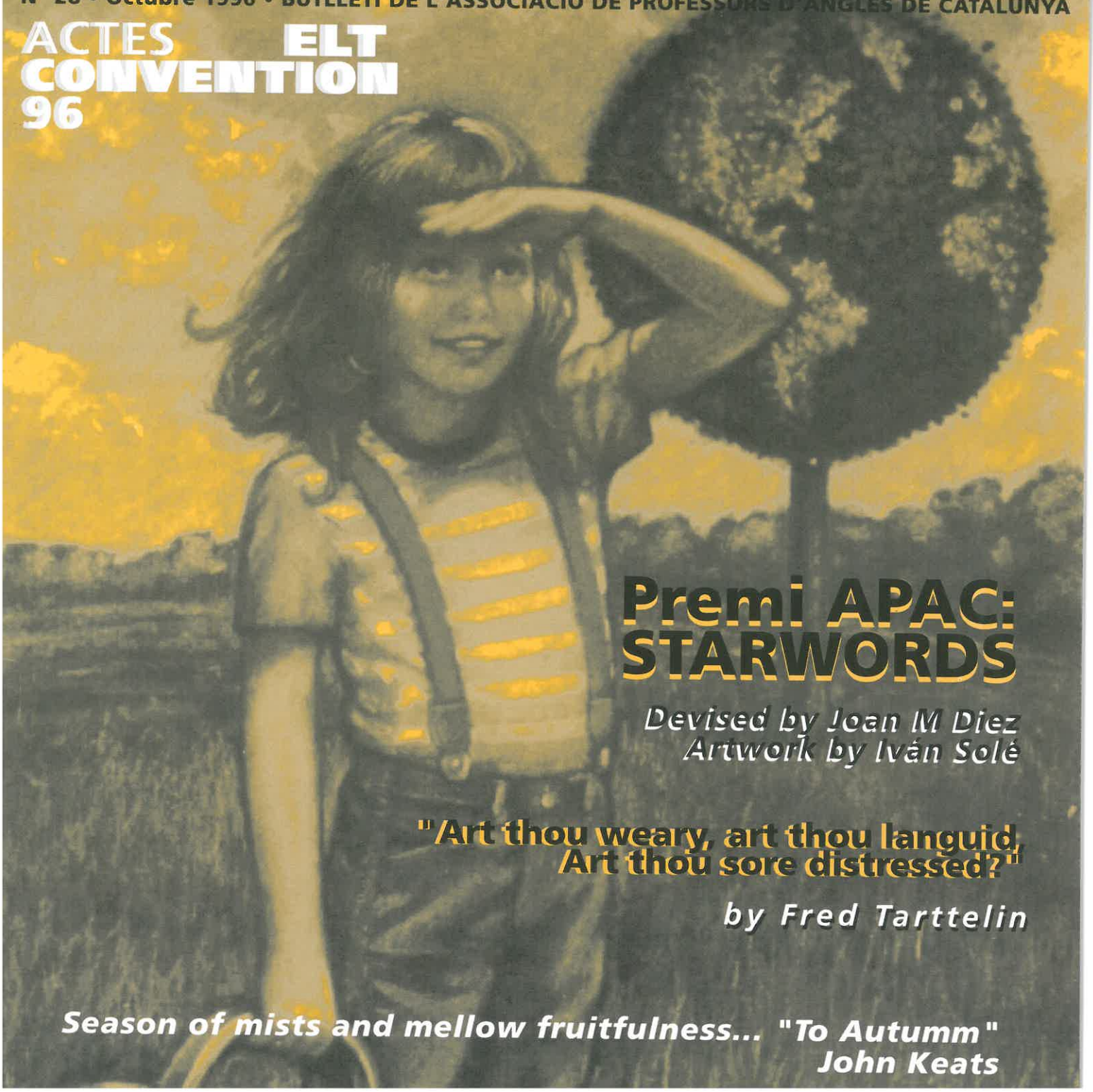
• ASSOCIACIÓ DE PROFESSORS D'ANGLÈS DE CATALUNYA •

APAC of NEWS

Nº 28 • Octubre 1996 • BUTLLETÍ DE L'ASSOCIACIÓ DE PROFESSORS D'ANGLÈS DE CATALUNYA

ACTES ELT CONVENTION 96



Premi APAC: STARWORDS

Devised by Joan M Diez
Artwork by Iván Solé

**"Art thou weary, art thou languid,
Art thou sore distressed?"**

by Fred Tarttelin

Season of mists and mellow fruitfulness... "To Autumm"
John Keats

Presidenta d'APAC
Isabel Vidaller

Editors :
Rosemary Hancock
Eva González

Design:
Alex Rojo

APAC
Gran Via, 606, 4rt - 2ona - E.
08007 Barcelona.
Telephone and Fax
317 01 37
Dip. Leg. B-41180-88

Distributed by
Alhambra Longman

Premi John McDowell

Els membres del jurat decidiren atorgar el Premi John McDowell als treballs següents:

•1er Premi Projecte cd-roms a l'aula de Pep Matamoros.

•2on Premi L'adjectivació al text. Proposta d'unitat didáctica de Núria Benito Cardús i Rosa Ruiz Alegret.

•3er premi Parlar a l'aula 32. Activitats per a una segona llengua de Jordi Esteban Calm.

•Accèssit Use of learner strategies by students of 1st Batxillerat de Dolors Permanyer.

•Menció Honorífica: Mr. JIG d'Immaculada Martínez García i Driving in Great Britain de Concepció Curto i Egea i Olga Farran i Amat.

Premi APAC

Els membres del jurat decidiren atorgar el VII Premi APAC als treballs següents:

•Premi Classroom Magazine als alumnes de l'IES Celestí Bellera de Granollers i a la seva professora Clara Spelt.

•Premi Classroom Magazine als alumnes del CEIP Charles Darwin del Prat de Llobregat i a la seva professora Dolors Martín.

•Premi Video als alumnes de 3er de BUP de l'Escola Garbí i a la seva professora Mireia Closa.

•Premi Story Telling a la professora Mercè Martín i a l'alumna Sonia Rubio de l'IES de Corbera de Llobregat.

•Premi Classroom Activity al professor Joan Manel Diez Clivillé d'Amposta.

•Premi Classroom Activity a la professora Delfina Rodríguez del CEIP Joncadella de Sant Joan de Vilatorrada.

•Premi Classroom Activity a les professores Miriam Padrós, Marta Codina, Paquita Luna, Montse Quer, Dolors Palau i Teresa Sellarés del Seminari de Manresa.

El Premi Comic Stripe quedà desert.

CORRECTION NOTE

We regret that Roger Gower's article *The role of presentation in an integrated skills approach* (Apac of News, 27,pp 12-13) was obviously mistitled. Also, where it reads: "so the broad sequence is Test -> Language Work -> Communication, a modified PPP, if you like", it should have read: "so the broad sequence is Text -> Language Work -> Communication, a modified PPP, if you like".(ibid. p. 13).

Our apologies.

From Me to You

APAC of NEWS
nº 28 October 1996

Dear APAC members,

Once again another academic year has begun and memories of the summer holidays are fading away into the recesses of our minds! How time flies! We hope that getting back into the swing of things again and facing new challenges, whether in the shape of new schools, new age-groups, new levels or simply new students, isn't too gruelling. Anyway, in this issue of Apac of News, you will, we trust, find some helpful ideas to put into practice or just some enlightening reading for when you can spare a moment at what is for all of us one of the busiest times of year.

In each issue of Apac of News we endeavour to offer articles and actes of interest to teachers across the EFL spectrum. The article by Pere Gallardo, who lectures in Literature and Utopian Studies at the University of Lleida, which will surely encourage discussion in the English departments of our universities. Montse Irún's activity, from the I.B. Joan Oró, Lleida, can help primary and secondary education teachers to 'create the appropriate atmosphere for effective teaching and learning' right from the beginning of the academic year. This issue also includes Starwords, an activity designed by Joan Manel Diez Clivillé that was awarded one of our Premis Apac and last but not least resources for the EFL language teacher by Julià Font and Christian Castresana.

Those of you who attended this year's Jornades may remember the plenary session given by David Little of Trinity College, Dublin, on learner autonomy. In this issue we include Elsa Tragant's interview with David. You will also find Neus Figueras' interview with David Harris, teacher trainer from the University of Alcalá and author of *World Class*. Michael's sessions at Jornades were on 'stories at secondary' and 'culture in the classroom' aimed at ESO teachers.

As far as the actes for this year's Jornades are concerned, you will find the papers given by Susan Bowers (EIM, Universitat de Barcelona) on EFL teachers and language learner attitudes - a good subject to ponder over at the beginning of the academic year. On the practical side you have: Anne Dwyer's 'Learning from L1', a look at materials used in the English L1 classroom which can be suitable for our own students; 'Let's thrill together' (or in other words, motivating mixed ability learners in ESO to enjoy literature) by I. Arenas, R. Calvo, E, Juliá, L. Julià, I. Saldaña and A. Sánchez; and 'A new look at an old friend - Dictations' by Carol Sandra Perry on how dictations can become an essential tool in the English language classroom. A fine selection!

The British Council section offers us an article about an interesting 'literature in language teaching' experience explained by Fred Tarttelin (many of you may remember Fred's stimulating sessions on drama and pronunciation over the years.)

It only remains for us to say, enjoy all that you find in Apac of News. keep sending us material for publication (remember our fax and telephone number 317 01 37) and have a successful and happy new academic year.

Yours,

Rosemary Hancock
Eva González

P.S. Don't forget all those new academic year resolutions - whatever they are!

CONTENTS

By
Montse Irún
I.B. Joan Oró. lleida.

OUR CODE OF BEHAVIOUR

The beginning of the school year is a good time to create the appropriate atmosphere for effective teaching and learning and to establish a code of conduct. The following activity aims at negotiating a kind of decalogue which will be our code of behaviour for the year.

Present a list with the attitudes that you do not like in class. The list should be precise and related to your teaching place.

This is my list:

*The teacher and all students should arrive in time for the class.
*The teacher and all students should bring all the materials needed for the class. This includes books, notebooks and homework.
*The teacher and all students should participate in every activity done in class, and should therefore pay attention.
*The teacher and the students should not use Catalan when it is not essential. Who needs to practise Catalan in the English class?
*The class finishes when the teacher says good-bye and not when the bell rings.

If you want to make the activity funnier, your list can be humorous and say exactly the contrary of what you expect.

*Arrive late for class.
*Don't bring anything to class.
*Don't participate in class.
*Speak in Catalan.
*Rush out of the classroom as soon as the bell rings.

Comment on and explain the reasons why you think these attitudes will help to create the right atmosphere in the class. Let students comment on them as well and if they have sound reasons to make you change your mind do not hesitate to do so. It should be clear that those five (or as many as you have agreed on) attitudes should always be followed.

Once this code of conduct has been established, it is the learners' turn. Ask them to write three rights as learners in three separate cards. Give an example and write down some for them as well. You can choose from this list:-

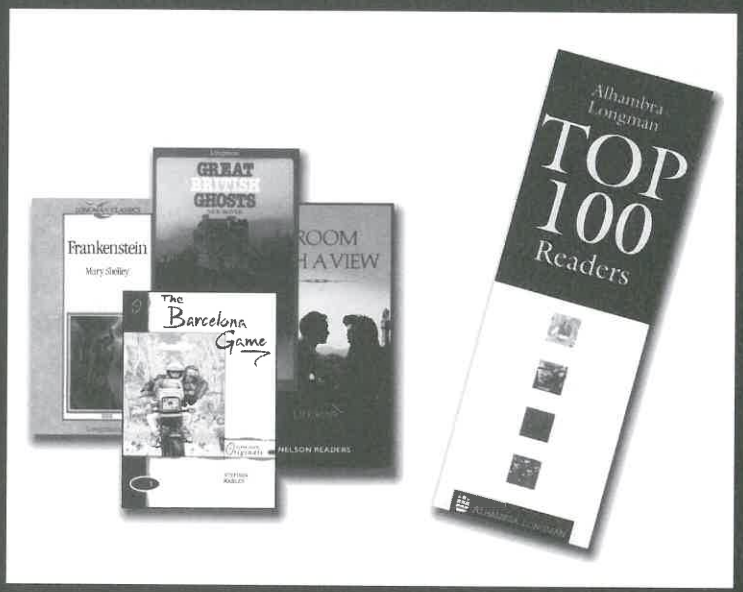
*I have the right to make mistakes.
*I have the right to an explanation of any action that affects me.
*I have the right to forget things.
*I have the right to be listened to when I want to say something.
*I have the right to be treated differently from other students.
*I have the right to set my own priorities.
*I have the right to my own space, on which no one may impinge.
*I have the right to learn.
*I have the right not to know things the teacher has taught me.
*I have the right to have my homework and exams corrected within a week.

Collect these cards and the ones you have written and place them where everyone can read them. You can blue-tack them on the board or put them on a big table. Ask students to stand up and write down the four rights they mostly agree with. Students vote by a show of hands on the rights and the top five form the final list.

Now you have completed a kind of decalogue: your five codes of conduct together with their five rights. You can also list them in order of importance if you like.

Finally ask your students to make a poster and hang it on the wall. Throughout the year the poster will help you to review and evaluate whether the teacher and all students are abiding the decalogue.

Are you tuned in to the TOP 100 Readers?



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TOP100-APAC

An Interview with David Little

By Elsa Tragant

David Little is Director of the Centre for Language and Communication Studies, Trinity College, Dublin, and the editor of a series of books on learner autonomy published by Authentik. He was a plenary speaker at the APAC ELT Convention 96.

First of all, I'd like to ask you for your impressions of APAC.

It is obviously a very lively organization if it can attract eight or nine hundred English teachers to its annual convention. I'm particularly impressed that you draw most of your participants from Catalonia – that says a lot about the level of interest and commitment in the English teaching profession here.

You are Director of the Centre for Language and Communication Studies at Trinity College, Dublin. Would you like to tell us something about the Centre's beginnings?

The idea for a centre that combines the service function of a language centre with the teaching and research function of an academic department began to take shape around 1975, when we had to plan language laboratory facilities for a new Arts and Social Sciences building. In the 1970s many universities were beginning to establish language centres, but they were mostly treating them as service units with no responsibility to engage in research. We thought this was fundamentally misguided: for us research is the only protection against the gradual fossilization of teaching methods.

How has the Centre evolved technologically over the past twenty years?

As far as our service function is concerned – providing support for language learning in the university – the most important technological development has been the introduction of the computer. This has led to the digitization of all media, so that one no longer has to think of audio and video as separate technologies; it has also opened up channels of two-way communication between the classroom and the world outside, which has important implications for the relation between language learning and language use.

And what do you think will be the chief impact on language learning of these technological developments?

There has traditionally been a tendency to separate language learning (what you do in the classroom) from language use (what you may do at some time in the future if you are lucky enough to visit the country whose language you are learning). In fact, of course, the relation between language learning and language use is two-way: we learn a language in order to use it, but we also use a language in order to learn it. The communicative possibilities opened up by the Internet should help to make this two-way relation transparent to language learners. They will also make it increasingly difficult to maintain a clear distinction between the classroom on the one hand and the target language community on the other. At the same time, developing skills in Internet communication in one's target language is bound to become increasingly important to large numbers of language learners around the world.

I know you have been interested in the theory and practice of learner autonomy for many years. Was there some kind of turning point in your career?

I think there were two turning points. The first came in the early 1980s, when CLCS started running self-access language learning programmes and we discovered how non-autonomous most of our students were. They expected someone else to set them an agenda for learning, tell them what to do, and evaluate their progress. Clearly we couldn't expect to get far with self-access learning unless it was supported

Autonomy and language learning

by some kind of human interface, and I came to see that autonomy has to be developed, often slowly and painfully, out of interaction with other people – teachers, advisers, other learners, and so on. The second turning point came in 1984, when Leni Dam visited Dublin for the first time. She was already well known for the remarkable results she had achieved with learners of English in the Danish middle school where she taught. She didn't use a course book, but relied on her pupils to find their own input materials and devise their own learning activities. Often the activities they chose were rather traditional – they did a lot of translating, for example. But there was no doubt that they were proficient in English. Up to this time I had thought of autonomy as a mark of specially mature learners – university students, for example. And I think I had assumed that autonomy was a matter of individual development. Leni Dam's experience showed that young teenagers could develop a high degree of autonomy. Perhaps more important, the emphasis she gave to group work suggested that the development of autonomy in formal learning environments is a matter for the group at least as much as for the individual.

research is the only protection against the gradual fossilization of teaching methods.

If learner autonomy is not a matter of learner maturity, would you say that children can reach the same levels of autonomy as adults?

Yes, and not only that. Autonomy is something that seems to be easier to achieve with learners the younger they are. I think the reason for this is quite simple. All small children are by nature autonomous learners. Although their development is in many respects biologically programmed, they set the agenda for their learning as they interact with the environment into which they have been born – though of course they do this unconsciously.

So is it going to be easier to develop autonomy in the primary school than in the secondary school?

In primary school it's easy to get children involved in projects and discovery learning of all kinds. But then, at secondary level, the focus shifts from a more or less integrated curriculum to one that is made up of a number of largely unrelated subjects. This tends to be accompanied by a shift of emphasis from the process of learning to its content.

How about developing autonomy at university level?

In my experience university students are the most difficult of all learners to "autonomize" because they have lived through so many years of educational conditioning. It can be very difficult to persuade them that there's more to learning than sitting in the presence of a teacher and doing perhaps fifty or sixty per cent of the things the teacher tells you to do. They often find it very hard to accept that learning is something they have to do for themselves.

From what you are saying, I get the impression that developing autonomy should be an objective not just in the language classroom but across the curriculum.

The more I think about autonomy and the ways in which it impacts on different domains of life, the more convinced I become that it is a matter of fundamental importance for education generally. I think all teachers should be concerned to enable their learners not only to succeed to the limits of their ability, but to do so in such a way that they develop skills, knowledge and interests that are genuinely life-enhancing because they reach far beyond the subject that's being learned. I am quite sure that is the most important thing that schools and universities should be doing.

I suppose Authentik's series of books on learner autonomy is intended to serve that educational purpose. Can you tell us what motivated you to start the series?

Authentik (of which I am a director) had established itself as a publisher of language learning materials based on authentic texts in print and audio, and the learning activities that we published were intended to facilitate the development of learner autonomy. But still I felt that there was a need to provide teachers with theoretical reasons why they

should try to make their learners autonomous, and practical advice on how to go about it. I am particularly keen on the theoretical reasons. It always saddens me to hear language teachers say, "We're not interested in theory. Just tell us what to do in the classroom." For one thing, that's not a very autonomous way to behave; for another, the whole of life is based on theory. If we don't have a clear and explicit set of principles according to which we organize what goes on in our classrooms, then our teaching is bound to be hit-and-miss. In any case, if it's presented in a clear and readable way, theory is not merely interesting but can quickly become exciting. From the beginning I wanted the books to be small enough to carry in a pocket or handbag, and short enough to be read in an evening.

Autonomy is something that seems to be easier to achieve with learners the younger they are.

How many books have been published in the Learner Autonomy series?

Four. My own – *Definitions, Issues and Problems*, 1991 – was the first. It looks at the idea of autonomy from various points of view and relates it to different educational and pedagogical domains, and then goes on to explore some of the practical problems one is likely to encounter in implementing schemes designed to foster the development of learner autonomy. The second book – *Learner Training for Language Learning*, 1992 – is by Leslie Dickinson. As it's title suggests, it is concerned with learner training, and it contains a wealth of practical advice. The third book – *From Theory to Classroom Practice, 1995* – is Leni Dam's account of her pursuit of learner autonomy over the best part of two decades. It makes inspiring reading – on almost every page I find an idea that I want to try out in my own teaching. The fourth book – *The Role of Authentic Texts*, 1995 – argues that authentic texts have a central role to play in the development of learner autonomy in the foreign language classroom. The author is Dee McGarry, who got most of the ideas for the book from her experience of teaching English as a second language in various African countries. There were no textbooks, and the only materials she had available to her were whatever authentic texts – newspapers, magazines and books – she and her English-speaking colleagues could round up between them. The fifth book in the series, *The Role of Motivation* by Ema Ushioda, is due to be published in September 1996.

I am not sure we can get these books in Barcelona.

Authentik will be glad to send a brochure to anyone who requests one by fax. The number is +353 1 677 1196.

Thank you very much. I'm sure APAC members will find your ideas about language learning as edifying as I have in the course of today's interview. We hope you will be back soon to share more of your experience with us.

8è concurs APAC

APAC convoca el 8è concurs per a professors i alumnes de llengua anglesa de tots els nivells educatius (primària, secundària, escoles d'idiomes i alumnes del cicle superior d'universitat).

PODEN OPTAR A PREMI:

A) Treballs presentats pels alumnes (video, revista, projecte, còmic, etc.)

TRES PREMIS I UN ACCESSIT

B) Exposicions d'experiències pràctiques d'ensenyament de llengua anglesa.

DOS PREMIS

C) Treballs o projectes de recerca.

DOS PREMIS

BASES GENERALS:

1. Tots els treballs presentats hauran d'èsser en anglès.

2. Tots els treballs s'enviaran per correu ordinari a:

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3. Es presentarà en sobre o paquet tancat. Dins es farà constar:

- Nom, adreça, telèfon i nivell educatiu del concursant.
- Curs (en el cas d'alumnes) escola i nom del professor/a.

4. El termini de presentació finalitza el dia 15 de desembre de 1996.

5. Els premis es lliuraran en el marc de l'APAC-ELT Convention 1997.

6. El jurat estarà format per cinc socis d'APAC.

7. Els treballs presentats podran ser publicats en el butlletí de l'associació -APAC of NEWS- totalment o parcialment, segons les característiques del treball.

8. Els premis consistiran en lots de material didàctic.

9. La participació en aquest Concurs implica l'acceptació d'aquestes bases.

An Interview with Michael Harris

By Neus Figueras

Michael Harris is currently a freelance teacher trainer and ELT author. He has taught English in Spain, Bolivia and Colombia. From 1982 to 1992 he taught at the British Institute for Young Learners in Madrid and from 1992 to 1996 at the University of Alcalá de Henares. He is co-author of Assessment (Heinemann) and of the ESO coursebook World Class (Longman)

Michael Harris has visited us for the last two years on occasion of our Convention. We congratulated him on his ability to captivate his audiences on a variety of topics: he spoke about Assessment in our 1995 Convention and he focused on classroom activities for primary and secondary schools in our 1996 Convention, and in both Conventions his talks were very successful and highly praised by those who attended them.

Assessment seems to permeate your work, you have written a book on it and also you have included a very useful appendix on assessment in the coursebook you have just published. Where does this interest come from?

I think that in many ways assessment has been neglected in primary and secondary education. We need to put assessment in its place and to distinguish clearly between testing or formal assessment on the one hand and informal and self-assessment on the other. I am currently working on classroom assessment and self-assessment, which I feel are vital in language learning, especially with secondary students.

All teachers worry about assessment and testing, and it also seems that nobody is ever happy about it. Why do you think this is so?

Students tend to feel that assessment is something inflicted upon them. There are various ways of helping students to see it in a less threatening way: telling them what is happening; explaining criteria; giving them a chance to participate; involving them in self-assessment; making them aware that assessment is an integral part of learning. This involvement is the key to learner responsibility. Of course, there are kinds of testing that are always going to be threatening, for example university entrance tests. However, for classroom progress testing we can reduce the threatening nature by focusing on achievement, what students can do and not what they can't do. As language teachers we always tend to worry about mistakes, what people are doing wrong; we forget about what our students are actually managing to doing reasonably well. We should really build on progress and what our students are actually capable of doing.

I also think that, in terms of assessment, a major shift of attitude is involved for teachers in the current educational changes, and this can be difficult. Changes in assessment lie at the heart of the Reforma, moving away from the memory-based, pass/fail model of learning towards one based on development of skills and focused on individual learning. The big challenge is getting assessment right. If we get assessment right, other things will follow.

What advice would you give to teachers who are not happy with how they approach assessment in their classrooms?

The first thing would be to start thinking about assessment before the course begins, rather than as an afterthought. I'd like to quote David Nunan: "leaving evaluation until the final stage of the process is rather like doing military intelligence after the war is over."

That is disastrous, both for teachers and for students. The very first thing we should do when we

are planning courses is to think of assessment and make a series of decisions: what percentage of assessment is going to be through formal testing and what is going to be through informal assessment. We also need to think seriously about when to test and to consider if it is feasible to get rid of end-of-term tests, which in my opinion can have really terrible effects. The tyranny of the termly "evaluación" can easily reinforce student beliefs that learning is only about cramming and passing tests.

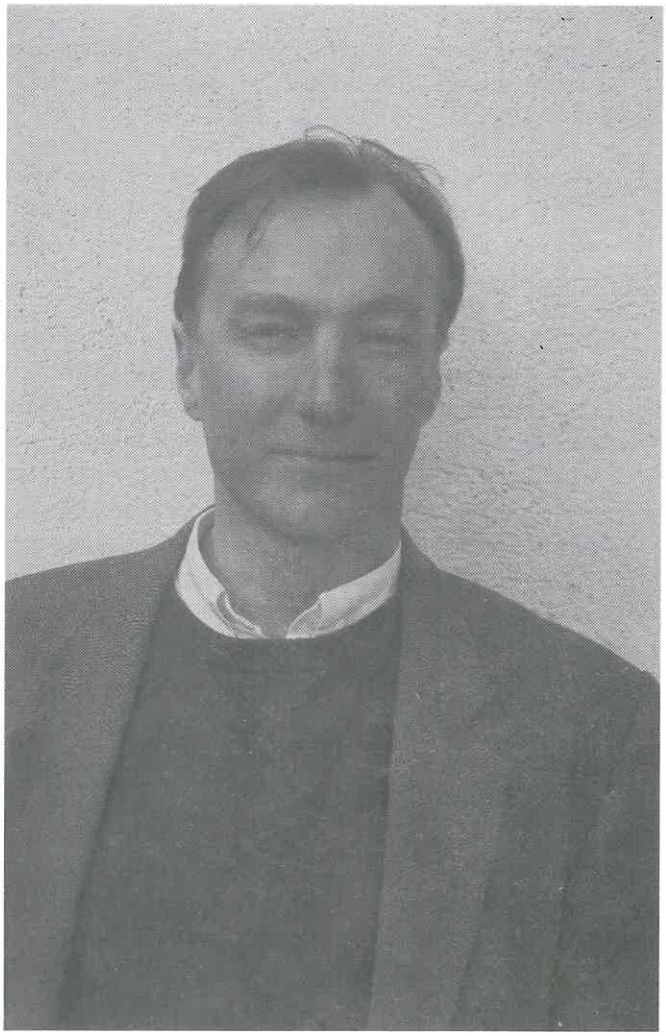
Once we have clearly worked out on our own approach to assessment, we need to inform students about everything right at the start of the course. We need to make clear what we expect from them, how we are going to do things and what our objectives are. Having done that, we need to make sure that we actually carry things out as planned, to ensure that the objectives of our assessment coincide with the objectives of our teaching. Assessing communicatively can be more difficult that only assessing grammar, but we have to make the effort to be coherent. Also, there must be room for consultation with our students, giving them a say on when and how things are done and involving them in self-assessment from the start.

Don't you think that final exams are in part the teachers' fault, who may realize at the end of the course that a mark has to be given and do not have a clear collection of systematic, objective marks collected during the course?

That's why I believe that assessment should be thought of at the very beginning, when we start planning our courses. Another thing is that as teachers we often suffer from the "Lone Ranger" syndrome, trying to do everything by ourselves. If assessment is done by groups of teachers, it's less work and it's more effective. Teachers should cooperate, exchange ideas and experiences and save themselves work.

How do you construct the self-assessment charts you mentioned? Where did you start at the beginning?

When I started off I used material from Oskarsson and also from Ellis and Sinclair, who have very good ideas, although these materials are for adults and have to be adapted for younger students. And I made a lot of mistakes. Often I tried to be too ambitious. For example with learner diaries, I started out asking for very comprehensive diaries, and the students used to hate them. It got to the state that when I said "learner diary" the students went mad. We have to learn to do things bit by bit, and if something doesn't work we must change it. We need to adapt new ideas and materials to our own situations modifying things as we do so. Up to now I think a lot of material on learner



autonomy has been directed towards adults; the real challenge is to adapt these ideas to secondary compulsory education, where the situation is very different.

You have been round Spain giving courses and lectures for quite a while now, what feedback do you get from the teachers?

Quite a lot actually. A lot of my teacher training has been with Sheila Estaire at the British Council and Luis Alberto Lázaro at the University of Alcalá. We have done courses, which consist of an input period followed by a period when teachers can prepare materials and use them with their students. In this way I have received a lot of interesting feedback.

Have you traced any changes in the teachers when they go back to their everyday routine in their schools after these courses?

I've seen progress in very pragmatic terms, teachers using self-assessment for instance and finding it useful. This is the purpose of in-service teacher training - to try to modify actual classroom practice, to help teachers widen their own repertoires of classroom and assessment techniques. One of the

difficulties in the area of assessment has been that the literature on it has been aimed at institutional and proficiency testing and has been less concerned with the practicalities of classroom assessment.

Is it a fallacy to think that a student who has learnt how to learn, who has worked with self-assessment and is aware of his/her own progress will always perform better at a given test, that of selectividad, for example?

The systematic use of self-assessment should enable students to direct their learning towards a criterion-referenced exam like "selectividad". From the start of a course students can be made aware of what levels of performance they have to reach and where they stand as individuals. Only then can they begin to think in terms of their individualims and needs, in relation to their final objective of passing an exam. Both initial self-tests and initial self-diagnostic questionnaires can be useful for this.

What is your current field of interest?

I am interested in finding out what effects assessment, and self-assessment in particular, has on learning and on students' beliefs about learning. In a recent experiment at the University of Alcalá, the use of self-assessment of listening improved results considerably compared to the use of more traditional techniques. Self-assessment also seemed to make students more aware of progress in terms of skills and communication, as opposed to seeing it in terms of facts and language. Student and teacher beliefs about learning are very interesting. In my opinion, we need to get away from the concept of progress as something linear and move towards seeing progress in individual, organic terms. One of the key challenges of the Reforma is that of changing and modifying learners' perceptions of progress. Another area I am interested in is the idea of developing graded objectives schemes, where secondary students take small tests and gain certificates of achievement.

Thank you very much indeed. See you soon.

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By

Julià Font

Universitat de Barcelona

Christian Castresana

RESOURCES FOR THE EFL LANGUAGE TEACHER

El llistat de recursos que aquí presentem formen part d'un projecte de fi de carrera, enmarcat dins l'assignatura de Didáctica de la Llengua Estragera del Departament de Didàctica de la Llengua i la Literatura de la Universitat de Barcelona. Aquest projecte de recerca de recursos es va començar el febrer de 1995 i ha estat completat el juny de 1996. Hem participat, doncs, dos promocions d'alumnes, sota la direcció del nostre professor, Julià Font. La coordinació i edició final del projecte l'ha portat a terme en Christian Castresana.

Aquest projecte es basa en una recerca dels diferents recursos i materials a l'abast del professor d'Anglès LE a Barcelona; té, tanmateix, la seva limitació geogràfica que potser, es podrà corregir en el futur.

Els alumnes ens varem dividir la tasca en grups i, al final de curs, cada grup va fer una presentació als companys de classe de la feina feta. El primer objectiu del projecte era, per tant, informar i ajudar en la tasca educativa al professor d'anglès novell. Ara, però, volem oferir la informació recollida a tot el professorat d'anglès de Catalunya.

La visió que ens ha proporcionat el nostre període de Practicum sobre la situació de desinformació en que es troba una bona part del professorat d'anglès, ha influït decisivament en la presentació i publicació del nostre projecte. Cal dir que no considerem aquest projecte com un producte acabat. Voldríem que cada any s'actualitzessin les dades que ara oferim, i que, també s'ampliessin als àmbits de Girona, Lleida i Tarragona. La intenció seria que en el primer número d'APAC of NEWS de cada any poguessin sortir les dades actualitzades. Demanem, doncs la col.laboració de tots aquells professionals i entitats que puguin aportar dades d'aquestes altres províncies, així com correccions o millores. Per proporcionar-nos qualsevol d'aquesta informació us podeu posar en contacte amb:

Julià Font

Departament de Didàctica de la Llengua i la Literatura

Universitat de Barcelona

Pg. de la Vall d'Hebron, 171

08035 Barcelona

Tel. (93) 403 50 68 • Fax: (93) 403 50 15 • E-mail: DLJFA20D@D5.UB.ES

També volem afegir que la realització d'aquesta recerca ha estat molt positiva, tant a nivell individual com col.lectiu, ja que ha estat, creiem, un bon treball d'equip, amb intercanvi d'opinions. Ens ha sorprès saber que podem gaudir d'una àmplia oferta de recursos, molts dels quals no en teníem coneixença, així com haver constatat la inversió considerable de mitjans que destinen la Generalitat de Catalunya i altres institucions en el terreny de l'ensenyament de l'anglès LE.

Només ens resta agraïr la col.laboració de totes les persones i entitats esmentades al recull d'informació.

Han participat en la realització d'aquest projecte:

(1995) Isabel Argudo, Sergio Blanco, Mª Dolors Coromines, Raquel Ferràs, Montse Barragán, Carme Ferreres, Mònica Figueras, Mª Júlia Carcía, Lidia Costa, Mònica Fernández, Sylvia Enrich, Ursula Cano.

(1996) Rosa Aparicio, Montse Bello, Núria Bolivar, Carme Cabeza, Esther Callejón, Sonia Caparrós, Rocío Castiñeira, Christian Castresana, Eva Castro, Sergio Córdoba, Esther Durán, Bene Escribano, Núria Ferré, Esther García, Mª Cruz González, Esther Iglesias, Mariona Lacondéguy, Isabel Lamas, Assumpta López, Mónica Lupiañez, Jessica Mansergas, José Luis Martos, Sonia Mena, Amaya Moreno, Susana Navarro, Damià Perpiñà, Rosa Mª Piñol, Núria Rodríguez, Susana Rodríguez, Raul Romero, Fernando Saez, Mª Carmen Santín, Jordi Serrano, Montse Temporal, Mª José Tintoré, Míriam Utges, Begoña Ventura.

🖃 - Adraça	**C** - Convenis
☎ - Telèfon	**H** - Història
🕒 - Horari	**O** - Objectius
🕮 - Activitats i serveis	**P** - Publicacions
🖫 - Internet	**PC** - Persona de Contacte
	$ - Preu de subscripció

Bookshops and libraries

BCN Books
🖃 c/ Aragó, 277. ☎ 487-31-23. **Fax:** 487-04-93. 🕒 9-14 i 16-20 Sat: 10-14. Discounts: 10% for teachers. 🕮 Films, tapes, CD's, resource books (textbooks, teacher's books, reading books, literature books,...), dictionaries, posters, computer resources, games, ...

Come in, Casa dels Idiomes
🖃 c/ Provença, 203. ☎ 453-12-04. **Fax:** 451-40-56. 🕒 9.30-14 i 16.30-20. **$** Discounts: 10% for teachers and 25% for schools. 🕮 Films, games, books, self-learning material, tapes, posters, software, hardware, videos, CD-ROM's, ...

Edelsa
🖃 c/ Rosellón, 55. ☎ 410-46-06. Fax: 451-40-56. 🕒 9-14 i 16-19. **$** Discounts: 15% for teachers-in-service. 🕮 (classified by publishers): films, tapes, books (for teachers and pupils), reading books, dictionaries, tales and games, ...

Escola Oficial d'Idiomes. Llibreria Herder.
🖃 c/ Drassanes. ☎ 442-85-32. 🕒 Set-Jun.: Mon.-Tues.-Wens: 10-14 i 16-20, Thurs.: 10-14. Feb.- Jun: Mon.-Tues.-Wens-Thurs.: 9.30-13.30 i 15.30-19.30. 🕮 Books classified by skills (business, writing, reading, pronunciation, grammar, tests,...), dictionaries, magazines.

Iberlibros
🖃 c/ Entença, 240. ☎ 410-46-08. **Fax:** 439-41-06. **PC:** Montse Castillo. 🕒 8.30-13.30 i 15.30-18.30. **$** Discounts: 25% for in-service teachers. 🕮 (classified by publishers): films, tapes, books (for teachers and pupils), comics, reading books, dictionaries, posters, computer resources (diskettes and CD-ROM's), games, songs, cutouts, ...

Llibreria Herder
🖃 c/ Balmes, 26. ☎ 317-05-78. Fax: 412-27-02. **PC:** Christl Spâth. 🕒 Mon.-Sat: 9.30-14 i 16-19. 🕮 Books (teacher's, grammar, reading, comics, song books, game books), self learning material, tapes, dictionaries, videos.

UB Library (Vall d'Hebron)
🖃 c/ . ☎ 333-34-66 / Ext. 3808-07. **Fax:** 440-29-66. **PC:** Merçè Muntaner. 🕒 Mon.-Fri: 9-21, Sat-Sun-Holidays: 10-21. 🕮 REF. 802.0 (07): video-tapes, cassettes, self-learning, publications, magazines, consulting books, student's and teacher's books (Reforma and EGB), dictionaries, ...

Resource Centres

Base de dades SINERA
🕮 Recursos educatius, guia dels estudis universitaris i professionals de Catalunya, legislació educativa i materials curriculars, programari educatiu.

Centre de Recursos de Llengües Estrangeres
🖃 Av/ Via Augusta, 202. 08021 Barcelona. ☎ (93) 400-69-00. **Fax:** (93) 400-69-84. 🕒 matins: dill-div 9-13:30, tardes: dill-dim-div 15:30-17:30, dimarts i dijous. 15:30-19:30. Serveis adreçats al professorat: totalment gratuït. 🕮 biblioteca (llibres i CD-ROM), mediateca (cintes de vídeo, cassettes àudio, jocs, làmines i mapes), xarxa telemàtica, borses d'estudi.

Centre D'Autoaprenentatge (Escola Oficial d'Idiomes) - Barcelona Drassanes.
🖃 Av/ de les Drassanes s/n. 2on pis. 08001 Barcelona. ☎ (93) 3292458 (ext.203). 🕒 Obert de dilluns a divendres. **$** Usuaris no matriculats a l'EOI: 8.000pts/ quadrimestre. Usuaris matriculats a l'EOI: 4.000 pts/ quadrimestre. 🕮 Recursos per aprendre idiomes: llibres, vídeos, cassettes, TV parabòlica, jocs, premsa, programes d'ordinador, CD-ROM's.

Institut d'Estudis Nord-americans
🖃 Av/ Via Augusta, 123. ☎ (93) 2092711. **$** 🕮 Serveis gratuïts: Accés a la biblioteca. Conferències, mailing list, exposicions. Serveis no gratuïts: Préstec de llibres (petita quantitat per fer-se soci de la biblioteca), seminaris,...

The British Council
🖃 c/ Amigó, 74 i 83. Barcelona. ☎ (93) 414 6888 / 2096245.🖫 :HTTP://www.open.gov.uk/bc/bcchomØ1.html. **$** 🕮 Serveis gratuïts: Mailing list. Serveis no gratuïts: Biblioteca, Centre de Recursos (6000pts/any).

Publishers

Alhambra-Longman
🖃 Avgda. Príncep d'Asturies, 18; 08012 Barcelona. ☎ (93) 237-43-64- Fax: (93) 218-31-72. Telèfon d'atenció al professor: 900- 21-05-61. **PC:** Mateu Cuadras. 🕮 Llibres de text per Educació Primària i Secundària, gramàtiques diverses, visites a centres educatius, col·laboració amb l'APAC, organització de seminaris, assessorament didàctic i pedagògic, ...

Burlington Books
🖃 c/ Aragó, 277; 08007 Barcelona. ☎ (93) 487-31-23. **Fax:** (93) 487-04-93. **PC:** Sra. Mónica Ros Catalán. 🕮 Llibres de text per a Educació Primària i Secundària, gramàtiques diverses, preparació per a exàmens diversos (First Certificate, ...), visites a centres educatius, jornades pedagògiques, assessorament i servei al professorat, col·laboració amb l'APAC, ...

Cambridge University Press
🖃 Rambla de Catalunya, 92, 4rt, despatx 8; 08008 Barcelona. ☎ (93) 215-99-72 / (93) 487-46-22. **Fax:** (93) 488-01-81. **PC:** Sr. Peter Hodder-Williams (Departament de Vendes). 🕮 Llibres de text per a Educació Primària i Secundària, diccionaris, llibres de lectura, llibres de vocabulari, metodologia i assessorament al professorat, preparació per a exàmens diversos (*PET, First Certificate,...*), jornades pedagògiques, anglès comercial.

Harper Collins Publishers
🖃 Sector C, c/ K, Zona Franca; 08040 Barcelona. ☎ (93) 336-05-17 / (93) 336-07-16. **Fax:** (93) 335-75-24. **PC:** Sra. Eva Sabaté (Departament Comercial de Llengües Estrangeres). 🕮 Llibres de text per a Educació Primària i Secundària, guies didàctiques per a professors. NOTA: Aquesta editorial forma part de la distribució exclusiva per a Espanya dels fons per a l'ensenyament d'idiomes de l'editorial SGEL.

Heinemann
🖃 Avgda. Diagonal, 520, 6è 5a; 08006 Barcelona. ☎ (93) 414-74-00. **Fax:** (93) 209-99-49. **PC:** Sra. Eva Aragall (Departament de Promoció). 🕮 Llibres de text per a Educació Primària i Secundària, llibres i xerrades metodològiques, gramàtiques, vídeos, jocs ...; cursos

ENGLAND. ☎ int + (0) 181 893 3015.

Language Teaching
✉ Cambridge University Press, The Edimburgh Building, Shaftesbury Road, Cambridge CB2 2RU.

Language Acquisition: a Journal of Developmental Linguistics
✉ Journal Subscription Department, Lawrence Erlbaum Associates, INC., 365 Broadway, Hillsdale NJ07642. ☎ 201/666-4110. **Fax:** 201/666-2394.

Language International
✉ John Benjamins Publishing Company. P.O. Box 75577. 1070 AN Amsterdam. NETHERLANDS.

Modern English Teacher
✉ Subscription manager (MET) MacMillan. Houndmills. Basingstoke. Hanks RG21 2XS. **Fax:** 01256 819210.

Practical English Teaching
✉ SGEL Educación. Marqués de Valdeiglesias, 5. Madrid 4. (91) 229-95-31.

Primera Clase
✉ Primera Clase. Av/ Diagonal,520 6º 5ª. 08006 Barcelona. (Heinemann). **PC:** Anna Aragall.

Second Language Reseach
✉ Turpin Distribution Services LTD. Blackhorse Road. Letchworth, Herts. SG6 IHN - UK. ☎ 44 (0) 1462 672555. **Fax:** 44 (0) 1462 180947.

Socio-cultural Issues in English for Academic Purposes
✉ Professor C.J. Bromift. School of Education. University of Southamptom. Southamptom S09 5NH. U.K.

TESOL Quaterly
✉ TESOL Central Office. 1600 Canaron Street. Suite 300. Alexandria. Virginia 22314-2751. USA. ☎ 703 836 0774. **Fax:** 703 518 2535.

TESOL Journal
✉ (the same as the previous one). **Fax:** 703 518 2535.

The Modern Language Journal
✉ Business Office at the University of Winsconsin. University of Winsconsin Press. 113, North Murray Street. madison WL53715-1199. ☎ (608) 262-4952.

Associations

AEDEAN - *Asociación Española de Estudios Anglo-Norteamericanos*
✉ UNED. Departamento de Filologías Extranjeras. Senda del Rey, s/n. 28040 Madrid ☎ (91) 398 68 31. **Fax:** (91) 398 68 30. **H:** Va ser creada fa poc més de vint anys per un grup de professors universitaris de tota Espanya, entre ells les Doctores Shaw i McDermott. **O:** Posar en contacte a tots aquells professionals de la Llengua Anglesa per intercanviar punts de vista, interessos i experiències. **S:** Posant-se en contacte amb l'associació. És requisit indispensable ser llicenciat. **$** 3.000 - 5.000 ptes. anuals. **P:** Cada any s'edita una revista anomenada ***'Atlantis'*** en què es tracten diferents temes d'interès i s'informa de les novetats sorgides en l'àmbit de la Llengua Anglesa o de les trobades. 🕮 Cada any es celebra un congrés, juntament amb l'European Association of Anglo-American Studies. **C:** Conveni amb l'European Association of Anglo-American Studies (principalment d'intercanvi de coneixements). **NS:** 1199.

AESLA - Asociación Española de Lingüística Aplicada.
✉ Facultad de Letras. Dpto. De Filología Inglesa. Universidad de Murcia. ☎ (968) 36 31 85. **Fax:** (968) 36 31 74. **PC:** Dr. Rafael Monroy. **H:** La primera trobada va ser al maig de 1982, però no serà fins el 7 de desembre de 1982 que el Ministerio del Interior donà el vist i plau als estatuts de l'associació. **O:** Fomentar, estimular i impulsar a Espanya l'estudi i investigació de la lingüística aplicada en totes les seves manifestacions. **S:** Omplint la butlleta que et faciliten. **$** 3.500 ptes anuals. 🕮 Organització de Congressos. Publicació de revistes de caire científic. Organització de Centres d'Investigació dins dels diversos camps de la lingüística aplicada. Cooperació amb institucions espanyoles ubicades a l'estranger i orientades a la difusió de la llengua espanyola. **P:** Actes dels seus Congressos Anuals. ***RESLA*** (revista, possibilitat de publicació d'articles dels socis). Butlletí d'informació i intercanvi. **C:** Integrada des de l'agost de 1984 a la *AILA (l'Association Internationale de Linguistique Appliquée.).* **NS:** Uns 800.

APAC - Associació de Professors d'Anglès de Catalunya
✉ Gran Via de les Corts Catalanes 606 4-2. 08007 Barcelona. ☎ (93) 317 01 37. **PC:** Isabel Vidaller (presidenta). 🕒 Dill. i div 11:30-13:30, dimarts i dimecres 15:30-17:30. **H:** Va néixer fa uns 8 anys. **O:** Posar en contacte als mestres d'anglès de Catalunya. **S:** Posar-se en contacte amb l'associació. No cal ser mestre en actiu. Els estudiants també poden. **$** 4.000 ptes. anuals. 🕮 Jornades: *APAC ELT Convention* (finals de febrer). 5000 ptes. pels socis.8000 ptes. pels no socis. Cursos d'estiu (depèn de la gent que els sol·licita). **P:** És gratuïta pels socis. ***APAC of news*** (trimestral). **C:** Associats a la FAPIE. **NS:** Uns 900.

CCI - *Center for Cultural Interchange*
✉ C/ Serrano, 114 - 5º ext. dcha. 28006 Madrid. ☎ (91) 564 01 62. **Fax:** (91)561.51.16. **PC:** Mr. Emanuel Kuntzelman (president). **O:** Promoure i motivar estudis i investigacions. **$** La informació es gratuïta. 🕮 Estudiants i professors poden demanar informació sobre els programes educatius als Estats Units, Canadà i Europa, cursos internacionals d'idiomes, altres estudis, pràctiques en empreses, treball, intercanvi d'estudiants,... **P:** El centre publica un document on s'especifiquen totes les activitats i serveis que promouen. No és una associació.

FAPIE - Federación de Asociaciones de Profesores de Inglés de España.
✉ Apartado de Correos 394. 33080 Oviedo. **PC:** Mª Teresa Rodríguez (Coordinadora de publicacions), (*) Per més informació es pot trucar també a l'APAC. **P:** *Boletín de la Federación de Profesores de Inglés de España.*

SEDLL - Sociedad Española de Didàctica de la Lengua y la Literatura
✉ Facultad de Educación de Formación de Profesorado. Dpto. Filología y su Didàctica. Pº Juan XXIII, 13 Bis. 28040 Madrid. ☎ ((91) 3946181 / 3946166 / 3946727. **O:** L'establiment de canals d'intercanvi d'informació i materials científics. **S:** Poden ser socis numeraris tots aquells professionals o estudiants que mostrin el seu interès per qualsevol de les especialitats relacionades amb el camp de la didàctica de la llengua i la literatura. 🕮 Anys parells: Congrès Internacional (Nov.96 IV Congrès. UB). Anys senars: simposi. Promoció de publicacions i col·laboracions amb d'altres associacions de caràcter nacional o internacional, relacionades amb el seu àmbit d'actuació. **$** Son gratuïtes pels socis. **P:** * ***Lenguaje y textos*** (revista amb una tirada de 2 números anuals).* Butlletí (s'inclou amb la revista i dona informació sobre la societat). **C:** Si, però no disposem de les dades.

diversos (anglès comercial, preparació per a nivells diversos: *First Certificate, Advanced*, ...); jornades APAC, concursos per a escoles, ...

Oxford University Press España, S.A.
c/ Mallorca, 53, esc D., 3r 1a; 08029 Barcelona. ☎ (93) 405-21-21. **PC:** Sra. Solange Prat Eslava (Delegada de Vendes). Llibres de text per a Educació Primària i Secundària, lectures, gramàtiques i vídeos per a Primària i Secundària, xerrades metodològiques, formació del professorat, seminaris, ...

SGEL
Sector C, c/ K, Zona Franca; 08040 Barcelona. ☎ (93) 336-07-57 / 07. **Fax:** (93) 335-77-56. **PC:** Sra. Isabel Minguell (Departament comercial i divisió de llibres). Llibres de text per a Educació Primària i Secundària, llibres metodològics per a professors, visites a centres escolars, assessorament pedagògic i didàctic, contes, llibres de lectura, vídeos diversos, ...

Training Courses and Seminars for in-service Teachers

Departament d'Ensenyament
Via Augusta, 202; Barcelona. ☎ (93) 400-69-00. **PC:** Jordi Margelí. **A Catalunya:** cursos, seminaris, grups de treball, cursos de metodologia (EOI), formació per l'utilització didàctica d'equipaments nous, ajuda individualitzada per a mestres formadors, postgraduats, ... **A l'estranger:** Programes LINGUA, beca del Council of Europe, programes intercanvi, llocs per professors bilungües, ...

Departament de Didàctica de la Llengua i la Literatura. UB (Universitat de Barcelona).
Pg. de la Vall d'Hebron, 171. 08035 Barcelona. ☎ (93) 403.50.68. **Fax:** (93)403.5015. E-mail. Cursos d'especialització per a professorat de llengua estrangera.

Departament de Llengües Estrangeres de UAB
Bellaterra. Facultat d'Educació. ☎ (93) 581-26-58. **PC:** Beatriz Caballero. Cursos de postgraduat, ...

EIM (Escola d'Idiomes Moderns)
Edifici Central de la UB. Gran Via, 585; Barcelona. ☎ (93) 318-42-66 / Ext. 2501. **PC:** Jonathan Gregg. 10-13 i 16.30-19h. Cursos de 40 hores per professors d'anglès, ...

ESADE
Edifici 3. Crta. Esplugues, 92-96; 08034. ☎ (93) 280-61-62. **Fax:** (93) 204-81-05. **Cursos de 30 hores:** Aspects of SLA, Teaching mixed ability classes, Task-based Language Teaching, Writing and SLA. **Cursos de 15 hores:** Video recording for feedback, Grammar and Language Learning, Bilingualism, Teaching Reading Skills to Monolingual Groups, and Grammar and Discourse Analysis.

Escola Oficial d'Idiomes E.O.I.
c/ Drassanes S/N. ☎ (93) 442-80-77. **PC:** Carmen Cadierno. **Courses:** Methodology. Monographic courses every quarter (translation, American press, strategies for oral comprehension. Mòduls de formació del professorat: Són organitzats per la Generalitat.

ICE UAB (Universitat Autònoma de Barcelona)
Bellaterra; 08193. ☎ (93) 581-15-98 / 1708. **PC:** Margarida Teixidor. Seminaris, cursos d'anglès oral, cursos de metodologia, treball de grup, simposi de L2, ...

Institut de Ciències de l'Educació (UB)
Pg. Vall d'Hebron, 171, Edifici del Migdia. 08035 Barcelona. ☎ (93) 402-10-24. **Fax:** (93) 402-10-16. Durant l'any acadèmic 95-96 no s'han organitzat cursos per a mestres d'anglès a Primària.

Instituto de Estudios Norteamericanos
Via Augusta, 123. ☎ (93) 209-27-11. **Fax:** (93) 202-06-90. **PC:** John Zvereff. **Courses:** Courses of English, all levels. From 5 years old. **Areas of study:** United States history, American literature, Native American etnology, American government, Cinema 31.000 ptes per person, it takes 3 months. Persona de contacte: Michael Bell. **Programs abroad:** Studies, work and practise (all over the world).

International House
c/ Trafalgar, 14 entl. 2a; 08010 Barcelona. ☎ (93) 268-84-51. **PC:** Elvira Sancho. **Fax:** (93) 268-02-39. Methodology courses, advanced courses and retraining courses in London. Advanced courses and an Introduction and a Refresher in Methodology in Hastings and in Cambridge, and English Culture courses.

The British Council
c/ Amigó, 83; Barcelona. ☎ (93) 414-68-88. **Courses: 30 hours.** Classroom management and lesson planning. Being creative with your textbook. $ 36.000 ptes. **15 hours:** Making your classroom and materials more communicative. $ 18.000 Ptes. From the 2nd to the 18th of September.

Magazines

APAC of News
APAC Associació de Professors d'Anglès de Catalunya. Gran Via de les Corsts catalanes, 606, 4, 2. 08007 Barcelona. ☎ (93) 317-01-37. **PC:** Eva González.

Applied Linguistics
Journal Subscriptions Department. Oxford University Press. Walton Street. Oxford OX2 6DP. ENGLAND.

College Teaching
Heldref Publication. 1319 Eighteenth Street. NW, Washington. DC 2036 - 1802. ☎ 1-800-365-1753.

EFL Gazzette
EFL Gazzette. 10 Wirghts Lane. Kensington. London W86TA.

ELT Journal
Journal Subscription Department. Oxford University Press. Walton Street, OXFORD 0X2 6DP, OX. **Fax:** +44 (0) 1603 87-29-55.

English Journal
National Council of Teachers of English. Attn. Circulation Department. 1111 W. Kenyon Road. Urbana. Illinois 61801-109. ☎ 1-800-369-6283.

English Today. The International review of the English Language
Cambridge University Press. The Edimburg Building, Cambridge CB2 IBR. UK. ☎ + 44 (0) 1223 325806. **Fax:** +44 (0) 1223 31 5052.

Language and Speech
Kingston Press Services Ltd., 43, Derwent Road, Whitton, Twickenham, Middlesex, TW2 7HQ.

Devised by
Joan M. Díez

Artwork by
Iván Solé

STARWORDS

PREMI APAC (CLASSROOM ACTIVITY)

The aims of the activity are to teach/revise some basic vocabulary from the fields of astronomy and astrophysics. Do not panic. It sounds difficult, but in fact the activity revolves around a few concepts and current terms most of the time.

Students will try and answer some questions related to the topic mentioned. On top of that, they will write a Science-Fiction story. It will be fun, to be sure!

Stage 1. Warming up activity: Ask students whether they have ever seen any Science-Fiction films. If so, which are their favourites? Can they remember their plots? And their protagonists? If your students have not seen any of such films... take them to the cinema and be quick about it! Otherwise they will not be able to move on to Stage 2.

Stage 2. Explain the following situation: The Americans at NASA (National Aeronautics and Space Administration) want to try a new spacecraft. But they have not found the right person to carry out such an important mission yet. Would your students make good astronauts? Just wait and see what happens throughout Stage 3!

Stage 3. The game:

Preparation: You need copies of the accompanying set of 60 cards (which should be first glued onto a piece of thin cardboard and then cut out along the vertical lines before the game starts.) To make the BASIC EQUIPMENT POSTER you need 4 copies of a page which contains 15 rectangular frames where the pictures will be stuck later on. Put the four sheets next to each other so that you get a poster showing 6 boxes long X 10 boxes high. Stick the lot on a slightly larger piece of thin cardboard (leave enough space at the top to write the letters BEP) and there you are!

The poster is quite empty at the moment. With a bit of luck, however, it will be full of interesting objects before too long. Most interesting of all, students win points by matching the two halves of the different pictures and sticking them in the boxes on the poster. 'So where's your bottle of glue, babe?' (That's what you should be asking round the class right now!)

What to do: Make groups of 5 students, one of whom will act as Captain Hanks (our fictional hero in this tale!) S/he will be the one to check the others' knowledge and test their spatial abilities. Place the cards on a desk with the pictures (all 120 bits) facing its top. It is a good idea to arrange the cards into 4 even piles. The players shuffle a pack of cards each (without looking at the pictures in the meantime!) and after a few seconds they leave the cards on the desk again. Then Captain Hanks gives 2 cards to each player. Make sure nobody looks at the pictures yet!

Toss a coin or throw the dice to decide who begins. The first player shows his/her pictures. Should the bits match and make a complete object, s/he sticks them both on any one box on the poster and gets 10 points. Then the following player shows his/her card in turn and so on. It is most unlikely, however, that the first few bits match at the beginning of the game (as there are many and they are all mixed up.) No problem. Players stick whatever unmatched cards they have on different boxes on the poster; then they can get new bits from Captain Hanks, thus continuously increasing the probability of finding a particular card. The students' excitement and their enjoyment of the activity goes in crescendo all the time. (You bet on that!)

There are 3 different ways to get new cards:

a) By answering correctly one of Captain Hanks's questions. See his papers and the answer key. The Captain will give the most daring players 2 cards per correct answer. Please note that some of the questions are pretty difficult for students at this level (unless they really work for NASA... or almost!) This has been done on purpose. Whenever a player does not know the answer to a question, Captain Hanks will read it out and aloud, so everybody will hear -and, hopefully, learn- something new.

b) By identifying and naming or defining/describing one of the objects through careful analysis of its visible half (stuck somewhere on the poster) Again, Captain Hanks will supervise their answers. See the list of objects. Players who succeed get 1 card for their labours.

c) By writing one sentence of a Science-Fiction story, the first student to take this option writes the opening sentence. Those who follow write on; in this way, the story develops as new lines are added. Players are given 1 card if their sentences are good enough.

The students decide on the strategy that suits them best. They may cling to the same one all the time, or try them all at random. Let them do as they please. Whatever they decide, they have only one go during their turn. The students try and match the 'new' cards with the 'old' bits. If a player succeeds in his/her attempt, s/he gets 10 points. If s/he fails, the next player carries on.

Game ends when the poster has been completed. The player with the most points will be the lucky one to eventually 'go' on this extraordinary NASA mission.

Stage 4, Rounding off the activity: When the different groups have completed their posters, the students finish their compositions. The teacher takes them in and for the next

lesson photocopies them, making a 'booklet' for each student to take away and read at home. If the school has a magazine, the stories could be printed in it, or stories could be displayed on a noticeboard for other classes to admire.

A note on the objects portrayed: Real astronomical instruments have very strange names and highly specific uses. Anybody interested in them should have a look at a good encyclopaedia (look under ASTRONOMY or SPACE INVESTIGATION.) For the purposes of the present game I have dealt with a few ordinary objects used by researchers and common people alike. I believe astronauts would find them useful too, in some way or other.

CAPTAIN HANKS'S PAPERS

Questions and Answer Key

1) Name the planets of the solar system. (Mercury, Venus, Earth, Mars, Jupiter, Saturn, Uranus, Neptune and Pluto.)

2) What do astronomers do? (They study the Sun, Moon, stars, planets, etc.)

3) Explain what a galaxy is. (A large system of stars.)

4) What do we call 'gravity'? (The force that attracts objects in space towards each other, and on the earth towards the centre of the planet.)

5) Humans cannot live on the Moon. Why? (Because there is no oxygen.)

6) What are the stars? (Balls of gas that give out light.)

7) What do we call a 'satellite'? (A body in space in orbit round a planet.)

8) Halley is the name of a famous... (Comet.)

9) Only one man-made thing in Earth can be seen from the Moon. Which? (The Chinese Wall.)

10)Explain the movement of rotation of the Earth. (The planet moves round its axis causing the alternation of night and day.)

11)Define a 'light year'. The distance covered by light travelling during a year.

12)What's the distance between the Moon and the Earth? (About 384,000 kilometres.)

13) What do we call 'meteorites'? (Small bodies around the Sun, the debris of extinct comets.)

14)What do we mean by 'orbit'? (The path followed by a planet, star, moon, etc. round another body.)

15)Are lunar months shorter or longer than our months? (Shorter. They last about 28 days.)

16)Can you remember the speed of light? (About 3000,000 kilometres per second.)

17)What causes an 'eclipse'? (The blocking of the light of the Sun or of the Moon.)

18)When did Man first land on the Moon? (In 1969.)

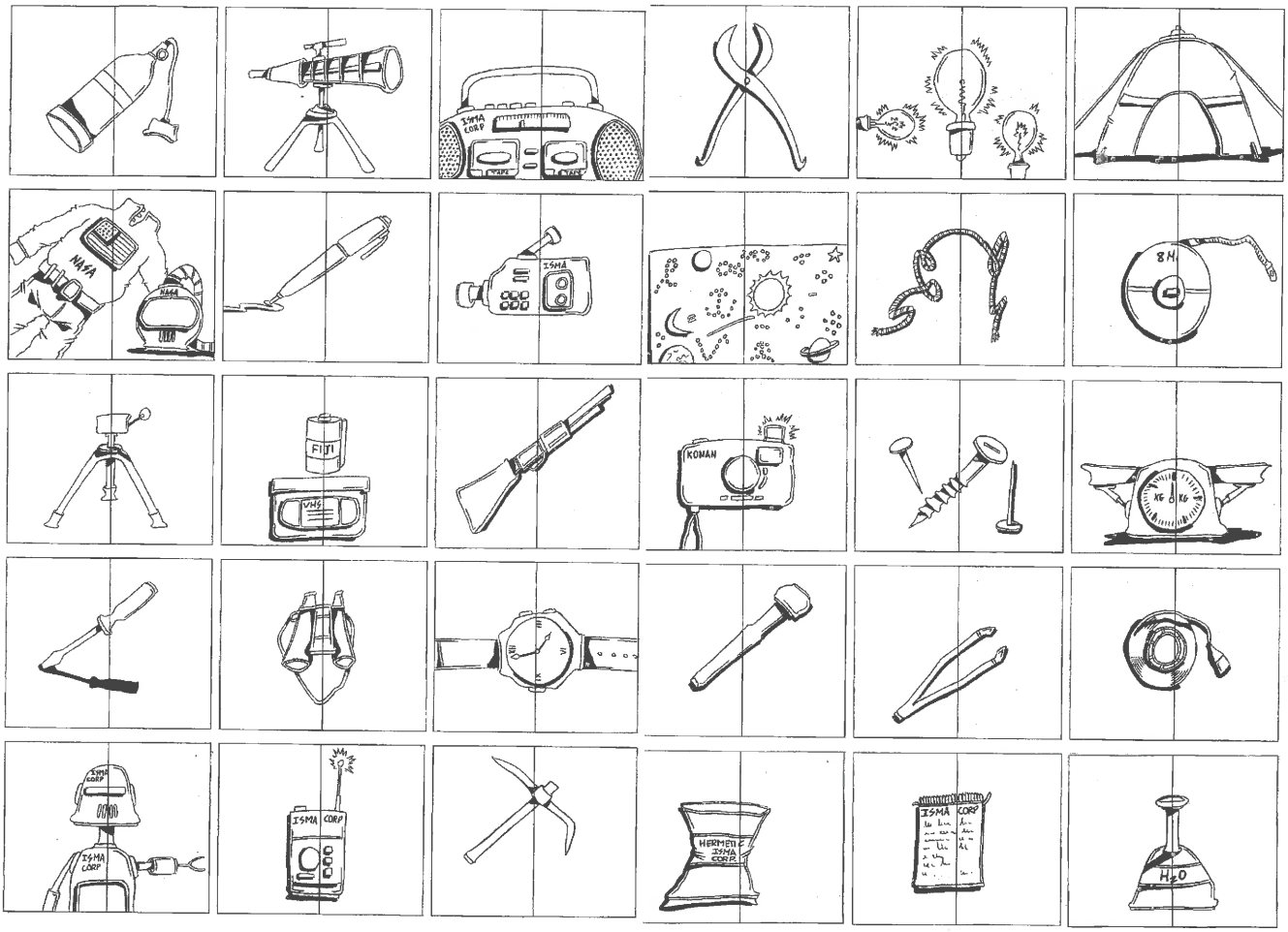
19)Explain what a 'crater' is. (A hole in the ground.)

20)The word 'telescope' derives from 2 Greek ones, 'tele' and 'skopein'. Do you know what they mean? ('Far' and 'To see', respectively.)

LIST OF OBJECTS IN THE BASIC EQUIPMENT POSTER

In alphabetical order.

*A pair of gloves	*Plastic bags
*Adjustable spanner	*Pliers
*Ball point pen	*Protein pills
*Batteries	*Quiz book
*Binoculars	*Radio receiver
*Bottle of water	*Remote control
*Calculator	*Rifle
*Camera	*Robot
*Cassette	*Rope
*Cassette player	*Safe
*Chisel	*Scales
*Films	*Scissors
*First-aid kit	*Screwdriver
*Flag	*Sellotape
*Four-leafed clover	*Space suit
*Gun	*Spade
*Hammer	*Star map
*Knife	*Tape measure
*Labels	*Telescope
*Light bulbs	*Tent
*Magnet	*Thermometer
*Magnifying glass	*Tin of fuel
*Metal detector	*Tongs
*Microscope	*Torch
*Nails and screws	*Tripod
*Needle and threads	*Tweezers
*Notebook	*Video Camera
*Oxygen bottle	*Watch
*Pen	*Wire
*Pick	*Wrapping paper


ISMA CORP
NASA
KOMAN
FUJI
VHS
HERMETIC ISMA CORP
ISMA CORP
H2O
FUEL
A 90
A BC D
ISMA CORP HIGH SECURITY
DIGITAL SKAN ISMA CORP
FLUORESCENT

By
Pere Gallardo Torrano

Language competence as a restriction in the teaching of English & American Literature in the new syllabi. A case study and some considerations.[1]

Most Spanish universities have already started their new syllabi for "English Philology." In fact, some of them are already considering the changes which will have to be introduced after the first four-year period. It is precisely this reduction from five to four years (8 semesters) that has become a major source of discontent among students for although in theory it assimilates the Spanish system to other European equivalents, it has proved a phallacy in practice since students can hardly cope with the number of credits thay are supposed to take in order to obtain their degree in four years.

Nevertheless, this is only a minor problem when it is compared with the disruption caused by the disappearance of the former first year, common to all filologies. In spite of its overgeneral tone, this former first year allowed students a more relaxed first contact with university life, while it hinted at the potential difficulties they would have to face in the following years. Very often, it gave students time to improve their language standards so by the time they had to start their speciality (second year) many of them had already made up for the imbalance between their language competence in COU and the standards required at university level.

In the new syllabi, many of the subjects offered in the former first year have disappeared, or rather, have been incorporated under various denominations ("crèdits troncals, optatius, de lliure elecció"). Furthermore, the large number of credits students are offered, and in particular, those which are compulsory ("troncals") have invaded, so to speak, the first four semesters thus forcing students to take subjects they can hardly follow given their lack of language competence.

This is at least the case of Filologia Anglesa at the University of Lleida. As far as language-related subjects are concerned, first year students in Lleida must take:

1st semester - troncals

English I (3 CA)

1st semester - optatives

Spoken & Written English (3 CA)

Linguistics I (3 CA)

English for Acedemic Purposes (3 CA)

2nd semester - troncals

English II (3 CA)

2nd semester - optatives

Discourse Analysis (6 CA)

Audiovisual Communication (3 CA)

Other subjects where English plays a more vehicular role are the following:

1st semester - troncals

Introduction to English Literature (3 CA)

1st semester - optatives

History & Society of the UK (3 CA)

2nd semester - troncals

English Literature I (English Fiction before the 2Oth C) (6 CA)

2nd semester - optatives

History & Society of the UK (6 CA)

It should be noticed that when I say *must* I really mean it because, being such a small department as we are, students need to take practically all the subjects we offer, which becomes another disrupting element in the elaboration of their curriculum. As may be seen, our students get in touch with literature in English already in the first semester and right from the first week. This fact poses a series of problems which I have listed as follows:

1.Students are not used to reading unabridged books in English.

2.In general they have never been in contact with any varieties of English other than twentieth-century spoken/written RP English.

3.They are not familiar with the basic vocabulary used in literary analysis.

4.Some of them cannot produce a coherent argumentative composition about everyday life topics, much less about literary discussion.

5.Some of them still find it difficult to follow the teacher's lectures, a situation which becomes dramatic

1 A slightly modified version of this article was read out at the "Primeras Jornadas sobre la Enseñanza del Inglés en la Universidad" Universidad de La Laguna, (Spring 1995)

when classes are practical and they are suposed to participate.

6.A small group of them have not overcome Krashen's *silent period*, and therefore are extremely reluctant to participate in class discussions.

As a result, many of them have serious problems to follow in class, which materialises in:

1.Lack of interest in class.

2.High percentage of absenteeism.

3.High percentage of students who do not sit the exams.

The situation is not much pleasanter for the teacher, who has to cope with large groups and who has to give examinations, and grade them. To the above-mentioned factors we have to add a new one: marking. The literature teacher has to reach a decision as regards the variables to be considered when marking.

The first question is, of course, the interference of language and literature. **Is it possible to produce an acceptable literature exam which is unacceptable from a language point of view?** Furthermore, if language is seen as an unofficial prerequisite to produce acceptable essays from a literary point of view, where do we draw the dividing line? Which mistakes are acceptable and which aren't? Unfortunately these questions may lead to an oversimplification of the problem I would like to avoid. There are many kinds of exams and there are even more kinds of mistakes so, are we supposed to disregard students' mistakes as long as they do not interfere with the basic meaning of the sentence? (At least in a preliminary stage) If so, until when?

Since the only thing we can be sure of is the input they are given in our language courses, how fair is it to generalise our marking system if we have a wide range of levels within the same group? As I would not like to cause any anxiety among readers, let me suggest that we focus our attention on the input they are given, which takes us to the core of the matter, and which can be summarised in two questions:

1.What kind of English should be taught in "English Philology," if any ?

2.Who should do the teaching?

Having said this, let me start again. I am a teacher. I teach Literature & Utopian Studies at the University of Lleida. Therefore I do not teach language, or do I? In fact, this article was inspired by a student's remark heard some months ago. The student, who seemed to be echoing a general impression, insisted that "they learned a lot of English in the Literature courses taught in the English Department."

My personal, and therefore limited knowledge of some English departments makes me conclude that there is often a gap between language teachers and literature teachers, which materialises in an array of situations ranging from casual understanding to complete dissociation. Both groups of teachers, though, hurry to emphasise the importance of "English" particularly in the months of February and June, and most specifically after grading essays and examinations.

As most of us are willing to admit, language competence is a decisive factor when it comes to expressing ideas, and becomes, therefore, a distorting element when we are supposed to assess the productions of a student. It is then that literature teachers tend to turn their eyes to language teachers in a way which, to put it mildly, is not particularly understanding. The exchange of looks is, however, reciprocal, and often carries with it elements of self-justification because of the number of students, elemets of regret because there is always a limit to one's possibilities, and elements of accusation, because language and linguistics (be it general or applied) are not the same thing.

As a consequence, this implicit accusation is rejected by language teachers who often counterattack suggesting that since language is such a relevant element, the responsibilities of its teaching should be shared by every member of the department. This kind of argument is almost systematically rejected by literature teachers who tend to insist on the idea that literature is such a huge field in itself that it often requires chronological, geographical or genre specialisation if they are to produce something of a certain quality.

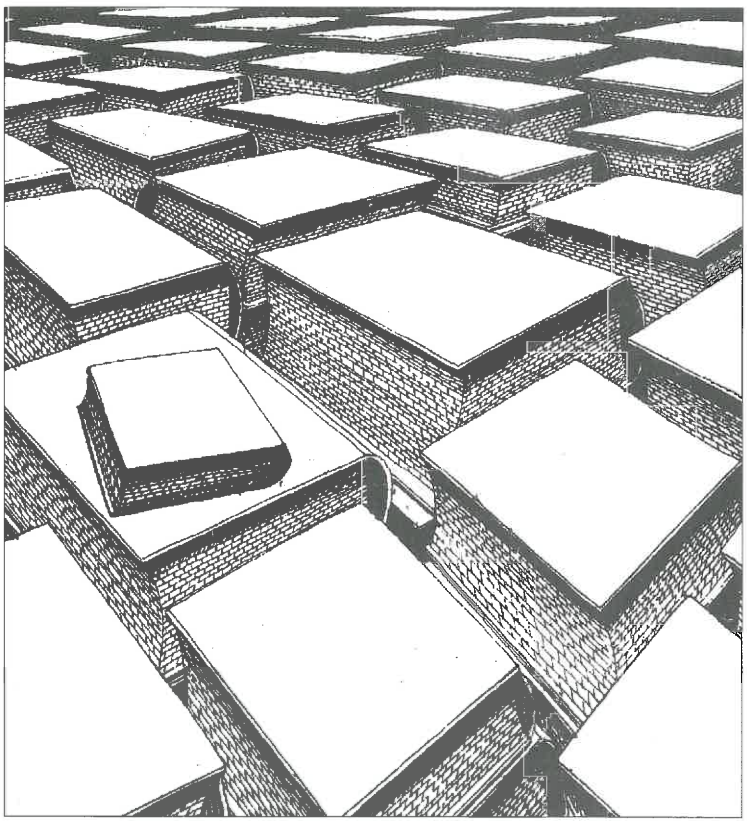
Nevertheless, the problems of specialisation are not a deterrent to the argument. A faculty or school is not an *acadèmia*, and students should be responsible for their own learning **at the university** (making the best of it, in spite of "minor" inconveniences such as the number of students per class) or, and here starts a new line of argument, **somewhere else**. Other considerations appear then. Among the most often repeated ones I would mention: a) **seniority**, and closely linked to it, b) **academic skill**. As we may agree, seniority is not a serious criterion when it comes to producing quality teaching. However, it forces its way into most departments because senior teachers seem to have earned their right to do research into their own fields and therefore cannot/should not be bothered with "minor incoveniences" such as English I or English II. As a result, the teaching of language in the early stages of "English Philology" is often assigned to the youngest, newest and therefore most unexperienced members of English departments, who more often than not, are not given the opportunity to choose. At the same time, the criterion of academic skill becomes widespread since it is generally considered that newly arrived teachers, often students involved in PhD programmes, may find it easier to teach language than any other subject.

Unfortunately, the attitudes I have just listed tend to ignore a contradiction which can be phrased in the following question: **If everyone agrees that language competence is a basic element which may greatly influence the academic production of a student in all subjects, should it not be understood as a shared responsibility?** In this sense, I have noticed several ways to face the problem of teaching language in the early stages of "English Philology."

1.New teachers do the teaching. If they are in charge of the language courses in the early stages of "English Philology," they tend to work very hard and conscientiously in order to prove that they can do a good job, and also to show that even if they are postgraduate students, they are not "standard students" any more. The disadvantages, from my point of view, are bigger: they may not be experienced enough, and they may understand their language teaching period as a mere step they have to take (sometimes even as an ordeal they have to go through) before they can teach what they really like.

2.Teaching shared by all members of the department (a situation more typical of small departments). This solution may be positive if it is the result of a discussion process and epitomises a general attitude towards the issue. However, it may be rather negative if it comes as a result of a poll, or simply because as we sometimes hear, "since nobody wanted to do it, someone had to, so I took it." In this case, things may work for one year but the question is bound to reappear in the following meeting of the department.

3.Teaching assigned to British/American assistant teachers. The first and clearest disavantage is that not all departments can afford having foreign assitant teachers. Secondly, their qualifications and interest may not be enough to counterbalance the lack of continuity of the system, which may end up as a series of yearly improvisations.



4.Teaching assigned exclusively to "language" teachers. My use of inverted commas obviously refers to a traditionally blurred image among literature teachers which does not differentiate between language and general/applied linguistics. Eventually this group of teachers may see it as an obligation where there is no room for enjoyment. As a consequence, effective techniques of teaching at other levels are ignored in favour of more relaxed/less demanding ones. It is to be noticed that this is not necessarily a proof of the teacher's laziness. It may well be a situation forced upon by the huge groups of students we have learnt to live with. In turn, this kind of situation may produce several results:

a.Some students do learn some language and they manage to improve their competence.

b.Some students learn the strategies required to pass a specific kind of test, which automatically becomes useless as it measures various factors, but not language competence.

In both cases, students will automatically compare their English classes at the university with other learning experiences they may have/have had. Needless to say that their conclusion is often highly critical of the teacher and the university system in general.

5.Independent departments. Of course, there is a more radical possibility which consists of splitting English departments into two independent sections which may function as independent departments: English Language, and Literatures in English. I only know about one example and in any event, I suspect that the system is far from being feasible given the budget restriction most universities have these days. At the same time, I suspect that the problem is not altogether solved because in fact we would be tranfering the same question to an English language department which may not be homogeneous either.

Furthermore, the question of who does the teaching can hardly be dissociated from the kind of English university departments should offer to "English Philology" students. It seems inevitable that those teachers who complain about the poor level of their students encourage their language colleagues to reinforce the basic skills, while those who experience the frustration of teaching language to groups of more than one hundred students keep repeating that they are not to blame for the errors of the system.

So far my exposition of some facts and opinions. As you may have noticed I did not provide any answer. I am sure this situation is frequent enough in many English departments to encourage discussion, which is, after all, the main purpose of this article.

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"Art thou weary, art thou languid, Art thou sore distressed?"

(Translated from the Greek By James Mason Neale 1818-1866)

By Fred Tarttelin

The following is a personal account, based on real experience, of how literature can be equally challenging and stimulating to both students and teachers without too much painstaking and wearisome preparation

In a world that seems to be getting more and more speeded up and stressful and in which we are obliged to immerse ourselves increasingly in a constantly up-dated technological environment that does not always make life easier, as promised by its promoters, it is not surprising that people seek to establish something spiritual in their lives. This may be found communing with Nature in remote valleys or on exceptionally high mountain peaks, or by exposing oneself to regular and prolonged plainchant, or even by spending the odd weekend in an isolated monastery (any denomination will do), provided of course you have a reliable car and the time to drive there. EFL teachers, however, together with their students do not need to go to such extremes. We have something as old as the hills at hand to give a little depth, meaning and even hours of pleasure to our daily routine: **the NOVEL.**

I can hear screams of protest: "But what about the preparation time? I spend enough on that already. What about all those hard words? The students will be put off after the first page. They don't even like reading in their own language, let alone in English!"

Just relax!

With a bit of careful organisation, and by employing an approach involving certain techniques which could be applied to almost any novel (and other literary texts) together with a positive, open attitude you will find the relatively small extra effort more than compensated for by the rewarding and stimulating results achieved.

Now read on.

Fairly recently, one of our literature teachers suddenly had to undergo major surgery just before the beginning of the new academic year. She is a teacher of vast experience and with a formidable reputation for inspiring her students to unprecedented achievement and brilliant results in the difficult Cambridge Diploma exams, and I, with little in-depth experience of teaching English Literature, was asked to take responsibility for one of her classes. *("……..And some have greatness thrust upon them!!!")*

I had very short notice so preparation time was minimal and a rapid approach essential. The following ideas helped me cope with the situation but also made the task endlessly rewarding and full of unexpected pleasure.

The first book was "A Room with a View". At least I had read it and liked it and I had even seen a very good Merchant/Ivory film version so I was not exactly starting from scratch. May I say immediately that I would always try to avoid doing a book that I did not like myself, though occasionally the somewhat limited options for exam set texts can make this difficult. Of course, the first question about any novel is: "What's it about?" At this stage, keep the answer as short as possible. If it is a paperback you have got in your hand, essential information is very likely to be on the cover. Let's look at "A Room with a View" (Penguin Edition, 1987). "The tender story of a young girl's awakening." That sounds quite interesting! What else? "You can transmute love, ignore it, muddle it, but you can never

pull it out of you." (Obviously a key quotation.) Then there is mention of "Lucy in Italy - experience - back in England - unconventional Emersons - heroine pulled between social and sexual proprieties and the spontaneous promptings of her heart." Promising ingredients, but that is enough for the moment. Remember, we do not have much time. What about the period? Finished 1907, published 1908, in other words, early nineteenth century, Edwardian, pre-First World War England and Italy.

Now we can really make a start.

1. Background - social/historical. You and your students may already know enough without needing to go to great lengths to get a few facts together. Otherwise, a quick visit to the library is required to find out what was going on at the time in politics, the arts, the social scene, what people were wearing, how they lived, something about the social hierarchy and the class system and generally what made people tick. The list of course will vary according to the novel. What I have just mentioned is particularly relevant to Forster. At the same time, beg, borrow or steal absolutely anything you can take into class that might shed some light on the task you are about to start: music, slides, video extracts, facts, statistics, quotations. If you are blessed with cooperative colleagues, this part should not be too daunting, provided you give frequent and quietly insistent reminders about bringing things in. If all else fails, go straight to stage 2 below.

2. Imagine the book as a theatre with the play about to start. We know a little about the story and the background and perhaps even something about one or two of the characters. We feel a mounting sense of excitement as our expectations and interest are aroused before the curtain rises. We might also have looked at the programme and seen the order of the acts and the scenes within each act. We can go through the same process with a book, too. In fact, the author has done this for us in the case of "A Room with a View". Look at the contents page. Part 1 consists of 7 chapters and Part 2 of 13. It takes little more than a glance to see that Part 1 takes place in Italy and Part 2 in England. Part 1, then, in the aforementioned theatre would correspond to Act 1 with 7 scenes and Part 2 to Act 2 with 13 scenes. Now we can see the backcloth in front of which the characters will appear and interrelate and the drama itself will unfold. We cannot make out all the details yet but what we have is a general picture and that is what is most important at this point.

The language classroom is not a theatre, however, and it is up to the teacher and the students to bring the printed words to life, though the analogy of the theatre is not so far removed from the reality of the classroom when our imaginations are stirred and there is excitement in the air as the words on the page are given meaning and come to life in a way that gives rise to spontaneous reaction and infectious involvement with what is going on.

3. There are certain pages in any novel that are absolutely crucial to the novel's success. For example, the last page of a chapter should ideally be written in such a way that it is virtually impossible to put the book down and not continue with the next chapter, regardless of the lateness of the hour or the inconvenience of the place you may be. However, it goes without saying that perhaps the most important page of all is the very first one and for that reason it is worth spending more time on it than any other. It is not unlike getting to know a person and forming our first impressions which may change or be modified later. Innumerable first lines in their own right are frequently quoted: Last night I dreamt I went to Manderley again. ("Rebecca" by D. du Maurier); *It is a truth universally acknowledged, that a single man in possession of a good fortune must be in need of a wife.* ("Pride and Prejudice" by J. Austen) *En un lugar de la Mancha, de cuyo nombre no quiero acordarme, no ha mucho tiempo que vivía un hidalgo de los lanza en astillero, adarga antigua, rocín flaco y galgo corredor.* ("Don what-was-his-name?" by M. er, you-know-who). The beginning of "A Room with a View" is hardly quotable in quite the same way, but it extremely useful to us in other ways. Let's look:

"The Signora had no business to do it," said Miss Bartlett, "no business at all. She promised us south rooms with a view, close together. Instead of which here are north rooms,, looking into a courtyard, and a long way apart. Oh, Lucy!"

"And a Cockney, besides" said Lucy, who had been further saddened by the Signora's accent.

Clearly the words of the title are of paramount

importance from the outset and muddle, a word we encountered on the cover, seems to be the order of the day. The word view, of course, has two meanings and little do we realise at first how greatly loaded with irony is Miss Bartlett's line addressed to Lucy at the bottom of the page: *"but it does seem hard that you shouldn't have a view."* Very soon after, other characters are introduced and a situation we can still very easily identify with today, almost a century later, that of things not living up to our expectations, especially when travelling, is amusingly revealed to the reader.

4. So far, so good. The really hard work is done as far as the teacher is concerned. We have more than enough together for the first class or classes, but there is still a bit of organising to do. Glance at the contents page again and you will see that the chapters mostly consist of between 15 and 20 words, give or take a few. Having prepared the ground carefully with Chapter 1, it is now relatively easy to divide the remaining chapters up among the students who will then have the responsibility to prepare their section in depth before the class it is scheduled for. I would always allocate the same ground to at least two students to allow for absences (or whatever) and give everyone in the class a photocopy of all the dates with their corresponding chapters, page numbers and students' names.

5. The following points may be useful to students as a guideline on approaching the preparation of a presentation in class of a chapter or literary extract, especially if it is for the first time:

a. **Put your section of the novel into context.** It may be some time since the previous class and a little revision or going over covered ground will always be welcome.

b. **Summarise the main events.** In other words, does anything important happen that furthers the plot in any way and if possible link this up with earlier events or even with what is going to happen, especially if the students have already read the book on their own. (In an ideal world, they will have done this but perhaps I dream of Utopia!)

c. **Gather as much information as possible about the main characters:** how they behave outwardly, how they feel inwardly and what they feel and say about each other. This idea is from the Stanislavsky "method" for actors on preparing a role and creating a character. As far as we are concerned it could prove to be particularly useful later when follow-up work in class is required. The students should keep a **character file,** containing concise notes which can be added to and allowed to accumulate as work on the book progresses. These will not only be valuable for written homework assignments but also for role-play improvisations in class or student dramatizations of sections of the novel.

d. **Comment on the writing itself:** on stylistic features, irony, satire, classical references, quotations, etc. This might turn out to be more the teacher's responsibility unless you have a well-trained class. In any case never get over-analytical or too technical when enjoyment is first priority.

e. **Say how you personally feel about the passage**. Encourage students to say exactly what they think as they would if they were watching a film, looking at a painting or listening to a piece of music. Point out that often even an expert does not have the "correct" answer because there isn't one and we are all entitled to our own opinion, however different it may be from everyone else's.

Some practical advice on choosing a book for study in class:

1. Size and price - it should be neither too long, too heavy, nor too expensive. However enthusiastic you may be about "A Suitable Boy" (Vikram Seth) with its 1,500 pages, it is not a recommendable choice for class study for obvious reasons, although it is certainly not in the expensive bracket.

2. Accessibility - it is better, especially if the students are approaching literature, or at least a complete novel for the first time, to choose a book with well-defined sections and fairly short chapters which will avoid any excessive strain on the reader and helps psychologically by giving you a feeling of getting through the book smoothly and fairly quickly. "Dances with Wolves" (by M. Blake. Penguin) is very approachable in this respect.

3. Availability - do not choose a book and start preparing your classes before checking it is not out of print or that your bookseller will be able to get hold

of enough copies for you (some shops give you teacher's discount on this), in good time for your first class. Perhaps it is a good idea to take care of the organisation of things during the first term and introduce the literature element into the course at the beginning of the second term. In this way you can raise the students' expectations before the Christmas holidays and you may even get them to do some preparatory work before the new term starts.

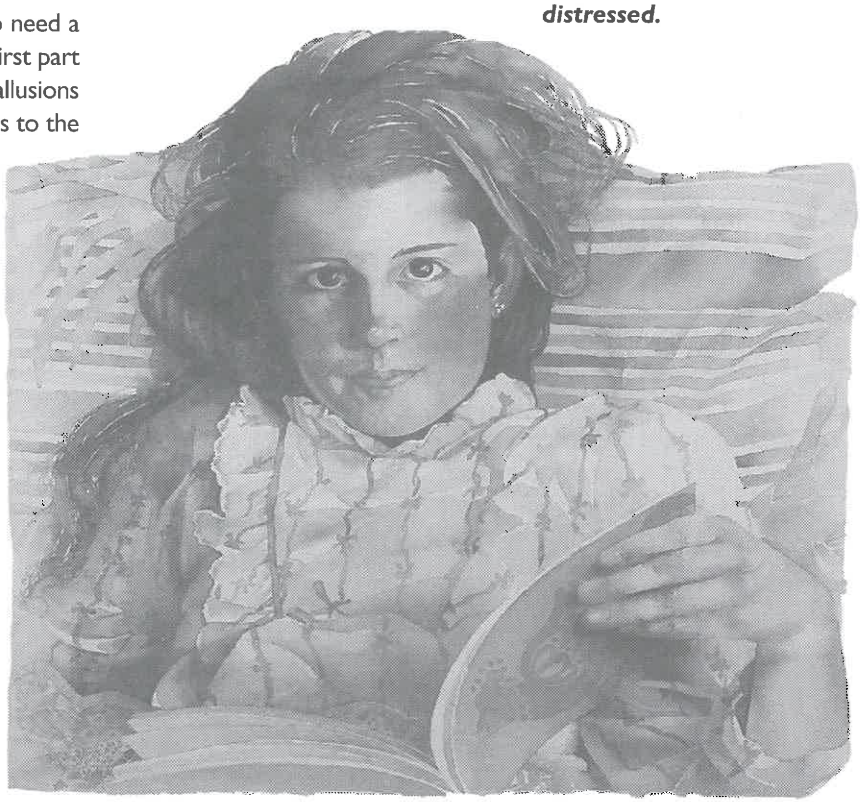
4. Back-up materials - are there supplementary materials already available that would help you with a particular sort of book? The most obvious aid, of course, is video, either documentaries, recorded programmes or films, but here we invariably come up against copyright problems, though it is possible to get permission without having to pay vast fees, especially if it is only a question of using a short extract. But poems, articles, pictures, music and as I said before, anything you can get your hands on that might enhance the text and deepen our understanding of it in any way will also add to the enjoyment and excitement of the class. Forster, for example, has significant and constant references to music. In "Howards End" (Chapter 5) there is a famous description of a movement from Beethoven's Fifth Symphony and it is difficult to fully appreciate what the author is trying to put over without actually listening to the music, too, even if it is a piece you know well. Similarly, in "A Room with a View" one seems to need a guidebook of Florence at hand while reading the first part (Lucy, the main character, uses "Baedeker") and allusions to Caravaggio, Giotto and the like become tedious to the reader if no attempt is made at least to look at a few reproductions of the artists' work. If nothing is forthcoming, may I suggest a visit (private or with the class) to Happy Books (Calle Provenza/Paseo de Gracia) where there is a superb art department through the interior, ground floor patio, worth an hour's browsing and where they also serve excellent coffee and pastries!

5. Interest value - if your group are crazy about sport, then "This Sporting Life" (D. Storey) may be the choice for them. However, should you feel something more sophisticated is required, "The Remains of the Day" (N. Ishiguro) has been digested and greatly enjoyed in unexpected quarters, partly, I agree, thanks to the beautifully-made film version.

6. Bestsellers and Popular Literature - are not to be sneezed at and invariably lead to "higher" things. In any case, there are many writers of so-called popular literature who write brilliantly and who happen to prefer a genre which has brought them renown and success. Colin Dexter, Patricia Highsmith and especially P.D. James may be labelled "crime writers" but they bring so much more to their writing than what many readers would consider a distasteful subject. In fact, "A Mind to Murder" (P.D. James) is currently one of the set texts for Cambridge Proficiency.

In conclusion, remember this: innumerable things that we, as human beings, do in our ceaseless and justified pursuit of pleasure, sometimes require considerable physical and intellectual effort and time which are an integral part of the whole pleasurable experience. We need only mention sports, musical activities, certain hobbies and travelling to get a picture of what I mean. I put it to you that if we can enjoy and share literature whether at work or at leisure and at the same time allow it to be in accordance with the same attitude and aims that we have towards what we consider purely pleasurable in our free time, then the cold, somewhat daunting term "English in Use" will take on a different meaning.

Few people are fortunate enough to find true satisfaction in their work. Those who do, may not even know the meaning of ***weary, languid*** and ***distressed.***



Reviews

Language Test Construction and Evaluation

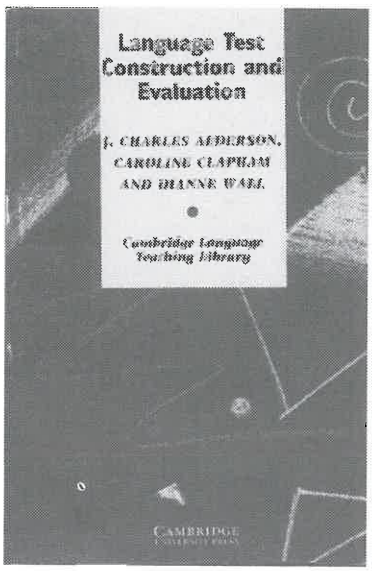
BY J. CHARLES ALDERSON, CAROLINE CLAPHAM AND DIANNE WALL;
Cambridge Language Teaching Library. 1995.
ISBN 0 521 47829 4 hardback
ISBN 0 521 47255 5 paperback

Price: 4975 pts.

By Neus Figueras
Professora agregada d'anglès. EOI.

This book is, according to what the authors say in Chapter 1, "written for teachers of any language who are responsible for drawing up tests of language ability and for other professionals who may not be actively involved in teaching but need to construct or evaluate tests...". As a teacher working in testing I have found it a sound, well-informed, interesting and illuminating book. It draws on the research undertaken by the authors and on the answers given to questionnaires sent to all the examination boards and institutions in the UK. The table of contents lists the different chapters, which focus on important aspects in test design while relating them to what was reported from the different examination boards.

HOWEVER, this book can be groundbreaking for those teachers, be it primary, secondary, language school, EOI, or university teachers who want to whet their appetite into what proficiency testing is about. This is not a recipe book. Although it contains a lot of information and many guidelines, those will be used by few practising teachers working in Reforma in Spain. But the principles behind the information and the guidelines given are of great use for preparing end-of-term tests and final tests, for marking them, and for professional growth! Also, it is a very useful book for those teachers preparing students for UK Certificates, as it analyses their procedures from a vantage point.



p.s. For a practical approach to classroom testing, read *Assessment* by Michael Harris, interviewed in this number.

CATALAN DICTIONARY English-Catalan/ Catalan-English

Routledge, 1994

By Rosa Maria Rofes

Let's congratulate ourselves on the publication of a new bilingual dictionary English-Catalan/ Catalan-English which was published simultaneously in Great Britain and the States and Canada. In fact, it wasn't an absolute first come-out because in Spain we already had the same work but with a quite different layout. This dictionary was first published by Bibliograf in Barcelona in 1993. What is important is that it covers a vaster territory and a much more great number of users can benefit from it.

As interest in both languages increases, in and out of Catalonia, it is useful to rely on a dictionary which includes a summary, although brief, of Catalan grammar. This will help foreign learners of Catalan to check any doubts they might come across whenever they are working with the two languages.

In paperback edition and having about 600 pages, this work includes 18,000 entries in each of its two sections. One wonders if the importance of a dictionary is given by the number of words it has. In this case, the work covers a wide range of common use words. It is not meant to check up technical expressions or slang terms in it. Besides, when British and American English have different words for the same Catalan entry, they are both taken into consideration. A remarkable fact is that the richness of vocabulary to be found in Catalan has been rightly appreciated. Thus, expressions used in the main geographic areas where Catalan is spoken have been considered and included.

In short, a work that students and users of both languages should not hesitate to have on their shelves.

A C T E S

APAC ELT CONVENTION 1996

CONTENTS

Imma Arenas, Ricardo Calvo, Elena Julià, Laura Julià, Imma Saldaña and Ana Sánchez

Let's thrill together

A Motivating Way to Make Students Enjoy Reading

The aim of this work is to motivate mixed-ability students through an attractive approach which encourages them to enjoy literature by using video, graded readers, dramatisation and games. A balance between co-operative learning and individualisation.

INTRODUCTION

Students come to the English classroom with different abilities and interests, so the activities proposed in this project are intended to be flexible and suitable for this diversity.

As well as reading Mary Shelley's *Frankenstein* through different staged books, students will be asked to accomplish graded activities which correspond to their english skill levels.

Methodological Approach

The methodological approach we have used in our project mainly consists of three types of interaction: **traditional group work, co-operative work and individual tasks.**

Through **group and co-operative work**, students grouped in mixed-ability teams are going to carry out most of the activities. The aims of this type of grouping are to make weak students work together with strong students, and to increase their motivation since they feel proud of belonging to a team which will last for the whole project.

Individual tasks have been the most common type of interaction used in the traditional approach. We have used them in order to make students accomplish the graded activities which best suit the individual English levels within the teams.

Work Structure

The work has been split into three main parts, which are intended to cover the needs for the different steps of the reading:

- **Pre-reading activities,** by means of which students will get background information and will try to guess the title of the reader.
- **While-reading activities** which help students enjoy reading the book, getting them to practice the four skills, as well as grammar and vocabulary.
- **Post-reading activities** which have been designed to encourage students to draw their own conclusions about the reading, and apply them to other contexts by developing creative skills.

Activities

Pre-reading activities.

Activity 1. Ice-breaking activity (team building).

Students should get into teams of four people.

First Part. Explain to the class that they are going to answer some questions about the rest of their team members and that they will only have five minutes to complete the task.

Second Part. It is an oral activity, where the members of the team have to share / compare the answer they have written on their paper. Ask the students to give their answer to the rest of the team and to check whether they guessed correctly or not. The aim of this activity is that each member of the team gets to know the other members better and that they are aware not only of the common interests they may share, but their differences too.

Ice-breaking. Student's sheet

Without talking, write down your answer to the questions below. Your team-mates will be doing the same about you. When you have finished, talk about your responses.

1. What do you think they eat for breakfast?

2. Which magazine/s do they read?

3. What is their favourite food?

4. What do they like doing at weekends?

5. What kind of music do they prefer?

Check with your team-mates to see how many answers you guessed correctly.

Activity 2. Guessing the title (co-operative task).

Select a picture taken out from one of the books the students are going to read. Try to choose a visual prompt which deals with the topic, shows a key character of the story or reflects the general atmosphere of the book. Surround the picture with questions. The object of the exercise is to make students speculate about the genre, plots and characters.

Suggest they give a titles for their picture and explain the reason for their choice.

After the teams have discussed all the topics surrounding the pictures, ask them to share the answers with the whole class.

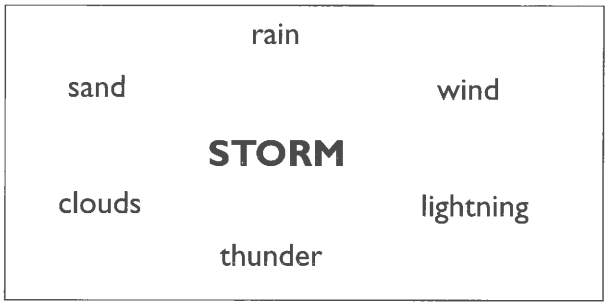
Remind them they will not be penalised for wrong guesses.

While-reading activities.

Activity 3. Mind-Map (group work).

The aim of the activity is to introduce students to semantic fields by motivating their capacity to create their own mind-maps. Another aim is stimulating the use of different dictionaries: bilingual, monolingual and dictionaries of synonyms and antonyms.

Group students according to reading levels, and assing each group a work taken out from the reader. Students are requested to draw different diagrams with synonyms and words connected to the given word.



Would you like to be there?

Why... Why not? **Give the picture a title**

What sort of place is this?

Write some adjectives you associate with this picture

What do you think he is doing?

When the task is over, students should write examples which will be self-explanatory for the rest to guess the meaning.

Activity 4. Jigsaw reading and comprehension (pair work).

It is a memory exercise leading to interdependence between pairs in the team. It is intended to develop students' ability to scan for specific information, as well as to read for gist and through a series of guided steps to extract and summarise key information.

Students have just read some chapters of the different staged readers. They may have a few minutes to select the most important pieces of information. Working in pairs each student will report on his own text to the other. Remind them not to forget the main events of the story. Next, they will answer some comprehension questions on their partner's text taking into account the information received.

Activity 5. Jumbled events.

The aim of the activity is to get students to predict the order of events in a given chapter of the book *Frankenstein.*

Students get into teams of four people and the teacher hands an envelope out to every group. The envelope contains twelve strips of paper with twelve events written on them and a piece of paper with the instructions they should follow in order to accomplish the activity. The secretary will be in charge of reading the instructions to the rest of the team members.

Instructions

Inside the envelope you will find 12 events which take place in the following chapter of your book. Each member of the team will take 3 different events. Rules to follow:

1) Members are not allowed to take events from other members of the group.

2) Members are not allowed to talk to each other.

3) Each member can either add a new event or change the position of one event at a time.

4) Once everybody in the team agrees on the order of the events, Student A should ask the teacher if it is right. If it is wrong the teacher will give, as a clue, the number of events in the wrong position.

5) The winner will be the first team which organises the events correctly.

Activity 6. Role play

This activity has double value in that it enables students to communicate freely and imaginatively about the reader;while at the same time, they also use the author's words for the dramatic part. Ask students to choose a section of the reader they would like to dramatise and to extract all the dialogues from it. They must rewrite the dialogues or events as a dramatic script with the characters' names in the margin alongside their spoken words. They should leave spaces before and within the dialogue for stage directions.

Students may need to meet outside the classroom to prepare the performance and the settings for the play. The teacher may ask for co-operation from the Art teacher to prepare some very simple settings, masks and so on.

Ask each team to perform their short play. The teams which are not performing could record the other teams using a video camera.

Post-reading activities.

Activity 7. Grammar through video.

"Reported Speech" is an area where we can find two main grammatical devices: Tense shifting and reporting verbs. Both of these areas can be dealt with by using video techniques. The teacher selects an attractive scene from the video film *Frankenstein unbound* by Roger Corman.

Students have a version of the script in reported speech. The teacher shows the sequence with the sound off and allows students to follow the text at the same time. Students are required to write the direct version of the script as it appears in the film. When they have finished, the are encouraged to check their version against the original, and comment on differences.

Activity 8. "Thriller".

It is a listening activity based on the song "Thriller" by Michael Jackson.

We have taken into account the different English skill levels within the classroom. That is why we have designed three different activities to be carried out by both weak and strong students at the same time.

The first activity consists of filling the blanks with some missing words. Weak students are given the missing words disorganised, so they should identify them while listening to the song. Strong students are given the sheet with the blanks, so that they understand the words without any clues. After listening, students get into mixed-ability pairs (one weak-one strong student) and check their answers.

In the second activity, students are given another part of the song with some blanks in it. However, in this case a synonym or definition is written as a clue to identify them. Strong students will get a set of more difficult words, whereas weak students will get the easier ones. After listening, students get into pairs and check their answers.

In the third activity, students join their teams and they are given paper strips with the lines of the last part of the song on them. Strong students are given more lines than weak students. After listening twice or three times, the team that first finishes putting the lines of the song in the right order is the winning team.

Activity 9. Put your heads up!

The main purpose of this exercise is to give students practice in writing and speaking and build up several physical and psychological descriptions of people. Another important aim is to review and interpret the characters of the novel and to relate them to real people.

The teacher gives each team a handout with the drawing of the characters of the novel without their faces. Students have got the photos of the members of their team and they are asked to discuss orally which of their team-mates would best adapt to each character, giving reasons for their choices. Next, students should stick the heads of the chosen partners to the bodies of the characters. Finally, students are required to write their conclusions, describing both, characters and students, as well as establishing comparisons between them.

Students' materials

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By
Susan Bowers

An investigation into the attitudes of EFL teachers as teachers and as learners towards the language learning process, within the context of the Communicative Approach.

The following paper is a summary of research carried out at UCNW, Bangor, 1993 as part of an MA degree in Applied Linguistics.

Foreign language learning for more than a decade has been heavily influenced by the Communicative Approach. Training courses and materials reflect the principles and beliefs upon which it is based, and this study looked at some of these in relation to four aspects of language learning which have been traditionally problematic; the use of the L1, error correction (as part of the accuracy/ fluency debate), implicit versus explicit grammar, and group and pair work.

Language learning attitude research has traditionally focused upon the student; this study looks at the teachers, and investigates their attitudes towards the methodology they are encouraged to use in the classroom and their own preferred learning strategies. The initial hypothesis suggested that there might be differences between teachers' perception of their own language learning needs and strategies and those of their students, and that this would imply a relationship between viewpoint (i. e. of teacher or of learner) and attitude towards aspects of language learning.

THE FOUR CATEGORIES

The L1/L2 debate: acceptance or rejection has normally been dependent upon the method; Contrastive Analysis in the sixties reaffirmed the importance of the L1 in the learning process, but no teaching methodology after Grammar Translation incorporated it overtly and systematically into its pedagogical techniques until the arrival of some of the more 'humanistic' approaches (e.g. Suggestopedia, Community Language Learning). Some researchers (such as Dulay, Burt and Krashen), advocate its exclusion from the learning process. The Communicative Approach tends to play safe; it fails to provide any clear guidelines as to the extent or manner of the integration of the L1 into the methodology as a whole(or indeed the necessary training to do so effectively), and the issue is either ignored or dealt with superficially (Swan, 1985:96).

Attitudes towards error: the accuracy/fluency debate has been fuelled by conflicting attitudes towards error, with Error Analysis becoming an important part of research in the sixties and seventies. The Communicative Approach incorporates an attitude towards error relatively characteristic of the newer methodologies, whereby errors are tolerated and used as a basis for determining where further work is necessary, and the significance of learner error is stressed in the theory .(Doff, 1988).

Explicit or implicit grammar? The debate centres around the conflict between the unconscious 'absorption' of grammatical rules (cf Krashen and Terrel), and the more explicit, analytical presentation of language, involving a conscious awareness of the L2 as a system of rules and structures. The two extremes can be seen in the Natural Approach and the Grammar Translation method, with the Communicative Approach hovering somewhat uncertainly in the middle, depending on whose interpretation is being adopted. It seems to suggest that explicit treatment of grammar is necessary in certain instances, without giving any clear idea of when this might be.

Pair and group work: one of the principles of the Communicative Approach is that situations involving 'real' communication promote learning; the assumption is that activities in which students have to interact with each other, independently of the teacher, are more likely to promote this than the traditional lock-step system. The inclusion of these kinds of activities, although not exclusive to the Communicative Approach, is nevertheless one of its distinctive features; the emphasis on working together

is an element not only of the course books, but also of initial and in-service teacher training programmes (cf Dulay, Burt and Krashen, 1983:262 : "learners learn most from their peers").

SUBJECTS AND METHOD

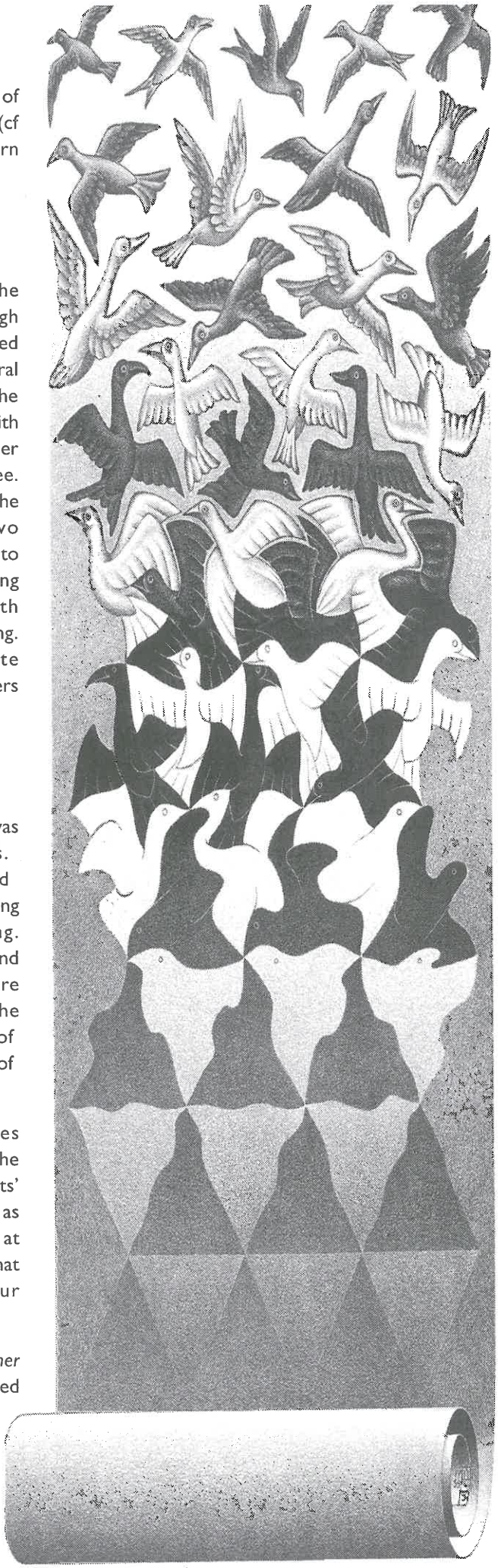
The attitudes of 28 EFL teachers towards the language learning process were explored through questionnaires focusing on the four aspects discussed above (from both viewpoints), and upon more general issues connected to methodology and materials. The two questionnaires each used Likert-type scales with five response categories; strongly agree, agree, neither agree nor disagree, disagree and strongly disagree. Some open-ended questions were also included. The two questionnaires corresponded to the two viewpoints, statements in part one were designed to elicit attitudes towards the subjects' own learning experience, while those in part two dealt with teachers' attitudes towards their students' learning. Personal information which might constitute influencing variables was also obtained. (The teachers were all living and working in the FL environment).

RESULTS AND CONCLUSIONS

Closed response data from the questionnaires was collected and subjected to statistical analysis. Teachers' comments were categorised and analysed in relation to responses to other statements dealing with the same aspects of language learning. Percentages were used to establish overall trends and similarities and inconsistencies. Two variables were used for the calculations - the viewpoints of the subjects as teachers and as learners - and each of these were analysed in relation to the four aspects of language learning.

Results indicate that there are differences (consistent with the theoretical predictions) in the way the subjects view their own and their students' learning; the study found that reactions (whether as teachers or as learners) differed significantly for at least *one* of the aspects under consideration, but that these differences did not extend over all four categories.

L1 was viewed more favourably from the *teacher* than from the *learner* viewpoint (i.e. subjects preferred to use it with their students, rather than for their own learning). Overall. it was disapproved of from *both* viewpoints (and more so than the other three categories), although open-ended comments did not necessarily reflect this level of disapproval. There was a general lack of agreement as to the



attitude of the school towards the use of the L1 in the classroom.

Error correction / accuracy: the only aspect viewed more favourably overall from the learner viewpoint (i.e. subjects preferred it for their *own* learning), and producing the greatest amount of consensus on response. It was also the only category to show a clear difference at mid-point. Grammatical accuracy was considered to be significantly less important for the students' than for the subjects' own learning. Communication, rather than attention to form, was judged as being important for the students. In relation to the accuracy/fluency debate, from the *learner* viewpoint, the majority of the subjects preferred to be monitored and corrected, whatever the activity type; from the *teacher* viewpoint, students were thought to want this much less. There was an overall concern with correction and accurate production of form which contradicts assertions by, for example, Burt ; ".....we....know that adults do not like to be corrected..." (1975:62).

Grammar was viewed more favourably from the teacher viewpoint, although the difference was very slight. Explicit grammar explanation was considered to be an important part of the learning process, and was approved of from both points of view (in line with results obtained in previous research - see Mitchell, 1988). As learners, the subjects favoured the use of grammatical rules and analysis of structure, and the majority would choose to study grammar traditionally. ("....unfortunately, grammar has not become any easier to learn since the Communicative revolution....Swan, 1985:98).The results are also at odds with the assertions of authors such as Krashen and Allwright as to the importance of the part played by grammar explanation in language learning.

Pair and group work: viewed more favourably from the teacher viewpoint, although the overall reactions were favourable from both points of view. (This particular aspect was viewed the most positively throughout the survey, at least in terms of responses on the 5-point scales.) Teachers' comments showed a more *unfavourable* reaction from the *learner* viewpoint than was suggested in the percentage results (cf Shorthall and Garrett, 1992).

The overall trend was more approving as a *teacher*, with the exception of error/accuracy.

The effect of variables: little effect was produced in general, with only two ('intention to stay in Barcelona' and 'perceived language learning needs and strategies') resulting in significant differences, and one ('gender') in a *close* to significant difference (on interaction with aspect).

Methodology: few of the subject claimed to feel pressurised into adopting any particular approach, or showed an awareness that the school even advocated one. Percentage results at times appeared inconsistent with commentaries, and responses themselves for individual subjects illustrated a lack of consistency between statements.

In general, the responses suggested an overall concern with accuracy and a desire for correction (at least with regard to the subjects' *own* learning), not immediately apparent in the Communicative Approach literature. The 'eclectic' nature of the approach was very much in evidence, to the point where the majority of teachers appeared unaware of the existence of any strong underlying theoretical or pedagogical beliefs in the materials and methodology embraced by the school.

Results seemed to indicate an acceptance of a 'weak' version of the Communicative Approach, which would include grammatical explanation and error correction, for the subjects' *own* learning, with the advocation of a 'stronger' version for the students' learning (cf Nunan, 1987:141). The apparent discrepancy between percentage responses and commentaries also suggested that, although teachers were aware of certain pedagogical principles, (whether or not they associated them with any particular methodology), they might be unwilling to apply them as unconditionally to their *own* learning as to that of their students, while at the same time being reluctant to overtly question or criticise them (cf Medgyes, 1986:111 - "....the philosophy of the Communicative Approach.....is invulnerable.....").

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By
Anne Dwyer

LEARNING FROM L1

There is much more to the role mothers and caretakers play in fostering language acquisition and literacy than motherese. Much of what is done with children from a very early age appears to be either ignored or unknown , at least this is the conclusion reached after revising a considerable bibliography of books and articles on language acquisition. In addition, there is a current of thought which is telling us, the "teachers" in the EFL world, that we should be teaching English as it is really spoken rather than working on jazz chants and the like which are considered to be "unnatural" as "Nobody speaks like that" (D. Brazil, Jornades Pedagògiques, 1995, Barcelona). In fact, rhymes and chants are a basic ingredient in the language acquisition cake. Recipe books that advise mothers and others what to do with their children tend to be written by pediatricians rather than by linguists.(The underlying idea is that languages are not simply 'acquired', but rather they are worked on in a very systematic manner) A close look at what pediatricians have to say, (i.e. what activities to do) together with an analysis of the content used (i.e. books, songs, rhymes, language games) and a closer look at what is done in the L1 classroom in the English-speaking world (methodology and more activities/techniques) can give us a lot of clues as to what exercises and techniques to use in the L2 EFL classroom.

WHAT DO PEDIATRICIANS ADVISE US TO DO ?

Caplan and Caplan (N.Y. 1977:198) advise parents to do the following:

•Speak in short sentences when giving your toddler directions. If your child appears confused, shorten the length of the phrase.

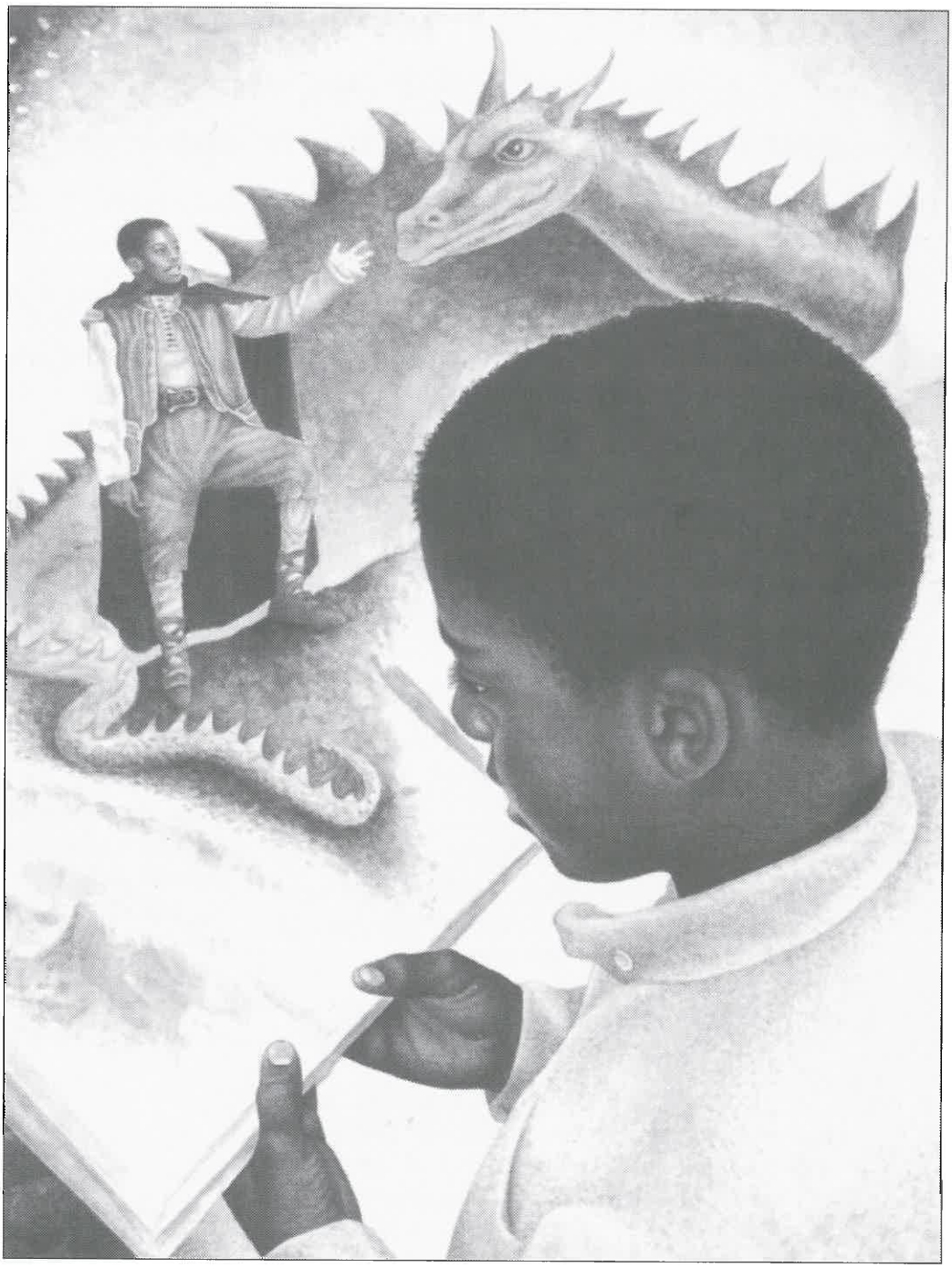
•Stress the use of pronouns and your child's name in reference to him or her. For example, "Bobby rolls the ball." "He rolls it back to me." "Who has the ball?" "Susan has it" "She has it."

•Demonstrate high and low with musical instruments (the piano or violin, and so on) or by voice.

•Take walks in your community. Name as many objects as you can for your child.

(According to one study quoted by Caplan and Caplan 15 minutes a day of labelling and identifying meant that the stimulated group were far more advanced in their speech than the control group)

•Use a tape recorder to listen to voices and help your toddler to learn to listen. Record your and your toddler's voice on tape.



•Use puppets to gain your child's attention (remember his attention span is still very short). Get him to respond to *yes* and *no* questions. Tell simple stories with the puppets that deal with subjects and experiences that are within your toddler's ability to relate to (in other words use comprehensible input)

* Do not rush your child. Do not correct him. Show your child that you are interested in what he is trying to say, but do not attempt to help him say it. Above all, do not transmit to your toddler the idea that you feel sorry for him or are perturbed (Many speech therapists apparently believe that stuttering may begin because of too much correction)

WHAT MATERIALS ARE USED BY L1 PARENTS AND EDUCATORS? CHANTS, RHYMES AND SONGS

From a very early age, days, hours or even minutes, a young 'English-speaking baby' will be sung or chanted to. There are scores of rhymes/verses/songs and chants published and many more only individual children have heard because they have been created in the intimacy of the baby's own world.

Round and round the garden
Went the teddy bear
One step, two steps
Tickly under here

This is just one of the many 'classics'. All such chants have a number of elements in common:

-rhyme (with the last word)

-movement

-visuality

As children get older, these traditional 'chants' are worked on in the following ways:

- listen and repeat
- listen and do
- listen and guess (the word that rhymes)
- listen and identify the deliberate mistake
- say it with me

When using chants, verses and songs, try to incorporate movement and visual elements - in this way various facets of memory are addressed i.e. auditory, kinesthetic and visual and as such the chances of fostering language acquisition are probably greater.

It is important to point out that many parents and child-minders change the words of traditional rhymes, thus making them more personal and more creative. This has been done for centuries as is demonstrated by the fact that a mulberry bush does not in fact exist (mulberries grow on trees) and that the 'original' version of the song 'Here we go round the mulberry bush' was probably 'Here we go round the bramble bush'.

Lewis Carroll's *Alice in Wonderland* is full of changes:

Twinkle twinkle little bat

How I wonder what you're at

Up above the world so high

Like a tea-tray in the sky

In addition, many rhymes and songs ought to be changed because they are "politically incorrect" e.g. "Taffy was a Welshman, Taffy was a thief".

IMPLICATION FOR THE CLASSROOM SITUATION

Use chants and rhymes with learners and use the techniques parents use to enhance their effectiveness. When using chants, verses and songs, try to incorporate movement and visual elements - in this way various facets of memory are addressed i.e. auditory, kinesthetic and visual and as such the chances of fostering language acquisition are probably greater.

VOCABULARY BUILDING

When parents talk to their children they constantly label parts of the body and objects that are either visible or audible. There are a number of sub-techniques used:

- Parents point and the child listens

- The child points and the parent speaks (this may be a learning or a checking activity)

- The parent checks or evaluates the child's knowledge

Parents also describe what they are doing e.g. "This little sock is going to go on this little foot and the other little sock is going to go on the other little foot!" "Now we're going to put on our jackets and go outside" etc

Parents also use Total Physical Response techniques almost unconsciously when they say "Point to your eyes", "Clap your hands" etc

IMPLICATION FOR THE CLASSROOM SITUATION

Do not underestimate the value or importance of listen and point exercises. A number of teachers are afraid to use these exercises because they do not find it easy to see which students know and which ones do not know. In fact by looking at their eyes rather than where they are pointing it is not particularly difficult to evaluate knowledge. Such exercises are 'low-risk' activities as far as the students are concerned and are therefore positive. The exercises can be reversed and learners can elicit words from their teacher and from each other. The technique can be turned into a game of deliberate mislabelling. "I spy with my little eye" is in many ways a labelling game as is "Kim's game".

BOOKS

Most New Zealand parents I know start showing children books as soon as they can sit upright i.e. at about 5 months. Indeed it is in New Zealand where Dorothy Butler has led a Babies Need Books campaign for over fourteen years. So what do parents do with books when children are so young?

-They label (i.e. the child listens and the parent points)

-They describe the pictures and relate them to the baby's world

-They read and re-read stories. On the re-readings, parents deliberately change the words to help their child to listen and focus better (and to correct them!). When reading poems or stories that rhyme e.g. the famous *Cat in the Hat* series, parents wait to see if their child can fill in the rhyming words. The English language has scores of riddles which serve to practise rhyme and generate a sense of humour.

The complex nature of the English sound system ,

with its 45 sounds represented by approximately 380 combinations of letters is perhaps the reason why there is so much literature for children in English. (Dorothy Butler has published a list of 485 books which she recommends for the under-fives) No L1 young English speaker will ever say:

"One, Two Where's my book?"

S/he will say:

"One, Two Where's my shoe?"

or

"One, Two I've got the flu"'

This "ability" to rhyme comes from hours of stimulation provided through rhymes, song and reading. Reading stories is part and parcel of the English speaking world. Even in a short book like *The Quangle Wangle's Hat* twelve different vowels are "worked on" (rhymed).The Dr Seuss books rhyme the whole way through. In other books, structures are repeated,:"Someone's been eating my porridge". More often structure plus rhyme are involved:"Run, run, as fast as you can, you can't catch me, I'm a gingerbread man!" Occasionally a "cultural message" is the leitfaden:"I think I can, I think I can" By waiting for their children to 'complete the sentence', parents and others stimulate the child's imagination and linguistic growth.

A little later on parents tell and re-tell stories and encourage their children to complete the sentence or supply the next one (this is done with books as well and helps to foster reading skills).

Storybooks are not always narrative. Youngsters receive a wide variety of input as they are read descriptions, explanations, goal and non-goal based narrative. It is perhaps pertinent to point out again that stories are often read aloud to children and not simply told to them. Reading and telling stories involve different processes both for the speaker and the listener/co-reader and only the former really fosters a love of books according to Dorothy Butler.

IMPLICATION FOR THE CLASSROOM

When telling rather than reading stories is the local tradition, teachers never really consider using this technique, which, in the L1 world of English is considered to be an extremely necessary language fostering activity. Reading stories aloud is , in addition, a less stressful task for a teacher and s/he knows for sure that the input is 100% correct. At the preparation, pre-reading stage, s/he can practise different types of intonation as a natural way of adding more life to the text. Important features can be repeated at will as this is a "natural" thing to do.

An extremely important if not fundamental characteristic of English literature for children is the use of rhyme - in limericks, poems, verses, songs, riddles, chants, storybooks and so on. These features should be worked on in the way parents work on them and as they are worked in the English L1 classroom. Children in the L1 world are encouraged to find or invent rhymes - it is a way of discovering the richness of the English language and of improving articulation and tone awareness. Failure to work with the range of sounds within a language may, according to some speech therapists, lead to tone-deafness even in L1 (1)

LANGUAGE DEVELOPMENT: WHAT IS DONE IN THE ENGLISH L1 CLASSROOM

A close look at the "Language Development" volume in the Bright Ideas series (Scholastic Publications) gives a fairly clear indication of how the English language is "worked" on in the English speaking classroom.

Native English speakers DO work on rhyme, and on word order and on word-building (and I mean roots and suffixes and prefixes and so on) and on singulars and plurals etc

Students in the L1 classroom are given riddles to solve, riddles in which the missing word rhymes with the last word in the first line:

This is a word which rhymes with up

You can drink out of me because I'm a .....(cup)

There are also guessing riddles (which also contain rhyme)

When the stars are bright

And you're tucked up in bed,

My round shiny face

You can see overhead (moon)

Traditional verses and songs are misrhymed:

Hey diddle diddle

The cat and the trumpet

(should be *fiddle* not so much because that is the traditional version but because the word must rhyme. The verse could have been changed into *Hey mum mum, the cat and the drum)*

Tongue twisters come into play as parents and

teachers try to encourage children to "speak properly!" Was that not the job of Professor Higgins when he tried to get Eliza Doolittle to pronounce her "h"s in the epic "In Hertford, Hereford and Hampshire hurricanes hardly ever happen" or to correct her vowels in "The rain in Spain stays mainly on the plain"

Native English speakers also do a considerable amount of work on the relationship between pronunciation and spelling.

IMPLICATION FOR THE CLASSROOM

It is well worthwhile having a look at materials used in the English L1 classroom. There is a wide variety of exercises, techniques and games which are suitable and useful for our own students, not only because of the language level, but also because the content is appropriate for the age levels we are dealing with. Even older students enjoy working with some of these materials and get a lot of effective pleasure out of making up their own rhymes and other such activities.

TOOLS / ACTIVITIES TO USE

Point and Say

Listen and Point

Action Rhymes

Action Songs

Read Aloud books/stories

Look, Read and Say

Riddles

Tongue Twisters

(1) Dr Corrie Lopez and her team of speech therapists have observed that a number of young Spanish speakers have become tone-deaf when it comes to distinguishing the 'r' and the 'l' after a b and a p - is this perhaps due to the dying art of practising those 'boring old tongue-twisters?

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INTERESTING COLLECTIONS

•A & C Black Books e.g. The Singing Sack

•Beck, I et al collection e.g. Oranges and Lemons OUP

•cyp FOR CHILDREN - books, cassettes and videos developed for the enhancement of L1 learning of English and which are suitable and adaptable for use in the L2 classroom/experience

•Read & Say books - published by a number of publishing houses these books develop reading, listening and 'guessing' skills

By
Carol Sandra Perry
E.O.I Gandía (Valencia)

A new look at an old friend
DICTATIONS

A presentation in which the traditional methods of dictations and the typical problems students come across when doing dictations are analysed. This is followed by a brief study of how students listen and understand. Finally suggestions are made as to how to make dictations more useful and amusing.

I have entitled this presentation 'A NEW LOOK AT AN OLD FRIEND', as the object of my presentation, dictations, has been present in the teaching of foreign languages for many years. Recently, however, it is falling into disuse, and is often considered by both teachers and students old-fashioned, boring and a waste of time, as students rarely show improvement. Perhaps its only value is more often than not as a means of evaluation and/or elimination in the area of testing.

What is wrong with the way we do dictations?

The traditional form of giving dictations is totally ANTINATURAL. Such artificial division of sentences, together with repetition, will never be found in real life situations; they are often given at slow speed, which makes it extremely difficult for the teacher to remember to make natural liaisons, produce strings of words, and maintain natural emphasis. Attention is rarely paid to the choice of text for the dictation; students may be unfamiliar with certain words or expressions, which causes a mental blockage, and they simply switch off! All this, together with lack of visible improvement, depresses both students and teachers.

What is worse, we are training our students to understand only when spoken to slowly and clearly: we are not training them to understand a native speaker speaking at natural speed, nor do they learn to listen for key comprehension words, to use logic in the language they are learning; finally, they do not develop memory in this language.

The real value of dictations

The students' main contact with the spoken language and the resulting problems of comprehension comes not from Listening Comprehension cassettes , videos or songs, but from their teacher, who is speaking to them for several hours a week at least. And dictations, used regularly from the very beginning, well-chosen by a teacher aware of the comprehension problems facing the students, can provide students with a wonderful tool which will lead them to a far higher level of understanding.

How does comprehension of the spoken language work?

Without going into technical explanations, we may say that the student first hears simply a string of sounds, of which perhaps one or two groups of sounds form words which appear familiar.

eg:..Ishouldnthavewrittentheletter...I.....(?)letter(?)

afterthetalktherewascompletesilence are(?)/after(?).....complication(?)

In order to understand, the student needs a context, and within this context he has to recognise words related to the context, words which will give an

overall meaning to the 'string of sounds'. Recognition is based on stress; the key words in English are stressed. We therefore have to train students to listen for key/stressed words. We are doing them no favour by saying all the words slowly and clearly (and artificially!), if what we are aiming at is teaching them to understand.

The more often the student hears the string of sounds, the more words he will be able to recognise, by association of words in context, which then make other words clear. Finally, through logic and structural awareness, he will be able to insert the unstressed, functional words, as well as check verb and noun endings and agreements.

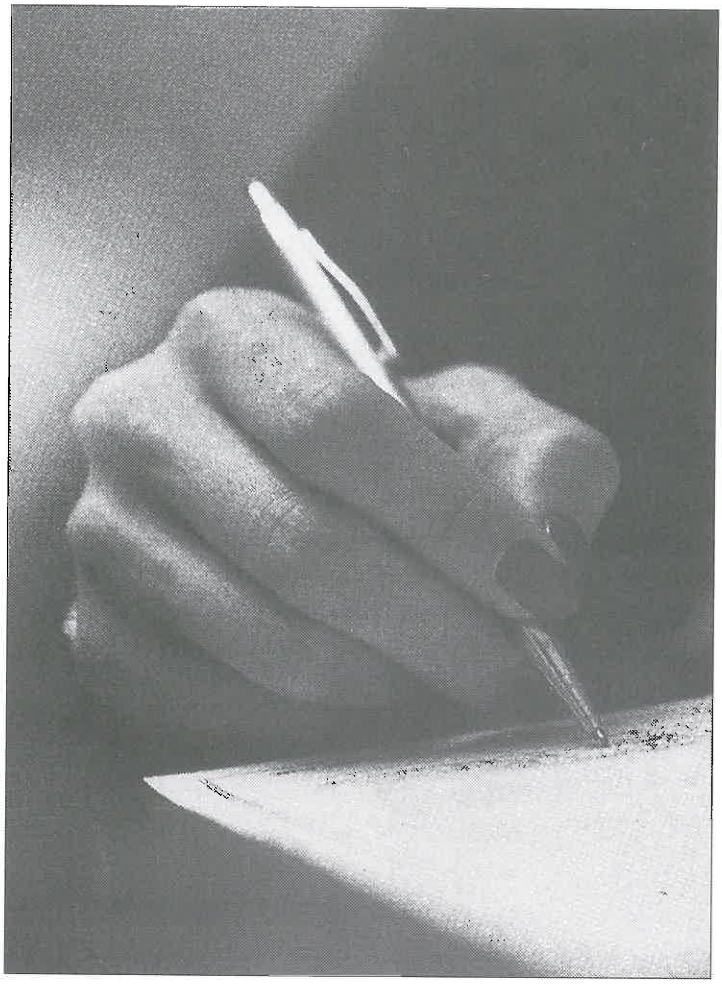
eg: ishouldnthavewrittentheletter

1st time: I? letter?

2nd time: I.....written letter (letter>write>written)

3rd time: I shouldn't written letter (shouldn't/wouldn't/couldn't)

4th time: I shouldn't have written the letter (logic, structural awareness)



What usually happens?

The student starts writing as soon as he hears the first word, hence losing concentration on what follows, which he can neither remember nor understand; he copies sounds, parrot-fashion, trying to adapt the sounds to words he is familiar with. He tries to catch all the words, stressed and unstressed, key words and functional words alike. The emphasis is placed on words rather than meaning.

A further problem lies in the students own ability to pronounce correctly. This is where training in reading and speaking with stress and intonation, and insistence on correct word pronuciation is essential. If a student is used to pronouncing a word incorrectly, he will be unable to recognise the word pronounced correctly, as his memory remembers the way he says it.

So why do dictations?

There are two main reasons for doing dictations; students may well have to write down the spoken word in real life activities, such as phone messages, conferences, note-taking (not only students of English!), words of songs, or as secretaries. Secondly, we as teachers can train students to understand what they hear, and what to listen for. The dictation provides an almost authentic controlled listening situation in the classroom. It demonstrates the student's ability to apply logic in the language he is learning, his level of structural awareness, spelling, and of course comprehension - ALL IN ONE! What else can we ask for?

How to make dictations a useful and even essential part of a student's training

I.explain: explain the aims of dictations. Show students what they are doing and why, even at low levels. Point out the sort of problems they may find, the clues they can listen for to help comprehension and correctness. Teach them to check afterwards.

II. context: provide pre-dictation activities. With previous knowledge of the context, the mind tunes in to the appropriate semantic field.

III. natural speed: when giving the dictation, make it as natural as possible, although the sentences may have to be repeated several times. Isn't this what happens when we try to get the words of a song from a cassette?

IV. no punctuation: dictate without punctuation if possible. This makes the student think about the logic of sentence division, and associate intonation and

The dictation provides an almost authentic controlled listening situation in the classroom. It demonstrates the student´s ability to apply logic in the language he is learning, his level of structural awareness, spelling, and of course comprehension - ALL IN ONE! What else can we ask for?

expression with sense.

V checking time: give the student plenty of time to check before the final reading. This is when the student will use logic, structural awareness, imagination, world knowledge, etc.

VI. choice of texts: choosing a dictation of the right level is all important. The student´s passive knowledge of vocabulary, what he can understand or guess from context when reading, is not the same as when listening, when he has to recognise words in strings of sounds. One word not recognised can mean the loss of the whole sense.

VII. correction: when correcting dictations, it is important to take into account whether the student has made sense of what he has heard, although it may not be the same as what was dictated.

eg: original dictation : *He was born and brought up in Australia..*

Most students did not recognise the past participle brought up, which had only recently been taught, but some put grew up. Surely this could be accepted?

eg. original dictation : *That´s where I learned to *ride. Later I became a good rider, and even rode wild horses...*

Many students put *write. This would be unacceptable, because of the clues that follow.

Dictation training activities

I. liaisons, weak syllables, and use of context:

eg: He usually **puts** some toast on while he **shaves** so **it´ll** be ready when he **finishes**.

He usually **put** some toast on while he **shaved** so **it´d** be ready when he **finished.**

How many students forget the `s´ or the `d´? Context and structural awareness.

eg: Yesterday he **took** his boss to see **a** new computer.

Yesterday he **talked** to his boss about **the** new computer they had bought.

Yesterday he **taught** his boss how to use **the** new computer they had just bought.

took, talked to or **taught**? **a** or **the**? Look for clues. ... **about, how to , relative clauses, logic in context.**

II. weak syllables, vowel sounds :

eg. The farmers **were** sitting at the table eating **their** curds and wey.

The farmer___**was** sitting at the table eating **his** curd ___ and wey.

III. words which sound the same or similar:

he´s/his ; this/these; its/it´s; they´re/they are/their/there/there are; their´s/there´s; eight/eighth; too/to/two; wonder/wander; sheep/ship ; sign/sing; the nurse´s bag/the nurses´bag; etc

IV. looking for clues:

eg.1. What **does** your sister like? Tennis and swimming.

Likes in general, therefore **does,** not **would** or **´d**

eg.2. I´**d** like strawberry ice-cream, please.

please shows that it is **I´d like** and not **I like**

eg.3 Do you like going dancing?

The **-ing** form of **going** shows that it is **do** and not **would**

V. typical mistakes:

eg 1: After practising prepositions and before doing the dictation, warn them of .

a/the they are /there are on the/under the of/the etc.

Dictation: *There´s a table in the middle of the room. There´s a cat under the table and a handbag on the table. There are some books on the bed. They´re Mary´s books.*

eg 2: After practising comparatives and before dictating , warn them of...

-er endings/ as + no ending + as spelling problems, etc

1 A cathedral is bigger than a church.

2. My sister isn't as tall as my brother.

3. My brother is taller than my father.

VI. self-correction/awareness : rewrite a dictation in which students have made several mistakes in common, hand it out, and they have to correct it, using a **correction key.**

S = spelling

T = tense

G = gramatically incorrect

λ = something missing

+ = one word, not two

NL = not logical

?! = nothing like what was said!

P = punctuation

etc.

Sample text for correction (real mistakes!)

Andrew Nelson, an 18 years old school boy yesterday saved for people from an helicopter crash in wich to people died. He was playing football at the school when his friend Tony saw the helicopter crashed in a nearby field. Inmediately Andrew run a mile to the seen of the accident.

Andrew, who's father is a flying instructor, knew that helicopter was in dangerous of exploting, but he run inside and pull out feagles/huddles/haddles (adults!) one after the another. mean while the headteacher of his school found for an ambulance and the fire regart.(?!)

Alternatively, again from mistakes actually made by the students in a dictation, produce a text with multiple choice possibilities, for them to decide which is correct.

Sample multiple choice text (really real mistakes!)

One appointment time/once upon a time there was a man who had the power to turn back the clock. Whenever / when ever he regretted/regreted something he has/had done or said/set , he could repeat the event in the light of experience. Now one day it happens/happened that/the this man went/was out for a walk/work when it started to rain, so he took shelter/shealter in a bund/bung/van/barn/bunk /band/ban/bank (!!!) .After a few minutes he was joint/joined/joining by a young lady and a/her dog, who was/were also seeking/sicking/shicking shelter/shealter.....

VII: Key word dictations:

a) Read a relatively simple or familiar text at normal speed. The students try to write down any words they catch. Read twice. Then students compare what they have written with other students. The text is then read again, while students add to their lists.They tend to write down nouns, verbs, and perhaps a few adjectives, adverbs and prepositions. Then in trios, they reproduce the text, filling in the functional words, or words which can be guessed from their structural knowledge or common sense.

b) Pre-prepare a text, blanking out key words. The type of vocabulary needed can be practised in questions arising from the title, with brainstorming guesswork about who, where, when, why, etc. The text is read at normal speed two or three times. Students should not write while listening. Then they should fill in the blanks with the key words.

Sample key-word dictation:

CLEANING WOMAN SHOT

A _____ _____ was _____ in a _____ _____ _____ _____ . She is _____ to be _____ and_____in _____ . The _____ was _____ _____ by _____ _____ _____ , who _____ with _____ _____ _____

(A cleaning woman was shot in a bank robbery yesterday evening. She is said to be safe and comfortable in hospital. The bank was broken into by two masked men, who escaped with over two million pounds.)

VIII: punctuation dictations:

Pre-prepare a text by removing all punctuation, and blanking out part of the text. The students begin by punctuating the first part. They hear this and check punctuation from the intonation patterns. They then hear the part which has been blanked out, at normal speed, repeated as many times as necessary, and have to take down the text, filling in the punctuation signs according to the intonation. Finally they hear the complete text.

IX: Structural logic dictations:

This can be done with structures which lend themselves to transformation or rewrite activities. The students take down the dictation in one form, and before correcting, they do a rewrite activity based on the text. This helps them to develop their `checking´ skills, as they realize what the different structures consist of, and that often, for example, because of contractions or liaisons, auxiliaries, verb endings, etc. are difficult to distinguish when heard.

Sample structural dictation:

a) Dictate at normal speed, repeating as many times as necessary, making all contractions and liaisons

He may have missed his train, or he might have had to work late. No, he would have phoned me if he´d had to work late. He must have met a friend on the train, and they´ll have gone to the pub for a drink.

b) Before correcting, in pairs, rewrite the following paragraph (given on board or on transparency), using suitable modal verbs or auxiliaries in the correct form.

Perhaps he´s missed *his train, or* ***it´s just possible he´s had*** *to work late. No, he would have phoned me* ***in that case. I´m sure he´s met*** *a friend on the train, and* ***it´s more than likely that they´ve gone*** *to the pub for a drink.*

Finally compare the two texts.

X: Booble dictations:

Substitute some of the key words with BOOBLE or invented, nonsense words, preferably with a suitable ending. This helps them to realize that they can guess both the meaning and the spelling of unknown words in context. After the dictation, an amusing way of checking the spelling is for the teacher to act as a computer. The students spell out the words they would like to check, as if writing them on a keyboard. As soon as they make a mistake, the `computer´warns them that they are wrong! Others can help, and when the spelling is correct, the `computer´congratulates them with the typical messages that often appear on the screen when you least expect them!

After correction of the dictation, the students suggest what the nonsense words could be.

Sample Booble dictation:

People have been boobling at the White Deer Inn sodge the sixteenth century. Originally poultered in 1569 as a royal hunting lodge, the present Inn has been gully extended, and the interior has been completely tatched since the manager, Alan Norwood, was nallistered in 1972.

XI: Other suggestions for dictation activities :

a) minimal pair dictations, in complete sentences. (Source material from Pronunciation books)

b) Dictation > Action: Texts which lend themselves to action can be dictated by the teacher, or by one student in each group. The students have to carry out the actions in the dictation.

c) Dictation > drawing, following plans, instructions, maps, filling in forms, etc.

d) Teacher = Cassette dictation : The teacher acts as a cassette, and the students have to `stop´, `rewind´(go back to..) `play´(go on...) etc. This activity is very similar to that of getting the words of a song, and can be followed by the teacher = computer activity.

e) Note- taking dictation

f) Memory dictation : in small groups, after having heard the dictation, the students try to recompose the text. This is good preparation for a writing activity, where students will have to produce a similar text.

It is always useful to try to recall a dictation given during the class, at the end of the lesson. Vocabulary and structures are recycled.

Testing and evaluation:

Why not vary the traditional dictation exercise? Some of the suggestions given above could also be applied to testing and evaluation.

Where to find material:

Textbooks, Pronunciation books/ exercises, notes from students dictations.

Conclusion:

It is all connected - pronunciation, comprehension, writing, grammatical awareness, adaptability .... what more can we ask for?

By
David Little
Centre for Language and Communication Studies. Trinity College. Dublin

Learner autonomy IN theory and practice

1.Introduction: *three common misunderstandings*

Autonomy is one of the principal "buzz words" in the current debate about second language teaching and learning. As such, it is often misunderstood. Accordingly, I should like to begin this paper by referring to three of the commonest misunderstandings.

The first misunderstanding is that autonomy means learning without a teacher. This arises from the fact that the everyday meaning of autonomy entails independence, freedom from the control of others; so that when the word is applied to formal learning, we may easily imagine that it entails independence of the teacher, freedom from the teacher's control. This misunderstanding is especially prone to arise in environments where the teacher has traditionally been a figure of unquestioned and unquestionable authority. We know that it is a misunderstanding for one very simple reason. Formal learning environments owe their very existence to the fact that they are organized by teachers: if teachers relinquish their organizational role, it is overwhelmingly probable that no learning will take place.

The second misunderstanding is that autonomy implies an ideal of extreme and unfettered individualism. This arises from a failure to recognize that human beings are essentially and inescapably social animals: we cannot manage without one another at any level of existence. Assuming that we prefer collaboration to exploitation, the independence that autonomy confers is always subject to the interdependence that is our inevitable condition: my freedom is both constrained and validated by your freedom.

The third misunderstanding is that autonomy is simply the latest educational fad, which will have its day and then pass into decent obscurity like all other fads. This arises from ignorance. Autonomy has been a matter of explicit theoretical and practical concern in second language pedagogy since the publication in 1979 of Henri Holec's Autonomy and Foreign Language Learning. But as an implicit educational ideal autonomy is much older than that: it arises from the tradition of learner-centredness which took its first impetus from the writings of Comenius in the first half of the seventeenth century. This tradition assumes that education must start not from the knowledge that is to be imparted, but from the situation of the learners: who they are, where they are, what they already know, and so on. It also assumes that the function of education is essentially emancipatory, to develop in the individual learner a capacity for self-determination on the basis of informed choice.

My brief rejection of each of these misunderstandings – that autonomy means learning without a teacher, that it implies an ideal of extreme and unfettered individualism, and that it is simply the latest educational fad – begins to imply a definition of autonomy. I shall now try to make this definition explicit, elaborating it with particular reference to the way in which the human mind is constituted.

2.Autonomy: *a working definition*

As a characteristic of individual human behaviour, we recognize autonomy in the exercise of a capacity for independent thought and action. In the normal course of development the human child learns to think, but also to think about thinking; she develops beliefs, but also beliefs about beliefs. Thinking and having beliefs are characteristics of what philosophers call first-order intentional systems, whereas thinking about thinking and having beliefs about beliefs are characteristics of second-order intentional systems (cf. Astington 1994, pp.23f.). Our potential for

The idea of autonomy is fundamental to liberal philosophies of education, which see the central goal of schooling as the development in the individual learner of an independent mind, and hence of a capacity for independent action.

autonomous behaviour derives from the fact that we are second-order as well as first-order intentional systems. The American philosopher Geoffrey Dworkin (1988, p.20) puts the matter thus:

> autonomy is conceived of as a second-order capacity of persons to reflect critically upon their first-order preferences, desires, wishes, and so forth and the capacity to accept or attempt to change these in light of higher-order preferences and values. By exercising such a capacity, persons define their nature, give meaning and coherence to their lives, and take responsibility for the kind of person they are.

Dworkin (ibid., p.17) makes the important point that autonomy is not the preserve of an intellectual elite. It is possible to think about thinking and to have beliefs about beliefs without being explicitly aware of the fact:

> a farmer living in an isolated rural community, with a minimal education, may without being aware of it be conducting his life in ways which indicate that he has shaped and molded his life according to reflective procedures. This will be shown not by what he says about his thoughts, but in what he tries to change in his life, what he criticizes about others, the satisfaction he manifests (or fails to) in his work, family, and community.

The idea of autonomy is fundamental to liberal philosophies of education, which see the central goal of schooling as the development in the individual learner of an independent mind, and hence of a capacity for independent action. In such philosophies, autonomy is the concept which more than any other defines the desired relation between formal learning (the classroom) and the rest of living (the world outside the classroom); for it is through the development and exercise of autonomy that the knowledge, skills and disciplines of the classroom become a fully integrated part of the learner's identity. Dworkin's example of the farmer shows that autonomy may develop experientially – that is, in the course of living – as a capacity that the individual exercises without explicit awareness. By contrast, the pursuit of autonomy in formal educational contexts, where learning is always a matter of conscious deliberation, must necessarily be a matter of conscious intention; for it entails processes of planning, reflection, and evaluation that are by definition explicit and analytic.

In formal educational contexts, the basis of learner autonomy is acceptance of responsibility for one's own learning (see., e.g., Holec 1979, Little 1991). The *development* of learner autonomy depends on the exercise of that responsibility in a never-ending effort to understand what one is learning, why one is learning, how one is learning, and with what degree of success. The effect of learner autonomy is to remove the barriers that so easily erect themselves between formal learning and the wider environment in which the learner lives. This applies equally to the process and the content of learning. In the case of second language learning, it is reflected in the symbiotic relation that exists in the world outside the classroom between language learning and language use. On the one hand, language learning is underpinned by language use; on the other hand, each occasion of language use is also an occasion of language learning. Let me substantiate this theoretical position by briefly considering some fundamental issues in language learning and language processing.

3.Autonomy and the elements of communicative proficiency

General communicative proficiency in any language depends on two kinds of knowledge, implicit (or unconscious) knowledge and explicit (or conscious) knowledge. Implicit knowledge underpins automatic language processing, making it possible for us to understand speech and produce utterances with minimal conscious reflection; while explicit knowledge of linguistic rules and norms of language use enables us to plan, monitor and correct our communicative performance.

Children begin to acquire their mother tongue implicitly; that is, from the input they receive from their parents, brothers and sisters, and other caregivers, they gradually learn words and unconsciously and automatically abstract grammatical structure. But from an early stage (according to Chaney 1992, as early as age 3) children also develop metalinguistic awareness – that is, awareness of the regularities of linguistic form and structure and

awareness of the pragmatic potential of language in communicative use. In terms of my earlier discussion of our capacity for autonomous behaviour, the acquisition of a first language begins as a first-order phenomenon, whereas the development of metalinguistic awareness is a second-order phenomenon. Of course, the development of metalinguistic awareness is an integral part of first language acquisition, so that its appearance marks the point at which first language acquisition becomes a second-order as well as a first-order phenomenon.

Metalinguistic awareness only gradually becomes fully explicit, in the sense of being something the child can talk about: just as it is possible to exercise a capacity for autonomy, so it is possible to be metalinguistically aware without being conscious of the fact (for a seminal discussion of this point, see Karmiloff-Smith 1992). It seems certain that the development of explicit metalinguistic awareness is greatly boosted by learning to read and write in the early years of schooling. But it is important to recognize in this the interaction of two processes, one internal to the child and the other external. On the one hand, more and more of the metalinguistic knowledge that helps to define the child as a second-order intentional system becomes available to introspection and verbalization as the child's biologically determined development progresses. On the other hand, learning to read requires the child to focus analytically on written texts produced by others, and learning to write entails processes of planning, execution and revision that may be assisted by appealing to the linguistic knowledge deposited, for example, in grammars and dictionaries. Clearly, the development of metalinguistic awareness "from the inside out" is fundamental to our autonomy as language users; while the development of explicit metalinguistic awareness from sources external to us is fundamental to our autonomy as *literate* language users.

When second language learning begins *after* the learner has developed basic literacy in his first language, it differs from first language learning in the relation between implicit and explicit learning and implicit and explicit knowledge. As we have seen, in first language learning, implicit knowledge precedes explicit knowledge and explicit knowledge to some extent grows out of implicit knowledge. By contrast, from the beginning of adolescent or adult second language learning, explicit knowledge is readily available from sources external to the learner, while conditions favourable to the development of implicit knowledge through sustained use of the target language are not automatically present.

In order to develop learners' implicit knowledge, communicative use of the target language must play a central role in second language learning. This means that as far as possible the target language should be the medium of teaching and learning: the language in which the teacher addresses the learners and organizes learning activities, and the language in which learners respond to the teacher and communicate with one another in the performance of learning activities. Language use is distinguished from the many forms of language drill-and-practice in two crucial ways. First, it entails the negotiation of meanings that the learners need to communicate in order to perform the learning task on which they are engaged. Second, and consequently, its structure cannot be laid down in advance but must be shaped according to the emerging demands of the learning task in question. Inevitably, therefore, authentic language use entails that the learners must take at least some of the initiatives that shape the discourse of learning. This plays a central role in the development of their autonomy as language users.

Second language learners need to develop explicit metalinguistic knowledge for two reasons. On the one hand, such knowledge makes it easier to perform communicative tasks that allow time for planning, monitoring and editing; on the other hand, explicit knowledge can be drawn upon when a gap in learners' implicit knowledge impedes automatic processing. For example, a learner of English may find the structure of a written text too complex to understand without a certain amount of explicit parsing; or she may use her knowledge of the rules of derivational morphology in English to coin a word when she cannot automatically produce the word she needs. If the measures by which we seek to develop explicit metalinguistic knowledge are firmly embedded in target language use, they may indirectly promote the development of implicit knowledge simply by focussing the learner's attention on particular grammatical forms "in action". In any case, these measures play a central role in the development of learners' autonomy as language learners.

4.Fostering the development of autonomy in the language classroom

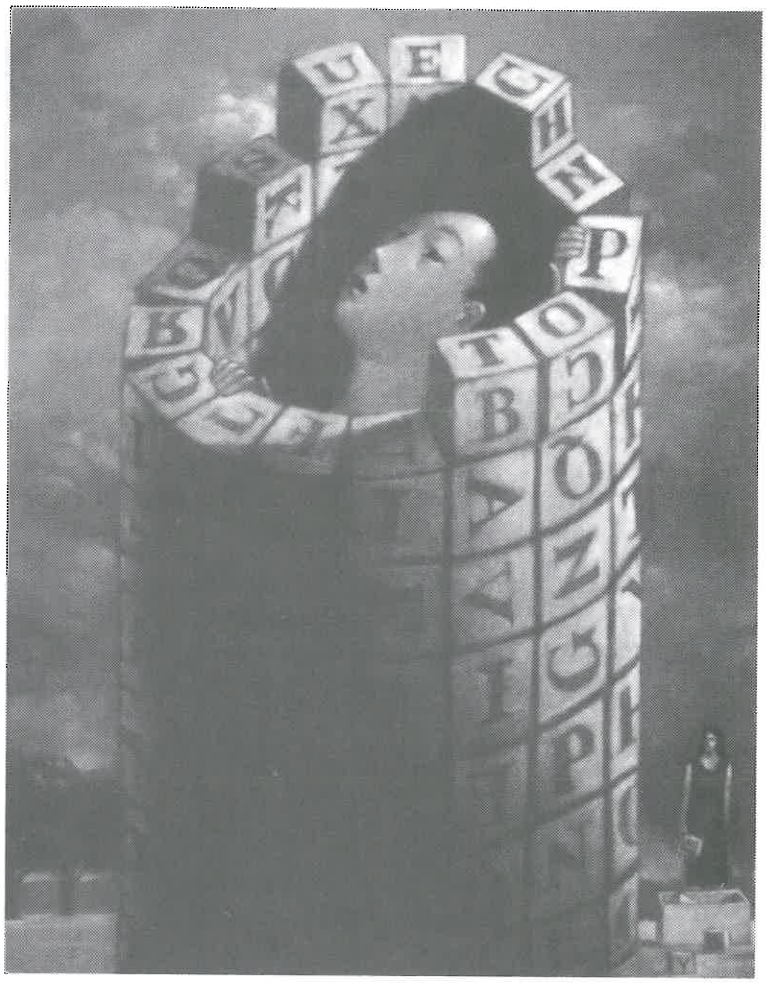
All learning is the product of interaction, in two senses. First, new knowledge interacts with what we already know to generate the comprehension that leads to learning. In this psychological sense, learning is an individual process. Second, however, psychological interaction is stimulated by social interaction – between parent and child in the case of early developmental learning, between teacher and learner in the case of formal learning. In other words, at a social level learning is a collaborative process. In the

classroom, collaboration between teachers and learners can take three forms – between the teacher and the whole class; between the teacher and groups of learners; and between the teacher and individual learners. According to the Soviet psychologist Lev Vygotsky (1978, 1986), the collaboration that leads to learning is a matter of assisted performance in which the more expert partner supports the less expert. This implies that it is the teacher's role not to tell the learners what they should know, but through explanation, demonstration and participation, to help them to perform the tasks by which they will learn.

Earlier I argued that autonomy in second language learning has two focuses, language learning and language use. Accordingly, in the English classroom that is concerned to foster learner autonomy, the notion of assisted performance must be understood in two ways. On the one hand the teacher must support learners' attempts to *use* English in much the same way as parents support children's efforts to use their mother tongue – by providing the words they do not know, suggesting meanings they cannot express, and at all times maintaining the flow and structure of the discourse. On the other hand the teacher must support learners as they *learn how to learn* English, by helping them to plan, monitor and evaluate their learning, and by proposing and demonstrating new techniques of analysis, new approaches to learning. The ultimate aim, of course, must be to bring learners to the point at which they can dispense with the teacher's support both in using and in learning English. Group work in which the teacher is not directly involved plays an indispensable role in achieving this aim. For it enables learners to share the role of expert as they deploy the knowledge and skills they already possess in the acquisition of new knowledge and new skills.

The teacher's first task in her interaction with her learners is to persuade them to accept responsibility for their learning. For as we have seen, although in a psychological sense learning is an individual process, it requires the stimulus of social collaboration. This means that when classroom learners accept responsibility for their own learning they also accept responsibility for one another's learning. Their exercise of this responsibility entails the negotiation of an agenda for learning, which in turn entails agreement on long-term and short-term goals and criteria for the evaluation of progress. It also requires that the learners are directly involved in planning and keeping track of their learning. Decisions taken by the whole class or by groups of learners can be summarized on posters that are pinned to the classroom wall, while individual learners can keep a record of their learning in log-books or journals.

Most second language classrooms use a textbook as the principal source of teaching/learning. This need not impede the development of learner autonomy, provided that the textbook is always firmly subordinated to the dialogue between teacher and learners, with its dual focus of language learning and language use. In a truly autonomous classroom, teacher and learners will view the textbook as a guide and a useful source of information, but they will want to supplement it in various ways. In particular, they will want to enrich the learning process by the use of authentic texts of different kinds and by group projects that require the learners to interact with one another in language learning supported by language use. And they will subject the textbook to the same critical scrutiny as all other elements in the teaching/learning process.



5.Autonomy and self-access language learning

All learning that takes place outside the classroom is "self-access" in the sense that it must be initiated by the learner. Unless the learner acts on his decision to get on with his homework, or to visit the self-access centre for half an hour, no learning can possibly take place. Whereas in the classroom the learner can

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always call upon the teacher or other learners for assistance in understanding the purpose of a particular learning task or working out how to perform it, in self-access mode the learner is usually working alone. This means that the quality of his learning will depend crucially on the extent to which he is able to apply to the task in hand those processes of analysis, planning, reflection and evaluation that are central to the development and exercise of autonomy.

When we set out to learn on our own – and that is the condition of most self-access learning – we shall succeed to the extent that we are able to internalize social interaction as psychological process, to enact an appropriate learning dialogue within ourselves. In the case of second language learning, this is a matter equally of language learning and language use. On the one hand we need to understand the purpose of the learning task in question, and we need to be able to monitor and evaluate our performance of it. On the other hand, relative to the purpose of the learning task, the sample of target language on which it is based must lie within our range; for unless we can understand the sample at least in part (and understanding entails language use), the psychological interaction that produces learning will be impossibly difficult so sustain.

These considerations carry the implication that self-access learning whose purpose is to build on classroom learning should always be organized as a conscious and transparent extension of classroom activities. At the same time, the form and content of such self-access learning will be determined by the environment in which it happens. For example, in the predominantly implicit domain learners working at home can read and they may also be able to listen to audio recordings and watch video recordings; while in the predominantly explicit domain they can work analytically on materials in any of these media, they can review and evaluate work done in the classroom, and they can engage in forms of learning that are most efficiently pursued individually – building thematic vocabulary lists, for example, or making notes that will contribute to a group activity in the next lesson.

These kinds of learning can also be undertaken in a self-access centre, of course; but in addition, a self-access centre should offer opportunities for both implicit and explicit learning that depend on technical facilities not otherwise available to the learner. Thus in the predominantly implicit domain, a self-access centre may provide the learner with opportunities to communicate in the target language via e-mail or the Internet, or perhaps to watch satellite television; while in the predominantly explicit domain, an audio-active-comparative language laboratory still provides a unique opportunity to practise pronunciation and intonation, and a computer network with access to a corpus of texts and concordancing software offers a unique means of exploring target language grammar.

The principle of continuity with classroom learning means that some kinds of self-access activity will need to be prepared for in the classroom and undertaken in the first instance under the teacher's guidance. For example, learners will quickly grasp how to use a concordancing program, but without appropriate induction they may well take a long time to discover all its facilities and thus derive maximum benefit from using it. Similarly, the language laboratory allows learners to record their own voice and compare their pronunciation and intonation with those of a native speaker; but to begin with, most learners will benefit if the teacher helps them to compare their performance with the native speaker model.

Self-access language learning that is exclusively or predominantly self-instruction poses a very serious challenge to designers and managers of self-access learning centres and developers of language learning materials. The challenge has two sources, language use and language learning. In the classroom, language use takes its initial impetus from the interaction between teacher and learners. In the earliest stages of learning the teacher must tune everything she says to the very limited knowledge that her learners have of the target language; and she must be prepared to support their contributions to the dialogue by using techniques similar to those we encounter in "motherese" and "foreigner talk". Now, it is possible to devise self-instructional materials that make carefully graded demands on the learner as user of the target language. What is more, self-instructional learners can listen, read and write, and they can use various rehearsal techniques to help develop their oral proficiency. But however elaborate their design, and however sophisticated the technical means by

which they are delivered to the learner, self-instructional materials cannot provide the patient and infinitely flexible support that a skilled teacher brings to the learning dialogue.

As well as requiring support in language use, self-instructional second language learners need support in the development of explicit learning techniques; and here too there is a limit to what can be achieved by learning materials alone. It is possible to provide the learners with information about the language learning process, and thus a rationale for certain kinds of learning behaviour; it is possible to provide them with guidelines for managing their own learning; and at specific points in the learning materials it is possible to prompt them to work in one or another way, using one or another technique of explicit learning. But no learning materials can guarantee that the learner will gradually develop a capacity for genuine autonomy in learning – in other words, a capacity for analysis, reflection and evaluation. For to do so in a self-instructional environment presupposes a capacity to enact as internalized psychological process the complex social processes of interaction and negotiation by which autonomy is developed in the classroom.

There are many circumstances in which people need to learn a second language but cannot attend classes – they may be dispersed over a large area; or it may be that no classes are available; or perhaps the learners' professional or domestic circumstances make it impossible for them to attend classes on a regular basis. The obvious answer to such circumstances seems to be some form of self-access learning. According to the arguments I have developed in this paper, however, self-access language learning schemes will need to be supported in their implicit and explicit learning dimensions by the provision of regular interaction between the learner and an expert of one kind or another – a teacher, an adviser, or in some cases a more advanced learner. Such interaction is likely to be most useful to the learner if it is face-to-face, since that offers the greatest flexibility of discourse structure. But it can also take place by telephone, or via computer networks using real-time text-based communication. Both these channels are inferior to face-to-face communication: the former lacks the visual channel, while the latter replaces speech with writing. But these are no more than temporary problems. When video-conferencing becomes a standard facility of computer networks, we shall have achieved the paradox of remote communication that is also face-to-face, and distinctions between classroom and self-access learning will begin to disappear.

Conclusion:
language learning, education and society

As I have sketched it in this paper, the theory of autonomy in second language learning is rooted in the psychological and social realities of language learning and language use. Experiments of various kinds suggest that the theory is translatable into highly effective classroom and self-access learning (see, e.g., Holec 1988, Dam 1995). This should not surprise us; for all truly successful learners have always been autonomous, consciously responsible for their own learning and capable of all the behaviours that the exercise of this responsibility entails. In most classrooms and many self-access learning schemes, however, the development of learner autonomy is left to chance. By putting it explicitly at the top of our pedagogical agenda, we offer all learners the best opportunity of succeeding in their learning to the limits of their ability. At the same time, of course, the theory of autonomy in second language learning is related to a more general pedagogical ideal; and it is through the development of autonomy in language learning and language use that second language classrooms and self-access learning centres can best contribute to the larger goals of education in a liberal democracy.

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II PREMI JOHN McDOWELL

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

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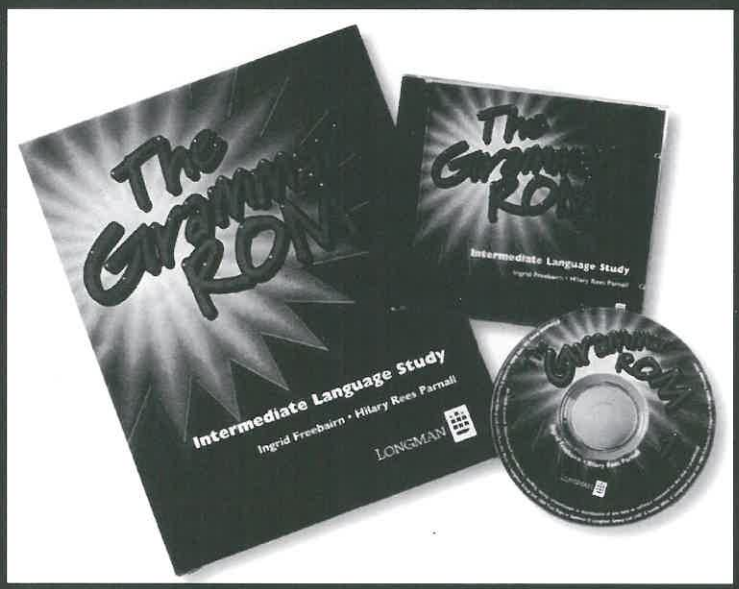

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