

ASSOCIACIÓ DE PROFESSORS D'ANGLÈS DE CATALUNYA

A P A C

of

NEWS

Nº 30 • JUNY 1997 • BUTLLETÍ DE L'ASSOCIACIÓ DE PROFESSORS D'ANGLÈS DE CATALUNYA

ACTES ELT
convention '96

INTERVIEWING ALAN DUFF

REVIEWS
Cambridge Word Selector

CATAENGLISH HOMOPHONES

THE DAY ROSIE BURDOCK DECIDED TO TAKE ME IN HAND WAS A MOTIONLESS DAY OF SUMMER, CREAMY, HAZY, AND AMBER-COLOURED, WITH THE BEECH TREES STANDING IN HEAVY SUNLIGHT AS THOUGH CLOGGED WITH WILD WET HONEY.
"CIDER WITH ROSIE" LAURIE LEE, 1959.

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From Me to You

Dear APAC members,

Well, here we are, once again, with the summer holidays just round the corner and the last issue of "APAC of NEWS" for this academic year. Let's hope that in spite of all the thousand and one other things you have to do at this stressful and sticky time of the year, you will find time to read the interesting selection of articles and "Actes" from the 1996 "Jornades" we have put together for you.

For those of you interested in translation and/or Alan Duff there is an interesting interview with María González Davies that Alan very kindly found time for during last year's "Jornades". Julià Font has written an article with an intriguing title - "Catalenglish Homophones" - on the subject of phonetics; and another fascinating title is "Current Diverse Randomly Obtained Musings on New Technology" - this article, written by Helen Stephenson, belongs to the British Council section.

As far as the 1996 "Actes" are concerned, we have Fernando Martin's ideas on how to make students feel confident in English exams in "Like Fish in Water" - if only ...!! Anyway read and see for yourselves! Another contribution on the subject of technology is Elena Pavia's "Your Pet's Name is 3865X2/33, Mine's 4/80 - Do we know our Electronic Friends?" A great help for those (like us) who are, we quote, "non-PC literate, puzzled or scared". Núria Batlle's "Stage it!" provides us with several drama techniques and activities to show that drama leads naturally to communication. "Mad about Ads, Scenes, Clips, Films,..." by Maria Galbis tells us how we can exploit non-commercial video materials in class in order to practise all the language skills. "Multiword Verbs - a New Approach" by Carol Sandra Perry aims to take the fear out of both teaching and learning phrasal verbs inter alia. Among the "Actes" is one that should have been published in our last issue, but was inadvertently omitted, "Bringing Literature back into the Language Classroom". Our sincere apologies to Mireia Trenchs, whose interesting ideas on exploiting and exploring literature in the classroom it deals with.

In this issue we have published two papers, one is by Carmen Santamaría on the subject of "Corpora and Discourse Analysis in Teacher Training in ELT", and the other is by Cristina Tejedor on "Teaching Vocabulary: the Role of Dictionaries". So as you can see, this issue provides you with plenty of items to read, both those you can just dip into and others that you can really get your teeth into!

We do hope that you enjoy this edition of "APAC of NEWS" and we look forward to receiving any contributions to be included in this magazine that you may feel inspired to make over the summer period. Have a great summer and come back safe and sound!

Yours,

Rosemary Hancock
Eva González

A P A C of NEWS

nº 30

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The opinions expressed by contributors are their own and not necessarily those of APAC itself.

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Dear APACs,

Volem comunicar-vos que l'APAC ha canviat de local social, de fet estem al mateix edifici i a la mateixa planta, però ara a les portes F i G. Hem tingut l'oportunitat de fer un bon canvi; el despatx és més gran i ara gaudim d'una petita sala de juntes, suficient per a que tinguem un punt de trobada amb els professors. És on farem les reunions de la junta i sempre que la necessiteu la podeu reservar de 4 a 8 de la tarda.

Ara que tenim més espai procurarem ampliar la nostra biblioteca per tal que puguin fer-hi consultes tots els membres de l'APAC.

Hem fet les gestions oportunes per tal que el butlletí arribi puntualment al juny, octubre i febrer i no es repeteixin retards injustificats.

El premi APAC s'ha vist incrementat amb un premi donat pel Sheffied Centre, el qual consisteix en allotjament i classes durant dues setmanes a Dublín. Pensem que val la pena aprofitar-ho. Esperem les vostres aportacions. Per a més informació mireu la plana dedicada al Premi APAC. Recordeu també que el premi John McDowell té una periodicitat bianual.

Us agraïm tots els vostres suggeriments i us recordem que el termini per a presentar les candidatures per la nova Junta finalitza el 30 de novembre del 1997.

Bon estiu a tothom.

Ben cordialment,

Isabel Vidaller

Presidenta d'APAC

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CATALENGLISH HOMOPHONES

(A mini-project for intermediate students)

Julià Font, Universitat de Barcelona

Homophones are words that sound the same as another, but are different in spelling, meaning, and origin.

The experience of closely working with pre-service and in-service EFL teachers over the past several years has confirmed for me the idea that dealing with aspects of pronunciation in the classroom is not an easy task. I have come across different opinions, mainly from in-service teachers, which show so. For some, English phonology is almost never used to support a good strategy when dealing with pronunciation in class; others may tend to believe that students will, in the end, master the pronunciation of the language by imitation of the models provided in class; some other teachers try their best using ideas from the coursebook (not always well adapted for the peculiarities of the students), but tend to get discouraged after a few attempts. What I have found most striking, however, is the pervasive idea that phonology is boring, and so teaching pronunciation is boring. We all agree that motivation is a basic condition to support any learning process. If the subject is boring, motivation is low and with little motivation learning comes short. As a consequence, there is no other alternative but to find a good strategy or a framework from which to make digestible what seems difficult and unmanageable. And dealing with the pronunciation of English in the classroom appears very often to be an almost insurmountable task.

While we all may agree that teaching aspects of pronunciation is not an easy task, I cannot agree with the opinion that it has to be boring. I have dealt with aspects of pronunciation in my classes regularly; it has never been boring, repetitive perhaps, but never boring. There is always a fun side to things and I tend to use it when dealing with pronunciation in class. Just to show so, here I would like to describe a mini-project developed in one of my courses. The course was the first directed to pre-service EFL teachers at UB. I would say that their average level of fluency was upper intermediate and the course amounted to thirty 90-minute sessions.

Objectives

The main objective of the project was to create a general state of awareness about aspects of English pronunciation and problems of interference or similarities it presented with Catalan (to a minor extent some references were made to Spanish; all students were fluent in Catalan). Basic phonological

aspects such as vowel phonemes, stress position in words and sentences, syllable weakening and rhythm of both languages were introduced and compared along the sessions. Since the main goal of learning a foreign language is to be 'comfortably intelligible' (Kenworthy, 1987), special insistence and attention was given to the idea of being able to communicate comfortably in the foreign language. Thus intelligibility, not a native-like accent, was the paramount goal in our sessions.

Procedure

Class sessions began with a five-minute brainstorming warm-up about what we decided to call *Catalenglish* homophones. We wanted to find words that sounded the same -or strikingly similar- in English and Catalan.

The starting point began with the presentation of *Catalenglish* in our first class session. Obviously, some students argued about the existence of such a word; some had heard about *Spanglish*, but never about *Catalenglish*. Some English words and phrases were written on the blackboard and students were asked to pronounce them to their partners and see if they felt any similarities with Catalan:

<i>money</i>	(mani)
<i>figures</i>	(figues)
<i>circus</i>	(seques)
<i>I see cows</i>	(Ai! si caus)

*'En anglès la mare és la **mother**
però la **grandmother** és l'àvia
i la família és tan sàvia
que el germà diuen que **brother**'*

Needless to mention that there was a rich interchange of opinions, and some students were able to make a few interesting new propositions. So we agreed that in the future we would start a collection of what we decided to call *Catalenglish homophones*. And we did it for the rest of the course at the beginning of each session (3-5 minutes). The result was a collection of about 150 lexical items or short phrases (see *Catalenglish Wordlist*) that bear a striking English-Catalan resemblance.

The wordlist students had collected during the class

sessions was used as the basis for a final writing task. The composition could be in the form a description, a poem or a short essay in which the new concept of *Catalenglish* should be shown, presented or discussed. Thus the project was concluded with the final task of presenting the whole word list and a composition based on the new findings.

The following samples are just a few of the compositions presented by the students, followed by the complete wordlist they had collected. Compositions have not been altered.

**WHILE WE ALL
MAY AGREE
THAT TEACHING
ASPECTS OF
PRONUNCIATION IS
NOT AN EASY TASK,
I CANNOT AGREE
WITH THE
OPINION THAT IT
HAS TO BE BORING**



our mother tongue and the language we are learning.

English is similar to Catalan. I have come to this conclusion because of the long list of words we have been collecting for the last three months. There are a lot of words in English which are pronounced similar to Catalan. Most of them are short words but there are some expressions too, like “you know” which sounds like “i un ou!” in Catalan. Another usual expression we are always thinking about is “the money” which, in most of the cases, really becomes “dimoni”.

Catalenglish

Denying the feeling we all have about the similarity between Catalan and English, these languages are not so different.

I had never noticed the incredible pronunciation resemblance between them until some months ago. Joking and messing about in class I discovered that some English words sounded like Catalan. It was funny to think that a foreign language like English could seem so similar to my own language.

I think it is a practical way to remember words you did not know how to pronounce. It is helpful to know this because you can always try to pronounce the word as if it was a Catalan word.

I think this is something very curious I'd never thought about before. It can be a great help for those who have problems with pronunciation.

(Marta Casas Figueras)

Two languages, English and Catalan, have similar aspects. One of these aspects is pronunciation. In my opinion this is the most important thing we have to practice when we are studying a language so we should try to find similarities between

All in all we should try to make comparisons and find similarities between the two languages we are interested in. In this way we would be able not to forget some difficult pronunciations. In fact, the most important thing in a language is communication and we should try to pronounce as well as possible if we want to get our ideas across.

(Laura Fuentes Muriel)

Catalenglish

Per tothom és coneguda
la importància de l'anglès;
un idioma molt curiós,
si ho vols comprovar, segueix.

Hi existeixen semblances
amb el nostre català,
sobretot en la pronúncia,
continua i ho veuràs:

Si dius mata dius problema,	(matter)
per dir clau has de dir qui ,	(key)
dient reis parles de raça	(race)
i elegant seria nit .	(neat)

Amb un sant dius fill varó,	(son)
------------------------------------	-------

per submergir-te has de fer **cinc**, (sink)
estimat és **dia**, llàgrima és **tia** (dear, tear)
i dient pèsol diràs **pi**. (pea)

Però no és pas tan complicat
com sembla a primera vista,
pensa tu noves paraules...
i escriu-les en una llista!
(Isabel Alvarez Delgado)

Les Tears

Quan arriba el **mess** (mes) de **much** (maig), sempre anem a passar un **dear** (dia) amb les **tears** (ties), que viuen molt **june** (lluny), al **come** (camp). Abans d'arribar anem a la **tender** (tenda), a comprar **shy** (xai), **circus figures** (figues seques), i **blood** (blat); **tought** (tot) per preparar el dinar. com som molt bons **noise** (nois), després ho deixem **tought** (tot) molt **net** (net).

Les **tears** (ties) no van mai a la **mother** (moda), tot i que una d'elles **brother** (broda), però és que elles encara porten **doll** (dol).

El **guts** (gat) de les **tears** (ties) ens fan molta **paw** (por) al meu germà i a mi, perquè un d'ells ens mira com dient: "Què **the money** (dimoni) us penseu?. Jo **sock** (sóc) el **ray** (rei) de **race** (reis) en aquest **cow** (cau)".

Un cop arriba la **need** (nit) no ens separem de la **matter** (mare) ni per anar a fer **peace** (pis), doncs creiem que fora, al bosc hi ha un gran **drug** (drac) tant ferotge que ens pot deixar sense **cup** (cap).

Alguns **dears** (dies) tornem a les **sink** (cinc), d'altres a les **said** (set), però sempre venim pensant: "**Keen dear!**" (quin dia)
(Noelia Fernández Cobo)

Els Race

Aviat passaran els **race**, (reis)
vindran per **terror** o amb **now**, (terra, nau)
faran feliços els **noise** (nois)
portant un **moon** de regals. (munt)

Els somiaran en **fathers** (fades)
en aquest **dear** tan especial, (dia)
mentre els pares, tot el **mess**, (mes)
intentaran ser uns **mugs** ben genials. (mags)

De **tender** en **tender**, (tenda)
mill i un joguines hauran vist, (mil)
i encara que **two** no t'ho creguis, (tu)
comprar-ne **set**-centes havien previst. (set)

Ja és de **neat**, a fora tot és **blank**, (nit, blanc)
mentre, sense saber **keen** regal i **keen** no, (quin)
els nens dormen com **socks** a casa, (socs)

esperant amb ànsia i sense **paw**. (por)
Sea ets un noi ben llest,
aquest text hauràs entès,
i a més ara ja sabràs
que el català s'assembla a l'anglès.
(Sonia Jordana Ponce)

Catalenglish

I sea cows the moon del gat (Ai! si caus demunt)
Sea s'espanta i **fought** un **bought** (si, fot, bot)
que **son father** ja s'ha anat (el seu pare)
i a aquest li falta ben poc.

Ell en té **sink** (cinc)
i **to** en **tense know**, (tu, tens nou)
però jo ja sóc el **ray** (rei)
perquè jo en tinc un milió.

Passejava l'altre **dear** (dia)
i en Ramon cridà ben alt:
"On the bus, savoria (a dónde vas)
con la **further** levantá?" (falda)

The father són els teus ulls, (de fada)
la teva mirada em **matter** (mata)
i m'enamoro **mess** de **to** (més, tu)
per cada **dear** que passa. (dia)
(Cristina Hernández Valero)

Catalenglish Land

Can you believe that there is a place where people speak Catalenglish? Well, I can tell you I have been there and it is really fantastic.

The people who live there are so **tenda** (tender) and **cul** (cool). There aren't any **xai** (shy) people and **reis** (rays) don't exist. The place is so comfortable, and there are fields where **caus** (cows) are free; and there is a bird that **cincs** (sings) during the day. **Damunt** (the moon) and **desant** (the sun) are always shining in the sky. Some **toc** (talk) to each **oda** (other) so **maig** (much) that people sometimes have to shout: "Oh, **mai gat** (my God), **xarop** (shut up), we **cant** (can't) sleep". But people **neva** (never) get really angry.

Don't ask me **nau** (now) where this place is!
(Laura Avia Monge)

Perhaps I should mention that many other students stated the fact that from then on they would look into English in a new perspective; they had never imagined they could use their own language as a 'positive interference' to connect with English. As a whole I would also say that the general state of opinion among the students at the end of the course was of a happy surprise. I have the feeling that the experience, as a whole, was highly motivating, enlightening, enriching and a lot of fun but never boring.

CATALENGLISH WORDLIST

English	Català	English	Català	English	Català
ball	bol	I	ai!	rubber	rava
bank	banc	Judas	Judes	said	set
bigger	biga	June	junt	scatter	escata
blank	blanc	keen	quin	scissors	sises
blood	blat	key	qui	sea	si
bought	bot	knew	niu	see	si
brother	broda	lover	lava	seem	cim
brought	brot	marc	mac	set	set
bus	vas	matter	mata	sex	secs
but	bat	mess	mes, més	shock	xoc
butter	bata	meal	mil	shut up	xarop (AE)
car	car	mill	mil	shy	xai
cause	cos	monk	manç	sink	cinc
circus	seques	money	mani	sitter	cita
colour	cala	moon	mund	so	sou
come	camp	mother	moda	sock	soc
comer	cama	much	maig	some	se'm
cook	cuc	mug	mag	son	sant, s'han
cool	cul	my	mai	sort	sort
cow	cau	neat	nit	spear	espia
cows	caus	net	net	spice	espais
cup	cap	never	neva	splice	esplais
dear	dia	new	niu	spy	espai
diner	dina	noise	nois	sun	sant
drug	drac	now	nau	talk	toc
do	dur	one	guant	taught	tot
doll	dol	other	oda	tax	tacs
ended	hem dit	palm	pam	tear	tia
error	erra	panorama	panorama	tears	ties
ever	Eva	paw	por	tell	tel
exit	èxit	pea	pi	tender	tenda
eyes	alls	peace	pis	tense	tens
fun	fan	pet	pet	terror	terra
father	fada	pick	pic	the money	demani
figures	figues	pincers	pinces	the money	dimoni
fill	fil	piss	pis	thorough	"Zara"
feel?	fil?	pity	piti	tip	tip
foe	fou	plaster	plasta	to	tu
fox	focs	platter	plata	two	tu
fuss	fas	press	près	why	guai
fussy	faci	race	reis	upper	apa!
gas	gas	ray	rei	us	as
glass	glaç			yatch	iot
got	got			you know	i un ou!
gut	gat				

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INTERVIEWING ALAN DUFF

María González Davies

Alan Duff has visited us once again this year to take part as Plenary speaker in the APAC-ELT Convention 1996. Last year, he also gave a talk at the Faculty of Translation and Interpreting in Vic, so he is getting to know the country quite well and feels quite at home amongst us.

Alan Duff is best known by those of us who are interested in translation as the author of *The Third Language* and of the award-winning book *Translation* (1989), which obtained the «Duke of Edinburgh Prize» in 1990. This book is used both in Foreign Language Teaching and in Translation contexts, something which is in itself an innovation and speaks of an open minded view of education and an interdisciplinary approach to the learning curriculum. However, this is not his only successful book: just a look at the main publishers' catalogues will give you an idea of his impressive contribution to the teaching world: many of us will remember using *Beyond Words* in our English Philology studies or will have used books such as *The Mind's Eye* or *Literature as English teachers*.

Alan Duff considers himself to be very lucky indeed to live in the beautiful capital city of a beautiful country: Slovenia. He is a freelance writer, translator and translator trainer. He has been a lecturer in English at the Universities of Novi Sad (Serbia) and Natal (S. Africa), and has worked as an English Language Official for the British Council in Paris.

His most recent book is *The Tiger's Eye* published jointly by OUP and the BBC.

I. How did you start translating? Which was your first contact with translation?

I'd like to begin with a small, but important, biographical detail. I was born in Ireland, but brought up in South Africa. So, as a schoolchild I was exposed to two «official» languages (English and Afrikaans), and also to the «unofficial» but dominant language of the environment in Natal Province - that is, Zulu. As a teenager, I was vaguely aware that there were also other languages being spoken around me - Hindi, Gujarati, Tamil, etc - but these languages were no more than exotic script on cinema posters in Durban. In short, I was brought up in a multi-lingual situation, in which language and politics were inextricably mixed.

In 1962, I left «to study abroad», as they say. «Abroad» was, inevitably, England - a country which I did not know, but one in which I could at least speak the language. I had left a land of pineapples, avocados, sugar cane, monkeys, snakes and elephants ... for a country which seemed to me then pocket-sized, over-domesticated, and cold. I spoke the language, but I did not feel at home.

Fortunately, I was accepted by my university, but told to «go away and learn some languages». It was this dismissive, but also stimulating directive which made me what I am - a

writer/translator.

My approach towards Italian, for instance, was most unorthodox: although I did attend classes at the Università per stranieri, I felt that I needed more than the standard expressions. And so, I started reading. I chose a book which I thought I might understand - *Pinnocchio*. A children's book. Actually, it wasn't as easy as I expected, but as I progressed, I found that there were fewer and fewer words I needed to look up in the dictionary. Gradually, by reading, I was beginning to absorb the language, and this was thrilling.

I then went on, for my own pleasure, to try to translate Italian poetry into English. In a sense, I began translating quite simply because it seemed to help me to get closer to the language I wanted to learn. I just wanted to do it. In fact, it wasn't work, it was pleasure.

So, in short, I started translating because I wanted to translate. I needed to acquire foreign languages, but I also needed to understand them. Translation gave me the time and the peace to get into the heart of the other language.

2. You have been in contact with translation and translators in the East and in the West and with different languages. Do you think the translator's role is different in the newly formed countries in the East from that of the translator

as we have known him/her traditionally in the West?

I'd like to break that question into 2, closely inter-related parts:

i/ *Eastern Europe before the «fall» of the Berlin Wall*

Of course, we all use the image of the tearing down of the Berlin Wall as a symbol for all the incredibly rapid changes that were taking place in East Europe in 1989/90. Under the old communist / socialist system, the translator's role was little better than that of a humble typist who was expected to transform the official dogma into a foreign language. The fact that few Western readers even bothered to glance at these glossy, word-bloated documents, did not deter the governments from producing them. And why? Because funds were always available for translation; and translation was mainly *propaganda*. The writers, the publishers, even the translators, were all *paid*. So, inevitably, nobody dared ask the question(s): Does this need to be translated? Is it worth translating?... etc.

If we add to this the vital fact that most East European translators were working from their mother tongue into the foreign language, then we can understand why translation from the East came to be associated with what I have called «The Third Language» - a language which contains words which might make sense, but do not, because they belong nowhere. They are words in a limbo.

ii *After the Berlin Wall*

So, what happened to the translators? In those countries where there was peace (e.g. Hungary), or in those where there was no actual war (e.g. Slovenia) translators, and teachers, too, had to come to terms with two great changes:

a. Socialism had been hastily transformed into capitalism. The newly emerging states were ill-equipped to cope with this sudden alteration. Most of the leading people in institutional / academic posts - i.e. those aged 35+ - were still thinking in «oldspeak». But most important of all, there was no longer guaranteed *funding* for publications, and hence for translation.

b. *Newspeak*. In his novel *1984*, George Orwell invented the terms *oldspeak* and *newspeak*. He was prophetically correct. Today, in Eastern and Central Europe, what is happening - it seems to me - is that we are being forced to create, or are trying to create, a language which still does not properly exist. The language of capitalism. Words and expressions such as *stocks* or *transfer value* ... are having

to be coined directly, without a proper understanding of the background of the words. To take just one example: *school text-books* have to be completely re-thought, re-written and revised. But few people are able to manage the newspeak.

And the translator must be able to respond to all these political and linguistic changes, while continuing her/his normal life in Prague, Budapest, Sofia, or Ljubljana.

3. The Grammar-Translation method with its passive and boring connotations is to blame for the fall of translation in the Communicative Approach to language teaching of the 70s and the 80s. Does it look like translation is making a (more rational) comeback to the foreign language classroom?

Yes, indeed, to both questions. *Firstly*, the grammar-translation method was greatly to blame for the disrepute into which translation fell. The main failing was, in my opinion, that translation was used *not as a teaching aid* but as a *testing mechanism*.

In addition, in many European countries - both East and West - teachers were being more or less officially forced to *reject the use of the mother tongue* in foreign language classes. During the worst ideological excesses of the 70s and early 80s, many of the pedagogical gurus aimed at imposing the foreign language and culture while deliberately ignoring that all students in the class shared at least one important thing in common - their mother tongue.

Translation was, literally, kicked out, because it was not seen to be communicative. of course, because hardly any materials had been developed to show that translation is an eminently «communicative» skill, and that it is not confined only to the written language.

Secondly, the grammar-translation method is not solely to blame for the temporary demise of translation as one of the essential elements in foreign language learning. The «communicative approach», at its worst, has flooded us with unrealistic dialogues and role-play activities which are more often embarrassing than useful. By contrast, translation activities - when they are well designed - are not only useful and enjoyable, but also directly related to «communicative needs», i.e. *to real life*.

4. You mentioned «translating into a foreign language». What do you think about reverse translation? Perhaps re-expressing a thought in a language which is distant from one's own helps to illuminate what goes on in the mind when trying to learn a new language... Another point is that some experts think that students will never be asked to translate into their foreign language so reverse translation is of no use

professionally. I am afraid I disagree with this and believe that there is a market for certain informative texts (instructions, tourist guides, etc.) for which students should be trained more thoroughly.

i/ I must admit that, at first (say, 10 years ago), I was somewhat wary of «reverse» or «back» translation. It seemed to me to be just another clever communicative trick. So I never tried it out. Then, one day, by chance, I did - and I realised how wrong I had been. The point my students and I learnt was that reverse translation shows how powerful the influence of the source language is on translation. This, for me, crucial discovery, has helped to convince me that reverse translation can also be effectively used in more extended ways to «illuminate what goes on in the mind»...

ii/ And, yes, I agree with your disagreement! For these reasons:

a. Translators in the so-called «developed» Western countries have always been expected to translate *only* into their mother tongue. «Expected» - by whom? Well, by international organizations such as UNESCO or WHO, by high profile companies, by publishers and diplomatic missions. That is fine, and the principle is correct. But in practice, most of the «everyday» translation - ranging from brochures, instructions, notices, to official regulations and even legal contracts - still seem to be done by highly skilled «local or in-house» translators working *into* the foreign language.

Why? Mainly, I think, because the cost of top-quality native speaker translation is generally too high.

b. Until the professional status of translators is properly recognized, both in the «West» and in the «emerging states», we will have to accept that «black-market forces» prevail: you have to translate into the foreign language because you must!

For these reasons, I think that reverse translation is of great professional use. Primarily, because, with a good instructor, you can thrash out the differences between the two or three languages involved, and (especially if you speak a language of «lesser diffusion») you can develop the tactics necessary for dealing with the «major» languages.

5. Is there anything impossible to translate? Is there always a way around the «untranslatables»? Is a translator a «transtraitor»?

Three good arrows, spot on target. I'll try to be as brief and undogmatic as possible.

i/ Impossible? Yes, there are words / expressions which are impossible to translate *in their entirety* because, even if you can manage a roundabout description or rough equivalent, you will almost certainly lose the colour, emphatic strength, register, and associations (cultural, political, social, etc.) of the word(s).

ii/ The «untranslatables», is there a way round them? Yes, I think there is. What are we speaking of here are words / expressions for which no adequate dictionary equivalent can be given. For example, during the Gorbachev era, when *perestroika* and *glasnost* were the words-of-the-day, many languages simply took them over in their Russian form since an approximation (e.g. *openness* and *liberation*) was felt to be inadequate to describe an event which was unique in history and peculiar to the Soviet Union.

One of the best examples of «untranslatables» is to be found in the language of computer technology, where words such as *byte*, *software*, etc. have been almost universally adopted even when they could, probably, be translated. The one area in which «untranslatables» abound is that of *cuisine*. It is not surprising that English has retained so many French words on their menus; to take a humble example, the Italian *zuppa di verdura* bears little resemblance to *vegetable soup*. And how is one to translate the delicious *bocadillos* or *entrepans*? To call them *snacks* would almost be an insult!

As for finding a way around the «untranslatables», I would strongly urge retaining the source language expression, with possibly a rough equivalent in the target language when the term first appears. Otherwise - especially if the word is too foreign-looking - I think it is best to relax and simply make do with a reasonably accurate descriptive translation, e.g. *okrepchalnica* - an outdoor stall, selling light food and drinks.

iii/ Is a translator a «transtraitor»? No. I think we need to free ourselves from the beguiling power of the Italian *traduttore traditore* - even if sometimes it may be true. I would rather take a more positive view and look at translation in terms of the Greek word *metafora*, lit. - *transport*. Translation is a form of transportation - like an aeroplane - which helps us to get from one country to another, from one world to another, as swiftly as possible. Of course, planes can be delayed, or give us a «bumpy ride» - but they do usually get us there, and we can't easily «get there» without them.

No true translator willingly betrays the material he/she is working on. The translator is not a traitor, but rather a diplomat - in the best sense: someone who brings together two worlds which might otherwise be kept apart.

In a way, I see languages as being like the full moon on a clear frosty night, with the aureolas. If the moon is the mother tongue, the aureolas are the other languages we acquire. They all shade in one upon the other (i.e. what we learn from one language may help us in learning others), and they are all closely related to the Moon - the mother tongue.

REVIEWS

CAMBRIDGE WORD SELECTOR Inglés-Español

C.U.P. 1995

Rosa Maria Rofes

La obra objeto de este comentario realmente debe merecer nuestra atención puesto que se trata de un instrumento de trabajo indispensable para todo aquel que utilice inglés y español en cualquier ámbito.

Se presenta con el subtítulo de «Diccionario temático del inglés contemporáneo», si bien nos atreveríamos a decir que es más que un diccionario. Combina equivalencias entre las dos lenguas, ofrece sinónimos y antónimos, agrupa términos de un mismo campo semántico y sugiere al lector la consulta de una o más entradas relacionadas con el grupo que se esté consultando. Incluye matizaciones sobre el uso de términos que resultan en general de difícil utilización; se dan ejemplos y su correspondiente traducción y además facilita expresiones idiomáticas en innumerables ocasiones.

Muchas y detalladas ilustraciones permiten a todo aquel que con-

sulte la obra poder captar todo el campo semántico de objetos, el cuerpo humano, edificios, mundo animal y vegetal, para citar tan sólo algunos ejemplos.

A una introducción le siguen las correspondientes instrucciones de cómo usar el diccionario. Éstas preceden a la que debe considerarse su parte fundamental que se denomina «Grupos de palabras». Una vez se da ésta por concluida, encontramos una extensa relación de «funciones lingüísticas» siempre de tanta utilidad para saber qué decir y cómo actuar en cualquier acto de comunicación. Dos índices, uno de palabras en inglés y otro de palabras en español, cierran la obra y éstos son imprescindibles para poder localizar cualquier término que precisemos consultar. Las palabras inglesas van seguidas de su correspondiente transcripción fonética y un número nos indica el apartado en el que se encuentra. Creemos útil destacar que los «Grupos de palabras» no son una relación de términos ordenados alfabéticamente y por tanto la consulta de este diccionario debe guiarse por unas pautas algo distintas.

Cuanto utilizan las dos lenguas con

cierta regularidad bien pueden ya otorgar a esta obra un espacio destacado en su biblioteca puesto que tan sólo les reportará soluciones útiles en su vida profesional o de estudio.

CAMBRIDGE WORD SELECTOR Anglès-Català

C.U.P. 1995

Rosa Maria Rofes

No fora prudent de deixar per una altra ocasió fer esment de l'aparició de la versió homònima a la que es comenta anteriorment. Quants elogis es puguin dir de la versió en castellà, són igualment vàlids per a la versió en català, perquè les obres semblen idèntiques tant en format com en contingut. Apuntem que «semblen» i no ens atrevim a dir «són» perquè tant sols va ser possible fer una ullada ràpida a la versió en català el dia de la seva presentació oficial, mentre que la versió en castellà l'hem tingut més al nostre abast.

Convé congratular-nos de l'existència d'aquesta nova eina que no farà més que dues llengües, la catalana i l'anglesa, ens siguin més properes en els nostres àmbits de treball.

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9è CONCURS APAC

APAC convoca el 9è 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

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

Un premi

C) Treballs o projectes de recerca

Dos premis

BASES GENERALS

1. Tots els treballs presentats hauran d'ésser en anglès. En el cas de la modalitat B, el treballs, a més de presentar-se impresos, hauran d'incloure: a) una còpia en suport informàtic, b) 2-3 pàgines de material fotocopiabla per al seu ús directe a classe; c) un límit de 6 fulls mida DIN-A4 mecanografiats a un màxim de doble espai amb la corresponent descripció teòrica.
 2. Tots els treballs s'enviaran per correu ordinari a:
APAC (Premi APAC)
Gran Via de les Corts Catalanes 606, 4rt - Zona, F 08007 Barcelona
 3. Tots els treballs es presentaran 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 1997.
 5. Els premis es lliuraran en el marc de l'APAC-ELT Convention 1998.
 6. El jurat estarà format per cinc socis d'APAC.
 7. APAC es reserva el dret de publicar totalment o parcialment els treballs presentats en el butlletí de l'associació APAC of NEWS.
 8. Els premis de les modalitats A i C consistiran en lots de material didàctic. El premi de la modalitat B consistirà en . El curs tindrà una durada de 2 setmanes (70 hores). El premi cobreix: a) allotjament en família; b) assegurança de viatge; c) assistència mèdica; d) recollida a l'aeroport i trasllats. L'anada i tornada a Dublín serà a càrrec del professor premiat.
 9. Es podran atorgar accessits.
 10. Aquestes bases anul·len les bases publicades al número 29 del butlletí APAC of NEWS.
 11. La participació en aquest concurs implica l'acceptació d'aquestes bases. La decisió del jurat és inapel·lable.
-

PREMI JOHN McDOWELL 1999

BASES

El premi John McDowell, instituït conjuntament per l'Associació de Professors d'Anglès de Catalunya (APAC), la Direcció General de Política Lingüística (DGPL), l'Institut Britànic (IB), la Universitat Autònoma (UA) i la Universitat de Barcelona (UB), es proposa estimular la innovació i recerca en l'ensenyament de l'anglès com a llengua estrangera i del català per a adults com a primera o segona llengua.

Aquest premi té una periodicitat bianual.

Bases del premi

1. Destinataris

- 1.1 Professors de llengua catalana (batxillerat, formació d'adults, escoles d'idiomes, universitats,...) i de llengua anglesa (primària, secundària, formació professional, escoles d'idiomes, formació d'adults, universitats,...) que treballen habitualment a Catalunya.
- 1.2 Professors de llengua catalana que treballin fora del territori de parla catalana (universitats estrangeres i espanyoles, casals,...).

2. Tipus de treballs que poden optar al premi

- 2.1 Exposicions d'experiències pràctiques d'ensenyament de llengües.
- 2.2 Reculls de materials didàctics.
- 2.3 Treballs o projectes de recerca.

Els treballs presentats han de ser inèdits.

3. Temàtica

Sense excloure cap àrea d'interès, es prioritzaran els treballs

- transversals, és a dir, que continguin materials o tècniques aplicables tant al català com a l'anglès;
- relacionats amb el desenvolupament de l'autonomia en l'aprenentatge de llengua dins i fora de l'aula;
- relacionats amb la formació del professorat;
- transculturals i de contacte entre l'anglès i el català i el català amb altres llengües;
- relacionats amb perspectives supranacionals o europees d'ensenyament i aprenentatge de llengües,
- adaptats especialment a les necessitats del moment.

4. Presentació

Els treballs s'han de presentar mecanografiats a doble espai i per una sola cara, en paper i en suport informàtic. L'extensió mínima és de 20 fulls. Els treballs poden anar acompanyats de material audiovisual i informàtic. Cal presentar un original i dues còpies.

Els treballs s'han de presentar a la seu de l'APAC (Gran Via de

les Corts Catalanes, 606, 4t 2a, F i G. 08007 Barcelona) o a la DGPL (Carrer de Mallorca, 272, 8è. 08037 Barcelona).

5. Dates de presentació dels treballs

Data límit de lliurament dels treballs: 15 de gener de 1999.

Veredictes i lliurament dels premis: febrer de 1999.

6. Jurat

El jurat estarà format per:

- 6.1 Dos representants de l'APAC amb les funcions de presidència i secretaria i dos representants de la DGPL.
- 6.2 Un representant per a cada una de les institucions següents: IB, UA i UB.
- 6.3 Una persona per a cada un dels nivells educatius corresponents als treballs presentats. Aquestes persones seran designades a proposta de l'APAC (per als treballs en anglès) i a proposta de la DGPL (per als treballs en català).

7. Premis

Es concediran tres premis, la dotació dels quals consistirà en:

- Publicació del treball.
- Diploma acreditatiu.
- Matrícula a un dels cursos següents (o equivalent), que s'hauran d'escollir per ordre de concessió dels premis:
 - curs d'estiu del British Council a Anglaterra, viatge inclòs (Institut Britànic);
 - Màster de llengües estrangeres (Universitat de Barcelona),
 - Postgrau o Màster de llengües estrangeres (Universitat Autònoma).

Es farà una menció honorífica als accessits.

8. Publicacions

Els treballs guanyadors seran publicats en la col·lecció «COM/ Materials Didàctics» de la Direcció General de Política Lingüística del Departament de Cultura.

En cas que els treballs siguin molt extensos, se'n publicarà una versió reduïda d'acord amb els autors.

A més, s'estudiarà la possibilitat de publicar les mencions honorífiques o aquells treballs que es considerin interessants per ser difosos. (L'APAC i la DGPL es reserven el dret de publicar la resta dels treballs presentats durant el termini d'un any.)

APAC
Associació de Professors d'Anglès de Catalunya



Institut Britànic



Universitat Autònoma de Barcelona

 Generalitat de Catalunya
Departament de Cultura
**Direcció General
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UNIVERSITAT DE BARCELONA

CONTRIBUTIONS TO APAC OF NEWS

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

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

If you own a computer or have access to it:

- Send a copy of your contribution on an ordinary 3.5 «floppy disk».

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

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

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

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

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

- Always include a printed copy of it.

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

If you do not have access to a computer:

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

- Send a clearly typed copy.

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

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

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

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

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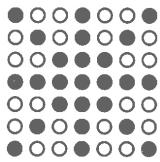
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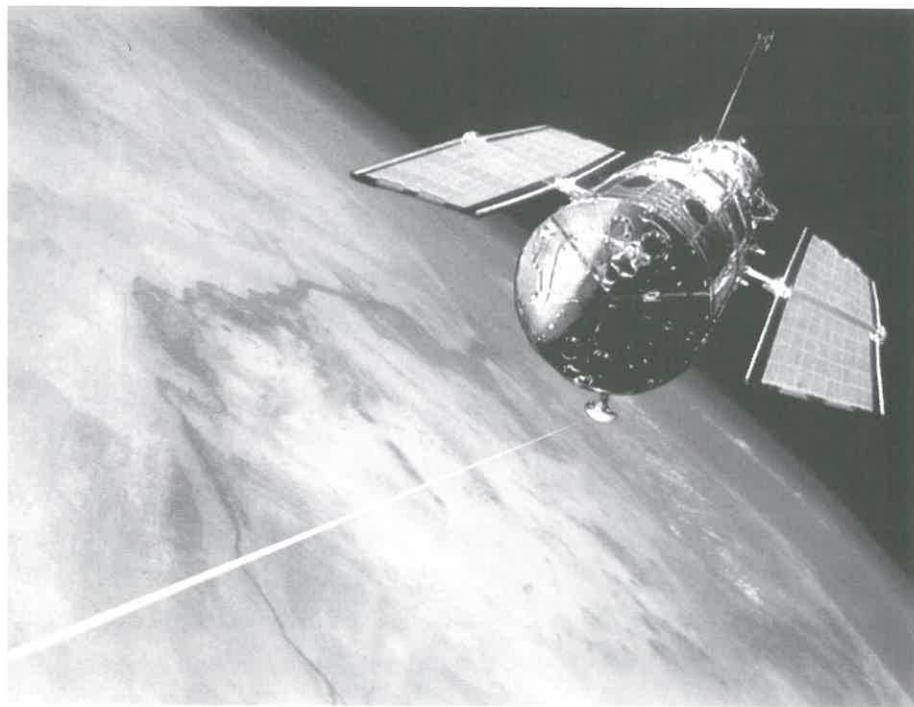
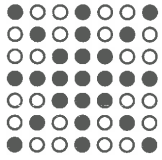
CURRENT, DIVERSE, RANDOMLY OBTAINED MUSINGS ON “NEW TECHNOLOGY”

Helen Stephenson Senior Teacher, The British Council, Barcelona

A number of years ago I attended a teacher development session in which the basic premise of Technology as Progress was turned upside down. What, we were asked, could we reclaim from the computer-driven frenzy? What valid learning activities could we apply in the classroom without the attendant computer? Quite a lot, seemed to be the answer they were suggesting. I found this session rather frustrating since at the time I was working in Africa, in classrooms which had no electricity, few books and no English language material whatsoever. I was hungry to know what technology **could** offer, before dismissing it as a fad. Then within a matter of months, circumstances changed and with the same learners (almost) we had not only electricity, but also a couple of computers, some CALL programs, a few CDROMs, a VCR and satellite TV. But still not many books. The impact was, to say the least, tremendous, both on the students and on myself. I had a seemingly limitless resource in the CDROMs to use for classroom



materials. Some students were captivated by the video clip of Neil Armstrong's moonwalk, others by following their whims on a trail of ideas through the CDROM encyclopedia, others by the instant feedback from the CALL programs, others by seeing their own written work in print and one in particular by the discovery of the spellchecker on the word processor. Looking back I am struck by the way we all just dived fearlessly in. We must have been so desperate for the information the technology would give us access to that the technology itself presented no problems! But I am aware that in Europe, where we are bombarded with information from the media, surrounded by bookshops and blessed with excellent libraries, the perspective is a different one. The British Council has invested heavily in «new technology» recently, provoking much activity and much debate. So here, in no particular order or arrangement are 16 comments to add to the debate. (Why 16? I'm told it has some relevance to computer language....)



THE BRITISH COUNCIL HAS INVESTED HEAVILY IN «NEW TECHNOLOGY» RECENTLY, PROVOKING MUCH ACTIVITY AND MUCH DEBATE. SO HERE, IN NO PARTICULAR ORDER OR ARRANGEMENT ARE 16 COMMENTS TO ADD TO THE DEBATE. (WHY 16? I'M TOLD IT HAS SOME RELEVANCE TO COMPUTER LANGUAGE....)

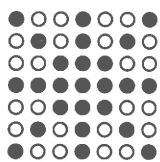
1 It isn't new. Well, *new* is a subjective term. Computers have been around for decades now, (although they used to be the size of whole rooms so not many of us came into contact with one), and PCs (that's personal computers, not «politically correct») have been on the market since the late 1970s! So in that sense the technology isn't new at all. On the other hand...

2 It is new. The exploitation of CDROMs and the Internet for language learning is new for most of us. The Internet is a vast information resource which was not born with the language student specifically in mind, although now there *are* some good EFL and ESL sites, and there will certainly be more. The number, variety (and quality) of EFL CDROMs on the market is growing all the time. But, as with most new things, there are always a few teething troubles and uncertainties, which brings us to...

3 It's frightening. New and unfamiliar things can be unnerving. Especially if you think your students

are ahead of you. Learning to use it is not as frightening as learning to drive though, and you won't kill anyone if things go horribly wrong. Although your colleagues seem amazingly proficient by comparison, you may find that in fact they are only one click ahead of you. At the British Council we have just produced our own «How to....» guides and we found that for most programs, what we put down on one simple sheet was enough.

4 It can be addictive. It's true. There are support groups (like Alcoholics Anonymous) for teenage boys (why is it always boys?) addicted to computer games. And you should see how many times a day some people check their e-mail. Students don't like it. True, some students don't like to spend time in front of a computer screen when they could be talking to the teacher, or to each other. As with all things in your classroom, it's a question of balance of activities, of negotiation with your students and of making sure that they are aware of the purpose and



benefits of each activity. Find out what your students *do* think with a class questionnaire and discussion. And see item 10

6 It takes control away from the teacher.

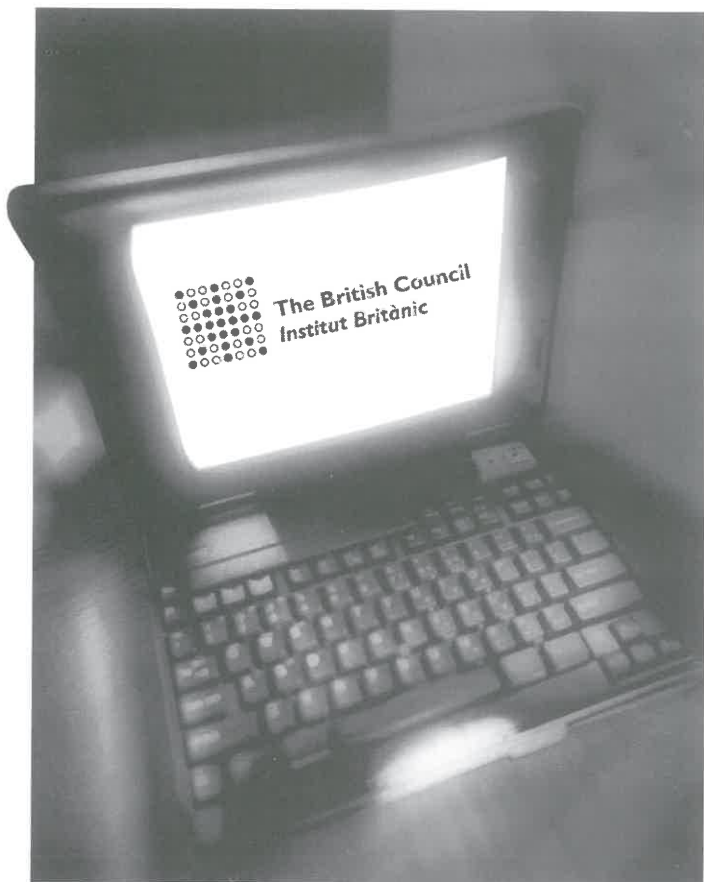
Suddenly the students' attention is focused on a computer screen and it's not easy to get it back! How can you control what they are doing? What are Anna and Claudi doing in Tokyo when they should be finding out about the weather in London? Setting off your students on the Internet or a CDROM needs careful planning. You wouldn't leave your students roaming free through the course book, and neither should you simply let them loose on a computer. You can't abandon the usual aims and objectives of your lesson plan, but you do need to think in terms of targets - what information will students be finding

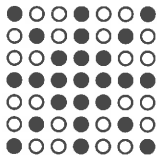
and what will they do with it? A written task or instruction sheet is essential since it ensures that students know exactly what they must do and how they should do it, and this leaves you free to troubleshoot and to deal with language queries. But if you can't get Claudi back from Tokyo, take heart and consider...

7 Learner independence. You can take a horse to water but you can't make it drink. In a typical classroom almost every language sample is teacher selected. This is hardly surprising given the fact that most students don't have very much access to English language material. But how can we cater for the variety of thirsts in our class? And how can we properly encourage learner independence given the traditional limited access to material? The sheer volume of information which is available on a CDROM or via the Net overcomes this difficulty. And the speed and ease of access mean that learners are more motivated to find the things which satisfy their interests. In addition, the technology enables learners to return to an exercise or a text as often as they wish without finding the answers still written in from the first time! It enables them to create and make available to a wide readership their own texts. Student choice and student power!

8 You need keyboard skills. Not necessarily. Many programs are mouse-driven, so you point the on-screen arrow with a mouse and click the button to make it obey you. There are also touch-screen programs (like some of the cash-point machines) and concept boards which fit over keyboards for young learners.

9 It's real. Teach «the weather» with a picture of today's weather in South London. Read today's





edition of *The Times* and send an e-mail letter to the real thing, then read again tomorrow to see if you're published. Use *forums*, *bulletin boards* and *teleconferencing* to write messages to real people (other learners, native speakers, people using English to communicate) around the world.

10 You can't talk to a computer. Actually you can, and sometimes it will listen. There are lots of programs available which let learners record their voices so that they can work on their pronunciation. And real voice links over the Internet are possible if you have the right software - it's like talking on the telephone, but with a microphone instead of a telephone.

11 A computer is not a washing machine. Or a public telephone, or any other piece of machinery a text book use might use to teach instructions, sequence markers and associated language items. As well as the language that you get access to via a computer, on CDROMs or the Internet, there is a wealth of language to exploit in the actual use of the computer: the naming of the parts, their different functions, how to use the programs etc as well as all the talk generated when things don't go according to plan. A perfect, authentic context for all sorts of language: instructions (*go to the next screen*), advice (*you should print that now*), requests for help (*what have I done wrong?*), recommendations (*using the mouse is quicker*), exclamations (*look at this!*) the list is endless.

12 Anyone can be an expert. That might be scary - many teachers feel uneasy about giving up their «expert» status in the classroom - but it's a great motivator for your students.

«Anyone» can mean the teacher too, of course.

13 Students already have access at home. Some of them may indeed have some CDROMs and Internet access, but they won't be using them in the structured environment that your classroom can provide, nor with your professional guidance to maximise their learning.

14 It breaks down. All machines do from time to time. That's life. Don't count on being able to use that CDROM any more than you count on the video you want being where it should be or the cassette recorder not chewing up your tape.

15 It's dynamic. Where else can you get a dictionary that has moving pictures, speaks to you and lets you record your own pronunciation?

16 It's fun. It's fun to send on-screen messages in real time to someone in Milan and find out that they love the Spice Girls too. It's fun to see what a spiny anteater looks like and sounds like. It's fun to cheat by looking at the whole text for «Storyboard». It's fun and it's all in English.

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MAD ABOUT 'ADS', SCENES, CLIPS, FILMS,..

Enjoying video with your students

MARIA GALBIS

The aim of the workshop is to encourage teachers to design activities based on non-commercial authentic video materials by themselves according to their own needs and their students'. We will revise some techniques and strategies to make the best of these kind of materials and present some samples already used and tested in a classroom to discuss the activities that can be carried out with them.

Some of the advantages of these materials are that:

- they are fun and memorable (students enjoy them and remember

them and, hopefully, the language they practiced with them)

- they involve using the four skills when doing the activities (if teachers plan so)

- they are realistic and authentic (made for a native audience by native speakers)

- they contain plenty of cultural references we can discuss and analyze with students apart from the actual language they may include

- they are very flexible (the same material can be used in many different ways, with different activities according to the level of the students

or the language we want to practice or the teacher's aims. Planning is the key-word, so that using video is not isolated from the syllabus and current activities in the class but a tool to achieve our objective of developing our students' linguistic competence and awareness in a communicative frame)

- they can save us an awful lot of work if the materials are carefully planned and stored so that other teachers as well as ourselves can use them without having to prepare them anew. First we will revise some of the techniques, aims, planning tips, tasks and activities shown in the chart.

USING VIDEO

TECHNIQUES	AIMS	PLANNING TIMING	STUDENTS WORK	TASKS ACTIVITIES
no sound	vocabulary	activities:	pairs	brainstorming (vocabulary, structures/ functions, etc)
sound	functions	before: (warming-ups pre-teaching,...)	groups	predict (subject, situations, characters,...) identify (words, sentences, images, sounds, lies about it...)
no image	fluency	during	whole class	order (words, sentences, dialogues, images, scenes...)
image	grammar	after:	individual	compare (characters, scene/literature, scene /reality, voices, sounds,...) fill in charts, gaps,...
freeze frame	pronunciation	(follow-ups homework ...)		match (who says what, voices/characters, sound/image) mime/role-play:(the same scene changing the dialogues, register, characters,...)
fast forward	intonation			dub: (reverse translation, « »)
rewind	dictation			guess or make up: the images while only listening to the sound
black and white	fun			the sound (dialogues, etc) from the images about the characters, their lifestyles, mood, feelings... the situation, time, place, product,...
colour				what comes before or next or in between information gap activities (Most of these activities involve using the four skills)

Next we include some samples of possible exploitation of different video materials such as short scenes from films, advertisements, video clips, etc. They include some instructions for the teachers and activities' sheets for the students. Most of them have been used in classes of 80 minutes, devoting most of this time to oral activities and setting some written follow-ups for students to do at home.

VIDEO. SHORT SCENES

WHEN HARRY MET SALLY HOW WE MET

level:intermediate

CONTENT.The video contains six very short scenes where some very different elderly couples explain how they met. This six short scenes are scattered along the film WHEN HARRY MET SALLY but have been recorded together for our convenience.

1. Tell the students they are going to see six couples speaking about how they met and that they'll have to describe the couples and the kind of relationship they think they have.

2. It can be a good idea to show and work on each scene separately. They can work in pairs or small groups to exchange their views and maybe the things they have understood. Then you can work with the whole class helping them to describe the people by asking questions about their appearance, their origin, their personality, if they look as if they are still in love, etc., and also providing the vocabulary they need to fulfil the task. The students can take notes about the couples and new vocabulary.

3. Show the six scenes again, let the students check that they were right about what they said and sort out any possible doubt that may have arisen.

4. At this stage the students may have been able to get some information about what the couples say. Give them the chart and ask them to note down what they have understood. Then, give them the written information about what the couples say and tell them to match the sentences with the right couple. They can work on their own or in pairs. You may prefer your students to watch the scenes again before this stage if they have very little or no information about what is said so that they don't feel frustrated or not to show the images again if you want to encourage their guessing abilities.

5. Show the scenes again (maybe separately) so that your students can check the information they have and complete the chart. Check it again with the whole class.

6. Follow up: the students work in pairs telling each other how they met their husband/wife, boyfriend/girlfriend. Remind them they can always make it up.

or do the same activity but the students have to imagine they are already very old

or ask the students to prepare a role play in pairs as if they were going to be interviewed like the ones on the video. They should take into account the personality of the characters they are going to play so that later, when you ask the whole class about them (if they think the couple still love each other, if they are sweet, serious, bossy, etc) they can check their opinions with the actors.

or ask the students to write a description about the two couples they liked best on the video and maybe compare them. etc

WHEN HARRY MET SALLY HOW WE MET

KEY TO THE CHART (for the teacher) give your students the

same information included here on another sheet but disordered so that they can match what the people say and who says it, and complete the chart below.

1st couple (funny elderly)

they met and fell in love at the high school
his parents moved
they didn't see each other for 34 years
they met again in Broadway
he looked just the same
she was just as beautiful as she was when she was 16

2nd couple (Italian origin, bad memory and good memory)

he married her forty years ago and divorced her in 3 years
he married and divorced several times
he run into her again in a funeral and couldn't take his eyes off her
they married again 35 years after their first marriage

3rd couple (the ones that speak at the same time)

they were both born in the same hospital in 1921 seven days apart
they were brought up and lived in the same neighbourhood
they both moved to the same part of town
they both worked at the very same building but they never met
they met in an elevator in Chicago

4th couple (the serious ones)

they met at a social party in a holiday camp.
he crossed the room to talk with her she thought he wanted to talk to a friend of hers but he wanted to talk to her.
The moment he introduced himself she knew, (the way you know about a good melon)

5th couple (Chinese ones)

a matchmaker found a suitable girl for him.
she lived in the next village

they were not supposed to meet before the wedding
 he wanted to see her before the marriage so he went to her village and hid behind a tree to watch her while she was washing

she looked very nice to him
 they've been married for 55 years

6th couple (the man with the german accent? and the silent loving wife)

he was sitting with a friend in a restaurant when she came in as soon as he saw her he told his friend that he was going to marry her they married two weeks later they've been married for 50 years

HOW WE MET		CHART		(students' sheet)	
Try to complete the chart with the information the couples give about themselves and how they met					
1ST couple		3RD		5TH	
2ND couple		4TH		6TH	

VIDEO. SHORT SCENES

THE WAR OF THE ROSES

FROM THE MTV PROGRAM THE MAKING OF... THE WAR OF THE ROSES

level: intermediate and above

CONTENT. The video includes a film report about the film and some parts of the documentary THE MAKING OF... The first part has been used as an ordinary listening, then we use some freeze frames from the film included in the documentary for the Memory activity and then a short scene from the film for the dubbing

a. Give your students the hand-outs to read before showing them the report about the film. Play once or twice the first part of the video and let SS answer the questions in section A and compare their answers; check the answers with the whole class and play the video again if necessary.

b. MEMORY. Tell the SS they are going to see eleven photographs from the film and they'll have to try and remember what is going on in each of them and as many details about the images as they can. SS will most probably need to see this part two or more times before

they can start working in pairs trying to recall what they have seen. When they are ready, start pooling all the information they have, working with the whole class. Elicit the vocabulary they need by asking appropriate questions about each image and introduce the vocabulary they don't know. (It's a good idea to freeze each frame so that everybody can see it while describing it at this stage)

Students are likely to be using only present continuous to describe what they see but we can always ask them questions to elicit other tenses or structures:

do they know each other yet? why do you think so?

what do you think may have happened between this picture and the last one?

what time of the year is it? how do you know?...

It can be a good opportunity to explain the differences between:

to discuss (something)/ argue (with someone about something)/ quarrel/ fight/ fall out (with someone over something) ...

to have a discussion/an argument/ a (terrible) row/ etc (with someone)

fall in love/ be in love

be married (to) / get married /

marry (someone)

break up / split / get a divorce, ...

c. DUBBING A DIALOGUE .

Show the SS the scene without the sound up to just before she punches him. Tell the SS that they have to try and guess what they are saying; remind them to consider also how long the characters take to say it, their feelings and the kind of vocabulary and intonation they are likely to use and comment on these things with the whole class before they actually start writing the dialogues in pairs or on their own. Give them the first line.

Go around the class helping with vocabulary, grammar and register if necessary. When the SS have finished they can read their dialogues and choose some of them to dub with the images on the video. Before finishing the session let them hear the dialogue from the film and compare it with theirs. Then they can guess what the end is going to be. Show them the punch.

d. You may like to ask your students to write about the story of the film (especially if some of them have seen it and told the others during the class), so that they can use the vocabulary and structures they have learnt.

(from *The Making of the War of the Roses*)

VIDEO ACTIVITY

A TV report about a film

Student's sheet

a. Read the following statements and when you listen to the speaker, tick the ones which are true.

1. The film is a drama
2. Michael Douglas stars and directs the film

3. Dani de Vitto and Kathleen Turner portray Oliver and Barbara Rose

4. They have a miserable home
5. They don't have children
6. They are the perfect American family
7. The film is a tale of: passion divorce

detectives
nuns
stars
kids
furniture
revenge
love

8. The story is about a relationship that changes from passionate hate to passionate love

Complete the following piece of advice the speaker gives at the end:

Next _____, if you break _____ with your _____ or _____ friend or both, _____ what happens in _____

b. MEMORY. You're going to see 11 photograms from the film (watch out! it's really fast!). Work with another student recalling what you have seen with as many details as possible.

c. DIALOGUE. Guess what they are saying (think of how long they take to say it, the intonation, type of vocabulary they are likely to use, etc)

Barbara- I want a divorce

Oliver-

Barbara-

Oliver-

Barbara-

Oliver-

Barbara-

VIDEO . ADVERTISEMENT FROM THE WORLD'S BEST COMMERCIALS

AMBRA COMPUTERS

level: intermediate and above

Time: 59"

CONTENT, SOUND: ethnic music (African most probably). IMAGE: young good-looking people training hard in a gym, an incredibly well - built young man goes to have a shower and after contemplating himself in a mirror bumps his head with a low beam, then we can see the computer and «take your mind for a run» written on its screen. It is humorous. The ad lasts only 59" and we can work for 80' at least and using the

four skills during the different tasks described below

1. SOUND ONLY (music). NO IMAGE

- SS listen to it and try to form a mental picture. When they are ready they share their images with the whole class, orally (Africa, the jungle, black people dancing around a fire,...) The teacher helps with vocabulary and grammar and encourages students to speak by asking questions if necessary.

- brainstorming vocabulary related to their mental images (whole class, blackboard)

- second listening, only sound again

- in groups: SS tell each other what they have seen in their minds while listening to the music for the second time, trying to include as many details as possible and using the vocabulary shown on the blackboard..

2. GUESSING. Ask the SS what kind of program the music belongs to (documentary, Tarzan movie, ..) and why they think so.

3. We tell the SS that the music belongs to an ad and ask them to design it (the images that would come with that music). They have to decide about the product (a car, boots, food, ...) and a suitable slogan also. They work in groups and when they have agreed about the images,

etc, they'll have to write it or at least take some notes to be able to explain their ad in detail to the rest of the class as if they had to sell their ad to the manufacturers of the product.

4. Whole class. SS share their work with the other groups.

5. SOUND AND IMAGE (only till the guy goes to have a shower)- whole class, oral comments, predicting about the product the ad is trying to sell and reasons why (sports drink, trainers, watch,...)

6. SOUND AND IMAGE (till just before the guy bumps his head on a beam, FREEZE FRAME when the guy is looking at himself in the mirror- ask the SS what exactly he is thinking (What a body! Aren't I good-looking?) Ask students some general questions about the guy's life: his job, his house, married/ single, what he did before going to the gym, what he's going to do afterwards, who with, why, and so on.

7. SOUND AND IMAGE (till the bump)- comments, what is the old man thinking?

8. SOUND AND IMAGE (till the end) comments about the product-computer- and how it relates to the ad.

9. FOLLOW UP - oral debate about computers (is it fashionable?) about gyms, body building etc, or any other related topic.

VIDEO. ADVERTISEMENT
from a program in CHANNEL
PLUS

THE GUARDIAN

Time: About 30"

CONTENT: black and white three rather surprising sequences :

1. An empty street, a guy with a suspicious appearance starts running when he sees a car approaching (it looks as if the guy was trying to escape from the people in the car).

2. The same guy runs towards a man carrying a briefcase. The man tries to hold tight his briefcase while the guy goes for him (it looks as if the guy was trying to rob the man his case)

3. The guy pushes the man aside to prevent him from being hit by a load of bricks that are falling.

A speaker says that things seen from one point of view give one impression, from another point of view they give quite another impression but it isn't until you see the whole thing when you can fully understand the situation.

a. Students work in pairs, (INFORMATION GAP ACTIVITY) Student A will see the first sequence and student B the second (only image, no sound). They'll have to try to explain to each other what they have seen. They can ask each other questions to find out if they are speaking about the same guy, place and time

b. When both the students in the pairs have all the information, they'll agree about what has happened on the video and make up an ending for the story they have (oral or written or both).

c. Whole class discussion of their stories.

d. All SS see the first and second sequences again so that they can compare what they imagined while the other student in their pair told them their part and what they can see. We can practice and go deeper into the description of the characters

and GUESSING and hypothesizing about the kind of lives they lead, their personalities, their likes, occupations, feelings, etc (orally)

e. Whole class. See the whole ad ending and sound included and compare it with their own. SS may need to see it several times to be able to get the speaker's message.

f. Ask the SS to guess what product is the ad selling and how. Whole class comments.

g. Follow ups:

Write the same story from the point of view of the guy, the man, and a passer-by who saw the whole thing **or** make up a similar story to advertise the same product

or use or adapt the same story to advertise a different product

or start a DEBATE about how objective or biased the press or the media in general are or about safety in big city streets, etc.

VIDEO CLIPS

There are lots of activities we can do in our class with video clips without having to use the lyrics of the songs as we often do not have these (how many times do we decypher a song to meet one or two words that are absolutely impossible to understand or even guess!) or they are not adequate for the level of our students or we simply are not interested in them. Some video clips are particularly suitable to use because they tell a story or because the characters that appear in them can be described or we can discuss their actions or guess about their lives, their families, houses, likes, feelings, what they did yesterday or what they are likely to do next, or whatever we can think of.

VIDEO CLIPS. THE TOP TENS
level: from elementary above

CONTENT: the video is taken from the American program THE TOP TENS, where a speaker

presents three or four songs and we can see a part of their clips (it can last 3 or 4 minutes)

We give the students a chart to fill in. The last column is for the student to note down any word he can pick up from the songs or from what the speaker says. It's a good idea to warn elementary SS that the aim of the activity is not to understand what is being said but to fill in the chart to avoid frustration.

- song and singer
- physical description and clothes
- actions what are they doing?
- any other information or words you can pick up

VIDEO CLIPS. From the video
RED, HOT AND BLUE

Sinead O'connor singing Cole Porter

CONTENT: There are a lot of people in what looks like a very sophisticated New Year's Eve party. They are dancing, drinking and enjoying themselves a lot while Sinead sings a Cole Porter Song disguised in a blonde wig (SS can find it difficult to recognize her)

The lyrics of this song are so easy to understand and follow that I used the clip as a **dictation** for my intermediate students (Most of them were able to get most of the song except a couple of more difficult words).

Before or after the dictation, SS discussed the actions of the characters, their clothes, likes, lifestyles, feelings, things we usually do before going to a big party (going to the hairdresser's, shower, buying clothes, making up, dressing up, etc), things that usually happen the day after (get up late, hangover,...), and things that can happen during the party (getting too drunk, meeting somebody special, etc).

TEACHING VOCABULARY: THE ROLE OF DICTIONARIES

CRISTINA TEJEDOR MARTÍNEZ
UNIVERSIDAD DE ALCALÁ

A dictionary, used properly, can tell you much more than how to spell words. It can extend and improve your knowledge of English far beyond the range of any textbook.

(A.S.Hornby and E.C. Parnwell, 1972)

ABSTRACT

The aim of this paper is to establish a connection between the three terms used in the title: vocabulary, dictionaries and teaching, in order to encourage students to use more dictionaries, after teachers have given them the necessary training or help that I consider essential.

TEACHING VOCABULARY

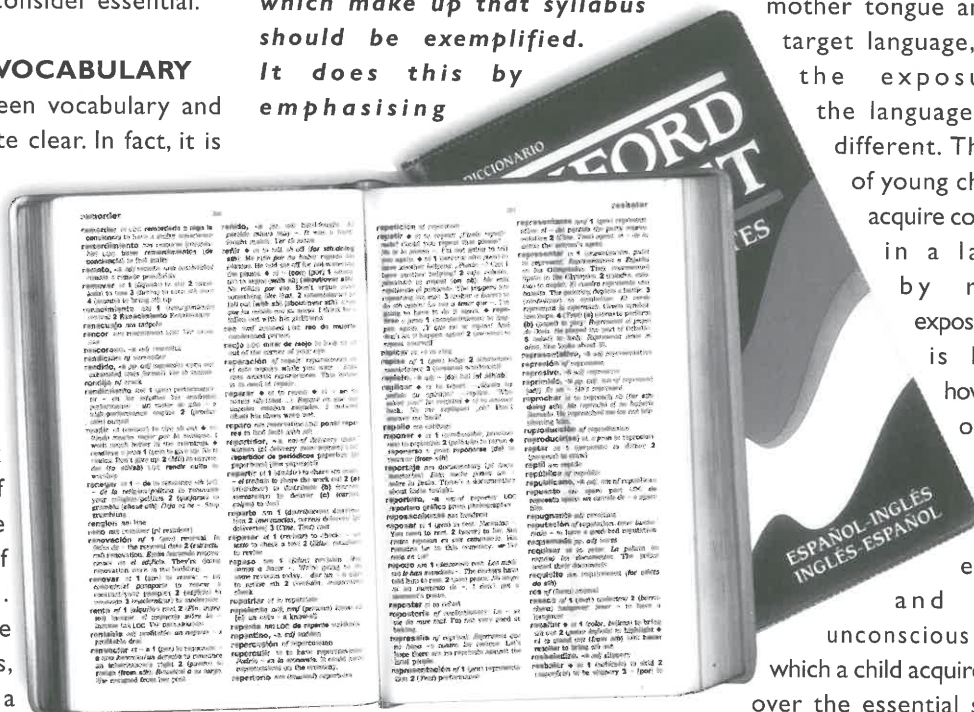
The link between vocabulary and teaching is quite clear. In fact, it is possible to state that the whole matter of learning a foreign language and, of course, of teaching it, is related to the complex process of getting the vocabulary of that language. Besides, since the mid-1980's, the idea of a lexical syllabus as the basis for a new coursebook was developed by Dave Willis (1990), encouraged by John Sinclair. They carried out a thorough and efficient analysis of lexis using the COBUILD

database. The results provided detailed information about the commonest words and patterns in English and the meanings and use of those words and patterns. As Willis explained, *the lexical syllabus does not identify the commonest words of the language. Inevitably it focuses on the commonest patterns too. Most important of all it focuses on these patterns in their most natural environment. Because of this, the lexical syllabus not only subsumes a structural syllabus, it also indicates how the 'structures' which make up that syllabus should be exemplified. It does this by emphasising*

implies the use of vocabulary; any kind of information we want to express needs words. But our students feel, as Morgan and Rinvolucri (Morgan and Rinvolucri, 1986) have checked, that «they were not taught enough words in class, (...). They felt their teachers were very keen on teaching them grammar and on improving their pronunciation, but that learning words came a poor third» (Morgan and Rinvolucri, 1986: 4). Therefore, it is important to focus on teaching vocabulary.

There is a distinction between the way we learn words in the mother tongue and in the target language, because the exposure to the language is quite different. The ability of young children to acquire competence in a language by random exposure, which is basically how we learn our first language, that is «the effortless and almost unconscious way in which a child acquires control over the essential structure of his or her language in early years, without specific teaching or active learning»

(Robins, 1990: 411), contrasts with the conscious effort demanded later when we are learning a



the importance of natural language. (Willis, 1990: vi)

In fact, anything we want to explain about the second language (for example, a syntactic structure)

THE LINK BETWEEN VOCABULARY AND TEACHING IS QUITE CLEAR. IN FACT, IT IS POSSIBLE TO STATE THAT THE WHOLE MATTER OF LEARNING A FOREIGN LANGUAGE AND, OF COURSE, OF TEACHING IT, IS RELATED TO THE COMPLEX PROCESS OF GETTING THE VOCABULARY OF THAT LANGUAGE.

second language. Of course, there is no necessary reason why the vocabulary should be learnt exactly in the same way when acquiring the target language. What is very clear, however, is that second-language learners expect assistance to build up the lexical competence they need in order to become competent communicators in the language. The complete or total knowledge of words implies a hard process of learning. Of course, the process should be achieved through a quite long period of time that varies from learner to learner. It will be necessary to specify first, before explaining the help that we can offer to learners, the information that is fundamental to 'know' a word in the second language. As Michael Wallace indicates, the main principles to get to know a word are the following:

- a) recognize it in its spoken or written form;
- b) recall it at will;
- c) relate it to an appropriate object or concept;
- d) use it in the appropriate grammatical form;
- e) in speech, pronounce it in a recognizable way;
- f) in writing, spell it correctly;
- g) use it with the words it correctly goes with, i.e. in the correct collocation;
- h) use it at the appropriate level of formality;
- i) be aware of its connotations and associations. (Wallace, 1987: 27)

There are several techniques for presenting new words in a classroom in order to acquire the principles indicated by Wallace to get to know a word. Some of these techniques are:

Say the word clearly and write it on the board.

Get the class to repeat the word in chorus.

Translate the word into the students' own language.

Ask students to translate the word.

Draw a picture to show what the word means.

Give an English example to show how the word is used.

Ask questions using the new word. (Doff, 1988: 11)

It can be added that it is better if the word appears in an authentic context, that is, among the words it is normally collocated, so that it can help the learner's understanding of more factors than just the meaning and shape of the word.

Obviously, in the teaching process, some questions will arise at this point, for example: how many words should they learn? Which words should be learnt first? Should it be necessary to learn all this information for every word? Here comes the problem of the distinction between productive and receptive vocabulary, as it is pointed out by Wallace,

Everyone who learns a foreign language is usually able to recognize many more words than he can produce. It is much more difficult to produce a word correctly: one has to pronounce or spell it in the right way, use it in the correct grammatical form, use it appropriately with the correct words coming before and after it, and so on. (Wallace, 1987: 23)

Although these are important questions, I am not dealing with them in the present study¹.

The techniques for presenting new words involve always the presence of the figure of a teacher in a classroom context, but will this be always the situation for the learners? Of course not, so, shouldn't we help them to be more independent, to learn when they are on their own, doing their homework, reading, listening to a programme, etc.? Because we have to remember that

language learning is essentially a research task which has to be done by the learner. It is learners themselves who have to analyse data and come to conclusions about what the results mean; it is the learners themselves who must take the risks and gather feedback (...). (Rossner, 1985: 98)

Autonomous learning should be encouraged. The involvement of students in the teaching/learning process is a new trend in foreign language teaching. There is a tool available for us with all the necessary information about words that can help students to become more autonomous in their learning process, if they know how to use and how to interpret correctly its information, the *dictionary*.

THE ROLE OF DICTIONARIES

What is a dictionary? I imagine that all of us have an answer for this question. Our first idea could be that a dictionary is a compilation or inventory of the words of a language, its vocabulary, which has two roles: «a portrait of the vocabulary of a language (...) and a tool for more effective communication» (Dubois and Dubois, 1971: 16). The dictionary is the most successful and significant book about language. It is not just a «passive list of words» but «a place full of vitality» (Katamba, 1994: 99).

There are several types of dictionaries:

a) General purpose dictionaries, which are intended to contain all the lexicographic information that users might want to look up.

b) Specialist dictionaries:

b.1) those covering specialist information, for example, medical terminology, dictionary of phrasal verbs.

b.2) those aimed at a special group of users, for example, children's dictionaries, foreign learner's dictionaries, or bilingual dictionaries.

When a student consults a dictionary is because s/he needs or wants to know something about a word. There is a demand for information: about pronunciation, grammatical use of the word, meaning, etc. In fact, «an ideal dictionary would seem (...) to be one in which a genuine consulter can find right off a satisfactory answer to a proper question» (Grove, 1967: 5).

Which kind of information can students find about words in the dictionary? A dictionary entry should consist of some of the following components, as Atkins indicates:

- (1) the headword, and any variant spellings;
- (2) an indication of pronunciation;
- (3) details of the word classes (parts of speech) to which the headword belongs;
- (4) morphology: inflection(s) which may cause difficulties;
- (5) syntax: the syntactic potential of the headword and any syntactic restrictions it may carry;
- (6) an explanation of the various senses of the headword;
- (7) exemplification of usage, including collocating words and fixed or semi-fixed phrases;
- (8) a listing of derived forms of the headword, with or without further explanation;
- (9) cross-reference(s) to related entries;
- (10) semantic [information] (including selectional restrictions): allowing the user to identify the specific sense being treated at any particular point, or

otherwise clarifying the design and content of the entry;

(11) stylistic [information]: indication of style and register, where relevant;

(12) usage material for the purpose of further clarification (...);

(13) etymological [information]: a diachronic view of the headword. (Atkins, 1985: 16)

Which is the information that our students look up more frequently in a dictionary? As several studies had proved (Tomaszczyk, 1979; Tejedor Martínez, 1995), they look up dictionaries to check meaning, spelling, and the translation of a word. Therefore, a great majority of students use the bilingual dictionary more frequently, although they think that monolingual ones are better.

For some time, the bilingual dictionary has not been well considered as a helpful tool in teaching because students only used it to look for the translation of words, especially when they were new words. It was even banned in the second-language classroom as it was banned the use of the mother tongue. But we should ask why students only look for this kind of information. Several possible answers are:

1. Perhaps because meaning, and translation, are regarded as the most important pieces of information in the dictionary.
2. We cannot forget that foreign-learners want to know the meaning of a word in the other language, although the teachers do not use the mother tongue. They feel secure if they know the equivalent.
3. Or perhaps because the students are not aware of the other kind of information that the dictionary can provide (if it is really there, that is, if it is a good dictionary).
4. Bilingual lexicography has not improved in order to answer users'

needs; this kind of dictionaries pay most of their attention to the equivalents and forget about other important information.

The bilingual dictionary, as intended for learners, should provide:

- translations of all the different senses of a lexeme,
- appropriate register and field labels,
- accurate and detailed grammatical information.

There are two main purposes for using a bilingual dictionary:

1. for comprehension, as in reading or listening, of the source language, that is, the decoding function;
2. or, as an aid in expressing oneself, as in writing, in the target language, that is, the encoding function.

The bilingual dictionary is not the only work of reference that can help our students in the process of learning vocabulary. This can be combined with a monolingual learner's dictionary, in which the information is more complete. Besides, it is important to remember the new trend in lexicography: the bilingualised dictionaries, a combination of bilingual and monolingual dictionaries. The effect of these new books on the teaching/learning process has to be studied.

In the process of learning, as Grove (Grove, 1967: 6) points out, there are several important situations when the dictionary can be consulted and be very helpful. The point is that many dictionary owners do not know what information (apart from meaning and translation) is available in their dictionary. Besides, we have to be aware of the fact that many students come to learn the second language with little or no experience of using dictionaries even in their mother tongue, and,

of course, even less in the second language. Also, many students do not even own a dictionary. Most of them will probably have a bilingual one. This is the reason why it is a good idea to start working with it and then move to the monolingual.

Therefore, the teaching of how to use the dictionary in order to get the most out of it would be of great significance for the second language learners. This claim should be included in the revival of a great interest in vocabulary teaching that started in the late 1970s, and the enormous development of lexicographic studies that can be clearly reflected in the improvement and increase in the number of dictionaries, especially learners' dictionaries.

Lexicographers (as well as teachers) have already realized the importance of the good use of the dictionary. As a matter of fact, some of the recently published dictionaries are accompanied by a workbook. Its function is to help students to get the most out of the dictionary. In the workbooks, we can distinguish between activities that acquaint people with the structure of their dictionaries and activities that help people to use for their own purpose the information their dictionaries contain. Both are worthwhile. Teachers should turn their attention to this new material because it is a good help in order to introduce the dictionary in the classroom. Doing activities suggested in the workbooks, students can acquire dictionary-using skills. Several examples of workbooks are:

- The *Longman Pronunciation Dictionary. Study Guide*², which «enables readers to make the best use of the Longman Pronunciation Dictionary» (Fletcher, 1992: vii). This Study Guide has also a cassette with recordings of

pronunciations and exercises.

- The *Longman Language Activator Workbook*³ and *Longman Dictionary of Common Errors Workbook*⁴.
- *Increase Your Vocabulary*⁵ which is a workbook for students who have started to use the *Oxford Advanced Learner's Dictionary* and want to extend their vocabulary.
- *Use your Dictionary*⁶, a practice book for users of *Oxford Advanced Learner's Dictionary of Current English*.
- The *Essential English Dictionary Workbook*⁷, which gives practical guidance on all aspects of dictionary use, and the *Phrasal Verbs Workbook*⁸, which helps students to master both meaning and usage of phrasal verbs.

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DICTIONARY.**

These workbooks are appropriate aids for both, teachers and learners, as it has been previously mentioned. Students can understand the information included in the dictionaries and learn how to get the most out of them. Besides, teachers can use the activities in the classroom. Of course, if teachers do not introduce the use of dictionaries in the classroom, all this material is worthless.

The experience has already been put into practise in a Secondary

School. The first step was to prepare a questionnaire asking them about the dictionaries they have at home, the frequency of use, when they use them, etc. The second step consists of several activities:

- the first ones prepared by the teacher. The intention was to know their ability using the dictionary;
- the second ones were obtained from the workbooks.

This has been a way of beginning the use of dictionary in the classroom. The research is being carried out in the present moment, so we cannot give more detailed information about the results.

The use of the dictionary can help learners, as it has been pointed out in some studies (Rossner, 1985: 98-101). There are lots of possibilities to guide students to learn how to use the dictionaries to their own advantage in the classroom context. I am going to explain some of them:

1. To look for a new lexical term in the dictionary any time the learner needs it (in the classroom, or in self-study, or in any other situation), as the mere bafflement of the word is not enough for the learner to remember it later on or to use it.
2. To construct a lexicon in note form or on cards, collecting the information about meaning, grammatical structures, pronunciation, examples, etc. Students have to use the dictionary to collect all the information. The words can be chosen from a text or can be selected by the students. In this type of exercises «teacher guidance and the proper use of dictionaries will be crucial» (Rossner, 1985: 99), but they will be of great help when students will encounter a new word being on their own.
3. Learners can be encouraged to note down interesting/useful

² FLETCHER, CLARE. (1992). Longman Pronunciation Dictionary. Study Guide. Harlow: Longman.

⁴ HEATON, J.B. AND N.D. TURTON. Longman Dictionary of Common Errors Workbook. Harlow: Longman.

⁵ LACEY, COLIN, JOHN MAHOOD, JONATHAN TRENCH AND EDWARD VANDERPUMP (1990). Increase Your Vocabulary. Oxford: O.U.P.

items they find, with notes on the context and on the situation. This can then be followed up with dictionary work and comparisons with other items.

4. In order to enlarge their vocabulary, choose a topic and ask them to look for family of words or semantic areas. Then discuss about the topic.
5. Learners should be aware that dictionaries have information about how a lexical item can fulfill different functions in different circumstances and of its degree of markedness. So a text-analysis exercise in which they have to explain why a word is used instead of another with a similar meaning.
6. The syntactic and morphological information should also be exploited. For example, asking students to look for the syntactic patterns of several verbs from which they have to give examples.
7. Learners should be aware that dictionaries provide a phonetic transcription that can help them to pronounce the word correctly.

CONCLUSION

There is a relation between the three words used in the title: vocabulary, dictionaries and teaching. I have tried to show the relationship between vocabulary and teaching, the importance of words in learning a second language, as the main elements in this process. I have already pointed out the need of help that students may obtain from their teachers in order to acquire this vocabulary. If we, as teachers, consider that the teaching (and, of course, learning) of vocabulary of the second language should be practised in class; and we should also recognize the important role that the dictionary can have in the achievement of this (lexicon) vocabulary by our students; we should start to give them the necessary training and help in order to get to know better the dictionary and to use it for their learning.

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⁶ UNDERHILL, ADRIAN (1980). Use your Dictionary. Oxford: O.U.P.

⁷ OWEN, CHARLES (1989). Essential English Dictionary Workbook. London: Collins ELT.

⁸ GOODALE, MALCOLM (1993). Phrasal Verbs Workbook. London: CollinsELT.

YOUR PET'S NAME'S 386SX2/33, MINE'S 4/80. DO WE KNOW OUR ELECTRONIC FRIENDS?

Elena Pavia

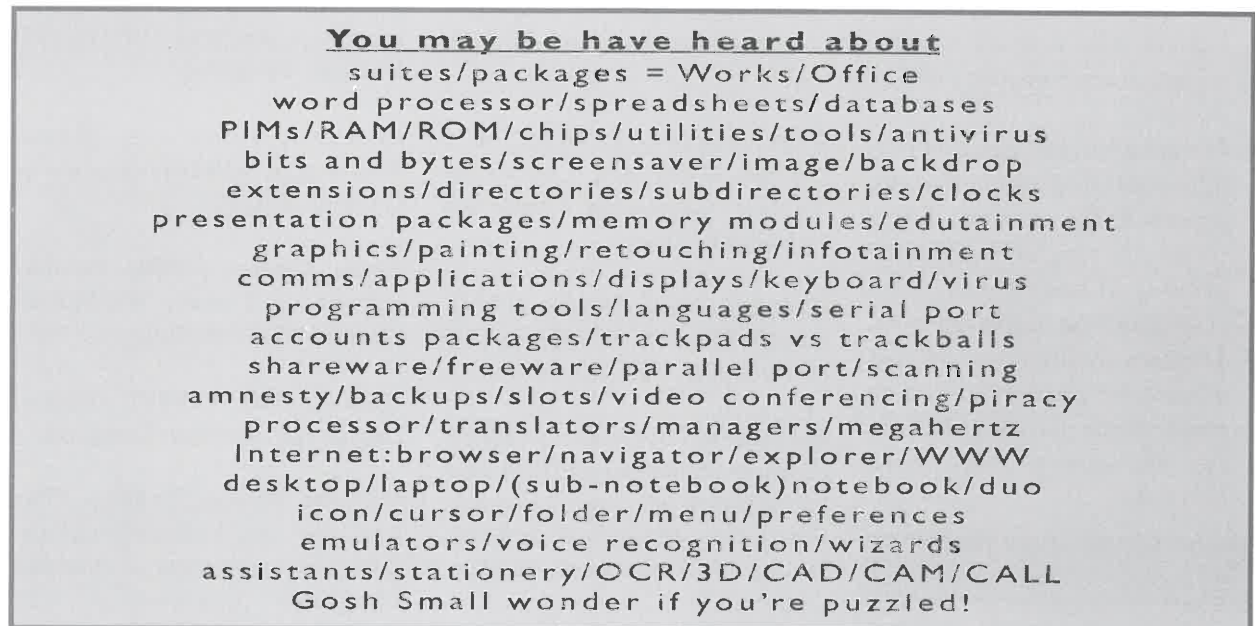
PART I

The art of the teacher comes from making complicated things look fairly easy. And the aim of this presentation was to try and make the world of computers and awkward vocabulary seem less frightening and enable us,

teachers, to become more confident with these possible electronic friends. It was John F. Kennedy who said, perhaps not for the first time in history, that the best way of getting rid of enemies was to turn them into friends.

I thought that perhaps my audience would be ready to buy or thinking about buying a computer - and maybe they would be a little lost at sea in the world of words such as those in picture 1.

PICTURE 1



My idea, then was to try and explain in a, hopefully, simple way, what we can find out there, in shops and computer magazines, so that we know what they mean when they use all that jargon of Pentiums and SX2 - and we feel we must pretend we actually know what is all about. We mentioned what is the 'soul' of the computer: its Operative System, also known as OS in English and SO in Spanish, as the name suggests.

We could group a few different operative systems in categories so that we might start working. For example, we could think of 'compatible' systems, 'non-compatible' systems or stand alone, big systems and SoHo systems (Small Office Home Office).

Under big systems we could find UNIX, WARP and others - they are for 'experts' and companies. We do not need them as teachers. Under 'compatible' we understand 'IBM-compatible' for a system that IBM, together with Microsoft, agreed to 'ship' with every computer that was coming out onto the market. This system would originally 'run' DO applications (from Microsoft, also known as MS-DOS). Experts who started working 'under' DOS are very protective and think that it is a great system, fast and reliable.... but for you and me, it is hard to grasp. We are not going to become computer experts, we are teachers of English, proud to be so, and we do not need to change paths now. We only try to use computers and

become familiar with their ways, so that we can benefit from their help. After DOS Microsoft managed to get away legally although it had copied Apple's Windows. Microsoft copyrighted Windows, which was a new way of using computers that Apple had not secured against shark piracy. Windows is here to stay, then, and it is a way of working that simplifies our tasks and the steepness of our learning hill.

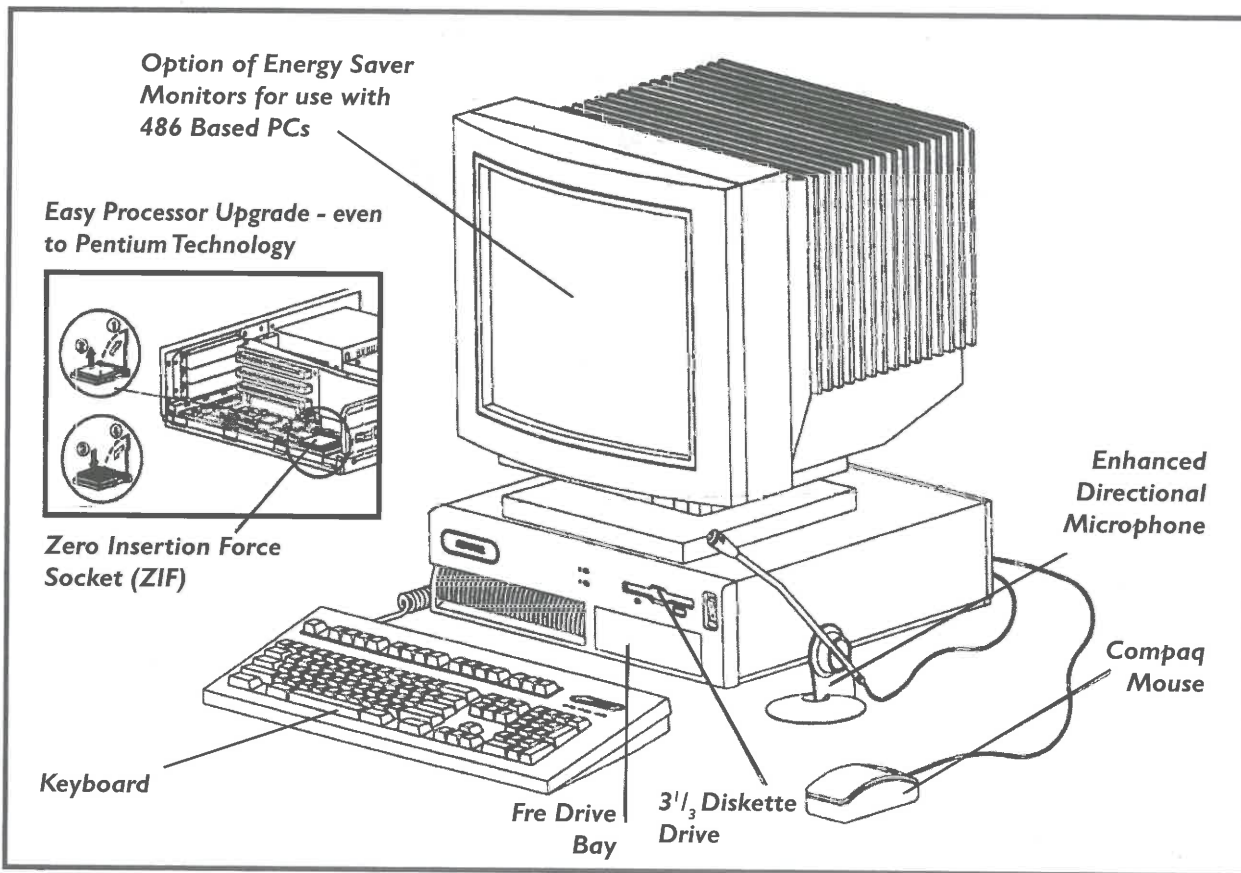
'Compatibles' have been 'licensed' and many companies have been producing computers that have 'compatible' systems and components. That is why so many computers are 'IBM compatible'. And many means cheaper and friends and colleagues will be able

to swap information or files. An important issue here.

Other systems may have been better or worse, some are well implanted and their users are usually very much in favour of spreading the good news about those systems. That was the case for Amstrad, before it closed down, after splitting their production and having two lines: the Amstrad line and the IBM compatible line. The best about Amstrad was that their prices were the most affordable in the market. Amiga users also have their own magazines, and it seems there are plenty of good ideas working in there. However, we are talking work here, and we would need something

compatibles) are well introduced in the business world, there are plenty of 'applications' or programmes to 'run' business. Because their price was cheaper they got everywhere, and because Microsoft made sure every computer would leave its factory with their system running, numbers claim that IBM compatibles (and Microsoft users) back their long life as well. One thing against these computers is that because so many manufacturers produce IBM 'compatible' cards, etc, very often things do not turn up as 'compatible' as the non-expert would appreciate. Many users also mean easy piracy: I do not advocate for copies of programmes. One is much better

everywhere in the world of publishing and are well established in education, mainly in the United States. If you check which computer they use to produce IBM compatible magazines... you'll find out they use Apples! Nowadays other manufacturers offer peripherals (add-on devices) for Apple computers, such as printers, disk drives, etc. and the compatibility is working fine. Apple has now licensed a few other companies to manufacture Apple compatible computers. The bad myth about Apples-mainly spread by IBM users-is that they are 'expensive'. This not true. Shopping around pays off, and also, there are not 'bad Apples'-so you get sound and a



more of a 'computer' than a games and entertainment device.

Apple deserves a box of their own. IBM users are always chanting the dirges for Apple's death and burial-but it seems Apple's here to stay-and so will sing their millions of users. Apple has always been in the lead for innovations, creativity, ... I love Apple, yes I do.

Let's be impartial: IBM (and

served with originals. Try and stand for original versions of what you use in your computer. It is not as expensive as it may seem.

Apple computers have always been easier to learn to use, more reliable (only one manufacturer: things are really 'compatible') and are much better equipped for images, they are 'object oriented', whatever this means to the lay person. Apples are

speaker, and cables, and everything you need with an Apple, while adding all the cards and necessary items to make an IBM compatible computer to do what any Apple can do, will possibly cost you more than an Apple in the first instance.

I am not being fair to IBM compatible computers, though. Nowadays a 'bundle' or fully working offer, is pretty well adjusted and will do what

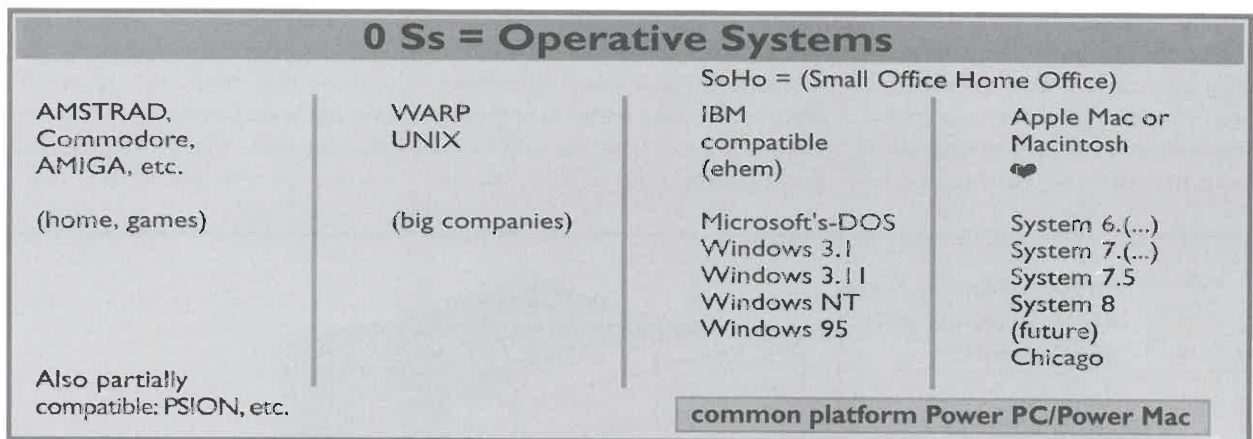
you expect. Possibly. Just check for prices, then. And compare. Or better do not compare. Believe me when I tell you an Apple is affordable if you know where to look for it. Still, I will recommend you buy an IBM compatible-because you're in a world of IBM compatibles. It all ends us as a question of Beatles or Rolling Stones. Apple reminds you of The Beatles, certainly, and the Beatles are for fans.

IBM compatibles, more even after Microsoft decided to launch their Windows 95 systems with a song by the Rolling Stones, is something that is everywhere. But can we compare?

The main thing for us, trying to buy a computer and work with it is to decide if we are going to go for an IBM compatible or an Apple Macintosh. I am a hundred per cent for the

Macintosh... but I usually recommend the IBM compatibles because a) I am not going to be around to help whenever the odd problem arises b) most teachers have IBM compatibles at the workplace, and friends... and it is safer to get what 'everyone' gets, so that help is easily available and you can exchange files. So, get what your friends and colleagues have. See Picture 2 for an overview of Operative Systems.

PICTURE 2



There is also an agreement signed by IBM and Apple, in order to try and skip Microsoft's power, to develop a common platform called Power PC or Power Mac, depending on who is manufacturing the computers. But although Apple have moved to this common platform it seems IBM are somehow sleeping on the agreement. The good thing is that with an Apple computer you can read and write in 'compatible' languages, or files, while IBM computers can't do the opposite without great difficulties.

I wonder, though, if I am an artist here, and if I am helping you finding simple this terminology or if I am as confusing as some experts are.

I shall start a new, then. Do not make your mind up about quitting the subject yet, please.

First things first: what would you need a computer for? See Picture 3 for an outline.

A computer is useful for having a small side job from home: perhaps someone in the family has a small business and as educated people we

are supposed to lend a hand with technology, helping out with some organisational tasks, or accounts.

Or else buying a computer becomes a family affair, and everyone at home adds on what they should like to do with the new family pet - our electronic pet. The youngest ones will promise to use it for class assignments although they also will play a CD-ROM game on the odd occasion-or the opposite way round?. We are definitely going to have all our friends phones and addresses in an orderly way in a database or a PIM (Personal Information Manager). Perhaps the number-oriented member in the family will check on the family budget and financial matters. Children may learn with a few clever games that we will provide: that's called 'edutainment' for educating while entertaining. The things they tell us!

Anyway, we are not planning to become experts in computer science and the only thing we are interested in is a machine that will work on its own as much as possible, and that will not let us down on the variety of tasks we are going to demand from it.

My suggestion here is to go for what they sell as a 'multimedia bundle' or one of those offers we see in newspapers from dedicated shops. I would not recommend a bundle from a shop which is not a shop and which offer you small payments over a long period plus your depositing money or other marketing rainbows. I would also suggest to go for a well-known brand instead of those computers that are pieced together by shops offering you 'freedom from big brands'. I'd rather depend on a big brand than on a small who? Also, English teachers seem to travel frequently -don't we?-And it may come handy to have technical support in big cities all over the world. Also we can attach new devices bought in different countries.

The other big field for which we are going to get a computer, obviously, will be to sort out the stack of papers that we keep on piling all over the house - or you manage better than I do? Worksheets, exams, keeping track of marking...some of these may be automated and a trained computer can become a member of the family as much as a flesh pet can.

PICTURE 3

WHY DO YOU WANT TO BUY A PERSONAL COMPUTER?

First Things First: Needs Analysis

A family computer

- Writing letters (error free:thesaurus, spell checker, neat layout...)
- Budget, accounts
- Diary + address book
- Edutainment, games...
- Running a small business
=bundle, multimedia

A working helper

- Exams
 - Different types of exams
 - true/ false
 - multiple choice
 - regular questions for regular answers
- Keeping track of marking
 - straight average
 - specific needs and calculations
- Presentations
 - OHP/acetates (laser/bubble jet)
 - moving images
- Classes

<ul style="list-style-type: none"> • Worksheets • Additional material • Acetates/OHP • Games/puzzles • Songs 	<ul style="list-style-type: none"> • Vocabularies • Book lending control • Call students' essays • Any other ideas?
---	---

=compatibility
desktop
notebook/duo (laptop/sub-notebook/omnibook)

If deciding on the system was fairly easy - get what everyone else has got - now we have a second dilemma: are we going to buy a 'desktop' computer - main brain, screen, keyboard, mouse... sitting on our desk (or it's desk) - or are we going to settle for a 'portable'? Portables are cute, but they are more expensive. You can move them easily - but how often are you going to be on the move with them, be honest. You can transfer files by simply taking a floppy disk or diskette with you.

Another question is: do we want a colour screen or a grey one? This seems a simple question, isn't? 99% of the answers would say 'colour'. But colour is more expensive, I wonder if it really adds anything to our sight, and mainly colour cheats you. What you print is never going to look as what you saw on screen.

I am very happy with my grey display - because if a drawing or photo looks fine on the screen it is going to look fine when printed ... or when photocopied for my students. Who

is photocopying in colours? And grey displays are less expensive!

As for printers: the best in the market are laser printers. Do we need and want a laser printer? We are not a publishing company, we are teachers. We do not need laser printers. Also remember the warnings in the booklets that accompany the laser printers: they produce ozone, gosh!, and we thought it was needed to save the planet, but ozone should not be breathed - and if you get a laser printer it should sit in a different room from one you are working, and much better if it is near a window (opened?)... big companies and universities can afford a separate room for the printers out of the users' presence - can we? Bubble jet or inkjet printers are more than enough for us. Only bear in mind that the ink is water soluble and liquids should be kept at bay, both with the computer and our printed matter.

We have so far thought about buying a computer. We know about the main souls or systems available. We

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AWKWARD VOCABULARY SEEM
LESS FRIGHTENING AND
ENABLE US, TEACHERS, TO
BECOME MORE CONFIDENT
WITH THESE POSSIBLE
ELECTRONIC FRIENDS**

know where we are: we belong to the SoHo world, and we can settle with the majority of users with a 'compatible'. We will possibly choose a well-known brand (Compaq, Olivetti, IBM, Hewlett Packard, Toshiba...) depending on the offers available when we try to go and buy a computer. We may still think over the desktop or the portable. If we decide on a desktop, a colour screen will come in the bundle. If we decide on a portable, choosing a grey display will possibly help our pocket.

PART II

We have so far thought about buying a computer. We know about the main 'souls' or systems available. We know where we are: we belong to the SoHo world, and we can settle with the majority of users with a 'compatible'. We will possibly choose a well-known brand (Compaq, Olivetti, IBM, Hewlett Packard, Toshiba ...) depending on the offers available when we try to go and buy a computer. We may still think

over the desktop or the portable. If we decide on a desktop, a colour screen will come in the bundle. If we decide on a portable, choosing a grey display will possibly help our pocket.

I Now we come to the thing itself: the computer, our electronic friend or foe?

What is running inside it? Not too much and, definitely, nothing to be

afraid of. The computer 'brain' is called the CPU (central processing unit), and it consists of a processor; a clock, giving the computer its speed, some RAM or memory modules (Random Access Memory), measured in megabytes (Mb), a hard disk drive, also known as ROM (Read Only Memory) and measured in Megabytes, and then the 'soul', the operative system. See picture 4.

PICTURE 4

WHAT RUNS IN A PC?	
Processor 086/286/386/486/Pentium SL/SX/DX	RAM 2/4/8/16/16+ 30 pins/72 pins Megabytes
Clock speed 25/33/66/100/100+ x2/x4	ROM (Hard Disk Drive) 80/250/500/1 Gigabyte OPERATIVE SYSTEM

When we try to buy a computer, or we try to get better acquainted with the one already at home or at work, we will stumble with names such as numbers or letters. Former IBM compatible computers had processors numbered as 086, then 286, then 386, then 486... then the 586 was called Pentium (from pente, 5 in Greek) and the 686 has bets on being called the 'sexium'... with little philological support.

We need to remember that many companies and private and public organisations are still working with 286 -unable to 'run' Windows programs, so of no interest for us- and that 386 and 486 based computers can take care of whole factories, branches, payrolls, stock control... I just mention this because resellers and shop assistants will offer us the very best of all possible worlds (and usually the only thing they have, and that we do not need) and I have heard of 14 year olds getting Pentium based computers for Christmas... to pass their exams and be able to 'study'. Any good offer, I mean affordable, of a 486 based computer with a double or quad-speed CD-ROOM (for games, or no CD-ROM if you can do without) will assist us faithfully in our wildest creativity for classroom or family needs. If we do

not need a CD-ROOM (I have managed to live without one so far) a 386 based computer is more than useful for our needs. And just check prices! Advertising shouts «why don't you get the very best?». Most simply: because we do not need it.

Clock speed is useful for big programs such as drawings, engineering, architecture... out of our range. I would say. However, bigger is better, some say. We should not worry a lot: anything we can get will be OK.

RAM and ROM or Hard Disk capacity. Shops insist on the more the better. Why? Mainly because RAM is expensive, and the more you buy, the better income for them. Newer programmes are what they call 'memory hungry' so you may also think of remaining with good old programmes that do their job well: once again we do not need the latest version of an application to be happily working at home or at school.

Same applies to ROM or Hard Disk, except that ROM is cheaper than RAM and manufacturers are selling hard disks with capacities that blow one's mind. I still wonder why people need to keep all types of garbage

in their computer memory. I keep mine (garbage and jewels alike) in small diskettes. If you have an update Curriculum Vitae or even more than one, for different needs - how often are you using them? I keep mine in a diskette. When I need one, I simply place the diskette in the drive and can read it at once. Why would I need it in my computer, for 'instant access'?- It seems as if we were so extremely busy that waiting a few seconds to read from a diskette would lead us to bankruptcy or stress. Letters. We write letters and we keep them in our computer memory. Why? We can keep them in a diskette-which will store loads of letters for us- and only if ever we need them we shall search in the 'letters' diskette. My experience is that apart from subscriptions or mail orders I never need again letters I have written to friends or family. And if ever the diskette gets full I can always bin older letters to make room for newer ones. It's up to you, anyway. A diskette costs between 50 and 120 ptas, hard disk memory cost-uh!

My electronic pet has 'only' 80 Mb (units of ROM or hard disk capacity)! This is considered rubbish by 'experts' and shop assistants. I usually have 70 free to work with. Many

people I know need over 250 or 500 to have some room to work. I may not be a good housekeeper to tidy up my home, but I certainly keep a tidy memory in my computer. And it is amazing all the things I can do with it.

RAM is more complicated to define. Nobody sells 2 Mb RAM computers any more. They did a year ago-and that was nothing. A computer needs more memory to load the Windows programmes we want to run. The big shift for Windows 95 and all the advertising is well supported by manufacturers and shops alike because Windows 95 will only run happily with 16Mb RAM-which costs big money. Also most computers used to have 4 or 8Mb RAM and people were happy with them. By introducing Windows 95 everybody will need to buy 8 or 4Mb Ram more to add to the existing one. Money runs again.

So, if you can do without, do not 'upgrade' to Windows 95. Talking of 'memory hungry' it is 'memory starving'. Windows 95 3.1 or 3.11 is perfectly good for running plenty of well know programs or applications, well tested and as safe as Windows matters can go. Windows NT is for Networked computers or computers linked together. We're talking about a computer at home: we do not need the ability to 'network' if we are alone, do we? Doing more, means more complications inside, and more things that can go wrong. Vous même.

If you have settled for an Apple Macintosh all these numbers and letters mean almost nothing. I shall talk about Apples somewhere else. RAM and ROM exist the same, but Apple programmes are usually written to 'eat up? Less memory and with my 4Mb RAM, again. You wouldn't believe what I can do. A computer with 4 Mb Ram and 80 ROM, now you know what it means: small is beautiful, which applies to my Apple Mac Duo 230 -but it is more than enough for hundreds of things. Do not trust those who tell you 'spend-spend-spend-spend' because your computer will probably be old fashioned long before you learn to use all its abilities - not that you are slow: they can do so much, even though small!

Let us have a look at Picture 5. There is an attempt at placing together things that are commonly known as 'hardware'. First we find the CPU, an old friend by know, I hope. And then are items or devices that we can divide into input devices and output devices. As their name suggests, the former are good to get information from the outside to the computer, and the latter are for sending information from the computer outside.

In portable computers they say the keyboard, being smaller than the standard cause 'strain' - I type - or should I say tap? - for hours and feel perfectly happy with it. The mouse

-mine has a trackball, which is defined as a mouse upside down- is within reach so I do not need room on the desk to let the mouse run.

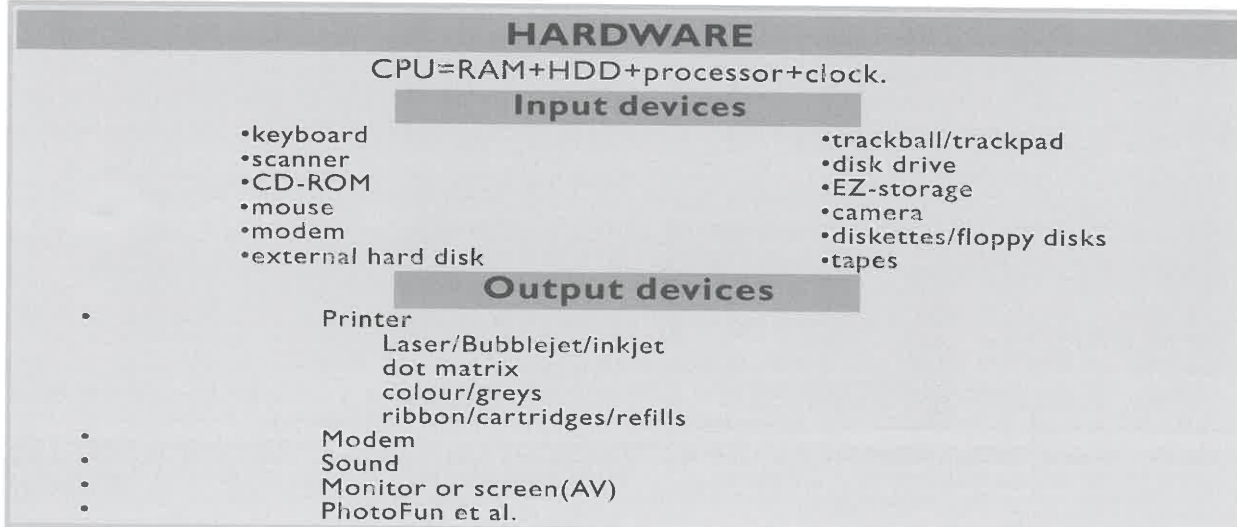
The modem is useful only if you plan to get 'connected' in the next two years. Just in case check if your computer has a port to connect it if you finally decide to get one. But unless you are determined touse it at once -and know how to use it- you do not need in your bundle. Check as well how many of your friends do have a modem- or else you will end up with yours sitting on a chair -literally- as is my case. I got it for free from a subscription to a computer magazine (this is what I call 'shopping around' by the way) so nothing is lost.

My Connectix camera I am very happy with: fancy a picture of your friends or the audience at APAC's presentation of this paper? If I managed to have a friend with another camera we could talk through our computers while seeing our funny faces on the screen!

In Picture 6 you have a list of possible programmes or applications. Things that run in a computer and make it work for you-or do they?

Do not get mystified by all the names that you come across when trying to listen to the gobbledygook. There are several companies working on the same type of programmes. But

PICTURE 5



programmes can be grouped in words processors or text processors (for working with words or text), databases (for working with big amounts of data: names, addresses, etc.), spreadsheets (for working with numbers, although text can also be introduced, or formulas), communications packages (to link computers together or use the modem), drawing and painting programmes (you know what for), and there are dedicated programmes for almost anything you can think of.

For teachers I would suggest a simple package also called 'suite', which includes a word processor, a database, a spreadsheet, and drawing and a communications programme. They are not as 'powerful' as the 'stand alone' applications. But, again, are we a bank, a publishing company, or what? Any package, even those are 'free' with a 'bundle' are more than good enough for our needs as teachers and modest earners of income.

Microsoft has one such package, called Works, and another called Office. The difference being the programmes in the packages. Office includes the database, while Works does not have it. There are also the 'Pro' packages, for 'professional' which we do not need-and which can be a nuisance, as a matter of fact, because they eat up lots of memory. Do not go for 'the best' because 'the best'

changes according to your needs. And you do not need a double decker to take your family or friends to the beach.

Many schools have Ami-Pro as a word processor; then Lotus 1-2-3 as the Spreadsheet. All of them are good. Very good indeed. You should get something which you are familiar with, so that you do not have a bad time trying to learn complicated things. Most of the packages or stand alone applications are able to 'open' and 'read' programmes made with other applications - only the versions may be a problem. If you have a low number version what you do at home will be read by your school programme - but you may find that you cannot read at home the programme at school- or vice-versa, depending on the time the applications were created. Sometimes it helps 'saving' your files in different formats, such as '.txt' or '.rtf' which can be read by everybody and every computer. (txt=text only; rtf=rich text format, keeps some of the features in your layout, fonts, etc.)

I use Claris Works, which is a package that suits me well - and that I obtained legally -with manuals and warranty-... again by subscribing to a computer magazine. Claris is the software company from Apple.

So I know they are a good and reliable

company. The best about Claris is that the whole package or suite takes less than 1.000 (K = kilobyte are less than Mb) memory - so this package is very good for people with little RAM. Claris Works for Windows was given away by a computer magazine just last summer and I brought along -legal-copies for the audience at APAC. Not that people buying a bundle would need it, because an applications package is usually included in the offer, but it is extremely useful for people living on pirated copies of programmes: it is time to get an amnesty and become legal, and work with all the rights - including the safety of having the instructions, and customer support, and all the extensions and dictionaries - and backup copy from which to reload everything if anything becomes corrupted... Go legal!

Other things that a computer has or should have are the so - called 'utilities' which include antivirus and some kind of 'disk doctor' to give the disks the kiss of life in case of sudden death. Many computer magazines usually include a 3,5 inch disk -the standard- with utilities, games, and info that comes for free - freeware- or for a small amount to be sent to the author -shareware- and that could keep you entertained for long hours... if you finally decide that this is the kind of pet you should like to share your life with.

PICTURE 6

SOFTWARE	
<ul style="list-style-type: none"> • Word or Text Processors • Spreadsheets • Databases • Communications packages • Drawing/Painting • Specific 	<ul style="list-style-type: none"> • music • statistics • engineering • 3D/CAD/CAM • edutainment • accounts • business • games • architecture • CALL/DTP • multimedia • ...
<p>PACKAGES or SUITES: integrated applications less memory hungry</p>	

NOTE: Windows, Microsoft, Apple Macintosh, IBM, Hewlett Packard, Olivetti, Internet, Chicago, System #, UNIX, WARP, DOS, PowerPC, PowerMac, Windows 95, Omnibook, Duo, Laptop, SubNotebook, BubbleJet, Compaq, Olivetti, Toshiba, Amiga, Amstrad, Symantec, Norton, Sam, Disk, Doctor, EZ, PhotoFun (and hopefully I do not forget any name) are TM.

MULTIWORD VERBS : A NEW APPROACH

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

Summary: This presentation is the result of work and studies done on Multiword verbs over the last two years. It goes into
WHY we need a new approach
WHAT multiword verbs are
WHAT exactly we should try to teach
HOW we can make this aspect of our teaching more interesting.

The idea of a new approach to the teaching of Multiword verbs came up when, as coordinator for Upper-Intermediate level classes at the E.O.I. Alicante, I was faced with choosing a selection of which multiword verbs these students should reasonably know and be able to use for the final exams. On analyzing textbooks of this level, I found that over 300 were used in exercises and reading texts. Furthermore, in exams, not only at the E.O.I., but also for C.O.U. and Selectividad, as well as other international exams, any of these 300 may come up. This fact led me to further research into the multiword verbs used at other levels, and finally the idea of a new approach to the teaching of an aspect of the English Language which is just as important and possibly more frequent in use than the saxon genitive or comparatives started taking form. This presentation is a summary of the results of my research ,and activities developed in consequence.

Some facts and figures

1. There are over 700 multiword verbs in daily use.
2. Phrasal Verb dictionaries may have from 3000 mwvs with 5,500 different meanings, to 12000, including idiomatic expressions.
3. Course books : from the indices of 3 to 4 course books at different levels, the following verb count was found. This does not include classroom language, oral activity language and passive recognition as in reading texts. elementary level: 40+

lower-intermediate: 98+
 intermediate level: 102+
 upper-intermediate: 360+!!!
 The last figure does not include verb + preposition combinations.

The wrong attitude

Textbooks until now have tended to avoid the problem, or even discourage students. The following quotations can hardly be supposed to encourage the students to come to grips with multiword verbs:

.....*The majority of these expressions (..) just have to be learnt.*

.....*Unfortunately, idiomatic phrasal verbs are difficult - the only thing to do is to learn them by heart.*

What is more, until recently, there has been little useful and interesting material available to help teachers in the presentation and practice of multiword verbs. Students are afraid! No wonder, if at upper-intermediate or C.O.U. level, they are suddenly faced with having to know and use over 300 .

Finally, Grammar and Reference books are confusing, in that there is a total lack of agreement on terminology; names, definitions, types, separability, etc.

Terminology: What is a multiword verb?

1. S.W.V. Single word verb

eg: He **takes** a shower every morning.
 S V C

2. M.W.V. Multiword verb = a verbal element + one or two particles

eg: He **looked at** the photos.
 They **woke up** at six, but didn't **get up** at once.

The time I **get up depends on** the day.

The particle (s) may be essential for structural purposes, when the verb is followed by a complement.

ie: **s w v + particle + complement**
(often described as Verb + prepositional phrase or verb + dependent

preposition)

eg: look at sth, depend on sth, congratulate s.o. on sth.

The particle is meaningless

In the vast majority of **mwvs**, however, the particle causes a change in connotation or meaning to the original sense of the verb itself.

eg: He **looked for** the keys.

Structurally Verb + prep. phrase

Semantically FOR changes the meaning of **look** to **seek**.

The verb may retain its original meaning, but the particle adds a different connotations, or intensifies the meaning.

eg: He **looked back** on his childhood days = remember

He **ate** his dinner **up** = completely

He **ran out** = direction of action

In other cases, the combination of verb + particle produces a complete change in meaning.

eg: The plane **took off** at six.

She **got round** him to invite her to dinner.

3. What is the difference between a **mwv** and a phrasal verb, a prepositional verb, or a verb and prepositional phrase?

Neither dictionaries nor Grammar books agree. The term *Phrasal Verb* is used very loosely.

The exact definition may be found in *Quirk*. However, the modern term, **multiword verb** is safest.

It usually refers to **anglo-saxon monosyllabic verbs and particles**, where the verb has changed its meaning or connotation.
 eg: We hope you **catch on** to our message today.

A verb + preposition = Latin verb + empty preposition.

eg: We'll **congratulate** you **on** it if you do.

The real message of this presentation is.....

DON'T WORRY BE HAPPY!

Too much metalanguage! Too many definitions! Too many divisions!

Verb types:

There is a great variety in the classification of the different types of multiword verbs. The following diagram seems to be the most comprehensive form of classification:

VERB TYPES

Intransitive

A: Verb + adv.(?) particle(AP)

get out *go off*

B: Verb + Prep. + Compl.

look for s.th. *call for s.o.*

C: Verb + AP + Prep. + C.

get out of s.th.(-ing sth)

Transitive

D: Verb + compl.+(AP)

wake s.o. up *pick s.th. up*

E: Verb + C. + Prep. + C.

describe s.o. as s.th.

F: Verb + C. + AP + Prep. + C.

pass s.o. off as s.th.

Comments on the verb type diagram:

1. Included in this list are:

a) semantic OR structural units

b) SWVs + prep. phrase (ie: SWVs) which use certain prepositions in certain situations eg: *to worry about sth/over sth*, *to point to sth/at sth*

2. **A-Type:** Verb + particle. (Phrasal Verb) There is no complement. The particle can be called an adverb particle, although it is often considered a prepositional adverb, suggesting ellipsis of the complement.

eg: *He got out (of the car). The plane took off (from the airport).*

Many A-types can be converted into D-types

eg: *He woke up > He woke the children up*

B-Type: Verb + prep. + complement. (Prepositional verb /verb + prepositional phrase)

One of the most numerous groups. These verbs apparently have a complement, but in fact it is the complement of the preposition. As such, it must always come after the preposition, therefore it cannot be separable. If we can train our students to recognise the particle as a preposition, this will facilitate the problem of separable/inseparable

verbs. If this is not possible, if they can at least learn/recognise them as B-type verbs, they will know they are inseparable.

eg: Why is '*call sth off*' separable but '*fall off sth*' inseparable?

This group can also include verbs which are not pure multiword verbs, but single word verbs followed by certain prepositions. eg: *depend on sth*, *decide against sth*, etc. Even verbs like '*listen to sth*, *look at sth*' can be considered B-type, although they are not always accepted as multiword verbs, because the particle does not change the meaning or connotation. Why worry. students with this difference?

C-type: Verb + adverb particle + preposition + complement.

Always inseparable. The verbs in this group can be divided into three sorts;

a) where the two particles are essential for the meaning

eg: He **got away with** having broken the window. (*he did not get punished*)

b) the second particle is not essential for this particular meaning

eg: He **got away** (*escaped*) with all the jewels.

c) the second particle is structurally essential to convert an adverb into a preposition. eg: *out > out of /away > away from /in > into/on > on to etc.*

D-type: Verb + complement + Adverb particle /Verb + Adv. part. + Compl. (Phrasal Verb) This is **the largest group**, the separable verbs.

The most common particles are

UP DOWN IN OUT ON OFF BACK AWAY

There are a few exceptions to the separability rule, usually to avoid ambiguity of meaning. For exceptions, see dictionaries.

eg: *To get s.o. down* MWVs always get me down, get the students down (never: get down the students)

E-type: Verb + complement + prep. + complement

These verbs are inseparable, and always follow the same order.

F-type: Verb + compl. + adv. part. + prep. + complement.

These verbs are inseparable, and always follow the same word order. See C-type verbs for notes on the second particle.

Why teach these verb types? They are much easier than dictionary

explanations. You are the students' source of information!

3. **Transitivity:** A B C Intransitive D E F Transitive Why?

a) Structurally, A B and C types are intransitive. It is the preposition which governs the complement, not the verb.

Semantically, B and C may be used transitively.

eg: *He looked for his keys.* What did he look for?

'His keys' is the complement of the **verbal unit** meaning seek .

b) These verbs may not be the same in the mother tongue

eg: He ran up the hill 'Subir' in this case would be transitive, 'Correr' would be intransitive - what a mess for the student!

c) How often are students told that **transitive verbs are separable?**

Transitive in which language? Why is *fall off sth* intransitive? We are just confusing them more than ever.

4. MWVs followed by another verb.

If the students get used to the idea that certain particles are prepositions (B,C,E and F types) they will understand why the following verb is in the participle form (ie: after a preposition) This is particularly useful with the particle 'to', which may sometimes be a preposition, and sometimes an infinitive particle.

eg: *She looked forward to going on holiday. (prep. + gerund)*

5. Stress patterns: (higher levels) Adverb particles usually have the same stress as the verb, but prepositions usually have slightly less stress.

What to teach. What is the 'new' approach?

1. Teach the difference between single word verbs and multiword verbs.

2. Train the students progressively. Show them that they can develop an instinctive logic in the use of MWVs.

3. Meanings of particles.

Literal meanings > extended literal meanings > figurative/opaque/idiomatic meanings.

eg: He ran up the hill. (literal)

He ran up. (not down)

He ran up bills all over town. (opaque, but still with the idea of upwards)

He leant against the wall. (literal use of preposition)

He came up against some difficulties.

(particle still has the same meaning)

4. Vocabulary extension:

Show students how changing the verb or particle can change the meaning.
eg: *He picked the money up. Other verbs instead of 'pick'?*

lifted _____? _____?

eg: *They ran across the street.*

walked up

hurried down

5. Train them in the logic of the particles. They DO have their logic, and the more you study them, the more you understand them, and can even invent your own! Phrasal Verb dictionaries may have a particle index at the back, with the logic of the particles explained. Some particles are used in over two hundred different combinations. There has to be some sort of logic behind it!

6. Avoid giving LISTS of meaningless and ambiguous objectless infinitives to learn by heart.

7. Point mwvs out whenever they appear. Practise if possible.

8. Always give the complete infinitive, with complement in correct position.

eg: *to pick something up, to look after someone/something*

9. Point out possible trans./intrans. uses of same verb.

10. Students keep 'vocabulary book', preferably in alphabetical order, with entries for both verbs and particles. They always write examples in context, and if possible, page references.

11. Exploit any exercises where they appear: synonyms, opposites, different examples, How do you know...?, separable/inseparable, etc.

Sample exercises to exploit Mwvs: from a Reading Comprehension text. (Headway II, James Bond)

1. Find the mwvs.

2. Divide into types ? (depends on level) At least into transitive, intransitive, separable/inseparable.

3. How many egs. of 'from = origin'?

4. *to be on* = a state, after an action. (which action?)

opposites? Other uses of *be* + particle, after an action?

Any other verb, instead of 'to be'? (leave)

5. 'back' often means 'return to original position' Eg in text?

Any more? Why do we say 'to pull the curtains back'?

6. Opposites: i) in text?

ii) invent opposites from verbs in text (eg. *breathe in/out*)

7. Particle extension:

eg: *help someone in, out, up, down, through sth, etc; look for someone, something; look after s.o., s.th.; look something up, etc.*

8. Verb extension:

eg: *put s.th. down* Other ways of putting something down?

get s.o. out of somewhere Other ways of getting someone out?

9. Separable/inseparable ...word order with nouns/pronouns

Other activities:

Word maps:

Solicit four mwvs (any, or from exercise/text)

Divide board into four squares, one verb in each. Students copy.

(remember to put complete infinitive)

Students, in groups of 3/4, think of 4/5 more egs. of same verb, different particle **or** different verb, same particle.

We	climbed	down	the mountain	towards the bottom
They	ran	up	the hill	to the top
The child	walked	in	the room	towards me
The climbers	hurried	out of	the house	into the street
She	came	across	the street	towards me.
My sister	went	through	the forest	towards the house
The dog	jumped	over	the pond	to the other side

You can give this to them, or solicit from SS and write on board. Then they have to invent as many sentences as possible. It can also be used as a Bingo, prepared on cardboard, with each phrase on separate slips, They have cards with 5/6 sentences, and have to complete logical combinations

Dictionary Activity

Take extracts of the same verb from different dictionaries, monolingual dictionaries and Phrasal Verb Dictionaries.

1. To what extent are the verbs and their different uses visible, easy to find?

2. How does each dictionary describe the verb and its different uses? Is the term Phrasal Verb mentioned?

3. Does the dictionary explain how to use the verbs and its different

Then check what they have found, if they know the meanings, how to use them, similar verbs, etc. They can write sentences for HW

This is a good opportunity to check whether they can use them in the correct context.

CLOZE: some time after having worked on them in a text or exercise, tippex out particle and/or verb, and give to them as a Cloze.

Robot: A good activity to practise separable/inseparable verbs.

Think of separable/inseparable verbs which can describe activities they can do in class. One student is a robot. Half of the class tell him what to do, the other half tells him not to do it.

eg: *Pick your book up! Don't pick it up!*
Look for your pen! Don't look for it.
Turn round. Don't turn round
Turn the page over. Don't turn it over!
etc.

OR... *What did you tell me to do with my book? Pick it up./ You told me to pick it up.*

Bingo: a good production activity. Build up boxes on board of phrases which can combine in different ways.

applications?

Word order, use in passive, reflexive uses, ergative verbs, examples (number and quality), following prepositions/verbal structures, synonyms, antonyms, etc.

4. Are there any D-type exceptions? Are there any contradictions between dictionaries?

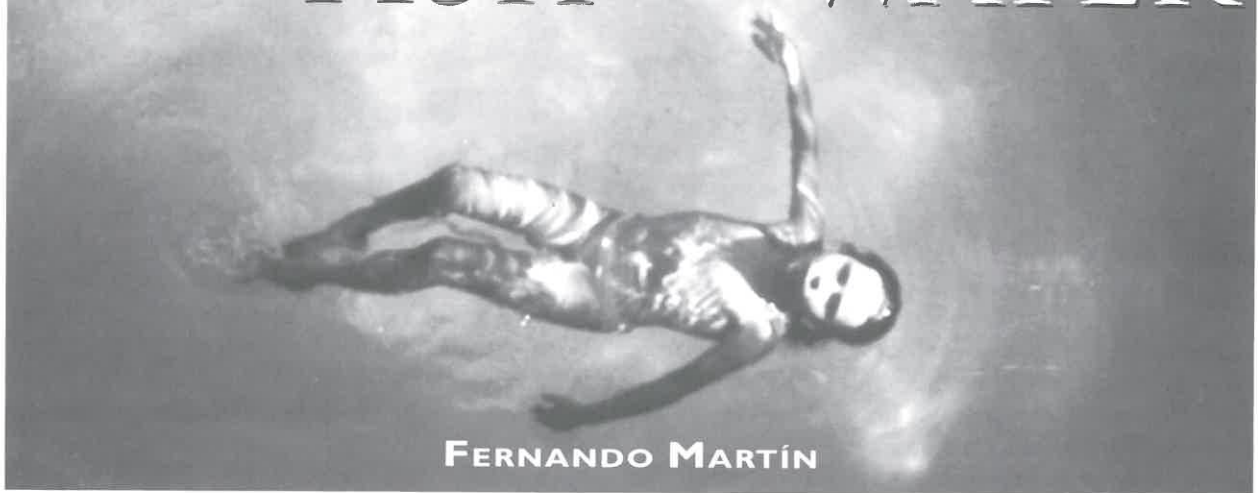
5. Would your students know how to use them?

Remember that when we ask our students to learn multiword verbs, their main source of information is the text book (?) or the dictionary!

This valuable product can, of course, be used in many other ways.

It's up to the user!

LIKE FISH IN WATER



FERNANDO MARTÍN

English teaching is far more than teaching English. Throughout an academic year, a teacher works with different materials loaded with culture, customs and knowledge about many other disciplines. Some of them help students to understand many expressions in English and the linguistic reactions of native speakers. Some others are just a vehicle through which we can teach some grammar, vocabulary, phonetics, etc. Needless to say that once we prepare exams the only thing we should test is English language competence. And if we wish to test anything else, we should tell the students in advance. We should be careful even when we claim that some sentences could be answered by using little common sense. Whose common sense?, common to whom? It is very interesting to find that a question that before the exam may have appeared to have only one possible answer offers more than eight (why not?) after checking all the answers your students have come up with.

One of the most important problems students have to face before and during an exam is their lack of confidence. It's amazing how people who the previous day knew most of the answers in a relaxed atmosphere, come up with the silliest answers. And this applies even more to adults. Therefore, the more confident your students feel, the more English language you will be able to test.

In my courses, I tell my students what

the exams will be like and I let them know how important these exams are for the final mark. I show them my marking scales and I give them examples of what I like them to do and not to do in an exam. I try to do this the very first week of the course. I don't think it's a good idea to do this the last two weeks before the exams, when students are very sensitive to everything the teacher may say about the exam. Thus, the teacher should never say things like "You'll see when you get the exam, you'll see!!!", while he clasps his hands together and smiles mischievously. Not even in jest. During these two weeks, the teacher should remind the students which parts to study more and how to do this. I always reserve the class before the exam for last minute doubts the students may have and I previously prepare similar exercises to the ones in the exam to provide practice for them if time permits.

The set of activities I would like to present today are those I do in the second to last lesson before the exam, which I call *Like fish in water*:

1. A short writing exercise: I always start this lesson with a short individual writing exercise. The students have to think of different things they do before and during the exam which help them to perform better. I invite the students to think about silly ideas, which they think bolster their confidence, such as drinking a carajillo right before it, bringing the pen they've used to take

notes with to the exam because pens remember things better than we do, etc. Some good answers my students have given are:

- If it is a Reading exam, I like underlining the part where I think the answer is and that helps me.
- The night before the exam I go to bed very early.

2. A follow-up speaking exercise about the ideas they have written:

The students read all their ideas to their mates. Some ideas are very helpful, some are funny. The topic interests everybody and you have them talking for a while.

3. A listening comprehension exercise:

LISTENING AND SPEAKING. PHONING HOME

When young people in Britain go to college or university, they often go to another part of the country. They don't usually stay at home.

Justin is twenty, and is studying away from home in the north of England. He never writes home, but often rings his parents on Sunday evening.

LISTENING

Listen to Justin's side of the conversation and say whether the following statements are true or false.

- a. Justin has been working hard for his exams.**
- b. His first exam was last Tuesday.**

- c. He wants to tell his mother about the exam.
- d. Justin's mother has not heard about Lucinda before.
- e. Justin and Lucinda have been getting ready for tomorrow's exam.
- f. Lucinda is studying Chinese.
- g. Justin's mother has been getting ready to go to Geneva.
- h. Justin's father usually works in the garden on Sundays.
- i. Term ends on the thirtieth.
- j. Justin asks his mother a favour.

4. A reading comprehension exercise: One of the main ideas I try to get across during this lesson is that the teacher, who is the one who prepares the exam, is also a human being. That means that some of the answers are within the questions. That's why it's so important for students to read everything before they start answering anything.

Read the following instructions. First read all the questions before you answer any of them.

1. Write your name.
2. What is the capital of France?
3. Write the following words in English:
C
B
:
4. Finish the following series:
+ Girlfriend, Fiancée, _____, wife.
5. Look at your teacher and smile at him.
6. This exercise has been created by Fernando Jones.
7. What is the opposite of flat?
8. Write as many words as you know related to furniture.
9. Write these numbers:
1, 144
43rd
197,267
543
10. Try not to make any mistakes.
11. If you study law, you'll become a _____.
12. Name the football team that is going to win this year's league.
13. Michael Stipe is the lead singer of the band R.E.M.
14. Correct the following sentence:
I've studied English since three years ago.

15. Tell me the title of a song by Frank Sinatra, 'the voice'.
16. Odd man out
banana pear apple lorry
Lorry is the odd man out because it is not a fruit.
17. Find the odd man out
cut chop wipe slice
18. Who is the vocalist of the group R.E.M.
19. How many O's are there in this question?
20. Do you sing while you are in the shower?
21. This is the most important instruction. Answer only questions 1, 2 and 12. Don't answer the rest of the questions. If you have already done it, you have a lesson to learn: read the instructions very well before you do any exercise. Make sure you understand what they are asking you to do and, then, do the exercise.

4. The oral exam. It's always pleasant for the students to finish the lesson with a song. The one I choose has many idiomatic phrases which have no meaning but help speech flow more easily. All those phrases will help the

students feel more confident, sound more native and impress their testers. I suggest the following exercise: Every student must write five simple questions. They then work in pairs and they ask each other the questions they have written. Once they do that, the teacher will ask them to repeat the exercise but this time they must introduce some cues such as:

- Start all the questions with the word 'so'.
- Place all their answers between the cues "Well, I guess (reckon for British and Australians) , you know."

Then the teacher gives them an example and tries to exaggerate the accent and intonation so that students can produce these features appropriately.

To sum up, this lesson has incorporated a little bit of writing, two speaking activities, a reading comprehension exercise with a moral, tips on listening comprehension activities. And I like wrapping up the lesson with a nice song, which is always a good listening exercise. Approximate time: 50 minutes.

Tom Petty Tom Petty Tom Petty Tom Petty Tom Petty Tom Petty Tom Petty Tom Petty
 Learning to fly.
 Well I started out down a dirty road.
 Started out all alone.
 And the sun went down, as I crossed the hill
 And the town lit up, the world got still.
 I'm learning to fly, but I ain't got wings
 Coming down is the hardest thing.
 Well the good ol' days may not return
 and the rocks might melt and the sea may burn
 Well some say life will beat you down,
 break your heart, steal your crown,
 So I started out, for God knows where
 I guess I'll know when I get there.
 I'm learning to fly around the clouds
 but what goes up must come down.
 how to pretend you know more English than you really do.
 Whenever you start a sentence:
 Well, I guess..... , you know
 I mean....
 So + question
 Ain't
 Good ol'
 Big ol'
 God knows where.

CORPORA AND DISCOURSE ANALYSIS IN TEACHER TRAINING IN ELT

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ABSTRACT

Corpora provide the necessary language data and Discourse Analysis (DA henceforth) the optimum method for their analysis as a basis for the elaboration of authentic ELT materials and activities that complement them.

I will focus on the benefits of the application of DA methodology to the analysis of spoken corpora to teach conversation skills. In doing so, I will keep in mind the level and needs of teacher trainees.

Corpus concordancers are the essential tool to retrieve the necessary information from corpora. I will make reference to some of their facilities from which ELT can benefit.

1. Applications of DA and corpora

DA and corpora are connected.

DA uses authentic texts as data and spoken and written corpora are essential sources for such data.

Corpus linguistics is the discipline that studies language through corpora. Sinclair (1992:3 in Ms) points out the connection of corpus linguistics and DA and calls them «twin pillars of language research».

Advances in DA can serve a twofold purpose. Firstly, they may be used to re-examine linguistic theory and descriptions from the evidence offered by corpora and secondly, to revise the basics of language teaching. Sinclair (1992) and McCarthy (1991) make these two points respectively.

Sinclair (1992) illustrates the need to re-examine linguistic theory in several areas of language description. To quote but one example, he shows how «traditional categories, even major parts of speech, are not as solidly founded as they might appear to be». His computational study of the word of (in Sinclair 1991), for instance, «revealed that it is misleading to consider it a preposition. Only occasionally, and in specific collocations with e.g remind does it perform a prepositional role» (Sinclair 1992:19 in Ms).

McCarthy (1991) shows the importance of DA for teachers. His work supplies «in a condensed form» the insight of discourse analysts (1991:1):

... insight into how texts are structured beyond sentence-level; how talk follows regular patterns in a wide range of different situations; how such complex areas as intonation operate in communication; and how discourse norms (the underlying rules that speakers and writers adhere to) and their realisations (the actual language forms which reflect those rules) in language differ from culture to culture.

He looks «at the way grammar, lexis and phonology have been approached by discourse analysts» (op cit:118) in both spoken and

written interaction and points out potential applications of DA in language teaching.

I have chosen to focus on the benefits of applying the advances in DA and CL to the teaching and study of conversation skills. Thus, I have closely examined his chapter five on «Spoken language» where he includes some activities for students to practice discourse skills as the production of adjacency pairs and exchange structures through role play sessions. The final aim is that students produce discourse as natural and real-life as possible. However, in order to produce natural discourse, students should be previously exposed to real conversations. The fact is that English Language courses normally contain extensive listening activities and students do not get any other kind of exposure to real conversations. From this fact we should consider several questions:

- Is it enough for students to listen extensively to real conversations?
- Would it be convenient for them to read transcripts of real conversations?
- Where can we get transcripts of real conversations? I will answer these questions according to my experience as an English Language learner and teacher.

a. In general, authentic conversations are included in textbooks to be used in extensive listening activities. Students hardly understand anything but the key words that are essential to answer their teachers' questions. I wonder then, if learners are able to perceive anything about conversation structure i.e. transactions, exchanges,



moves, acts, adjacency pairs or turn-taking mechanisms. In fact, I do not think they can be aware of such complexities without explicit teaching. This reasoning leads me to conclude that extensive listening is not enough, at least at upper-intermediate and advanced levels.

b. Assuming that extensive listening is not enough for upper-intermediate and advanced learners I suggest that it would be convenient for them to read transcripts¹ of real conversations. Careful transcriptions containing overlapping, backchannels and false starts would offer a much more real picture of discourse than cleaned up data.

MacCarthy (1991:128) points out that conversations appearing in textbooks are usually cleaned up: «Even on the rare occasions when authentic dialogue is transcribed in teaching materials, it is usually so cleaned up that it bears little resemblance to raw data».

Cleaned up data is characterised by absence of backchannels, overlapping, false starts and the transformation of grammatically incomplete sentences into complete ones. Thus, if that is the model of discourse we offer students, can we expect them to learn conversation skills?

What surprises me most is McCarthy's resignation (ibídem): «(...) but we have to resign ourselves to the inevitability that most conversational data used in class or transcribed in materials will have ordered, non-overlapping turn-taking». The reason for this resignation seems to be that real conversation is too messy. He includes a messy extract of a conversation and adds this commentary: «Such a transcript looks so messy that we would probably never dream of using it in an English language class as a dialogue for learners».

In my opinion, the use of cleaned up data may lead to some problems. I will point out some of them here:

- Learners may not produce as much backchannel behaviour as native speakers.

IN ORDER TO PRODUCE NATURAL DISCOURSE, STUDENTS SHOULD BE PREVIOUSLY EXPOSED TO REAL CONVERSATIONS. THE FACT IS THAT ENGLISH LANGUAGE COURSES NORMALLY CONTAIN EXTENSIVE LISTENING ACTIVITIES AND STUDENTS DO NOT GET ANY OTHER KIND OF EXPOSURE TO REAL CONVERSATIONS.

- Learners may be embarrassed when producing false starts or overlapping. As these features are completely absent from the materials they have been exposed to, they may try to avoid their production.
- Learners may try to plan complete sentences and take too much time thinking before speaking. Perhaps they would lose their fears by observing how frequently native speakers produce incomplete sentences.

c. Spoken corpora are the answer to the third question. They contain different kinds of conversation (face-to-face, broadcast, telephone conversations) from which we can take sample extracts. It is also very important to become familiar with corpus concordancers, the text-retrieval tools that will let us search corpora for words or word forms.

2. Sample conversations and their analysis.

Corpora offer teachers two main possibilities:

- a) selecting texts of a certain type for their close study,
- b) searching texts for a particular word or word form. Concordance programmes make this last alternative possible. In the following sections I will illustrate both possibilities.



2.1. Selection by text type: Telephone conversations.

It may be the case that we want to present our students with authentic examples of telephone conversations. We may choose to focus on openings.

The London-Lund Corpus contains a hundred and five telephone conversations stored in LLC-7-1, -2, -3, LLC-8-1, -2, -3, -4 and LLC-9-1, -2. However, only eighteen conversations contain openings.

According to Schegloff (1968) these are the sequences produced in telephone call openings:

- 1) A summons/answer sequence which consists of the telephone ring and the first response uttered by the answerer.
- 2) An identification/recognition sequence which consists of each party self-identifying and displaying recognition of the other.
- 3) A greeting sequence.
- 4) A *how are you* sequence.

We can draw our students' attention to some differences in telephone call openings in English and Spanish. These differences are mainly in the summons/answer sequence and in the identification/recognition sequence².

¹The Collins Cobuild English Course includes transcripts of unscripted recordings in the Student's Book.

²See Santamaría, C. (in press) "Different Norms of Interaction in phone-call Opening". Paper presented at *Primeros Encuentros Alcaínos de Traducción*. UAH.

2.1.1. Summons-answer sequence.

In English we find different options to produce an answer to a summons. The three most frequent patterns in the eighteen conversations in LLC are these:

1) Identification by the called of the number s/he is speaking from. (A total of seven cases. In one of them this pattern combines with *Hello* and in another with *Hello* followed by answerer's name and number).

(LLC-7-1c)

A: Double two nine five.

C: Hello Jess it's Jane.

A: Hello Jane.

2) Self-identification containing the answerer's name. (Four combined twice with *hello*)

3) *Hello* only. (Six answers) In Spanish we find *¿Diga?*, *¿Digame?* alternating with *¿Si?* or combining with it *¿Si, diga?* as the most frequent answers to a summons.

The patterns in LLC show a preference for self-identification in contrast to the Spanish preference for answerer's recognition of the voice sample alone.

2.1.2. Identification/recognition sequence.

In English telephone conversations identification may be accomplished simultaneously to the answer to the summons. Another frequent device to produce self-identification is the use of a *frame* plus a *term of identification* (Schegloff 1986:353). Some frequently used frames in English³ are: *this is x*, *It's x*, *it's me*, *it's x here*, *name + here*. *I am* is not normally used as a frame in telephone conversations (ibidem, footnote 2).

Example:

LLC-7-2k

A: Wintermere speaking.

B: Hello.

A: Hello.

B: Charlie?

A: yes ((actually)) it's

A: Hello. Karen.

B: It's me.

A: [ʌm]

in self-identifications is *Soy x*, literally equivalent to *I am x*. This is the reason that accounts for Spanish learners' interferential mistake of using *I am x* frames.

3. Searching texts for a particular word or word form.

Concordancers are computer programmes that allow the researcher to search corpora for words and word patterns. There are several programmes available on the market⁴ but I have chosen TACT to illustrate their possibilities. All of them offer the same basic utilities as *word lists*, *searching commands*, *wildcard operators*, *different display formats* and *saving and print out commands*.

As an example of the possibilities of concordancers, let us imagine that we want to study the different functions of *right*. For that purpose we may want to choose a particular text only if the frequency of this type is higher than 5. In TACT, there are searching rules that allow the user to specify frequencies. «right;freq>5» would mean «give me a list of the occurrences of *right* if it occurs more than five times».

It is also possible to search for combinations of words if we separate them with the symbol «|»: «All|right».

We can create a category containing all the occurrences we find of *right* and their contexts. Categories may be retrieved for future use. We can also change their contents whenever we want to.

A very useful function -if we can use computers in the classroom or in a self-access unit- is the creation of scripts. The script tool saves all the keystrokes we enter in a file. We can also create windows with comments. We will be able to play back the sequence of keystrokes and comments saved. This facility is useful in an instructional setting: a teacher can prepare a script to walk through a conversation transcript, illustrating particular

things about it with comments, and the student can view the demonstration by running the script file.

4. Conclusion: Corpora as a valuable source of material for teachers.

From what we have seen above, we can conclude that it would be very useful for teacher trainees to become familiar with corpora and concordancers as they can use them to provide their students with more spoken texts than those contained in coursebooks.

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In Spanish the most frequent frame

³These frames have been retrieved from London Lund Corpus

⁴For information on concordancers see Hofland (1991)



In this paper I would like to consider the interest of using drama techniques for language learning. Also, I'd like to discuss different ways drama can be used in the classroom and -more specifically- show a way a song can be exploited and transformed-through direct experience- into something lived by the students: into drama.

I have chosen a song but, in actual fact, almost anything can be used as a starting point for drama: a short dialogue which gives a hint that an affair is going on; a short narrative text which provides the beginning of a story that can be developed; a poem which can be dramatically read or mimed; a reader which can be transformed into a sketch; a picture from which the students can make up a story. Any of these would do, providing a good framework from which you can start drama activities.

I started using drama techniques to teach an EATP called "Teatre en Anglès" but, the more I used them, the more enthusiastic I grew at them, especially as I saw how motivated the students felt. Now, I've added many of these techniques to my everyday classes and I use them as a supplementary technique of communicative language teaching.

There are many ways in which drama can successfully be incorporated into our everyday English lessons, but here you are the ones I have tried and which have proved successful to me:

1) The students have to give stage directions to the dialogues in the coursebook. Then they read the dialogue paying special attention to expressing the emotions stated in the stage directions and using the appropriate intonation. They comment on each other's performances.

2) Roleplays.

3) Simulations.

4) In pairs or small groups, the students write the script and rehearse short sketches that will be interpreted at the beginning of the class.

5) Individually or in small groups, the students prepare individual or choral readings of poems. These readings will be performed before the class.

6) Readers can be exploited as well. After the students have read a reader, the teacher can ask the students to transform one or several chapters of the book into a sketch. After writing the dialogue in groups, they rehearse it and finally perform it on the stage in front of the rest of the class. An alternative method which I have also found successful is to transform the reader into a script and then get the students film a video which will show their performance in real sceneries.

Activities 4), 5) and 6) and many others that will come to your mind once you start using drama consistently as a supplementary

technique for communication can be designed as activities that are parallel to the class, which means that most of the work is done at home and does not use class time. It will only be necessary to devote a given time at the beginning of every lesson so that the students present their performances to the class.

If you are a teacher of an EATP or a "crèdit variable de teatre", you can really take advantage fully of the possibilities drama can offer because you can work on a drama project with a group of students for a set period of time. In that case, there are a few conditions that will have to be fulfilled so that the drama lesson succeeds:

1) Since drama is basically doing things, the students will have to move around the classroom, so the traditional arrangement of the desks with the teacher sitting at the front is really inconvenient and must be rearranged so that the students are able to communicate.

2) An atmosphere of relaxation, trust and cooperation must be created. The class must form a group. But drama techniques themselves can help achieve this objective. Games are frequently used in drama to tighten the group, to make it work as a unit and to improve the group dynamics in the class. When the members of the class get to know each other better and trust each other more, they can start enjoying experimenting with

language, improvising and assuming different roles or personas.

3) Careful planning and timing are essential.

4) Students must never feel they are risking their psychological well-being when doing drama activities. It is a good idea to begin with non-threatening activities and gradually move into more challenging activities as the students begin to develop a sense of confidence in the group.

5) The teacher can take a less dominant role so that, without losing the respect of the class or losing control, the students are allowed to take more responsibility for their own learning.

6) It is a good idea to structure the lessons so that a few steps are followed in every lesson:

* at the beginning of the year, a few minutes at the beginning of the class should be devoted to games to get to know each other. Here follow a few examples of this kind of games:

a) In a circle, you say your name while pointing at another person.

b) In a circle, you introduce yourself by both saying your name and performing an action that identifies you.

c) You introduce yourself and shake everybody's hand as you are walking in the room.

d) Using your finger, you write your name on somebody's back.

* At the beginning of every lesson, there must be 5 to 10 min. of physical warming up. Exercises to develop trust in yourself and in the group can be included here. A few examples:

a) Relaxing, rotating your neck and rolling your shoulders slowly.

b) The participants walk following one direction without colliding with another person. They feel their space. At the teacher's instructions, they change speed, steps, directions.

c) Hand catching.

d) See-saws.

e) The trust circle.

* After the physical warming ups, 10-15 min of vocal warming up will also help improving pronunciation, intonation and getting the adequate mouth set to articulate better. Some examples of Exercises:

a) Lip reading in pairs.

b) Tongue twisters. In a circle the students repeat them five times chorally, louder and faster every time. Some tongue twisters you can use:

• *Ten tiny tots were taught by a private tutor from Eton.*

• *Mr Mash sells fish and shellfish fresh from the ocean.î*

• *Julia Yeats will marry Judge Jeffreys in June.*

• *Literary secretaries are fortunately a rarity.*

• *For the moon never beams without bringing me dreams of the beautiful Annabel Lee. (Edgar Allan Poe)*

• *Whether the weather is cold
Whether the weather is hot
We'll weather the weather
Whatever the weather
Whether we like it or not!*

c) Poems. After reading and discussing a poem, the students prepare a choral reading of the poem in groups, blending solo and group (girls' and/or boys') voices. For this activity, many poems would do but it helps if they are strongly narrative or descriptive.

* Exercises to develop observation, concentration and reflexes are also interesting. Some useful ones are:

a) Four students go to the stage. One stands, sits or lies in a particular way. Another one watches carefully, while the other two have their eyes closed. The second student imitates the posture of the first one as accurately as he can- and the third one watches him and imitates him, etc.

b) Musical chairs.

c) Throwing (imaginary) balls of different weights and sizes.

* There are infinite exercises of mime. The simplest one: a student is given a message and has to mime it.

In order not to lose concentration, it is advisable to have blocks of 2 hours or periods instead of 1 + 1. Let's develop several dramatic activities around a topic. Almost any topic would do as a starting point, but I have chosen the song "She's leaving home" by The Beatles. Our objective is to build up a sketch out of a song.

Stage 1

Students listen to the song and fill in the gaps.

Stage 2

Groups of 5-6 students in a circle. They try to explain what happens in the song saying just ONE word each student, one after the other.



Stage 3

In groups of 3, the students explain what happens in the story from the point of view of each individual character in the song: the girl, the mother, the father.

Stage 4

In groups of 3, the students mime and interpret the lines in the song.

Stage 5

The students add stage directions to the dialogue in their course book (Abbs-Freebairn: *New Blueprint Intermediate*, Longman, 1995 p.26: "Apologies") and then dramatize it. They imagine the girl and the father are the ones in the song.

Stage 6

Some students are chosen to play the role of girl, mother, father, man in the motor trade, neighbour. The rest of the students will question or interview them. This activity will help give more insight and build up the characters.

Stage 7

The students have to imagine the characters visually, that is, the way they move, what they look like, the expression on their faces. Groups of 3 students in role will be formed and they will have to stay frozen as in a family picture so that the rest of the students in the class can watch them and guess who they are and what they are feeling.

Stage 8

The students think about what the life of the characters must have been before the song. In groups, they expand the story of the song and write down different episodes of their past lives and then interpret them.

Stage 9

The students make up different endings for the story, such as "What would happen if the man in the motor trade didn't show up?". They imagine a scene, write the script and interpret it.

Stage 10

The students select the best

episodes before and after the song.

Stage 11

With all the elements gathered, the students write a sketch based on the song in groups.

Stage 12

They perform it.

After all this I'd like to discuss the usefulness of drama in language teaching. This is what I think students can learn through drama. By using drama, a real world of characters, emotions and feelings is brought into the classroom. The students create a make-believe world using their knowledge and experience.

LANGUAGE AND CULTURAL LEARNING

*The acquisition of structure and vocabulary is fully contextualized.

*It is necessary for the students to pay more attention to the features of spoken language such as pronunciation, intonation, stress, hesitations and interruptions and speech dynamics like tempo and rhythm.

*Drama provides a good framework in which to practise listening, reading and writing.

*Non-verbal communication is encouraged and extra-linguistic data are used to analyze characters and situations.

*A need for speaking is created by putting emphasis on taking action to resolve a problem or situation.

*There is a development in the learning of theatre skills.

*There is an improvement in the understanding of literary techniques.

*Students are faced to different cultural elements which they must understand in order to interpret their script correctly.

To sum up, drama creates a need to use English for genuine communication.

PSYCHOLOGICAL AND SOCIAL GROWTH

*Drama encourages students to exercise their sensibility and

imagination, their observation skills, critical thought, self-expression, empathy and exploitation of memory.

*It leads to a growth in the students' self-confidence, understanding and acceptance of themselves.

*Drama involves the confidence of each student in his/her ability to learn the target language.

*There is a growth in the students' understanding of human behaviour and the world in which they live.

*It leads to a willingness to accept the ideas of others.

A good word to summarize what drama gives the foreign language learner is **motivation**.

Using drama activities in class provides a different approach to language learning and affects every aspect of the relationship between the students, as well as the interaction between the teacher and the students. Through drama, students develop a willingness to accept responsibility in their own learning and the class becomes much less teacher-centred.

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BRINGING LITERATURE BACK INTO THE LANGUAGE CLASSROOM

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The engagement between literature and foreign language teaching has been a long but unsteady one in which periods of respect and admiration have been followed by those of contempt and exclusion. Traditionally, literature has been linked to language classes which only had as a goal the students' acquaintance with foreign literary texts. In those times when the written word was the star of the language classroom, students learned lists of vocabulary and grammatical structures as mere tools which facilitated the reading of highly valued literary texts; it was then that the Grammar-Translation approach to language teaching was in vogue.

After World War II modern structural linguistics bet for the primacy of the spoken word which soon became the core of language classrooms; the then popular Audio-Lingual pedagogical method was characterized, in brief, by mimicry, memorization, repetitive oral drills and context-free linguistic manipulations, an approach to teaching in which literary texts had no place. Already in the 1960s, sociolinguists and discourse analysts started focusing their attention on language--whether oral or written--within the context it was produced in, while second language acquisition research led to efforts to implement more communicative activities in the language classroom (Breen and Candlin, 1980; Canale and Swain, 1980; Canale, 1983; Savignon, 1983). Meanwhile, the Notional-Functional syllabuses which pervaded communicative textbooks and classrooms in the 1980s still looked at literary texts with contempt because, as Collie and Slater describe (1987, p. 2), «Literature was thought of as embodying a static, convoluted kind of language, far removed from the utterances of daily communication» and because it was regarded as a type of discourse that language learners were neither likely to need nor to encounter in the foreign country.

Fortunately, the 1980s witnessed the emergence of voices which attempted to reconcile communicative language activities with the reading of authentic literary texts (Widdowson, 1983; Brumfit, 1985; Brumfit and Carter, 1986; Collie and Slater, 1987; Carter and Long, 1991). These voices' success is now unmistakably proven by the existing variety of textbooks and resource books intended both for literature teachers who wish to work with creative texts from a linguistic perspective and for foreign language teachers who believe that literature should be part of any complete language learning experience.

The comeback of literature into the language classroom has not meant a

comeback of the traditional Grammar-Translation approach; nowadays, literary texts become integrated within the latest language teaching tendencies and language is not seen any longer as a mere tool facilitating the students' acquaintance with the literary canon. Although in some contexts such acquaintance may still be a main goal--as in university schools of Philology or Humanities--, the reasons for bringing back literary texts into language classrooms are nowadays others.

From a linguistic point of view, the wish to bring variation into the range of texts that students are to read (besides press articles, dialogues with pragmatic focuses, or advertisements) may be sufficient to use literary texts as authentic supplementary linguistic input which extends the students' lexical repertoire and which contains syntactic structures present in other text-typologies. The various levels of meaning of literary texts may be used when intending to develop learners' abilities to infer meaning and to provide textual evidence for their interpretations. Exposing students to 'non-standard' uses of the language should not be seen as a wrong pedagogical choice, precisely because students can only detect deviant uses of language and the stylistic effect they create by comparison to common usage, which learners do need to be acquainted with any way.

From a pedagogic point of view, literary texts provide a contrast to more prosaic textbook readings. Their unexpected uses of language may come across as more appealing and, therefore, may help motivate learners who need stimuli for their imaginations. For those who already like literature in their own language, motivation may be raised precisely through the highly valued status of texts which may turn into points of comparison for literature in their own language. On the other hand, for those learners who do not enjoy reading, literature can be seen as a doorway which provides access to other cultural and social backgrounds. Writers reveal customs, objects, routines, codes, institutions, beliefs or even sense of humor which may be distant in time or in space from the reader. Thus, reading literature turns into a journey through other people's lives, a journey which stimulates the students' reflective thinking, a journey which may lead to mature discussions, not only about personal experiences, but also about the cultural and ideological assumptions prevailing in the students' world.

Precisely because of the linguistic and thematic richness in literary texts, foreign language readers--at any level of language competence--need special help. Teachers

need to plan learning materials in such a way that students can overcome linguistic and motivational difficulties and will ultimately enjoy their readings in the foreign language. Many are the tasks which in textbooks and resource books accompany literary texts and many others may be prepared by teachers. What follows is a selection of those tasks designed to address specific problematic areas and which may contribute to the students' comprehension process. In many cases, references are provided for those who may wish to seek illustrations of a specific task; page numbers are not given when the task may be found in several units throughout the book.

The activities have been organized according to three stages in any given reading lesson or series of lessons: the pre-reading stage, the while-reading stage and the post-reading stage. During the pre-reading stage our students should prepare a framework for their reading, become aware of what they already know and therefore bring to the text, start engaging in the reading process of guessing, and become interested in what is to be read. During the while-reading stage, students make hypotheses about the contents and the function of the text; here reading needs to be seen as an active skill that involves predicting, checking and asking oneself questions. Ideally, students should start with global understanding and move towards detailed understanding of the text after several individual, group and/or class readings. During the post-reading stage, students are to reflect again on the text as a whole and to exercise their powers of judgment and literary-appreciation. We cannot forget that reading comprehension cannot be separated from other language skills and that therefore writing, listening and speaking activities should be incorporated within the reading activities.

With the main aim in mind that all types of students are to become independent and more efficient readers in the foreign language, tasks should be as varied as possible and open to various interpretations, especially at the post-reading stage. Obviously, not all of the following activities should be developed for a given text: some will stand out as more appropriate according to the group of students (their linguistic proficiency, their reasons for learning English, their age and intellectual maturity and their background), the type of course they are in (its length, intensity and overall objectives) and, above all, what each text may suggest. Consequently, some exercises may fit narrative better than poetry and others may be more appropriate for dramatic texts. Most tasks, though, may be adapted to any

genre, as long as we do not forget that an over-exploited text takes out all the magic that literature may help us bring into the classroom.

PRE-READING ACTIVITIES

1. To pre-teach vocabulary

- a) Brainstorming a lexical set which is important in the text such as legal vocabulary, family relationships, clothing, or festivities (Lazar, p. 85).
- b) Matching important words in the text with [dictionary] definitions (Collie & Ladousse).
- c) Looking at a photograph or drawing which is somehow related to the text (Maley & Moulding; McRae & Boardman). Students have to answer questions about the picture for which they will need vocabulary that later appears in the text. They can be guided to pay attention to specific details in the picture.
- d) Creating lexical webs with a group of words, some known, some to be found in the text, and some needed when talking about the text (Carter & Long).
- e) Using dictionaries to investigate similarities and differences between the meanings of words that will appear in the text (McRae & Boardman, p. 70).
- f) Reading encyclopedic definitions of animals, events or places which play an important role in the text.

2. To help students with cultural background

- a) Reading or listening comprehension about the historical and cultural background to the text (Martin & Hill, 1995, p. 139-140).
- b) Students have to answer questions related to the city, country, or historical period in which the events take place (Martin & Hill, 1995, p. 138). A 'trivial' type of contest may also be played.
- c) Preparing comparative charts with those historical events which make up the background for the text and the events which took place simultaneously in the students' country.
- d) Describing photographs of paintings or other artistic forms from the period of time or the places used as setting for the poem, narrative or play.

3. To raise students' interest in the text and introduce its general theme

- a) Predicting about the story, using pictures or the cover of the book (Maley & Moulding).
- b) Discussing what a group of pictures related to the main theme in the text have in common, or answering guided questions about them (Collie & Ladousse).
- c) Answering general questions about a topic which will be dealt with in the text such as «what do you feel about old age?» (Collie & Ladousse, p. 15-16), or «what thoughts go through your mind when you gaze up at the star-filled sky on a clear night?» (Collie & Slater, 1993, p. 3)
- d) Drawing a diagram of a family if a family appears in the text and their relationships are central to understand what happens.
- e) Writing a conversation for a given a situation which will appear in the text.
- f) Exchanging ideas about what the title of the text suggests.
- g) Predicting about the text after reading the first paragraph, the first character exchanges, or the first poetry lines.

h) Predicting about the text after reading its last line or paragraph.

i) Giving the students a list of words from the text and they have to predict what it is about.

WHILE-READING ACTIVITIES

1. To help students understand plots and events

- a) Reading and/or listening to the text up to a certain point and predicting what follows (Martin & Hill, 1991a, 1991b, 1995). Students may be told the number of lines left in the story, for instance, and they may have to make up an ending in pairs which they will later share with the whole class (Collie & Ladousse, p. 17).
- b) Reading and/or listening to the text up to a certain point and answering comprehension questions about what has been read. (Martin & Hill, 1991a, 1991b, 1995)
- c) Reading the whole text and answering a few overall questions to check whether students have understood the gist of the plot (Danielson et al.; McRae, 1992).
- d) Striking out sentences in a summary of a text which do not belong to the story (Collie & Slater, 1987, p. 134).
- e) Completing sentences to understand 'cause-effect' relationships in the story (Danielson et al.).
- f) From a list of statements about the text, deciding/discussing whether they are True, False or if they D'ont Know (Danielson et al.).
- g) Choosing which is the best of a few summaries of the text (Collie & Slater, p. 111, 133).
- h) Re-ordering 'jumbled' sentences that summarize the plot or part of the text (Collie & Slater, 1987, p. 139)
- i) Comparing how different the actual ending is from the one(s) they had imagined in a previous exercise.
- j) Choosing which is/are for them the most powerful sentence/s in the text and saying why.

2. To help students understand characters and speakers

- a) Matching descriptive phrases or words from a list with the characters they describe (Danielson et al.).
- b) Ranking characters according to certain traits: the most or least aggressive, gentle, etc. (Collie & Slater, 1987, p. 99).
- c) As they read, students are to fill in a grid with information about the characters (i.e. appearance, background, personality) provided in the text (Martin & Hill, 1991a, p. 45).
- d) Matching descriptive words or phrases related to characters with their definitions from a list (McRae, 1992).
- e) As they read, students have to take chronological notes on all the actions of a given character.
- f) Drawing a diagram that explains the relationships between all the characters.
- g) From a pool of photographs and drawings of people, students have to choose which one most closely represents a speaker or a character in the literary text, and support their answers with textual evidence.

3. To help students with difficult vocabulary

- a) Answering multiple choice questions about specific words to encourage the

guessing of meaning from context (Danielson et al.).

b) Matching words to definitions using the text as help. (Collie & Ladousse, p. 19).

c) If the text contains proverbs, students may be given proverbs split into halves in jumbled columns and they have to put the halves together. (Collie & Slater, 1993, p. 51)

d) Students make lists of words from the text: verbs that have a static or calm effect, verbs that are action-packed, or verbs of motion, adjectives that are descriptive, and then say what they refer to (Martin & Hill, 1991a, p. 76). These lists can be used later when discussing the meaning of the story and characterization.

4. To help students with syntactic structures and style

- a) Filling in the blanks of a summary of the text. The blanks may focus on a particular grammatical problem you wish to practice, such as verb tenses, irregular verbs, modals or connectors (Maley & Moulding).
- b) Choosing non-standard uses of syntactic structures from the text and re-writing them in common usage (Danielson et al.) or re-writing them in a standard linguistic variety
- c) Filling in a list of sentences taken from the text (or synonymous sentences) with words or structures related to one grammatical point (Danielson et al.; Martin & Hill, 1991a, 1991b, 1995)
- d) Looking at the way two characters talk to each other and deciding what is the context of the conversation and what is the relationship between the characters (McRae, 1992, p. 65).
- e) Filling in a summary of the text while they read or listen to the text.
- f) Students are told that at a point in the text style changes. Students have to guess where, say what changes in the language (such as register, regional variety, narrator), and why.
- g) If a text is ironical, students may need help to grasp that irony. Students are given extracts from the text and a list of what things are suggested or implied. They are to match the extracts with the items on the list. Later they could be asked to look for other extracts and say what the implied meaning is.

POST-READING ACTIVITIES

1. To help students interpret the text and the writer's intention

- a) Noting down lexical areas which might take on a symbolic meaning-(i.e. darkness - death) (Lazar, p. 86).
- b) Reading several critical interpretations and discussing them (Lazar, p. 86).
- c) From a list of inferences about the story, students say which ones they agree with (Martin & Hill, 1991a). They may add some of their own and give them to their classmates for discussion.
- d) Writing down three words, phrases or sentences that summarize students' immediate reactions to the text and compare them to those of their classmates. They have to explain their choices. (Collie & Slater, 1993, p. 42; McRae, 1992)
- e) Finding lines in the story to support one or two from a list of possible reactions or feelings towards the text. (Collie & Slater, 1993, p. 81)
- f) If the text is highly symbolic, students may be given short extracts so that they can say

what symbolic meanings are suggested. This exploratory activity may be introduced by talking about conventional symbols (Martin & Hill, 1995, p. 129)

g) Choosing which statement best summarizes the main theme in the text, or writing a headline that summarizes the main idea in the text (Collie & Slater, 1987, p. 155).

h) Acting out the text or scenes in the text only by using mime while trying to convey as much as possible from the original.

2. To help students understand point of view

a) Writing diary entries or a letter as if the student was one of the characters (Lazar, p. 86).

b) Imagining what a silent character says/ thinks about the other characters: for example, what one character is thinking about another one, what a character says even though his words are not reported (Collie & Slater, 1993, p. 34). Writing that interior monologue or writing what the character replies to other characters' words or actions.

c) Students say to whom they would give that text to read, why and what reaction would you anticipate getting from these people? (Collie & Slater, 1993, p. 43)

d) Imagining the author of that text and comparing their guesses with their classmates. Students may be guided by questions such as «was the author a male or a female?», «where was she born?», «what kind of family did she come from?» or «was she conventional or rebellious?» (Collie & Slater, 1993, p. 46).

e) Imagining that one of the young characters has grown up and you meet her; she tells you the story from her childhood and what you to help her to make sense of it (Collie & Slater). Writing and/or acting out that conversation.

3. Further writing activities

a) Writing a moral to the story. (Collie & Ladousse, p. 27)

b) Reading what another student wrote about that text and writing comments agreeing or disagreeing (Collie & Slater, 1993, p. 31, p. 48).

c) Writing a critical review of the text.

d) Writing comprehension questions for classmates. A contest may be conducted.

e) Imagining that a story/a poem is going to be made into a film and preparing a script with annotations and an appropriate title

f) Working with speech acts. If the text is about asking or giving-forgiveness, asking or giving advice, complaining, recommending, etc. students are given a series of situations in which a complaint, a recommendation or an advice for instance is likely to occur, and they have to write what they or their interlocutors would say

g) Imagining another situation in which students would experience the same feelings as the ones described or conveyed in the text.

h) Turning the text into a different literary genre. For instance, a short story may be re-written as a play script, or a scene or a character's plight in a narrative or a play may be turned into a poem.

4. Further listening/speaking activities

a) Holding a debate about the world-view of values depicted in the text (Lazar, p. 86;

Collie & Slater, 1987, p. 157).

b) Writing down as many details as possible about the setting: furniture, decoration, house arrangement or neighborhood. (Collie & Slater, 1993, p. 82)

c) Listening to a short talk about the author's life and jotting down notes on birth, parents, education, relationships, places where she lived (Collie & Slater, 1993, p. 46).

d) Discussing in groups how to act out a scene in the text and what feelings and ideas to convey (Carter & Long); students may be guided as to what feelings to convey (Collie & Slater, 1987, p. 127).

e) Discussing in groups what each student would change in the text to make it more interesting and supporting ideas with textual evidence. Students can also practice the use of «would» and connectors for explaining reasons.

f) Taking on the roles of the characters in the story or play and debating on one theme while impersonating those characters.

g) Listening to the poem (or a scene in a play) as read or interpreted by different readers or actors. Discussing how meaning changes when the same poem or lines are read by an old person, a child, a native speaker or a non-native speaker; a woman or a man.

This list of activities does not intend to cover the wide range of ways in which literary texts may become pedagogically useful for the foreign language classroom. What has been attempted here is to open windows into the world of 'language-and-literature', to provide guidelines for those who prepare creative classroom activities and for those who wish to adopt textbooks and pedagogically exploit their literary readings and activities. The bibliography below includes other books which have not been mentioned so far but which can prove to be the best allies to teachers who believe that learning a language does not run counter to learning to grow as a whole person. Ultimately, these materials are addressed to both teachers and students who dream of other worlds, who are socially committed and who participate in and enjoy the cultural heritage of humankind.

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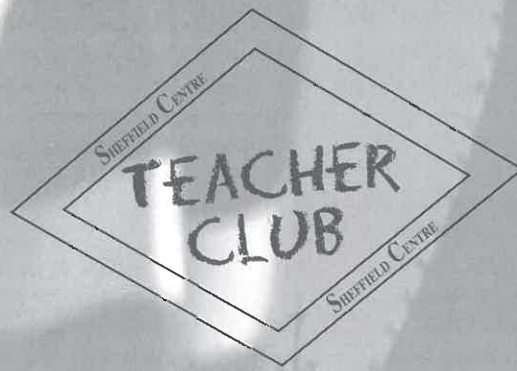
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