A P A C
of
NEWS

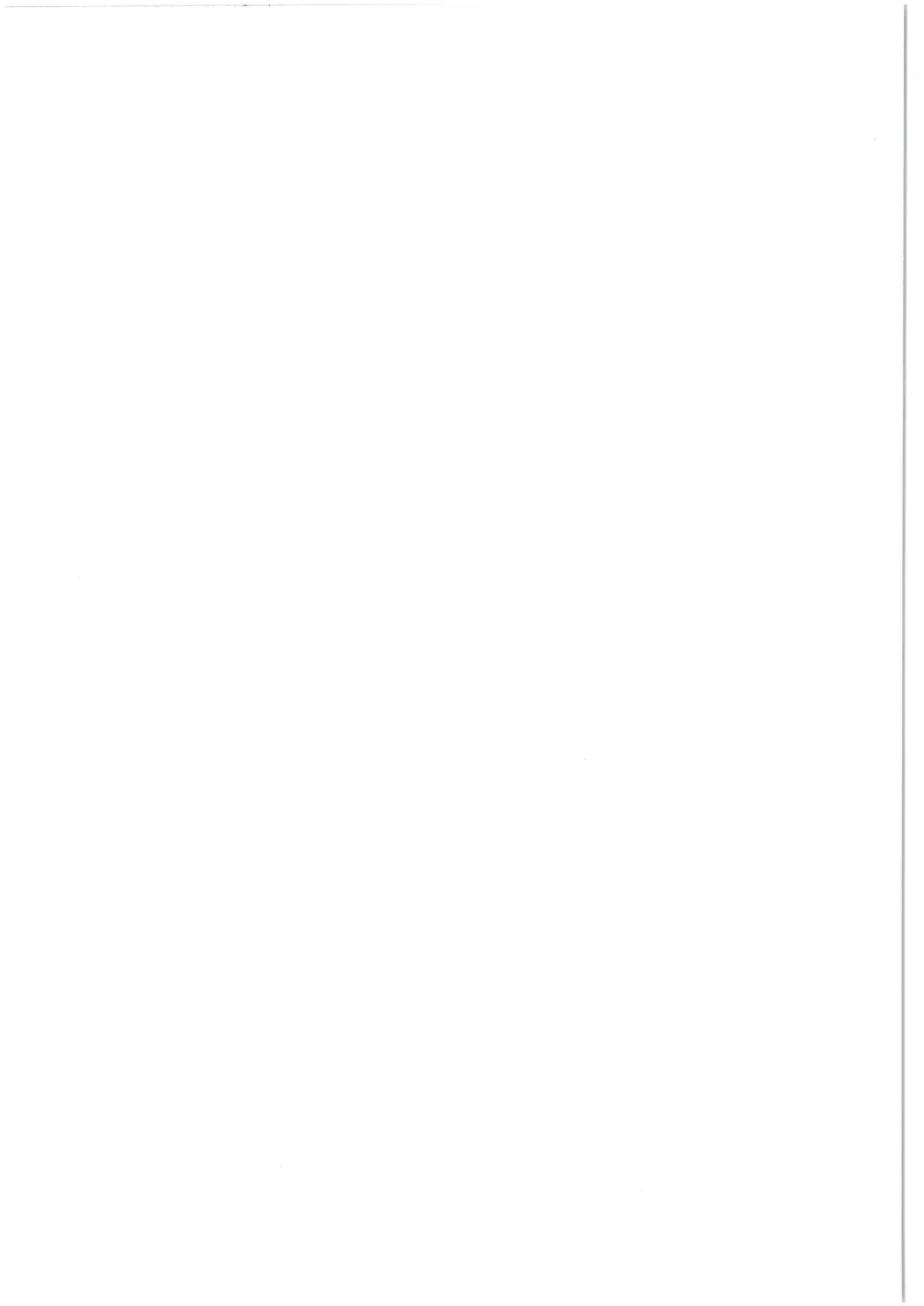## APAC ELT CONVENTION 1999

Actes
ELT Convention 1998

In praise of the Press!
by Linda Richardson

Making sure that graded readers are effectively read
by Patricia Mateo

Teaching, learning and things in between: An interview with Richard W. Schmidt
by Montse Irún, Enric Llurda, Ester Baiget and Josep M. Cots

CONTENTS

Dear APAC's

As usual this APAC of NEWS includes the programme for the 1999 convention. Both the magazine and the programme include important novelties which we think are worth emphasising.

We would like to inform you of the recent changes that have been made in our magazine. For personal reasons, and after many years of hard work, our editor Eva Gonzalez has left us; we all want to express our gratefulness for her time and energy. As you will see on the back cover we have decided to have an editing committee which will now be in charge of the publication. On behalf of the committee I would like to ask for your support, your suggestions and your contributions.

As regards to the 1999 convention programme, we feel it is something to be proud of. We have had more proposals than ever (possibly due to the fact that more people have easier access to our web pages) and we have had to refuse more proposals than in previous years. However, this has also meant that great care has been taken in offering a more balanced programme with greater choice at all levels, especially at Primary, which was rather underrepresented last year. As regards to guest speakers a rapid glance at our programme will show the variety of their background and the topics. We are also very proud of the two mini courses, which have been granted recognition by the Departament d'Ensenyament and are almost fully subscribed already!!

As far as our Premi APAC is concerned, we have received a lot of contributions. More than ever previously. For this reason we are pleased to offer an extra prize of a two-week course in the UK.

Last but not least, one announcement and one reminder : we areg planning to organise our Annual General Meeting in such a way that it will be a separate event for all of us, not one of the many things done during the annual convention. An attempt will be made for it to coincide with the presence of a guest speaker during a special APAC day. We'll keep you informed. And remember that if you subscribe to our "Listbotlist" (free of charge!) you'll receive news from us periodically.

Enough said. Better you read through the magazine and the programme and select the lectures and workshops you wish to attend during the convention.

See you at the Convention. Yours,

Isabel Vidaller

ih

International House Barcelona
Teacher Training

COURSES FOR TEACHERS
1998/99

Methodology Courses for Teachers of Adolescents and Adults
18-hour course
part-time: 6 sessions throughout the year

Cambridge/RSA CELTA
Certificate in English Language Teaching to Adults
120-hour courses - including Teaching Practice
full-time throughout the year, part-time April - June

Cambridge/RSA Extension Certificate in Teaching Young Learners
60-hour course - including Teaching Practice
full-time in July and September

Cambridge/RSA DELTA
Diploma in Teaching English Language Teaching to Adults
120-hour course - plus Teaching Practice
full time in April/May and July/August, part-time October - June

Use the Internet and Web Page Design
Courses and workshops throughout the year

Also: Workshops, courses for Teachers of Spanish and Teachers of German,
Study Tours Abroad, Translation, English, French, German and Spanish as a Foreign Language.

International House - Teacher Training Department
Calle Trafalgar, 14, 08010 Barcelona
Tel: 93 268 45 11; fax: 93 268 02 39; e-mail: training@bcn.ihes.com

Excellence in Training

in praise of
THE PRESS !

By Linda Richardson
Editor of ARROW

How can you bring crime, sport, passion, into your classroom? How can you excite interest, draw attention and promote discussion?

Through newspaper articles of course!

Using newspapers and other authentic texts is not a new idea, teachers and learners have been using them for many years. English language newspapers are however becoming more and more widely available outside the English speaking world. Moreover, some language publications, such as those from a campus company of Trinity College Dublin (see end of article for more details), use authentic texts as their only source of language learning material. This article is dedicated to re-singing the praises of newspapers in the classroom. It outlines ways of using articles and encourages teachers to design their own activities for classroom use.

ADVANTAGES OF USING NEWSPAPER ARTICLES

The advantages of newspaper articles are numerous.

- If well chosen they are interesting and motivating.
- They provide a rich linguistic diet for our learners - grammatical forms are encountered in everyday usage and the meanings of words can be explored in specific contexts.
- This rich source of words and structures can be used to develop learners' ability to produce spoken and written messages themselves.
- Moreover, using newspaper articles exposes learners to more than just language but to culture and world knowledge as well.

GOLDEN GUIDELINES FOR USING NEWSPAPER ARTICLES

Using newspapers in the classroom involves choosing the right article for YOUR learners and choosing the right task or tasks to suit the material. Following the Golden Guidelines below may help.

Three Golden Guidelines:

1. Select articles according to the interests of your students.

As teachers we are all aware that once we capture the interest of our learners, everything else falls into place. Interest should come first when choosing an article. Learners are not reading

'because it is good for them' or because it is something the teacher thinks they should know about, or because the article contains a particular structure. Capture their interest and the rest will follow. If at all possible, allow your learners the opportunity to select articles. Bring in whole newspapers, allow them time to browse and select something that looks interesting. The articles THEY have chosen can form the basis for future lessons.

2. Exploit what the learners have in their heads already.

Approaching authentic articles can seem difficult at first. Give learners confidence by concentrating on what they know already. Highlight the different types of knowledge the learners brings to the text:

- knowledge of the world
  learners will probably know *something* about the topic already, get them to share their ideas before reading the article

- knowledge of discourse
  knowing the *way* that texts are organised can actually help reading. Articles in the media follow similar patterns whether they are written in Spanish, Catalan or English. For example, focusing on the headline or looking at the first sentence in every paragraph can give the reader a lot of information.

  - knowledge of language
  as well as their knowledge of English, your learners have their mother tongue and probably another language as well. This knowledge will help them to guess the meanings of words they haven't met before as many words have common roots. Furthermore, the media uses many 'international' words which are recognised across all languages.

3. Be systematic and well prepared.

More and more the work of the teacher is shifting in emphasis. During class-time the teacher is facilitating learning, where the emphasis is on the learner. In order for this to be successful, the work behind the scenes is growing larger. The teacher's work involves preparing the tasks to suit the newspaper article s/he has chosen. In the next section I will examine some steps which can be followed when using newspaper articles in the classroom.

BASIC METHODOLOGICAL MODEL

In his book The Practice of English Language Teaching, Jeremy Harmer (1991) outlines a basic methodological model for the teaching of receptive skills. This model is very effective and can of course be followed when using newspaper articles. It consists of five steps:

1. Lead- In

The lead-in can be used to introduce the topic and to brainstorm what the learners already know about it. It prevents the learners from going "cold" to an article. The lead-in may also activate vocabulary which will be met in the article. It can involve a discussion, an examination of an accompanying photograph, the headline and general predictions on what the article is going to be about.

2. Teacher directs task

The learners must have something to do while they are reading, otherwise they will look for blanket com-prehension, stop at every word and assign it great importance. A good task actually *helps* the learner to read. It could consist of some general questions focusing on the main points, it could involve ordering information or filling in a grid. Very importantly, the task should allow the learners to react to the article on a personal level - what do *they* think about it, after all this is what readers do in 'the real world'. Above all, as a teacher, you are developing not testing the skill of reading, therefore the learner must be familiar with the task before s/he begins to read.

3. Learners read for task

Students have to be given enough time to read the article and do whatever exercises have been planned. They have to be allowed to work at their ease, either in pairs, in small groups or individually. The teacher has to try to be as unobtrusive as possible at this stage.

4. Teacher directs feedback

This gives the teacher a chance to check how much the learners have understood and whether or not they have been able to complete the task you have given them. Before checking with you, give learners a chance to check their answers with one another, then perhaps in small groups and perhaps with the use of a dictionary where necessary, This 'checking time' provides for real discussion and language practise among your learners.

5. Teacher directs text -related task

What to do next? Give learners a chance to react to the ideas in the article and to try out some new expressions and vocabulary. Organise a debate, a role-play, a letter writing session etc.

Note: This basic model can of course be varied. The initial reading could involve a gist task followed by a more detailed task. An alternative model could be:

> Pre-reading
> General or gist task
> More detailed task
> Productive task

WHAT'S IN IT FOR THE TEACHER?

Using newspaper articles in the classroom can take a lot of preparation time. However, as well as promoting successful language lessons for your learners, designing your own materials based on newspaper articles can help you to develop as a teacher. One way of developing your teaching is to use good materials. Materials provide the springboard for pedagogical action.

"In fact, the best materials, if used in the ways intended by their author, can be a useful professional development tool". Nunan, D. (1991)

By designing our own materials, based on authentic texts, we are going one step further, we are developing our own skills and awareness as teachers, while asserting our control over classroom procedures.

One solution to all of this work would be to pass on materials you have used to other teachers. Instead of just passing on an newspaper article which you used successfully, pass on the activities which you designed for your learners.

CONCLUSION

In this article I have tried to remind everybody of the advantages of using newspaper articles in the classroom. I have suggested models for using these articles in the classroom to exploit their potential as part of the language learning process. While acknowledging that this can involve a lot of work for the teacher, this work is worthwhile and can certainly be enjoyable. It could also encourage teachers to 'show off' their work by passing around their ideas for other teachers to use. So go on, go out there and search for *The Guardian* or *The Times* or *The Sun* or *The Mirror*, now think about all those great lessons you are going to have. If you would like to take a short-cut and have up to date authentic material where the pedagogical support is already prepared for you, there's more and more good publications in the market. One of them is ARROW. What about starting with that? ARROW is based on authentic articles from newspapers and magazines and provides ready-to-use materials for language classes. It consists of a newspaper and cassette and is published three times per year, in September, January and March. For information, a free sample and an order form, please contact: Authentik, 27 Westland Square, Dublin 2, Ireland. Tel: 07 353 1 6771512 Fax: 01 353 1 6771196 email sales@authentik.ie

Post Script: a review of arrow has benn included on page 31.

REFERENCES

Harmer, J.(1991) The Practice Of English Language Teaching. Longman.
Nunan, D. (1991) Language Teaching Methodology. Prentice Hall

MAKING SURE THAT GRADED READERS ARE EFFECTIVELY READ

AN EXAMPLE OF 'CRÈDIT VARIABLE' FOR E.S.O.

By Patricia Mateo

The aim of this article is to share my experience in devising a way to make reading in English more enjoyable and successful for my high school students. Devoting a whole 'crèdit variable' (30 hours) may seem at first a waste of time but I have found that it has given my students the chance to improve not only their reading skills but also their oral and aural skills as well as a good opportunity to review vocabulary and grammar in a very casual atmosphere.

Most of the EFL teachers I know agree that readers are a good tool to help their students make progress in the English learning process. However, the problems come when trying to check and assess their understanding or accomplishment of the assigned tasks. Then many of us fear that just a few students have actually read the book, while the rest of the class have managed to learn the plot so they are able to answer the test questions, or they have copied the paper if it was to be handed in. Moreover, even the ones who are supposed to have read the book have barely understood it, they rarely use their dictionaries or, on the other extreme, they translate the text to their own language word by word. Because I have never felt satisfied with the results, I thought that reading, or at least the first readings, should be done in class, monitored by me, so I could help them. The problem then was the time we had to spend on it. In the E.S.O. curricula English classes have been reduced drastically, so I couldn't afford to devote any hours to reading. But I have developed a way of devising a 'crèdit variable' based on a reader.

A SUITABLE BOOK

The first thing I had to do was find a suitable reader. It had to be for beginners and so quite simple in its vocabulary and structures, but interesting and complex enough in its content so as to keep their interest for 30 hours (the duration of a 'crèdit variable'). I thought that a 'thriller' could be very handy. The first one I used was Murder at Mortlock Hall (1), and it worked quite well, but then I came across a copy of K's First

Case (2), which proved to be much better for my purpose. In both cases the aim was to help the students read and enjoy their readers. I started the 'crèdit' with a survey on how they spend their free time. Most of them answered they never read books unless it was a task set by a teacher and definitely none of them had ever taken an English reader for pleasure. So it was up to me to convince them that reading in English needn't be boring; on the contrary, it can be exciting.

BUILDING UP THE COURSE

As I said before a 'crèdit variable' lasts for 30 hours, and by now you may be wondering how we can devote 30 hours to reading a 'book' which has no more than 30 pages. It may seem a waste of time. But it is not, or at least, this is what I think. We not only read, but of course we roleplay, discuss, write and take every opportunity we have to review many basic structures and vocabulary, and of course we introduce new ones (3). We have the logical three sections: pre-reading activities, while-reading activities and post-reading activities. The first thing, though, and most important, is to establish an appropiate atmosphere from the very beginning, making the students feel involved and eager to know what's going to come next.

CREATING THE RIGHT MOOD

Usually the first class is devoted to getting to know each other, and explaining what to expect of the 'crèdit'. I explain to my students that we are going to read a book about a murder and the

investigation that a detective carries out to find the murderer. I tell them that they will have to act as detectives themselves, lead their own investigations and reach their personal conclusions. For that reason they will have to keep a diary where they will take note of everything they learn about the murder and the people and places related to the crime. This diary will be an important factor in the assessment of the student. Their first task will be to buy a notebook, preferably size DINA5, and to design and make a cover for it containing at least these data: Name of the 'crèdit', student's name, course group.

The next day my aim is to create an adequate mood. I pretend to arrive into the classroom quite distressed and tell them that on my way to school I was a witness to a car crash. The driver that caused the crash ran away, but was reportedly caught later, and so the police want me to attend an identification parade to see if I can identify the suspect. At that point my students are urging me to tell them if this is true or if I made it all up and I tell them that it is just a story, but that we are going to have an identification parade in class. They work in pairs, one being the witness and the other one the police officer. I give each witness a photograph of a person and ask them not to show it to anybody. The one playing the police officer has to question the witness in order to get an accurate description of the suspect. After that I gather all the pictures. I display them on the board and the police officers have to come and pick up their suspect. Then, we change roles. (4) This activity normally works very well, and serves two purposes: to get the students involved in the topic and to warm up and help them overcome their usual reluctancy to use English in class. It is also very useful to review basic structures and vocabulary, in this case related to physical descriptions of people.

THE TOOLS THEY NEED

So, we are already in our third class and just ready to start reading the 'book'. But we don't start yet. I tell them that although this is a very simple reader they will find many words or expressions they don't understand, especially at the beginning, and therefore before we start reading we'll go through some exercices on how to use a dictionary and more important how to use our common sense to guess the appropiate meaning for each particular context. They must

always bring a dictionary to class together with their 'diary'. I provide them with the 'readers, that belong to the school, and take them back every day so I can control the speed of the course preventing an untimely disclosure of the mistery by some impatient student.

WORKING SCHEDULE

As you can imagine on the fourth day they are really willing to begin reading the story. And this will be their basic daily routine: I set the paragraphs we are to work on each day and the students take turns to read the text aloud. If there is any dialogue, we roleplay it. After this first reading they underline the words or expressions they don't understand and try to work out their meaning. I go around trying to help them. We read the text again making sure that now everybody understands it well. Every day I select from the text some examples of one or more grammar points we may need to review and set some exercises to do in class. An important task they have to do every day too is to take notes in their diaries: the new vocabulary we have worked on that day, a summary of what we have read and the grammar explanations and exercises. Every few sessions we have a comprehension test. I often ask for their diaries to check if they are updated and to grade them. And we try to discuss fully the new clues we discover, the possible suspects, their motives, etc.

A PERFECT CLOSING

Once we have finished the reader we have a trial. Everybody takes a role and although they already know who is the murderer they really strive to convince the jury of the mitigating circumstances or the murderer's treachery and coolness. When they get truly involved and it works well we have great fun.

References:
(1) Murder at Mortlock Hall. Heinemann
(2) K's First Case. Longman.
(3) The saxon genitive, There is/There are, Prepositions of time, Any/some, Irregular past (pronunciation), Present simple (habits)/Past simple (facts), Definite and indefinite article, Numbers, Prepositions of time, and Question words.
(4) Game based on an idea by Maria Toth (Heinemann Publishers, Barcelona)

SILC NON-PROFIT-MAKING ORGANIZATION
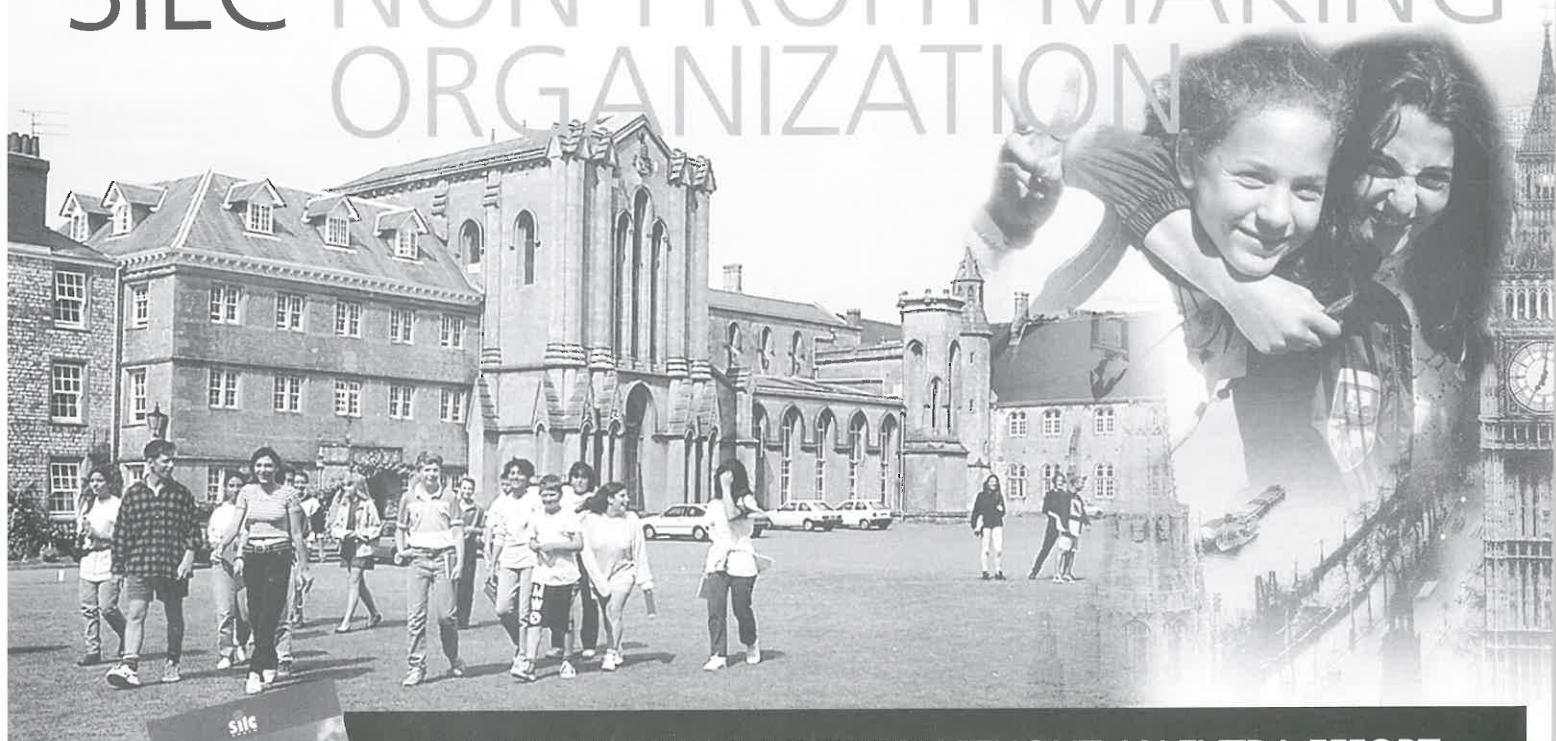
MOTIVATE YOUR STUDENTS WITHOUT AN EXTRA EFFORT

MAKE THEM ACTIVE PART OF THE LEARNING PROCESS

CULTURAL/LUDIC MINI STAYS ABROAD
ENGLISH FRENCH GERMAN

Tailor made programmes. You decide the academic/ludic balance.

Total and permanent help from our international staff.

Pedagogical support to make the stay part of the academic programme.

MORE INFORMATION
SILC. Consell de Cent, 333, 7°. 08007 Barcelona
Tel.: 93 487 08 92 Fax: 93 487 08 19 silcspain@mail.cinet.es

APAC ELT
CONVENTION 1998

ACTES | CONTENTS

Developing autonomy through reading

By Carmen Fernández Santás
I.E.S. Antonio Fraguas. Santiago de Compostela

The reasons why reading should be encouraged are manifold. To start with, it allows our learners to keep in contact with English outside the school, and good learners are often keen readers. Those who can finish their secondary education will be able to keep in touch with the language when they go to the university, where being a good reader of English is likely to help them with their studies. But most important, reading is an excellent source of input and a road to learning independence. When learners are enjoying reading they are unconsciously and effortlessly acquiring new language as they are focusing on meaning. Additionally, if we want to cater for diversity, reading is the most accessible way considering the still limited school resources. Finally, if we think that some learners may not feel motivated to read in English, Internet is now helping us to give them a clear purpose to read and write in English.

Our role as teachers is to make reading an interactive task in class so that learners get to enjoy it. That means something more than reading aloud or asking students to read something and then take a test to prove how much they have learnt. First, we need to create an appropriate reading environment. Learners have to become aware of some important points:

What is reading?
Why should they read?
What do good readers do?
What problems do poor readers have?
How can they improve their reading skills.

These were the points initially discussed in this session, which are summarised in the mind map below. In the classroom learners should try to answer the questions in small groups, then there should be a whole class discussion and finally the teacher can give the sample given below for them to compare against their views. A copy can be displayed in class. It is a good idea to encourage small groups to write a contract with what they can do to become good readers and overcome their poss,ible problems.

Then we need to do small tasks to activate strategies such as: guessing; getting the gist; skipping inessential words; considering illustrations, punctuation and context to get meaning, using the dictionary only as a last resort, and very important, predicting what comes next. Consequently, we need to offer tasks which encourage them to interact with the text and eventually, with their classmates. When there is meaningful interaction either with the text or with a classmate, involvement increases and learners start wanting more.
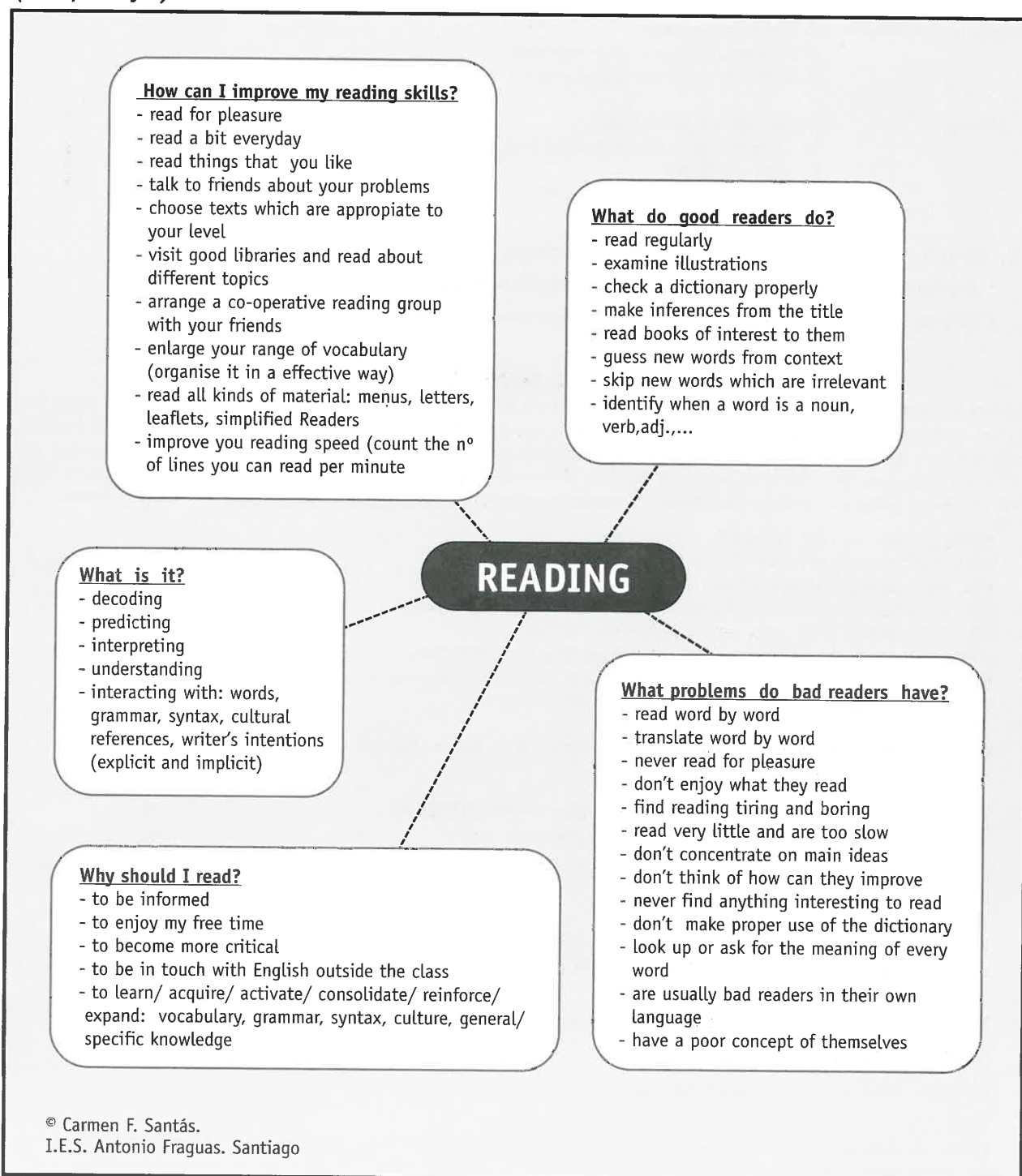
Stories are good to get learners interested in reading because they are easy to understand. There are a lot of patterns which are recurrent and as a result, vocabulary is constantly being recycled, which favours understanding and acquisition. Further, they also facilitate logical thinking. The story of *I am not a naughty Daniel*, included in the APPENDIX, was put into practice to exemplify how to integrate skills and subskills. Each role is read by a different person and the narrator is played by the teacher or by a volunteer. Pre-reading, reading and post-reading tasks are included to encourage the reader to interact with the story and of course, to pick up vocabulary and expressions unconsciously. The tasks/questions inserted throughout are raised by the teacher who either uses transparencies or writes them on the blackboard to favour better understanding. Initially, learners answer them using their imagination (predicting) and then, as they read on, they will find the answers in the story and thus make new hypothesis and construct new meanings.

At the beginning the tasks are not too demanding since they do not require production; they are intended to give input and activate general knowledge (schema) helpful to facilitate understanding. As the story develops and most of the general vocabulary has already appeared in context, more challenging interactive tasks requiring production, like the jigsaw reading, can be introduced. With these tasks we are integrating skills:

reading, speaking, listening, and writing, as well as subskills: getting the main ideas, telling what a passage is about using our own words, negotiating meaning (there will be words they won't understand and they will need to ask for clarification). In this case C is linguistically more challenging so we can also cater for diversity by assigning this role to the more advanced learners whereas slower ones can take A and B. In any case, the three members of the group are invited to read the three sections later to check understanding and self-correct themselves.

Since I didn't have enough copies for all the people attending the session and I promised to send the story for the APAC NEWS, I cannot go into detail with the various post-reading tasks that could be undertaken around semantic fields, i.e., what the different characters like and dislike, what you have to do in each job and so on. Awareness about the grammar patterns used in stories should also be raised at the post-reading stage. Needless to say that the attitudinal content underpinning the story naturally leads to several follow-up discussion activities.

(Transparency 1)

 How can I improve my reading skills?
- read for pleasure
- read a bit everyday
- read things that you like
- talk to friends about your problems
- choose texts which are appropiate to your level
- visit good libraries and read about different topics
- arrange a co-operative reading group with your friends
- enlarge your range of vocabulary (organise it in a effective way)
- read all kinds of material: menus, letters, leaflets, simplified Readers
- improve you reading speed (count the nº of lines you can read per minute

What do good readers do?
- read regularly
- examine illustrations
- check a dictionary properly
- make inferences from the title
- read books of interest to them
- guess new words from context
- skip new words which are irrelevant
- identify when a word is a noun, verb,adj.,...

READING

What is it?
- decoding
- predicting
- interpreting
- understanding
- interacting with: words, grammar, syntax, cultural references, writer's intentions (explicit and implicit)

What problems do bad readers have?
- read word by word
- translate word by word
- never read for pleasure
- don't enjoy what they read
- find reading tiring and boring
- read very little and are too slow
- don't concentrate on main ideas
- don't think of how can they improve
- never find anything interesting to read
- don't make proper use of the dictionary
- look up or ask for the meaning of every word
- are usually bad readers in their own language
- have a poor concept of themselves

Why should I read?
- to be informed
- to enjoy my free time
- to become more critical
- to be in touch with English outside the class
- to learn/ acquire/ activate/ consolidate/ reinforce/ expand: vocabulary, grammar, syntax, culture, general/ specific knowledge

© Carmen F. Santás.
I.E.S. Antonio Fraguas. Santiago

APPENDIX 1

I am not a naughty Daniel

© By Carmen Fernández Santás

1. Which words do you associate with Daniel?

2. Did you think of these?

naughty, adventurous, clever, sensitive, spoiled, active, different..

3. Our story for today is called *'I am not a naughty Daniel'*, what does the title tell you? What do you think it will be about?

It may be about:
1. *a boy who doesn't like being called naughty*
2. *a boy who doesn't behave himself*
3. *a boy who needs attention and love*
4. *a boy whose problems many people don't understand*

4. What kind of problems can Daniel have? Which of these are serious problems for him?

He may not have:
1. *friends to play with*
2. *toys and games that other boys have*
3. *spare time or an appropriate place to have fun*

He may:
4. *feel different from the rest*
5. *be intellectually too demanding and*
6. *get easily bored*
7. *not enjoy doing what most children do*
8. *not know how to kill the time*

5. Which of these activities may Daniel enjoy doing?

- practising sports • playing hide-and-seek • smelling and looking at flowers • climbing trees
- playing with his computer • riding his bicycle • reading books

I am not a naughty Daniel

Sonia was the only one in the family who would always find a way to cheer up her grandson, Daniel. He had all the latest toys, games, a very good computer, a new bicycle. He also had a nice park where he could play football, basketball, tennis, handball, hide-and-seek, and he could also skate. There were beautiful flowers to smell and to look at, trees of different shapes and sizes to climb up and explore. And what's more, he had lots of friends to play with. But he would always find a reason to be bored and, of course, misbehave at home and abroad. However, he never understood why everybody called him 'naughty Daniel'

- •'Granny, What can I do, I'm bored'
- #'Why don't you play with one of your new video-games?'
- •'No, that's boring, I played with it yesterday and the day before'.
- #'OK, go out and play with your friends or go for a ride on your new bike'.
- •'No, that's boring, I did that yesterday and the day before'
- #'Why don't you read a book or a comic, you've got lots to choose from.'
- •'No, that's boring, I read them yesterday and the day before yesterday and the day before..'
- #'Oh, no! You've got it, my dear' said the Granny looking worried
- •'What have I got?'
- #'You are getting the same virus as my old friend Tedious. Poor Tedious, nobody understood him!'
- •'What happened to Tedious?'

6. Which part of Tedious' body does the virus attack?

HIS: head, arms, legs, hands, feet, eyes, mouth, teeth, heart, brain

#'He got a terrible virus. First it affected his brain, then it went deep down into his heart, and in the end it went down into his legs and down into his feet.'

•'You mean, he couldn't even move!'
#'The last time I heard from him he was absolutely paralysed. Don't you fancy some delicious scones with butter and strawberry jam? I'll tell you Tedious' story later. Let's go into the kitchen and make some nice home-made scones. Will you help me?'

7. Which ingredients do you need to make scones?
Spot 2 which do not belong:

self-raising flour, salt, pepper, margarine, sugar, eggs, milk, raisins

•'Yeah! Can I beat the eggs and mix the dough?'
#'Sure. Oh, no! I can't find my glasses. Have a look at the recipe and read the ingredients aloud for me, please. I'll get everything ready first.'

Daniel started to read the ingredients: 225 g self-raising flour, 50g margarine, 50g. sugar, 1 egg, 4 tablespoons of milk, raisins

#' Tha´s everything, now I'll preheat the oven. What's the right temperature?'
•'220°C'
#'And now? '
• 'Gra-a-nny!, Did you forget how to make scones? '
#'I'm getting old, my dear. Will you read the instructions for me.'
•'OK. First, sieve the flour into a mixing bowl and place...'

Daniel was telling his granny how to make the scones. He enjoyed   beating the eggs and the milk, and then watching his granny mixing all the ingredients till she got a soft dough, adding the raisins, rolling the dough out on the table, cutting it into rounds...The hands on the kitchen clock stood at half past three when she put the scones in the oven. Then, on seeing the scones   getting nicely baked and brownish, he started to feel very, very hungry.

8. The Granny forgot to ask Daniel about the time, what time should she take the scones from the oven?

•'Granny, I can't wait'
#'I'll tell you Tedious' story now! Though, on second thoughts, why don't you go up and bring one of your books. You read so well. It will be nice to listen to your sweet voice while I keep an eye on this and we enjoy this lovely smell of the baking scones'
•'OK. you win. There is a small book called 'Tiny Little Drop', will it do? Mum and Dad bought it in the second-hand sale on Sunday'
#'That sounds very exciting! Tiny Little Drop, funny title, what can it be about?'

9. What do you think?
I think it will be about ...
1. a girl who feels shorter than the rest
2. a girl who is adventurous and clever
3. a brave girl who gets what she wants
4. a girl who wants to be very important
5. a girl who does her best to overcome difficulties

10. Which words do you associate with Drop?

11. If you were a Drop, what kind of drop would you like to be?
a lake drop ,a river drop , a sea drop, a desert drop, a tap water drop, a rainforest drop, a dew drop

In a trice Daniel went up and came down with his little book, 'Tiny Little Drop'.

•'Do you think it will be interesting? ' said Daniel
#'The title is very attractive, it reminds me of water, fresh clear running water, and the sea, imagine lying on the beach and feeling tiny little drops from the lovely sea breeze refreshing our face under the sun' said the Granny closing her eyes.
•'Yeah, it makes me think of the morning dew' said Daniel also closing his eyes
*'And the musical rain drops falling from the corners of the roof: tic-tic-tic-tac, tic-tic-tic-tac'. The Granny went on. 'Read the cover to see whether it will be the right story for today'.
Daniel started to read aloud slowly:
'Tiny little drop wants to find a job. But she doesn't want any old job. She wants a brilliant job. She doesn't know where to find it or what to do but she wants a really great job. And one day she meets an old drop and asks her for advice...
#'That's enough' said the granny. 'Start reading, now there will be a question, will Tiny little drop find the job she is looking for?'
•'That's right! How do you know?'

12. Why did the Granny guess the question?
1. Because she has already read the book
2. Because she is a good reader, she can predict what comes next
3. Because she knows there is always a question to attract the reader's attention

'When you have read many books you can read without reading'
•What do you mean?'
#'I mean, that you can read without reading, and that means, you can guess. Come on start reading the first chapter, I'm getting impatient'.

13. Imagine you are TLD... Use your imagination to answer these questions
1. What kind of drop are you?
2. Where do you live?
3. Who do you live with?
4. What problems have you got?
5. What can you do to become an important drop?
6. A friend invites you to work as a Tap Water Drop, would you accept it? Why?

TINY LITTLE DROP (TLD)

TLD was very sad. She wanted to be important, an important drop, she wanted to find a brilliant job but she didn't know what to do. She asked many other drops, but nobody listened to her, they were too busy . One day she was really bored and sad when an old drop sat next to her. 'You look worried, what's up?, the old drop asked. When Tiny Little Drop explained her dream to her, the old drop said: 'First of all you need to travel the world and meet many other drops, you need to watch carefully, what they do and how they do it. You need to become a tireless and curious explorer: watch, ask, do, experiment, think...' TLD was decided to follow her expert advice. She started her trip round the world. And in a few days she met the first friendly drops and decided to have a go:

'•Hey! Can I join in? I'm TLD. I'm looking for a job'

'Yes, my dear, here at Tap Water all the drops are welcome. Height and weight do not matter. But, you must know that we have to be colourless, tasteless and odourless all day and night' said the Tap Water drop.

TLD soon got tired of that job and said good-bye. She didn't mind being tasteless and odourless, but she loved colour. Being colourless day and night wasn't a really lively job'.

14. Jigsaw reading

In threes. Read your part and get ready to tell your partners about it. Then asnwer these questions. The first column with the information you can remember. Then read A, B, and C to complete the second column

What I remember	What I've read
1. What do the Rainforests drops do?	
2. What does TLD like as a Rainforest drop?	
3. What are the requirements needed to be a Rainforest Drop?	
4. What didn't TLD like as a Rainforest Drop?	
5. Why can't Daniel eat the scones yet? What time is it?	
6. What do the Lake drops do?	
7. What does TLD like as a Lake drop?	
8. What are the requirements needed to be a Lake Drop?	
9. What didn't TLD like as a Lake Drop?	
10. Why is Daniel worried about TLD? How does the Granny cheer him up?	
11. Why was TLD having a rest on the oak tree leaf?	
12. Why was the child crying?	
13. How did he make his ships?	
14. What did TLD do to help the Grandpa?	
15. Why does the Granny ask Daniel to read silently?	

A •'Hey! Can I join in? I'm TLD. I'm looking for a job'
#'Yes, sure' the Rainforest drop answered
•'What do you have to do'?
#'We water the forest"
•'This is a nice job' LTD said. 'I like watering trees and plants. I like seeing them grow green and healthy'.
#'But remember' the Rainforest Drop said. 'You have to be strong, sometimes the wind blows and takes us to the wrong place. We have to water trees and plants only when they are thirsty. We can't drown them. And don't forget, here there are huge Fires and we have to be careful with the smoke and the flames'

TLD soon got tired of that job and said good-bye. She learned to be strong and fight the wind, but she didn't like the Fires and the terrible clouds of smoke there. She hated the idea of being a prisioner amist the flames. Being a Rainforest Drop was not a really brilliant job.

•'Granny the scones are ready! said Daniel
#'Oh, yes, it's a quarter to four! But we can't eat them yet, they are too hot. Go on reading' said the Granny
•'Granny, do you think TLD will find a job?
#'Of course, she will'
•'And will she become an important Drop?
#'I'm absolutely sure. She only needs to go on exploring'
•'Yes, but.. what about if she gives up? She always finds something she doesn't like! said Daniel in a sad voice
#'Why don't you read on' suggested the Granny

B •'Hey! Can I join in? I'm TLD. I'm looking for a job'
#'Drop in' The Lake Drop said. 'It's warm and quiet here. We are having a good time playing and swimming with the ducks and the swans'
•'I like this job. Playing and swimming, that's great' TLD said.
#'But remember' the Lake drop said. 'We have many visitors and sometimes kids throw stones and rubbish. We have to be patient , smile, and keep calm all the time'

TLD soon got tired of that job and said good-bye. She learned to be patient and to keep calm, but she missed a bit of adventure. There it was always the same, playing and swimming round and round. Being a Lake Drop was not real fun . TLD was exhausted and disappointed. She really wanted to be an important Drop, but she couldn't find a really great job.

•'Granny, look, there are only a few pages more . TLD won't find a brilliant job, I know it' said Daniel in a very sad voice.
#'Now comes the climax, read on' insisted the Granny
•'What do you mean? I don't understand. What does the climax mean? '
#'It means that now is the most exciting moment, something unexpected is going to happen'
•'Do you think TLD will become an important Drop?'
'Read on, the scones and the jam are waiting for us.'

C TLD was having a rest in a big oak tree. It was very hot, and she had no energy to go on exploring. It was nice to have a rest in the shade. She liked that place. she would spend the night there on an oak tree leaf. Suddenly, she heard a child crying. TLD saw the little boy's tears rolling down his sweet face. He needed water so he could play with his little sailing ships. He made them of nutshell halves. Then he made the sail with leaves he carefully painted in beautiful and bright colours. He wanted to be a pirate sailing through dangerous seas. But he had no water for his sailing ships. TLD quickly made a nice pool for him.

TLD watched him happily playing and talking and fighting and looking for the hidden treasure deep down under the rough sea. She was happy she could help that little boy. Now she would have a rest. But suddenly, a cloud of dust rose in the air as a heavy lorry roared past. A grandpa started to cough, he couln't breath. TLD quickly splashed many tiny little drops in his eyes, in his mouth and teeth, the cloud of dust disappeared and he could finally breath.

#'Isn't TLD a sweet girl?' said the Granny
•'Yeah, she is a nice Little Drop' Daniel said thoughtfully.
#'Wouln't this be a nice job for her?' The granny said in a calm voice
•'But, Granny, she wants to be an important Drop'
#OK, read on. I'm hungry. You know what, read silently now. I have to prepare the tea. You'll tell me end of the story then, while we are having our nice ccup of tea.'

15. 1. How long will Daniel go on reading silently?
2. Will TLD look for other jobs?
3. Will TLD find a brilliant job? Can you imagine the end of the story?

Daniel went on and on. He couldn't stop reading. The hands on the kitchen clock stood at five to five. The granny was slowly laying the table, carefully spreading the flowery tablecloth, slowly taking two beautiful cups and plates from the cupboard. Then she calmly took the forks, the teaspoons and the knives from the small drawer. But Daniel did not notice that everything was ready for tea, he didn't see the delicious scones and strawberry jam that were there, just in front of him.

•'You were right, Granny' said Daniel when the clock was striking half past five. 'You know, TLD tried many other jobs. She worked as a Dessert drop growing cactus and oasis in the middle of the dry desert, but she couldn't bear the heat. She felt very lonely there. Then she worked as a River Drop but she didn't like it either. She ended in the sea and she didn't like the salt. Then she worked as a Fireman Drop but...

#'Well, be brief, the tea is getting cold. Did TLD find a job or not?' said the granny interrupting Daniel's never-ending story.

•'Yes, she did find a job. She decided to be a Fairy Drop for First Aid Actions. So she has got a new name . Now she is called AIDA Drop.

#'That's a nice name indeed. What does it mean? '

•'It means Aid In Desperate Actions. Can you guess what she does?'

#'Ah, erm, um, yeah, she surely does a very important job'

•'Yes, very, very important. She is on alert to help anyone who needs instant help, you know, she can help children, grown-ups, dogs, cats, birds, trees, flowers... Isn't that a really great job?

'Yes, it is, indeed' agreed the Granny. 'And how did she find it?'

•'It was very easy. Do you remember when she was having a rest on the oak tree and helped the little boy and then the grandpa. She discovered it there'.

But you said that wasn't an important job' said the Granny .

•'Yeah, at first she thought it wasn't important but later, after doing many other important jobs, she realized that that was the job for her. She was happy helping others. And she is happy because she never gets bored, she does so many different kinds of jobs, and she enjoys the sun, the wind, the colours, and you know, everybody loves her!'

#'I'm glad AIDA was luckier than poor Tedious' the Granny said. Now, enjoy your scones and your tea.'

•'What do you mean? Daniel said looking surprised and forgetting to eat. Are you saying that Tedious was paralysed because he couldn't find an important job to do?'

#'Poor Tedious couldn't read. That's why the terrible virus got first into his brain, then deep down into his heart, then into his legs and finally down to his feet. '

•'But AIDA can't read and she found an important job' argued Daniel

#'What do you think she was doing when she was with other drops: the Tap Water Drop, the Rainforest Drop, the Lake Drop, the Dessert Drop, the River Drop. That was her school, she was learning from them. They helped her to discover a really important job. But we are human beings, we can't spend our life travelling the world. But don't worry, we are lucky, we've got loads of books, and that means that we can use our imagination and travel anywhere at the same time we are enjoying this lovely tea. Would you like some more, honey?'

•'Granny, I can read, can't I? Tedious' virus will never attack me, will it?' Daniel said looking very worried indeed.

#'No, your are an excellent reader. Thanks to you I could make these delicious scones. And Tedious' virus hates all this cooking, talking, reading. And he hates books and adventures, they make his brain smaller and smaller. And the scones and the strawberry jam? His heart can't bear them. We only need to go for a long walk now to make sure Tedious' virus feels uncomfortable in our legs and in our feet, and he runs away forever '

•'Granny, I enjoyed so much reading this story and helping you with the scones! Can we do the same tomorrow and the day after tomorrow, and ...'

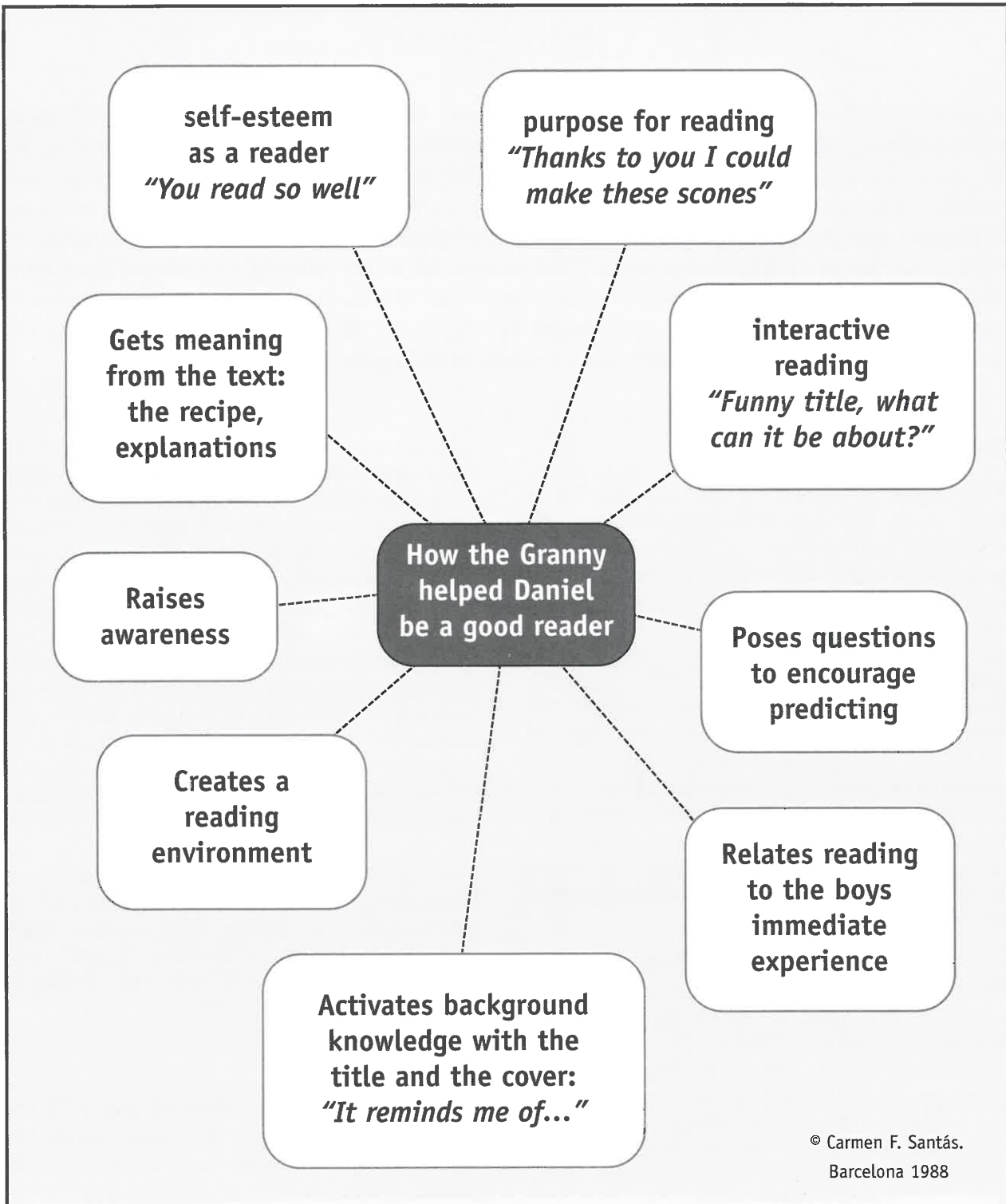## 16. Imagine you are the granny, what will you answer?

#'Oh no! you'll get bored. Then you'll say, Granny, but I did that yesterday and the day before...'

17. How does the Granny help Daniel enjoy reading? Why does Daniel want to do the same tomorrow and the day after tomorrow?

© Carmen F. Santás

Then we talked about the role of the granny who is like an excellent teacher constantly trying to encourage reading for pleasure. The main techniques and strategies used to achieve that aim were discussed and summarised as follows:

self-esteem as a reader
"You read so well"

purpose for reading
"Thanks to you I could make these scones"

Gets meaning from the text: the recipe, explanations

interactive reading
"Funny title, what can it be about?"

How the Granny helped Daniel be a good reader

Raises awareness

Poses questions to encourage predicting

Creates a reading environment

Relates reading to the boys immediate experience

Activates background knowledge with the title and the cover:
"It reminds me of..."

© Carmen F. Santás.
Barcelona 1988

The transparencies to encourage learners read on their own, and then write a review on the book they have read, are included in *Making Writing an enjoyable process in and out of class,* published in APAC of News nº34, November 1998.

POEMS FOR THE VERY YOUNG

By Maria Juan Garau
UIB

A survey of the theoretical approaches to learner strategies put forward in recent years reveals the standing value of repetition, memorization and formulaic expression learning. All of these ingredients are made to bear on primary English language teaching. We present primary English teachers with a number of poems well adapted to the foreign language classroom and, in particular, to young learners of English. In addition, we provide teachers with a number of techniques to exploit the poems. All of the materials employed have been successfully tested among eight and eleven-year-olds in a state school in Palma de Mallorca. Participants in the session are encouraged to reflect on different ways in which they can incorporate the new materials into their current teaching practice.

INTRODUCTION

For a long time, teachers were critical of learning by heart as it was associated with the senseless, overrated memorization of data of previous generations. In the case of language teaching, rote-learning was often connected to the audio-lingual method, popular in the 1960s and later on rejected by most methodologists, which overemphasized imitation and memorization. More recently, nevertheless, educationists have begun to realize the inherent value of learning by heart, which need not be at odds with creative thinking. Thus, memorized chunks of language or formulaic expressions, as long as they are appropriately contextualized and meaningful, provide learners with a database of ready-made expressions which can greatly contribute to their overall linguistic advancement (Ur, 1996; Widdowson 1989).

From a cognitive perspective, Foreign Language Acquisition (FLA) is commonly viewed as a process involving two types of knowledge: declarative knowledge, which consists of internalized interlanguage rules and memorized chunks of language, and procedural knowledge, which refers to the development of the necessary skills to understand and produce language (Anderson 1983; O'Malley and Chamot 1990; Faerch and Kasper 1985, 1987). The question of how the mind proceeds from declarative knowledge to the proceduralized knowledge involved in comprehension and production is of the utmost significance to the

language acquisition theorist. In that connection, Faerch and Kasper (1985) consider learning through imitation central to the FLA process. They argue that unanalysed chunks of language are acquired through imitation only to be gradually analysed and spontaneously used in time. It becomes quite clear that the teacher has a crucial role to play in helping the learner make the transition between the two types of knowledge above. From this perspective, we will suggest that, even though much emphasis has been laid in recent years on providing learners with communicative skills which focus on language as the acquisition of a skill, the importance of encouraging learners to meaningfully imitate and memorize language should not be underestimated. As a matter of fact, the strategies of imitation and memorization, included within the process of information retention, are commonly quoted among the strategies that directly affect learning (Rubin 1975; Naiman et al. 1978; Wong-Fillmore 1976, 1979; Chesterfield & Chesterfield 1985; O'Malley et al. 1985a; Valcárcel et al. 1995).

OBJECTIVES

What may be gained from introducing poems into the foreign language classroom at an early age? We will argue that the use of poems helps teachers to fulfill a series of aims, a number of which are listed below.
- help children acquire a good pronunciation from their earliest contact with English.
- encourage children to explore the sound of words through the use of rhyme.

- make children keep pace with the rhythm, i.e. put the stress in the right places and observe strong and weak forms, which is essential in a time stressed language such as English.
- enrich their world knowledge and their ability to express their feelings through the use of figurative meanings.
- expose pupils to aspects of the target culture.
- review pre-taught structures or vocabulary.
- introduce new language.
- foster memorization as a useful learning strategy.
- encourage rote-learning of formulaic language and unprocessed chunks in the belief that they will be gradually analysed and used productively.
- present children with authentic uses of the language.
- introduce variation in the classroom, which often results in pupils being motivated.

TECHNIQUES

We now turn to the techniques proposed for the exploitation of poems. Depending on the poem we choose to work on in class with our pupils, a certain technique will prove more adequate than another one. Thus, some poems easily lend themselves to being acted out, while others allow the necessary flexibility for pupils to make their own versions. Choice of technique will also be dependent on our pupils' ages and preferences. For instance, eight-year-olds are likely to prefer activities which require a total physical response (TPR) on their side rather than others which involve writing, whereas older students may feel more at ease with techniques which imply some rewriting of the poem or complex pronunciation activities.

There follows a list, which is perforce prone to expansion, of possible techniques to make use of poems in the primary English classroom :

- **RUBBING OUT:** Write out the chosen poem on the blackboard. Explain or elicit the meaning of any difficult vocabulary and structures. Rub out some words (this can be done with one word at a time in the case of very young pupils and pictures can substitute for words). Get pupils to recite the poem 'reading' the invisible words. This activity can go as far as 'reading' the whole invisible poem.
- **TEACHER MIMIC:** Recite the chosen poem and at the same time demonstrate the actions to make children guess at the meaning.
- **ACTING OUT:** Teach children the actions that accompany the poem and get them to perform these actions as you/they recite the poem. Dressing up may be involved too.
- **ROLE-PLAY:** Different pupils take up different roles and act out or simply recite the poem to the rest of the class. This technique is particularly suitable in the case of poems with a question-answer format or containing utterances from more than one speaker.
- **POEM RECREATION:** Get children to change the words of the selected poem to create their own versions . Different groups of pupils can change the same poem so that we end up with several new versions. The difficulty of this task may be considerably reduced by the teacher proposing where exactly changes should be made (e.g. pupils vary the last word of each other line) as well as by providing pupils with several alternative replacements to choose from.
- **ILLUSTRATING:** Get children to illustrate the poem and make a little picture book out of it. Alternatively, pupils may be asked to illustrate only certain parts of the poem or to complete an illustration given.
- **RHYTHM:** The teacher reads out the poem in question stressing its internal rhythm and demonstrating clapping to it. Pupils clap in time with the rhythm of the poem as they chant it.
- **RECONSTRUCT:** Pupils are presented with either verses or pictures of the poem out of order. They have to put the poem together again. If we have used pictures (instead of the actual lines), these may serve as cues for pupils to reproduce the poem either orally or in written form.
- **MATCHING:** Children may be asked to match pictures based on the poem under use with its verses, thus evincing their understanding.
- **PRONOUNCING IT RIGHT:** Apart from the intrinsic benefits that memorising a poem with the right pronunciation and intonation entails, a number of pronunciation activities can be designed. For example, the technique usually known as the 'odd man/one out' may be used to determine which word would not rhyme at the end of a line, supposing we were to change it. Likewise, pupils may be presented with one or more words, taken from a poem under study, which contain a particular sound that needs further practise, and asked to think of other words they know with that same sound (or else they may be given a list of words they know and asked to select the ones that contain the same sound).
- **PICTURE DICTATION:** The teacher reads out a poem pupils are either familiar with or able to understand and stops at certain points, instructing students to draw something mentioned and allowing them time for this activity.
- **SINGING:** Children can be encouraged to make up a little tune to go with the poem.

SAMPLES OF POEM EXPLOITATION

We will now turn to the more practical aspect of poem use by featuring some examples of actual poem exploitation in the foreign language classroom. The poems listed have been selected from an anthology of English poetry for very young children which has neither been especially devised for foreign language learners nor contains any tips on exploitation (Rosen 1993). All the exercises proposed below have been successfully tried out in primary English classes of the ages mentioned below, which does not mean to suggest that they should be used exclusively with those age groups.

<div style="border:1px solid;">

MAN FAT

Man fat
Top hat
Fell flat
Squashed hat

Anonimus

</div>
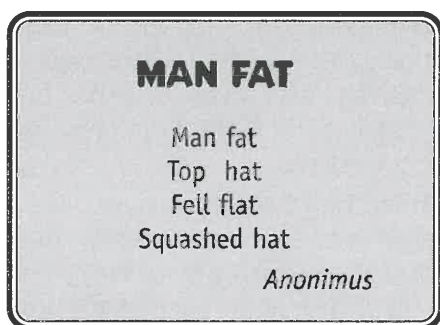
LEVEL: 3rd year primary

TIME: 2 consecutive half sessions

MATERIAL: pasteboard or paper top hat

ACTIVITIES:

1st half session

- The teacher mimics the poem to the pupils and makes them guess at meaning (s/he is wearing a top hat which facilitates comprehension). S/he makes sure the poem is well understood by the class.
- The pupils are taught the actions that accompany the poem and they act them out (at this stage, they just repeat the actions).
- The teacher now concentrates on making the pupils memorize the lines (through chorus repetition) until they can reproduce the whole poem, including both words and actions.

2nd half session

- The teacher writes the poem on the blackboard and the pupils read it out once. Then s/he erases more and more words until the pupils are 'reading' the invisible poem.
- The pupils make a picture book with four vignettes illustrating each line of the poem.

COMMENTS: in order not to take up so much class time, the layout of the picture book can be ready at the start of the session so that the pupils only have to illustrate the lines.

<div style="border:1px solid;">

OLIVER TWIST

Oliver-Oliver-Oliver Twist
Bet you a penny you can't do this:
Number one - touch your tongue
Number two - touch your shoe
Number three - touch your knee
Number four - touch the floor
Number five - stay alive
Number six - wiggle your hips
Number seven - jump to Heaven
Number eight - bang the gate
Number nine - walk the line
Number ten - start again

Traditional

</div>

LEVEL: 3rd year primary

TIME: 2 consecutive half sessions

MATERIAL: 1 penny; a little ball (to bang the classroom door with); some adhesive tape (to make a line on the floor)

ACTIVITIES:

1st half session

- The teacher elicits vocabulary the class are already familiar with: numbers, parts of the body, verbs of movement.
- The teacher recites the poem with accompanying actions to clarify meaning.
- The pupils are taught the actions that accompany the poem and they act them out.
- The teacher now concentrates on making the pupils memorize the lines (through chorus repetition) until they can reproduce the whole poem, including both words and actions.

2nd half session

- The pupils are instructed to match the actions mentioned in the poem to pictures of children performing them. Alternatively, the pupils may be given a list with the numbers (1-10) and asked to find the end of line that rhymes in each case. The former activity appears to work better with very young learners.
- The pupils act out the poem in pairs. One of them recites the poem, while the other shows his/her understanding by performing the actions requested. Then they exchange turns and start again.

LEVEL: 6th year primary

TIMING: 1 and a half sessions

ACTIVITIES:

1st session

- The teacher reviews vocabulary and structures the class are already familiar with by asking the pupils several questions: What's your name? Where do you live? How many hours are there in a day? (to elicit '24' and practise 'how many'), What do you study/eat/buy? Where do you buy things? (to elicit 'shop').

- The teacher writes down the poem on the blackboard line by line (first s/he writes a question and, when the pupils ask it aloud, s/he provides the answer) while making sure it is well understood by the class.

- The teacher now concentrates on making the pupils memorize the lines (through chorus and individual repetition) until they can reproduce the whole poem. This is done by progressively rubbing words out.

2nd session

- The teacher writes the poem on the blackboard and the pupils read it out once or twice. The teacher makes sure that the pupils remember its meaning. Then the teacher erases the poem and the whole class recites it by heart.

- The pupils role-play the poem in pairs in front of the class. Alternatively, they can go out to the playground and perform it while skipping, which is the situation in which the poem is actually recited by English-speaking children.

- As a follow up, the pupils can devise a variant of the poem. Alternatives may be provided by the teacher to make the task easier. A good way of doing this is probably by altering the answers as follows:

What's your name ?
Tony Payne/ Susie Crane/ Mary Elaine/...
Where do you live ?
Up the lane/ off the lane/ east of Spain/...
What do you keep ?
A busy shop/ A big shop/ A funny shop/...
What do you sell ?
Lollipops/ lime-drops/ hot dogs...
How many -------- do you sell in a day ?
None at all/ thirty-three/ forty-two..., now go away.

COMMENTS: pupils seem to enjoy these activities a lot. The skipping activity has the advantage that the poem is repeated many times (the whole class asks the questions, while the person skipping has to answer back) in a way that is not boring and that may be reused by pupils later on. Even poor pupils are able to retain the lines.

LEVEL: 6th year primary

TIMING: 1 and a half sessions

MATERIAL: cardboard box, empty shoe.

ACTIVITIES:

1st session

- The teacher mimics poem to the pupils and makes them guess at meaning (s/he uses objects, most of which are found in the class, to facilitate comprehension). S/he makes sure the poem is well understood by the class.

- The teacher now concentrates on making the pupils memorize the lines (through chorus repetition) until they can reproduce the whole poem.

  2nd session

- The teacher reads the poem to the class and stops at certain points, instructing the pupils to draw a cat sleeping in a given place. In order to facilitate this picture dictation, the pupils are given a photocopy with 6 pictures that represent rooms with different pieces of furniture in each case.

- The teacher elicits the difference between the prepositions ON and IN. Nouns in the poem are classified according to the preposition by which the may be preceded.
  On: table, chair, piano, window-ledge, edge, lap.
  In: middle, drawer, shoe, box, cupboard.

CONCLUSION

Our experience of using poems in the English language class with children as young as eight has proved successful in so far as even poor pupils are engaged by the activities and able to memorize the lines in question. We, therefore, express a strong agreement with all the theories in FLA which have contributed to restoring the due place of imitation and rote-learning in the language classroom.

REFERENCES

Anderson, J. R. 1983. *The Architecture of Cognition.* Cambridge, Mass.: Harvard UP.

Chesterfield, R. and K. B. Chesterfield. 1985. *"Natural Order in Children's Use of Second Language Learning Strategies."* Applied Linguistics 6, 1:12-26.

Faerch, C. and G, Kasper. 1987. *"From Product to Process - Introspective Methods in Second Language Research."* In C. Faerch and G Kasper (eds.) Introspection in Second Language Research. Philadelphia, PA: Multilingual Matters.

Faerch, C. and G. Kasper. 1985. *"Procedural Knowledge as a Component of Foreign Language Learners' Communicative Competence."* In H. Boete and W. Herrlitz (eds.) Kommunikation im (Sprach-) Unterricht. Utrecht.

Lazar, G. 1993. *Literature and Language Teaching.* Cambridge: CUP.

Naiman, N., M. Fröhlich, H. Stern and A. Todesco. 1978. *The Good Language Learner.* Toronto: Ontario Institute for Studies in Education.

O'Malley, J. M. et al. 1985a. *"Learning Strategies Used by Beginning and Intermediate ESL Students."* Language Learning, 35, 1: 21-46.

O'Malley, J. M. and A. U. Chamot. 1990. *Learning Strategies in Second Language Acquisition.* Cambridge: CUP.

Rosen, M. (ed.). 1993. *Poems for the Very Young.* London: Kingfisher.

Rubin,J. 1975. *"What the 'Good Language Learner' can Teach us."* TESOL Quarterly 9, 1: 41-51.

Ur, P. 1996. *A Course in Language Teaching Practice and Theory.* Cambridge: CUP.

Valcárcel, M., Y. Coyle and M. Verdú. 1996. *"Learning Foreign Language : Learner Strategies."* In N. McLaren and D. Madrid (eds.) A Handbook for TEFL. Alcoy : Marfil.

Widdowson, H. G. 1989. *"Knowledge of Language and Ability for Use."* Applied Linguistics 10, 2: 128-37.

Wong-Fillmore, L. 1976. *The Second Time Around: Cognitive and Social Strategies in Second Language Acquisition.* Unpublished PH.D. dissertation, Standford University.

Wong-Fillmore, L. 1979. *"Individual Differences in Second Language Acquisition."* In C. J. Fillmore, W-S. Y. Wang and D. Kempler (eds.) Individual Differences in Language Ability and Language Behaviour. New York: Academic Press.

Teaching history through drama

By Dra. Encarnación Hidalgo Tenorio
Universidad de Granada

INTRODUCTION

When I decided to write this presentation, my primary aim was to show how the teacher could use theatre to provide the student with a rich source of information about history. Moreover, I thought that the case of Irish drama was more than appropriate, since W.B. Yeats's, J.M. Synge's, or Sean O'Casey's fictitious creatures seem to be the best tools to understand events like the 1916 Easter Rising or the Irish Civil War. I did not forget, however, that we are only philologists, and that our fields of analysis can be literary studies, theoretical linguistics, applied linguistics, critical linguistics, or linguistic criticism, but not really history. Bearing all this in mind and acknowledging the fact that at tertiary level our students have several subjects dealing with the history and the civilisation of the United Kingdom and the United States of America, and that they are also expected to read different novels, poems and plays from the Middle Ages to the 20th century, I redefined the type of approach I wanted to proceed with. Why not get benefit from this situation? Why not use literature to explain history, and history to understand literature?

I firmly believe history can help explain different complex states of affairs. The problem is that it is losing its relevance in actual curricula as a means to an end or as a means in itself. This is frequently rejected, and not a few scholars consider its analysis unnecessary. Others think that to go through the past events of a culture or a country is rather traditional, risky, irrelevant, not very appropriate, and hardly innovative. I agree with Hoff's (1994) claim that deconstruction and postmodernism are two ahistorical tendencies which have come to be politically paralysing; but I am also aware of the immanentist concept of reading developed by the phenomenological approach (cf. Eagleton 1992:59). Thus, my perspective tends to a New Historicism directed towards the objective explanation of the causes of events, avoiding some of the over-generalised cause-effect relations posited by traditional literary critics (cf. S. Mills 1992:182). Literature must be taken then as both a recording mechanism of those events and a provoker of other events; in short, literature needs be described as the construct of one period (cf. Lerner 1993:273).

I am sure that, to comprehend the existence of any literary product, it is necessary to disinter the so-called corpses among which this has appeared; and it is also fundamental to descend, in an archaeological exercise, to the last level of its process of creation, articulation and consolidation (cf. M. Foucault 1966). In the specific case I have chosen (i.e. the Irish National Theatre), it will be compulsory to reach the origin of the nationalist feeling pervading Ireland's society throughout the centuries. All in all, I must stress that my historical analysis is but an approach to history and to context as the machinery that generates and, at the same time results from society, culture, and ideology. In other words, I assume that any literary product must be analysed as the result of several ideological, social and historical forces in action, and as the cause of the existence of several other forces of the same type. This is the reason why I have adopted the principles of a socio-semiotics of theatre (cf. F. de Toro, 1988), a good starting point upon which to integrate other relevant theories, in an attempt to clarify the failing reception of a controversial cultural movement such as the Irish National Theatre.

One of the most relevant theoretical implications of my proposal is that of modifying, or better, demystifying, the literary object, something already expounded by Structuralism, Discourse Analysis or Linguistic Criticism. This literary object is no longer considered as simply a work of art, or the expression of a creative imagination isolated from the world. On the contrary, it is perceived as a special protracted conversation between an author and a reader (i.e. the audience), that is, between a privileged addresser and an anonymous addressee whose turn of speaking will be effective in a different way from normal conversational interactions. This means that the real focus of this research is infact on sociological phenomena. Then, since my main concern is to figure out how the Abbey Theatre could influence the development of the Irish nation, and how the Irish nation influenced its creations, my object of analysis is not the Abbey Theatre as a producer of literary works, but the Abbey Theatre as a special interlocutor in a very special conversation, as the sender of a not unified message

which very frequently was misinterpreted. As a consequence, I have inserted it within the framework of an amplified model of communication; by employing it, it is easier to understand the nature of a theatrical process that involved the interaction between the Irish audience and the Irish authors within an ideological and a situational context which must have shaped that relationship (cf. Alter 1990).

The importance of the notion of context must be stressed in literary studies. It implies to recognise the nature of literature as an ideological product and a linguistic manifestation of a specific community of solidarity. Going from the context to the text, then, is a straightforward path to see reality as a catenation of elements inserted within others with which they are interrelated. The text is a basic constituent of this network; when transformed into discourse, it fulfils an important function in the social structure it belongs to as both agent and object. There are two different types of contexts which are necessary to take into account here; in Alcaraz´s words (1990), the First Block and the Third Block of the context. In the first one I must include the most relevant historical events as immediate physical, temporal and local environments where speakers communicate (i.e. Dublin at the end of the 19th century); the second one is made up by the cognitive and the sociological worlds, conventions, cultural expectations, and the interlocutors' ideology (i.e. the various concepts of nationalism developed by then).

RELEVANCE OF A SOCIO-SEMIOTICS OF THEATRE

In order to carry out this analysis, I believe F. de Toro's proposal (1988) is illuminating. His revaluation of some components that I regard as essential for the interpretation of literary discourse justifies my own perspective of analysis of the Abbey Theatre. Although de Toro does not reject a formal textual analysis per se, he thinks that it is necessary to establish the relationships that exist between the text and the social context. He points out that the goal of a socio-semiotics of theatre must be to find the connection between society and the textual productions, without identifying the artistic production with a mirror image of society (p.39). His initial idea is that the dramatic text is an aesthetic and a social practice. His conception of the relation between literary production and social context implies the discovery of the presence of the latter in the lexical, semantic and syntactic levels of the former (p.40). After having confirmed that a text is "a carrier of multiple signs and structures, whether these be social, ideological, institutional, esthetic, etc" (p.41), he puts forward three different levels of relationships between literary production and social context: The intertext, the ideotext and the exterior text (pp.42-48).

His idea of a socio-semiotics of theatre reception is based on P. Pavis's model (1980:65). Its most relevant feature is the introduction of the social context shared by audience and directors as an intermediary category in the semiotic process. The rest of components of this model are the audience, the text and the theatrical relationship. Theatre reception is the core of the problem, and together with this, the textualisation of the ideology and the ideologisation of the text. In the latter, one can observe the identification of the ideological inscription of the text; in the former, the ideological inscription is on its signifier (p.54). The signifier, which is dynamic, is to be subject to re-structuralisation; the signified arises when creators and receivers make it concrete; meaning derives from the combination of both processes, carried out in the stages of fictionalisation of the referent, textualisation of the ideology, and ideologisation of the text (p.50). From the social context to the signifier of the performance, and from the social context to the meaning, there occurs the process of concretisation. In this example of fictionalisation, the imaginary proposal of a fictitious world has to face the conceptual construct legitimised by the audience's system of control. There may be a clash; it will not take place if both worlds are identical; if that is not the case, theatre will work as a challenging social agent.

In theatre communication there are several subcomponents of the main components: a) The sender (i.e. author, actors and producer); b) the context (i.e. the performance context, which determines the method of production and the codes of dramatic writing, and the social context, which determines the ideological position and the cultural environment); c) the dramatic text and the performance text with their own signifiers and signifieds; and, d) the addressee (i.e. the audience and the actors). To complete this model de Toro includes the process of concretisation carried out by the director and the audience. The director will put the dramatic text into shape in the virtual performance of her/his dramatic proposal. The audience will witness the unique real actualisation of signifier and signified (p.54).

SOME EXAMPLES OF THE APPLICATION OF THE MAIN HYPOTHESIS

Although this model is rather simple, its method is quite useful and easily applicable to the Abbey Theatre. Obviously, I could have used any other example, because, if I am right, and any literary piece of work is naturally related to the moment when it was created, to the ideology of the person who created it, to the moment of its recreation, and to the ideology of the person who may receive it, all this could be applied to any literary institution or to any literary masterpiece. Nevertheless, the Irish case is most interesting. Just by observing three plays by three different playwrights like Yeats, Synge and O'Casey, one can understand Ireland's past and present. The Abbey Theatre cannot be regarded as a phenomenon isolated from both its historical and sociological contexts. In fact, it can only

be understood as the result of their linkage, in which the multiple concepts of nation and nationalism in that period are the main basis. At this level, it is feasible to explain the reasons why it was taken as an attack against the very same society that had inspired it. The disagreement between the members of that dramatic institution was obvious, and their concepts of a national theatre were different; nevertheless, all of them wanted to build up a new cultural tradition on the foundations of which to create a new ideological image of the Irish nation.

In the process of consolidation of that national identity, there participated politicians, philosophers, and writers. Among the first ones, some figures like Pearse, Parnell, or O'Connell must be remembered, as well as the recurrence of certain conditions throughout the history of Ireland that came to converge on the same point with the continuous explosions of different attempts to embody their wish to become a nation. On the other hand, Douglas Hyde's project of the Gaelic League meant the expansion of what seemed to be the most typically Irish feature: The language as a symbol of difference. As for the role of the Abbey Theatre as the representative of cultural nationalism, in the three plays selected it is possible to observe three different positions with respect to political nationalism. Reading Yeats's Cathleen ni Houlihan helps explain the reason why nationalism in Ireland developed so urgently, and why it could fail as it actually did. Furthermore, this play is an appropriate instrument to go into Irish mythology from a rather appealing perspective. This case is an example of a feverish patriotism that would not frequently be resorted to. Through its analysis, the student will basically be able to study such a deeply rooted institution as the loveless marriage, will observe the paradoxical role Irish women could play in a theoretically matriarchal society, and will discover the traditional symbol of Ireland's nation in the Poor Old Woman.

The Playboy of the Western World by Synge depicts the Irish peasantry in a peculiar and unexpected way. The consequences of its performance show Ireland's limitations and inhibitions, and give way to one important matter in Irish history: The nationalist recreation of Ireland's past and idiosyncrasy. This represents the clash of that society's mental models within the same, but not unified cultural model; it resulted in the audience's violent reception, which rejected the norm breaking those creations implied. By looking at the linguistic construction of these characters, the student will learn to what extent Gaelic remained alive in the speakers' subconscious, will look into one of the sacred images of Ireland, and will be prepared to call into doubt some of its most cherished stereotypes.

Finally, O'Casey's The Star Turns Red conveys a clear picture of the confrontation between different classes and different creeds at the beginning of the 20th century. It works as a distorting mirror image of the situation in which Europe itself was developing the new condition of contemporariness; and it offers the best materials to deal with several opposite conceptions of nations and heroes. This play was the contribution of a nationalist against the violence and frustration derived from an erroneous feeling of nationalism. Its analysis will give the student the chance to revise the most relevant ideological trends at the beginning of this century, to understand the opposition between domestic and public agitation, and to watch how the inversion of very specific linguistic values can fulfil a political function.

It is evident that, at the very moment one starts studying these three plays, one is analysing Irish culture, Irish language, Irish society, Irish politics, Ireland's ideologies, and subsequently, Irish history. Or, the other way around: in order to understand Ireland's culture, politics, ideology, society, linguistic evolution, and historical development, it is very useful to take into account drama, or literature in the broadest sense of the word. If the student were able to obtain just a small portion of this information through the analysis of these plays, my hypothesis would be quite acceptable. Its application to other literary phenomena should be an appropriate conclusion.

REFERENCES

Alcaraz Varó, E. (1990) "Una caracterización del significado discursivo". Revista Española de Lingüística Aplicada, Anejo 1:129-42.

Alter, J. (1990) A socio-semiotic theory of theatre. Philadelphia: P.U.P.

De Toro, F. (1988) "Toward a socio-semiotics of the theater". Semiotica, 72, 1/2:37-70.

Eagleton, T. (1992) Literary Theory. An Introduction. Oxford: Blackwell. (1983).

Foucault, M. (1966) Les mots et les choses. Une archéologie des sciences humaines. Paris: Gallimard.

Hoff, J. (1994) "Gender as a Postmodern Category of Paralysis". W.S.I.F., 17/4:443-447.

Lerner, L. (1993) "Against Historicism". NLH, 24:273-292.

Mills, S. (1992) "Knowing your place: a Marxist feminist stylistic analysis". In M. Toolan (ed.). Language, Text and Context. London & N.Y.: Routledge, pp. 182-205.

O'Casey, S. (1952) Collected Plays. London: Macmillan & Co., vol. 2.

Pavis, P. (1980) "Pour une esthétique de la réception théâtrale". In R. Durand (ed.). La relation théâtrale. Lille: P.U.L., pp.27-54.

Synge, J.M. (1963) The Plays and Poems of J.M. Synge. London: Methuen (ed. by T.R. Henn).

Yeats, W.B. (1989) The Collected Plays of W.B. Yeats. London: Papermac.

TEACHING, LEARNING AND THINGS IN BETWEEN

AN INTERVIEW WITH

RICHARD W. SCHMIDT

By Montse Irún, Enric Llurda,
Ester Baiget and Josep M. Cots
University of Lleida

Richard W. Schmidt is professor of the Department of English as a Second Language in the University of Hawaii at Manoa. He is also the Director of the National Foreign language Resource Center. His major research interests are awareness in language learning and motivation. He has edited the books Language and Communication Longman, together with Jack Richards, and Attention and Awareness in Foreign Language Learning, Second Language Teaching and Curriculum Center, University of Hawaii at Manoa. He has also been the author of several widely quoted articles published in different international journals. He attended the Symposium "La reflexió sobre la llengua i la comunicació a l'ESO", organised by Cercle de Lingüística Aplicada in the University of Lleida in April 1998 where we interviewed him.

I *Could you tell us a bit about your personal evolution in terms of research interests and general ideas about language learning?*

S Well, let's see. I had a kind of an eclectic academic background. My first undergraduate major study was Philosophy and then I changed to social-psychology. My MA was purely formal linguistics, and I was using a computer which was very new as a grammar tester. I did my doctoral work in the early seventies so that's when sociolinguistics was really coming of age. So I travelled a lot and took classes with Labov, Hymes, even Halliday. So my doctoral dissertation was in sociolinguistics. But then, of course what happened was that like lots of linguists, I got a job in a programme where the focus was on language teaching and language learning. So, that's been my profession for the last twenty-five years. But I try to

combine them all. It's true that in the last ten years or so I've worked heavily on the psychological aspect of things, which is interesting to me but it's not the only thing I am interested in.

I *What are your present research interests?*

S I have two general lines of research. One has to do with the issue of attention, noticing and awareness. And then the other line of research I have right now is... has to do with motivation which, I think, is quite neglected in the field.

I *Are you working on a particular project?*

S I have a big research project going on. It's looking at interrelationships among motivation, learning strategies and the kind of things that students respond to during the class: whether they like the

teacher in front of the class, or more student oriented teaching, how they feel about pair work and group work, and also whether they like inductive or deductive learning. All these kinds of things have never been related to motivation. And I have the feeling that they might be related in some ways, so I started this huge study with 2,000 learners of Japanese, Spanish, Portuguese, French and Chinese. I do find a lot of things. You know, we found that certain people who are in Gardner's sense instrumentally motivated tend to like teacher fronted classrooms where the teacher lectures and they take notes. They are not very interested in interaction in the classroom. They use a particular set of learning strategies, they want to find out what it's going to be on the test, ... Whereas other people with other motivational profiles have different learning strategies.

I *Many language teachers working in a foreign language context (e.g. Catalonia) tend to think that most research findings in the study of Second Language Acquisition are only applicable to the teaching of English as a Second Language (e.g. The United States, Great Britain). Do you think second language research findings can be applied to foreign language contexts?*

S Some of them. In a foreign language context the only place they can acquire the language is in the classrooms, so you must do everything to develop that. But you have to be careful. I don't know if you have this feeling but in the United States, people who are working in foreign language teaching, all of them have the feeling that people in second language teaching don't understand how difficult it is to learn a language because their students are also learning outside the class and they don't have the complete responsibility of it. In the foreign language class there is little exposure outside the class, they have a much heavier burden.

I *Out of the many fields that make up Second Language Acquisition (SLA): psychology, linguistics... which is in your view the one or the ones that have contributed or can contribute most to the understanding of language learning?*

S I think they all have and they all can... I don't think that our field can do without linguistics. If we're teaching English we have to know about English. I don't think it would be a good idea at all to disregard linguistics because it describes the object of our teaching. So I think we need linguistics. Well I can't think of any of those fields that don't have something to contribute. If you asked which can contribute most to the understanding of language learning, then I would say linguistics and psychology. Because linguistics is about language and psychology is about learning. On the other hand, if you asked me which ones contribute most to the understanding of language teaching, then I'm gonna have to say education is important. Besides, if you want to focus on language learning and language teaching, in a multilingual, multicultural setting, then I'll say well, of course the anthropologists are also important.

I *Is it still worth looking for the ideal language teaching method? Is eclecticism the answer?*

S Good teaching is very often eclectic and draws upon lots of different sources. Every time we have a method for teaching languages, like ìaudiolingualismî, ìsuggestopaediaî, ìsilent wayî or something like that where we have a whole method built upon a few principles from one discipline, it's not very long before people start finding the weaknesses in that method. What I think is that we should look everywhere for things that can contribute to teaching and pay particular attention to findings wherever they come from, that are clear and reliable. So for example, we know that several things would be true every time you're teaching language in a situation where you have minority language speakers learning a majority language. That has to affect our teaching method. So where does that come from? Sociology? Sociolinguistics? Anthropology?

I think that in many language teaching situations it would be a disaster to ignore that. At the same time, there're findings from other fields that are so reliable that you have to pay attention to them. For example, ìgoal theoryî. It's a small topic within motivational studies. From one thing we know it's certain, - because it has been shown over and over again and it is a very reliable finding- is that people are motivated when they have clear difficult but achievable goals. That, we know, is a wonderful technique; it works and it has been demonstrated, I don't know how many times. Another one would be study routines, if you ever think of that, it's a separate principle. If you're studying some context of any kind, language whatever, let's say vocabulary, anything that you want to study, it is far better to study it for one hour every week for three weeks than to study it once for three hours. That's very reliable, every time it's been experimented with, we find thatís true. So I think good teaching would draw from all kind of fields, and that's eclectic.

I *What do foreign language teachers need to be aware of?*

S Foreign language teachers need to be aware of everything. They need to be more aware of what foreign language learners need to be aware of. I think that foreign language teachers need to be trained in pedagogy. They need a fair amount of linguistics, at least a good understanding of how the language works. And I think they need a lot of descriptive linguistics. The teacher is in a position of power, so they need to have their awareness raised about how language functions in society, where they fit as well as

where the students fit. And that's one thing I've noticed that there is a lot of the stuff that we have, we have a lot to focus on the learners and their social position. And maybe not as much as on teachers. Labov made some interesting remarks about teachers being very middle class and influenced by social norms. Teachers need to raise their awareness about that. And you need to know how people learn because teaching is helping people to learn. You cannot teach against learning principles.

I *What are your views about the classroom as a setting for second language learning?*

S Learning in the classrooms. Is the classroom a good setting? I would say yes and I would say no. I think that the classroom is only a part of the learning experience and although I don't see any particular magic method, I do think that to motivate your learners, all kinds of things outside the classroom are really valuable for language development. I'll tell you about this experience I had in Thailand recently. I saw a method they were using which was amazing in fact and one of the things they do is that they don't respect the traditional classroom. I mean they do so much beyond that. Students would show up and decide in groups what to do, instead of sitting in the class and giving them an assignment at the end of the class. They would be in a media lab where each group would have a video camera and the assignment was to go and interview someone in English about their field of study. It's pretty good. So I think that the classroom does have its supplementation.

I *Isn't that difficult with big classes?*

S In Egypt, each teacher has seven hundred students and they say, well, what can we do? and I really don't know. It's a real problem but it can always be improved. I certainly think that in almost every class you can do group work. If you have a class of forty, it might be a little difficult. But I think teachers often think it's impossible to do group work when it really isn't. They can do it. There are lots of cases where you can have real interaction and good learning in the classroom.

I *In lots of training seminars or courses, we are accepting that most language teaching takes place in the classroom. Learners are in the classroom for two or three hours a week. Should that still be the core of a learning programme? Should we start thinking that thereís a lot of learning going on without the presence of the teacher?*

S Well, I guess those are the limitations of the classrooms. You can learn through multimedia labs, movies, CD Roms, Internet, ... What kind of opportunities are there outside the class? Well, it might sound out of fashion but I think that students learn a lot when they study, which is outside the class. It does not mean studying in the old fashion sense of locking yourself in a room and saying the rules in a book. It can still be socially grounded, maybe you can have social learning strategies.

I *But if most learning is explicit, does it mean that explicit instruction is better?*

S It's worth repeating that but I don't know anybody who's interested in language awareness who wants that to be interpreted as a return to teacher fronted, talk loud, memorise rules, study principles, ... Even if you believe strongly that most learning requires and benefits from reflection and a high awareness of how language works in the world as well as in a system, it doesn't mean that the best way to achieve that is that the teachers lecture to the students. I think there's a danger that the whole emphasis on language awareness can be converted into some kind of conservative or reactionary movement, where we would go back to the old fashion grammar translation teaching methods or something like that. That would be horrible. I don't think that's the goal at all.

I *The complaints go in this line. Complaining about the students not knowing about the grammar, the language itself.*

S I don't look at it in that way. I don't look at teaching as the transfer of explicit knowledge from the head of a teacher to the head of the student. I look at teaching as assisting a learning process by making things more salient so that students can notice things that they might otherwise not notice. And sometimes that's all you have to do. It's just putting them in a situation where they do not know something, but sometimes you need to go a little bit beyond that because there are times where students may notice something but they can't, they don't understand it. They need a bit of guidance. I would still prefer, when it's possible, for students to figure out the answer rather than being told. But there are cases where they can't or they come to an incorrect understanding. And then, maybe depending on the

nature of it, it needs some kind of intervention. I think of explicit instruction in the sense of giving people the information guiding them to a high level of awareness. It applies to every level, I mean if we are talking about conversation you can do it in two ways. I mean, if we think of conversational uses of language, one approach is just to say: well, people learn it just by doing it by themselves, so you have a role play situation, that's all they have to do. But, what do they do? They role-play just as they would do in their L1, that's what they do. Then you can have another approach that says, I'm gonna lecture them about principles of conversational organisations: teach them about turn-taking, politeness, presentation of the self... and all that. Maybe the best approach is a kind of guided assisted self-discovery.

I *Attention and motivation. what's their connection? Do we pay attention and then we are motivated? Do we get motivation and then pay attention?*

S Well, it's a cycle. I mean that basically motivation comes first.

I *Yes, but teachers can't control motivation, so...*

S Well, there are things they can do. If you have a theory that talks about the role of motivation in second language learning and there are many, like we have Krashen's idea on the aspect of the filter, which talks about motivation as one component. We have Schumann's acculturation model which includes integrative and instrumental motivation, etc. We have Gardner's model ... we have lots of models that say motivation affects language learning. But, how? what is the

link between motivation and language learning? And, in his most recent publications, Gardner, says, ìyeah, I've got a theory that explains how it is that motivation links to language learningî. And he says, the link is attention. Motivated learners pay attention. Unmotivated learners don't. There're two other things: there's attention, effort, persistence. These three are motivational behaviours that mediate between motivation and learning. So it's not like Krashen's idea which is so passive! He says if you are motivated, you just lower the filter and the input goes in. Gardner says that if you are really motivated, you go after the input. So, I have to say that attention comes first. At the same time, it's a cycle in the sense that if you're successful at something then you are motivated to do it again. If you are able to discover things about the language then you gain more confidence and as you gain ability to do it, you are more motivated. It goes around in a circle.

I *Talking a little bit about concepts, hereís a question of terminology: there's the question of how people call it: Language awareness, consciousness raising and the Catalan Curriculum for Secondary Education uses the expression ìreflection upon language, communication and learningî. Are they the same thing?*

S Well, they overlap. I think one of the differences is that reflection refers to some kind of process whereas if we talk about awareness or consciousness itself you are focusing on the product. And in that sense I like reflection, I like to focus on the

process of reflection. I may pick up the term ìreflectionî and start using it more in the future. I do like the term ìreflection upon language and communicationî because it connotes a strong focus on the process which may be the crucial thing or it may not be! I haven't puzzled this one out. It may not be necessary to figure out the right answer to be aware of the right thing. It may be simply the process of reflection which of course is directly relatable to the psychological concept of elaborative processing. That may be also relatable to attention because it's sustained attention. It seems to me that even if you think that a lot of language learning is unconscious it may still require sustained attention and reflection in the sense that what you have to do is process the input. Awareness and consciousness are very closely related, but consciousness is a bit ambiguous because it has a lot of different meanings, one of which is awareness.

I *Thank you very much, Prof. Schmidt for your time and for sharing your ideas with us. Itís been a real pleasure to talk to you.*

GARDNER & LAMBERT (1972) Attitudes and Motivation in Second Language Learning. Newbury House.

SCHUMANN (1978) "The Acculturation Model for Second Language Acquisition" Special Issue 4 RICHARDS (Ed.) Understanding Second and Foreign Language Learning. Newbury House.

GARDNER (1985) Social Psychology and Second language learning. The Role of Attitudes and Motivation. Edward Arnold.

KRASHEN & TERRELL (1983) The Natural Approach: Language Acquisition in the Classroom. Pergamon.

CONTRIBUTIONS TO
APAC OF NEWS

APAC OF NEWS welcomes the contributions of teachers who want to share their experiences and their thoughts.

Articles, long or short, that draw on experience with new materials, new methods or new techniques are most welcome. APAC OF NEWS is also keen to publish articles on methodological and educational issues related to the teaching profession.

Reviews of books, interviews and other texts are also published regularly. If you have read a book you would like to recommend or if you have the opportunity to interview somebody who you think may be of interest to our readers, or you have had an experience, attended a course, been to a lecture you would like to tell other teachers about, please write it down and send it to us.

When writing your article, please follow the instructions below:

1. Use a style which is easily readable and combine theory, practice and examples.
2. Give a brief, clear and informative title, plus an abstract of about 100-150 words.
3. Use headings and sub-headings to make the structure of the article clear. Illustrate it with diagrams and tables whenever suitable. If you want to include images or other illustrations, send a slide or include it in the diskette.
4. Try not to excede 4,000 words. Please give a wordcount at the end.
5. When quoting or giving references do so clearly and include full bibliographical details at the end.
6. Please give your biodata at the end of the article, indicate if you wish us to publish your e-mail or full postal address.
7. Send two printed copies of your article to APAC and a labelled diskette, clearly stating the programme you have used.
8. Do not forget to include your full address, e-mail and telephone number so that you can be contacted if necessary.

If you are writing a review, an interview or an account :

1. Keep it short and substantial.
2. Provide full references: relating to publisher, price, etc in the case of a book review, bibliographical details in the case of an interview, and the wheres and whens of your account.
3. Send two printed copies to APAC and a labelled diskette, clearly stating the programme you have used.
4. Do not forget to include your full address, e-mail and telephone so that you can be contacted if necessary.

TO ALL THE SPEAKERS IN THE 1999 APAC ELT CONVENTION

Please send us a copy of your lecture to be published in the "Actes" section of APAC OF NEWS.
Please follow these guidelines:
1. Use a style which is easily readable and combine theory, practice and examples.
2. Give a brief, clear and informative title, plus an abstract of about 100-150 words.
3. Use headings and sub-headings to make the structure of the article clear. Illustrate it with diagrams and tables whenever suitable. If you want to include images or other illustrations, send a slide or include it in the diskette.
4. Try not to excede 4,000 words. Please give a wordcount at the end.
5. When quoting or giving references do so clearly and include full bibliographical details at the end.
6. Please give your biodata at the end of the article; please, indicate if you want us to publish your e-mail or full postal address, please tell us to do so.
7. Send two printed copies of your article to APAC and a labelled diskette, clearly stating the program you have used.
8. Do not forget to include your full address, e-mail and telephone so that you can be contacted if necessary.

All contributions are welcomed and read. We will contact you to recommend changes if that is necessary. If your contribution is accepted and published you will receive two free copies of the issue in which it appears. If you are planning to write an article, review or interview and have any questions please do not hesitate to contact us.

Send your contributions to: APAC OF NEWS Miriam Algueró *Secretary to the editing commitee*
e-mail:apac@seeker.es
Gran Via de les Corts Catalanes, 606 4º 2º F   08007 BARCELONA

REVIEWS

DOUBLE TAKE
SKILLS TRAINING. LANGUAGE PRACTICE.
Oxford.
Collie, J; Strange, D.

By Gemma Domènech Burjachs

Double Take is for students of English at a Secondary School. The main aims of Double Take are: to teach students how to speak, listen, read and write; and to give them practice in using these skills.

There are two student's book at each level of Double Take. A reading and writing book focused on these two skills and a listening and speaking book focused on the skills of spoken English. There is also a teacher's book for each level (levels 1, 2 and 3) that coordinates the two student's books mentioned above.

The units in the books are about topics chosen to appeal and motivate students of a Secondary School. You can find the same topic in the first unit of the reading and writing student's book and in the first unit of the listening and speaking student's book.

At each level of Double Take you can find : two student's books (the reading and writing book and the listening and speaking book); a cassette that accompanies the listening and speaking book; and a teacher's book that covers the two student's books.

You can use the two student's books together or independently. And the units are divided into two parts A and B. The two lessons of each unit are progressive they cannot be separated. Double Take teaches skills like:

The reading and writing book.

Reading skills: Identifying text types from visual clues, predicting topics or vocabulary, skimming for general understanding, scanning for specific details or information or individual words, detailed reading, guessing meanings of unknown words from contextual clues, recognizing word equivalences , understanding reference words and inferring extra information from textual clues.

Writing Skills: Brainstorming of ideas, making a writing plan; writing the first draft; editing, correcting and improving first drafts ; planning the layout , developing illustrations; writing and finalizing the text.

The listening and speaking book.

Listening skills: using context, tolerating uncertainty, understanding the general message, listening selectively and intensively, inferring, becoming familiar with conversation management formulae and responding spontaneously to a spoken text.

Speaking skills: Developing the basics of speaking, requesting and providing information, expressing oneself, describing, managing a conversation and producing different types of spoken text.

Finally confidence is very important in developing speaking and listening skills , this is why in these books the activities encourage the suitable group atmosphere.

Principles for teaching Double Take.

The main principles are the teaching of the four skills. The activities in the book encourage students to develope skills, to examine the way something is done in English, to work collaborativelly with other students and to take responsibility for their own learning.

So if you want to develope the four skills everyone needs to learn a language, the English language, don`t hesitate and use this complete and useful pack of books and you will find an easy way to do your work easily and effectively.

ARROW
The language learners newspaper and cassette for intermediate level.

By Joanna Noguera

Arrow is a language learners newspaper that can easily be used in the classroom with intermediate students. Together with an accompanying cassette , which contains interesting and up-to-date recordings, it is an extraordinary resource material for "tired" and not so tired teachers as the material is presented ready to be used in the classroom, saving , therefore, time consuming classroom preparation.

Arrow can be used as supplementary material to the textbook giving a refreshing break obviously welcomed by the students who can go through the different activities either on their own or guided by their teachers. The diversity of the activities covered by the newspaper will certainly suit a wide range of students interests and abilities.

The close link of the recordings to the different topics presented in the newspaper will help students to cover the four skills with great flexibility. Both the newspaper and the cassettes place great emphasis on task-based learning and on language and cultural awareness.

Its worth mentioning as well the special section that concentrates on certain aspects of grammar and the activities suggested to be used by students to self assess their progress.

APAC Associació de Professors d'Anglès de Catalunya

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

INSCRIPCIÓ DE NOUS SOCIS

Cognoms i Noms

Adreça Particular   Nº   Pis

Codi Postal   **Població**

Província   Telèfon (prefix i Nº)

Adreça Laboral   Nº   Pis

Codi Postal   **Població**

Província   Telèfon (prefix i Nº)

Treballo a:

EGB ☐   BUP/COU ☐   FP ☐   Reforma ☐   Escola d'Idiomes ☐   Facultat ☐   Altres ☐

Dades Bancàries   (per domiciliar la quota anual de socis: 5.000 ptes)

Nom del titular del compte:

Entitat	Oficina	Control	Nº Compte

Carrer i Nº:

Codi Postal i Població:

Trametre a: Associació de Professors d'Anglès de Catalunya (APAC)

Gran Via de les Corts Catalanes nº 606, 4art 2ona, despatx F. 08007 BARCELONA. Tel. 317 01 37.

Autorització Bancària

Nom del titular del compte:

Entitat	Oficina	Control	Nº Compte

Carrer i Nº

Codi Postal i Població:

Senyors prego a aquest Banc / Caixa que fins nou avís, paguin amb càrrec al meu c.c./ llibreta els rebuts que els presenti l'Associació de Professors d'Anglès de Catalunya (APAC)
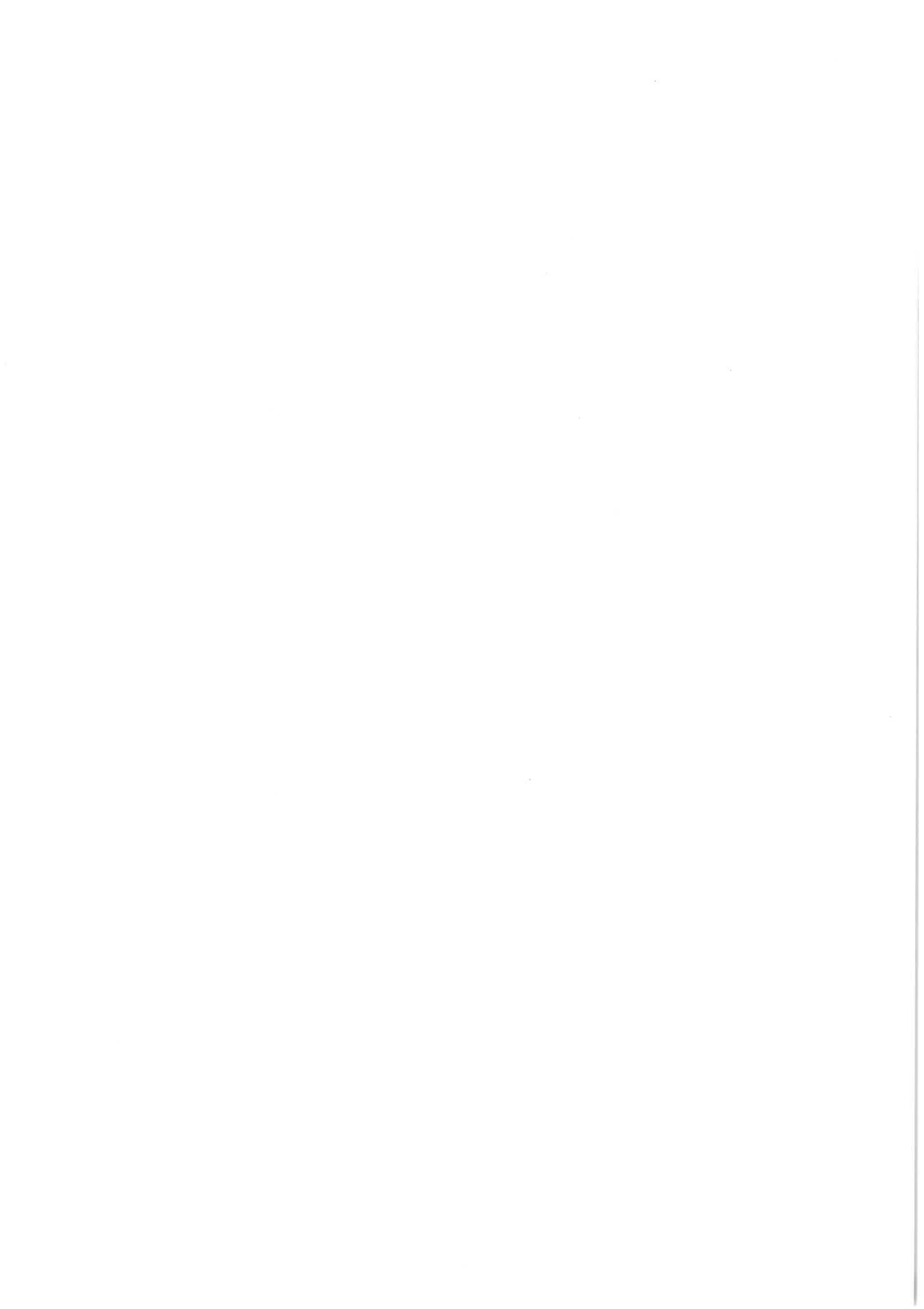
Data: de   de 19   Atentament els saluda.
                                                             (Signatura)

Titular del compte:

Nº del compte:

11è CONCURS
PREMI APAC

APAC CONVOCA EL 11è CONCURS PER A PROFESSORS I ALUMNES DE LLENGUA ANGLESA DE TOTS ELS NIVELLS EDUCATIUS (PRIMÀRIA, SECUNDÀRIA, ESCOLES D'IDIOMES I ALUMNES DEL CICLE SUPERIOR D'UNIVERSITAT)

PODEN OPTAR A PREMI

A Exposicions d'experiències pràctiques d'ensenyament de llengua anglesa.
UN PREMI I UN ACCÈSSIT

B Treballs o projectes de recerca.
UN PREMI I UN ACCÈSSIT

C Treballs presentats pels alumnes (video, revista, projecte, còmic, etc.).
TRES PREMIS I DOS ACCÈSSITS

BASES GENERALS

1 Tots els treballs presentats hauran d'ésser en anglès.
En el cas de la modalitat B, els treballs, a més de presentar-se impresos, hauran d'incloure:
   a) còpia en suport informàtic
   b) 2-3 pàgines de material fotocopiable per al seu ús directe a classe
   c) un límit de 8 fulls mida DIN-A4 mecanografiats a un màxim de doble espai amb la corresponent descripció teòrica.

2 Tots els treballs s'enviaran per correu ordinari a:
APAC (Premi APAC)
Gran Via de les Corts Catalanes 606, 4t 2a F 08007 - Barcelona

3 Tots els treballs es presentaran en sobre o paquet tancat. Dins es farà constar:
   - Nom, adreça, telèfon i nivell educatiu del concursant
   - Curs (en el cas d'alumnes), escola i nom del professor/a
   - Modalitat en la qual participa

4 El termini de presentació finalitza el dia 30 de desembre de 1999

5 Els premis es lliuraran en el marc de l'APAC ELT-Convention 2000

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

7 APAC es reserva el dret de publicar totalment o parcialment els treballs presentats en el butlletí de l'associació -APAC of NEWS.

8 Els premis de la modalitat C i els accèsits de les modalitats A, B i C, consistiran en lots de material didàctic.

9 Els premis de les modalitats A i B consistirà en un curs a Gran Bretanya de 2 setmanes (70 hores de durada). El premi no cobreix el viatge d'anada i tornada, la qual anirà a càrrec del professor premiat.

10 La participació en aquest concurs implica l'acceptació d'aquestes bases. La decisió del jurat és inapel.lable.