

ASSOCIACIÓ DE PROFESSORS D'ANGLÈS DE CATALUNYA

A P of A C

NEWS



*Teachers of English and also researchers:
Why not ?*

*Audiovisuals and translation:
combined techniques*

*An interview with Daniel Camp,
member of Anglo Communication Theatre*

Actes ELT Convention 1997

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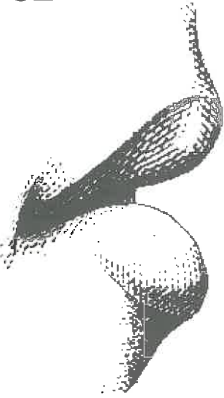
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A P A C of NEWS

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Barcelona, febrer de 1997

Benvolgut/-uda associat/-da,

D'acord amb allò que estableixen els Estatuts de la nostra Associació, en nom de la Junta Directiva, convoco una Junta General Extraordinària per al dijous dia 26 de febrer de 1998, a les 19,30 h. en primera convocatòria i a les 20 h. en segona, a l'aula Magna de la Universitat de Barcelona, Gran Via de les Corts Catalanes, 585 amb el següent ordre del dia:

- 1. Eleccions a la nova Junta Directiva d'APAC.*
- 2. Informe de la Gestió de la Junta Directiva durant l'any 1997.*
- 3. Balanç econòmic de l'exercici 1997.*
- 4. Torn obert de paraules.*

Tot esperant la vostra assistència, us saluda cordialment,

Isabel Vidaller i Garcia
Presidenta

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

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10^e CONCURS APAC



PREMIS ATORGATS AL CONCURS APAC

MODALITAT A

Treballs presentats per alumnes (videos, revistes, còmics, projectes...).

1. PREMI COL·LECTIU A IES CORBERA DE CORBERA DE LLOBREGAT

"A way with words".

Editorial Cambridge University Press.

"Word Selector Anglès-Català".

Editorial Cambridge University Press.

"Dictionary of English Language".

Editorial Longman.

Quatre "graded readers". Editorial Heinemann.

2. PREMI COL·LECTIU A IB JOAN COROMINES DE BARCELONA

"Advanced Learner's Encyclopedic".

Editorial Oxford University Press.

"Diccionario Inglés-Español".

Editorial Oxford University Press.

"English Vocabulary in Use".

Editorial Cambridge University Press.

Cinc "graded readers". Editorial Longman.

3. PREMI COL·LECTIU A IES JACINT VERDAGUER DE CORNELLÀ DE LLOBREGAT

"International Dictionary of English".

Editorial Cambridge University Press.

"Language Activator". Editorial Longman.

"Help with phrasal verbs". Editorial Heinemann.

"Intermediate Grammar Help-line".

Editorial Heinemann.

"Grammar is Great". Editorial Heinemann.

"The Confidence Book". Editorial Longman.

"Musical Openings". Editorial Longman.

4. ACCÈSIT 1R A CEIP EL RAJERET DE BELLCAIRE D' EMPORDÀ

"Teaching English in the Primary Classroom".

Editorial Longman.

"Harrap's Junior"(llibres i cassettes).

"Diccionario Visual".

Editorial Oxford University Press.

Tres "graded readers". Editorial Longman

Tres "graded readers". Editorial Nelson.

5. ACCÈSIT 2N A IES EL PADRÓ DE L'ESCALA

"Diccionario Oxford Avanzado"

Editorial Oxford University Press.

"Cooperative Development". Editorial Longman

"English Vocabulary in Use".

Editorial Cambridge University Press.

Dues samarretes d' *Oxford University Press*.

6. ACCÈSIT 3R A CENTRE EDUCATIU MESTRAL DE JORBA

"Macbeth", "The merchant of Venice" and

"Romeo and Juliet". Editorial Heinemann

Diccionari "Word Selector".

Editorial Cambridge University Press.

"Wordbuilder". Editorial Heinemann

MODALITAT B

Exposicions d'experiències pràctiques d'ensenyament de la llengua anglesa.

PREMI COL·LECTIU A CEIP CÀNOVES DE CÀNOVES I SAMALÚS.

"Pronunciation Games".

Editorial Cambridge University Press.

"Harraps' Junior" (Llibres i Cassettes)

"Pictorial English-Spanish Dictionary".

Editorial Oxford University Press.

"Teaching English in the Primary Classroom".

Editorial Longman

Sis "graded readers". Editorial Longman.

MODALITAT C

Treballs o projectes de recerca.

PREMI A LA SRA. ELENA JULIÀ I LA SRA. ANNA SÁNCHEZ.

"Word Selector Inglés-Español".

Editorial Cambridge University Press.

"Word Selector Anglès-Català".

Editorial Cambridge University Press.

"Word Power". Editorial Oxford University Press.

"Headstarts". Editorial Longman.

"Teaching Teenagers". Editorial Longman.

PREMI A LA SRA. GEMMA COLOMER

"International Dictionary of English".

Editorial Cambridge University Press.

"Word Selector Anglès-Català".

Editorial Cambridge University Press.

TEACHERS OF ENGLISH AND ALSO RESEARCHERS: WHY NOT?

Rosa María Jiménez Catalán

University of La Rioja ¹

The aim of this paper is to highlight the advantages of becoming teachers/researchers. In order to fulfil this objective, first we review some of the teacher's roles and focus our attention on the new role of the teacher as researcher; secondly, we outline and summarize the main steps followed when organising a classroom research project.

In the context of English language teaching whether at primary or secondary level, the word 'research' connotes intellectual rather than pedagogical work. Yet, investigation² is something all human beings do although we might not be fully conscious of it. When we show interest in certain topics and express desire to acquire further knowledge or when having problems, we think over possible solutions. This is 'doing research', since thinking over possible solutions means choosing or discarding different alternative plans. Research is also present in the classroom through the textbook and teaching materials, which are based on previous theory, and also in the use of a cassette, a video tape or a computer, because to employ them we have had to acquire some theoretical knowledge. Nevertheless, the examples just mentioned are not regarded as real research because they do not properly fit into the definition of research as "systematic approaches to finding answers to questions" (Hatch and Farhardy 1982:1).

Traditionally, there has been a gap between teachers and researchers. Very often, the former feel that what researchers do is of no use to solve daily problems of organization, planning and direction of activities with crowded classes of noisy students. On the other hand, researchers usually think that teachers do not get to the bottom of things because of their mistrust of theory. In this paper we will highlight the positive aspects of combining teaching and research. With this purpose in mind, we begin with a brief review of the different roles that teachers can play throughout classroom practice. Then, we will discuss the main advantages of becoming researchers. Finally, we will attempt to "demystify" the word *research* by means of a brief analysis of the main steps in an investigation.

I. THE ROLES OF THE TEACHER

According to Ellis and McClintock (1990:6) a role is a part taken by a participant in any act of communication. Throughout the history of English language teaching, the role of the teacher has been understood in different ways; the varying teaching settings, methods, teachers'

personal views of teaching as well as the culture of the mother tongue determined the different roles (Richards and Lockhart 1994). In a clear and readable chapter devoted to class management Harmer (1991) distinguishes several roles: controller, assessor, organiser, participant, prompter, resource, tutor and investigator. For this author, the most important roles are those of controller and facilitator since they represent extreme positions between the notions of control and freedom. I think the roles cited can be grouped into three different categories: a) teachers as transmitters and controllers of knowledge; b) teachers as guiders; and c) teachers as researchers. Next we summarize the main characteristics of each role³.

1.1 Teachers as transmitters of knowledge

As the title of this section suggests, under this role the teacher is seen as the transmitter of knowledge or information about his discipline. Such a conception implies an unequal distribution of power because the teacher is the one who holds knowledge and the students the ones who do not. It also implies an active participation on the part of the teacher as he is the planner, organiser and controller of the activity in the classroom. On the other hand, the student adopts a rather passive role because he is only expected to assimilate and reproduce the information in the most reliable way through oral and written language.

1.2 Teachers as guiders

New theories in education as well as discoveries in psychology have changed not only the relationship between teachers and students but also the understanding of the process of learning and of the student-teacher interaction in the classroom. The focus of attention has shifted from a teacher-centred approach to a learner-centred approach. Within this new framework, it is thought that the learner is an active builder of his own learning since he looks for information and reconstructs it on the basis of his previous knowledge; the teacher's function is suggesting ideas and guiding and helping students. It is believed that the good teacher is the one who optimizes the learning conditions and puts students on the road to progress.

¹ The author of this paper has taught English in secondary schools during ten years. At present she teaches Applied Linguistics at the University of La Rioja. It is important to note that this paper is written from the point of view of a teacher who wants to share her experience with other teachers.

² Throughout this paper, I use the terms "research" and "investigation" interchangeably, though I am aware that this may be put into question.

³ In the elaboration of this section we follow Latorre and González (1987), Richards and Lockhart (1995) and Wright (1987).

2. TEACHERS AS RESEARCHERS

The idea of combining teaching and research is not at all new. For a long time teachers have felt the need of carrying out research in order to improve professionally. Nevertheless, as Latorre and González (1987:9) point out, it was not until the seventies that the conception of the teacher as researcher gained importance. According to these authors, the origin of the term *teacher/researcher* in educational literature can be attributed to Stenhouse, who by creating a new school curricular approach encourages the implementation of this model in the classroom. By means of research, the teacher reflects on the problems he faces and theorizes about possible solutions. Within this framework, curricular change, classroom research and teachers' professional development are three sides of the same coin.

I agree with Latorre and González (1987), who following Stenhouse state that a teacher's most important function is teaching but that it is also the most difficult one if it is not based on a deep theoretical knowledge of practice. Thus, the teacher builds his own intellectual and professional growth by studying and testing his ideas in the classroom. Teaching and investigating are not regarded as different but as related tasks since it is the teacher who does both. According to Nunan (1992:1) teachers, rather than being consumers of other people's research, adopt an empirical research orientation in the classroom.

The teacher builds his own intellectual and professional growth by studying and testing his ideas in the classroom. Teaching and investigating are not regarded as different but as related tasks since it is the teacher who does both.

3. THE BENEFITS OF RESEARCH

3.1 Research increases knowledge

Classroom research is a tool to be used to improve our knowledge of the learning process; it also allows to study some aspects of language and, as a result, to improve teaching practice. As Arnold (1981:124) puts it:

"Although there is a tendency to believe that good teachers are born, not made, thus presupposing the uselessness of theoretical knowledge in the formation of a teacher, it cannot reasonably be doubted that this theoretical knowledge proceeding from research adds perceptibly to whatever innate qualities the teacher may possess."

Classroom research is a tool of professional training because when being conducted questions must be asked, hypotheses must be formulated, and in the end different theories must be considered, which stimulates reflection about daily practice. Furthermore, it is

necessary to get as much information about a subject as possible, which implies a search through journals, books and other sources. This search at least provides us with skills that help us obtain valuable information.

Ideally, classroom research must be preceded by a review of the literature on the topic in question, which in practice demands a lot of reading. In its turn, reading contributes to increasing our knowledge of the learning and teaching processes, improving our command of the foreign language and getting familiar with the current terminology in these type of studies as well as with the format of research reports.

3.2 Research helps theory to grow

Classroom research serves to check how a method, textbook or technique works. Consequently, it serves to confirm or reject underlying theories. In this way it is possible to fill in the gap between research and practice.

3.3 Research helps to develop a professional culture

By means of research we teachers can grow intellectually and contribute to the development of a professional culture. This type of investigation raises questions of interest to all other practitioners and helps to refute some criticism levelled against language teaching, which very often has been accused of having developed from merely intuitive rather than empirical resources (Nunan; 1990:19).

Small scale investigations which can be reported in workshops, conferences, and journals give us an opportunity to share the results obtained and be informed of our colleagues' work. Replicas of similar studies usually provide similar conclusions, contacts are made and different schools can start carrying out large scale research.

4. TEACHERS AND ALSO RESEARCHERS

As teachers we need to get rid of inferiority complexes since we are in the best position to undertake classroom research. There are several reasons for this. In the first place, we have the "raw material" at hand: it is easier for us to accede to students of different ages, sex⁴ and levels of linguistic proficiency than it is for a researcher who does not work in a school.

Secondly, we can plan longitudinal investigations and carry them out easily. At the beginning of the school year it is not so difficult to choose the groups of students who we are going to teach; also, we can teach the same group the following year or even have the opportunity to choose two groups of the same level of proficiency, which will allow the possibility of setting up two groups of similar characteristics and thus of having a control and an experimental group.

Thirdly, we have the chance to handle many more variables. It is very difficult for an external researcher to select the groups at random and to control the exact similarities in their degree of motivation, age, level, social background, attitude towards the language in

⁴ Hatch and Fahardy (1982:18) remark that external and internal validity are important in research. For them, in order to control these aspects it is necessary to plan the design carefully and to have a control group of students whose composition/selection and experiences are exactly the same as the experimental group except that they do not receive the experimental treatment.

question, styles of learning, etc. The task is impossible simply because it would require many sessions of work with students, who have to follow the normal development of the course. Even if this were possible, the presence of an external observer would influence the outcome of classes and in consequence the results of the research:

"...it is impossible to ask a group of students to serve as a control group if it means depriving them of valued instruction, or if you expect them to waste their time, energy, and tuition fees because of your research. It is also unreasonable to expect students to take tests, fill in questionnaires, or participate in an experiment if it is only to give you data for your experiment." (Hatch and Farhardy, 1982:23)

In brief, we have fewer practical limitations to conduct classroom research than external researchers have. Many investigations called *classroom research* published in specialized journals seem to have been conducted in artificial conditions rather than in real classrooms. Obviously, the applicability of these studies is called into question as it is doubtful whether the results are valid for a real classroom.

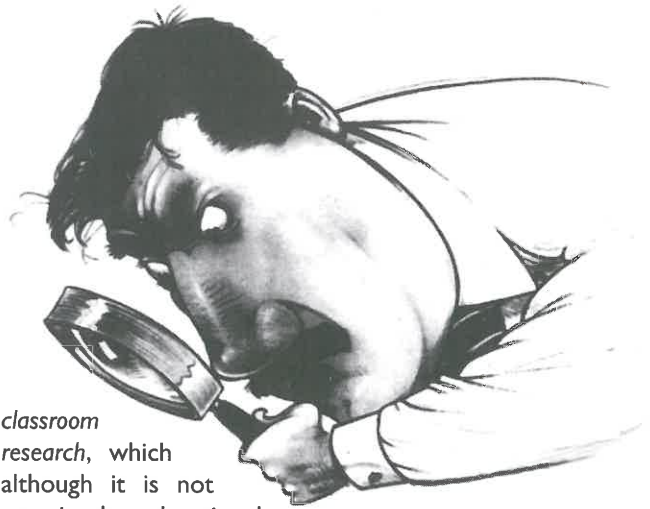
In addition, unlike external researchers we are aware of our students' individual differences, real needs and interests. As Nunan (1992:18) puts it "The research is initiated by the practitioner and is derived from a real problem in the classroom which needs to be confronted."

Although we may not have as much time to investigate outside the classroom as external researchers have, we have the advantage of being with our students every day. Introducing some activities that facilitate the collection of data or the observation of reactions may introduce variety in the classroom. Classroom research is very positive for students because they see that their teacher worries about real problems and tries to understand them fully through research. In this way, as teachers we can show that our profession engages us and that we are sensitive to human problems: our personal and professional image in front of our students is consequently enhanced.

5. HOW TO START A RESEARCH

Throughout this paper I have been talking about the advantages of adopting the double role of teachers and researchers. At this point it is necessary to clarify what we understand by the word *research*. Following, Hatch and Farhardy we have already defined research as "a systematic approach to finding answers to questions". Brown (1988:1-3) refers to different types of research and distinguishes between primary and secondary research. The former deals with primary sources of information, such as students who are learning a language. The latter draws on books and research reports about students who are learning a language⁵.

In this respect it is worth mentioning the term



classroom research, which although it is not new in the educational context, has recently appeared in the field of secondary research. According to Hopkins (1985:1), it refers to "an act undertaken by teachers either to improve their own or a colleague's teaching or to test the assumptions of educational theory in practice. Classroom research generates hypotheses about teaching from the experience of teaching, and encourages teachers to use this research to make their teaching more competent".

The most important aspect of this movement is that it is research done in the classroom itself by the teacher himself. As Allwright and Bailey (1991:2) put it, in its most narrow, it is in fact actual classroom interaction that is virtually the only object worthy of investigation⁶.

In order to carry out research we need to follow some established conventions concerning the selection of informants, the type of investigation, its planning and procedures. The outline below is an attempt to list the main steps to be followed when setting up a small classroom research⁷

1. Identify the problem to become the object of your research.
2. Develop a draft proposal.
3. Narrow the topic down as much as possible.
4. Review the literature on the issue.
5. State the problem in the form of a question.
6. State hypotheses about the expected outcome of the research.
7. Select research methods, tools and materials.
8. Set up different research phases.
9. Choose evaluation procedures.
10. Investigate the question systematically and collect the data.
11. Report your results in workshops and journals.

These steps can be embedded into five different phases which the following example illustrates. First, there is a preliminary phase devoted to the identification and definition of the problem. Let us suppose that we are interested in finding out whether systematic reading has any influence upon the linguistic competence of students. In a preliminary step, the research topic should be narrowed down (Hatch and Farhardy) by explicitly defining the students' level of proficiency, sex, background, etc. It is also necessary to

⁵ Both primary and secondary research give rise to an array of terms which will not be commented on here since it would deviate from the purpose of this paper. Those teachers interested in carrying out research should look at the list of works cited and recommended readings included in sections 6 and 7.

⁶ For the origins of "classroom research" see Hopkins (1985:1-5).

⁷ From a review of the literature on this issue (Hatch and Farhardy 1986; Nunan 1989; Cohen and Manion 1985; Allwright and Bailey 1991).

set up what we understand by the word *competence* and which aspect of it is to be measured-linguistic competence, communicative competence, strategic competence, etc. Furthermore, we should state the language component to be analyzed-vocabulary, grammar, discourse structure, phonology, etc- and also whether we are going to focus our study on the oral or the written language. As Hopkins (47) points out, it is important to state the topic in workable terms and take on small scale and relatively limited topics:

"It is important to build on success, and a small scale project satisfactorily completed in a short space of time is reinforcing and encouraging."

Next, we will proceed to investigate what other researchers have said about the topic. This review provides information about what has already been investigated and about the aspects that need further research. Finally, this phase leads us to the following one in which the research question must be formulated in a more precise way. Returning to our example, our research question should now look more or less like this: *Does daily reading increase the vocabulary of ESO students?* If this is an intuitive idea, and if our goal is to give evidence to support this so that a reading program be implemented in our school, then our question should be transformed into a hypothesis: *There is a positive relationship between the reading of graded readers and the increase of students' vocabulary as measured by vocabulary tests.*

The precise formulation of our hypothesis should be refuted or confirmed. Here it is important to follow systematic steps and employ adequate tools for collecting data as well as analytical procedures. In our research example, a vocabulary test at the beginning and at the end of the reading treatment is necessary. Likewise, it is advisable that our sample of students be made of two groups of the same level and age. This allows the possibility of having a control and an experimental group in our research and a scientific consequence: the verification of differences in results of both groups. The final step is to report our findings. If our hypothesis has proved to be valid and reading does influence the acquisition of vocabulary as vocabulary tests reveal, then, we should quickly spread the news since it is important for other teachers and researchers to learn about it.

6. CONCLUSION

In this paper I have attempted to call your attention to the positive aspects of adopting the role of researcher as well as the role of teacher. I have also tried to outline and summarize the preliminary steps in designing an investigation. Finally, I have aimed at convincing teachers not to be afraid to undertake a classroom research project. Now I would like to finish with another suggestion: we do not become part of the research community until we let other researchers learn about our findings. So, it would be quite beneficial if you send a report on your research to APAC of NEWS!

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AUDIOVISUALS AND TRANSLATION COMBINED TECHNIQUES

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With 15 Faculties of Translation and Interpreting (T/I) in Spain and 6 doctoral programmes which lead to a doctoral degree in T/I, besides countless postgraduate programmes and translation workshops, and an increase in quality publications on translation, it seems safe to say that translating and interpreting have become valid professional and academic options for our students.

In accordance with the changing times, translation is making a comeback to S/FL classes so, why not include translation activities in them? I am not advocating for the Grammar/Translation Method, but for the use of translation as one other teaching tool in our classes.

In an image-oriented society it seems natural to use video as a motivating and authentic source of material. It is extensively used in S/FL classes for well-known reasons: the social role of language and its pragmatic aspects (hesitation, degrees of formality, discourse markers, etc.) are reinforced and made more clear through images, a real use of language in real life situations is presented, the students become aware of a variety of accents and, in a way, authentic¹ visual material brings the outside world into the classroom.

In an image-oriented society it seems natural to use video as a motivating and authentic source of material.

Video tapes can also be useful for translation awareness and practice. Specifically, they enable the students to concentrate on content and meaning instead of (exclusively) form so that decoding meaning leads them away from establishing exact equivalencies between the SL (Source Language) and the TL (Target Language). One cannot shirk away from unknown words, expressions or cultural references which are in the text to be translated, as one may when writing a composition, for instance. When translating, the mediator has to understand all the ST (Source Text) and render it in the TL as accurately and adequately as possible. This reinforces reading comprehension skills and helps to grasp the intricacies of the SL, on the one hand, and polishes writing skills by encouraging reflection on the the nuances of expression in the TL, on the other.

The advantages and disadvantages of using video to

help with S/FL have been discussed widely for some time. Taking this research as a basis, I have adapted the principles, strategies and tasks to introduce, revise or reinforce not only the L2 but also aspects of the L1 and specific translation skills.

For the sake of convenience, the aims of video material for translation have been grouped into three main areas², although all the activities belong to more than one:

- a. **Linguistic**
- b. **Extralinguistic**
- c. **Technical or directly professional.**

The first includes, basically, introducing, revising or reinforcing most aspects of both the SL and the TL: grammar, vocabulary, functions and notions, the four skills (listening, speaking, reading, writing) either combined or integrated, and both intralinguistic and interlinguistic contrastive analysis.

The second covers discussion and debate around style, tone and register; an awareness of cultural variants, familiarising students with different subject areas, recognising the function of a given text and the author's intention as well as the intended effect of the text on the reader.

The third involves the development of skills essential for translating and, even, interpreting (memory, mental agility, flexibility...), and the practice of specific techniques like note-taking and summarising, besides others more professionally-oriented such as dubbing and subtitling.

The success of a session which revolves around audio-visual aids, will depend on three elements:

- . **Available material**
- . **Linguistic / extralinguistic / "professional" aims of session**
- . **Translation techniques**

The three aspects which should be taken into account when preparing video material are the following:

1. **Can you divide the material into workable sections? When you switch on the video, the students shouldn't switch off! The golden rule "as much as necessary and as little as possible" may be applicable here.**
2. **The material should be adequate for the age, level and interests of the students.**
3. **Emphasis should be laid upon the pre- and post-viewing activities, so that the students do not miss what happens on the screen if they have to write too much while viewing³.**

¹ One may, of course, ask "how authentic is authentic?". For our purposes here, I understand it to be unprepared, ungraded material which has not been designed specifically for S/FL classes.

² Adapted from a talk given at the II Congrés Internacional sobre Traducció (Universitat Autònoma de Barcelona) with Mike Maudsley in March 1994.

³ This, of course, is especially true when the image is central to the activity, not when taking notes or otherwise concentrating on sound.

ACTIVITIES (I)

LINGUISTIC AND EXTRALINGUISTIC ORIENTATION

IDENTIFYING THE SPEAKER

(from original text to oral translation)

- A** Choose a scene with an easy dialogue (introductions, greetings, likes,...)
- B** Write the dialogue in the wrong order on a transparency or sheet of paper.
- C** Write the name of the characters on the blackboard.
- D** The students try to put the dialogue in the correct order.
- E** They watch the scene and match the sentences with the characters.
- F** The students translate the dialogue orally (sight translation) trying to keep the same register/tone.
- G** They compare their translations with the dubbed version, if available.

WHY CONTEXT MATTERS

- A** Half the class is given key words or expressions which can be heard in a scene in a film in the source language.
- B** The other half receives the same ones in the target language.
- C** The students have to think of the complete sentences and a coherent text before watching the chosen scene.
- D** When they have written the sentences, they watch the scene, compare the original script with their own interpretation and justify their choice: Did the interpretations depend on the language they were working with? Which favoured closer renderings, the original language or the translated? Why? Was the context important to decipher the meaning?...

ONE MINUTE TRANSLATIONS

- A** The teacher shows a recording of someone explaining a fairy tale. The students may take notes.
- B** In groups of 3, the students explain the story in another language. Each student speaks for a minute. Once the minute is up, another student continues, and so on until the story is complete. They may use their notes but not the original language.
- C** The students write down any problematic language.
- D** Finally, the teacher brainstorms the class for difficult / interesting linguistic or extralinguistic points: How do they translate fairy tale titles or the names of the characters? Do they translate them in their language? Which ones? What about sociocultural objects such as food and drink?...

MEMORABLE SENTENCES

- A** The teacher chooses a well-loved film (e.g. Casablanca).
- B** A worksheet is prepared in which the memorable sentences of the film are split (see below).
- C** The students have to match the first and last part of the sentences.
- D** They then translate them bearing in mind that there is probably a standard translation.
- E** They watch the extract in the dubbed version in which the sentences appear, and compare their translations.

4 It is better to erase polisemic words, synonyms, and lexis with different possible translations.

5 It is specially interesting to carry out activities 1 and 2 in running sessions so that the students can compare the difficulties of each technique while they are still fresh in their minds.

6 Activities 3 and 4 are best carried out with either exceptionally well or exceptionally badly dubbed/subtitled films, or with an added difficulty such as word play, as any of these raise more discussion.

- | | |
|--|--------------------------------------|
| A Of all the gin-joints in all the world, | 1 or is it my heart pounding? |
| B You played it for her, | 2 your thoughts |
| C Here's looking at | 3 she walks into mine |
| D A franc for | 4 you can play it for me |
| E Was that cannon fire? | 5 you, kid |

KEY: A-3 / B-4 / C-5 / D-2 / E-1

CLOZE TRANSLATION

- A** The teacher transcribes an extract from a film and its translation from the dubbed version (or writes his/her own translation).
- B** Words or expressions are erased from either the ST or the TT⁴.
- C** The students are given the erased text and its translation (or the original, if this is the choice).
- D** The students fill in the gaps taking the complete text as a reference.
- E** They compare their choices and those of the source text and discuss the differences.

ACTIVITIES (II)

EXTRALINGUISTIC AND "PROFESSIONAL" ORIENTATION

LISTEN AND RECALL (whispering interpretation)

- A** The teacher plays the tape and stops it after chosen periods of time.
- B** The students listen to the extracts and try to translate each one orally before the next one is played.
- C** A discussion on the translation process and the final product may follow.

TRANSLATION KARAOKE⁵ (simultaneous translation)

- A** Once the students have worked on a scene of a film, they sit looking at the screen.
- B** The teacher turns the sound up and the students try to translate the dialogue orally but silently, only by moving their lips at the same time as the scene is played.
- C** A discussion on the translation process and the final product may follow.

DUBBING⁶

- A** The students receive the source text of an extract from a film and translate it.
- B** They compare their translations with those of other students.
- C** Finally, they compare what the professional dubbers have done and discuss their choices.

SUBTITLING

- A** The students receive the source text of an extract from a film and translate it in subtitles.
- B** They compare their subtitles with those of other students.
- C** Finally, they compare what the professional translators have done and discuss their choices.

NOTE-TAKING

- A** The students listen to a talk or watch part of a documentary and take notes.
- B** They have to write a summary in another language.
- C** The students listen to the talk or documentary again and polish their summary before handing it in.

ACT



AN INTERVIEW WITH DANIEL CAMPI, MEMBER OF

ANGLO COMMUNICATION THEATRE

By Martin Renes

What can you tell me about the start of the group?

Well, ACT comprises of Ben Cranshaw, Paco Beltrán, Teresa Rossell, Sofia Akbar and myself, and we started in 1994 as an offshoot from another company who were involved in theatre and language education. As a group of English teachers with an interest in theatre, we obviously decided to specialize in the English branch. We wanted to provide a service that was rooted in genuine care for the English language.

In what way do you think you are different from the other three or four theatre groups that work with English in Catalonia?

Notably in that we spend a lot of money on production, on set, on costume and on direction. Being all from a teaching background, we also spend a great deal of time looking at the language used in the play. And last but not least, we bring over a director from Britain who is experienced in youth theatre. On the whole I would say our work is different because we try to create a theatrical spectacle. We don't try to produce a play that exists solely for the purpose of teaching English, but rather a spectacle that is entertaining for young people. We are interested in English teaching primarily, but we would also like to get people interested in theatre in general.

Where do you draw the inspiration for your plays?

We always make some references to Catalan life and people in Barcelona, but we also use our own experiences. Being quite young ourselves and in touch with younger people, we find it easy to refer to music, sports and other things that are relevant to them.

*Over the years, several educational theatre groups have been active on the English teaching scene in Catalonia, one of the latest and most successful additions being Anglo Communication Theatre (ACT). ACT offer their new show, *The Wonder Kid*, to teenage English learners on school days in November and December at their steady home base of Barcelona's Teatreneu, which they follow up with an extensive tour of the country until May.*

Daniel Campi, English Literature graduate with a long-standing experience in Catalan Secondary Education, participates in the elaboration of scripts and teaching packs for the company. In the following interview, taken after last season's tour, he reflects on the group's aims and results so far.

Who are responsible for the scripts?

ACT is a very collaborative company, so we work together coming up with ideas upon which we base the synopsis. Then the original script is written and discussed amongst all, which leads to further ideas. As a result, the plays are rewritten constantly. One of our main problems is that we have to prepare a teaching pack and write a play at the same time, so we are always under pressure of getting it done.

Should your plays lead to class discussion and, possibly, to a change of attitudes?

That's very much the idea; all writers want to change opinion and we would like to get our ideas across in our plays as well. Our first play, *Skin*, was about racism and concentrated on the issue of multiculturalism in Barcelona. The second play, *Easy Money*, was about materialism, and the last play, *Excuse Me, Have You Got The Year Please?*, was on the contrast between emotion and scientific progress. I think they're all themes that offer a lot of room for discussion and obviously, if you're teaching language, there's no better way than through communicating.

How authentic is the language you use in the plays?

Very much so in that we use real English, spoken at a proper speed and with idiomatic expressions. That's fundamental to prevent the children from being bored. Imagine two actors speaking very slowly on stage: it's a terrible way to treat an audience. Having said that, we always look at the script and refine it, making the language as simple as possible, using synonyms that are closer to Spanish, and words that are easier. We try to strike a balance between transparent ways of saying things and a touch of real English.

You elaborate teaching packs to go with your show. How do you lay them out?

Our teaching packs are very wide-ranging, with a large variety of activities. They contain role-play, comprehension, grammar and other exercises that relate in various ways to the play, giving different teachers different options. Some are more interested in a theatrical approach, with role-play and dialogues; others, perhaps of bigger classes and younger children, are more interested in looking into language themes or grammar from the play.

In all our teaching packs we offer a variety of approaches to the study of English through theatre.

In all our teaching packs we offer a variety of approaches to the study of English through theatre in an effort to cater for different kinds of teachers.

You also divide the packs into different levels. To what extent is this successful?

It is an essential approach as we have a wide range of levels coming. From my own teaching experience I find that there is a huge amount of difference between a first course of BUP and a COU class in what the students are capable of and interested in. We have generally found that three levels is the best way to lay it out. We have talked about splitting it up into two or four levels, but there seems to be a natural tendency towards three.

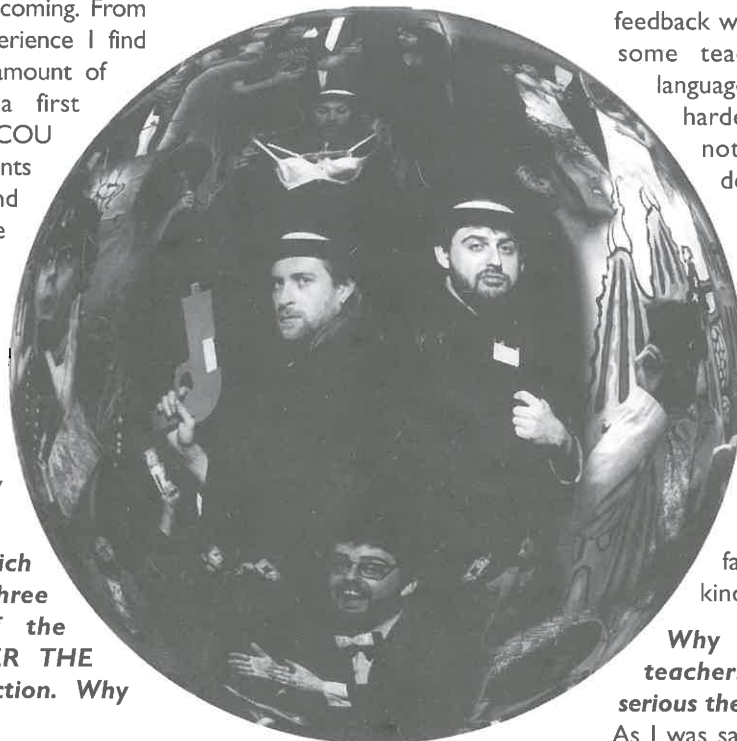
Another division, which runs across the three levels, is that of the BEFORE and AFTER THE PERFORMANCE section. Why did you opt for this?

It offers a very interesting way of teaching since these sections deal with the subject matter in different ways. In the BEFORE section you basically prepare a class to go and see the play. Specifically, they need to study the synopsis and characters, and some essential language to help them along. In the AFTER section, the teacher can develop the themes offered by the play for discussion. It also introduces grammar to see how it was used in the play, to observe its use in real language.

How do you go about getting teachers interested in your plays?

We do cold-calling, that is to say, we phone up schools, ask to speak to teachers and explain who we are and what we do. That needs a lot of work but it's the best way. Teachers

constantly receive all sorts of offers and by actually speaking to them, we can convince them that we are a genuine company, that we know what we're doing and that we want to be of help. On the other hand, we also send information to schools, but especially with big comprehensives you will find it



doesn't reach the right person. Since it is so hard to get hold of teachers, this year we have employed three or four people to help us with phoning. Then again, as our reputation is growing clients start to contact us of their own accord.

I gather from your words that teachers tend to repeat.

This is our third year and we have many fans who have seen all three plays. We actually turned a lot of people on to the idea of theatre and lots of people who had never taken their children to a play came to ours. All in all, we get slightly bigger every year.

What kind of feedback on the plays have you had from teachers?

We have received both positive and

negative reactions. Often they won't comment too much on the teaching pack, but rather on the play; whether they liked it more than last year and whether it was difficult for their students. We make a point of discussing each new play with teachers, and that's why every year we organize an exclusive show for about 300 of them to collect advice and useful information. I'm glad to say that they are usually happy with the product but when not, we listen to that as well. Unfortunately, feedback will often contradict itself; some teachers would like the language to be easier, others harder. Obviously, there is not one general way of doing this so we've tried to tackle each play differently within the same basic concept of a comedy with music and the development of a theme. This season (96-97), we have tried to give our play a more serious side as a reaction to the comments on last year's farce, a very fast-moving kind of English comedy.

Why do you think some teachers might prefer more serious theatre?

As I was saying, the kind of theatre we do is very English. It is a genre which is very popular in England, a situation comedy with visual humour. Perhaps some of last year's teachers thought we were speaking down to their children, whereas in reality we weren't. In fact, we were giving the children quite an adult idea, but some teachers didn't see it as such; they thought we were being infantile with them. Even though humour is said to be a universal thing, there might have been a cultural difference there.

How do you know teachers use the teaching pack in class if there is little feedback on that?

Although teachers are usually not very willing to disclose to what extent they prepare their students for the play, we can normally tell from the audience's reactions.

Remember that the teaching pack comes with a tape containing dialogues and songs from the play. Children who enjoy themselves and sing along to the songs have been well prepared, but those sitting there in silence, generally haven't. Then again, I do understand it when teachers are too busy and reluctant to do things outside their syllabus.

Do you think that if children come well prepared, they can get much more out of the show?

I consider preparing with the pack essential, because coming here and watching an hour of three actors speaking in a different language is not easy for children whose level of English is not very good. But if they know what the play will be about, being familiar with some of the characterizations and some of the situations, they can enjoy it much more and fill in the missing bits.

How do kids react to your shows?

Kids often come back after the show and interview us, which has even led to seminars. Those that stay behind and talk to us are generally the ones that have enjoyed it, so they've always been very nice. This has always been the best part for me; it's been great to see some kids really enjoy it, laugh a lot and come out and say, 'I never thought I'd enjoy watching something in English.'

Most Barcelona-based teachers come towards the end of December, thus turning theatre into an end-of-term treat. Is this a valid option or should there be an attempt to integrate theatre more into the teaching programme?

It shouldn't be regarded as a special outing. It would be good for teachers to consider it a serious part of their teaching syllabus. There's more to it than an hour's watching of a play. We want to give teachers lots of hours of classroom material and students many ways of looking at English. Nevertheless, as a teacher I know there are certain moments of the term, especially after exams, that make it easier to arrange and organize these activities.

Do you think that the REFORMA will allow more room for this kind of experience?

Personally speaking, I think it may change the levels that come to us, because we will be dealing with some younger groups. ACT's future projects will include plays for precisely these younger learners. In terms of time and the syllabus, it's hard to tell although I don't foresee any big differences.

Given the fact that both teachers and students tend to respond positively to your work, where do you think the strength of your approach lies?

I think it is a combination of factors. We are a small company and we care about the product, it's our baby. Teachers can see that and appreciate our effort to make it entertaining for their kids. And obviously, one of our main strengths is that we care about English.

I'm sure everybody will be looking forward to your next play in November. Thank you very much for this interview.

**TOUR INFORMATION
THE WONDER KID**

- Andorra març
- Arenys de Mar 9 de març
- Badalona 16 de gener
- Barcelona
novembre-deseembre
- Cerdanyola 20 de gener
- Cornellà 10 de febrer
- El Prat 19 de gener
- Figueres 28 de gener
- Girona 27 de gener
- Granollers 26 de febrer
- Hospitalet de Llobregat
22 de gener
- Igualada 24 de febrer
- Lleida 17/18 de febrer
- Malgrat de Mar 16 de març
- Manresa 25 de febrer
- Mataró 11 de febrer
- Mollet 11 de març
- Olot 29 de gener
- Premià de Mar 12 de febrer
- Reus 3 de març
- Sabadell 2/3 de febrer
- Sant Boi 18 de març
- Sant Cugat 21 gener
- Sant Feliu 9 de febrer
- Sitges 19 de març
- Tarragona 6 de març
- Tàrrrega 16 de febrer
- Terrassa 12 de març
- Torredembarra març
- Tortosa març
- Valls 4 de març
- Vic 27 de febrer
- Viladecans març
- Vilanova 17 de març



ACT STARTED OFF THE CURRENT SEASON WITH **THE WONDER KID**, A MUSICAL COMEDY-THRILLER ABOUT A GIRL WHO CRIES WOLF. HAVING RUN IN BARCELONA'S TEATRENEU UNTIL CHRISTMAS, THIS NEW SHOW WILL BE TOURING CATALONIA UNTIL MAY. FROM JANUARY 19 UP UNTIL EASTER, ACT ARE ALSO STAGING THEIR FIRSLING **SKIN** AT TEATRENEU IN A VERSION THAT IS SPECIALLY GEARED TO YOUNGER LEARNERS (UPPER-PRIMÀRIA AND LOWER-SECUNDÀRIA). ALL BOOKINGS FOR THESE SHOWS CAN BE MADE THROUGH TEATRENEU, PHONE (93) 284 77 33.

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Cork Language Centre
Eastbourne School of English
Edinburgh School of English
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Globe English Centre
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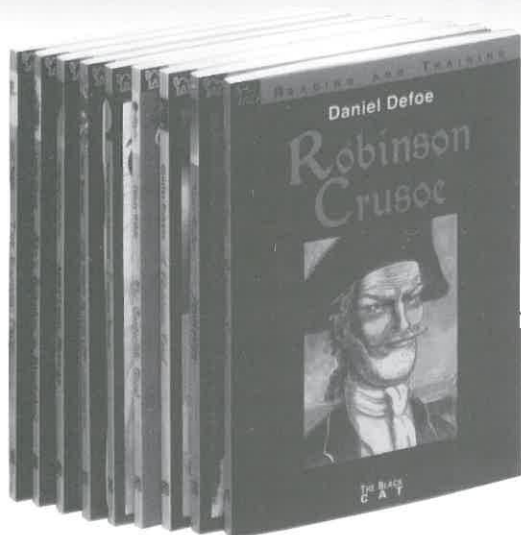
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- | | | | |
|--------------------|-------------------------|---------------------|-------------------|
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| . Film | . Music | | |

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REVIEWS



READING AND TRAINING

(set of graded readers)

EDITORIAL VICENS VIVES, 1997

Review by Salvador Faura

READING AND TRAINING is the latest set of graded readers by Vicens Vives. The collection incorporates an attractive combination of highly recommendable re-told classics. Some instances of the editors' selective acuteness are: L. Carroll's *Alice Adventures in Wonderland*, R.L. Stevenson's *Treasure Island*, O. Wilde's *The Canterville Ghost* and D. Defoe's *Robinson Crusoe*. As expected, these volumes are tactfully labelled in the usual beginners, elementary, pre-intermediate and intermediate levels. Moreover, the adequateness of this selection and classification is increased by a satisfactory number of footnotes as well as by the inclusion of self-explanatory pictures within the text. Further advantages of the collection are that audible materials and a booklet with full answer keys are included. Doubtlessly, the whole set is intended to increase the possibility of learner-based approaches at its maximum.

But there is not any single light without its degree of shadow. Such a large amount of activities are included before, during and after the narratives that young learners are likely to lose their ways in the midst of their reading. This drawback is aggravated by the fact that the format offered is not suggestive enough for older children neither for younger teenagers. This being so, teachers are recommended to check their students' work regularly and to select a feasible quantity of exercises. If you take these advantages into account, any of these volumes should be a bed of roses (especially if you teach older teenagers or adults and need a resource book).

OXFORD

PICTURE POWER DICTIONARY

OXFORD UNIVERSITY PRESS, 1996

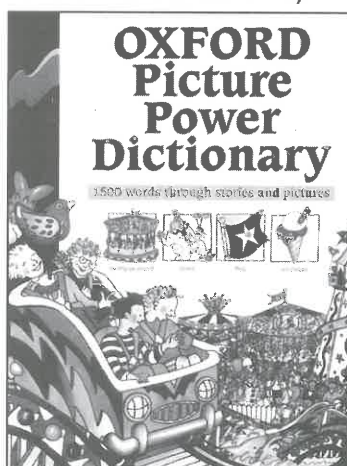
(77 pages)

Review by Carme Tinoco

Primary school teachers often think of working with dictionaries but the ordinary "student" dictionaries are not suitable for work with primary school children. The Oxford Picture Power Dictionary is different in that it is quite appropriate for pupils of the Cicle Superior de Primària.

The dictionary accounts for the meaning of 1,500 words through stories and pictures. There are 35 topics illustrated by large detailed pictures and individual pictures that associate the English word to what it designates. Perhaps one of its most interesting features is that the vocabulary is introduced in context, through stories and characters.

We can find all the topics we deal with in primary education (eg the family, the body, home, schools, hobbies, animals, festivals, etc) developed in an attractive and effective way.



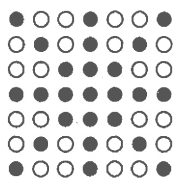
There is also a *Picture Power Activity Book* with a wide range of funny activities to practise vocabulary.

An answer key is included (pupils should cut it out). Personally, I think it is a valuable resource for primary school teachers.

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USING **CD-ROMS** IN THE CLASSROOM

by Pat Rich

In this workshop given at the Segones Jornades de Llengües Estrangeres de Tarragona, Novembre 1997, the objective was for the participants to experience some activities using non-ELT CD-ROMs, and discuss how they could be adapted for use with participants' own students and in their own conditions. In addition, guidelines were given for evaluating CD-ROMs for class purposes, designing worksheets and general organisation. Finally, ideas for further activities were given. The actual activities used are not included here for reasons of space.

GUIDELINES FOR CD-ROM EVALUATION

general

1 • paper instructions and/or contents:

Is there a booklet with a summary of the contents, ideas for exploitation or only a page with loading instructions?

2 • attractiveness of interface:

Does it look interesting/exciting to use?

3 • clarity of on-screen instructions:

Is it easy to find your way around or do you find you are clicking 'in the dark'?

4 • speed of loading:

When you load a new screen, is the waiting time acceptable or does it seem to take ages to appear?

multimedia aspects

5 • clarity of text, use of hypertext:

Does it exploit the potential of hypertext and allow you to follow your own sequence, or does it seem little more than a book on CD-ROM, sequenced linearly? Is there too much hypertext, which may be distracting?

6 • quality of sound:

Is it clear enough for your situation? Is it used

appropriately or are there extra noises which will get on your nerves after a while?

7 • quality of videolanimation:

Does it really add to the presentation of the material?

8 • quality of graphics:

Are they clear and useful?

9 • balance:

Is there a reasonable balance of the above, (bearing in mind that video and animation use a lot of memory and may be slow to load)? Is it really 'interactive'?

learning aspects

10 • content and presentation:

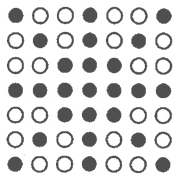
Is there variety in the materials - reference, stories, games, dialogue, variety of styles and register?

11 • activities:

Is there a good variety of activities and/or exercise types? Are they process oriented or product oriented?

12 • glossary:

Is there a glossary of any kind, and if so, does it include audio pronunciation?



13 • authenticity of language used:

Natural or stilted?

14 • learning potential:

Is this clear? Does it seem quite easy to integrate into class or self-study work?

15 • language content and vocabulary:

If it is theme or task-based, are these interesting/useful? If it has a linguistic basis, are the language points introduced useful and relevant?

16 • Is it fun/enjoyable to use:

Having had a look, do you want to sit down and 'play' with it some more?

practical aspects

17 • price

Is it reasonable value for money? Is a site licence necessary?

18 • type

Does it suit your system? Is it networkable?

19 • availability

Can you get a demo? Will they give you one to try?

20 • feedback

Is feedback/answers/help inbuilt? Will it be useful for self-access?

TASK AND WORKSHEET DESIGN

NEED FOR A WORKSHEET

There are two kinds of potential 'problem' students - those who use computers a lot and those who are 'afraid' of them. The first may go zooming off on their own, the second sit and look at the computer and don't know where to start. Without clear instructions, both will waste a lot of their class time.

OBJECTIVES

You need clear objectives, just as when using a coursebook. Free exploration is useful, but should not replace a planned task in class time. Our aim is to show students the potential benefits of the technology, and to do this they must feel they are spending their time well, and not that it is something for lazy teachers.

LEARNER INDEPENDENCE

With a worksheet, students can work at their own pace, and in the order they wish, often following up the lines that they feel most interesting. This then frees the teacher for troubleshooting, whether technological or linguistic. If monitoring a large group is difficult in a classroom, it is potentially more so when using computers, so the worksheet should ensure students know what to do and how to do it.

DESIGNING THE WORKSHEET

1 • Take advantage of hypertext to allow intuitive exploration, within the aims of the task. There should be more than one route to the objective.

2 • Even if your aims are linguistic, make the activity theme- or task-based.

3 • Build in sufficient flexibility to allow for individualised learning. The task set should be sufficiently open-ended to enable the slower students to complete the task, whereas faster students are kept busy finding out further information. With the wealth of material on a CD-ROM, this is much easier to organise than with e.g. a coursebook.

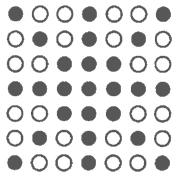
4 • Integrate the computer work into your classwork. This may be by following up a theme introduced in class, or simply by pre- and post-computer discussion.

5 • Introduce the need to negotiate, in the interests of integrating skills. If students are working in pairs or threes around the computer, this should be automatic. However, if they are working alone, then individuals can be working on different aspects of a task, which they will then have to share and contrast in order to complete the task.

6 • Make sure a sequence in the activity can be seen. Different students may interpret it in different ways, but they should not feel lost, with too much freedom.

7 • If you are in a computer room, make sure it is very clear at what point the CDs may be used. Put the pre-computer instructions in Bold.

8 • When planning the activity, make sure you enjoyed it. Keep the fun aspect in mind.



USE OF CD-ROMs IN CLASS - ORGANISATION FACTORS

What can CDROMs be used for?

Skills practice, particularly listening and reading, with writing as a follow-up task; speaking while negotiating aspects of the CD use, and reporting back or discussing the information obtained. On some discs, pronunciation practice is included, and students can record their own voices, then comparing with the model.

What advantages do they have over other media?

Large amount of material on one disc.

Use of hypertext allows individual interests to be followed, or students to achieve a task in more than one way, allowing greater individualisation of learning styles.

All skills may be practised.

Using CDROMs in class - how?

- Before the class, make sure that all the computers are working! If possible keep at least one free to use if problems develop - which one day they will. Unless you know the solution, it is usually better to quickly change the students to another computer. When they are working again, you can spend a few moments trying to solve the problem - or calling the technician - in case more problems arise.

- Consider how to pair the students - similar language level or pairing stronger with weaker? One solution is to pair a student whose English is good but is insecure using computers with one whose language is weak but whose computer skills are good.

Using CDROM material or activities integrated into a lesson, or into a course

- Don't plan to spend too long actually on the computers - 20 - 30 minutes is usually plenty. Extra time will be spent on the pre- and/or post-activities.

- Plan at what stage of the lesson you are going to use the computers. It is often better at the end of the class, or before a break, as it may be difficult to get students back to the classroom!

- Have students work in pairs or groups to carry out the tasks, and/or to compare their findings with other groups. In your planning, ensure that there are usually links with other classwork, so that students see it as an integral part and not just a game. The links may be thematic, skills-based or structural.

- Pre-teach 'computer manipulation' language to reduce the need/excuse for LI.

- Pre-computer task preparation is needed, so that students are clear about what they have to do and how to do it. Because they are working at their own speed, some will complete much more work than others, and this must be considered when designing the tasks. In any case, a clear time limit should be set.

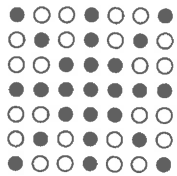
- Once this preparation has been done, the teacher is freed to monitor the progress and success of the activity and act as facilitator, consultant or technical trouble-shooter. This is very hard work - it is definitely not for 'tired teachers'! But, as in monitoring any pair/group work, be unobtrusive. If you are quietly monitoring, you can see when help is needed or when students are ready for more technical information.

- Remember you don't necessarily need to change your teaching style to use the new technology.

- Like any activity, a CDROM task may go very well with one class and disastrously with another.

Don't give up! Analyse why it went wrong, make adjustments if necessary, and try again - just like with any other more familiar classroom activity. And remember to ask the students their opinion - it may not have achieved your aims, but they may have found it very worth-while - or vice versa!





CD-ROM ACTIVITIES USING NON-ELT CDs

(Some ideas taken from Paul Cane 'Using CD-ROMs on a computer network' in CALL Review July 1997.)

ACTIVITIES WITH EXPLICIT LANGUAGE WORK

Copying text (pictures, sound?) from a CDROM into a word-processing program and making a language task e.g. word or sentence gap fill, error correction, ordering, summarising, reading comprehension etc. (NB Copyright?)

Jigsaw listening/reading tasks done in pairs or groups with spoken information exchange feedback e.g. using the Unsolved Mysteries articles in Take a Tour in Encarta.

Focusing on specific language points e.g. comparatives for comparing population etc. of different countries in e.g. Dorling Kindersley Atlas.

STUDY SKILLS ACTIVITIES: SEARCH TO RESEARCH

Quizzes that require the use of a range of search tools e.g. Find, Categories, Media, Articles, Word, Links, Related Articles in Encarta.

Setting open-ended research tasks that allow students to follow their own interests e.g. "Choose a topic you

are interested in and look it up on the CD-ROM. Prepare to give a 2 minute talk to your partner based on what you've found out."

ACTIVITIES FOCUSED ON CONTENT

Writing reviews of films or music using contrasting reviews in Cinemania or Music Central.

Reading about an artist/actor/film before listening to music or watching a film (Cinemania, Music Central)

Finding material on a CD related to the topic of a coursebook or lesson.

Writing 'newspapers' for a particular year using Chronicle of the 20thC, Encarta or similar.

Making timelines of their own lives including world events using Chronicle of the 20thC or Encarta.

Using Guided Tour - Arts - Famous Movies in Encarta to stimulate students' own choice of top 5 films, using Cinemania to research and write up their own Top 5.

PROJECTS AND PRESENTATIONS

Researching material for projects; putting text and pictures into students' written reports or projects.

Preparing a multi-media show with a recorded commentary using the Editing Room in Compton's Encyclopaedia.

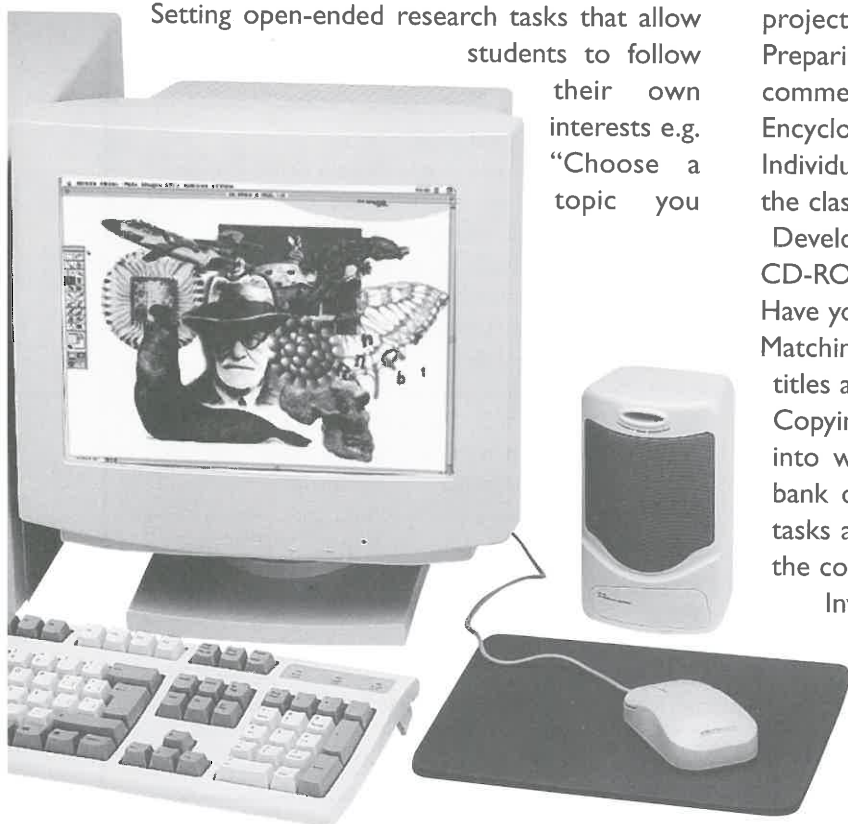
Individuals prepare to give oral presentations to the class on a topic of interest.

Developing in-house multi-media materials using CD-ROMs (Beware of breaking copyright here! Have you any copyright agreements?)

Matching e.g. film stills from Cinemania with film titles and extracts from reviews.

Copying and editing text, pictures, audio, video into word-processed documents, to build up a bank of e.g. self-access listening materials, with tasks and feedback sheets for students to do on the computers.

Investigate the possibilities of document-linking to provide easy access to answer or feedback sheets (students do a worksheet on the computer and click on an icon at the bottom of the page to go straight to the answer sheet).



Letters to the editor

Dear organizers, June, 1997
You'll tell me that instead of sending suggestions I might as well send some offer of help. I'm afraid I'm rather short of time at the moment, but I'm sure you'll appreciate my opinion. Needless to say that most of the workshops, talks and plenaries are most useful to all of us, but sometimes one leaves the room thinking that a bit more on the same topic would be appreciated.

Going from one classroom to another listening to different talks, sometimes on different subjects, is quite stressing and very often the benefits we can derive from them are not up to the efforts and the time spent. Wouldn't it be possible to get a series of talks on the same subject, like a mini-course? That's my little suggestion. Thank you for your efforts.

Oriol Moya

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

Gran Via de les Corts Catalanes, 606, 4rt, 2on F 08007 Barcelona

APAC ELT

CONVENTION 1997

ACTES

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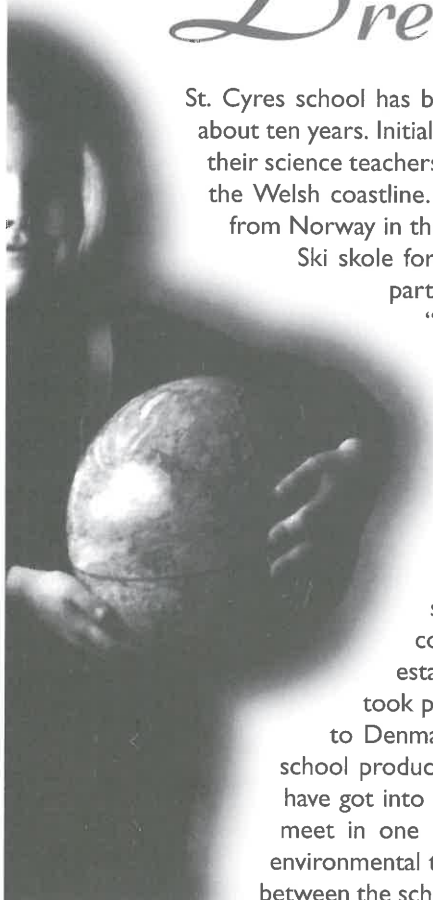
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M^a Rosa Pérez Bohigas

A EUROPEAN EDUCATION PROJECT

Dream or Reality?



St. Cyres school has been developing cross-curricular approaches to environmental education for about ten years. Initially, the involvement was between chemistry and biology and twelve pupils and their science teachers enjoyed a series of field work activities in the mountains of Wales and along the Welsh coastline. Shortly afterwards the chemistry department was able to involve a school from Norway in their projects and bilateral exchanges took place between St. Cyres school and Ski skole for two years. In 1989 the chemistry department was invited to co-ordinate participants from South Wales in "Coastwatch UK". This project was part of "Coastwatch Europe" and involved fourteen EU countries. As a reward for the work done with Coastwatch, St. Cyres school was invited to send a team of four pupils and one teacher to Denmark in 1991 to take part in a multilateral environment project involving pupils and teachers from eight EU countries. The project was part-funded by the Youth for Europe project. It was in Denmark that students from St. Cyres school met students from Granada. They had been encouraged to visit Denmark by the head of English at Colegio Ave María. Thus developed the link between Penarth and Granada. In 1993 colleagues from St. Cyres school organised a similar multilateral project, this time involving eleven countries. The project consolidated very firm links and friendships with eight schools and an idea to establish an inter-school newspaper was developed by the English teachers who took part in the project. A lot has happened since: St. Cyres school has sent pupils to Denmark, Sweden, Ireland, Russia and this April teams will meet in Portugal. The school produces a newspaper, the "Eurolink" three times a year and participating schools have got into a routine of producing a special "one off" edition where pupils and teachers meet in one country to work together on its production. The paper normally has an environmental theme. The newspaper is seen as a very important vehicle for communication between the schools taking part in an European Education Project commencing in March 1997.

EUROPEAN EDUCATION PROJECT

In October 1996 schools from Penarth, Granada, Mirandela (Portugal) and Vaesby (Sweden) made a successful application for an EEP (European Education Project). The project has received a grant for the first year, (March 1997-1998) and if the project makes satisfactory progress, grants can be awarded for two more years. The application was made in the United Kingdom to the Central Bureau for Overseas Visits and Exchanges and simultaneously to each of the national agencies in the participating countries. St. Cyres school is to co-ordinate the project.

HISTORICAL BACKGROUND

On 14th March 1995 the Council of Ministers of Education of the 15 Member States of the European Union adopted the decision establishing the SOCRATES programme of which the overall aim is TO ENHANCE THE QUALITY OF EDUCATION IN EUROPE, and specifically, TO WIDEN THE KNOWLEDGE OF THE CULTURES AND LANGUAGES, AND ACHIEVE A EUROPEAN DIMENSION IN EDUCATION

This will be achieved through 3 main methods:

- the stimulation of transnational projects through the setting up and development of partnerships and networks
- the enhancement of mobility of teachers, students and

educational staff (not of pupils!)

- the exchange of information on educational systems and their development

A majority of schools and teachers know very little about COMENIUS, Chapter II of the Socrates programme, which is the part which concerns school education. The purpose of this talk is to put YOU in the picture, show you HOW it is possible to set up a European Education Project and how worthwhile it is.

SCHOOL LINKS AND PARTNERSHIPS - WHY?

Links with schools in other countries, and more specifically an EEP, can bring a whole new dimension into the work of a school and the lives of its students and teachers. International links aim to help young people gain knowledge and understanding of other people and places in their own country and the wider world, through direct communication with other young people. It will help them to become aware of the links, influences and interdependence between communities around the world. School links can enhance all areas of the curriculum and are a valuable resource to the development of the European dimension in education, helping young people to prepare to take up their role as European citizens.

WHY SHOULD TEACHERS BE INTERESTED IN DOING A PEE?

- A way to motivate their students and themselves.
- Encourages strengthening of relationships with other teachers and other departments within the school. A cross-curricular project provides a common area of interest, allows them to contact/compare with other European teachers, and to **widen horizons**.
- Will permit them to be pioneers in a future educational project in a **European** context, since they will be participating in the first future European curriculum on environmental matters

WHY SHOULD STUDENTS BE INTERESTED IN TAKING PART IN A PEE?

- They will be motivated to take part in something new, with a European dimension, with the idea of working together with youngsters from other European nations, comparing problems, cultures, traditions etc., reducing stereotyping and hopefully of meeting up with them too.
- They will appreciate the link-up between different subjects - science, history, geography, languages etc. need no longer be "separate" subjects, because there will be a common theme linking them together.
- They will realise the advantages of knowing a foreign language (English) to communicate with fellow students in other countries, in written form, and particularly using internet, e-mail etc.; language can eliminate barriers and create links between nations, the same as computer science. Not to be forgotten that French/German are also being used in the project, since the European partners usually have several languages within their schools

TOPICS SUITABLE FOR AN EEP

- Protection of the environment and related issues
- Science and technology
- European citizenship
- Local and regional identities
- Links between schools and the world of work
- Cultural heritage of participants
- Arts and crafts
- Literary traditions within and between European countries
- Media studies
- or, one of your own choosing

THE IMPORTANCE OF ENVIRONMENTAL EDUCATION

In 1986 over 800 teachers from primary and secondary schools in 21 randomly selected education authorities in the UK were questioned by the WWF. It was found that:

- 75% think that developing an understanding that the World is a system of lands and people dependent on and related to each other is crucial in the promotion of a global perspective in education.
- 69% think that environmental and developmental education are relevant to their subject areas.
- 46% only said that their schools had policies which feature environmental education.
- 67% said that political aspects of environmental education are not too controversial.
- 88% of primary teachers said that their children were not too young to develop global awareness or empathy with neighbours abroad.

- 78% felt that environmental education was central to achieving an understanding of and taking part in the world today.

We are to a great extent the cause of the problems affecting our environment, as well as the receivers of the negative effects, and therefore what has to be done is to reach out to the new generation, to our students in order to create awareness of the deterioration of our environment, and develop a new sense of **responsibility towards nature and the different elements of our planet**. It is the task of teachers to fight against a certain apathy that has always existed, to achieve a positive reaction in favour of participation in our future environment.

"Environmental education aims at the student developing concepts, learning processes and acquiring attitudes in order to act in favour of the conservation and improvement of our environment." (Giordan and Souchon, 1992)

"For the first time in history, there are signs - as seen in the Greenhouse effect - that the stability of the biosphere is threatened. There is a real threat to the very foundation of mankind's existence. When science and rationality cannot help us, there is only one thing that can save us; our conscience and our moral feelings" (Mikhail Gorbachev 1993)

By instilling into our students the wish to solve environmental problems we shall be overcoming the traditional disconnection between school and everyday life.

This is not an easy task, due to a certain inertia on the part of the schools or school management, lack of time and the formation and resources of the teachers.

Education was, and is, the key to renewing values, perception of the problems, development of certain awareness and commitments which would lead to the necessary changes.

Education is sustainable in as far as it allows young people to form their judgement/opinion of the main environmental problems, and to adopt attitudes and behaviour based on the positive values from a basically humanistic point of view.

THE DEVELOPMENT OF ENVIRONMENTAL EDUCATION

Alarm began to spread in 1972 when the Club of Rome published a report on "The Limits of growth" (Meadows et al), putting an end to the philosophy of unlimited growth, and forecasting the limit to world development within a hundred years, unless social and economic tendencies of the world population were not modified. Decisions and actions beyond geographical and political frontiers were necessary. It is significant how environmental matters were beginning to affect North-South relations.

The following is an outline of the main dates and conferences concerning environmental education:

1971 UNESCO programme on Man and the Biosphere (MAB), Paris

1972 World Conference on Human Development . Stockholm

1975 International Programme of Education and Environment, UNESCO

1975 International Seminar on Environmental Education, Belgrade

1977 Intergovernmental Conference on Environmental Education, UNESCO, Tbilisi

1983 I Conference on Environmental Education in the State, Sitges, Barcelona

1987 Congress on Environmental Education and Formation, UNESCO, Moscow

1987 II Conference on Environmental Education in the State, Valsain, Segovia.

1988 Resolution on Education in Environmental matters; European Community

* **1988 Seminar on the Strategy for the Introduction of Environmental Education in the Educational System. UNESCO. Segovia.**

1990 LOGSE (Ley de Ordenación General del Sistema Educativo)

(General Law for the Spanish Educational System)

1992 Document of conclusions on Environmental subjects in Education.

European Community

1992 International Conference on Environment and Development, U.N., Rio de Janeiro.

1994 I European Summer University on Environmental Education, Toulouse

* *This was the event which had the most positive influence on the Spanish Ministry of Education. At this precise stage the debate on Educational Reform was reaching its conclusion, and the outcome of the Segovia resolution tipped the balance in favour of both the central and autonomous governments incorporating environment as an important aspect in the Reform*

HOW TO FIND YOUR PARTNER COUNTRIES

- Through your twin town
- Through your national Socrates Agency
- If you're not a state school, through CECE Europa (Confederación Española de Centros de Enseñanza)
- Writing to the Central Bureau School Linking Service (free), - incorporating the UK Centre for European Education and Education Partners Overseas, which forms part of the British Council. Fax: 07 44 171 389 4426
- Through the Coastwatch Europe network. Contact Karin Dubsy, Fax: 07 Dublin (3531) 2802191
- Association for Science Education, "Science across Europe" project. Contact Anabel Curry Fax: 07 44 707 266532 (Spanish team member Carlos Parejo, I.B. "La Romanica" Barberà del Vallès, España

N.B. Maybe one of the important things before this stage is to persuade your headmaster/mistress and fellow teachers of the viability, interest, stimulus, etc. of participating in the EEP.

HOW TO DECIDE ON A THEME FOR THE EEP

It is important to relate the objective(s) with the environmental conditions of your school. It is essential to establish significant content for the pupils, i.e. ones which mean something to them, connected to situations, problems which interest them, motivate them and are relevant to them.

It will also be necessary to find a relationship between the different subjects, since we are dealing with an cross-curricular project.

Within your autonomous regions there are no doubt specific problems which could also relate to or compare with those same themes in other European countries.

- Alternative energy
- Soil erosion (in Spain, the growing desert)
- Quality of water, rivers, sea, lakes; industry/society..
- The whole idea of re-cycling and saving of natural resources
- Growing problem of waste, daily, industrial, nuclear, etc.
- Protection of endangered species; animals or plants
- Pollution and life in a modern city: architecture, health, etc., atmospheric pollution
- Reserves, national parks, National Trust, our Heritage
- Agriculture (affected by pollution/water/emigration etc.)
- Wildlife and Ecology

(magazines, Ecology reports giving ideas)

Consult ideas, possibilities of subjects with regard to intercurricular studies/questionnaires to proposed students and teachers regarding their interest in different themes.

Once preferences have been established, decisions must be taken jointly with partner schools.

EVALUATION

Should be carried out during the project, not just at the end, and should be undertaken by all those involved. That does not mean only the teachers of the different areas, but it also implies the students, i.e., their evaluation of:

- the knowledge gained
- the improvement of language, through communicating, translating, etc.
- the achievement of objectives
- the adequacy of communication with partner schools
- the teachers and their methodology
- their new attitudes towards their European partners and each other

What form is your end of year report going to take?

FURTHER IDEAS ON THEMES FOR AN EEP BASED ON ENVIRONMENTAL TOPICS

"Drinking Water across Europe" - Use the ASE "Science across Europe" project.

"Climate and Atmosphere" eg. acid rain, greenhouse effect, ozone depletion, pollution, smog etc.

"Energy" eg. fossil fuels, alternative energy supplies, conservation, pollution, economic effects,

"People and Communities" eg. How you use your environment, tourism, economics, morals

"Buildings, Industrialisation and Waste" eg. Impact on environment, waste and re-cycling,

Useful here is the "Warmer Bulletin" - Journal of the World Resource Foundation, produced four times a year in Spanish as well as English, German . Spanish office, Ana Gutiérrez Dewar, C/Sueca, 8 pta 10, E-46006 Valencia Tel/fax 63 80 69 12 Have information on Madrid, etc.

WASTE AND RE-CYCLING

Madrid, with a population of 3.2 million people is about to embark on one of the most ambitious resource recovery projects which has been seen in any European capital.

Costing ECU100million the final phase of an elaborate materials recycling, energy recovery and composting system handling 1,200 tonnes per day of Madrid's municipal solid waste should have been completed by mid-1995.

The Catalonia region has agreed a new waste strategy which includes a 40% recycling target achieved mainly through composting. 47 compost plants are to be built together with 200 sites for the public to deliver hazardous and bulky items. Large municipalities are required to introduce separate collection systems for organic waste by 1998.

Green Issues

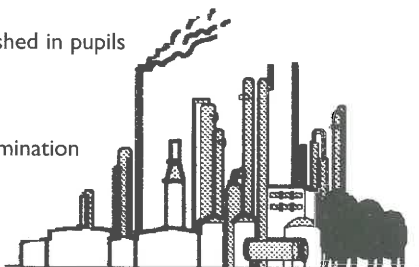
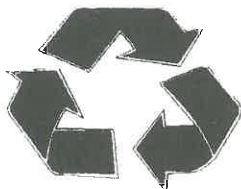
- Attitude of the individual
- Attitude of the school and the local community
- Knowledge and awareness
- Is waste and re-cycling an European issue?
- How do our partners feel? Can we learn from each other?

Topics to consider

- Types of refuse?
- What can be re-cycled?
- Problems with landfill
- Packaging
- Biodegradables

Action plan

- Curriculum areas
- Staff involvement
- Skills to be established in pupils
- Communication
- New technologies
- Tangible outcomes
- Publicity and dissemination



DRINKING WATER

A survey in 1988 listed the average number of litres of bottled water purchased per person per year for some European countries:

Belgium, Italy, and Germany purchased 60 litres per person; France purchased 70 litres whilst British people bought only 4 litres of bottled water per person per year. The British population enjoy plentiful supplies of high quality water "straight from the tap". They can be wasteful with their supply and pay very little for their water. It is likely that the majority know little about their water supply and view drinking water in other parts of Europe with great scepticism; uttering the popular saying "don't drink the water" when they holiday abroad. A popular misconception is that it is healthy to drink bottled water.

Green Issues

- Attitude of the individual
- Knowledge and awareness
- Politics - who is responsible for our water supply?
- How do our partners feel? Can we learn from each other?
- Conservation

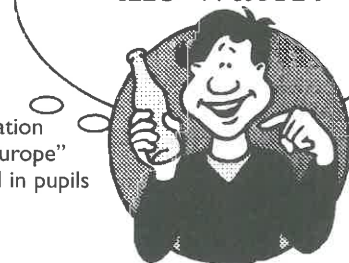
Topics to consider

- Water as a solvent
- How does water supply change with climate?
- What is in your water?
- Water purification
- Drinking water survey

Action plan

- Curriculum areas
- Staff involvement
- Communication
- New technologies
- Tangible outcomes
- Publicity and dissemination
- ASE "Science across Europe"
- Skills to be established in pupils

Don't drink the water!



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- "Rainforests"

HELPFUL INSTITUTIONS

- ICONA, Gran Vía de San Francisco, 35, 28005 Madrid.
- WILDLIFE PRESERVATION TRUST INTERNATIONAL, Les Augres Manor, Trinity, Jersey, Channel Islands, U.K. (founded by Gerald Durrel)
- Dr. César Gómez Campo, Banco de Germoplasma ETSIA, Universidad Politécnica, 28040 Madrid

Little red riding hood

Arrives in Barcelona

ESTÁ COMPROBADO QUE EL USO DE LAS TÉCNICAS DRAMÁTICAS EN LA DIDÁCTICA DE LAS LENGUAS FAVORECE LA EXPRESIÓN, DESINHIBICIÓN Y COOPERACIÓN DEL GRUPO, ADEMÁS DE SER UNA ACTIVIDAD DIVERTIDA QUE, POR LO GENERAL, MEJORA LA COMUNICACIÓN ENTRE LOS PARTICIPANTES POR LA FUNCIÓN DE INSTRUMENTALIZACIÓN LINGÜÍSTICA.

Estas actividades van dirigidas a la enseñanza / aprendizaje en primaria y ESO.

objetivos

- 1.- Crear técnicas y estrategias dramáticas para poder desarrollarlas en el aula de lenguas, en este caso de inglés.
- 2.- Crear un clima de interacción y confianza donde los sujetos aprendan a expresarse, tanto corporal como lingüísticamente.
- 3.- Todas estas técnicas y estrategias van encaminadas hacia la construcción de un personaje.

guión

1. Calentamiento con o sin música de fondo.
2. Trabajo de técnica de movimiento.
3. Trabajo de voz.
4. Trabajo de máscara facial.
5. Trabajo de mimo.
6. El personaje.

Introducción

El profesor/a realiza a modo de iniciación un mini calentamiento para desentumecer los músculos y preparar un clima distendido donde se llevará a cabo la actividad. Este calentamiento se inicia desde la cabeza hasta los pies, muy lentamente. En primer lugar se moviliza el cuello en giros rotativos de izquierda a derecha y de adelante hacia atrás. Los ojos se abren y se cierran al límite, se mueven de lado a lado. Igualmente con la boca. Al llegar a los hombros, los movemos, junto con los brazos y las manos. Los movemos de delante hacia atrás y viceversa. El torso lo movemos hacia adelante, hacia atrás y de lado a lado. Lo mismo con las caderas. Al llegar a las piernas y los pies podemos realizar ejercicios de equilibrio. Nos sostenemos con una pierna y con la otra, doblando las rodillas (tanto la rodilla de la pierna que sostiene como la que se levanta), realizamos ejercicios de equilibrio y concentración. Para ello tendremos que mirar a un punto fijo en el horizonte. De esta manera es más fácil sostener el equilibrio.

A continuación respirando profundamente, a ser posible con el vientre, intentamos movilizar todo el cuerpo a la vez para poner el cuerpo en acción. Es muy importante que el guía o profesor/a que lleve a cabo estos ejercicios lo haga según las necesidades didácticas.

trabajo de dramatización

1. Tipo de movimiento: movimientos abiertos y cerrados, lineales (redondos) y rotos (abruptos = como el break dance)
2. Voz: tipos de voz. Timbres: agudos y graves, voz rota y voz suave, etc
3. Máscara facial: posición y movimiento de las cejas, ojos, boca, etc
4. Mimo: ejercicios de simulación (hinchar un globo y soltarlo, andar por diferentes superficies, la barra de equilibrio, etc)

personificación

1. Al entrar en clase, el profesor/a reparte a cada participante uno de los siguientes animales:



Con ello se pretende sorprender y preparar la distribución de la dramatización.

2. Una vez todos los participantes tengan en su haber un animal, deben juntarse por grupos: todos los conejos, todos los buhos...
3. A la señal de (1) cada participante realizará la postura del animal que haya elegido, sin omitir sonido. Se supone que previamente el profesor/a hace visualizar a los estudiantes e imaginar las posturas, formas de andar de los animales, etc.
4. A la señal de (2) cada participante emitirá el sonido que corresponde al animal.

A partir de aquí el profesor/a puede ir trabajando en grupos con todos los animales a la vez, o de grupo en grupo.

5. A continuación, cada animal tiene su leyenda, según el cuento de Caperucita Roja:



MUMMY



GRANDMA



THE WOLF



LITTLE RED RIDING HOOD



THE HUNTER

6. Cuando el profesor/a de la señal de (3) cada participante tiene que hacer pose del personaje que tenga: así el conejo será la mamá de Caperucita; el buho, Caperucita; el león, la abuelita; el perro, el lobo y el gato, el cazador. Y por último, (4) para dar voz y movimiento al personaje.

7. El profesor/a pronunciará los números (1) (2) (3) (4) a discreción hasta que los participantes tengan claramente memorizado el personaje. Además el profesor/a puede insistir haciendo un juego orquestal muy divertido.

El texto que se propone para esta actividad es del libro: Ellis, G. & Brewster, J. (1991) *The Storytelling Handbook for Primary Teachers*. Penguin English. (páginas 205-206). Es un sketch muy resumido de *Little Red Riding Hood*.

Los estudiantes deben unirse en grupo para formar los cinco personajes que requiere el sketch.

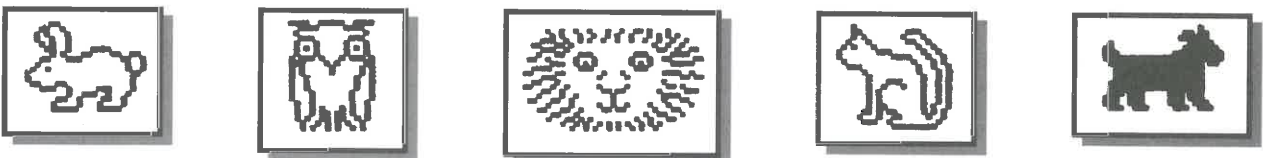
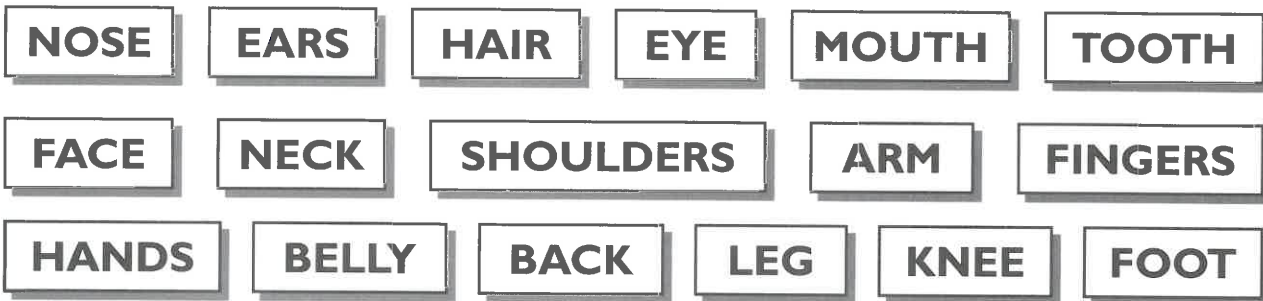
1- Una vez memorizado el esquema del sketch, los "actores" pueden introducir la improvisación, actualizando el cuento. Por ejemplo, una abuelita más moderna, una Caperucita desinhibida, un lobo miedoso, etc.

2- Incluso siguiendo el mismo esquema del cuento, los "actores" pueden inventar otros personajes y acciones distintas. Para ello, los participantes crearían el argumento.

A continuación se dan las siguientes fichas. La primera, son palabras (partes del cuerpo) que el profesor/a debe incluir en la relajación, calentamiento, de manera que de manera significativa se introduzcan estos términos para aprenderlos. La ficha de los animales para que el profesor/a pueda utilizarlo en clase. Finalmente una preguntas de reflexión sobre la adecuación de las técnicas dramáticas en el aula de idiomas:

Diferentes aplicaciones del esquema del cuento:

parts of the body:



- 1.- How would you apply drama in the classroom?
- 2 - How many tasks can you get from *Little Red Riding Hood*?
- 3.- Which tasks do you consider more important?
 - a) Joining the students together in groups to prepare their participation.
 - b) The kind of language the students or you may produce from the tale.
 - c) The fact of preparing the characterization with gestures, movements, etc.
 - d) To make up the scenery for the actual performance, dresses, etc.
- 4.- What role will you take, as a teacher, in the different activities?
- 5.- How will you manage with the different problems there may arise (all students want to be the leader, noise in the classroom...)
- 6.- Are you more interested in the product or in the process?
- 7.- Can you give examples of this session:
 - a) related with language as a means for communication
 - b) related with language as a means for linguistic reflection
 - c) related with self-autonomy, creating cognitive strategies to make learners "thinkers"
 - d) related with the cultural dimension.



LEARN TO LISTEN TO LEARN TO SPEAK

Natàlia Maldonado and M.Rosa Pérez Bohigas

Centre de Recursos de Llengües Estrangeres

INTRODUCTION

“Pour apprendre une langue étrangère il faut l’entendre jusqu’à savoir l’écouter”¹ According to some research on SLA, listening to a language is not enough to speak it. The only way to speak a language is by speaking it, using it in a creative and communicative way and not only by repeating it in a mechanical way.

ORAL PRODUCTION IN THE CURRICULUM

The Catalan Curriculum defines a foreign language as a means of communication among people and as a consequence oral objectives are very important.

“Atès que una llengua es considera fonamentent com un mitjà de comunicació, aprendre un idioma serà adquirir una competència comunicativa, és a dir, adquirir l’aptitud de realitzar adequadament una competència lingüística en una situació determinada i en funció d’una discursivitat pròpia, alhora que permet de sensibilitzar els alumnes sobre els diferents aspectes de la comunicació humana.”

According to this definition, comprehension and oral use of the language have to be given especial consideration when planning tasks and activities.

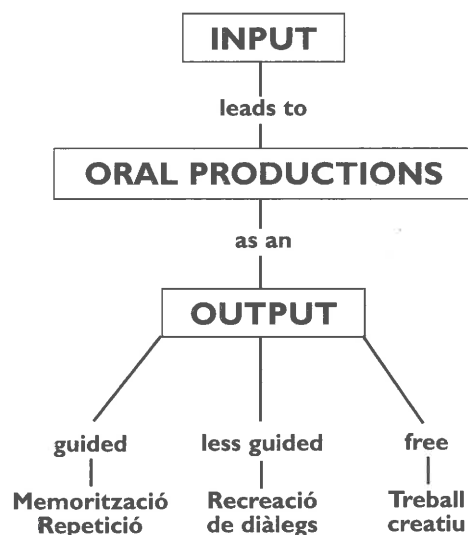
The final Objectives in Oral Language Practice in Primary and Secondary Education could be summed up in the three following points:²

- To distinguish and reproduce sounds, intonation, rhythm and pronunciation.
- To understand and produce oral language.
- To have positive attitudes towards language and people.

The only way to speak a language is by speaking it, using it in a creative and communicative way.

Comprehension and oral use of the language have to be given especial consideration when planning tasks and activities.

ORAL PRODUCTION IN THE CLASSROOM



Very often the students in the language classroom receive a great amount of input in many different ways (e.g. the teacher speaking all the time in the target language, listening to tape recordings, watching videotapes, etc) but unfortunately they do not often have many opportunities to speak. As we all know, this is due to many different facts such as the high number of students per class, the time needed if everyone in the class has to speak, the different levels in the group, classroom organization, the difficulties that teachers face when evaluating students’ oral productions and self-assessment, their problems with introvert students and so on.

THE PORTABLE LANGUAGE MINI LABORATORY: A HELPING TOOL

The aim of introducing technological resources in the classroom is to facilitate the achievement of the objectives marked in the Curriculum. The portable mini laboratory allows more intensive oral language practice and can be easily adapted to the needs, level of proficiency and learning pace of each of the students.

1 Tomatis, A. 1991. *Nous sommes tous nés polyglottes*. Paris: De Fixot.
2 See Catalan Curriculum (annex 1)

It is also a useful tool when dealing with different aspects of diversity such as procedures, organization and levels. Errors are part of the learning process and the use of the lab helps students and teachers to deal with them.

The main difference between a language laboratory and this one, is that it allows up to six students to work indistinctly per lab.



When using these laboratories students, apart from receiving a great amount of input, can produce much more than they would if they didn't use them. Many experiences from different schools have shown that students -even the more introvert ones- don't feel shy and speak freely because they can do it at their own level and in small groups.

The use of these laboratories also helps to deal with mixed ability groups as regards different aspects, procedures, organizations and levels.

To deal with the different procedures it will be necessary to conduct different activities. The CRLE has prepared two dossiers -one for primary education and another for secondary education- with proposals to work on the different procedures at different levels, such as:

- Listening to paralinguistic elements
- Listening and comprehension to get a general gist
- Listening to get specific information
- Application of comprehension and memorising strategies
- Repetition of patterns (eg poems, riddles, etc)

- Guided oral production
- Free oral production
- Silent reading
- Self correction procedures
- Discovery and organization procedures ³

These dossiers also help students develop many comprehension strategies such as:

- The use of complementary aids before a listening activity to predict what the recording is going to be about.
- Identification of key words.
- The mental image of situations, actions, objects, etc.... from pictures or recorded sounds.
- Identification of repetition.
- The grasping of specific information
- Deduction of meaning from context, similarity with mother tongue, etc.
- The use of students' knowledge or cultural background to predict the content of an oral text.

According to some studies,^{4/5} to acquire a language students have to be exposed to as many communicative situations as possible, in which they have to produce and understand. These laboratories allow students to record themselves and to control their own learning process. This makes the teacher's evaluation more objective as well as effective.

Experience has also shown that when students are used to working in this way they become more strict with themselves, more cooperative, and also have the opportunity to learn from their peers.

To end with, we would like to transcribe the opinions of some students who regularly work with the language mini lab in their classes.

Appendix 1

CURRÍCULUM. EDUCACIÓ PRIMÀRIA

Àrea de llengües estrangeres

Objectius Terminals. Llengua Oral

- 1 Distingir i reproduir els sons i les situacions bàsiques de la llengua estrangera per imitació del model.
- 3 Identificar les entonacions pròpies de la llengua estrangera i relacionar-les amb el seu significat.
- 4 Esforçar-se en la pronúncia i entonació adequades en les produccions orals.
- 5 Interpretar i produir missatges orals amb el suport d'estratègies senzilles.

³ See Procedure list plus one sample activity. (annex 2)

⁴ Moirand, Sophie. 1982. *Enseigner à communiquer en langue étrangère*. Paris: Hachette.

⁵ Zimmer D. 1994. *So kommt der Mensch zur Sprache*. München: Wilhelm Heyne Verlag.

- 13 Memoritzar i reproduir textos breus, cançons, petits poemes.
- 25 Cooperar i comportar-se de forma respectuosa en la realització de les activitats individuals i col·lectives.

CURRÍCULUM. EDUCACIÓ SECUNDÀRIA

Àrea de Llengües estrangeres

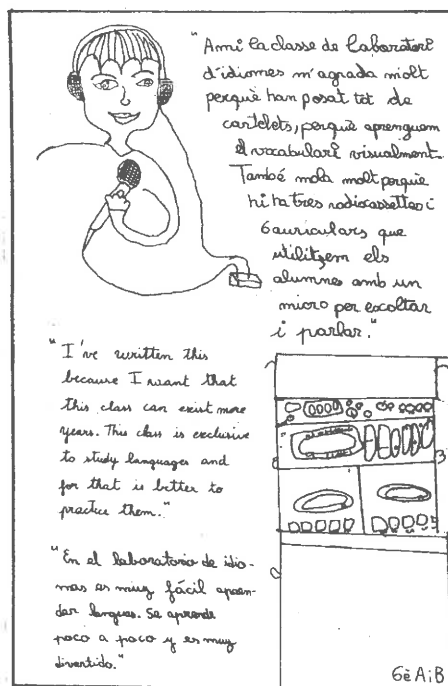
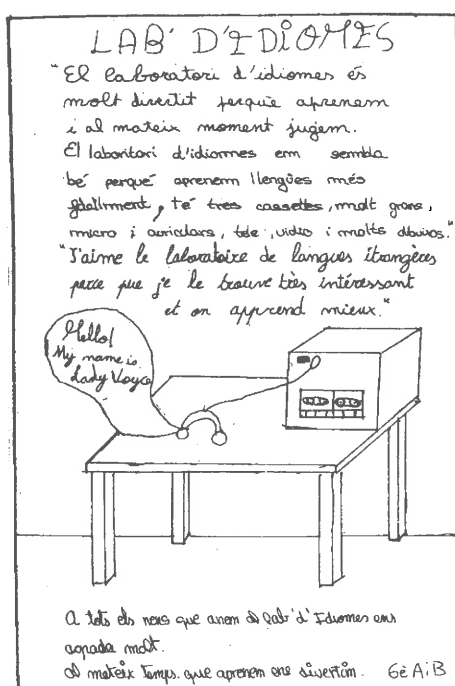
Objectius Finals. Llengua Oral

- 1 Tenir una actitud favorable envers la matèria i escoltar de manera activa i efectiva.
- 4 Copsar el missatge essencial d'intercanvis i converses referits a la vida quotidiana en el registre estàndard de la llengua, amb unes condicions d'audició favorables i amb el suport d'elements no verbals.
- 7 Comprendre les idees principals d'exposicions i relats senzills de temàtica adequada als alumnes.
- 10 Superar la inhibició per comunicar en la llengua estrangera.
- 13 Fer ús d'estratègies comunicatives elementals.
- 17 Realitzar col·lectivament petits treballs al voltant d'un tema presentant, per diferents mitjans orals i escrits i de forma organitzada, la informació recollida, deduint-ne conclusions i aportant-n'hi.
- 24 Comprendre i produir descripcions i relats narratius simples, tant orals com escrits.
- 28 Fer ús de capacitats intel·lectuals bàsiques, com ara l'anàlisi, la predicció i la conceptualització mitjançant la lectura i l'audició de textos.
- 32 Valorar la creativitat i la imaginació mostrades en la llengua estrangera.

Appendix 2

DIVERSITAT PROCEDIMENTAL

- Observació prèvia del material complementari d'una audició, en cas d'existir; per exemple: il·lustracions...
- Formulació d'hipòtesis sobre aspectes no lingüístics d'una audició (estat d'ànim de qui parla, sexe, edat...).
- Relació del lèxic amb la imatge corresponent.
- Deducció del significat d'una paraula a partir de la semblança amb la pròpia llengua.
- Audició i comprensió global de textos orals: identificació d'imatges relatives a un text.
- Audició selectiva de textos orals: càlculs de freqüència d'ús d'una paraula determinada.
- Audició segmentada d'un text per facilitar-ne la comprensió / memorització.
- Audició i comprensió exhaustiva: ordres, endevinalles.
- Reproducció oral imitativa: reproducció d'ordres, instruccions, teatre radiofònic.
- Producció oral guiada: ús de la llengua en jocs d'expressió oral, ampliació d'un text afegint-hi /traient-ne paraules, substitució de paraules en un text, resposta a preguntes sobre imatges, respostes a preguntes sobre sorolls.
- Formulació i resposta de preguntes en el context d'un interviu.
- Memorització d'endevinalles, cançons i poemes.
- Percepció i emissió de sons diferencials: embarbussaments.



CEIP ELVIRA CUYAS. Montcada i Reixac
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10^è CONCURS APAC

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

Tres premis

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

Un premi

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BASES GENERALS

1. Tots els treballs presentats hauran d'ésser en anglès. En el cas de la modalitat B, els 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 :
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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 1998.
5. Els premis es lliuraran en el marc de l'APAC-ELT Convention 1999.
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 **un curs d'anglès per a professors a Dublín**.
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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.

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III
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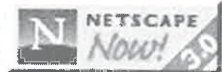
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Una salutació ben cordial:
Isabel Vidaller

Ets el visitant número: **00160**

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