema i de les activitats. Reelaboració de les activitats sobre la marxa.

En aquest apartat es va mostrar material elaborat

pels alumnes en diferents formats (vídeo, writing, etc.) i material de suport, tant fet per mi com pels alumnes per acompanyar les seves tasques.

Explicació dels apartats del projecte pedagògic dividit en dues parts: la realitzada al centre durant el curs i la realitzada durant l'estada.

FAIRY TALES (PART DEL PROJECTE REALITZADA DURANT EL CURS)

- Objectius didàctics
- Continguts
- Seqüenciació d'activitats d'aprenentatge-ensenyament
- Avaluació
- INPUT and OUTPUT

OF FAIRIES AND MEN AND OTHER FANTASTIC BEINGS (PART REALITZADA DURANT L'ESTADA)

- Introducció.
- Informe sobre el curs: Tipus d'activitats, horaris, grups, mètodes, avaluació).
- Objectius didàctics.
- Continguts.
- Activitats d'ensenyament-aprenentatge sense seqüenciar.

PLANIFICACIÓ DEL VIATGE

- Entrevistes amb els pares.
- Contactar amb el centre receptor a Anglaterra:
- Informar al centre del projecte que es vol portar a terme.
- Decidir l'horari i el tipus d'activitats (Language

classes, Project Work, Leisure activities).

- Decidir sobre el tipus d'allotjament.
- Realitzar els pressupostos. Cal tenir en compte els costos de l'estada, el curs, el transport, les activitats de temps lliure, material, assegurança i comissions per transferències i canvis de moneda.

Per acabar aquest apartat, parlar de l'experiència personal en quant a l'allotjament i el tipus de transport.

RESPOSTA DELS ALUMNES

Vaig resumir quina va ser la resposta dels alumnes en tot aquest projecte, tant abans del viatge com durant aquest, i després, donat que els alumnes que cursaven 7è. continuen al centre, vaig remarcar tots els aspectes positius que des del meu punt de vista ha tingut aquesta experiència i, sobretot, animar els professors que temen que els alumnes són encara molt joves per aquest tipus de sortides. Vaig parlar també de les impressions dels propis alumnes sobre el seu aprenentatge.

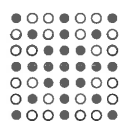
MEMÒRIA

Explicació de com es va recollir el material i es va preparar per a la presentació de la memòria.

Donat que gran part dels alumnes segueixen en el centre, gran part d'aquest material es va estructurar i polir a la tornada.

Explicació de cadascun dels apartats que apareixen al guió de la memòria.

En aquest apartat es va tornar a mostrar material elaborat pels alumnes.



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By
Susan Cleveland

GRAMMAR TASKS in the collaborative classroom

The Educational 'Reforma' emphasises the role of language as a tool for communication and encourages a task-based approach to language learning. In my talk I briefly looked at the role grammar plays in the process of second language acquisition, and then moved on to look at some task-based activities which can be used in the language classroom and which are designed to encourage the learner (either working alone or with others) to focus on formal aspects of the language.

The Educational Reforma, as applied to language teaching, is based on research into the process of second language acquisition which has taken place over the past twenty-five years or so. This research has brought to light the following points regarding language learning/acquisition:

i) It involves a process of creative construction in which the learner finds patterns in the language and works out his own mental picture of what the Target Language is like.

ii) It is a gradual, non-linear process in that it takes time, and repeated exposure, for a language item to be transferred from a learner's passive store of knowledge into active use.

iii) Learners need not only to be exposed to input at the appropriate level but also to have the opportunity to use the language in meaningful interaction.

iv) Motivation and interest (as all teachers know) play a fundamental role in this process.

In addition, recent research has shown that:

vi) Activities which encourage the learner to focus on formal (ie.lexico-grammatical) aspects of the language may help the learner to move faster through the acquisition process by drawing their attention to features that they may not otherwise have noticed (Schmidt, 1990; Ellis, 1990; Nobuyoshi and Ellis, 1993).

In other words, although we may decide to use a task-based methodology within our classrooms, there is still a strong argument in favour of using activities which allow learners to focus on grammatical features of the language that they are learning, provided these activities involve the learner in a meaningful interaction with the language.

Let me give an example of an activity which I feel demonstrates this point.

Bill, Bert and Bridget went on holiday last August. One went on a cycling holiday, one went on a climbing holiday and the other went on a sight-seeing tour. One went to France, one went to Spain and the other stayed in England.

One of them fell off her bike near Manchester. Bill went to France but he didn't go on a sight-seeing tour.

Who did what?

	Bill	Bert	Bridget
France			
Spain			
England			
Climbing			
Cycling			
Sight-seeing			

This at first sight might look like any standard problem solving exercise. The only difference being that it is only possible to solve if the learner notices the word 'her' in the second clue and remembers the grammatical rules for the his/her distinction in English.

The learners are not required to actively produce this grammatical form, but rather they are expected to recognise and understand the distinction. The exercise, then, merely serves to illustrate and reinforce a feature which the learners will have encountered previously and which will be part of their passive store of language.

Furthermore, the language point is presented in a context, and the learners are given a real reason for trying to understand the message.

These are just a few more ideas for 'language focused communication tasks' (Nobuyoshi and Ellis, 1993) that I demonstrated in the workshop.

COMPARATIVES

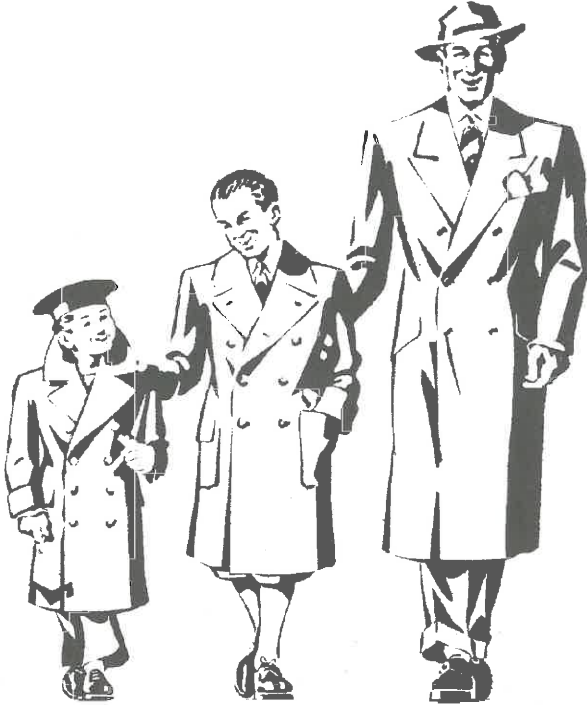
Can you solve this problem?

John is taller than Dave.

Ron is shorter than Dave.

Dave is shorter than Fred and Pete.

Fred is taller than John but shorter than Pete.



Draw these men in order of size.

Both and/Neither nor etc.

Task One

I have three uncles. They all have big noses. Both Philip and Ted have beards and curly hair, but neither of them wears glasses. One of my uncles is bald. None of them has got a moustache. Fred wears round glasses. Neither Fred nor Ted wears a bow tie, but Philip does.

Draw my uncles.

Task Two

My father has six brothers and sisters. All his brothers live in the USA. Both his sisters live in Scotland.

How many sons did my grandfather have?

Task Three

Both of my brothers like football, but neither of my sisters does.

How many children are there in the family?

As I said these are just a few of the ideas for tasks that I demonstrated in my workshop, for reasons of space I am afraid that I cannot illustrate more here.

Although we may decide to use a task-based methodology within our classrooms, there is still a strong argument in favour of using activities which allow learners to focus on grammatical features of the language that they are learning, provided these activities involve the learner in a meaningful interaction with the language.

However, other language points which would lend themselves to the creation of some task of a similar type would be superlatives, personal pronouns, the genitive, prepositions of place and movement, link words etc.

If you are thinking of writing your own grammar focused tasks then these are just a few points you might like to bear in mind before you start.

The task should:

- i) Be inherently motivating
- ii) Create a need for the learners to interact with the Target Language through the use of information gaps, reasoning gaps, memory gaps etc.
- iii) Enable the learner to focus on a particular feature of the language helping him/her to look for patterns in the language.
- iv) Be of an appropriate level for the learners in terms of language and cognitive complexity
- v) Encourage the learners to use their existing knowledge in order to work on the task

And may:

- vi) Involve the learner working in collaboration with others

And if all this sounds a bit too much to do on your own, then why not build up a bank of tasks with a group of colleagues? Or, even better, get your more advanced learners to make up tasks for those learners who have a more elementary grasp of the language.

Have fun!

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By
Norman Coe

Classroom Tests

IN A COMMUNICATIVE AGE

1 In preparing tests, what we should have in mind is the **aims** of our teaching, **not** the means or the specific contents. The main aim is to be able to **do** something with the language as medium, i.e. **communicate**, not simply to manipulate the language for its own sake.

2 In class, language items (vocabulary and structures) are sometimes isolated, studied and practised as a **means** to providing the students with the tools to do the job. In language use, these language items are **not** isolated so they should be tested **in context, while the students are doing the job, i.e. communicating**, and not separate from the job.

3 Communication is not identical with speaking. Communication is the use of language either receptively (listening and reading) or productively (speaking and writing) where the emphasis is on the transfer of information, etc, not on linguistic accuracy. (Notice that any of the four skills can also be used for the study or practice of linguistic form, but these are Czerny exercises, not the concert performance.)

In preparing tests, what we should have in mind is the aims of our teaching, not the means or the specific contents. The main aim is to be able to do something with the language as medium, i.e. communicate, not simply to manipulate the language for its own sake.

4 The language of every test should be drawn from **everything** that has been studied so far **and more!!** Why? Because out there in the world, when a student (or anybody else) wants to communicate, she draws on all her linguistic resources **and** she improvises and guesses when her linguistic resources prove insufficient. Tests whose content is predictable are not measuring communicative ability; tests that are strictly based on "what they have been taught" (especially "what they have been taught in the last four weeks") cannot possibly provide reliable information about the students' ability to

communicate. Since it is **impossible** to predict the words and structures that will be needed in any communication, it must be equally impossible to predict the contents of a test of communicative ability. The only way to prepare for one is by an all-round improvement in ability, not by swotting up certain irregular verbs or a few certain grammatical structures.

5 However, if the tests cover a **range** of communication situations, they must **necessarily** cover a range of linguistic items (vocabulary and structures). You can't tell a story, for example, without subject-verb concord, appropriate use of articles and prepositions, use of the past tense, of adjectives, etc, etc. In other words, communication **does not exclude** grammar; just the opposite: communication necessarily **includes** it. But grammar now has its proper role as a means either to making sense of someone else's meaning or to expressing one's own meaning intelligibly. Note also that language use draws equitably on one's linguistic resources; it does not concentrate on the tricky bits. Consequently, tests should not concentrate on the tricky bits, either.

6 Points 4 and 5 concerned linguistic **content**. However, there is also the question of **format**. There are three main points to be borne in mind.

(a) First, the formats we use should at least deal with **meaning in context**, and if possible should approximate to **normal language use**. Putting sentences into the passive is not normal language use, and has practically nothing to do with meaning. In fact, pure language manipulation is out.

(b) Second, the students should be **familiar** with the formats before they meet them in the test. In other words, they should have used them in class as learning activities. Furthermore, the students have a right to know what formats to expect and how these formats will be scored. If during the actual test a student still has doubts about how to tackle the task, it is our duty to help.

(c) Third, the testing process should use a **variety** of formats. Each test will perhaps be short and use only one or two formats, but throughout the year a variety should be used.

Since it is impossible to predict the words and structures that will be needed in any communication, it must be equally impossible to predict the contents of a test of communicative ability.

SUITABLE FORMATS: HOW TO PREPARE THEM AND SCORE THEM

Receptive skills

In testing listening and reading, you should attempt to use formats that do not require production (speaking and writing). However, if the students do say or write their answers, these should be judged for how they reflect the students' **understanding**; errors should not be penalised at all.

In all of the following formats, texts should be authentic or, if necessary for the level, simplified, but they should **not** have been written for the pedagogic purpose of illustrating and practising specific linguistic items.

1. Comprehension questions (listening or reading)

The questions must be easier than the text; if this is difficult to achieve in the target language, then there is no objection of principle to the questions and/or the students' answers being in the mother tongue. (Remember: we are testing **receptive skills**.)

The answer to a comprehension question should never depend on a single word or phrase in the text. Nor should the answer be a simple question of grammatical manipulation:

Example text: The slithy toves gyred and gimble in the wabe.

Example (bad) question: Where did the toves gyre and gimble?

Notice also that it is remarkable how often comprehension questions, especially where there is a choice of answers, can be answered **without reading the text**. It is useful to show the comprehension questions (without the text) to a colleague and see if she can guess the answers. In general, it is extremely enlightening to try out tests on colleagues before you use them on pupils.

2. Vocabulary questions

These should concentrate on how words are used in a **specific text**. In other words, even if they are allowed dictionaries, the students will still need to **understand** the text in order to decide what the word or phrase means.

If there are unusual words in the text, what can be measured is whether the students have **sufficient** understanding in the context, rather than precise understanding of the item.

Example: Herons can be studied from a distance as they walk in the water looking for fish, which they spear with their sharp beaks.

Question: Herons are (a) fish (b) birds (c) kids (d) boats.

(Note that even if the student looks up the word in the dictionary and finds "agró", the chances are that she will still need the context to decide what sort of thing it is!)

3. Other ways of showing understanding

3.1 Ss have a number of written statements; they listen to a text. Task: decide which of the statements correspond to information in the text and which do not.

3.2 Ss have a number of written statements; they listen to a text. Task: decide in which order the statements go to correspond with the text. Variation: one or two statements that do not correspond and must be discarded.

3.3 Ss listen to a text where information is provided about several different people, places, etc. They have a grid where columns correspond to people and rows correspond to topics. Task: in each cell fill in the relevant information from the text.

3.4 Ss have a text with paragraph 1 given and the others jumbled. Task: order them. Variation: an extra paragraph that has to be discarded.

3.5 Ss have a text with sentence 1 given and the others jumbled. Task: order them. Variation: an extra sentence that has to be discarded.

3.6 Students have a text from which, at intervals, a sentence has been removed, leaving a blank, and the sentences are given, out of order. Task: decide which sentence goes in which blank. Variation: an extra sentence is given.

4. Gap-filling devices (cloze texts)

There is a whole family of formats based on a text from which words have been removed. Aspects that can be varied are:

In general, it is extremely enlightening to try out tests on colleagues before you use them on pupils.

a) Gaps: they can be random, automatic or chosen. The first is where you use, for example, random numbers to decide which words to remove. The second is where you remove, for example, every 6th word. The third is where the constructor decides which words to remove. Notice it is normal, for all procedures, to leave the first part of the text intact (so that the readers can get into the text first); it is also normal not to have contiguous gaps. When you choose the gaps, you can concentrate on grammatical items or lexical items, or you can have a mix.

b) Help given: (1) gaps invisible; task: indicate the place and write in the missing word; (2) gaps visible; task: write in the missing word; (3) gaps visible, jumbled words (plus a few distractors) provided; task: indicate which word goes in which gap; (4) gaps visible, choice of words for each gap; task: choose the right word for each gap.

c) Scoring: for (1) and (2), **either** only original word counts as correct **or** any acceptable word counts as correct. In either case, simple spelling mistakes are ignored.

For general use, I recommend:

chosen gaps, with concentration on lexical items;
visible gaps, other help depending on the level;
acceptable word scoring.

While it is true that this activity is not normal language use, it is nevertheless the case that the students are operating with meaning in context, and research has shown that this is a satisfactory test of sentence-level meaning.

5. Dictation

This is another family of formats. It is a reasonable test of communicative ability if it is carried out as follows.

a) You will make life simple for yourself if you dictate an exact number of words. If 100 words is a suitable length, then choose a passage slightly longer and, before they start writing, give them the first few words so that there are 100 left for the dictation proper.

b) Before the dictation, introduce the topic by talking about what they are going to hear (**not** by reading the text). This can be in the target language, if the level allows, or in the mother tongue. Check to make sure that everyone has a reasonable grasp of the topic.

c) Write on the board any proper names or unusual words that might distract them, as well as the words mentioned in (a) above. Explain that you are now going to read the text, phrase by phrase, and that you will read each phrase **once**.

d) Read each phrase (= sense group of 4-9 words) at normal speed and with normal intonation and allow time for writing. Only repeat a phrase if a lorry goes past; under **no** circumstances should you repeat or emphasise individual words.

e) At the end of the text, allow the students time to read through what they have written.

f) Read the text through at normal speed and without pauses.

g) Allow the students time to check what they have written.

h) **Super important.** Scoring: ignore simple spelling mistakes; give the students one mark for each right word in the right order. Thus, if the text has 100 words, the score is out of 100, which is easy to convert to the mark you need.

Productive skills

A note is in order about the scoring of productive skills. The score 0 should be given when no communication, or practically no communication, is attempted. In particular, **negative marks should never be used**. They produce scores that are **unreliable, invalid and grossly unfair**.

6. Speaking

Speaking is even more difficult to test than the other skills. I strongly recommend that it is measured on a regular basis during the course, i.e. continual assessment, rather than in a final test. Given that you cannot possibly assess all the students all the time, it is advisable to select, in a regular fashion, a small number of students (3 - 5) each time you have a lesson where there is a speaking component, and assess only these few.

Given that we are trying to measure their ability to communicate, the following is a suitable procedure:

a) The students should not be aware which ones

are being assessed.

b) You should provide opportunities for speaking to a range of students, obviously including the ones who are to be assessed.

c) Their contributions should be attempts to convey meaning; they should never be about things linguistic.

d) Their contributions should be assessed on a global scale (e.g. 0 - 5) as attempts to communicate, **not** as exercises in accuracy alone.

For example:

0 = No attempt

1 = Attempt that is intended to be English but is virtually unintelligible.

2 = Message is only partially intelligible.

3 = Delivery is hesitant or repetitive but the message can be understood, albeit with some difficulty.

4 = Delivery is quite fluent and the message is quite easy to understand.

5 = The message is fluent and perfectly intelligible.

7. Writing

The tasks should, as always, involve attempts to convey meaning, not manipulate language for its own sake. Obvious possibilities include a letter to a pen-friend, a report of a survey, an article in a local guide for foreigners, or simply (re)telling a story or incident of some kind.

Often it is useful to guide the writing. This can be done with pictures, for example. If the guiding is done with language, it tends to be difficult, especially where the task is quite short (max. 200 words), to use the target language without giving away expressions which the students should find for themselves. (Remember writing is a **productive** skill!) If this is the case, the solution is to use the mother tongue. For example:

Escriu una carta a una amiga o un amic explicant què fas normalment els caps de setmana. Explica on vas, amb qui, quant costa, si ho fas sovint, a quina hora surts i a quina hora tornes, etc. (Entre 100 i 120 paraules)

Another possibility is to give the students something in Catalan from a local newspaper or tourist guide, etc., and ask them to write a letter to an English friend telling her the gist of what has happened.

Scoring should be against one or more scales with 5 or 6 bands, the whole being converted to a mark out of 10. Bearing in mind that our purpose is to measure communicative ability, one scale should measure just this.

For example:

0 = No production or virtually no production.

1 = (worth more than 0 but less than 2)

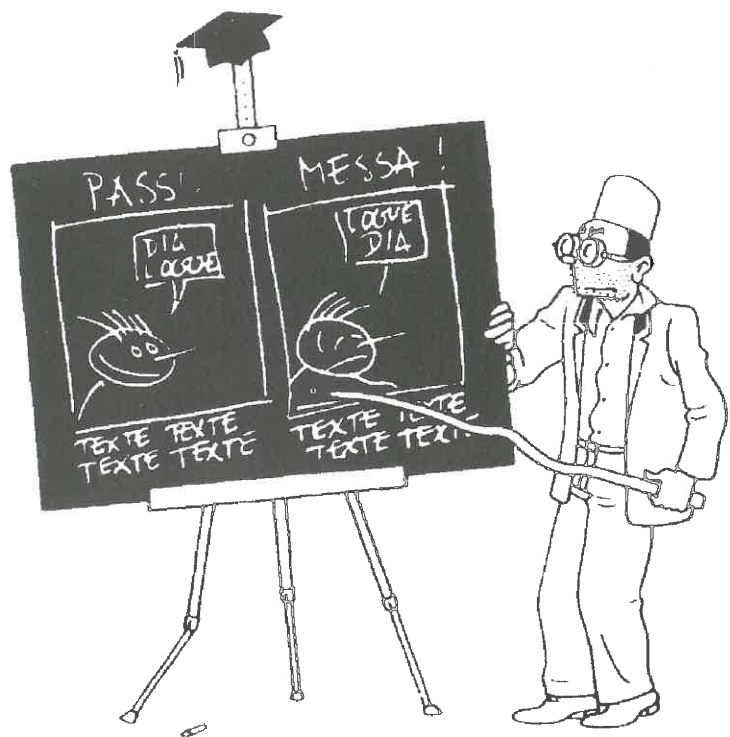
2 = Either repetitive and/or only intelligible on re-reading; even then some things remain uncertain.

3 = (worth more than 2 but less than 4)

4 = Clear and varied, perfectly intelligible on first reading.

Another possibility would be to limit this main scale to intelligibility alone, transferring variety or range to another scale. Obviously, one could also give separate marks for punctuation, spelling or grammar, but (a) serious and persistent errors in all these areas affect intelligibility, which has already been scored, and (b) it is advisable that purely linguistic considerations should not be given undue weight.

Note: it is notoriously difficult to predict the difficulty of a test. Scores should be judiciously converted to marks ex post facto. It is also advisable to build up a bank of proven items.



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By
Fred Tarttelin

“SPEAK THE SPEECH TRIPPINGLY ON THE TONGUE”

**Workshop on Choral or Group Speaking as a means
to reinforce oral proficiency in the learning of English.**

First, what about this title? It is of course from “HAMLET” (ACT III, sc.ii, Hamlet’s speech to the players.) The word “trippingly” perhaps suggests “stumbling”, “falling”, “mistake?” from the idea of “tripping up or over” something. However, the word really means “quickly, lightly, easily”. The point I’m trying to make is that very often, even to express a relatively simple idea, we have to string together a series of words which is both complicated and difficult to get your tongue round, especially when English isn’t your mother tongue. Consider the following :

“If only I’d had just a few minutes more, I really might ‘ve been able to finish the last question”.

or:

“Thanks a million! No way would I’ve got here on time if you hadn’t given me a lift.”

Of course, one way to improve “speech efficiency” is to practice in the bathroom (which is private and whose acoustics flatter) sentences like the following:

“She stood upon a balcony, inexplicably mimicking him hiccuping and amicably welcoming him in.” (ten times, as “trippingly as possible!”)

But I put it to you that certain poems practised and performed in groups can bring about equally good results in a much more satisfying and rewarding way.

Choral Speaking, in fact, is - the vocal interpretation of a poem by a group of voices instead of by a single voice. But you will find that it will help to integrate and extend other class activities such as pronunciation, role-play, pair work, games, literature and drama.

We are going to look at some contrasting poems and see how they might be interpreted in groups. In the process we will also have to think a bit about how to organise or stage manage the class in order to prepare, practise and perform the poems. At the same time it is worth considering how the students themselves might take over the responsibility of preparing and performing the poems. Remember that sometimes it is helpful and indeed necessary to point out to the students the relevance of what you are doing to other areas in their studies of English.

I. THE FRED POEMS from “Jazz Chants” by Carolyn Graham (OUP)

*I wish I could find
those four fat flies
that flew in my window
last Friday night.
Four flies flew in,
four flies, not three.
One landed on Fred,
three landed on me.*

*Fred gets up at eight o’clock,
his cat gets up at seven.
His dog wakes up at ten to six,
but his bird sleeps ‘till eleven.*

*Fred gave a party but nobody came.
Nobody came but his Mom.
Fred gave a party, but nobody came.
Nobody came but Tom.
Tom left early.
Mom went home.
Fred had to stay at his party alone.*

These are very simple poems with strong, clear rhythms and consequently very good as an introduction to choral speaking and to get the students used to speaking together.

Always read the poem to the class first or listen to a recording of it on a tape, drawing attention to the stressed words and if necessary explaining any new words or structures.

Very often, even to express a relatively simple idea, we have to string together a series of words which is both complicated and difficult to get your tongue round, especially when English isn’t your mother tongue.

The students should underline the stressed words in their scripts and sometimes it is necessary to indicate where they should breathe eg:

I wish I could find
those four fat flies / (breathe)
that flew in my window
last Friday night. / (breathe) etc.

Treat the second poem in the same way and ask the students to practise it in pairs as if it were a dialogue ie A B A B . Then get them to pair up with another pair and repeat the poem with two A people and two B people. Next, form groups of eight with four As and Four Bs. At this stage you may need to delegate one person in each group to act as “starter/conductor”. Depending on the size of your class, keep regrouping until you end up with two large groups and possibly one conductor. This method of building up groups is particularly effective with large classes especially if the students are children.

The third poem lends itself well to a three part grouping arrangement - A B C:

A. Fred gave a party, B. but nobody came.
C. Nobody came but his Mom.
A. Fred gave a party, B. but nobody came.
C. Nobody came but Tom.

and then in order, one line to each group, to the end of the poem A B C .

The three groups could have different personalities expressed through contrasting intonation.

Choral Speaking, in fact, is - the vocal interpretation of a poem by a group of voices instead of by a single voice. But you will find that it will help to integrate and extend other class activities such as pronunciation, role-play, pair work, games, literature and drama.

2. HOW HANNIBAL CROSSED THE ALPS

by Eleanor Farjeon.

*Hannibal crossed the Alps!
Hannibal crossed the Alps!
With his black men,
His brown men,
His townsmen,
With his Gauls and his Spaniards, his horses and
elephants,
Hannibal crossed the Alps.*

*Hannibal crossed the Alps!
Hannibal crossed the Alps!
For his bowmen,
His spearmen,
His frontmen,
His rearmen,
His Gauls and his Spaniards, his horses and
elephants
Wanted the Roman scalps!
And that's why Hannibal, Hannibal, Hannibal
Hannibal crossed the Alps!*

Before we use this poem we might ask ourselves a few questions. Any pronunciation problems for Spanish students? Clearly, all those “h’s” must not sound like the Spanish jota! We would very likely have to explain or preteach some of that vocabulary. Making the poem’s geographical and historical context clear might also be advisable.

This poem works well with a group of five individuals or five small groups of two, three or four.

Divide up the lines as follows:

the first two lines of each stanza and the last three lines of the second stanza - whole group.

Group 1 - With his black men
“ 2 - His brown men
“ 3 - His townsmen
“ 4 - With his Gauls and his Spaniards
“ 5 - his horses and elephants

Start softly, with a crescendo building to the climax of the last line of the stanza.

Start the second stanza in a whisper building to an even bigger climax than before, giving the extra phrase (his horses and elephants) to group 5.

It is important to establish the right pace for this poem. It should be neither too fast nor too slow. Imagining the pace and onwardness of the line of men and animals crossing the Alps might give you an indication. Don’t forget to breathe halfway through the long line in the second stanza!

3. SAMPAN

by Tao Long Pee

*1. Waves lap lap
2. Fish fins clap clap
3. Brown sails flap flap
4. Chop sticks tap tap
5. Up and down the long green river
6. Ohé ohé lanterns quiver
7. Waves lap lap
8. Fish fins clap clap*

9. *Brown sails flap flap*
 10. *Chop sticks tap tap*

Let's consider three possible interpretations of this musical, lyric poem:

1. Perform it with the whole group divided into high, medium and low voices, ie into three groups - ABC.
2. One leading small group with all the others speaking in an undertone.
3. A more ambitious interpretation would be to imagine the sampan (Chinese sailing boat) approaching from the distance, passing by us and then disappearing downriver.

Form five small groups :

- Line 1 - group 1
 Line 2 - groups 1 and 2
 Line 3 - groups 1, 2 and 3
 Line 4 - groups 1, 2, 3 and 4
 Lines 5 and 6 - all the groups (though line 6 could be a solo voice)

This cumulative effect leads us to the poem's climax and logically by treating lines 7 to 10 the opposite way round we suggest the boat disappearing into the distance.

4. "AND NOW....."

J.B.B. from Punch

1. *It's a rum-*
Ba band another rum-
Ba band there's any num-
Ba of rum-
 5. *Ba bands*
Shicker-shicker-shicker.

- Turn on the radio,*
Mammoth set or midget,
All you ever get
 10. *Is the everlasting fidget*

- Of a rum-*
Ba band another rum-
Ba band a pluck and strum-
Ba band with a
 15. *Shicker-shicker-shicker-shicker*
Shoe shicker-shick and a
Ticker-ticker-ticker-ticker
Tee ticker-tick and a
Boom and a nobble and a clang
 20. *And a bang*
And a chatter and a natter
Let it clatter

- Let it shatter*
Let it spatter
 25. *Doesn't matter*
Getting flatter

- It's a rum-*
Ba band another rum-
Ba band another rum-
 30. *Ba band another rum-*
Ba band another RUM!
Shicker-shicker-shicker.

- Turn on the radio,*
Mammoth set or midget,
 35. *All you seem to get*
Is the orchestrated fidget

- Of a rum-*
Ba band another rum-
Ba band another rum-
 40. *Ba band, there's any num-Ba*
To play the rum-Ba.

Can't someone have the rumba banned?

(Shicker-shick)

It goes without saying that this poem could have been specially written to practise English vowels and consonants. It's great fun to do as a group piece and lends itself to a variety of interpretations. It works particularly well contrasting a "group" sound with solo voices.

Suggested treatment :

1. play some rumba music to establish the rhythm and feel of the piece.

2. listen to the poem, recorded or read by the teacher.

3. deal with the vocabulary (this could require quite a bit of time if the level of the class is intermediate or below)

4. divide the class into three groups : A, B and C ;

A - lines 1 to 6 and whenever the same (or similar) lines appear again.

B - lines 7 to 10 - as solo lines or in pairs, again, repeated later in the poem.

C - lines 17 to 26 - as solo lines or pairs.

Make line 26 get flatter and pause; Say line 27 : "It's..... a..... " slowly and loudly, suddenly swinging back to time on "rumBa band....".

Everyone does the final chorus with a break after "num-Ba" and another after the "rum-Ba" at the end of the next line. Group B (or a solo voice) says

“Can’t someone have the rumba banned?” - another break - then everyone comes in with a final, loud “Shicker shick!”

If your students are used to working in groups, this is the sort of poem they could work on themselves. Delegate group leaders/conductors, set time limits but only “help” when asked to do so. The final performance of a variety of interpretations will be both amusing and rewarding.

Conclusion

1. Finding materials - there are vast numbers of poems gathering dust in the British Institute library (look particularly at the Faber publications). Also check magazines, newspapers and even films (Tennyson beautifully read by Maggie Smith in “The Prime of Miss Jean Brodie” and more recently, the Auden poem in “Four Weddings and a Funeral”).

2. The Stages

 - think about:

- mood and feeling
- meaning/message (you’ll probably need to go over vocabulary and structures)
- form, rhythm and dynamics (loud and soft)
- pace and change of pace where appropriate
- pauses, silent beats and stress, isolating any difficult lines which require special attention.

3. Finally - Be BRAVE! Have the courage to try out new things and don’t be put off if they don’t go as planned the first time. In any case, start small and build gradually.

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By
Lourdes Montoro

Getting Culturally Involved Organizing a Thanksgiving Dinner

After I had the chance of living in the USA and celebrating Thanksgiving with two host families, I had always felt the need to organize my own celebration at a school level. November, 1994, was the date I chose, and the premises, my school, particularly, our multi-purpose auditory-restaurant.

My idea was soon supported by the department and the school, l'Escola Oficial d'Idiomes 2 de Barcelona. And 4 colleagues volunteered to help out. They just wanted to be given assignment. It was great. Many students of mine also helped, which made the preparations for the event, as well as the dinner itself, certainly special. My mind had to brainstorm through several aspects, which I will summarize as follows:

1. GUESTS

I had something clear in mind. I wanted to have foreign guests over. That was a must I had to fight for. On the one hand, I contacted the Spanish Department at school, which teaches Spanish as a foreign language, and I got to meet all the students; they very much liked the idea, and we had guests from countries such as the Czech Republic, Denmark, France, Great Britain, South Africa, Sweden...

On the other hand, I got back in touch with an organization called "Brethren Colleges Abroad", which yearly hosts American students in Barcelona, and had previously supported me in previous activities. Yes! Their students were excited, and somehow my U.S.A. guests were to be there too.

Once in the dinner, we had Catalan students help them get settled; they were given a name tag, with their name and country they came from, and were asked to sit separately; each table got to have a special guest that would lead conversations in English when possible. Catalan and Spanish were spoken too.

2. HISTORY

A teacher looked for materials. We basically provided students and teachers with the following summary:

"In 1620 one of the first British settlements in America was established in Massachusetts. These settlers, known as pilgrims, had come to America to freely practice their religion. They arrived in November, when it was too late to plant crops. Although many people died, the pilgrim settlement survived the winter because of help from Indians that lived nearby. The Indians taught the Pilgrims about corn and showed them where to fish. The next November, after the crops were harvested, the Pilgrims gave thanks to God at a feast to which they invited the Indians. (Spotlight on the USA, p. 14)

3. ADVERTISING (school, department, students...)

There was a memo for teachers explaining who were the people directly involved in the event, and the celebration itself as to dates, etc. As to the date, by the way, we celebrated it on November 17th; that was a week before the original date; that had to be explained, and since we had a reason, that was no problem: our American guests from the organization mentioned above, were to celebrate their own Thanksgiving with their Catalan host families on the original date, that is to say, on the fourth Thursday of November, as the tradition goes.

After I had the chance of living in the USA and celebrating Thanksgiving with two host families, I had always felt the need to organize my own celebration at a school level. November, 1994, was the date I chose, and the premises, my school, particularly, our multi-purpose auditory-restaurant.



The memo also asked teachers to scan their classes, and give a number of approximate students that were interested (I needed that in order to tell the catering service, and then come out with reasonable prices for all).

There were also posters which were hung in classes and all over the school; some advertised the event; others explained the origin of the celebration.

4. MENU

The meal included roast turkey with stuffing and gravy, a sweet sauce made from cranberries, sweet potatoes, mashed potatoes, corn-on-the-cob, and ... pumpkin pie for dessert. Fruit juices were the drinks we advertised.

At the end we also had a small “booze bar”, and those students interested in having a glass of wine, were given the chance of standing up, while standing out, and helping themselves to it.

The menu was carefully planned out; I passed my authentic American recipes to the school catering service, which did a very good job, I must say. As an anecdote, I will state that we had several pumpkin pies prior to the celebration, which some teachers got to give their opinion about.

5. TICKETS

Tickets were finally 1,800 ptes., and they were on sale at the janitor's, and later, 3 days before the celebration, at the restaurant premises.

227 visitors attended the meal. Just unbelievable!

For the sake of logistics 2 students of mine were asked to be at the door and check all tickets. There was no problem.

6. QUESTIONNAIRES

Questionnaires about American culture were provided along with tickets. They were made by those teachers who were willing to help make things go. Some of the

questions were, for instance:

“In order of size, Alaska is the biggest state in the USA, and Texas is the second. Which is the third?”

or

“From which document are these lines taken: “...that all men are created equal, that they are endowed... with certain inalienable rights, that among these are life, liberty and the pursuit of happiness”.”

Students could deposit the answers in a box located at the entrance of the school, and enter a contest.

7. DECORATION

Not much money was to be spent on the decorations. It was not possible, and, on the other hand, I was not willing to do so. So, a few weeks before the dinner, some students of mine and I started collecting autumn leaves from the school yard. They became part of our glass walls in the restaurant, as well as helped cover ashtrays, on which we set all the candles that were to be placed on the tables.

The rest of the decoration consisted of yellow and brown garlands, as well as white balloons. A lot of students, as well as the restaurant manager helped arranging that.

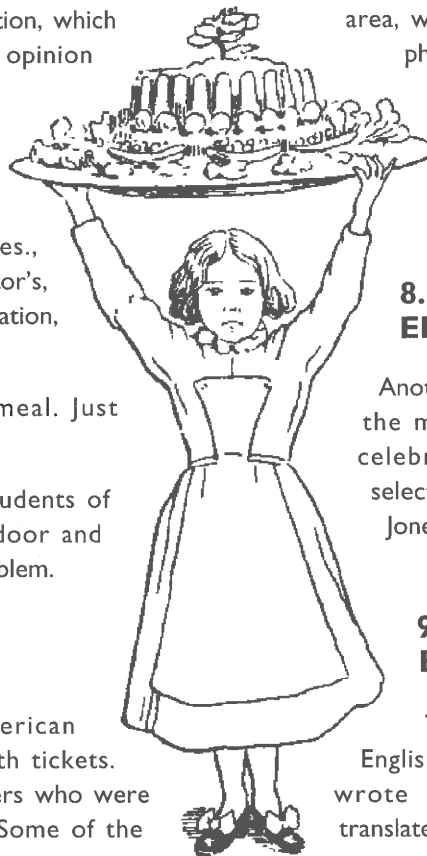
To match the Fall colors that surrounded the area, we had all the menus at the tables be photocopied in yellow. Besides describing the menu, they also included the history of Thanksgiving, and the date of our one and only Thanksgiving gathering at school.

8. MUSICAL ENTERTAINMENT

Another teacher was in charge of choosing the music, and having it ready for the celebration. The background music she selected was by Emilou Harris, Rickie Lee Jones, Rickie Nelson and Linda Rondstadt.

9. SPEECHES AND BLESSING OF THE TABLE

The speeches were both in Spanish and English; an American student from school wrote one; another American student translated half of it into Spanish, and said her



part in Spanish, the language she was learning. The second part was kept in English, and conveyed to all the attendants by a Catalan student who is learning English at school. Just beautiful!

With regards to the blessing of the table, it was carried out in English by an American student from "Brethren Colleges Abroad". Such a common act in the U.S., is very unusual in our homes, which certainly surprised most of the attendants. Cultural appreciation was there too.

10. CERTIFICATES AND AWARDS

A few days after the celebration, the results of the questionnaire were publicized. The winners stopped by my classroom to get their awards (notebooks about "Beauty and the Beast", and "The Lion King"). The students who helped in the whole process of the preparation (before, during and after) received a Certificate of Appreciation for their work and support.

Tradition says that after the Thanksgiving meal, people must sit in front of the TV to watch a

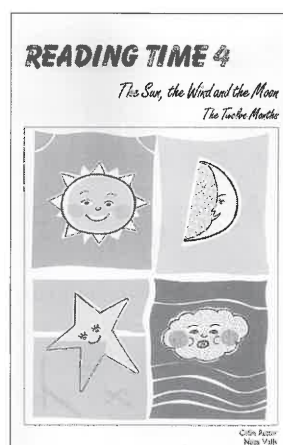
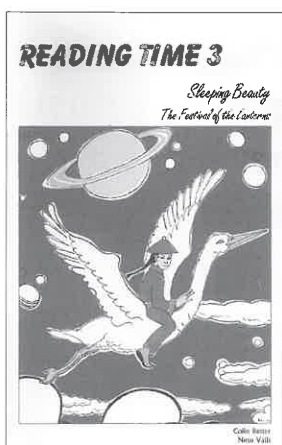
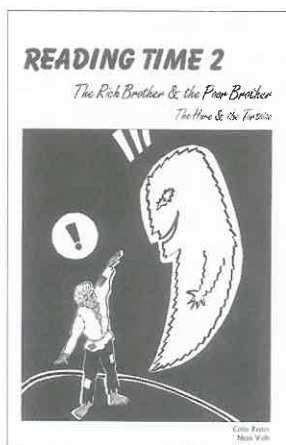
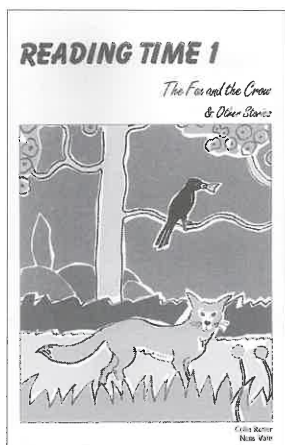
professional football game. We were not in the U.S.. We were at a school in Barcelona, when our dinner was over. New friends had been made. Some people went on talking, and socializing in a mellow way. Somehow that made me think of the dream I had once had. Somehow I realized how fortunate I had been to see it come true.

Year after year, Americans will certainly continue celebrating Thanksgiving. Families and friends will get together for a big feast. You may attempt to do the same, either in your class or at school, either with Thanksgiving, or with another celebration that is closer to your heart. If you have got the means, and now you have some, inspiration and enthusiasm will just follow. Support will be there too. Trust me... and remember... that ... you are given the chance to be next.

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READING TIME, by Colin Retter & Neus Valls Young learners aged 7 to 11

"Cal desenvolupar la imaginació del nen i la nena, oferint-li situacions lúdiques i fictícies, com sessions de contar contes, ... treballar amb il.lustracions suggeridores i de qualitat tretes de la literatura infantil, on pugui expressar-se tot allò que no és purament racional, i que responguin a les necessitats simbòliques dels nens i les nenes d'aquestes edats."

Curriculum, Educació Primària

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By
Janet Robinson and Ana Leeds



A summer visit to our famous Expo'92 in Sevilla inspired a rather motivating and unusual way of presenting an English workshop for our classes.

The Pavilion that caught our eye was Chile because we were so impressed by how, apart from bringing their famous iceberg, with very few resources, the organizers had solved the problem of showing people more about their vast country in a very simple, imaginative and inexpensive way.

They sold boxes! But not just any boxes. They were covered by beautiful photographs and were of several different shapes. They were elegantly arranged on one side of the iceberg, which was inside an airconditioned capsule, and in such a way that the visitors could choose the box they found most appealing. Inside each one there was lots of information about Chile and a small souvenir.

A summer visit to our famous Expo'92 in Sevilla inspired a rather motivating and unusual way of presenting an English workshop for our classes.

On the lengthy journey back home, our minds started ticking over the boxes and how our interest had been captured, amongst so much opulence, by something so simple. Also how a lot of information had been shared out with apparently so little effort because people had been induced to investigate for themselves. This was "Self Access" with a twist!. We thought this had to be useful in class. It was just a matter of adapting the essential structure of self discovery and presentation of several different themes on one general whole, to teaching objectives and class levels.

We also thought over how our attention had been thoroughly caught by the simplicity and attractiveness of the display.

Thus, little by little, our English workshop idea came into being. We needed a central subject and so chose the Seasons of the Year. Why? Well, because it

enters in our syllabus for our younger learners and also because we find it difficult to present in an attractive way (all those arid subjects like dates, climate and weather). We also conceived the treatment of this subject as a revision of those other themes that have already been presented such as clothes, sports, nature and Special Days.

We started evolving the workshop as a kind of Gymkhana in order to prepare some projects which would end up as the coverage of the whole subject. We put our hands and minds to work starting with the practical side of things. Where to get the boxes? How many would we need? What about the photographs!?!.

The dearth of boxes was solved by obtaining some of the desmontable card boxes the cake shops use here to sell home-made biscuits in. According to our central theme, the normal sizes of our classes, and because it's always nice to let everybody have a go, we thought 24 boxes was just the right number.

The number 24 was arrived at after coming to the conclusion that there are four seasons and that we were going to cover six Task Areas which would be : Clothes, Nature, Calendar, Weather, Sports and Special Days. As we were mainly concerned with the Task Areas we decided to keep our classes in four groups even though there were more than twenty four children because we intended to present these Task Areas one by one to prevent chaos in the classroom.

What about the photos to cover the boxes? This we resolved by asking some of our older students to produce illustrations on each Task Area and adapting it to each season. For instance, for nature we had a tree in blossom, a tree in full leaf, a tree with leaves and fruit and one with no leaves. Then for clothes we had four different types of footwear ranging from a flip-flop to an "après-ski" boot.

Afterwards we started to look for the appropriate materials in our private hoards. We found crosswords, poems, artwork, work-sheets, surveys and oral activities. After that we went on to write our simple clear and sometimes suitably illustrated instructions for the tasks in each Area.

These instructions were:

CLOTHES

1) Colour the clothes we wear in * from the papers provided. (Sheets of paper dolls cut-outs). Write their names, cut them out and hang them on the washing line.

2) Draw a new item of clothing for * and say what it is.

CALENDAR

1) Write on the paper, of all the months of the year, the names of the months in *.

Colour the pictures, cut them out and stick them in the middle of your symbol +.

2) Ask around the class "When is your birthday?" and write the names of all the people who have a birthday in * and put their date of birth.

NATURE

1) Make an apple, an orange, a strawberry and a melon out of plasticine and tell us a little about it - colour inside/outside, small/big, etc.

2) Here is a poem to learn and practise with actions. (The poems we chose were:- "Oats and Beans and Barley Grow" - Summer, "I had a little nut tree" -Autumn; "Mary, Mary" -Spring and "I am a little Snowman" -Winter.

SPORTS

1) Fill in the Crossword.

2) Draw two pictures of people practising sports in * and write the names of things they need.

3) Ask around the class and find the names of people who practise these sports. Use: "Is this your Sport?"

WEATHER

1) Complete the paper putting the words under the right picture. (This is a worksheet of different kinds of weather in illustrations and the words underneath).

2) With this make a weather forecast for a normal day in *.

**Means we put either Spring, Summer, Autumn or Winter here so as not to be repetitive.*

+This will be explained further on.

SPECIAL DAYS

(These we made four different ones and chose Easter-Spring, End of School Year-Summer, Halloween-Autumn and Christmas-Winter.

The children were told to identify themselves as Bunnies - for Easter, Schoolchildren - for End of School Year, Witches - for Halloween and Reindeers for Christmas).

The instructions were:

1) Make an invitation card to your special party.

2) Make a paper hat for everybody in the group so they can put it on at the party.

After writing and putting the instructions in their appropriate boxes we added the necessary materials for each task in the right boxes. These were plasticine, a sheet of newspaper, pegs, string, worksheets, crosswords and poems. After this we added to each box a little note reminding the children to use English. We also put a letter from the name of their season because, curiously enough, each one has six letters, that is one for each box used. So eventually we had our twenty four boxes, each one decorated with the appropriate motif according to the season and lastly we set out to organize our giant game in the classroom.

We thought, before starting, it would be necessary to warm up the children at the same time as getting them into groups and identifying them personally with their project. We did this by choosing from an old Calendar four very representative photos of the Seasons and sticking them on orange, yellow, green and blue cards. Then we put transparent plastic over the top and cut them into jig-saw puzzles of about eight to ten pieces each.

At the start of the class, after carefully arranging our boxes around the class-room in six groups of four boxes each with the name of its Task Area written on a poster, we gave each child a piece of jigsaw and left all the left- over pieces in a pile on the floor. We told the children to get together by using "Have you got a blue, orange, yellow, green one?"

Subsequently they were told to put it together and to get the rest of the pieces from the pile. When it was finished they were invited to tell us what their photograph was and what it represented. This session was made longer by making each group ask another about their colour and their photograph and sending the questions back and forth.

Our Expo idea turned out to be quite a long project, about five teaching hours, but the variety of tasks and the keenness to do it best was enough to keep the children interested and happily occupied in English so that time flew past very productively.

Then we told the children that these were now their groups for all the rest of the Tasks of this project and that their **name** was the name of their season. They were then asked to think of a symbol ⁺ which would represent their season and draw one for everybody and number them according to the people in their group. They were provided with cards and pins and proceeded busily, putting on the badges as they finished.

After this we started on the great game by inviting the four number fours to come over to where the boxes of clothes were and to tell us which was their box ("This is mine"). Then they had to go to the group and open it. Some conversation was elicited about the illustrations on them but impatience was very patent. The time for doing the tasks was controlled by a big bell and large green, blue, orange and yellow boxes were provided to keep together all the results and contents of each Task Area.

This ritual was repeated five more times only changing in the number called. Each group was of course provided with coloured pencils, crayons, glue, sellotape, etc., to enable them to complete the Tasks in the best possible way.

At last, after having opened all the boxes and kept all the results on the completion of each Task in their big boxes, the children were asked to present their own season to everybody by the use of posters and

by trying to sell it. They were also to use their poem and fruit as incentives to make the rest of the class want to buy their own season and to do their special advertisement with their hats and badges on.

This was a very jolly session which we turned into a kind of a party. One of our groups even

took us on a train ride and took us on a sightseeing tour of the fantastic land of Autumn.

Our Expo idea turned out to be quite a long project, about five teaching hours, but the variety of tasks and the keenness to do it best, was enough to keep the children interested and happily occupied in English so that time flew past very productively. They most enjoyed seeing the results of the other groups and were fascinated by the other displays. As they watched they were receiving more in-put and at the same time being made to realize that no two people do a similar task in the same way.

Thinking about it, we were glad we went to the Expo. Apart from it having been a marvellous experience in itself, we had learned a new (for us) teaching technique -BOXES AND GET ON WITH IT!. We'll be using the Chile idea again!.

Janet Robinson.
Ana Leeds.

This idea has since been adapted and presented as a workshop called "Seasons in Boxes" at the APAC Convention Barcelona on the 24th February 1995.

We changed the focus of the activity by making each group work on a different theme e.g. clothes, sports etc. and formed these groups by using the symbols of these themes to make the jigsaw puzzles. Each group was then given four different tasks to perform, that is, one for each season of the year. Thus giving the possibility for each group to produce a global vision of their different theme throughout the year.

We varied the tasks somewhat but essentially they are the same. They were very carefully chosen to include for each group one oral and one manipulative one and vary the other two from group to group.

We feel that we have thus shown that this way of presenting tasks can be adapted to most class situations or teachers objectives. The distribution we feel can be changed to fit any necessity, it really is... "Todo Terreno".



Por

José Antonio Martín

Profesor de inglés y Vice-presidente de APAC

LEW BARNETT

In Memoriam

Hablar de un amigo abiertamente, no es nada fácil. Hablar de un amigo que ya se ha ido, resulta mucho más difícil. Hablar en nombre de otros amigos que, seguramente, lo harían mucho mejor que el que suscribe, te plantea dudas sobre la conveniencia de hacerlo tú. Pero para mí, como uno más de los muchos profesores y profesoras de inglés que trabajamos en Cataluña, y que tuvimos la suerte de encontrarnos con toda su humanidad, su buen hacer, su carisma y su conocimiento, escribir hoy sobre Lew Barnett representa un honor que, desgraciadamente, me gustaría no haber tenido.

Los y las que lo conocimos profesionalmente, sabemos muy bien cuánto significa ya su ausencia. Los que, además, gozamos de y con su compañía en otras ocasiones comprendemos muy bien y de primera mano, aquello que resulta tan formal de “irreparable pérdida”.

Quisiera evitar los formalismos en este escrito, para acercar mi memoria a impresiones que no son de ahora, sino de multitud de momentos en que mi hacer y mi actuar son algo debido a experiencias compartidas con Lew.

Conocí a Lew Barnett en una charla sobre “Drama activities and techniques”, allá por el año 1987 en Girona y recuerdo un aluvión de ideas divertidas e innovadoras, experimentadas por los compañeros y compañeras asistentes con gran satisfacción y presentadas como si fuese la cosa más habitual del mundo, con un saber estar basado en la complicidad del grupo de los y las que estábamos allí. Después de verlo muchas otras veces en diferentes situaciones, en especial en los cursos y talleres relacionados con el aprendizaje cooperativo, y en otras muchas sesiones de formación, cursos, congresos, o viajes en los que coincidimos, creo que Lew era, sin lugar a dudas, un “magister” en complicidad.

Cada persona, sabía que tenía un momento de Lew intercambiable, unos minutos, o muchos minutos, dedicados a ti exclusivamente, una atención que te permanece por la exclusividad. ¡Algo inestimable! En especial en estos días de uniformidad de costumbres y de trato entre personas no muy cercanas o no pertenecientes a tu círculo personal.

Pero era cómplice no forzado. Su acercamiento personal tenía un algo de innato, un algo de necesidad

de hacerlo así y una inevitabilidad como para no hacerlo de otra manera. Socarrón como pocos, sabía establecer un límite de buen gusto que integraba el fino humor anglosajón, la dosis necesaria de frivolidad mediterránea, la inteligente experiencia de una vida personal rica y una buena dosis de sabiduría ancestral a lo oriental en la broma pronta, el comentario jocoso e inteligente, la reacción inmediata ante situaciones inesperadas, la explicación informada sobre la temática más diversa, la tertulia agraciada del tertuliano pertinente, locuaz, paciente en la escucha y aportador de anécdotas al hilo de lo tratado, y en toda situación que compartía con otras personas.

Y lo hacía con la mayor naturalidad tanto en momentos sesudos de explicaciones metodológicas de complejidad como en las situaciones más variadas. Un interlocutor diferente no cambiaba el esquema. La complicidad surgía como por encanto y una atmósfera de bienestar se creaba a su alrededor sin demasiado esfuerzo.

Hablar de la competencia de Lew Barnett como formador, es un poco hablar de que hay agua en el mar y arena en las dunas del desierto. Somos muchos los que lo recordamos en nuestra práctica diaria, cuando hacemos algo que nos enseñó él. Y esto no lo escribo por el momento en el que estoy. Saben muchos compañeros y compañeras que me han escuchado alguna vez, y muchos alumnos y alumnas que han asistido a mis clases que su nombre aparece como origen de actividades divertidas, eficaces, e inolvidables. Yo sé que Lew sigue formando parte de todos los y las que lo compartimos alguna vez. Forma parte de la memoria de la actuación. Es un modelo de hacer cosas que revive, y yo sé que va a revivir en mí continuamente, porque la complicidad no tiene fecha de caducidad, porque su enorme capacidad de trabajo y su generosidad para contar lo que sabía ha cambiado moldes y maneras, porque su carisma invita a la continuidad y porque su magisterio ha echado raíces por estas tierras.

Sirvan estas líneas, en mi nombre personal y en el de otros muchos profesores y profesoras de inglés que tuvimos la suerte de compartirlo, como reconocimiento y recuerdo de un gran, de un enorme compañero y maestro.

Lew, gracias por todo.

THE ROLE OF THE TEACHER OF ENGLISH IN SPAIN

In memory of Lew Barnett.

A great teacher has left us. He was known for his openness, his concern for the world at large -transcending vastly the limited circle around him, his respect for diversity, his defence of cooperation at all levels, from the classroom to the professional area and to the international scene. It is only fair that we dedicate these reflections to him.

The teacher of a foreign language -a window to the world.

The typical educational environment has been repeatedly described as being a self-centered microcosmos ruled by curricula which have little connection with the reality outside the classroom. This narrow focus, it is said, produces in its turn a race of dedicated people, full of zeal, but often with severely restricted views and even in some cases at odds with the world at large. People who live in a uniform drab sphere of limited and precise models and unvarying objectives. Educational agents who see the student as material to be shaped rather than a supple individual cell that can develop according to its own acquired qualities or its genetic imprint.

Languages are loved or hated as a result of the educational process.

In this enclosed medium, the teacher of a foreign language is a window to the world. A world s/he can see and describe in two ways. With love and in its full multicoloured splendour -the world of differences which make mankind great. A world to be shared. Or with doubts and apprehension -a uniform gray and hostile universe of threatening diversity. An alien landscape to be wary of. The outcomes are dramatically opposite -love and acceptance of the difference, or hostility and blind rejection. Nowhere are human differences more obvious than in the languages we speak. Languages are the reflection of our diversity. Languages are loved or hated as a result of the educational process.

From the language of the tribe to world citizenship.

Language is not only a vehicle for communication. It is also our imprint identity. Language has an ideational component and our mind has been shaped by it. It is the flag of the tribe. Our communal identity. It is the colour we go by. We identify with it and are wary of other codes, other colours. In this we are no different from any other animal species.

Paradoxically, this age of international communication and of world citizenship is also a period of cruel ethnic wars. We seem to forget that adhering blindly to the defence of just one code, the language of the tribe, means staying just one step above the apes. Media campaigns in hypocritical defence of the group (language, ethnic purity) usually

LA FUNCION DEL PROFESOR ESPAÑOL DE INGLÉS EN ESPAÑA.

En recuerdo de Lew Barnett.

Un gran maestro nos ha dejado. Le quisimos por muchas razones: por su apertura de espíritu; su preocupación por los problemas del mundo, más allá de nuestro círculo inmediato de intereses; su respeto a la diversidad; su defensa de la cooperación a todos los niveles, desde el área profesional a la escena internacional. Dedicarle hoy estas breves reflexiones es un modesto homenaje a lo que él representó.

El profesor de lengua extranjera -una ventana al mundo- .

Se ha criticado una y otra vez el medio educativo tradicional por ser un microcosmos cerrado, regido por programas educativos con poca o ninguna relación con el mundo externo al aula. Esta estrechez institucional de miras genera, al parecer, un tipo de enseñantes que, a pesar de su dedicación y celo profesional, adolecen con frecuencia de una gran limitación de horizontes e incluso de una desconexión total de la realidad externa. Individuos que operan maquinalmente en un mundo de modelos estáticos y de objetivos invariables. Educadores que ven al educando como material moldeable, no como célula individual que pueda desarrollarse a partir de sus cualidades, adquiridas o innatas.

El proceso educativo crea unas veces amor y otras odio hacia las lenguas.

En este medio cerrado, el profesor de lengua extranjera es una ventana al mundo. Un universo que puede ver de dos maneras distintas: con amor, relatando toda su magnífica variedad. Un mundo rico y diverso que podemos compartir. O puede hacerlo también con temor y aprensión, describiendo un universo oscuro y hostil, preñado de diferencias amenazadoras. Un paisaje extraño del que hay que desconfiar. Los resultados son, claro está, radicalmente opuestos: en el primer caso, afecto y aceptación de la diversidad; en el segundo hostilidad y cerrazón. Ahora bien, el exponente más claro de las diferencias humanas está en las lenguas. Y estas son objeto de amor o de odio en respuesta al proceso educativo.

De la lengua de la tribu a ciudadano/a del mundo.

Una lengua no es sólo instrumento de comunicación. Es también nuestra identidad. Su componente ideacional es responsable de la configuración de nuestra mente. Es la bandera de la tribu. Nuestra identidad compartida. El color por el que nos reconocemos unos a otros. Lo seguimos y al tiempo desconfiamos de otros códigos. Es algo que tenemos en común con las otras especies.

Paradójicamente, la era de las comunicaciones internacionales y de la ciudadanía universal es también una época de guerras étnicas crueles. La humanidad parece olvidar que cuando nos aferramos ciegamente a un solo símbolo, a un solo código, nos situamos apenas un paso más allá de las especies menos inteligentes. Estas formas de acción violenta suelen ser precedidas de campañas supuestamente en

precede these forms of violent action. Are there any countermeasures we can take against this? Education for diversity and multilingualism are probably the most effective moves. Knowing two languages -any of them, means transcending the ethnic group, its narrow views, its limited weltanschauung. Loving languages, all of them, means loving the difference, and turns us from a mere member of the tribe into a citizen of the world. And this is an attitude that can be acquired.

All this is true not only of the international scene, but also of our own country.

Spain is a multilingual and multicultural society. In this respect we are a rich land. Diversity of languages and of cultures make up a unique landscape. One full of possibilities. In certain areas of the public mind, however, even, regretfully, in some language teachers' minds, this enormous wealth translates into apprehension and mistrust rather than cooperation. This turns into opposition and produces feelings of hostility. There are media which will even specialize in promoting the big lie -the picture of a hostile world, one which is possibly born from our collective prejudices. No word of our communal richness, of our collective accomplishments, the successful cooperative experiments towards multilingualism. Just the big lie. A grim picture of gray hostility because it serves personal political interests. Not the society we share. "Diversity threatens us. We must defend *our* language." What a waste all this is!

Developing openness and love of diversity in our students.

We know from research that language aptitude is largely a result of language attitude -one's openness to other social groups. And we also know that acceptance and love of diversity -therefore of languages, start with the family. To a great extent, parental views and preconceptions determine subconsciously the student's aptitude for foreign language learning. Attitudes are also interiorized from the social environment. Then they are further shaped through success in FL learning during the school years. It is surely one of the roles of the foreign language teacher to educate the student's mind in this respect. How?

Not necessarily through the explicit teaching of the principles of cooperation, but by setting an example, by creating a cooperative environment. Attitudes of openness will develop in a medium where individual differences are not only respected but also catered for. A medium where autonomous work is encouraged, cooperative strategies used, exchanges promoted, modern technology used, and the student is given responsibility to organize his/her own learning and carry out real tasks in the foreign language; where the teacher does not threaten, but encourages, praises, and coaches the student in the risky process of expressing him/herself in a code which is not his/her own.

The Spanish teacher of English.

We will probably agree that the role of the teacher of English in Spain is not just teaching a code, the English code,

defensa del grupo (su lengua, su pureza étnica). ¿Cómo reaccionar ante ello? Dos de las medidas más efectivas son probablemente la educación para la diversidad y el plurilingüismo. Conocer dos lenguas, las que sean, significa trascender el grupo étnico, su visión endocéntrica y limitada del mundo. Amar las lenguas, todas ellas, significa amar la diversidad y nos transforma de miembro de la tribu en ciudadano del mundo. Y ésta es una actitud que puede adquirirse.

Si pasamos de la escena internacional a la situación doméstica, nos topamos con actitudes paralelas.

Vivimos en un país plurilingüe y multicultural. Somos, desde este punto de vista, ricos. Esta diversidad configura una realidad única, llena de posibilidades. Y sin embargo, a los ojos de parte de la opinión pública e, incluso, por absurdo que parezca, de algunos profesores de lengua, esta riqueza no se manifiesta en esfuerzo cooperativo, sino en recelo y aprensión y, como consecuencia, en un sentimiento ambiguo de hostilidad. Existe prensa especializada en el gran engaño: la descripción de un mundo de enemigos, ligado seguramente a nuestros propios prejuicios con respecto de la diversidad. No se menciona el patrimonio común, los éxitos en los experimentos cooperativos hacia el plurilingüismo. Sólo el falso decorado de cartón. Un paisaje gris y desolado de hostilidad al servicio de intereses políticos mezquinos, no de la sociedad que compartimos. "La diversidad es mala. Hay que defender *nuestra* lengua". ¡Qué absurdo en nuestro mundo actual!

El desarrollo de una mentalidad abierta y del aprecio de la diversidad en nuestros estudiantes.

La investigación nos dice que la aptitud para las lenguas es en gran medida resultado de nuestra actitud hacia las mismas, de nuestra apertura hacia los demás grupos sociales. Nos dice también que la aceptación de los otros y, por tanto, de las otras lenguas, nace en la familia. Las actitudes y los prejuicios de los padres configuran subconscientemente la disposición del estudiante hacia el aprendizaje de otras lenguas. El entorno social es una influencia adicional. El éxito o fracaso en su aprendizaje determina positiva o negativamente la influencia de la escuela sobre las actitudes. Es, pues, responsabilidad del profesor educar al alumno/a en este aspecto. ¿Cómo hacerlo?

Posiblemente el ejemplo, la creación de un medio cooperativo, sea más efectivo que cualquier enseñanza explícita. Las actitudes de apertura a los demás se desarrollan automáticamente en un medio en el que las diferencias individuales son no sólo respetadas, sino además atendidas; donde se alienta el trabajo autónomo, se aplican estrategias de cooperación, se promueven intercambios, se utiliza tecnología moderna, se da responsabilidad al estudiante para organizar su aprendizaje y realizar tareas reales en la lengua extranjera; donde el/la educador/a no amenaza, sino que anima, aplaude y ayuda a superar el riesgo de la comunicación en un código ajeno.

El enseñante español de inglés.

Seguramente coincidiremos en que el papel del profesor de inglés en nuestro país no es sólo el de enseñar el código

however important an objective this may be. S/he is not just a window to a *single* culture -British, American, Canadian, or Australian. Not even to the many people, many cultures, who express themselves in English. S/he is rather a window to the world at large. S/he is teaching openness, acceptance of our own multicultural country, acceptance of a multiracial and multicultural world, cooperation. It is, of course, a time for language instruction, but it is also a time for personal commitment to language education, to openness, to acceptance of diversity, to a world of values that transcend the tribe.

Lew Barnett.

A New Yorker by birth, Lew chose to live in Spain. He married a colleague of ours, a Spanish teacher of English. For many years he worked with and among us. He accepted us and we accepted him back. He learnt and spoke two Spanish languages. He loved diversity. And two things made him excel among us -his love for cooperation and his commitment to the problems of our world. He has died young and has left us brokenhearted.

Many of you have surely listened to him speak of his two major themes in our major yearly conferences (Jornadas) to which he was frequently invited or in the Mediterranean Summer Institute of which he was director. He was an advocate of autonomy in the FL classroom and also of Cooperative Learning. He was among the first in the world to apply its principles to the teaching of foreign languages. A pioneer in the use of technology and an expert in self-access centres, he set up an excellent center at ESADE-Idiomas, his place of work.

Some months ago, Lew told me. "APAC and this idea of a federation of Spanish teachers of English are wonderful. We must talk about it. I think we all need to cooperate more. Can I contribute an article?" We spoke on the phone after that, but never met again. The article he wrote specially for us is enclosed in the next issue of ELTS. It deals with some of his main concerns -self-access and Cooperative Learning as two sides of the same coin, autonomy in language learning. It is his farewell. Maybe it is also his will, the message he wanted to be remembered by.

Thank you, Lew. We will never forget you.

Ramon Ribé

de la lengua inglesa, por muy importante que este objetivo pueda ser. El/la profesor/a no es una ventana a una cultura única -inglesa, americana, australiana o canadiense-. Ni siquiera a la de la multiplicidad de culturas que se expresan en lengua inglesa. Es también una ventana al mundo en su sentido amplio. Enseña apertura, aceptación -de nuestro entorno plurilingüe, de un mundo multiracial y pluricultural-, cooperación. Vivimos un tiempo en el que la instrucción lingüística es necesaria, pero más importante aún es el compromiso personal con la educación a través de la lengua, con la apertura, la aceptación de la diversidad, con un mundo de valores que trasciende la tribu.

Lew Barnett.

Aunque neoyorquino de nacimiento, Lew escogió nuestro país como lugar de residencia. Casado con una compañera nuestra, profesora de inglés en un instituto de bachillerato, trabajó con nosotros y entre nosotros durante años. Nos escogió y lo escogimos. Hablaba dos lenguas peninsulares. Amaba la diversidad. Dos de sus rasgos distintivos fueron su amor por la cooperación y su compromiso con los problemas de nuestro mundo. Ha muerto en plena juventud profesional y nos ha dejado desolados.

Seguramente en más de una ocasión le habréis oído hablar de sus temas preferidos en las diversas Jornadas Pedagógicas a las que fue invitado por distintas asociaciones o en el Mediterranean Summer Institute, que dirigió durante algún tiempo. Defensor de los principios de autonomía y de Aprendizaje Cooperativo en el aula de lengua extranjera, seguramente fue el primero o uno de los primeros en aplicar los principios del AP al aula de lengua. Fue también pionero en el uso de la tecnología y un experto en centros de auto-aprendizaje. El excelente centro de autoaprendizaje de ESADE-Idiomas, su lugar de trabajo habitual, quedará en recuerdo de su memoria.

Hace pocos meses me dijo: "Me parece una idea estupenda lo de APAC y lo de tener una federación de asociaciones de profesores de inglés. Tenemos que hablar de ello. Creo que cooperamos poco todavía. Me publicaréis un artículo, si os lo envió?". Hablamos todavía por teléfono un par de veces, pero no volví a verle. El artículo que escribió especialmente para nosotros se publica en el próximo número de ELTS. Habla, como no, de sus dos grandes preocupaciones: el autoaprendizaje y el Aprendizaje Cooperativo. Los describe no como cosas contrapuestas, sino como dos caras de la misma moneda -la autonomía en el aprendizaje de lengua extranjera-. Es su despedida. Quizás contenga también su testamento para los profesores, el mensaje que quisiera ver asociado a su nombre.

Gracias, Lew. Estarás siempre con nosotros.

Ramon Ribé

II PREMI JOHN McDOWELL

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

INSTITUCIONS COL.LABORADORES (per ordre alfabètic):

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

PREMIS:

I. Secció A

- A. Institut Britànic.
1. Viatge + curs d'estiu del British Council a Anglaterra.

II. Secció B

- A. Universitat de Barcelona
1. Matrícula al Màster d'Ensenyament de Llengües Estrangeres o equivalent.
- B. Universitat Autònoma
1. Reducció en la matrícula del Màster d'Ensenyament d'Anglès com a llengua estrangera.

III. Seccions A i B

- A. Mencions honorífiques.

PUBLICACIÓ

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

BASES

1. Premis.

Es donaran 3 premis:
-1 corresponent a la Secció A.
-2 corresponents a la Secció B.
A més, es donaran mencions honorífiques, si s'escau.

2. Candidats al premi.

Poden optar al premi:
a) professors de llengua catalana i anglesa de tots els nivells educatius que treballin habitualment a Catalunya, tant del sector oficial com del privat (nivells de primària, secundària, FP, escoles d'idiomes, ensenyament d'adults, universitat)
b) alumnes d'universitat que estiguin cursant el cicle superior.
En el cas de professors estrangers, se'ls considerarà residents habituals amb dret de participar en el pre-

mi si porten un mínim de tres anys d'estada a Catalunya.

3. Tipus de treball que poden optar al premi.

- a. exposicions d'experiències pràctiques d'ensenyament de llengües.
 - b. reculls de materials didàctics.
 - c. treballs o projectes de recerca.
- Es suggereix una extensió mínima de 20 pàgines mecanografiades a doble espai.

4. Àrees de prioritats temàtica.

Sense excloure d'antuvi cap àrea d'interès ni cap contribució valuosa, es prioritzaran aquells treballs -de possible utilització transversal, és a dir, que continguin materials o tècniques aplicables tant al català com a l'anglès.
-relacionats amb el desenvolupament de l'autonomia en l'aprenentatge de llengua dins i fora de l'aula.
-relacionats amb l'ensenyament de llengua dins l'aula.
-relacionats amb la formació del professorat.
-que cobreixin aspectes transculturals i de contacte entre l'anglès i el català.
-relacionats amb perspectives supranacionals o europees d'ensenyament/aprenentatge de llengües.
-especialment adaptats al context del moment (pe. Reforma)

5. Jurat.

Estarà format per
a. un representant de cadascuna de les institucions col.laboradores (Direcció General de Política Lingüística, Institut Britànic, Universitat Autònoma, Universitat de Barcelona).
b. representants d'APAC (Associació de Professors d'Anglès de Catalunya), amb les funcions següents:

1. El/la president/a de l'Associació.
2. Un/a secretari/a del premi.
3. 5 representants de nivell-sector:
 - 1 de primària
 - 1 de secundària
 - 1 d'ensenyaments professionals
 - 1 d'escoles d'idiomes i ensenyament d'adults.
 - 1 d'universitat

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

6. Data de presentació dels treballs.

Per a aquesta convocatòria, la data límit de recepció serà el Primer de Desembre de 1995.

Els treballs s'han d'enviar per correu ordinari a la seu d'APAC,
Gran Via de les Corts Catalanes, 606, 4rt, Zona, E. 08007 Barcelona.

Reviews

La Enseñanza de las Lenguas Extranjeras en la Educación Secundaria.

(Agenda práctica para aprender y enseñar una lengua extranjera en la E.S.O.).

POR RAMON RIBÉ Y NURIA VIDAL.
Alhambra Longman, 1995.

Book Review por José A. Martín
Barcelona.

La preocupación que todos y todas compartimos por la implantación de la Reforma, no ha venido, desgraciadamente, acompañada por demasiados libros, como el que aquí se reseña, de asesoramiento, de reflexión i/o de guía práctica para organizar las programaciones en colaboración con nuestros compañeros-as de Departamento, presentar mate-riales nuevos, acercarnos a una nueva concepción de la enseñanza de las lengua extranjeras y planificar nuestra dinámica de clase del día a día, a no ser por los libros y documentos

editados por los organismos oficiales. Ribé y Vidal se acercan a la práctica docente, no tan solo del inglés sino de otras lenguas extranjeras también, por lo que el libro está escrito en castellano, con la sencillez que sólo pueden tener los expertos en el campo.

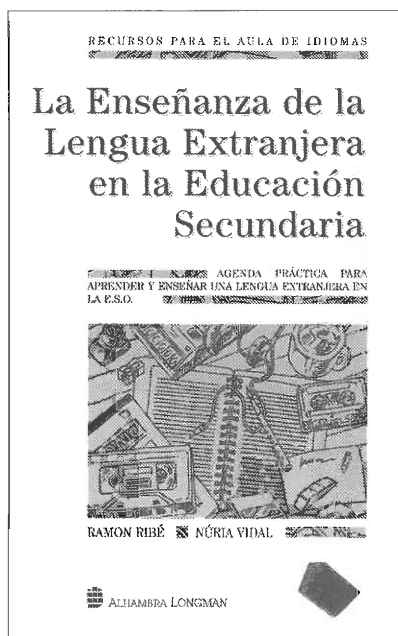
La lectura de este libro se puede tomar como guía para el

tema y que quieren tener ejemplos concretos, bases bibliográficas sólidas para cada uno de los apartados y material fotocopiable en inglés y en francés, ¡ay, cuánto se agradece!, para poderlo utilizar en clase con sus alumnos y alumnas.

Las ideas que aportan para cada apartado son de enorme utilidad y de aplicación inmediata. El docente de las lenguas extranjeras con ciertas dudas sobre la filosofía pedagógica de la reforma, encontrará un conjunto coherente de acciones para organizar programaciones de acuerdo con la nueva ley. El profesor-a joven, recién llegado-a a nuestro entorno, podrá utilizar el libro como manual de referencia y de divulgación, que le permita adentrarse, con una información veraz y asequible, en muchos de los términos, de los métodos y de las técnicas de la enseñanza de las lenguas extranjeras.

El libro está organizado en torno a unas orientaciones pedagógicas para: descifrar de manera práctica el Diseño Curricular Base; estimular la motivación en el aula; atender a la diversidad de capacidades; enseñar la lengua por tareas y por tramas; evaluar de forma inicial, formativa y sumativa y aprovechar los recursos tecnológicos a nuestro alcance.

Aparte de su claridad en la exposición yo destacaría su especial sensibilidad por problemas previsibles en la práctica diaria del profesor-a y de su relación con los compañeros-as del departamento de lenguas extranjeras así como con sus alumnos-as. Los problemas se anticipan con ejemplos dialogados entre profesores-as y entre alumnos-as enfrentados al tema que se explica. En cada apartado se incluyen cuestionarios que facilitan la comprensión de los aspectos más complejos. Sin duda, un libro para leer de un tirón y tenerlo siempre a mano para su consulta y uso



ENGLISH BY COMPUTER

BY TONY ISAAC

CALL software Review by Anna Cole

Teachers and learners have found computers to be extremely stimulating and effective tools and *English by Computer* is a welcome addition to the reasonably priced, easy to use CALL software range already available on the market. *English by Computer* consists of an unpretentious series of programs that can be used by teachers or by students who want to work at home and could be of great interest to training managers and language school owners.

What the programs lack in snazzy graphics and video images, they make up for in providing an average of over 1000 carefully graded questions that save the teacher time and allow her to optimise classroom learning and provide the learner with a ready-made battery of texts and exercises to choose from. Ten titles have appeared so far with levels ranging from beginner to advanced:

Prepositions and Phrasal Verbs (I) and (II)
Hangman (I) and (II)
Vocabulary Quiz
Asking Questions
Numbers/Dates/Times
Irregular Verbs
Proverbs and Idioms
General Knowledge Quiz,

and four more titles are coming shortly (Active and Passive, Reported Speech, Sentence Conversion and Word Building) - automatically testing passive skills examined in FCE/C&A/Proficiency.

For many learners, the use of the computer represents a painfully slow process, mainly because

of typing skills and unfamiliarity with key commands in the programs they use. Certainly an important criteria for any language teaching programme is easy of use. Speaking as a relative computer novice, I found the software very easy to install and became

familiar with it in 5 minutes and a student with no computer knowledge would be able to study, browse, review and move around the various sections with ease.

Another important feature of *English by Computer* is that teachers are able to add their own material if they wish and a comprehensive authoring module is available. It enables teachers to carry out the following tasks:

- write new sets of questions
- edit existing questions
- print lists of questions for reference
- select individual questions to be printed so that exercises and tests can be constructed quickly and easily.

Immediate feedback is provided, scores are shown at the end of each exercise and comments and examples are included where appropriate, making the programmes ideal for self-study. The fact that they can be used on virtually any IBM-compatible computer (VGA colour is desirable but not essential) could provide a low-cost option for setting up a computer corner in a self-access centre incorporating less powerful pc's that have fallen into disuse.



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

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Treball a:

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Empleneu aquest full solament si han canviat les vostres dades.

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BUP/COU

FP

Reforma

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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.

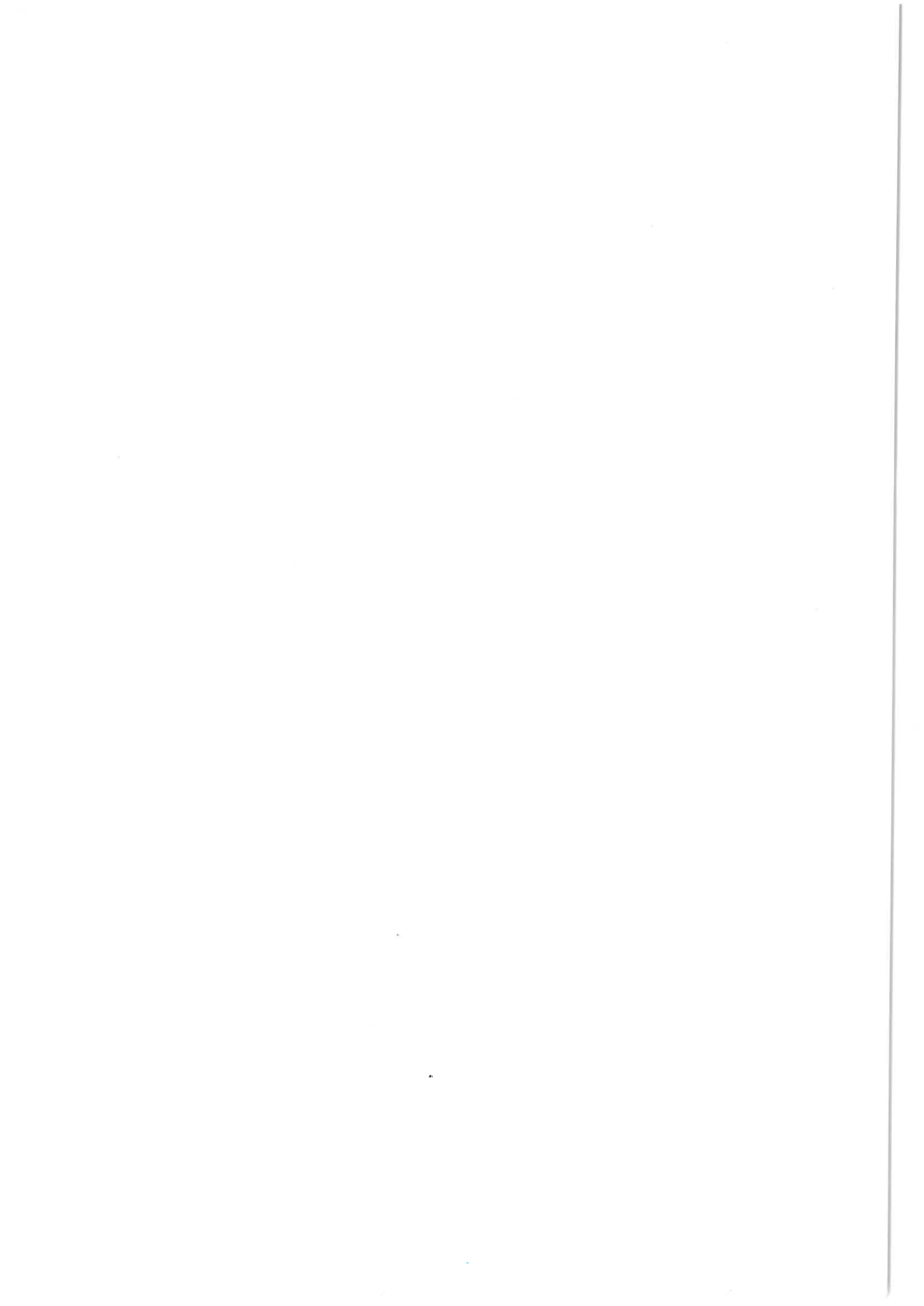
Reminder: Always use a new ribbon (if we are lucky we will be able to scanner the text and avoid endless typing and correction hours).

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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