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Actes ELT Convention

**Verbal gifts: compliment statements
and compliment responses in social interaction**

By Maria Gomis

An Interview with Gabriele Kasper

By Carme Muñoz

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Reunió de la Junta d'Apac amb els representants de les Associacions del País Basc i de Granada.

En el marc de les Jornades, i de manera informal, la Junta d'APAC es va reunir amb els representants de les Associacions del País Basc, Rosa Aliaga, i de Granada, Tony Harris, a fi de poder estudiar la manera de mantenir els lligams entre totes les associacions d'Espanya.

Les característiques de les diferents associacions fa que de vegades sigui difícil trobar una manera comuna de mantenir el contacte. Per descomptat, totes les associacions estan d'acord en la necessitat d'enviar representants a les diferents Jornades que es facin arreu—ja sigui com a ponents o com a assistents— i fer dins els marcs corresponents les trobades que fomentin aquests intercanvis.

Mantenir la publicació dels números monogràfics de la revista de FAPIE planteja alguns problemes, bé per la situació econòmica d'algunes associacions o per la diferència de criteris d'altres. Ramon Ribé, com a president de FAPIE, s'encarregarà de buscar una nova proposta que pugui satisfer la majoria dels associats.

Barcelona, 28 de febrer de 1998.

Dear APAC members,

By the time you read these lines summer will have arrived to renew, I hope, the energy lost throughout the long academic year. *Apac of News* has undergone some changes that, I expect, will contribute to improving the format. I am sure you will appreciate them, but don't forget that your comments concerning any aspect of the magazine are always welcome.

On the theoretical side, this issue includes a report by Adela Martínez on the results of her research on the influence of aptitudinal and attitudinal variables upon the language learning process of intermediate-level students. The detailed statistical analysis presented reflects the author's quest for an objective representation of the EFL classroom reality.

For those of you who are on the lookout for practical ideas, two learner-oriented contributions have been included that aim at promoting oral interaction: *Holidays*, an activity designed by Joan M^a Díez to encourage conversation and debate in the classroom, and one of the last two items from the 1997 proceedings, Fred Tarttelin's workshop on the use of art, literature and music in the EFL classroom. Fred's ideas will surely be a rich source of inspiration.

Also in our convention last year M^a Luisa Pérez Andueza presented the conclusions of her research on the interests and concerns of teachers working at Official Language Schools. Her work provided her with "the rare opportunity to escape the isolation of one's classroom and establish a dialogue with other teachers." I hope you find occasion to engage in further dialogue on reading M^a Luisa's contribution.

If you attended this year's Convention you will remember the plenary lecture given by Jane Willis, of Aston University, which starts the collection of 1998 proceedings. Jane, a well-known materials writer, offers her approach to task-based learning, which she compares to "an adventure within the safe confines of an imaginatively designed adventure playground."

As you know, within the framework of the 1998 Convention two mini-courses were organised catering for some specific needs of experienced teachers. Edgar Borgen, who took part in the course on hypertext by Francesca Vidal and Pep Matamoros, writes about his own experience.

As far as our other regular features are concerned, the British Council section includes an article on writing by Anna Searle, who sets out to provide some "food for thought" on the challenge students face when asked to produce written work in a foreign language. In the interview section Gabriele Kasper, who is Professor of Applied Linguistics at the University of Hawai'i at Manoa, talks to Carme Muñoz about a very often neglected aspect of foreign language learning: the development of learners' pragmatic competence. Also included in this issue you will find an article on compliment responses by Maria Gomis, who won one of the latest Apac Awards for this work. The communicative strategies she describes make an excellent illustrative complement to Gabriele's insightful remarks on this matter.

Finally, I would like to thank all contributors and wish you all the best for a much-deserved summer holiday.

Yours,

Eva González

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HOLIDAYS

Devised by Joan M. Díez / Artwork by Ivan Soler
Level: lower Intermediate

The aims of the activity are to encourage conversation and to provide some practice in describing people and objects. Students talk about their favourite holiday resorts, discuss the activities they do when they are on holiday and play a game that will bring up lots of interesting debates.

QUICK REFERENCE CHART • TEACHING IDEA

AIMS: To encourage conversation.
To describe people and objects.
To develop environment-conscious attitudes.
To describe actions.
To learn/revise the names of some common fish.

CLASS TIME TAKEN: about 1 hour

GRAMMAR POINTS INVOLVED: Basic verb tenses, adjectives, specific vocabulary and formulas for expressing personal opinions.

SKILLS PRACTISED: Listening and speaking. Writing (optional)

MATERIALS NEEDED: Grid, pictures of fish, pictures of objects and accompanying teaching notes.

Warming up activity: ask the class to talk about their favourite holiday places and the things they do when they are there.

The Holiday Game: Students learn/revise the names of some common fish and describe a number of objects people often dump into the sea. The latter have been carefully chosen in order to make students debate some issues of general interest.

Make groups of 5/6. Give each group an enlarged copy of the grid; give students the 'fish' cards (two of each) and the 'object' cards (one of each), as well as 3 copies of 'the shark', all mixed up.



















The students place the 49 cards on the grid at random, the pictures facing the grid. Then, they take it in turns to combine numbers and letters (A-2, B-7, C-5, etc.) in order to 'catch' two fish of the same kind. Those who succeed win 10 points. The fish that do not match are 'thrown back' into the sea immediately (that is, they are put back where they were, again facing the grid).







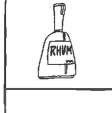



Should any student catch any of the objects, s/he must identify it and start a debate on a topic related to it, which his/her mates should carry on for a few minutes.

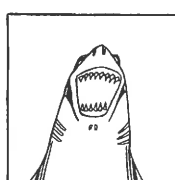
Here's the list of objects and discussion topics:

1. Soldier's boot: Is the military service of any use?
2. Hook: Hunting and fishing are cruel sports. Discuss.
3. Spinach tin: Talk about the problems of an unbalanced diet.
4. Bikini top: Nudism. Is it natural or just immoral?
5. Yesterday's paper: The benefits of recycling materials.
6. Suntan lotion: Thousands of tourists visit our sandy beaches every year. What's good of having so many tourists around?
7. Rhum bottle: Alcoholism is a serious problem, isn't it?
8. Algae: Surprise, surprise! You must write a composition on a topic of your choice.
9. Petrol stain: Must we put up with pollution, or is there anything we can do about it?
10. Condom: Aids. How to avoid it.

Players who pick out 'the shark' must withdraw from the game.

			1	2	3	4	5	6	7
			A						
			B						
			C						
			D						
			E						
			F						
			G						



DIAGNÓSTICO DE LAS CARENCIAS APTITUDINALES Y ACTITUDINALES EN LA ADQUISICIÓN Y APRENDIZAJE DE L2 EN UN NIVEL INTERMEDIO

Adela Martínez García

Universidad de Málaga

Introducción

En primer lugar queremos aclarar que al decir 'nivel intermedio' nos referimos a alumnos de COU o de primero de carrera; en segundo lugar, nuestra interpretación de los conceptos de aptitud y de actitud. Entendemos por aptitud: la capacidad intelectual, el conocimiento adquirido, la inteligencia, etc. del individuo; y por actitud el interés que el alumno tiene y pone en nuestra asignatura. Los dos conceptos implican variables difíciles de medir objetivamente incluso para un psicólogo, como es el caso de la motivación, que aunque hay escalas, a veces no se ajustan a las características autóctonas o del grupo en concreto.

Al impartir cursos consecutivos al mismo grupo, la falta de motivación, la desidia casi general que hemos observado en nuestros estudiantes, la frustración al comprobar que la docencia ha sido estéril nos han llevado a reflexionar sobre sus causas. Nuestra primera impresión es que la motivación es muy baja y que algunos alumnos se dedican a hacer lo mínimo posible. Nos preguntamos cuáles son sus intereses, sus necesidades y sus carencias; si nos adecuamos a su nivel de conocimientos e indagar en su aptitud y su actitud. Al reflexionar

sobre nuestra actuación nos damos cuenta de que los estudiantes participan poco en clase. Impartir docencia se reduce a explicar los contenidos lingüísticos asignados a cada evaluación en la programación, hacer ejercicios y a seguir el libro de texto. Siempre hay en cada grupo un número reducido de alumnos que sigue el ritmo; el resto de la clase va allí, aparentemente, a pasar el tiempo; no trabajan en casa y en clase están distraídos pero siempre dispuestos a protestar si se les exige lo más mínimo; no alcanzan los mínimos suficientes para un curso como C.O.U. y si se les pregunta por algo dado en los cursos anteriores siempre responden que eso no lo han dado; al impartir clase en cursos sucesivos comprobamos que dicha estrategia es una constante.

Así lo más rentable es medir, dentro de la aptitud, el rendimiento académico: lo que el alumno sabe y lo que aún no ha aprendido; y dentro de la actitud: el interés y la participación de los alumnos en las tareas de clase, la empatía con su grupo, con los compañeros en general y la interacción con el profesor. Con el fin de obtener la mayor objetividad, recurrimos a la estadística, ya que la mera observación no nos parecía objetiva.

1. ANÁLISIS ESTADÍSTICO DE LA SITUACIÓN EN EL AULA

En nuestra investigación hemos pasado cuatro tests. El primero y el cuarto para diagnosticar el rendimiento académico y su evolución; prueba inicial y análisis de los resultados de la prueba de Selectividad. Para estudiar aspectos colaterales como la interacción, el interés en el aula y para conocer hasta que punto el estudiante conoce su oficio pasamos los tests "Clima social en el Aula" e "Inventario de Hábitos de Estudio" respectivamente. El estudio estadístico de la prueba inicial deja muy claro cuáles son las lagunas de cada estudiante y en qué aspectos lingüísticos arrojan mayor porcentaje de errores.

1.1. La validez del método seguido en la investigación.

Nuestro método, además de basarse en el programa oficial y en la memoria del Departamento de Inglés del centro, se ha validado en cuanto a su **contenido**, por la reflexión intelectual. En la validez de **construcción** hay un seguimiento para ver el estado real de la cuestión, es decir, se aplica una prueba inicial de rendimiento académico, con 64 preguntas, en la que están incluidas todas las destrezas que el alumno debe dominar y se compara con las tareas finales de la prueba de selectividad que

consta de 7 ítems¹. Para establecer el **criterio** en las mediciones escogemos una muestra aleatoria constituida por la población ya reseñada. Hablamos de la **ordenación**, la **fiabilidad** y la **consistencia**. En cuanto a la ordenación y debido a las características del test aplicado, vemos que el orden en que se presentan los ítems no influye en los demás; no sucede lo mismo que en otros tipos de encuestas, en las que el individuo al responder al primer ítem, responde en consecuencia a los siguientes y en este caso sí que sería pertinente el orden de los mismos. Por ejemplo, no influye si lo ponemos en primer lugar, ni en las distintas partes del test, ni si nuestra primera pregunta de elección múltiple es sobre verbos frasales o sobre uso y omisión de los artículos. El pretest ha sido diseñado bajo la dirección del Dr. Serrano Valverde como Coordinador de C.O.U. del Distrito Universitario de Granada y la del postest por Dr. de la Cruz con el mismo cargo en la Universidad de Málaga. La precisión del diseño de ambas pruebas nos dejan claro que miden el rendimiento académico. Las destrezas exigidas a los estudiantes en ambas pruebas son las mismas aunque la gradación, el diseño y el contenido son distintos². Los ítems que componen la prueba final no son otra cosa que cualquiera de las tareas finales del curso terminal que nos ocupa; es decir, hemos repetido la medición de sondeo que aplicamos al principio de curso con las

¹ Las 64 preguntas del pretest están relacionadas con las del postest, el especificar la correlación concreta de cada uno, aparte de parecernos redundante -porque nunca se puede pretender que una tarea inicial reúna toda la competencia de una tarea final- nos llevaría fuera de las directrices del presente trabajo.

tareas finales de las pruebas de selectividad y vemos que hay una evolución, a pesar de lo cual, hay unas constantes, por ejemplo, las frases para expresar preferencia con *better* o *rather*, o las frases hechas, resultan muy difíciles para todos los centros por igual. La estadística realizada nos permite contrastarlo. Hemos hecho las mediciones y vemos que hay una evolución, pero también unas constantes que coinciden tanto en el Distrito Universitario de Granada como en el de Málaga. El resultado de nuestro estudio está validado por la estadística, por la bibliografía al respecto y por su coincidencia con otros estudios como el llevado a cabo por Dr. Fernando Serrano Valverde³ y las tesis doctorales del Dr. Castro Calvín (1990) y de Dr. Miranda García (1990), donde se ve claramente que la adquisición de vocabulario es una de las carencias más significativas⁴. En nuestro estudio hubo unidad de criterios ya que fue una sola persona la que corrigió las pruebas. Cuando el Dr. Chenoll -Coordinador de Selectividad del Distrito Universitario de Málaga- nos facilitó los tests de selectividad revisamos todos los exámenes para unificar criterios. Con estos elementos hemos validado el método basándonos en la bibliografía, en la experiencia y en la comparación. Hemos realizado un proceso de autocrítica para ver las diferencias y sobre todo hemos intentado otros derroteros cuando hemos reconocido nuestras propias carencias, por ejemplo, cuando descubrimos que no había interacción con toda la clase, o que muchos alumnos no nos seguían.

1.2 Hipótesis.

Nuestra hipótesis de trabajo ha sido en primer lugar establecer un **diagnóstico**, conocer la aptitud de nuestros alumnos y dentro de la aptitud, la única faceta que nos resulta objetivamente medible es el rendimiento académico. Aplicamos un pretest.

1.3. Método.

Conscientes de la pasividad de los estudiantes, de su falta de motivación, decidimos observar otras carencias actitudinales. Buscando **resultados colaterales** pasamos dos tests: "Clima Social en el Aula", que nos permitirá hacer un análisis sinalágmico de las relaciones en el aula e "Inventario de Hábitos de Estudio", que nos permitirá ayudar al alumno a aprender a aprender y a ser autónomo y responsable de su propio aprendizaje, con lo cual proyectamos nuestra tarea fuera del aula. Acto seguido, intentamos buscar **soluciones** diseñando un programa compartido con cada grupo y con un seguimiento individual de aquellas personas que lo necesiten, según los resultados de los tests. En último lugar, con un postest intentamos ver si ha habido mejoras. Con la visión estratégica y global que nos permite tener el pilotaje previo, comenzamos a actuar para conseguir unas mejoras en los resultados. La corrección del pretest nos ha dejado claras las carencias actitudinales o mejor dicho de rendimiento académico. Es

el momento idóneo para montar las estrategias en el aula y fuera de ella para operar sobre esas carencias. Las herramientas que utilizamos son: en primer lugar, llegar a conocer a los alumnos y en segundo lugar, establecer la comunicación, mediante entrevistas individuales y estructuradas, test, y análisis de los resultados. El grupo de control es una muestra aleatoria. Siguiendo las directrices del Dr. Serrano Valverde se eligen las variables: pueblo/ciudad, privada/pública, mixta/no mixta, nocturno/diurno. Respecto a los grupos experimentales, la muestra también es aleatoria, ya que los grupos son asignados al azar a cada profesor, es decir, cualquier grupo de los estudiantes que cursaban C.O.U., tenía la misma probabilidad de entrar en el estudio sin sesgo alguno. Sin embargo, el centro elegido como grupo experimental no fue aleatorio por razones obvias. Debido a que la elección de los grupos de control se hizo de una muestra no aleatoria, aceptando un índice de probabilidad alfa que nos permita aplicar la muestra a la población con un intervalo de confianza que oscila entre +-5. El grupo de control nos sirve de referencia para ver si el rendimiento, la gradación, los percentiles, etc. son un hecho aislado o son una constante en el proceso de aprendizaje.

1.4. Población que participa en la muestra.

La muestra está compuesta por cinco centros y 29 grupos con distinto número de alumnos de Málaga. Se estudian los siguientes centros con las variables que se detallan a continuación:

-**I.B. Cánovas del Castillo:** Diurno/Nocturno/Ciudad

-**I.B. Torremolinos:** Diurno/ Pueblo

-**San Estanislao de Kostka de los PP. Jesuitas :** Diurno/ Ciudad/Privado/ Mixto:Masculino

-**Nuestra Señora de la Victoria** HH. Maristas. Diurno/Ciudad/ Privado

-**Primero de Traducción e Interpretación** de la Universidad de Málaga

-**I.B. Cánovas del Castillo:** Diurno, del que se hizo primero un pilotaje desde el curso 86/87 hasta el 90/91 en el que se aplicó la prueba simultáneamente a todos los centros.

Participan en las pruebas unos **seiscientos** alumnos.

2. CARENCIAS APTITUDINALES

El esperar a conocer a los alumnos por su actuación en el aula, o a conocer los resultados de la primera evaluación, o del primer cuatrimestre, nos puede hacer perder un tiempo irrecuperable. La forma más efectiva para saber en la primera semana de clase el nivel real de nuestros alumnos es el diagnóstico de sus carencias aptitudinales mediante una Prueba Inicial. En nuestro caso, para estudiar el nivel de conocimientos de los cursos terminales de bachillerato, aplicamos una Prueba Inicial que nos facilitó el Profesor Dr. Don Fernando Serrano Valverde (Cfr. Martínez 1994: 424-

² Con la idea de buscar una mayor objetividad decidimos hacer un estudio de la Prueba de Selectividad aprovechando que era aplicada a toda la población de la muestra, a pesar de que somos conscientes de las diferencias de ambos tests; aunque ambos nos pueden ayudar a medir el rendimiento académico: el primero del nivel terminal de Bachillerato y el segundo del umbral universitario.

³ Cuya circular y estudio de secuenciación de errores en relación inversa con la adquisición se encuentra en nuestra tesis doctoral pp.435-444.

⁴ Antes de realizar el presente trabajo, construimos un pilotaje con tres grupos durante los cursos 84/85, 85/86. Nos pusimos en la misma situación y además de los parámetros que observamos, medimos otros como las escalas para diagnosticar la actitud y la motivación de Gardner y Lambert (1974), que después hemos desechado y que podrían ser motivo de otro estudio. El pilotaje realizado nos permitió corregir errores metodológicos y afianzarnos en el presente estudio.

434). Dicha prueba se estaba aplicando en 75 centros en el Distrito Universitario de Granada y consta de tres partes. La primera parte consiste en una batería de treinta preguntas sobre gramática, la segunda parte es una comprensión de un texto leído y en la tercera los alumnos tienen que rellenar los espacios en blanco de un texto después de haberlo oído tres veces ('cloze dictation'). Los resultados estadísticos de la prueba nos dan una idea muy clara sobre las lagunas de todos y de cada uno de los alumnos.

2.1. Sondeo de la clase: Prueba Inicial.

Para conseguir una visión que nos permita evaluar todo el proceso debemos tener claras tres coordenadas:

- i) el nivel global e individual de cada grupo al iniciar el Curso de Orientación Universitaria
- ii) el nivel que deberían tener los alumnos según el Programa Oficial (B.O.E. de abril de 1975) y de la programación del Departamento.⁵
- iii) en tercer lugar el nivel que deberán alcanzar al final de curso y en la prueba de selectividad. Dentro de cada clase, cada grupo es diferente, aunque dentro de un mismo curso y entre hablantes de una misma lengua el proceso de aprendizaje, y por lo tanto los errores, suelen ser los mismos o similares. Para ver dónde pisamos desarrollamos dos tipos de tareas: la primera, una redacción de tipo creativo donde vemos el manejo que tienen de la lengua y la segunda, una prueba que nos da una visión panorámica de las cuatro destrezas básicas. Se les manda hacer una **redacción** en la que tendrán que utilizar el mayor número de tiempos posible. En este curso los alumnos están bastante interesados en hablar de sus futuras carreras; así que el tema podría ser *What was I like as a little girl/boy? What am I like as a teenager? What shall I be like as a grown-up?* Se les pide que usen las estructuras gramaticales aprendidas en cursos anteriores, como oraciones pasivas condicionales, de relativo y el estilo indirecto y por último que escriban sus redacciones en **transparencias**, lo cual hace muy rápida su corrección: instantáneamente todos los alumnos ven el texto y lo analizan, el profesor subraya los errores que ellos no hayan descubierto y les induce a dar la alternativa correcta. Este modo de proceder tiene una gran ventaja: participa toda la clase. El método lo explicaremos más adelante. Se da libertad a aquellos que lo prefieran de no poner su nombre. Una vez que se han recogido las redacciones se aplica la **prueba inicial**. Haremos un seguimiento detallado del **grupo experimental** compuesto por alumnos de C.O.U. del I.B. Cánovas del Castillo en el que impartíamos docencia y tomaremos como **grupo de control** al resto de los estudiantes del mismo centro.

A modo de contraste, pasamos también a Primero de **Traducción e Interpretación**, ya que al tener numerosos clausus pensamos que los resultados podrían darnos una visión más amplia y abrirnos el abanico de posibilidades a la hora de determinar medias. Siguiendo el mismo criterio, también se tuvo en cuenta el nivel con el que entraban los alumnos de primero.

2.1.1. Características específicas de la prueba.

Part I. A continuación glosamos el contenido de cada pregunta de la prueba, que consta de 64 unidades divididas en tres partes. El primer dígito indica la parte a la que pertenece la prueba: las preguntas comprendidas entre los números 101 hasta 130 corresponden a la primera parte; del 201 al 220, a la segunda y del 321 al 334, a la tercera.

- 101 Simple Past: *went ... yesterday*
- 102 Simple Past: *went ... invented the steam engine.*
- 103 Comparisons: *much taller than*
- 104 Idioms: *had better*
- 105 Prepositions: *in summer*
- 106 Prepositions: *on the third floor*
- 107 Prepositions: *on the other side.*
- 108 'enough' vs. 'too': *isn't tall enough.*
- 109 Question Tags: *hadn't he?*
- 110 Comparisons (superlative): *the highest.*
- 111 'so' + aux. + pronoun: *so am I.*
- 112 Conditional I: *if it rains.*
- 113 'want' + object + To-infinitive: *you to help.*
- 114 Infinitive vs. Gerund: *not help laughing.*
- 115 Concord (double): *have obtained is...*
- 116 'too' vs. 'so': *too fragile to...*
- 117 Frequency adverbs + present contin.: *always.*
- 108 Question Tags with 'let': *shall we?*
- 119 'Must' vs. 'Need': *you needn't read.*
- 120 Countable/Uncountable: *some advice*
- 121 Simple Past vs. Perfect: *Did you like...?*
- 122 Concord (double): *were killed is.*
- 123 'Most' vs. 'most of': *Most Englishmen...*
- 124 Simple Past + 'ago': *Dinosaurs lived...*
- 125 Perfect + adverbs: *for some time*
- 126 *hope so/hope not etc: I hope not.*
- 127 'say' vs. 'tell': *say*
- 128 'be used to' + Gerund: *used to speaking.*
- 129 'Make' + object + adj. : *made me angry.*
- 130 Prepositions (with 'home'): *go home*

Part II

- 201 Question form
- 202 Question form
- 203 Voc. /tense: *be bored*
- 204 Question words (how long...?)
- 205 Voc. (Tense?)
- 206 Prepositions
- 207 What.....like?
- 208 Frequency+presen cont.
- 209 Voc.
- 210 Conjunction (so/but...)
- 211 Idioms: *I hope/think so*
- 212 Modal verbs (in questions)
- 213 Nominal: (How much/what)
- 214 Ratio: a/per
- 215 Conditional form: (would like)
- 216 Quantity: a bit
- 217 Question form
- 218 Preposition
- 219 Article/ each/every.

⁵ **Contenidos Gramaticales.** 1ªEv: Review; Compound and Complex Sentences. 2ªEv: Modal Auxiliares; -inf Form/Inf & Word Formation. 3ªEv: Phrasal Verbs, False Friends

Objetivos Gramaticales: saber expresarse tanto en forma oral y escrita empleando todos los tiempos verbales, tanto en activa como en pasiva; saber narrar, preguntar, ordenar, empleando el estilo directo y el indirecto; saber construir textos que incluyan relaciones de naturaleza causal, temporal, concesiva, condicional, etc.; saber emplear nexos relativos; saber expresar nociones de capacidad, incapacidad, posibilidad, imposibilidad, permiso, prohibición, etc.; saber formar palabras mediante composición y derivación; saber utilizar los infinitivos, la forma -ing y participio pasado.

Objetivos comunicativos: saber realizar resúmenes sobre textos orales y escritos; saber confeccionar y dramatizar diálogos; saber exponer un tema en forma oral; saber tomar un texto al dictado; saber dar instrucciones, normas, etc. y su interpretación.

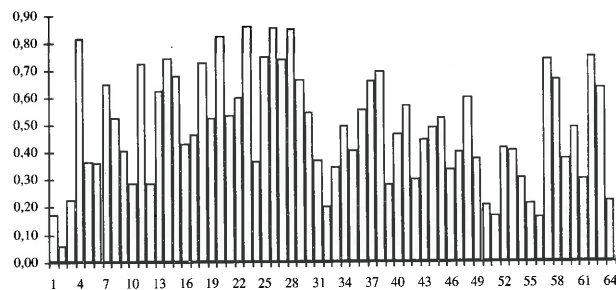
220 Voc (What we can do)

Part III

- 321 Past + infinitive
- 322 Past Perfect
- 323 Future (contracted form)
- 324 Perfect (irregular)
- 325 Modal: should
- 326 Pro-form: so we didn't
- 327 Simple past + spelling
- 328 Past (irreg.) + infinitive.
- 329 Past Perfect
- 330 'We can't all...'
- 331 Irregular past + adverb
- 332 Past (reg) + adj
- 333 Present cont. + to + adjective
- 334 Infinitive with to

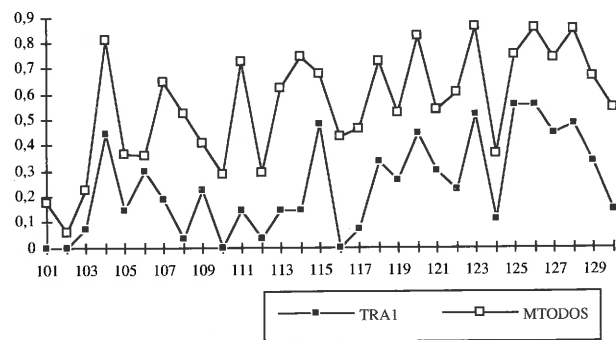
Los gráficos con los errores de cada grupo son muy orientadores. En este momento cada estudiante tiene apuntados sus propios fallos en la hoja de cómputo de errores individual y conoce la media de la clase. Por cuestión de espacio sólo presentamos el siguiente diagrama de barras en el que representamos los errores de toda la muestra en las tres partes de la prueba.

MEDIA DE ERRORES DE TODOS

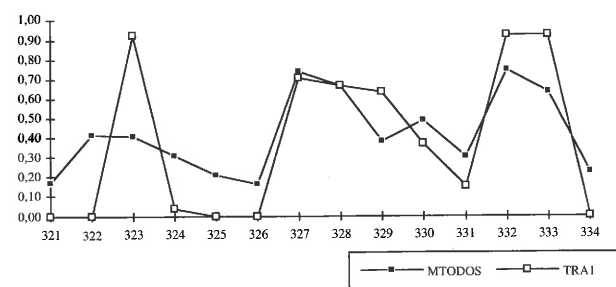


Observamos que entre las distintas clases del grupo experimental e incluso en un nivel superior el perfil de errores, con ligeras variaciones era casi simétrico. Como podemos ver en los siguientes gráficos.

TRADUCCIÓN 1 MEDIA GLOBAL



MEDIA GLOBAL VS. TRADUCCIÓN 1 III

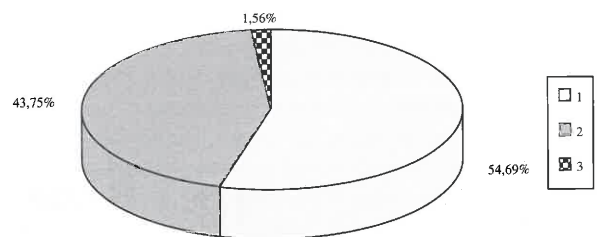


Es decir que los mismos ítemes que resultaban ser muy difíciles para el grupo experimental también lo eran para el grupo no experimental, lo que nos lleva a hacer un estudio en percentiles. La gradación de la dificultad de los errores será inversamente proporcional a su índice de ocurrencia. Vamos a utilizar la escala elaborada por la Coordinación de C.O.U. del Distrito Universitario de Granada, que las considera relativas y orientativas.

% Error	Difficulty Level
0-19	Very Easy
20-39	Easy
40-59	Intermediate
60-79	Difficult
80-100	Very difficult

Serrano Valverde, F. (1987: 2)

PERCENTILES: EXP. VS. REF.



El número 1 en el diagrama representa aquellas preguntas en las que los percentiles de dificultad son los mismos, es decir, las 35 que acabamos de mencionar y que para nuestra sorpresa representa más del 50%. El número 2, las 28 que difieren en un 20 % en la gradación de dificultad y el 3 representa a la pregunta 212 que ha sido la única que se ha distanciado en un 40% siendo fácil para el grupo experimental y difícil para el grupo de referencia. También observamos que hay una total simetría en las respuestas consideradas muy fáciles, sin embargo, donde más divergencias hay es en el porcentaje 20-39, es decir en los ítemes considerados fáciles. Las preguntas con mayor porcentaje de errores son las siguientes:

- 104: Cómo expresar preferencia.
- 111: 'so' + aux. + pronoun: *so am I.*
- 114: Infinitive vs. Gerund: *not help laughing.*
- 120: Countable/Uncountable: *some advice.*
- 123: 'Most' vs. 'most of': *Most Englishmen...*
- 126: 'hope so/hope not etc.': *I hope not.*
- 128: 'be used to' + Gerund: *used to speaking.*

En cambio en la segunda y tercera parte de la Prueba Inicial no hay ningún ítem que les resulte muy difícil. Debemos tener en cuenta que, sobre todo en los grupos de los últimos años, en algunos casos ya habíamos hecho una revisión de todos los tiempos verbales y de los usos de los verbos modales.⁶ Difíciles fueron las siguientes preguntas:

- 106: Prepositions: *on the third floor.*
- 113: 'want' + object + To-infinitive: *you to help.*
- 115: Concord (double): *have obtained is...*
- 118: Question Tags with 'let': *shall we ?*
- 122: Concord (double): *were killed is.*

⁶ Se debe diferenciar, al aplicar una prueba inicial, el periodo de vacaciones en el que el alumno olvida o tiene en estado latente muchas de las destrezas adquiridas o en proceso de adquisición en el curso anterior.

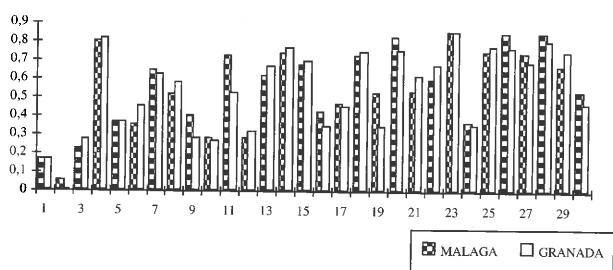
- 125: Perfect + adverbs: for some time.
- 127: 'say' vs. 'tell': say.
- 129: 'Make' + object+ adj. : made me angry.
- 130: Prepositions (with 'home'): go home.
- 207: What's(the manger).....like.
- 208: Frequency + presen cont.
- 218: Preposition
- 333: Present cont. + too + adjective.

Sólo tres preguntas: 102, 326 y 334 han resultado ser muy fáciles tanto para el grupo de control y el grupo experimental.

2.1.2. Comparación entre los Distritos Universitarios de Granada y Málaga.

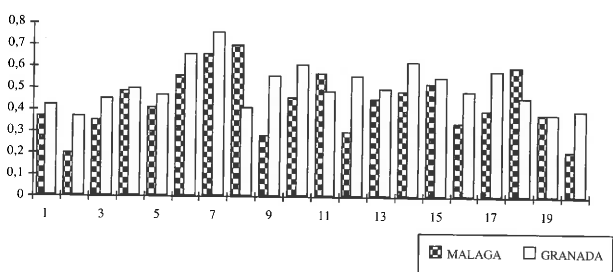
El perfil de errores se mantiene casi en paralelo no sólo entre los 29 grupos que forman la muestra sino también en un nivel superior. Primero de Traducción e Interpretación se compara con los resultados de 75 en el Distrito Universitario de Granada y vemos que los histogramas hablan por sí solos:

DISTRITO U. DE GRANADA VS. D. U. DE MÁLAGA



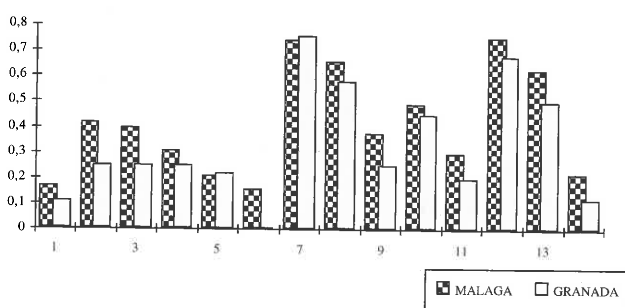
En este gráfico vemos los resultados del porcentaje de errores de la primera parte de ambos distritos universitarios.

DISTRITO U. DE GRANADA VS. D. U. DE MÁLAGA



La misma representación que en el gráfico anterior pero de la segunda parte de la prueba inicial, es decir, del rendimiento académico.

DISTRITO U. DE GRANADA VS. D. U. DE MÁLAGA



Este histograma de barras de la tercera parte de la prueba inicial nos lleva a la conclusión que los alumnos de los distritos observados presentan menos errores en la tercera parte:

Cloze dictation

Histogram frequency

Mean	,488	Std err	,026	Median	,490
Mode	,250	Std dev	,211	Variance	,044
Kurtosis	-,595	S E Kurt	,590	Skewness	-,273
S E Skew	299	Range	,855	Minimum	,005
Maximum	,860	Sum	31,201		

Valid cases 64 Missing cases 0

Las cifras hablan por sí solas. El presente comentario es mas bien descriptivo, es decir, apto para ofrecer al profesor una visión global. Debido a la gran flexibilidad a la hora de corregir, este cálculo es estimativo y es el profesor el que puede tener una visión más real en su contacto directo con la clase:

"However the real importance of these results should be assessed by teachers themselves, who are in direct contact with their pupils, and the specific socio-cultural environment in which education takes place."

Serrano Valverde, F. (1987: 1)

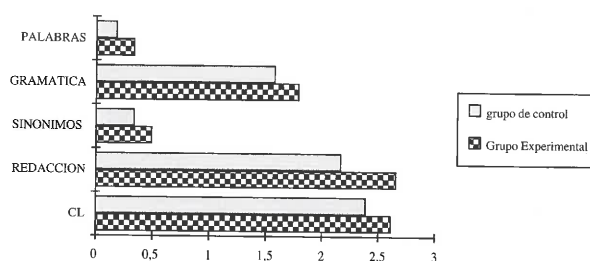
Se procede a corregir las redacciones que previamente el profesor habrá revisado en casa y sacado la estadística de la prueba inicial. Se les vuelve a repartir la prueba, se ven los errores y se aclaran las dudas.

Mediante el análisis estadístico de una prueba inicial podemos diagnosticar las carencias aptitudinales (el conocimiento que los estudiantes tienen de la segunda lengua) de la muestra compuesta por 602 alumnos. Este análisis nos permite sacar las siguientes conclusiones:

- 1 el rendimiento académico es deficiente en el nivel estudiado;
- 2 en la comprensión lectora es donde se presentan más carencias;
- 4 hay diversidad de niveles;
- 3 en el proceso de adquisición de una segunda lengua existen unos universales en la secuenciación; vemos que tanto en los grupos, en los cursos, en los centros, en los distritos universitarios estudiados, e incluso entre los alumnos de primero de Traducción e Interpretación el perfil de errores es casi simétrico;
- 5 la frecuencia cíclica del diseño curricular aplicada en los tres cursos anteriores no es suficiente para garantizar el aprendizaje.

El estudio de las respuestas de esa misma población en la prueba de Selectividad⁷ nos confirma que la carencia léxica es el mayor inconveniente que tienen los alumnos de este nivel como podemos observar en el siguiente gráfico:

PRUEBA FINAL GRUPO EXPERIMENTAL VS. GRUPO DE CONTROL



⁷ Las características específicas de la prueba y un estudio detallado de la misma se encuentra en nuestra tesis ya mencionada, pp. 384-394.

2.1.3. Ventajas que reporta el diagnóstico de las necesidades y carencias aptitudinales.

El estudio de las necesidades y carencias de cada grupo (Cfr. Richerich, Van Ek y Wilkins (1976), Munby (1978), Howatt (1985)) nos sitúan de lleno en un programa centrado en el alumno, es decir en sus carencias aptitudinales (Cfr. Richards and Rogers (1986), Rivers (1988) Nunan (1989). Con las estadísticas de la prueba inicial, hacemos que los alumnos tomen conciencia de su nivel de conocimientos real. Les hacemos ver que lo importante de un problema es descubrirlo, y que los que lo necesiten van a recibir un seguimiento individualizado para intentar superarlas. Pedimos a los alumnos que recapaciten. Se les da una semana de margen, y se les pide que traigan una lista en la que indiquen los aspectos fonológicos, ortográficos, morfológicos, sintácticos, de vocabulario, etc, que tengan menos claros. Por supuesto, el profesor después altera algunos puntos; por ejemplo, el Estilo Indirecto aparece en primer lugar, la Revisión de Tiempos en quinto, y los Verbos Auxiliares y Auxiliares Modales en octavo. Cuando les explicamos a los alumnos el cambio, les decimos que el conocimiento de una lengua es piramidal, y que en la base de la pirámide está la comprensión oral y escrita. Ellos sólo saben diagnosticarse carencias de carácter gramatical pero no son conscientes de los objetivos tanto funcionales como comunicativos.

El principal objetivo es conseguir una relación sinalágmica en la clase, sobre todo a nivel pedagógico. Con ello no tenemos garantizado el aprendizaje, pero sí tenemos más posibilidad de éxito, ya que intentamos basar nuestra metodología en el diálogo y la comprensión. Lo que no se puede nunca es bajar la guardia, hay que estar siempre pendientes, para adecuarnos al nivel o modificar el enfoque de lo que estamos haciendo si vemos que nuestros discípulos no nos siguen. Es importante que el profesor esté al día, que en un momento dado tenga diversos recursos para afrontar una situación, su propia intuición le puede ayudar, pero si aparte de eso conoce las estrategias recomendadas por la Lingüística Aplicada podrá salir de cualquier situación más airoso. Wilga Rivers nos dice al respecto:

"Teachers need to be flexible, with a repertoire of techniques they can employ as circumstances dictate, while keeping interaction central - interaction between teacher and students, students and teacher, students and students, students and author of the texts, and students and the community that speaks the language." Rivers (1988: 6)

La observación y el estudio estadístico exhaustivo durante seis cursos nos llevan a las siguientes conclusiones: la prueba inicial acelera el conocimiento de la situación real de la clase, lo cual agiliza vertiginosamente la dinámica interactiva en el aula, nos permite elaborar una hoja de cálculo con los errores de todo el grupo y los de cada alumno; nos permite meternos de lleno en el programa, conocer las necesidades y carencias de nuestros alumnos en la primera semana de clase; permite a los alumnos tomar conciencia de dónde están y adonde tienen que llegar, a que se sientan protagonistas y responsables de su propio proceso de aprendizaje y a que sean ellos los que vengan al profesor y le pidan las pautas para superar sus propias lagunas. Por su propia dinámica nos lleva al diseño curricular compartido, negociado y centrado en el alumno.

3. CARENCIAS ACTITUDINALES: CLIMA SOCIAL EN EL AULA

En este punto, es decir después de analizar minuciosamente la aptitud mediante el rendimiento académico, nos preocupan los alumnos pasivos. Para ver objetivamente el estado de la cuestión aplicamos un test para ver cuáles eran las relaciones sociales reales en el aula. Mediante el test "Clima Social en el Aula" de Pozar pudimos constatar que en la población estudiada (salvo raras excepciones) no había problemas de interacción interpersonal, intergrupala y con el profesor, como podemos ver en los siguientes gráficos, previa breve descripción de las subescalas:

Relaciones

1ª Implicación (IM).

Mide el grado en que los alumnos muestran interés por las actividades de clase y participan en los coloquios y cómo disfrutan del ambiente creado incorporando tareas complementarias.

2ª Afiliación (AF).

Nivel de amistad entre los alumnos (como se ayudan en sus tareas, se conocen y disfrutan trabajando juntos).

3ª Ayuda (AY).

Grado de ayuda, preocupación y amistad del profesor por los alumnos (comunicación abierta con los escolares, confianza en ellos y interés por sus ideas).

Autorrealización

4ª Tareas (TA).

Importancia que se da a la terminación de las tareas programadas. Énfasis que pone el profesor en el temario de la asignatura.

5ª Competividad (CO).

Grado de importancia que se da al esfuerzo por lograr una buena calificación y estima, así como a las dificultades para obtenerlas.

Estabilidad

6ª Organización (OR).

Importancia que se da al orden, organización y buenas maneras en la realización de las tareas escolares.

7ª Claridad (CL).

Importancia que se da al establecimiento y seguimiento de unas normas claras y al conocimiento por parte de los alumnos de las consecuencias de su incumplimiento. Grado en que el profesor es coherente con esa normativa y esos incumplimientos.

8ª Control (CN).

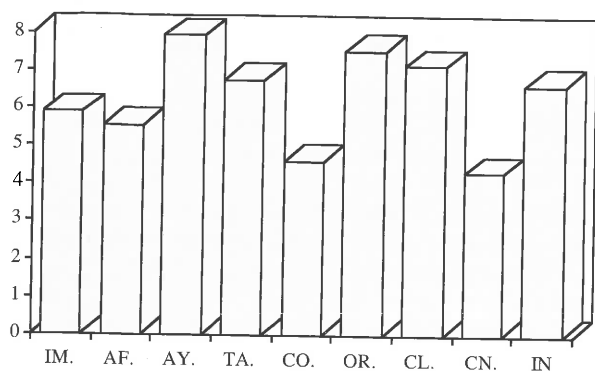
Grado en que el profesor es estricto en sus controles sobre el cumplimiento de las normas y en la penalización de los infractores. (Se tienen en cuenta también la complejidad de las mismas y la dificultad para seguirlas).

9ª Innovación (IN).

Grado en que los alumnos contribuyen a planear las actividades escolares y la variedad y cambios que introduce el profesor con nuevas técnicas y estímulos a la creatividad del alumno.

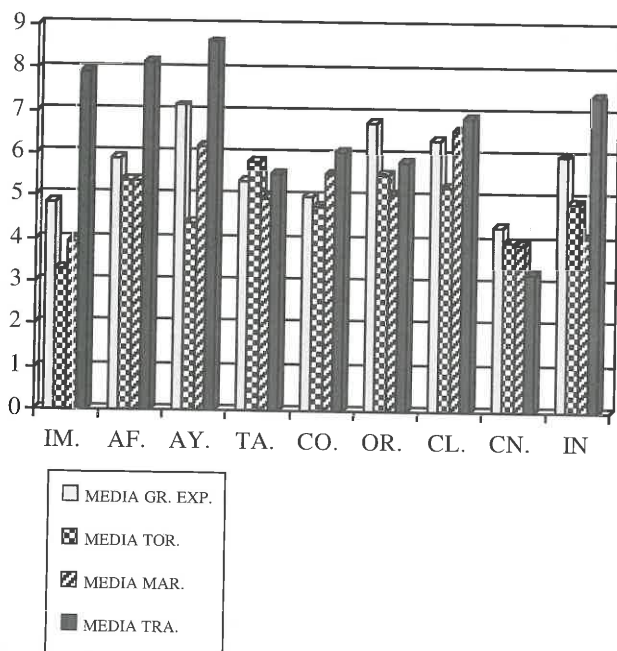
El aspecto que nos ocupa se centra principalmente en las subescalas 1, 2, 3 y 9

CANOVAS: COU 6 90/91

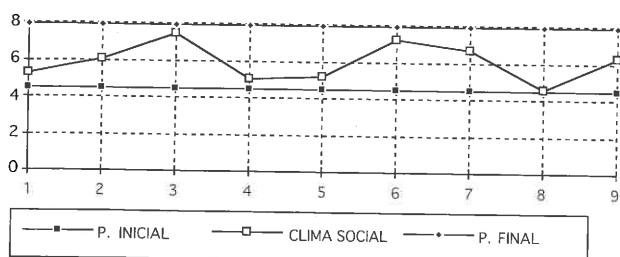


Vemos que en este curso, escogido al azar, con este tipo de metodología favorece las reacciones en el aula como se puede ver en las tres primeras subescalas: IM, AF y AY. El alumno se siente partícipe de su propio diseño curricular: IN. A continuación tenemos la representación global del estudio estadístico de todos los centros que participan en la muestra y vemos que en líneas generales lo que hemos dicho para un curso aislado es aplicable a todos.

MEDIA DE TODA LA MUESTRA



CONTRASTE DE MEDIAS DEL GRUPO EXPERIMENTAL



El rendimiento académico en la población estudiada, según los datos, se ha visto favorecido.

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ACTA DEL JURAT DEL 9^È CONCURS PREMI APAC

El jurat del 9è Concurs Premi APAC, reunit en sessió extraordinària el passat 13 de febrer per a deliberar sobre els treballs guardonats en la present convocatòria, voldria fer públiques unes consideracions sobre la present edició abans d'esmentar els treballs guardonats:

1. Elogiar la gran quantitat de treballs presentats per a l'edició d'enguany, tant pel que fa referència a les diferents modalitats dels concursos com per la varietat de suports materials i tecnològics dels treballs.
La gran quantitat de treballs presentats ha obligat el jurat a proposar que alguns dels premis tinguin caràcter col·lectiu i s'atorguin a un centre, atès que hi havia en alguns casos molts treballs d'un mateix centre o grup-classe, i que eren valorats de manera molt semblant.
2. Tanmateix, lloar la gran quantitat de treballs, cosa que ha dificultat enormement la tasca del jurat, i que ha menat l'APAC a incloure un accèssit per a la primera modalitat, la de treballs presentats per l'alumnat.
3. I per finalitzar, el Jurat voldria encoratjar els no guardonats i aquells que no han presentat cap treball per a l'edició d'enguany, per tal que considerin que cal continuar encoratjant els nostres alumnes i nosaltres mateixos, participant en properes edicions.
El participar en un concurs ha de ser emprat pel professor/a com a motivació per als alumnes.

ELS TREBALLS GUARDONATS EN AQUESTA 9^A EDICIÓ DEL PREMI APAC SÓN:

MODALITAT A

*Treballs presentats per l'alumnat
(video, revistes, projectes, còmics...)*

IES Frederic Martí Carreras, de Palafrugell

20 llibres de lectura. Editorial Longman
2 llibres de lectura. Editorial Heinemann
Encarta Encyclopedia 96

Centre Educatiu "Les Alzines", de Girona

20 llibres de lectura. Editorial Longman
2 llibres de lectura. Editorial Heinemann
Encarta Encyclopedia 96
Elementary English Grammar. Editorial Heinemann
The Oxford Children's Book of Science.
Editorial Oxford University Press
The Bible. Editorial Oxford University Press

IES Jacint Verdaguer, de Cornellà de Llobregat

20 llibres de lectura. Editorial Longman
6 llibres de lectura. Editorial Heinemann
Encarta Encyclopedia 96
English Grammar. Editorial Heinemann
The Young Book of Ecology.
Editorial Oxford University Press
The Young Book of Cinema.
Editorial Oxford University Press
Diccionari Visual. Editorial Oxford University Press

CEIP Cànoves, de Cànoves i Samalús

33 llibres de lectura. Editorial Longman
5 llibres de lectura. Editorial Heinemann
Encarta Encyclopedia 96
Living World. Editorial Oxford University Press
A Framework for Task-based Learning, by Jane Willis.
Editorial Longman
3 llibres *Do and Understand*. Editorial Longman
Oxford Pocket Català. Editorial Oxford University Press

MODALITAT B

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

Premi a les professores Eulàlia Muñoz i Carmen Sevilla, de l'IES Mercè Rodoreda

Curs d'anglès de 2 setmanes per a un professor.

MODALITAT C

Treballs o projectes de recerca

Premi a la Sra Fàtima Trisan

Language Test Construction and Evaluation, by Charles Aldersen. Editorial Cambridge University Press
Voices from the Language Classroom, by David Nunan.
Editorial Cambridge University Press
English Vocabulary in Use, by Michael McCarthy. Editorial Cambridge University Press
Activity Box, by Jean Greenwood. Cambridge Copy Collection. Editorial Cambridge University Press
The Oxford Dictionary of Quotations. Editorial Oxford University Press
A Framework for Task-based Learning. Editorial Longman

Premi a la Sra Maria Gomis

Pronunciation Games, by Mark Hancock. Editorial Cambridge University Press
Exploring Spoken English, by Ronald Carter and Michael McCarthy (+ cassette).
Editorial Cambridge University Press
About Language. Tasks for Teachers of English, by Scott Thornbucy. Editorial Cambridge University Press
Vocabulary: Description, Acquisition and Pedagogy, by Norbert Schmitt and Michael McCarthy. Editorial Cambridge University Press
The Complete Works by William Shakespeare. Compact Edition. Editorial Oxford University Press
A Framework for Task-based Learning, by Jane Willis.
Editorial Longman
Teaching Teenagers, by Herbert Puchta and Michael Schratz. Editorial Longman

VERBAL GIFTS: COMPLIMENT STATEMENTS AND COMPLIMENT RESPONSES IN SOCIAL INTERACTION¹

by Maria Gomis



The author

Maria Gomis won one of the 9th APAC Awards for her research project on compliment responses in conversational interaction. Maria's got a degree in English Philology from the University of Barcelona and at present she works at a private school in Barcelona (Col.legi Sant Ignasi). She teaches English to ESO students as well as to young people doing Tourism, Catering and Media studies.

After graduating in 1995, she spent a year studying for a Master's Degree in Applied Linguistics at the University of Edinburgh, where she worked as a student assistant at the University Main Library. Maria has always been interested in discourse analysis and when the coursework finished she decided she would write her dissertation on the strategies speakers use when responding to compliments. Over the summer she collected about 100 real compliment statements and compliment responses with the help of some friends. It was, as her own words reveal, a challenging but rewarding experience:

"What was supposed to be a rather boring summer turned out to be really interesting. Apart from doing the usual background reading, I also needed data to work on. So, I spent two months 'fishing for compliments': I went to as many parties and social gatherings as I could. I enjoyed being with people, paying a lot of attention to what they said and the way they said it. I always carried a notebook in my bag and noted down all the compliments I heard as well as the responses to the compliments I gave. I even dyed my hair auburn, in a desperate attempt to obtain more data—a new hair style is a clear example of a situation which strongly requires a compliment".

"The most interesting thing was to hear and analyse the different strategies which speakers actually use when responding to a compliment, those strategies which were described by authors like Pomerantz, Manes and Wolfson, and Herbert in my background readings."

ABSTRACT

This article is intended to examine the nature of compliment responses in conversational interactions between English speakers. I will follow Pomerantz (1978)'s and Herbert (1986, 1989)'s classifications of strategies in compliment responses. The data² on which the paper is based consist of one hundred English compliment statements and compliment responses gathered over a two-month period mostly in Scotland, but also in England, Germany, and Spain. Special attention is paid to the constraint systems underlying compliment responses (ie. the need to accept the compliment and avoid self-praise at the same time). The options available to the speaker in order to cope with these constraints are described. Finally, some conclusions on compliment competence are presented.

I. COMPLIMENT RESPONSES

"When you are complimented, the only response necessary is 'Thank you'. Don't disparage yourself. If someone admires your dress, don't say 'This old thing, I got it at a bargain basement sale'. A simple *thank you* is sufficient (Johnson 1979: 43-44 cited in Herbert 1989).

In his contrastive study of complimenting behaviour in American and South African English, Herbert (1989) maintains that in those English-speaking societies *thank you* is regarded as the appropriate response to a compliment. In Herbert's opinion,

"Compliment responses are an interesting object of study since there is relatively strong agreement within the speech community as to what form constitutes a 'correct response'" (Herbert 1989:5).

It would appear at first sight that the question of which is the appropriate response to a compliment is a straightforward one. However, English speakers' awareness of the prescriptive norm may not be as strong as it seems. In fact, many speakers say they find it disconcerting to be complimented.

¹ This article is an adapted version of a chapter of a study in complimenting behavior which was presented as partial fulfilment of the M. Sc. in Applied Linguistics at Edinburgh University (September 1996). It has been previously published in *Bells* 8 (1997): 219-31.

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II. CONFLICTING CONSTRAINTS ON COMPLIMENT RESPONSES

Responding to compliments is a troublesome exercise for many speakers. Such difficulty is mainly due to the social constraints governing compliment responding behaviour. This idea was first suggested by Pomerantz in her influential article *Compliment Responses: Notes on the co-operation of multiple constraints* (1978). In Pomerantz's view, there are two conflicting rules when responding to a compliment:

- (a) agree with your conversational coparticipant
- (b) avoid self-praise

The desire to avoid self-praise is obvious in the majority of the conversational sequences included in our corpus. However, the actual instances where recipients of compliments manage to avoid self-praise and agree with the positive assertion at the same time are not so frequent.

There are different strategies available to the addressee in order to avoid self-praise, as we will later see. For the moment, let us just say that using downgrading devices, shifting the praise elsewhere or returning the compliment are some of the self-praise avoidance mechanisms most commonly used among speaker when agreeing with a prior compliment assertion.

III. COMPLIMENT RESPONSE TYPES

In this section, the strategies in compliment responses and their pragmatic functions within the discourse will be analysed. The description of the different compliment response (CR) types will be illustrated with 29 tokens taken from the corpus. Although Pomerantz's framework will be followed closely, it will be supplemented with some of the categories included in Herbert's taxonomy. The resulting classification seems to reflect the broad range of possible responses and their pragmatic functions.

Compliment Responses are divided into two big categories, according to whether Speaker2 agrees or disagrees with the compliment assertion of Speaker1.

a AGREEMENTS

Pomerantz (1978) points at two main features of agreements. Firstly, the referent preservation across compliment statement and compliment response. Secondly, the frequent co-occurrence of acceptances of compliments (appreciation tokens) and agreements (second assessments in agreement).

1. ACCEPTANCES

Acceptances are the prescribed responses to compliments. Within the general category of acceptances, Herbert includes three subtypes of responses:

- Appreciation Tokens
- Comment Acceptances
- Praise Upgrades

1.1. Appreciation Tokens

Acceptances of complimentary assertions are usually expressed through verbal appreciation tokens such as *thank you, thanks, thank you so much, and well, thank you*, or non-verbal ones like smiles and nods (Pomerantz 1978, Herbert 1989). The following data segments from our corpus are examples of verbal and non-verbal appreciation tokens:

- (66) M1: *Uhm, that's a nice shirt!*
M2: *Thank you.*
- (88) F1: *I really like your dress!*
F2: *Oh, thanks.*
- (98) M: *I'm really looking forward to reading this!*
F: *(smiles)*

1.2. Comment Acceptance

Data segments (45), (52), and (64) are further examples of Comment Acceptance. The complementee accepts the compliment with an appreciation token (*Thanks*) and adds relevant comments about the item being complimented.

- (45) F1: *Nice bag!*
F2: *Thanks. It's new. It's a knapsack but also a briefcase.*
- (52) M: *You look really nice!*
F: *Oh, thank you. It's because I'm teaching.*
- (64) F1: *Did you get your hair coloured?*
F2: *Yes!*
F1: *It looks nice!*
F2: *Yes. Thanks. I just wanted a change.*

1.3. Praise Upgrade

The third subtype of CR falling into the category of Acceptances is the Praise Upgrade. By using this type of response, the complementee not only accepts the complimentary force of the previous assertion, but considers it as being insufficient.

In the following example, taken from a conversation among intimates, the complimentary force of the giver's positive evaluation is increased by the receiver.

- (72) F: *You look very nice today, Matt!*
M: *Of course!*

By supporting the favourable evaluation of the previous utterance, the complementee is flouting the Avoid Self-Praise norm. Data segment (72) is the only instance of Praise Upgrade response found in the corpus. This may be due to the fact that, as Herbert suggests, "Such Praise Upgrades typically have a joking or playful connotation, and they may occur only among close acquaintances" (Herbert 1989:13).

2. COMMENT HISTORY

A response variety not included in Pomerantz taxonomy is what Herbert calls Comment History. Although similar to Comment Acceptance, this type of response differs from the former in that here the recipient does not accept the praise personally.

In the following conversational exchange, the complementee explicitly agrees with speaker1's original assertion and adds a History Comment in her response.

- (33) F1: *The colour of this bowl is fantastic, eh.
Good choice!*
F2: *I know. I have one already and all my friends like it, so I'm buying one for one of them.
I always get compliments on it.*

3. SOLUTION TYPES TO CONFLICTING CONSTRAINTS

According to Pomerantz, there are different turn types which may be used by complementees in order to cope with the dilemma of accepting a compliment and avoiding self-praise at the same time:

- **Agreement with praise-downgrade**
- **Agreement about praiseworthiness but with praise shifted to third party**
- **Return the compliment**

Pomerantz refers to these turn types under the category of **solution types**, since they contribute to solve the conflicting requirements inherent in face-motivated behaviour (Brown and Levinson 1978:39).

3.1. Praise downgrades

Praise downgrades or Scale-down agreements are one type of response which show an awareness and partial satisfaction of the two conflicting preferences mentioned above (Pomerantz 1978). The complementee agrees with the prior praise assessment but reduces its complimentary force, by replacing the strong-positive evaluative terms offered by the giver, with more moderate-positive terms.

In the following example, the complimentary force of speaker1's original assertion (*the best*) is downgraded in the recipient's response through the use of a less positive descriptor (*very good*) followed by a tag question and a Comment History.

- (35) F1: *I think that's the best chocolate cake in Edinburgh.*
F2: *Yes. It's very good, isn't it? We make it ourselves. Our chefs are upstairs, in the kitchen.*

As Pomerantz points out, Scaled-down agreements exhibit features of both agreements and disagreements,

"On the one hand they are formed as agreements, namely, second praises with more moderate terms. On the other hand, the replacements of the evaluation terms constitute discrepancies which may engender successive reassertions of the parties' respective positions" (Pomerantz 1978:96).

In example (48), the addressee responds to his interlocutor's prior positive assessment by replacing the evaluation terms:

- (48) F: *Your son's very nice!*
M: *Yes. He's quite nice.*

Notice how although both giver and receiver use the same positive descriptor (*nice*), the intensifying adverb *very* uttered by the complimenter boosts the force of the compliment, whereas the adverb *quite* included in the response attenuates the illocutionary force of the previous assertion. Holmes (1984:354) uses the terms **boosters** and **down toners** to refer to the items used to modify the illocutionary force of a speech act.

3.2. Referent Shift

Referent shifts, further sub-divided into Reassignment of Praise and Returns, allow the recipient to transfer the praise to a third party or to the item itself (Reassignment of Praise) and to pay back the compliment (Return).

3.2.1. Reassignment of Praise

- (41) (→) F1: *This sauce is absolutely delicious!*
(←) F2: *Is it? It's really easy to make.*
(→) F1: *I bet it isn't. If I made it, I bet it wouldn't turn out like this.*
(←) F2: *Oh yes, it would. It's really easy.*

In the above sequence Speaker2's response to the compliment includes a question (*Is it?*) and a shift of the credit away from herself (←). In the next turn, speaker1 returns the credit to the addressee, who again transfers the positive assertion to the object complimented, therefore denying personal merit.

Other examples of reassignment of praise include:

- (1) (→) F1: *That's a lovely dress!*
(←) F2: *Thanks. It's my flatmate's.*
F1: *You see? That's it. It always happens to me; people compliment me on my clothes only when I wear my sister's!*
(5) (→) F1: *This hummus tastes delicious!*
(←) F2: *Michael made it today. Usually I make it but today he did.*

3.2.2. Return

Like Reassignments, Returns are important response types since they simultaneously satisfy the two constraint systems. However, in this CR type the praise is returned to the complimenter, instead of being shifted away from the complementee to a third party or the item complimented. According to Chen,

"Returning compliment can be seen as a direct result of the indebted nature of compliment. It helps the responder to get out of the debt by returning the verbal gift to the complimenter" (Chen 1988:58).

In the present corpus there are several exchanges, mostly between intimates, where the addressee reciprocates the act of complimenting by offering praise to the addressor:

- (73) F: *You've got beautiful eyes!*
M: *So have you!*
(81) F: *These clothes really suit you!*
M: *You don't look bad yourself.*
(86) F1: *Your hair looks really nice!*
F2: *Thanks. So does yours.*

b NON AGREEMENTS

4. ACKNOWLEDGMENT

4.1 Scale-down

In this type of CR, "the praise of the compliment may be scaled down by Speaker2, thereby minimizing the force of the compliment" (Herbert 1989:15). Let us look at the following example:

- (4) F1: *I like your trousers.*
 F2: *They are very old.*
 F1: *Old things are nice.*
 F2: *Yes, that's true.*

Although the addressee does not explicitly deny the complimentary force of the Speaker1's assertion, her comment *They are very old* is intended to mitigate the force of the compliment. However, she ends up accepting the validity of the compliment assertion.

4.2. Question

This type of response has the following pattern:

- A₁ A compliments B
 A₂ B questions A about compliment assertion +
 (asks for repetition, clarification, or expansion
 of compliment assertion).
 A₃ A repeats, clarifies, or expands compliment
 assertion.
 (Valdés and Pino 1981:60)

In the present corpus there is a small number of examples of this CR variety:

- (60) F1: *Your project is very good!*
 F2: *Really?*
 F1: *It's excellent! I really enjoyed reading it!*
 F2: *Thanks.*

In the above example, speaker2 requests an expansion of her interlocutor's prior asserted position by saying 'Really?'. In her next turn, the complimenter upgrades the complimentary force offered in the original assertion (*very good* → *excellent*). A further compliment follows. According to Valdés and Pino, this type of response

"permits the complimented individual to seem modest by displaying uncertainty about the subject of the compliment and simultaneously obliges the first speaker to repeat the compliment and, with such a repetition, end the compliment sequence" (Valdés and Pino 1981:61).

In the following exchanges, the receiver responds to the compliment by requesting an expansion of the positive assertion.

- (2) F1: *Oh, that's lovely!* (holding the addressee's necklace)
 F2: *Do you like it?*
 F1: *Yes, it's beautiful.*
 F2: *I bought it in Australia.*

- (34) F: *You look really well today!*
 M: *Oh, do I?*

In example (34) the complimenter did not insist on pursuing the compliment until a definite acceptance was achieved. Obviously, without more contextual information we cannot say why this was the case.

4.3. Disagreement

Three different types of compliment response may be distinguished within the general category of Disagreements:

- **Direct contrastive counterassertions**
- **Diminution of credit**
- **Qualification of prior praises**

4.3.1. Direct contrastive counterassertions

When responding to compliments, speakers do not normally deny the complimenter's prior positive assertion by using directly contrastive opposites. To do so would be tantamount to questioning the complimenter's judgement. However, there is an instance in our data where speaker1 responds to a compliment by uttering a direct contrastive counterassertion.

- (70) F1: *You are a very good person, Kate.*
 F2: *No, I'm not.*

Such a response may be disconcerting to the complimenter. Given the face-threatening nature of direct contrastive counterassertions, two other subtypes of disagreement responses are more commonly used.

4.3.2. Diminution of credit

A frequent response is one that downgrades the prior favourable assessment. When offered dinner while watching TV, a girl said to her boyfriend;

- (75) F: *This is great! Exactly what I needed!*
 to which he replied
 M: *It's only sausages, not exactly much effort.*

thus giving his own evaluation of the object of the compliment. Notice the replacement of evaluation terms (the complimentee's *only sausages* and *Not exactly much effort* to refer to what had previously been qualified by the complimenter as *Perfect* and *Exactly what I needed!*). By using such terms, the recipient of the compliment is disassociating himself from the giver's prior asserted position. However, speaker1 disagrees with speaker2's diminution of credit by saying (*No!*) and reasserts credit (*It's perfect!*);

- F: *No! It's perfect! I'm so hungry!*
 M: \silence\

Apparently, speaker2 did not reply; he just went on eating his dinner and watching TV.

A similar example was taken from a conversation between a university student and a member of staff, who was asked to photocopy a poem on an aerogramme.

- (99) F: *Great! Well done!*
 M: *It's not centred...*
 F: *It's perfect!*

Scaling-down of prior praise is used when responding to compliments not only in disagreements but in agreements as well. In both cases, negotiations between the giver and the receiver of the compliment occur. As Pomerantz suggests, these negotiations "follow predictable directions: Recipients downgrade prior praise, and profferers upgrade the prior downgrades" (Pomerantz 1978:101).

This is illustrated by the arrows in the already mentioned examples:

- (75) (↑) F: *This is great! Exactly what I needed!*
 (↓) M: *It's only sausages, not exactly much effort.*
 (↑) F: *No! It's perfect! I'm so hungry!*
 M: \silence\

(99) (†) F: *Great! Well done!*

(↓) M: *It's not centred...*

(†) F: *It's perfect!*

4.3.3. Qualification of prior praises

Finally, the main way in which disagreements are shown is with qualifications of the prior evaluative terms. As Pomerantz (1978) suggests, this type of responses usually contains markers like *though*, *yet*, and *but*.

In the following conversational sequence, the recipient does not fully agree with the positive assertion offered by the complimenter.

(43) F1: *You look really nice: healthy and really fresh!*

F2: *Oh, I don't think so. I'm just hot and in a bad mood. Maybe that's why I have some colour.*

F1: *No, you look really fresh!*

F2: *Oh, thanks.*

Speaker2 regards the praise included in the previous utterance as an overstatement and disagrees with it. She qualifies the praise, by uttering a second evaluation she can subscribe. This forces the complimenter to reassert the praise until the recipient finally accepts the compliment.

Further examples of qualifications of praise are:

(82) F1: *I like your blouse. It's really nice.*

F2: *Thank you, but I think it's a bit low*

(pointing at the neckline). *I keep having to pull it up.*

(74) M: *Nice hair cut!*

F: *Oh, thanks, but it's a bit short maybe.*

Interestingly enough, the recipient of the above compliment later conceded to this researcher "I don't really think that, so I'm not sure why I said it". Presumably, she was, consciously or not, influenced by the social constraint against self-praise.

5. NO ACKNOWLEDGMENT

Two different attitudes are included within this category. Either the recipient gives no indication of having heard the complimentary assertion, or she chooses not to respond to it.

In sequence (25), between a shop assistant and a costumer, the latter does not acknowledge the positive evaluation given by the former. She giggles nervously, instead.

(25) F1: *Oh, good taste! This is my favourite tartan pattern. I think it's lovely!*

F2: (giggles)

IV. THE ACQUISITION OF COMPLIMENT COMPETENCE

The present corpus includes several conversational sequences between children and adults. The following data segment occurred between a four-year-old boy and his mother. On that particular occasion, she, who seldom drives, borrowed her father's car and drove her son to a summer school.

(50) M: *Well done, mummy! We didn't crash!*

F: (laughs)

Although the complimenter uses an acceptable

linguistic strategy for expressing the compliment, he does not seem to know which aspects of performance are appropriate topics for compliments.

A second example included in the corpus was taken from a conversation between a babysitter and a child who did not respond to the compliment.

(98) M1: *Those are great drawings!*

F2: /silence/

In one of his studies on complimenting behaviour, Herbert (1986) suggests that compliment competence is acquired by age ten. However, as he admits, this is just a hypothesis resulting from observation, rather than actual evidence obtained under experimental conditions. He holds that, "The question of when children actually acquire adult compliment response competence (i.e. when they learn to avoid self-praise) is an open one" (Herbert 1986:84). It seems that the acquisition of compliment competence comes together with the acquisition of knowledge about the cultural values and assumptions of a given community. As Holmes and Brown point out: "Knowing whether a compliment is appropriate at all, as well as which linguistic strategy to select to express it, is part of the communicative competence learners need to acquire" (Holmes and Brown 1987:528). Within communicative competence Canale and Swain (1980) include three areas of competence: grammatical, sociolinguistic, and strategic competence (See J. Richards and R. Schmidt 1983). As part of communicative competence, compliment competence may be said to include: The ability to choose an appropriate topic for a compliment; selecting an acceptable linguistic strategy for encoding the compliment; taking into account situational factors such as the social context and the participants' relationship; and finally, the ability to recognise complimentary assertions and respond to them appropriately.

Learners need to learn not only the linguistic form of complimentary assertions (their most common lexical and syntactic patterns) but also the situations where compliments may be appropriately used. A series of exercises are suggested by Holmes and Brown (1987) in order to increase learners awareness of the sociolinguistic rules related to complimenting in English.

In conclusion, compliments are not a trivial matter. Rather, they are highly organised speech acts. Given their formulaic nature and their syntactic and semantic regularities, compliments can be systematically described. I hope that this paper will contribute to the understanding of speakers' intentions behind decisions such as replacing strong positive descriptors by more moderate ones, paying a compliment back or shifting the praise to a third party. Such decisions are not caused by chance, but by an awareness of the social constraints underlying compliment responses. Thus, as a positive politeness strategy, complimenting is a powerful bonding device which creates solidarity among speakers.

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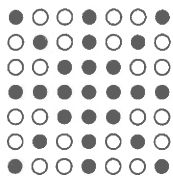
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Writing: no-one ever said it would be easy!



By Anna Searle

Writing in your first language can be a painful process: it's not just getting the lexis and grammar right (never mind the spelling!), there's also the style and register to consider, and that's not even taking into account personal abilities to compose texts. So, in this day and age, with the advances in technology to make our (writing) life easier, who wants to write?

"Writing is universally allowed to be the noblest invention that can possibly be achieved."

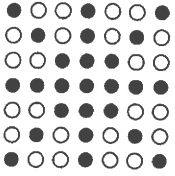
(W.F. Mavor, 1785). Or so was held to be true by a man of letters in the eighteenth century, but what role does writing hold for us at the end of the twentieth century, when technology has moved so fast as to almost obliterate the need to write anything of any length from most people's lives? In view of the fact that most of us do little writing in our lives, how can we expect to ask our students to write, sometimes lengthy compositions, for the purpose of (usually) language assessment. Writing still forms the basis of most forms of testing, not just public (or private) EFL exams, but also for university and school qualifications, so in our "academic" world, it's very important. But what about in the "real" world?

When we consider that these exams are public, cross-cultural exams, and yet writing styles vary vastly across languages, cultures and even between countries that share the same language, how can we, in ELT, make the teaching of writing relevant to our students, not just to pass the

exam, but also for the various situations in which they may need to use written English in real life (whatever that is!). When preparing students for a public examination (for example the UCLES FCE, CAE or CPE, to name but three), the individual teaching centres have no input into what types of writing will be assessed, and must react to pre-set formulae, with few opportunities to step outside these testing boundaries.

This is not a debate on how valid the assessment of writing is in the various public exams in the 1990s, but rather a chance to look at what it is that makes writing such a painful process for many students of English. Providing some "food for thought" on what goes into producing written work may help us, as teachers of English, be more sensitive to students' problems when writing English.

Consider for a moment what you use writing for in your daily life. Now, be honest. How often do you sit down and churn out a composition on your last holiday? Or even describe your favourite room? When was the last time you wrote a letter inviting a friend to stay (isn't that what we have



the telephone for?) Maybe you have had to write a formal application for a new post, but how often have you had to compose a narrative in your spare time, unless maybe you're an author. Now think about what you do use writing for. Maybe a shopping list, or a note to your colleagues to ask who has got that great new book on pronunciation.

Maybe you scribbled a postcard or two last time you went away, but did you then come back and describe it in 150 words in writing? Maybe you use IT a lot, so are often writing E-mails. But even the style of E-mail writing is very different from the formal writing that we ask our students to do. If these are the kind of things we use writing for in our first language, imagine asking someone to write something entirely different in length, style and background in a second language. No, don't imagine... We do it all the time in the language classroom.

What the writers say

The teaching of writing is a language area that has suffered somewhat at the hands of the communicative approach, where the "primary function of language is for interaction and communication" (Richards & Rodgers, 1986). This is not to say that writing is not for interaction and communication, but these are often interpreted in the classroom or by the centre's syllabus as tasks which use the language for negotiating information and information sharing (Richards & Rodgers, 1986) and so frequently based around speaking and listening activities, which is fair enough when you consider how much we spend speaking and listening, and how little we actually spend on writing in this day and age.

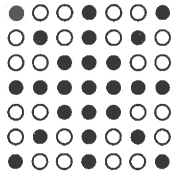
So writing is not something we do easily. The dimensions to writing are many, quite apart from the linguistic resources of grammar and lexis needed to write, Byrne also identifies graphological resources, such as spelling, punctuation,

Providing some "food for thought" on what goes into producing written work may help us, as teachers of English, be more sensitive to students' problems when writing English.

capitalization, headings and layout, and rhetorical resources, including logical, grammatical and lexical cohesive devices as necessary to effective writing. (Byrne, 1979). Writers in L1 suffer difficulties with the above mentioned, as well as with the psychological constraints of the purpose of the written piece and the

identity of the reader. All the above factors are the more acute when writing in L2, not least of all writing in an exam, to an unknown reader, but one who the students are very aware and wary of (Rowe Krapels, in Kroll, 1990). Kroll (1990) and Hedge (1988), feel that writing is a complex or unnatural process, can be beset by anguish and agony, that it is the last language skill to be acquired in L1, while Widdowson and Davies (ECAL, Vol 3) compare the competence a child acquires in speaking and listening to the late development of the abilities in writing. Writing is thus one of the most difficult L1 language skills, many adult native speakers never achieve high levels of expressiveness in writing (Hedge, 1988), and so it is going to be a problematic language area in L2. Transferring this relatively unnatural skill to L2 will be even more troublesome, whether aided or not by the student's level of second language and his ability or otherwise to write in L1. In fact, Zamel links L2 writing competence to the student's ability in L1, and if unskilled in L1 would be equally so in the L2 (Zamel, in Rowe Krapels, 1990). This is a further factor to consider in the classroom, a consideration for teachers as to whether to try to teach the student to write, never mind write in the target language, and the familiar cry of "this student can't write" dogs many a language teacher as they grapple with the dilemma of going on with the writing task in hand, or going back to basics, even if not quite the alphabet.

Writing in L2 is still the least researched of second language skills, with much of the published material relying heavily on research conducted



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into the L1 composition or writing community. (Johns, 1990, in Krolls, 1990) In L1, writing is the least used skill, and some may never use writing in their lives. It is very unlikely a day will pass without the need for oral communication, but many a day could pass without recourse to writing, and when it is used, it is usually for the purpose of real communication. It is perhaps as a consequence of all the above factors that writing is a skill sometimes neglected by language teachers, as it is surely difficult to teach something well that one rarely does oneself. Perhaps it is also the result of language teaching methodologies that have led teachers to shy away from the teaching of writing, and researchers from the investigation of writing in L2, though certainly the Audio-Linguists of the 1960s might be surprised to see the attention given to writing in modern syllabuses.

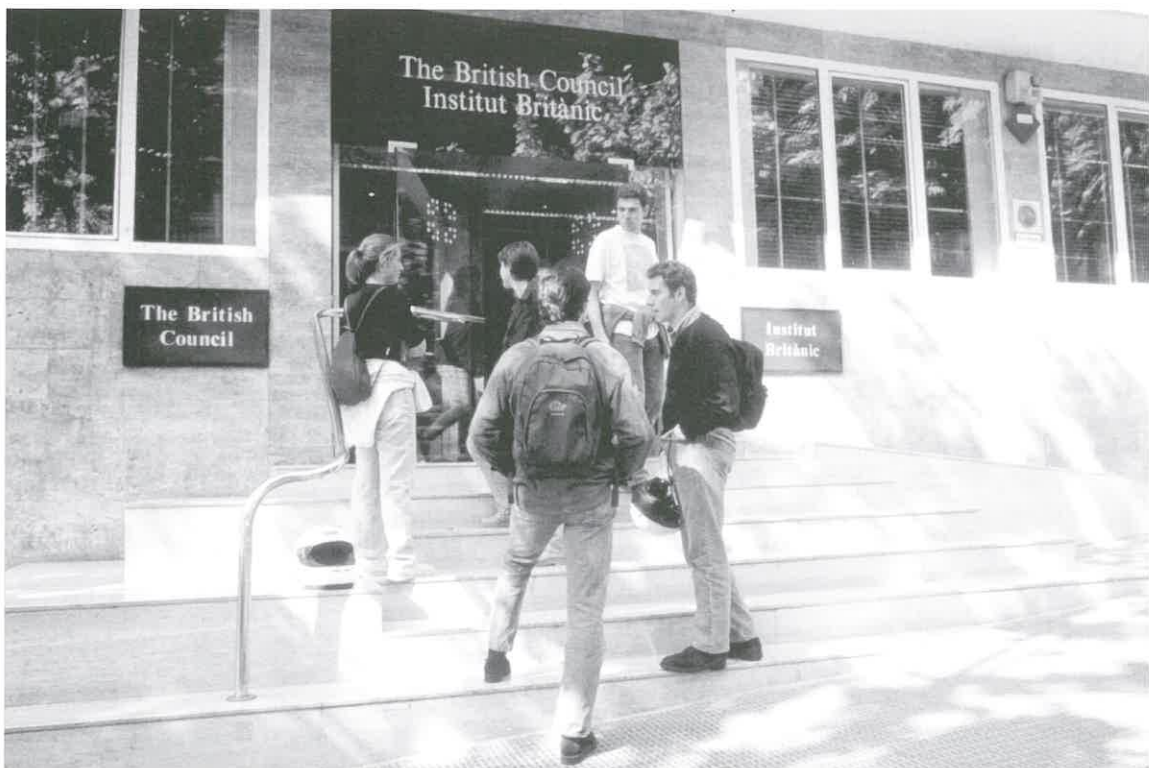
Native speakers use writing for a variety of communicative purposes in daily life, from shopping lists to short informal letters to legal writs. For the native speaker, these often replace the spoken word, and act as a form of communication, while in the

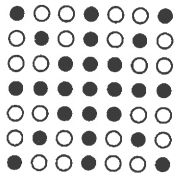
classroom, they do not reflect real communication, and to make such activities meaningful and as a response to real needs would be very difficult. (Allen & Widdowson, in Brumfit & Johnson, 1979) Allen & Widdowson also say that formal compositions in L1 are often boring or false, and this is even more true in the classroom where even the audience is constant. From these thoughts and opinions on writing in a second language, it becomes clear that it is not only one of the most difficult skills to acquire but also to teach, and in teaching centres around the world, time and students' expectations must limit the inclination to experiment with the teaching of writing.

What some students say

A recent investigation (March, 1995) into students' thoughts on writing in the language classroom came up with the following comments from students at FCE level:

- writing was of importance to them as FCE candidates, but not as of much importance to them as learners of English





- once they had passed the FCE Exam, they did not expect to write much in English (with the exception of the few who professed the wish to continue to the Cambridge Advanced or Proficiency exam)
- they did not write much in their L1, and couldn't imagine the need to do so in the L2.
- they found writing in L1 boring rather than difficult, but that in L2 the opposite was often the case.
- a few students indicated that they found writing in L1 and L2 equally difficult and also unnecessary, as it did not constitute a natural part of their lives.
- the teacher was there to be an active participant in the class, not a timekeeper during written work.
- if they had been asked to write more at earlier stages of learning English they may have been scared off the language.
- the teacher was not really concerned with the process of how they achieved this end product.
- their written work was generally evaluated on accuracy rather than content or style.
- the need for such accuracy in their written work made them more wary about what they wrote, and took them more time than written work had previously done.

What else can we say?

When you consider the students' opinions on writing, and the complexity of the task in hand for students to transfer their (sometimes limited) writing skills from their first language to their second, is it any wonder that students are often reluctant to do lengthy written tasks, and how ever much you plead, beg and threaten for the written work to be completed, some students still don't complete it. So, next time you ask your students to write 200 words on how useful a new computer would be for their language centre, think about how long it took you to write the Christmas thank you letters (it can't be May already!), and to get around to writing that article for APAC that you really want to do, but.....

In L1, writing is the least used skill, and some may never use writing in their lives. It is very unlikely a day will pass without the need for oral communication, but many a day could pass without recourse to writing, and when it is used, it is usually for the purpose of real communication. It is perhaps as a consequence of all the above factors that writing is a skill sometimes neglected by language teachers, as it is surely difficult to teach something well that one rarely does oneself.

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TEACHER THINKING:

A STUDY OF THE INTERESTS AND CONCERNS OF A GROUP OF TEACHERS WORKING AT OFFICIAL LANGUAGE SCHOOLS

By Mª Luisa Pérez Andueza
E.O.I. León

SECTION 1

INTRODUCTION

1.1 Purpose of the Study

The purpose of this investigation was to explore what the interests and concerns of a group of six English, French and German teachers in a language school in Spain were in relation to themselves as teachers and their teaching; their students and their learning; and the subject they teach.

The findings in this project were arrived at through different research tools of a qualitative kind and were analysed in the light of current literature and my own views as an English teacher.

Finally, I drew some implications for in-service teacher training and development programmes and pointed out some recommendations for further research.

1.2 Importance of this Investigation

The main reason why I decided to investigate this topic was my personal interest in finding out more about what teachers think of the teaching and learning process and how they see the development of their teaching careers. This investigation has provided me with the rare opportunity to escape the isolation of one's own classroom and establish a dialogue with other teachers.

Another reason for this choice was the belief that it is necessary to find out more about teacher thinking to manage development in the field of language teaching. This type of study can be beneficial at least in two areas: a) curriculum development and b) teacher development.

a) By curriculum development I mean the study and development of the goals, content, implementation (method and materials) and evaluation of an educational system. Olson and Eaton in their work 'Curriculum Change and the Classroom Order' (1987) refer to 'the reflexive approach' as an ideal springboard to curriculum change:

"In what we call the reflexive conception of change teachers have a key role to play because it is they who must find a way of making new ideas work; it is through their taking new ideas seriously that the innovators can assess what new ideas mean in practice. Talking to teachers about these new ideas helps us understand what the rational basis of

practice is and how the new ideas fit into the overall framework of teacher intention." (p 193)

b) Breen in his work "Understanding the Language Teacher" (1991) supports my view that it is necessary to find out about teacher thinking in order to design teacher training courses when he says:

"By uncovering the kinds of knowledge and beliefs which teachers hold and how they express these through the meaning that they give to their work, we may come to know the most appropriate support we can provide in in-service development."

SECTION 2

THEORETICAL BACKGROUND

In this section I wish to focus on some studies and research carried out in the field of education in general and, more specifically, in the field of language teaching and learning. These studies can be used as a framework within which the findings of this research can be interpreted.

I first give an overview of the rich diversity of teacher perspectives. Then I focus on one of the most controversial dimensions: what does a teacher have to know? Finally, I offer some hints on different avenues that can be followed to develop ourselves as teachers and manage innovation in our schools.

2.1 Diversity of Teacher Perspectives

There seems to be the widespread belief that there is only one true and universal way of teaching. Hammersley, cited in Cohen and Manion's "Perspectives on Classrooms and Schools" (1981) considers that this is not the case and specifies a wide variety of ways of looking at the teaching and learning process and its participants. He distinguishes five dimensions that helped me very much when I had to interpret the data in this study. These are:

- 1 Teacher Role
- 2 Conceptualisation of Pupil Action
- 3 Conceptualisations of Knowledge
- 4 Assumptions About the Nature of Learning
- 5 Preferred or Predominant Techniques of Teaching

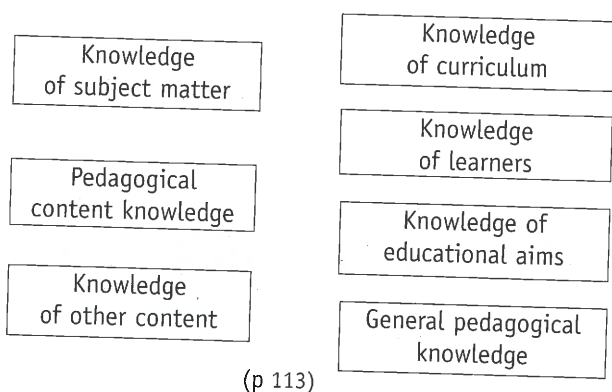
For each dimension, he offers two extremes although he acknowledges many degrees in between. For instance, as for the first one, he refers to a teacher role

defined and legitimized in terms of what she/he knows (curriculum) or in terms of how she/he teaches (method) at the other extreme.

2.2 What Does a Teacher Have to Know?

There exists a widespread belief that all a teacher has to know in order to teach efficiently is the subject matter to be taught.

Wilson, Shulman and Richert in their work '150 Different ways of knowing: Representations of knowing in Teaching' note that that is not a sufficient condition for being able to teach and express the view that teachers use various different kinds of knowledge when they plan or give a lesson and suggest the following diagram, which could be called 'the floating boxes':



Pedagogical content knowledge would embody the ways of representing knowledge so that learners can comprehend it (eg examples, demonstrations etc), understanding of learners' needs, capacities etc. This type of knowledge is enriched and enhanced by the other types of knowledge in the diagram.

What the relationship between the 'floating boxes' is still a mystery which the authors have been trying to unravel. What is certain is that this diagram contains a valuable summary against which teachers can analyse their own knowledge when planning, in actual teaching and also when doing research. It can also serve to raise awareness, especially among teachers doing pre-service training, of the complex nature of teacher knowledge.

2.3 Teacher Thinking as the Basis for Teacher Training/Development Programmes

There are many types of Teacher Training and Development Programmes. In their "Evolution of a Teacher Training Programme" (1989), Breen and Candlin describe the characteristics and changes of an in-service programme for teachers of English over a long period of time.

This programme started off by using a 'training as transmission' model, which consisted of the trainers giving lengthy presentations on a topic, which the trainees had not even chosen, and the trainees being asked to do practicals in the light of the principles administered in those presentations. After this phase,

the trainees complained that the course had been too ideal: those theories and researches had little to do with their classroom practice.

Taking this complaint on board, the trainers thought that the following phase would have to be more relevant to the trainees and adopted a 'training as problem-solving' model, where the main input in the workshop was the teachers' problems. Some of the weaknesses of this phase were that the trainers were seen as the experts in spite of knowing less about the problems than the trainees themselves, and that these found it difficult to articulate their problems without a reference point from theory or research.

The third phase, 'training as classroom decision-making and investigation', had as the main purpose to bridge the gap between training course and classroom. The classroom was now the source of innovation and the trainers facilitators "assisting a dialogue between themselves, teachers and their learners" (p127). The main part of the training course actually took place inside the classroom. This approach encouraged trainees to pursue investigation themselves and, then, relate it to other investigations and research. One of its limitations might be external constraints such as availability of classrooms in which this experience can be carried out, number of trainees involved in the course etc.

These authors finish off their article by reflecting on the need for trainers "to be open to the likelihood that the programme may lead in unexpected directions" (p135) and the need for training courses to start from the trainees' particular concerns and from a dialogue between trainers and trainees. According to these authors, these needs can be best seen to if a 'problem-solving' or 'classroom decision-making and investigation' approach is employed, as a 'training as transmission' model excludes the possibility of the course taking an unexpected route.

I would like to finish off this section by offering other alternatives when attending a training/development programme is not possible, due to lack of time, money, availability or suitability to our needs.

Peer-observation is a most interesting experience that can create an atmosphere of innovation in the school. The teachers involved should think carefully about the planning and analysis of the observation carefully.

Self-observation techniques can also promote development. There are several ways in which this can be done:

- a lesson may be recorded and then analysed by the teacher on his/her own.
- a diary may be kept of what is happening in the classroom: the entries should be made as soon after the lesson has taken place as possible. As this system requires time and discipline, it is best employed for short periods of time.

"Co-counselling" as a useful technique which can be used by trainees on a course and also by colleagues.

SECTION 3

BACKGROUND CONTEXT AND DATA COLLECTION METHOD

3.1 Institution and Teachers' Background

This investigation was carried out in an Official Language School in Spain. These are state schools specialised in the teaching of languages. In this particular one, four languages were taught: English, French, German and Italian. The studies are divided into five levels (from zero beginners to advanced), each one being equivalent to around one hundred hours.

All six teachers are Spanish and hold degrees in either English or French, except for the German teacher, whose degree is in Philosophy. They all received pre-service teacher training and have done some in-service teacher training courses.

Their profiles are as follows:

Teacher A * English Teacher

She has taught general English at all levels for seven years.

Teacher B * English Teacher

She has taught general English at all levels for eight years.

Teacher C * English Teacher

She has taught general English at all levels for two years.

Teacher D * German Teacher now

He taught Spanish for five years before teaching German, which he has been doing for four years.

Teacher E * English Teacher

She has taught English at all levels for four years.

Teacher F * French Teacher

She has taught French for five years.

3.2 Data Collection Method

My study was done in three phases and in each one a different investigation tool was used:

Phase 1- Written Teacher Concerns (WTC): I asked the teachers to write anything they wished to about their interests and concerns regarding three areas:

- * themselves as teachers and their teaching
- * their students and their learning
- * the subject they taught (English, French or German)

The reason for choosing this tool was the wish to let teachers express themselves as freely as possible. I felt that, at this stage, I should not direct their thoughts in any direction.

Phase 2 -. The Association Exercise (AE): I asked the teachers to write down a comment, as long or as short as they wished, about eleven different aspects of the teaching and learning (T/L) process that I had chosen.

These were:

- 1 English/French/German: your views on the language/subject you teach.
- 2 Being a teacher.

- 3 Difficulties experienced by the learner in the teaching-learning process.
- 4 Syllabus and planning of courses.
- 5 Assessing the learners.
- 6 Your favourite ways of learner participation in the classroom: as one group, groups, pairs and individually.
- 7 Having knowledge about the sciences related to education, such as Pedagogy, Psychology etc.
- 8 Textbooks.
- 9 INSET teacher training/development courses.
- 10 When a class does not 'turn out OK'.
- 11 Your development as a teacher in the future.

Phase 3 -. The Interview: This consisted of an in-depth interview asking teachers for clarifications and expansions of what they had written in the two previous phases. They took an average of 45 minutes and were tape recorded. The purpose of this final stage was to gain as clear a picture as possible of each of the six teachers.

Before starting Phase 1, I explained to them what the purpose of my study was and assured them that anonymity of both the institution and their names would be maintained. The interviews, like the written teacher concerns and association exercise, were done privately on a one-to-one basis.

SECTION 4

FINDINGS AND DATA ANALYSIS

As several tools were used to elicit the data, I have used different references next to the teachers' quotations. These are:

	Tools Used	Teacher
Written teachers' concerns	WTC	A,B,C,D,E,F
Association exercise	AE	A,B,C,D,E,F
Interview	I	A,B,C,D,E,F

After the six teachers completed the three phases, I analysed the data and obtained findings around three areas.

4.1 FIRST AREA: Interests and Concerns About Themselves as Teachers and Their Teaching

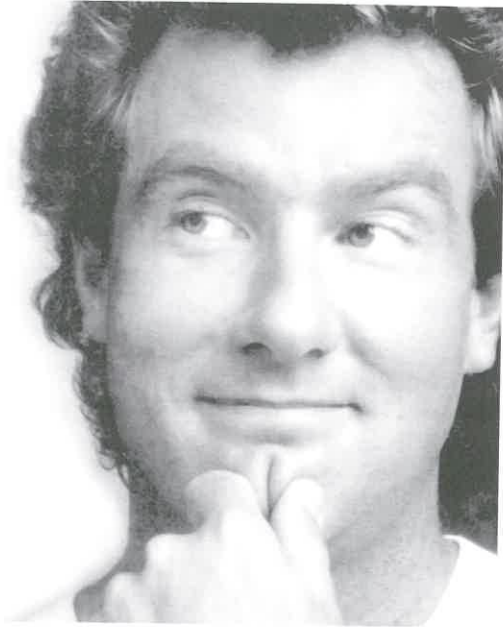
In relation to this area, three aspects emerged from the data:

- a How these teachers see teaching and their role
- b What they consider as appropriate professional knowledge
- c Organisation of in-service teacher training/development courses and their development in the future

4.1 a How these teachers see teaching and their role

- All six teachers liked their profession but to a different extent. For example, teachers B and F said this was a "satisfying job" (AE/B) and (AE/F) whereas

Talking to learners about how they learn things can give teachers new and, probably, surprising insights into the enormous number of ways to learn the same thing.



teacher D went further when saying that "teaching is a vocation" (AE/D). He seemed to regard himself as an educator when he said:

"I want to help students to develop themselves, their personalities, intelligence, learn to understand the world." (I/D)

- Teaching was a hard job. There were several causes for this.
 - Having to instil enthusiasm in their students even when they didn't feel enthusiastic, in which case it was necessary to put a mask on:

"A teacher is an actor (...) When I'm in the classroom I smile most of the time but when I leave I go back to my normal self. I'm totally different outside the classroom. I think we'll [teachers] end up having a split personality." (I/E)
 - They felt responsible for a great number of things:
 - a) Keeping the knowledge of the language they teach up-to-date.

"I'm afraid of losing my knowledge and fluency (of French) due to the lack of means to keep it up." (WTC/F)

The teachers said they were used to spending their money to go to refresher courses, since the grants given by the Ministry did not cover all the expenses.

- b) Planning the course
 - c) Implementing the syllabus
 - d) Method used: The teachers thought that learners are not able to decide on things like what and how to learn

"The learners don't have a linguistic or didactic competence to choose what to do (...) I don't think we can ask them to take over the teacher's role." (I/D)
- All teachers allowed learners to make suggestions about things like activities they wanted to do or not do and ask questions about whatever problem they had.

4.1 b What they consider as appropriate professional knowledge

- Most of the teachers echoed their concern about keeping up the knowledge and fluency of the language they teach.

"My main fear is forgetting my English (‡) Who's going to help me with my English without my having to spend lots of money and, on top of that, sacrifice my summer holidays [doing a summer course in England]. It'd be good if there were courses that combined the language and Pedagogy." (I/E)

- Only one teacher added that knowledge of cultural aspects related to the countries where the language is spoken is very important.
- Four of them stated that they didn't know much about the sciences related to education, such as Pedagogy and Psychology. However, they thought they were too theoretical and, as teacher F said, 'experience was the teacher's best teacher'. Teacher B added that:

"Knowing general principles of Pedagogy doesn't mean you'll be able to tackle all situations. Perhaps your own case is not in the books." (I/B)
- One of these teachers acknowledged that experience does not always work

"There are people who've been teaching for twenty years and they're still doing the same things as the first year (...) Probably, the law of 'minimum effort'. They just lose interest." (I/F)
- Two teachers thought these sciences were necessary, especially Teacher D, who had studied them in his degree. Nonetheless, he criticised the tendency that some pedagogues have to take an excessively theoretical approach when teaching on teacher training courses.,

4.1 c Organisation of in-service teacher training/development courses and their own development in the future

- Regarding the existing INSET teacher training courses, the teachers think that those offered by the Ministry of Education are not suitable for the needs of the state language schools, but rather for those of primary and secondary schools. They stress that their students are very diverse: all age groups over 14 and

all types of educational backgrounds. Thus, special training, they think, is needed to cope with such diversity.

Teacher A comments on this:

"I'd like courses adapted to the needs of the state language schools ... training courses that deal with generalities can't do much for us (...) I'd like new approaches and ideas of how to teach a language to heterogeneous classes (adults, adolescents, professionals, students ...)." (AE/A)

- They would also like to see courses that include a language improvement component, since this is one of their main concerns.
- As to their development as teachers in the future, they think a means of developing could be attending in-service teacher training courses suitable for their needs. Two of the teachers, C and D, think that:
"In case INSET teacher training courses as such (given by experts) are not available, the exchange of ideas between teachers within the framework of workshops in the school would also be profitable." (I/C) (I/D)

4.2 SECOND AREA: Interests and Concerns About Their Students and Their Learning

Two main issues came out of the data regarding this point:

a How they see their learners and the learning process
b Learners' difficulties

4.2. a How they see their learners and the learning process

- Teachers B and D were concerned about their students not knowing how to learn a language:
"The learners have to convince themselves that learning a language is a gradual process that, from the earliest stage, holds syntax, lexicon, pronunciation, intonation and comprehension." (WTC/B)
"They do not know [how to learn a language] because, for example, they do not work at home; in the case of German, there are rules you have to learn all the words that go with articles and the verbs with prepositions and idioms. And that's got to be studied systematically (...) But they don't think this is necessary." (I/D)
- As regards the learners' role in the learning process, the teachers in this study think that fundamental decisions like what, when, how to learn things have to be made for the learner. Teacher C, for example, refers to this as follows:
"Sometimes students don't even know what the syllabus is about (...) I wouldn't accept a suggestion if I knew it was wrong." (I/C)

And teacher E expresses a similar view:

"I love to teach zero-beginners because you do everything: what you explain well, they pick up well; what you explain twice, they understand; and if there is something they can't understand, it is because you didn't explain it properly ... I mean, they don't have any other option." (I/E)

4.2. b Learners' difficulties

- One difficulty detected by half of the teachers in the study was speaking. Teachers A and E explained this in terms of a psychological block. Teacher A, for example, said:

"They can do it (speak), they know the structures but are afraid of making fools of themselves." (AE/A)

Both agree that the solution lies in creating an atmosphere of trust:

"I try to reassure them: tell them we all make mistakes (...), making mistakes is totally normal and the only way to learn a language: you make a mistake, they correct you and, no problem." (I/A/1)

These two teachers also saw older people as more likely to have difficulty in learning to speak.

- Teachers B and F were concerned about their students transferring structures from their mother tongue (L1) to the target languages, English and French, respectively, since this, they thought, resulted in mistakes (negative transfer). Teacher F commented:
"I have to insist a lot on those points I know in advance they're going to get wrong, due to the similarity between both languages [Castilian and French] and try to help them learn the new structures without translating from their mother tongue." (AE/F)
- Finally, Teacher C considered her learners had great difficulty in understanding spoken English and how the English grammar functions because:
"The English language system is totally different from the one in Castilian." (AE/C)

4.3 THIRD AREA: Interests and Concerns About the Subject They Teach

The teachers' interests and concerns about the subject they teach can be grouped around the following issues:

a Their views on the language they teach
b The role of textbooks

4.3. a Their views on the language they teach

- All but one teacher agreed that the languages they teach are means of communication. Teacher A, for example, defined English as:
"Communication between people-a tool to meet other people and to get to know other countries." (AE/A)
- Teacher E's emphasis was totally different. She defined English as:
"A necessity due to the present structure of the employment market. A compulsory subject for youngsters that causes a lot of them to fail exams." (AE/E)

4.3. b The role of textbooks

- All six teachers agreed that textbooks were a useful guide both for the teacher and, mainly, for the learner, but no more than a guide the teacher could use or leave aside as s/he thought convenient.
- There was also consensus on the levels that needed textbooks the most: beginners, elementary and

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intermediate. They stated that these learners found textbooks with grammar explanations the most useful. As teacher A noted:

"In my experience, learners in the lower levels like textbooks that contain grammar summaries because they can use them when they work on their own. This is not so necessary for the advanced courses." (AE/A)

- With reference to the three languages involved in this study the German teacher complained about the grammar explanations not being in the student's L1 (which he considers necessary due to the complexity of German) and about some textbooks ignoring the learners' inter-language stage and presenting them with items they are not yet ready to learn. The French teacher was not happy at all about the existing publications. She said:

"Regarding French, there is no complete textbook and I'm forced to find suitable materials in different books, magazines etc so that I can cover the syllabus." (AE/F)

SECTION 5

INTERPRETATION

I would now like to concentrate on two features which are the most remarkable of the teacher thinking emerging from this study and relate them to current literature and my own views. These are:

- 1 Teacher's knowledge seen as consisting of subject matter and experience.
- 2 Learning seen as virtually dependent on teaching: learners as virtually dependent on teachers.

5.1 Teacher's Knowledge

From the findings it can be said that the teachers in this study recognised two types of knowledge:

- knowledge of the subject matter (English, French or German)
- experience as the provider of pedagogical aptitude

If we consider Hammersley's first dimension of 'Teacher Role': a teacher role defined and legitimized in terms of what s/he knows (curriculum) or in terms of how s/he teaches (method), the teachers' role in this study tends to be nearer the curriculum than the method in that they are more concerned about 'what' to teach than 'how' to teach it.

Byrne (1983) (cited in Calderhead's 'Exploring Teacher Thinking' 1987:110) argues that a teacher should have, apart from knowledge of the subject matter, the "capacity for representing the knowledge to be taught", that is the capacity to think about the different ways in which his/her students might learn.

So, the question to be asked here is the following: can experience on its own provide us with that capacity, as most of the teachers in the study stated?

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I would argue that it can but that contact with other sources can supply a much richer repertoire of representations. I would suggest the following sources:

- other colleagues: it can be expected that other teachers have different representations of knowledge since their educational background (methods by which they learnt things), learning styles, training as teachers and personalities are also probably different.
- learners: talking to learners about how they learn things can give teachers new and, probably, surprising insights into the enormous number of ways to learn the same thing.
- theories and research: being open to learning from books or teacher training/development courses about different perspectives from one's own. I personally found Wilson, Shulman and Richert's "floating boxes" that I talked about in the 'Theoretical Background' section, very revealing as my teaching experience had never made me aware of the variety of knowledge involved in and necessary for teaching.

5.2 Learning Seen as Virtually Dependent on Teaching: Learners Seen as Virtually Dependent on Teachers

This heading summarizes the six teachers' views in this respect. I would like to explore this belief. Allwright in his work 'Why don't learners learn what Teachers Teach?' (1984) explains that:

"Recent work on second language acquisition (...) supports the presupposition of my title ['Why Don't Learners Learn What Teachers Teach?'] that learners do not in fact learn what teachers teach (...) If we look at the relationship [between language learning and language teaching] in more detail we can see that the following three aspects are problematic:

- a Why learners do not learn everything they are taught.*
- b How learners manage to learn things they are not taught.*
- c How learners manage to learn things they are taught."*

He puts forward his 'Interaction Hypothesis', which claims that interaction creates learning opportunities and that:

"it may be the interactive process of making input comprehensible that benefits the learner. This entails that learners will learn best that which was not comprehensible until they had done some interactive work to make it so." (p10)

Hammersley (1977) also supports the idea that the interaction between pupil and teacher can bring about new knowledge and skills.

Therefore it is apparent that the belief that learners learn what teachers teach is not justified by the current literature.

As a result of regarding learning as virtually dependent on teaching, the teachers in this study also

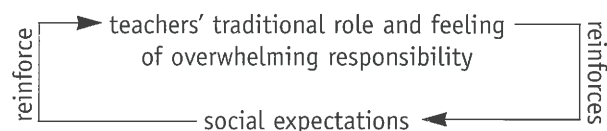
saw learners as very dependent on them. This dependence manifested itself in two respects:

- learners do not know how to learn a language
- learners are not capable of making important classroom decisions

However, if we are to believe what literature says (Hammersley 1977; Allwright 1984), learners can take on an active role and learn by negotiating and interacting with other students and by making decisions in the process. But it must be the teacher who leaves his/her traditional role behind first (that of only generator of knowledge) and take on that of stimulator and adviser.

My research also revealed the consequence of maintaining the belief just discussed has on teachers. Basically, it was a sense of being responsible for most aspects of the teaching and learning process, which is probably one of the factors why teachers in my study echoed the view that teaching is a hard profession.

I would add that this feeling of overwhelming responsibility has yet another cause: the idealistic social expectations of what a teacher should know and be like. In my view, these expectations and the teachers' views of the relationship teaching-learning influence each other as I show in the following diagram:



I believe that a change in the way language teaching and learning (and education in general) is regarded by society (from the lay person to the Ministry of Education) is also necessary if we want to break this vicious circle. Teachers have to bring out into the open their new ways of regarding themselves and their teaching; their learners' and their learning and the subject they teach if educational changes and improvement of any sort are to be made. I suggest that forming associations of language teachers might be an effective way of transmitting teacher thinking to curriculum designers, teacher trainers and society in general.

SECTION 6

IMPLICATIONS, CONCLUSION AND RECOMMENDATIONS

6.1 Implications for In-Service Teacher Training/Development Programmes

From the findings of this project, the literature reviewed in it and my own views on this subject, I would now like to draw some implications for in-service



teaching training/development courses (TT/D courses from now on):

- 1 They will be most useful if they are voluntary and if they do not cause an excessive increase in the teachers' workload.
- 2 They should take teachers' needs and classroom reality (class size, type of learners, materials available etc) as the starting point. It seems desirable, then, that a process approach is applied so that trainees can decide, together with the trainer(s) on the purpose, contents and method of work for the TT/D course.
- 3 Trainers should be willing to respect trainees' priorities, even if they (trainers) have a different point of view.
- 4 TT/D courses will be most relevant to the trainees if:
 - * the learners and classroom practice are the primary sources of data.
 - * there are real outcomes: eg trainees getting engaged in doing classroom research for a while (after the course) and then evaluate the findings. Ideally these findings should be fed back to the trainers and should constitute the starting point for other future courses.
- 5 These courses must serve the teacher to feel happier in his/her job and to come out of the isolation of his/her classroom so as to feel part of a larger group.
- 6 Another purpose should be to empower teachers to take part in projects of any sort (research, associations, publications etc) and, generally, encourage them to find ways of developing in their career.
- 7 TT/D courses should not be expected to work overnight since teachers themselves will need time to re-orient their practice in the light of the new proposals the course has put forward.
- 8 In the teaching context of the teachers in this study there seems to be a need to put pressure on the Ministry of Education so that they provide TT/D courses relevant to these teachers. Ways of doing this would have to be thought about. One of them could be, as suggested in Section 5, for teachers to form an association for language teachers.
- 9 If in-service TT/D courses given by experts are not available when needed or if they are not thought of as relevant at a given time, teachers themselves can run workshops within the framework of their institution, as was suggested by some teachers in this project. They might also be run by language teachers associations.

6.2 Conclusions

- 1 Teaching was viewed as a fulfilling profession but also a hard one because of the diversity of learners' needs and interests and because the teachers in the study took on too many responsibilities as a result of

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The Country Mouse and the City Mouse



Emilia lives in a small town in Andalucia.

Her cousin, Abigail, lives in the big city of London.

Which is more important, friends or fortune?

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letting students have very few. Current literature supports the idea that passing on some responsibilities to the learner is positive for both the teacher and the student.

- 2 The teachers in the study showed a great degree of autonomy in that they mostly relied on their own experience and analytical capacity to develop as teachers. However, all of them would like to attend teacher training courses which take their needs, concerns and interests as the starting point and that contain a language improvement component, since maintaining their linguistic competence in the language they teach is one of their main concerns.
- 3 Teacher training/development courses, together with other sources such as colleagues and learners, reading about theories and doing research, can provide the teacher with a richer repertoire of representations of knowledge than just relying on one's own experience and having knowledge of the subject matter.
- 4 The teachers considered learners did not know much about learning an L2 and, therefore, did not have a capacity to make decisions regarding what, when and how to learn: learners depended entirely on teachers. Current literature vindicates the value of the learner's active role and interaction with other learners.
- 5 Most of the teachers agreed that the main purpose of learning a language is communication, mainly in spoken form.
- 6 The English teachers in the study had different views on the language they taught and the books they used from the French or the German ones, but these different perceptions did not seem to influence how they see themselves as teachers and their teaching or how they see their learners and their learning.
- 7 Teacher thinking needs to be brought out into the open (via associations of language teachers, for example) if curriculum development is to happen and if a change in the way society regards teachers, learners and the teaching/learning process is to occur.

6.3 Recommendations for Further Research

Further research is needed in the area of teacher knowledge: what types of knowledge teachers use in the teaching/learning process and how the transformation from teacher knowledge to classroom knowledge and to learner knowledge occurs. Learners' perceptions of this are also most important if we want to have a full picture of this process.

Another area worth exploring would be that of how a teacher's thinking affects his/her colleagues: which aspects of their teaching they are willing to be influenced on and which aspects they want to keep as they are. In other words, to what extent they are prepared to work together on projects, research and team-work.

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WORKSHOP ON USING ART, LITERATURE AND MUSIC IN THE EFL CLASSROOM

by Fred Tarttelin

THE PASSION OF YOUR LIFE BECOMES MORE VIVID.

(from *Howards End* by EM Forster, referring to the effects music can have on a person)

The aim behind this workshop is to explore some ideas that involve the use of literature, music and art in various combinations to promote multi-skilled activities in the EFL classroom, with particular emphasis on oral interaction. Perhaps I should also admit that I have chosen these three closely-linked areas because of their special importance in my own life, hoping that some of my enthusiasm may be passed on to my students, who in turn will need to share their own ideas and indeed want to talk about the passions of their own lives.

PART 1

ART AND MUSIC

The class is divided into four groups, let's say three to six students in each group. With a very large class, you would have to prepare more materials and possibly adapt the techniques slightly. Needless to say, the smaller the group, the fewer the problems of organisation. Appoint a secretary for each group so that there will be record of the main points which can later be read out to the rest of the class.

Give each group a picture and invite discussion (see appendix for guidelines for describing and talking about a picture). The pictures should be as contrasted as possible and it is usually better (though not always) if you can avoid particularly well-known ones such as *The Hay Wain* by Constable or Leonardo da Vinci's *Mona Lisa*. Blu-tack the pictures round the walls of the classroom so that the students can get a fairly good view of each picture while the "secretaries" are reporting back on the group discussions.

Choose five musical extracts, recorded on a double tape deck or from CD player to cassette, or if you're really lucky, you'll have a portable CD player in the classroom. The quality of the sound should be at least very good. If it isn't, don't do the activity.

As the class listen to the first piece of music, ask them to jot down anything the music suggests to

them. It might be an abstract idea like pathos, joy or triumph, or perhaps something more mundane such as waking up, playing in a park or the suggestion of a dance. The music might seemingly imitate aspects of nature such as wind, water or fire. The important thing is that the response should be as fresh and spontaneous as possible and absolutely no knowledge of music is required, though it goes without saying that a musically trained ear is going to react somewhat differently from those who may not have been fortunate enough to have had any kind of musical training.

Encourage the class to work in pairs and compare their reactions before speaking to the rest of the class. In this way, everyone is involved and each student is likely to speak. During the pairwork, the teacher also has an opportunity to go round and listen and to help where help is needed most.

Finally, ask the class if they can match the music to one of the pictures you have affixed to the walls. In the APAC workshop I made this fairly obvious by playing some medieval music first which corresponded to a picture by the late fifteenth century painter, Jean Bourdichón.

The other three pieces of music more or less corresponded to the remaining pictures as far as mood and period were concerned, but the point is that the students should be stimulated into reacting and speaking and the *correct* answer is of minor

importance. A fifth piece of music can be played which contrasts tremendously with the other pieces and when considered in connection with the pictures, a somewhat different interpretation of the painting is possible. For example, the third movement from Bartók's *Music for Strings, Percussion and Celesta* is strange and sinister, possibly suggesting the inner, psychological state of the woman in black in Hammershoi's picture *Woman at a Window* or shed light on the enigmatic figure peering round a large piece of furniture at the family group (if that's what it is!) in the aforementioned Bourdichón painting, *Nobility*.

The techniques described here are particularly useful for students preparing for Cambridge exams but can be adapted to almost any level and lead naturally on to follow-up activities and homework assignments.

PART 2

ART AND LITERATURE

Divide the class into three groups: A, B and C. Groups A and B are given a split literary text (in this case, a version of *The Story of Hero and Leander*; see appendix) and a worksheet. By finding the answers to the questions on their respective worksheets, groups A and B will be equipped with a summary of their part of the story which can be used to relate the complete story in pairs.

Group C, meanwhile, divided into pairs, is looking at and discussing a slide depicting *The Parting of Hero and Leander* by Turner. They, too, should concentrate on the story suggested by the painting and write a short summary.

Give a time limit to these various activities so that the groups can reform into threes, one student from each group, to compare the different versions of the story. Finally show the slide to the whole class and encourage further comment or explanations, especially if a lot of interest is shown. (The whole activity should be repeated with different materials, perhaps on another day, to give groups A and B a chance to apply their imaginations to a painting.)

Homework/follow-up activities:

- dramatize the scene and act it out
- write the dialogue of "the parting"
- write the story from different points of view: the ghosts of Hero and Leander, Venus's or that of Hero's nurse.
- write a modern, fairly formal newspaper article on the events (this is a useful exercise for the new FCE syllabus or for CAE).

PART 3

LITERATURE AND MUSIC

Here we consider literary texts which, for one reason or another, are inextricably linked to music.

Chapter 5, from *Howards End* by E.M. Forster and the third movement from Beethoven's Fifth Symphony.

The procedure here is self-evident: read the text; then, after comment and discussion, listen to the music, which in turn will lead to further reactions, comment and discussion. I have quoted from the text and added a few "margin" notes.

It will be generally admitted that Beethoven's Fifth Symphony is the most sublime noise that has ever penetrated into the ear of man. All sorts and conditions are satisfied by it. Whether you are like Mrs. Munt, and tap surreptitiously when the tunes come - of course, not so as to disturb the others; or like Helen, who can see heroes and shipwrecks in the music's flood; or like Margaret, who can only see the music; or like Tibby, who is profoundly versed in counterpoint, and holds the full score on his knee; or like their cousin, Fräulein Mosebach, who remembers all the time that Beethoven is "echt Deutsch"; or like Fräulein Mosebach's young man, who can remember nothing but Fräulein Mosebach: in any case, the passion of your life becomes more vivid, and you are bound to admit that such a noise is cheap at two shillings.

Here, the different personalities are revealed through their individual reactions to the music.

For the Andante had begun - very beautiful, but bearing a family likeness to all the other beautiful Andantes that Beethoven has written, and, to Helen's mind, rather disconnecting the heroes and shipwrecks of the first movement from the heroes and goblins of the third.

Helen said to her aunt: "now comes the wonderful movement: first the goblins, and then a trio of elephants dancing", and Tibby implored the company to look out for the transitional passage on the drum.

"No; look out for the part where you think you have done with the goblins and they come back," breathed Helen, as the music started with a goblin walking quietly over the universe, from end to end. Others followed him. They were not aggressive creatures. It was that that made them so terrible to Helen. They merely observed in passing that there was no such thing as splendour or heroism in the world. After the interlude of elephants

dancing, they returned and made the observation for the second time. Helen could not contradict them, for, once at all events, she had felt the same, and had seen the reliable walls of youth collapse. Panic and emptiness! Panic and emptiness! The goblins were right.

This is a reference to the beginning of the book where Helen suddenly announces her engagement but equally suddenly and distressingly it is broken off.

Beethoven chose to make it all right in the end. He built the ramparts up. He blew with his mouth for the second time, and again the goblins were scattered. He brought back the gusts of splendour, the heroism, the youth, the magnificence of life and death, and, amid vast roarings of a superhuman joy, he led his Fifth Symphony to its conclusion. But the goblins were there. They could return. He had said so bravely, and that is why one can trust Beethoven when he says other things.

Helen pushed her way out during the applause. She desired to be alone. The music had summed up to her all that had happened or could happen in her career.

In this passage we could identify many symbols which anticipate events that will occur later in the novel.

How far you go into this depends on the students' needs or interest but you must agree it is really quite impossible to appreciate the writer's intentions in such a text unless one listens to the music in question. Forster frequently refers to music in his novels. Another example is **Beethoven's piano sonata in C minor, Opus 111**, which is so important in the early part of *A Room With a View* for the way it gives us insight into the young heroine's character.

The poem, *Anthem for Doomed Youth* by W. Owen and Britten's setting of the same poem in his *War Requiem*.

What passing-bells for these who die as cattle?

Only the monstrous anger of the guns.

Only the stuttering rifles' rapid rattle

Can patter out their hasty orisons.

No mockeries for them from prayers or bells,

Nor any voice of mourning save the choirs, -

The shrill, demented choirs of wailing shells;

And bugles calling for them from sad shires.

What candles may be held to speed them all?

Not in the hands of boys, but in their eyes

Shall shine the holy glimmers of good-byes.

The pallor of girls' brows shall be their pall;

Their flowers the tenderness of silent minds,

And each slow dusk a drawing down of blinds.

First read or listen to a recording of the poem. Work on the poem and exploit it in any way you think appropriate. It's particularly worth mentioning the onomatopoeia exquisitely wrought in the line, **Only the stuttering rifles' rapid rattle** and other references to sounds: **demented choirs of wailing shells And bugles calling**. The beauty of the moving, carefully-chosen words of the poem, is paralleled in their equally beautiful sound, creating a feeling of indignation at the horrors of war together with a heightened sense of sorrow and grief. In fact, were the poem not so lovely in its music, I don't think I could bear to read it. The power of its feeling is overwhelming.

Then, listen to Britten's setting of the poem and compare and comment on the two versions. Does the music enhance the poem? Is the musical treatment of the poem appropriate in the way it expresses the emotion of the poem? Which do you prefer? Could the poem be expressed in visual terms?

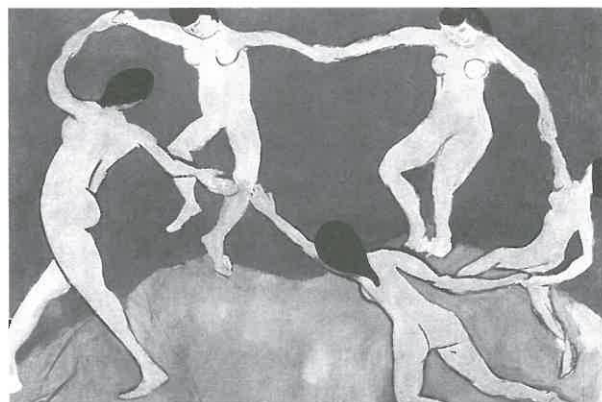
This may be a good moment to have a look at Picasso's *Guernica*, reproductions of which abound. In this way, we will indeed unite art, music and literature as a means to enjoy and share something with our students on a more personal level. Remember, enthusiasm is infectious and can lead students to an awareness which will help them tackle even quite daunting tasks with added inspiration. Let's share our "passions". Let's make our lives "more vivid".

Musical extracts:

1. "Or ne sai je que devenir" (the Montpellier Codex, 13th century) from *Love's Illusion Anonymous 4*;
2. The Satyr's Dance from *Oberon* by R Johnson (17th century) The Parley of Instruments (Englishman Abroad Album);
3. *Sleigh Ride* by Delius from *Small Tone Poems n°2*;
4. *Piano Quintet in D minor*, 1st Movement;
5. *Music for Strings, Percussion and Celesta*, 3rd Movement;
6. The 3rd Movement, *Allegro*, from Beethoven's *5th Symphony*.
7. *Anthem for Doomed Youth* from Britten's *War Requiem*.

8The pictures:

1. *Nobility* by Jean Bourdichón;
2. *Love's Labours Lost* (an engraving, c. 1594);
3. *Off to Market* by Andrei Yegorov;
4. *Woman at a Window* by Vilhelm Hammershoi.



GUIDELINES FOR DESCRIBING AND TALKING ABOUT A PICTURE

If your students aren't trained or have little experience in this difficult and somewhat unnatural skill, it is always advisable to help with a few guiding questions to get things going:

1. What is happening in the picture?
2. What is going to happen?
3. What has been happening?
4. Think about time and place; ask the questions *Where?* and *When?* Can you comment on period and setting?
5. What are the characters saying or thinking about?
6. Do you like the picture? Can you identify with it in any way? Have you ever been in a similar situation?
7. If you were one of the people (or the person), how would you feel? What would you say? What would you do in the situation?
8. Can you imagine anything out of the picture or in it but hidden from our view?
9. What sounds and/or smells might we be aware of if the situation were real and we were present?
10. Don't worry about words you don't know. Try to express them in a different way.

THE STORY OF HERO AND LEANDER**PART 1 (STUDENT A)**

This was the case with a lovely maiden by the name of Hero, who was dedicated by her parents to Venus' service, and, as soon as old enough, spent all her time in the temple, ministering to the goddess, or in a lonely tower by the sea, where she dwelt alone with her aged nurse.

The maiden's beauty increased with her years, until the fame of her loveliness spread throughout her native city Sestus, and even passed over the Hellespont and reached Abydus, where Leander, the bravest and handsomest youth of the town, was fired with a desire to view the charming young priestess.

Just at the time a solemn festival in honour of Venus was to be celebrated at Sestus, to which all the youths and maidens were cordially invited. Under pretext of paying homage to the goddess, Leander entered her temple, and saw the young priestess, whose charms far surpassed all descriptions.

Venus, as has already been stated, was always deeply interested in young lovers; and when she saw these two, so well-matched in beauty and grace, she bade Cupid pierce them with his love darts, which behest the mischief-loving god immediately obeyed.

An undying passion was thus simultaneously kindled in both young hearts; and, thanks to Venus' assistance, Leander managed to exchange a few words with Hero, declared his love, implored her to view his suit kindly, and, above all, to grant him an interview, or he would surely die.

The maiden listened to his pleading with mingled joy and terror, for she knew her parents would never consent to their union. Then, afraid lest one should notice that she was talking to a stranger, she bade him depart; but he refused to go until he had learned where she lived, and proposed to swim across the Hellespont when the shades of night had fallen, and none could see his goal, and pay her a visit in her lonely tower.

At last his prayers overcame the maiden's scruples, and she arranged to receive him in her sea-girt tower, promising at a given hour to light a torch and hold it aloft to guide him safely across the sea. Then only he departed.

Night came on; darkness stole over the earth; and Leander impatiently paced the sandy shore, and watched for the promised signal, which no sooner appeared than he exultantly plunged into the dark waves, and parted them with lusty strokes, as he hastened across the deep to join his beloved. At times the huge billows towered above his head; but when he had escaped their threatening depths, and he rose up on their foamy crests, he could catch a glimpse of the torch burning brightly, and pictured to himself the shy, sweet blushes which would dye Hero's cheek as he clasped her to his passionate heart.

PART 2 (STUDENT B)

Venus, from the top of "many-peaked Olympus," smilingly viewed the success of her scheme, and nerved Leander's arm to cleave the rapid current. At last he reached the tower steps, and was lovingly greeted by Hero, whose heart had throbbed with anxiety at the thought of the perils her lover was braving for the sake of seeing her once more.

It was only when the dawn began to whiten the east that the lovers finished their interview and parted, he to return to Abydus, and she to prepare for the daily duties which would soon claim her attention. But separation by day was all these fond lovers could endure, and night after night, as soon as the first stars appeared, Hero lighted her torch, and Leander hastened to her, to linger by her side till dawn.

No-one suspected their meetings; and all went well until the first fierce storms of winter swept down over the Hellespont. Hero, in the grey dawn of a winter's morning, besought her lover not to leave her to battle

against the waves, which beat so violently against the stone tower; but he gently laughed at her fears, and departed, promising to return at night as usual.

The storm, which had raged so fiercely already in the early morning, increased in violence as the day wore on, until the waves were lashed into foam, while the wind howled more and more ominously as the darkness came on again; but none of these signs could deter Leander from visiting Hero.

All day long Hero had hoped that her lover would renounce his nightly journey; but still, when evening came, she lighted her torch to serve as beacon, should he risk all to keep his word. The wind blew so fiercely that the torch wavered and flickered, and nearly went out, although Hero protected its feeble flame by standing over it with outstretched robes.

At sight of the wanted signal, Leander, who had already once been beaten back by the waves, made a second attempt to cross the strait, calling upon the gods to lend him their aid. But this time his prayers were unheard, drowned in the fury of the storm; yet he struggled on a while longer, with Hero's name on his lips.

At last, exhausted and ready to sink, he lifted his eyes once more to view the cheering light. It was gone, extinguished by a passing gust of wind. Like a stone Leander sank, once, twice, thrice, and the billows closed for ever over his head.

Hero in the meanwhile had relighted her torch, and, quite unconscious of the tragedy which had taken place, stood on the tower, straining her eyes to pierce the darkness. All night long she waited and watched for the lover who did not come; and, when the first sunbeams shone over the tossing sea, she cast an anxious glance over the waters to Abydos. No-one was in sight as far as she could see. She was about to descend to pursue her daily tasks, when, glancing at the foot of the tower, she saw her lover's corpse heaving up and down on the waves.

Hero's heart broke at this sad sight, and she longed to die, too, that she might not be parted from Leander.

To hasten their meeting, she threw herself into the sea, and perished in the waves, close by his side. Thus lived and died the faithful lovers, whose attachment has passed into a proverb.

APPENDIX 3

HERO AND LEANDER WORK SHEET STUDENT A

1. Who was Hero?
2. Where was she sent by her parents?
3. What were her duties?
4. Who was Leander
5. Where did Hero and Leander meet?
6. What did he have to do in order to visit her?
7. What did Hero do to guide him across the Hellespont?

HERO AND LEANDER WORK SHEET STUDENT B

1. How often did the lovers meet?
2. What happened when winter arrived?
3. What did Hero beg Leander to do one stormy morning?
4. How did Leander react to the danger?
5. What happened to Hero's torch that night?
6. How did Leander die?
7. What happened the following morning?

APPENDIX 4

FURTHER SUGGESTIONS FOR COMBINING LITERATURE, MUSIC AND ART

Literature and Music:

1. Shakespeare is an obvious choice, particularly *Romeo and Juliet* which has inspired many composers: Tchaikovsky, Prokofiev, Berlioz, Delius, etc.
2. *The Warden*, A. Trollope, in which the Bach cello suites are very close to the main character's heart.
3. The Inspector Morse Novels, C. Dexter. This detective is very fond of Wagner.
4. *The Choir*, J. Trollope. Lots of music, especially well-known choral pieces and treble solos.
5. *Ever After*, G. Swift. The Schubert song (lied) *Who is Sylvia?* This interesting novel is also rich in literary references which are worth looking into.
6. *Learning to Swim* G. Swift. Short story with an early mention of a young Cliff Richard Eurovision Song Contest winner *Summer Holiday*, which sets the scene and immediately puts the story into context.

Paintings, literature and music:

Oedipus and Antigone, The Plague of Thebes by Jalabert; The Theban Plays by Sophocles;

Opera: *Oedipus Rex* by Stravinsky.

Meeting by Escher;

Cry, the Beloved Country by Paton;

religious music, eg by Handel, Vivaldi, Pärt or even gospel singing, especially if sung by children as in *You'll never be alone* from the film, *Fame*.

TASK-BASED LEARNING WHAT KIND OF ADVENTURE?

by Jane Willis

"Task-based learning is like an adventure - learners constantly surprise you by coming up with all kinds of things...." "... exploring language in this way opens up whole new vistas..." these were comments made by teachers at the end of a workshop on using a task-based approach to language teaching.

Certainly, each example given in Ribé (1997:17) of children actively engaged in tasks in many different countries of the world positively exudes a sense of excitement and adventure.

Around the world, approaches to Task-based learning (TBL) differ - see for example Prabhu (1987) for his account of TBL in south Indian secondary schools - and some approaches may

well be more adventurous than others. They probably differ within schools and institutions in Catalonia, too. My aim at the APAC ELT Convention this year was to open up "A Space for Debate" by offering our approach to TBL, together with its rationale and underlying principles, for you to compare with your own¹.

However, classroom adventures, though often exciting and rewarding, entail elements of risk that can make things quite scary for the teacher. So I want to show how this risk can be minimised by principled use of a task-based learning framework. I will then propose a taxonomy to help teachers to generate tasks that will prove fulfilling and challenging but not too risky.

What is a task?

By task, I mean a goal-oriented activity with a clear purpose. Doing a communication task involves achieving an outcome, creating a final product that can be appreciated by others, for example, compiling a list of reasons or features or things that need doing in particular circumstances, comparing two pictures and/or texts to find similarities or differences, solving a problem or designing a brochure. In doing the task, learners are free to express whatever they want to mean, and are free to use whatever language they can recall. Language form is not prescribed.

In TBL, tasks are used as the central component of a three part framework consisting of 'Pre-task', 'Task Cycle' and 'Language Focus'. These components have been carefully designed to create four optimum conditions for language acquisition, and thus provide rich learning opportunities to suit different types of learners.

The diagram below describes the roles of the teacher and learners during a typical TBL lesson. Note especially the degree of teacher control, and the opportunities for learner language use.

COMPONENTS OF A TBL FRAMEWORK

PRE-TASK PHASE

INTRODUCTION TO TOPIC AND TASK

Teacher explores the topic with the class,
highlights useful words and phrases,
helps learners understand task instructions and prepare.
Learners may hear a recording of others doing a similar task,
or read part of a text as a lead in to a task.

¹ I use the word *our* in acknowledgement of the large part that my husband Dave Willis has played in the development of the components of task-based learning that are used here within the Framework.

TASK CYCLE

TASK	PLANNING	REPORT
<p>Students do the task, in pairs or small groups. Teacher monitors from a distance, encouraging all attempts at communication, not correcting. Since this situation has a 'private' feel, students feel free to experiment.</p> <p>- mistakes don't matter.</p>	<p>Students prepare to report to the whole class (orally or in writing) how they did the task, what they decided or discovered. Since the Report stage is public, students will naturally want to be accurate, so the teacher stands by to give language advice.</p>	<p>Some groups present their reports to the class, or exchange written reports, and compare results. Teacher acts as a chairperson, and then comments on the content of the reports.</p>

Learners may now hear a recording of others doing a similar task and compare how they all did it. Or they may read a text similar in some way to the one they have written themselves, or related in topic to the task they have done.

LANGUAGE FOCUS

ANALYSIS	PRACTICE
<p>Students examine and then discuss specific features of the text or transcript of the recording. They can enter new words, phrases and patterns in vocabulary books</p>	<p>Teacher conducts practice of new words, phrases and patterns occurring in the data, either during or after the Analysis.</p>

Some time after completing this sequence, learners may benefit from doing a similar task with a different partner.²

The Framework in action

I illustrated how this framework works by doing a sequence of tasks about cats. First, a listing task which students can do in twos and then report to the class (in writing or orally) after a planning stage:

Discuss what kinds of things cats often do. Then write a list of five things. For example: *Cats like lying asleep in the sun. They sometimes bring dead birds or animals into the house.* Prepare to tell the class.

For the Report stage of this task, make a compilation of lists on the board and see how many different things the class can come up with.

This first task was about things that cats usually do or tend to do. But what about things

that cats do very rarely? The second task was a story prediction task about a cat. Participants saw the headline to a 'News in Brief' item:

News in Brief
CAT'S FEAT

and read the dictionary definition of the word 'feat' meaning a remarkable achievement, e.g. *an amazing feat of engineering.*

They then had to discuss in small groups what this particular 'feat' might be and tell a story. After doing the task, someone from each pair or group told everyone in the room the best story thought of by their group. We had a wealth of stories: of cats journeying long distances to get back to a former home, of a cat who set off the

²This Framework diagram is a slightly adapted version of the one in Appendix B in Willis J (1996) pp 155.

The actual process of preparing for, carrying out and reporting back on the task offers students a wealth of language learning opportunities, and also provides a meaningful context for the subsequent study and practice of language form.

burglar alarm to warn the sleeping family of a fire, of a cat who fell out of a tall tree and landed unharmed. We ended up reading the actual news story, and listening to the recording of two people doing the same task.

Finally we studied the written down version of what they actually said, i.e. the language they used to do the task, looking in the transcript for various aspects of discourse, grammar and lexis and finding examples of typical spoken English and practising them. For example, there were many examples of phrases that offered some kind of evaluation: *That's amazing! That's incredible! That's right!* which are very common in

spontaneous conversation, and also: *That's funny, actually, because. the other day..* which has the slightly different function of ending one exchange and signalling the start of a new story. There were also several expressions of vagueness such as "or something like that, anyway" that are so typical of spontaneous speech and useful for students to master. For more examples and three starting points for Language Focus or Consciousness Raising activities see Willis, J. & Willis, D. (eds.) (1996).

As we have seen, then, from the two examples above, in TBL the task is central to a whole framework. It is not just a matter of getting learners to do a task at the end of a teaching sequence and then going on to something different. The actual process of preparing for, carrying out and reporting back on the task offers students a wealth of language learning opportunities, and also provides a meaningful context for the subsequent study and practice of language form.

How the TBL framework fulfils the conditions for learning

Learners get **exposure** at Pre-task stage, and a chance to recall things they know. The task cycle gives them exposure to their classmates speaking / writing English so they can learn from each other.

The task cycle also gives them opportunities to **use** whatever language they have, both in private (where mistakes, hesitations and approximate renderings do not matter so long as the meaning is clear) and in public (where there is a built in desire to strive for accuracy of form and meaning, so as not to lose face).

Motivation (short term) is provided mainly by the need to achieve the objectives of the task and to report back on it. If learners are generally successful in doing this, success can increase longer term motivation. Motivation to listen to fluent speakers doing the task is strong, too, because, in attempting the task, learners will have

noticed the gaps in their own language, and will listen carefully to hear how fluent speakers express those particular meanings or ideas.

A **focus on form** is beneficial in two phases in the framework. The Planning stage between the private Task and the public Report promote close attention to language form - as learners strive for accuracy, they try to organise their reports clearly, and check on words and patterns they are not sure of. In the final component, Language Analysis activities also provide a focus on form through consciousness-raising processes. Learners get the chance to notice and reflect on language features, to recycle the task language, to go back over the text or recording and investigate new items, to practise pronouncing useful phrases.

For more on conditions for learning see Lightbown and Spada (1993).

Language Analysis activities

People have often been under the impression that task-based learning means "forget the grammar". As we have discussed above, this would neither be a wise nor necessary move.

The aim of Analysis activities is to encourage learners to investigate language for themselves, to form and test their own hypotheses about how

language works. In the task-based cycle, the language data comes from the texts or transcripts of recordings used in the task cycle, or from samples of language they have read or heard in earlier lessons. Having already processed these texts and recordings for meaning, students will get far more out of their study of language form.

Analysis activities can be followed by quick bursts of oral or written practice, or dictionary reference work. (See Willis J and Willis D 1996 for specific ideas.) Finally, students need time to note down useful words, phrases and patterns into a language note book; regular revision of these will help vocabulary acquisition.

TBL may become an adventure, both for teachers and learners. For the teacher, the framework offers security and control. For the learner, it offers freedom within a routine - a natural progression from private to public and thence to language study.

Assessing the risks

So what risks are there for the teacher? The Pre-task stage is normally teacher led - little risk of chaos here. Although learners are free to interact in pairs / groups in the task cycle, there is a firm agenda for them to follow - i.e. the achievement of the task goal. A (shortish) time limit for each phase helps, too. The pressure from the prospect of reporting in public ensures learner engagement at the interim planning stage. At the beginning and end of each phase, the teacher assumes full control.

The Language Focus component does need

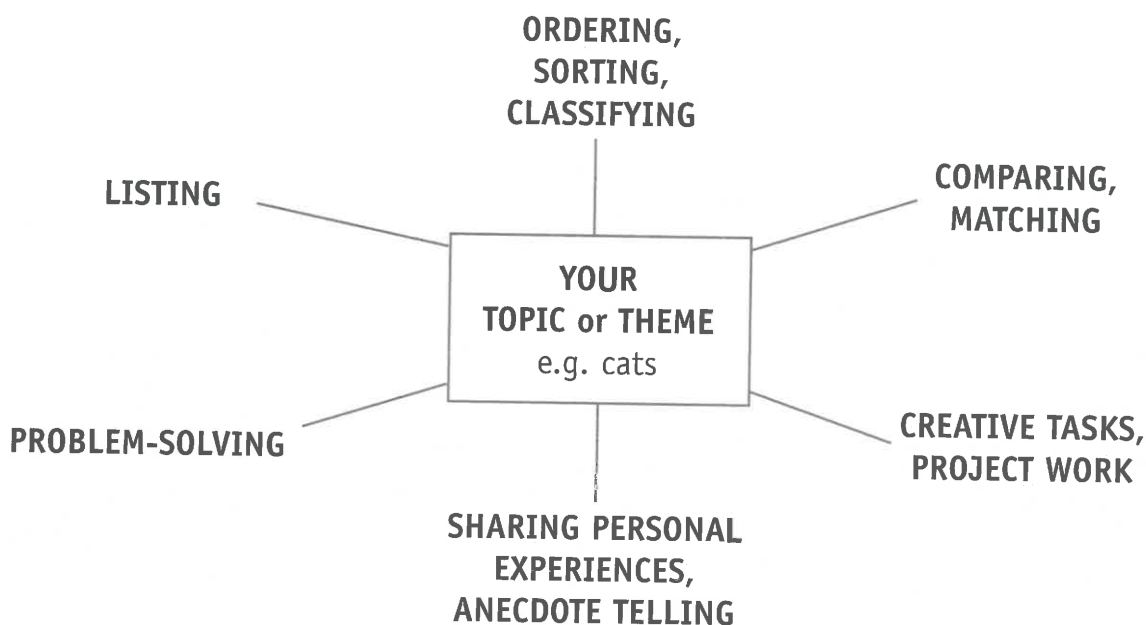
careful preparation - whatever analysis activity is set needs to be done by the teacher beforehand to iron out any possible problems. More examples can then be found in dictionaries or grammar books. Sometimes teachers worry that they may not know the answers to incidental language queries that learners have (there are always some!) But learners can be encouraged to explore these further on their own, or in pairs, or together with the teacher, with the help of dictionaries, computer databases / concordance lines etc. and then report on them in the next lesson.

Designing tasks to promote language use

Any topic or theme (a topical issue or simply the current text book theme) can give rise to different types of tasks. These can be generated with the help of the typology shown in this diagram.

Each type involves different cognitive processes.

The top three types increase in cognitive complexity from left to right, but are generally cognitively less challenging than the three at the bottom. These may involve more complex cognitive operations, or combinations of simpler task types.



For example, taking the topic CATS, a listing task might be: list three reasons why people think cats make good pets; a comparing task might be to compare cats and dogs as pets; a problem-solving task could be to think of three low budget solutions

to the problem of looking after a cat when the family is absent. An experience sharing or anecdote telling task could involve sharing stories about cats. A project might entail research about different breeds of cat to make poster displays.

Spoken data

It is always a good idea to record two or three pairs of fluent speakers doing (and reporting) the tasks you select, so that you can choose the best recording, transcribe it and use it in class to illustrate features of spontaneous and planned

language: words, phrases, grammar, discourse features. Working with real data is exciting; there are always discoveries to be made, and here the risk is reduced by having time to prepare for whatever language has cropped up in the recording.

Conclusions

TBL offers a change from the grammar practice routines through which many learners have previously failed to learn to communicate. It encourages learners to experiment with whatever English they can recall, to try things out without fear of failure and public correction, to take active control of their own learning, both in and outside class.

So, TBL may become an adventure, both for

teachers and learners. For the teacher, the framework offers security and control. For the learner, it offers freedom within a routine - a natural progression from private to public and thence to language study.

Maybe it would be more true to say that TBL is like an adventure within the safe confines of an imaginatively designed adventure playground.

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Jornades de Llengües Estrangeres a Girona

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APAC ELT CONVENTION 1998

HYPertext MINI COURSE Francesca Vidal and Pep Matamoros

By Edgar Borgen

<http://www.xtec.es/crle/apac98>

APAC CONVENTION

Why I keep going

How can you learn about new trends in methodology and technology applied to language teaching, development of new approaches, experience in teacher training and language teaching? There are not so many places where you can go or address to learn more about what you are interested in or need to know more about.

The people organising the APAC Convention have been making an effort to make it more attractive and useful for us. Throughout the years we have seen the plenary moved from after-lunch-right-for-a-nap time to the morning-after-coffee hour, or the sessions shortened from 120 to 90 minutes, or from the world superstar TEFL author and researcher to down-to-earth English teachers from round the corner schools who have to find their way around with the same kind of student, system, resources and society as each one of us has.

The most recent innovation has been the two Mini Courses within the convention as an alternative to the afternoon 90' workshops. I chose the one on Hypertext Writing. **

A WORKSHOP OR A MINI COURSE

What I thought before registering

In workshops we act as students in a modern EFL classroom or as we did at university. We either participate in an active workshop where we experience the learning process, or use a suggested strategy designed for EFL students, or we listen to speakers giving their point of view or an account of details on their studies. This provides us with recipes to use in the classroom or notes taken to be worked on and re-read. The trend referred to or the approach offered at the workshop usually differs from the one used by the speaker.

Yet I've often found myself getting as much information as my hand could write down, while my mind was thinking about colleagues and students I work with and the facilities and possibilities in my

classes, to adapt the materials and ideas provided by participants.

Sometimes I found that I had not really got a new idea, but a different approach to an idea I had heard of before. And, what's worse, I've even found that the same idea had already come out in an earlier workshop. I could simply not keep that idea in mind or put it into practice, since the choice was varied or I'd come into problems I couldn't sort out by myself. So I had to find a better way to record my notes on TEFL to help me find the information efficiently and to avoid choosing a workshop whose topic I had already worked on.

And one more reason: I have heard the speaker saying: "... this would take another workshop..." too many times.

DIMENSION OF MINI COURSE

What I found out

The mini-course offered:

- Learning through experience: there's a chance for both the instructor and the learner to work through trial and error. **** No pain, no gain. But it's hard when you have to do it all in 90 minutes.
- Time to settle and consolidate knowledge: time is a very important factor in the learning process. Data takes time to be adapted, matched and associated in your brain till it becomes knowledge.
- Time for questions to arouse: you're part of the process and the process has different stages you must go through instead of imagining what they are like, so your needs come out clearly and you can learn about how to fulfil them.
- ****Greater involvement of instructors¹ and participants: you can remember even other participants' faces after the workshop. Let alone the speaker's.
- The chance to start/develop your own project: you can do without giving points of view on a topic you are not familiar with and with language you probably never heard before-in 9 hours there's enough time to grab some terminology.

¹ I must use this word because they helped us find a solution rather than come out with THE TRUTH.

PERSONAL PROBLEM

Why I chose that course

The amount of information I had been getting throughout the years hadn't let me use those resources effectively. Some time ago I thought it would be good to keep the content of my notes connected * so I could review them and find solutions. I hadn't heard about navigation or hypertext.

I started to attend courses on psychology linked to mythology. That was a series of workshops and meetings where classroom situations were talked over and a lot of valuable information was generated, but I couldn't record it in a way that allowed me to further review, write, or study it easily.

The usual amount of work never let me explore the navigator I had had for a year, where there's the tool you need for writing as magically as you can read in the WWW.

ABOUT THE COURSE

At long last!

** That's why I headed for the Hyperwriting course. It was based on using the COMPOSER application of netscape Communicator.

First of all there was an introduction about the history and basics of hypertext and enough time for everyone to check their navigation skills. I realised that after about 20 hours of previous practice I could still gain experience. Since it was guided it prepared me for the forthcoming exercise. We were handed a hypertext-like plan of the mini-course-great for me to lead my colleagues into hyperwriting.

We were given a copy of the document "*Guided Tale Reading and Exploitation*" and were asked to organise the content for non-linear reading. As it had already been hyperwritten we could see what the result was like (http://www.xtec.es/crle/02/02/_5c.htm).

We could all try writing a piece and seeing it in a Web page format so that we became acquainted with the tool before the hyperwriting language was introduced and we were led into tasks.

Tasks were varied and increasing in difficulty. However, I got support to work on my own material, which made the course more meaningful, motivating and interesting for me. For the first time, in over 10 years attending the APAC ELT Convention, I could work and learn at my own pace, use my previous knowledge, and stop to record my own thoughts. This is what you usually hear about how students really learn English.

We learned to set the layout, to link information, to insert images, etc. I did not need to take notes and there were enough photocopies. The mini-course contents remain on the Web (see the address at the head), where I can always go back to repeat the tasks, print copies for all my friends, download the pages and send the files to a colleague in Australia, and use the links to get as much detailed information about hyperwriting as I can understand.

At the end we could take all we had seen and done in a floppy disk for further checking anywhere anytime.

CONCLUSION

What use I can make of it.

Hypertext_ can be a powerful tool that may help your students choose what they want to read and its level. I've always been fascinated with works such as Cortazar's *Rayuela*, where there is more than one option for their reader. I disagree with the idea that reading is a passive activity; on the contrary, I believe it is a process that can become as active and creative as writing is.

What you can do with hypertext is magic: adapt texts to your students' scope and interests and make the reading activity more interesting by making them navigate through the text instead of turning a page over. This is likely to help students read more effectively since by seeking for meaning, they physically dive into the text, which definitely looks more interesting.

You certainly need to have a fairly updated PC, which may not be the case at your school, but why wait till you have the machine and then start wondering what it can be useful for? You can use any wordprocessed text, so you'll never start from scratch.

*Note: * Asterisks show the way I used to connect my notes before I learnt about the Netscape Navigator tool. Try your hand out at it and you may find it interesting to store your own material. And what may be more useful: our students need to be able to use the net as much as they need English. They like computers and you always want them to read...*

GABRIELE KASPER

By Carme Muñoz

Gabriele Kasper is Professor of Applied Linguistics at the Department of ESL of the University of Hawai'i (USA). Her publications include work on pedagogic grammar, interlanguage pragmatics, communication strategies and classroom research.

Carme Muñoz : I can very well remember your first time here in Barcelona on the occasion of the Applied Psycholinguistics Conference in 1985. Can you tell us which differences have you noticed in this visit?

Gabriele Kasper: In terms of language it seems that the general competence in English of people in Barcelona, for example in service encounters, has improved quite a bit. Everything can still be improved further, of course, but I feel that, especially in hotels and in most restaurants, people's command of English is quite good. Obviously, that facilitates things for people coming to the town. It's also interesting to see that it seems to be quite domain-specific; so in places where tourists or generally foreigners are expected, like in hotels and in many of the restaurants, it is easier to communicate in English than if you walk into a smaller store, for example, and try to do your shopping.

C.M.: You came here this time to give a course on interlanguage pragmatics. What do you think interlanguage pragmatics has to offer to teachers of English?

G.K.: I think that now there is quite a bit of research, not just on the development of a second language in conditions outside the classroom but also in the classroom, that looks specifically into the kinds of learning opportunities that are offered to students in terms of the development of their pragmatic ability. And I think that in a foreign language teaching situation,

which is the situation you have here with respect to English, it is important to arrange the classroom in the way that it optimally offers the kinds of ingredients that language learning requires.

C.M.: Which would those ingredients be in your opinion?

G.K.: First of all, students need to get sufficient amount of target language input, and, from the perspective of pragmatics, by input I mean the opportunity to observe speakers using English in a variety of communicative situations and trying to reach a variety of communicative goals. Such situations can, to begin with, be very simple, and then one can progress up to situations which are not predictable at all, and where there is perhaps a conflict between participants, or important matters to be decided on. In other words, where high demands are made on interlocutors' communicative competence. While in a second language situation learners have the opportunity to observe and, even more importantly, interact in a lot of different situations, in a foreign language situation this is not the case, and this is why it is so important that a lot of effort be invested into providing input about different kinds of social situations with interlocutors in different role relationships. As we know from pragmatics, it really matters an awful lot whether the situation is one where people know each other, or whether it is, for example, some kind of a gate keeping encounter where one person holds the power and the other person is in a much



less powerful situation. All these factors have an impact on how people interact while using language, and I guess what could be done in a foreign language teaching situation is bring in such situations into the classroom through video especially.

C.M.: That would be the type of material you would recommend...

G.K.: I think so, because it is so important that students don't just hear the target texts, but that they can also place what is said into a situational context. This really facilitates the learning enormously and it makes more sense if students can relate what is said to factors in the context. Also, because what we know from listening comprehension, for example, could be used in a very advantageous way; students could be shown scenes without text to begin with, and then guess what people may be doing in that particular situation. In so doing, students are encouraged to use expectations and knowledge they already have and make use of whatever context information is available in order to understand what's going on at the linguistic level. So, this is also a good exercise of listening comprehension which is also particularly important

for pragmatics. That would be one very good opportunity, and these days this should be no problem because video is probably available pretty much everywhere. And I think that the visual element is very important, because if students just hear spoken texts they have to supply the context themselves and, therefore, a lot of demands are made on their listening comprehension.

C.M.: What do you think of the use of the Internet and e-mail procedures, which would not have the visual element available in the same way?

G.K.: That's a different matter, an absolutely exciting opportunity, and even though not all schools may yet have computers and the Internet access available, probably as years pass they will be more and more common everywhere, certainly here. Well, first of all, of course, the Internet does have visual capabilities; so, that in and of itself is not really an obstacle. The other thing is that e-mail and also other kinds of Internet communication are a new form of communication in its own right, which to master is a very good skill for students to learn anyway, and probably using Spanish or Catalan they will use the Internet very soon for all kinds of purposes. They may sooner or later be Internet-literate, and if they are not, they can acquire Internet literacy by using English, which is equally good. But what I think is that the Internet and such facilities as Web-chat, or just ordinary e-mail give a fantastic opportunity for students to communicate with people, not necessarily native speakers. Of course, they can talk about all kinds of things, academic, political or personal topics. But the main thing is that they will be involved in authentic language use. For example, I'm just reminded of an exchange on the Internet last semester between some students back in Hawai'i who learn Japanese as a foreign language and a group of students in Japan. The native

speakers of English had the opportunity to use Japanese in a very authentic context and, apparently, the Japanese students were quite excited about this because it was the first time that they discussed with students in the United States on a regular basis. And, of course, this could be done in a bilingual fashion, which could be particularly interesting. Some kind of a tandem situation where students learn the other party's first language. So, all kinds of exciting possibilities are there and I'm sure that they will be used a lot in the future.

C.M.: In terms of pragmatics, communication through the Internet, I imagine, has its own norms and conventions. In which way do you think these new norms of communication, these conventions can affect the learning of English?

G.K.: We've had a doctoral dissertation just finished at my University in Hawai'i where Mark Warschauer, the author, looked into the use of Internet, e-mail and facilities of that kind in different kinds of language teaching classrooms. As far as the norms are concerned, it seems to be like a strange mixture between the written and the spoken mode. That is, the modality is written but a lot of the pragmatic, sociolinguistic and discourse norms seem to be imported from spoken discourse, because the medium encourages informality. But we would have to look at this, first, with respect to native speakers and then with respect to non-native speakers to compare how they handle this medium. I mean, do they perceive the medium more as one where they write, as if they were writing an essay, or one where they talk, as if they were talking face to face with a person? Or do they, if they are Internet-literate already, import whatever norms they have established in their first language to the use of e-mail communication? These are all open questions which

would be really interesting to investigate. But, from what we know so far from the use of e-mail communication and web chat for language learning purposes, it seems that students are interested in using this medium because they feel that they are using the language as an authentic means of communication rather than just doing exercises for the sake of language learning. So, the focus for them is much more on the communication than on the learning and, of course, what we as teachers hope is that they learn through the communication. Again, this is to be studied and there are no longitudinal studies as far as I know¹. One could look, for example, at one class over the course of a year and then see how their e-mail communications change in terms of pragmatics and sociolinguistics.

C.M.: Certainly, the Internet offers exciting possibilities to communicate authentically, and in English, also with non-native speakers. What do you think the implications of using English as a lingua franca with other non-native speakers can be for the learning of the language?

G.K.: Since English is pretty much learnt and used specially as a lingua franca anyway, it's positive for the students to produce and receive as much lingua franca English as possible. And again it's a matter of research to analyse the impact that an intensive use of English with other non-native speakers may have on the students' ability in English. Then, one could see if there are distinct differences between those students who mostly use it as a lingua franca as opposed to students who use English predominantly with native speakers. I can't say anything about it because it is still a matter of research. But one thing that I really want to underline is that we have to draw the consequences, as far as teaching goals, curricula, and syllabuses go, of English being used mostly as lingua franca rather than being the language of native

¹But see the recently published book by Mireia Trenchs, *E-mails a una mestra*, Pagès Editors, 1998.

speakers of British, Australian, American or South African English. So, this will be important, in pragmatics and other aspects of English, to see how we are going to assess what is more or what is less successful in communication, independently of the native speaker norm, which is outdated anyway.

C.M.: *Going back to the language classroom, which other aspects, apart from authentic input, do you think are important for language learning?*

G.K.: Certainly, students need to get the opportunity for communicative practice. Because language use has to do not only with the knowledge of how different kinds of speech acts can be carried out, what kinds of strategies and discourse management techniques can be used, and so on and so forth, but also with developing the skill to use this knowledge. This implies that students need to be given plenty of practice opportunities. Both to receive the necessary input and to be given lots of opportunities for a productive language use. But then, in addition, studies have shown that students learn pragmatics better if they don't just engage in language use, but if they also achieve a meaningful understanding of, for example, why certain linguistic forms are used to achieve certain communicative goals in context, or what the influence is of context variables on language use. And many studies have shown that the groups whose awareness of pragmatic features has been raised do better than those who have received input and practice but where no consciousness raising has been done. In fact, as we know from pedagogy, insightful learning is usually the better kind of learning, because it involves more memory structures, it increases the depth of processing, and this is why retention and memory is usually much better. So, it seems to be a really good idea to talk with students about what participants in a conversation are trying to achieve, how they are trying to achieve it, what their role relationship is, and



how this manifests itself through the use of language. And, from all we know, students enjoy this. I also think that, specially in a foreign language situation, where students usually share the same first language, the teacher is given the opportunity for making helpful comparisons. Because there's so much that you know already from the students' first language in terms of politeness, indirectness and such features, which, though differently used in every language, are universals. For example, students' awareness can be raised to the fact that they don't talk to everybody in the same way, that they perhaps talk to older people in a different way than to their peers. Their own competence in their first language can be used as a stepping stone to understand the pragmatics of the foreign language.

C.M.: *There are some teachers who believe that these aspects of learning should be handled in the classroom only when students have enough grammatical competence. What do you think about this assumption?*

G.K.: I think that this is problematic because it is very hard to find any kind of empirical evidence for such an assumption. When we look at the way in which languages are learnt outside the classroom, we can always see that people don't acquire the formal system for the sake of acquiring the formal system, and then they use it for communicative purposes. No, it's exactly the other

way round. People want to communicate, little children want to communicate, and then they develop the necessary linguistic forms in order to express whatever it is they want to express. And the same thing should also happen in the language classroom. Students right from the beginning should learn the language as the tool to achieve goals: experiencing language as action and interaction right from starters. And it is certainly not true that this can't be done because they don't have the language. It is true that they will not be able to creatively generate complex sentences. But right from starters they can learn a few routines, simple routines which can be used in communicative situations, and whereby from day one, for example, they can order a Coca-Cola, or something like that. So, really simple things from which they will, as it were, unpackage the routines and learn the elements, the words and the rules, and so forth. But at the same time, I think we also have to appreciate that having a real comprehensive reservoir of linguistic routines is something that will remain very important. Eventually they will both have a repertoire of linguistic routines which they can just use as pre-packaged entities and a whole bunch of words and rules which they can use for doing pragmatics right from the first lesson.

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 welcome. 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.

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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.

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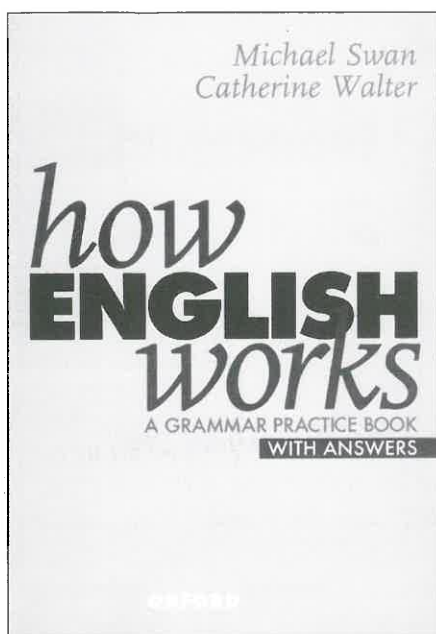
APAC

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

Her voice would surely sound familiar to many of you but this may be the first time you see Esther, Apac's secretary, sitting at her desk in Apac's office. Since September 1996 Esther has been combining her work with her undergraduate studies at the Escola Universitària de Profesorat d'EGB of the Universitat de Barcelona. Remember that if you have any questions or suggestions, or if need to have some information concerning your membership updated you can contact her from 4 p.m. to 8 p.m. from Monday to Friday.



REVIEWS



HOW ENGLISH WORKS

Swan, Michael & Walter, Catherine
London, New York et al.:
Oxford University Press, 1997

By Salvador Faura i Sabé

How English Works -Michael Swan and Catherine Walter's latest masterpiece- is a 358-page practice book covering all areas of English.

Ideally, the text is addressed to self-taught intermediate and advanced learners of the language. Yet, its clear rules and its interesting exercises may also be successfully used by ELTs working at all sorts of educational institutions. Swan and Walter's transparent explanations, their well-thought tests, their reliable examples and their full-colour illustrations are easily introduced to any curriculum.

In fact, a few of these authors' exercises seem to me to be specially designed to stimulate group work. Similarly, their frequent jokes may have been specially selected to increase any group of students' speaking opportunities.

"Grammar is not the most important thing in the world"-we are told in the introduction-but the book reviewed here can evidently help many a learner to communicate more effectively in English and many a teacher to improve the level of his academic speeches. I do recommend you to buy it (and the sooner, the better).

THE CAMBRIDGE PICTURE DICTIONARY

Vale D. & Mullaney, S.

Cambridge: Cambridge University Press.

By Gemma Domènech Burjachs

A picture dictionary is ever useful for children who want to learn without effort. I advise you to use the "Cambridge" because it has a lot of components that make it handy and attractive to children.

First of all, this picture dictionary comprises 26 topics organised in alphabetical order; there is a topic for each letter of the alphabet. At the back of the book you can find a list of the words that appeared in each topic and the page reference. The topics help to work on skills like learning the alphabet, spelling, etc. The contents are graded into three levels of difficulty. Children will find the exercises funny and easy and attractive drawings and pictures will help them understand all the concepts.

This picture dictionary can be used by children at home, with a teacher at school, etc. There are tasks and exercises that encourage them to move on to further topics.

You can find some Additional Notes ("for teachers and/or parents") that advise you on how to use this book and make it user-friendly to children.

I recommend you to buy this book; you will see how your children enjoy and learn without realising it; they can play while studying English. It can be a nice present!

If you want to contribute to this section, APAC of News gives you two options:

a- You can review one of the titles available in our office, which you can borrow during our regular office hours. (Monday to Friday 16.00 to 20.00)

b- You can review one of the titles you have read recently. Do not forget to include the complete bibliographical information and, if possible, a photocopy of the cover of the book.

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PREMI JOHN McDOWELL 1999

BASES

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

Aquest premi té una periodicitat bianual.

Bases del premi

1. Destinataris

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

2. Tipus de treballs que poden optar al premi

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

Els treballs presentats han de ser inèdits.

3. Temàtica

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

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

4. Presentació

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

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

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

5. Dates de presentació dels treballs

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

Veredicte i lliurament dels premis: febrer de 1999.

6. Jurat

El jurat estarà format per:

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

7. Premis

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

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

Es farà una menció honorífica als accessits.

8. Publicacions

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

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

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

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A P A C

to

NEWS

Wear your learning, like your watch in a private pocket:
and do not merely pull it out and strike it; merely to
show that you have one.

Earl of Chesterfield 1694-1773